

BYENS SCENE – THE URBAN SCENE

JUDGES' ASSESSMENT IN RESPECT OF PHASE 1

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PREFACE

It is with great pleasure that, in our capacity as Panel of Judges, we shall present this recommendation in respect of the project competition “The Urban Scene – three urban spaces in Ørestad” – phase 1. The project competition reflects a desire by the Panel of Judges concerning the development of new perspectives within the urban spaces of Ørestad for the purposes of vitalising everyday life and visualising cultural experiences.

The competition represents a strong desire for promoting three urban Ørestad spaces that will not only meet functional and aesthetic requirements but also challenge, inspire and engage the people existing within their framework. Urban spaces in which architecture, art and human activities fuse, creating dynamic environments that will contribute to both community spirit and individual reflection. The vision is an artistic experience at each of the 3 grand Ørestad music venues – from metro to cultural institution – by way of unique and remarkable urban spaces for everyday life and cultural events.

All five participating teams have provided challenging and identifying bids for conceptual frameworks of the highest quality. Bids that are sufficiently inspiring and robust to be transformed into useful urban spaces for the general public. All teams have adopted a serious stance on the particular challenges concerning the project areas’ extent together with location-specific anchoring. All teams have provided creative bids as to the way in which sustainability and the responsible use of resources can be dealt with in the urban spaces of the future. Five highly different bids have been evolved on this background.

The partnership thanks the five visionary contributions that have given rise to lively and challenging discussions at the assessment meetings. On the background of the analyses, focus and solutions of the proposals, the Panel of Judges concluded by selecting three proposals that will move on to phase 2 (tender with negotiation without prior publication). The Panel of Judges will not nominate one or more winners of “the Urban Scene” until phase 2 has been completed.

With this present judges’ assessment, the Panel of Judges is pleased to be able to present the result of the assessment meetings supplemented by drawings and illustrations pertaining to the five proposals.

ANNE SKOVBRO

Administrerende Direktør, By & Havn

Chairperson of the Panel of Judges

FACTS OF THE COMPETITION

On 10.4.2024, a partnership comprising the development company Udviklingsselskabet By & Havn I/S, Metroselskabet I/S, Danmarks Radio, Bella Operation A/S, the project company, Bellakvarter Projektselskab A/S (Bella District), Live Nation Denmark ApS, Steen & Strøm Danmark A/S, and Ørestad Innovation City Copenhagen, arranged a project competition on "Byens scene - tre byrum i Ørestad" (the Urban Scene – three urban spaces in Ørestad).

The competition has been published in the official gazette of record for the European Union as an (anonymous) project competition with a subsequent tender with negotiation without prior publication, pursuant to s. 82 and ss. 84-94 of the Danish law on tenders. The project competition is about identifying a comprehensive artistic approach for the three urban spaces in Ørestad. The project competition will be followed up by a phase 2 (tender with negotiation without prior publication).

Participants

The following five teams were invited:

- TEAM 1: Camille Norment Studio & Snøhetta Oslo A/S and WSP Danmark A/S
- TEAM 2: The landscape architects Judith Hopf, Henrik Plenge Jakobsen, Esben Weile Kjær & Schul Landskabsarkitekter
- TEAM 3: Studio Erde, Julius von Bismarck & MASU PLANNING
- TEAM 4: Katharina Grosse & Cobe A/S
- TEAM 5: Doug Aitken Workshop & BIG A/S, Niras og Volcano

Panel of Judges

The prepared proposals have been assessed by an assessment committee comprising the following participants:

- Specialist judge 1: Ulrikke Neergaard, managing director of KØS, Museum of art in public spaces
- Specialist judge 2: Søren Leth, CCO & partner SLETH
- Anne Skovbro, Managing Director, By & Havn
- Jesper Christensen, Managing Director, Live Nation
- Kim Bohr, Head of Koncerthus & Ensembler (Concert Hall & Ensembles), DR
- Christian Folden Lund, CEO, Bellagroup
- Søren Raae Teisen, Head of Development, Solstra Development
- Hanne Tærsebøl Schmidt, Director, Metroselskabet
- Astrid Bruus Thomsen, Programme Controller, Realdania
- Mads Monrad Hansen, Chief Planner, the Economy Administration, Copenhagen City
- Janek Gram, Shopping Centre Manager, Field's (Steen & Strøm)

The Assessment Committee had the following consultants:

- Rita Justesen, Head of Planning & Urban Spaces, By & Havn
- Pernille Toft, Head of Properties and Service, DR
- Sophie Bruun, Managing Director, ØICC
- Simon Friese, Director, Creator Projects
- Karen Margrethe Krogh, Project Director, Creator Projects
- Christian Dalsdorf, Project Manager, By & Havn
- Anna Pi Poulsen, Project Manager, the Economy Administration, Copenhagen City

The assessment criteria

The submitted proposals should meet the Panel of Judges' ambitions about an artistic, distinctive and eventful project. It has been emphasised that the proposals shall, at one and the same time, involve an original idea and a location-specific anchorage and that this shall thus provide cooperation as well as countermeasures in respect of the context by way of progress, urban spaces and music venues. The Panel of Judges has assessed the competition proposals in respect of their architectural, artistic and functional qualities as compared with the desires and preconditions described in the competition programme.

Remuneration

All 5 competition participants have submitted a conditional and thoroughly prepared comprehensive approach for phase 1 (the project competition) and will receive the payment of DKK 250,000 per team. This amount, which is exclusive of VAT, shall become payable immediately upon the completion of the assessment.

Negotiation procedure

February 2025 to May 2025

The Panel of Judges has selected three proposals for qualifying their proposals within a negotiation procedure. A negotiation committee will be appointed which is identical with the Panel of Judges and its consultants. Throughout this procedure, the negotiation committee will hold meetings with the three teams prior to the submission of the final proposals.

THE COMPETITION TASK

The objective of the project competition 'The Urban Scene' is to propose the design of three extraordinary urban-space experiences with a strong and characteristic artistic and architectural nerve. These proposals shall clarify a shared narrative between the locations together with the location-specific characteristics of each of the three project areas. It is essential that art and architecture shall contribute equally to aesthetic as well as social and mundane aspects of the urban spaces.

The project competition prepared the ground for proposals that can encompass sound / lighting, interactive installations, haptic experiences, spatial processes over time, and much more. Such features may be difficult to express by way of conventional plans / sectional views / elevations or visualisation. Hence, the Panel of Judges has been open to proposals submitted by way of poster presentations and A3 booklets which may be supplemented by other submission forms, such as for instance models, audio or video files representing lighting and other effects.

GENERAL COMMENTS

In phase 1, the primary emphasis has been on the conceptual of the assignment solution.

The project competition “The urban scene – three urban spaces in Ørestad” has generated proposals exploring and developing innovative ways in which to integrate art into the urban spaces. With the completion of Ørestad and the increasing number of residents in the urban districts, we are facing new challenges and possibilities for strengthening the social, cultural and environmental qualities of the urban spaces. The project competition expresses our desire to think outside the conventional and to create solutions that, at one and the same time, will serve as a platform for everyday life and a framework for surprise, immersion and dialogue.

Art within urban space is about contributing added value and meaning to the spaces within which we live our lives. We desire to create urban spaces in which art will be inviting interaction, challenging our senses and opening new perspectives. At the same time, the solutions must take the history, context and users into consideration, rendering them meaningful and relevant to present time and future generations alike.

The competition was launched on the background of a wide presentation, encouraging participants to think and work in accordance with an interdisciplinary mindset, involving the location-specific aspect in their solutions.

The proposals have affected the conceptions of the Panel of Judges, forcing us to address the projects’ multiple perspectives. How will art rethink the urban space? How does the project address the location’s physical, cultural and social context? Does the project engender value for the people using the urban space, and will it promote the interaction between people? How will environmental and social aspects be integrated into the design?

It has been inspiring to witness the immense variation and deep reflection which the participants have contributed to their work.

Through several meetings, the Panel of Judges has examined and discussed the projects on the basis of the above criteria such as architecture, art, urban planning, the social perspective, etc. It has been a challenging but also enriching process to select such proposals as will best meet the objectives of the competition.

The Panel of Judges has considered it important to stress that the selection has not solely been based on which project that will meet most criteria seen from a technical perspective. We also subjected such proposals as will surprise, inspire and dare take risks to exhaustive examination – perspectives that open new ways of rethinking art and urban space, and which have the potential to leave a permanent imprint.

A tribute to the opportunities of urban space

The project competition has confirmed the opinion of the Panel of Judges that art in urban space will play a decisive role in the shaping of our cities as including, alive and inspiring places. We have received proposals that play with the limits between art and architecture, exploiting the intrinsic potential of the urban space for the generation of a spirit of community and identity.

We would like to express our thanks to all participants for their contributions and dedication. Each project has added valuable perspectives and ideas.

With this report, we present all five projects and, in the assessment of the Panel of Judges, the three of which will best represent the vision of the competition. We look forward to publishing their further development during phase 2.

PROCEEDING PROPOSALS

Three proposals of equal status have been selected to proceed to phase 2.

22278_ The Impact

With a distinctive and surprising concept, The Impact accomplishes the assignment of creating extraordinary urban-space experiences in a pronounced comprehensive approach. To a significant extent, the project meets the competition brief's central ambition concerning the integration of art and architecture. This is a matter of an ideal fusion of the two disciplines into one major artwork – a comprehensive approach tying together the three urban spaces with their appertaining metro stations.

Hence, the ambition of the proposal is to create a project that, according to the proposal: "disrupts the ordinary and unveils the extraordinary". The main idea is to pull ahead rather than revitalise or repair the existing. The purpose of the comprehensive approach is to break up the surfaces of the urban spaces, allowing nature to symbolically recapture the spaces. Being inspired by the picture of a meteor impact at DR Byen, the urban surface will be opened to allow water, vegetation and light to break through crevices that will connect the spaces of the three central squares with the metro stations. These crevices perform the function of an original wayfinding element that will both prolong the concept's visual expression and provide the metro stations with unique identities.

According to the proposal, Ørestad's modern architecture, which is typical of its period, lacks such layers and traces of generations' habitation and variability which historical urban development will typically entail. The vision of the project is to add depth by removing materials and surfaces which is described as an "impact" – a significant environmental shock. The objective of this strategy is to emphasize the potentials hidden just below the coating, allowing nature to re-emerge in the neighbourhood.

This project seeks to find the hidden potential of Ørestad by challenging conventional ways of the design and use of urban spaces. As an example, it is described how playgrounds and gardens can be replaced by introducing elements such as waterfalls and natural landscapes that will provide a new perception of the surroundings. Through crevices in the surface, the addition of large rock surfaces, water, light and green areas, this project seeks to create a visionary and sensuous transformation of Ørestad's urban space.

The space of DR-Byen is proposed to contain a characteristic crater, inspired by a meteor impact and functioning as an amphitheatre, structured around broken granite boulders with a water surface at the centre. The construction of the amphitheatre and the central water surface make the space a natural gathering point, allowing for performances and interaction – for everyday as well as special occasions. The water surface stretch serves as an orientation and movement effect, linking the metro station with the concert hall and the surrounding urban space, as a new interpretation of Emil Holms canal. The space is framed by "DR commons", green vegetation inspired by the Ørestad common, Ørestad Fælled, which, at one and the same time, serves as wind protection and offers visits of a more or less formal nature.

At Bella Arena, "The Impact" creates urban spaces in the nature of a wild garden in which small rocks, plants and smaller water basins constitute varied recreational spaces. A piece of constructed nature – wild and tame at one and the same time – will be in contrast to the pronounced raw urban space. Along the connection lines between the Bella Center Metro station and Bella Arena, the green breakthrough areas lead users through the urban spaces. Along the way, the various spaces are

described through stops with space for social activities such as the community garden, the book garden and the exhibition garden. Likewise, the planting here has been integrated as both a recreational and a wind correcting element. Urban space equipment has been thought into recyclable materials and robust solutions. The green garden beds work as rainwater delay and also create distance to road and traffic. The objective is to heighten the sensation of nature's presence and enhance biodiversity. Consistent with the green focus of the urban space, the lines for the Bella Center metro station likewise comprise vegetation.

At Royal Arena, crevices lit by golden light – a 'gold rush' constitute the pivotal element. The surface crevices and the green elements are continued along the façade of Fields, with lighting running as a "gold ore" across the motorway bridge leading towards Royal Arena. Here, the evening atmosphere has been carried through an evocative landscape of larger rock gardens between the continued surface crevice. At the Royal Arena main entrance, a 'golden cliff garden' constitutes the most central element of stopping, surrounded by minor cliffs plus a small precipitation of vegetation. Foremost in this part of the proposal, we find the radiant golden line – the surface crevice which draws a clear connection through the relatively long stretch across the bridge to the Ørestad metro station that constitutes the route.

Resumé

This proposal is assessed as conceptually strong and robust towards clarifications of the future process. By way of the further development of economic and environmental initiatives, the project may, in the next phase, appear even more convincing. As a criticism, it can be mentioned that "The Impact's" extended use of rock pieces, wild nature and meteor impacts may appear a tad appliqué with respect to the context. But, all things considered, this proposal emerges as both solid and elaborately prepared, meeting most of the assignment components. Reflecting courage as well as an ability to elevate the urban spaces beyond what is expected and ordinary whilst, at the same time, strengthening the use of the spaces for ordinary as for festive days, this proposal delivers a viable bid for how to generate extraordinary urban-space experiences within a significant comprehensive approach.

180998_ Bellscape

The Bellscape proposal is founded on a unifying idea of a 'sonic bell landscape' – as the idea of an acoustic image supplemented by various shapes of physical bells. The project is based on an exhaustive perception of Ørestad's environment and sounds – and the way in which various users will interact with this.

In terms of reference to the concert activities taking place at the concert hall, DR Koncerthuset, and Royal Arena, the bell signifies the point of departure as a culture-historical artefact which, in various cultures and at all times, has played different roles, hence constituting an almost archetypical picture and object. This proposal describes the bell as a ubiquitous symbol of historical importance through generations – as markers of time; sound, calling for assembly or raising the alarm; for establishing peace and quiet and, not least, for creating beautiful music.

In Bellscape, the differing cultural significance of the bell is transformed into a contemplatively acoustic countermeasure as compared with the noise of the city. The vision of this proposal is the creation of joy for everyone through significant moments, with respect to both celestial events with music across Ørestad and as spontaneous play for the younger segment of the neighbourhood. It is

described how even rainy days can be celebrated through the sound of the raindrops falling onto the bells, creating social gatherings.

The idea is for this concept to be incorporated into the project areas' local situation of sounds and noise by way of periodical supplements of other notes. The proposal describes how the project team works with structure, wind and acoustics with the intention that the bells may become a new urban instrument enabling acoustic exceptions within the environment and local contexts. The idea is for the bells to be holistically incorporated into the universal patterns of movement in changing weather conditions, during daylight hours and as a kind of lanterns at nightfall.

The objective of the project is to incorporate local demographic conditions, thus reaching local target groups and users. Be this from younger playing children and young families over young people on their way to concert experiences, to the older segment.

The project design and project experiences are described on the basis of 3 primary ideas:

1. The environment activating – by way of bells resounding in weather, wind and vibrations. One such example is “Rain Dome” which, as the name suggests, is a wonderfully designed dome structure functioning as a resonance instrument in rainy weather whereby the raindrops activate the sound and, hence, create a weather-dependent unique event. Here, the sound of rain which, in a country such as Denmark, seldom carries the most positive connotations, is made into an attracting and an inspiring event. Another example is vibrating benches that, when you lie down on them, will transform the typical windy nature of Ørestad into vibrations that are conveyed to your body.
2. The compositions of the major events. Here, the bell concept is for instance redirected in vertically designed constructions and installations that celebrate major events within particular intervals and artistic moments. It is described how visitors are imagined to be attracted by the otherwise silent bells when for special occasions – such as equinox, they call for equinox concerts four times annually.
3. Humanly activated bells – where play and interaction at “Bell Flowers” for instance provide children with an opportunity to be together about establishing direct contact between the sound, the objects and play

This proposal consists of a number of impacts in and between the three urban spaces:

At the three locations and scene spaces, the project describes how the 3 principles for bell constructions will interact with the spaces. By way of visiting experiences, this unfolds as small stories providing an insight into the proposers' vision and the experienced expression. Compositions for the moments of glory will be developed at each of the appointed spaces and supplemented by the physically activated bell constructions which, collectively, create experiences – be they everyday experiences as well as experiences for special occasions.

The project describes ideas on the establishment thereof, taking its point of departure in the resource-conscious constructions of recycled materials by way of remelting scrap iron and the similar from the Danish construction industry.

The Panel of Judges shares the project's vision as adaptable and robust for the individual situations existing around the 3 scenes and within the Ørestad spaces.

Resumé

The strength of the project is particularly expressed in its social dimension, comprising its special focus on children together with the encapsulated idea of generating recurrent spectacular events and

places with poetic elements around which residents and visitors can gather. The way in which larger bells and the acoustic image of bells will be in harmony with dense urban structures and, in particular, dwellings as well as the way in which the implementation of the comprehensive approach will be location-specific shall be subject for further examination during phase 2. On the above background, this project meets the many criteria of the programme to an outstanding / tremendous extent, and, in a further processing, it has the potential for a wide appeal with a high aesthetic ambition level.

4L1C3 _ Urban scenes – Alice in Ørestad

The proposal "Urban scenes – Alice in Ørestad" is based on a thorough analysis that describes Ørestad as a diversity of situations and, according to the proposal, constructed from a motley context – or lack thereof. This proposal describes Ørestad and the 3 selected locations in their proximity to the vegetation and the landscape's presence as a conscious cultural act and as a "scene we have created". Ørestad's scale and space are described as vast and labyrinthine.

For the purposes of embracing Ørestad's grand scale and the strengths and challenges of the urban spaces, a fictitious layer has been placed over the collective story through a visit by Lewis Carroll's "Alice in Wonderland" which, as the proposal states – is a 'long fantasy story about losing oneself and finding one's way, it is about jumping scales, and perhaps it is also about growing up – just as is the case with Ørestad'.

The project proposes to create identity and cohesion in and between the three project areas by working with the flooring/surfacing together with plantation and lighting as the recurrent approach. Through a landscaping design focused on materials, surfaces and textures, the project aims towards increased tactility and sensuality and the logic coherence of the movement through – and the stops in – the three urban spaces. The work is focused on scaling down and putting man's presence in the centre within conscious labyrinthine spatial progression and surprising situations.

By means of 5 part-visions, the proposal is defined on the basis of: 1: visible arrival and scenes, 2: connections, surfaces and promenade motives, 3: space-generating plantation, 4: lighting elements ensuring security, 5: works performed in robust and tactile materials.

The vision is thus targeted at achieving cohesion through diversity by processing the individual situations with many part elements such as surfacing, urban-space furniture, artefacts and effects. All under the narrative umbrella of "Alice in Wonderland / Ørestad".

The proposal brings art and landscaping together via a humorous experience of scale jumping and stories, putting the qualities of Ørestad, or the lack thereof, into play in new ways. As a desire to explore the local peculiarity or "spirit of the place", this is described as efforts into the existing spaces and location-specific situations by the continued work with such trees, buildings and art as is already available.

The lightning must support Ørestad's spatial peculiarity and elements by staging such buildings, spaces and scales as classical lamp posts together with building-integrated elements. The lighting theme is partly released via programmed lamp standards in which quotations from Carroll's "Alice in Wonderland" will be engraved in the lamp posts, and where changes in lighting will create a situation that will, at one and the same time, be surprisingly rich on experience and recognisability. In addition, the stage lighting of the urban spaces will be supplemented by building-integrated façade works with

respect to the three institutions' buildings and, at the footbridge between Fields and Royal Arena, the proposal suggests a stage-lit canopy.

At all the three appointed spaces, the town's flooring and surfaces will be used as significant frameworks playing up against the neighbourhood's robust architecture. The surfaces make use of existing surfaces and materials, supplemented by new ones. The individual patterns and surfaces shall constitute connections between the spaces via recognisable motives, easing orientation. At the same time, the flooring will contribute to the staging and framing of the other part-elements such as art, sculpture and urban-space furnishing.

The project describes how the existing and recently established green identity can be supplemented by trees and planting that will bring culture, nature and people together. The proposal takes its point of departure in the existing vegetation as well as in Amager Fælled as a shared source of inspiration.

The metro stations lend character by each having their individual colour on wall surfaces and stairs – blue for DR-byen, green for Bella Center and red for Ørestad station. An approach that works as its own unit – perhaps a little like a project within the project – although the surface from the other urban spaces has been carried on at the stations.

With the fictitious "Alice" element, the landscaping is provided with changing 'plots' in which different figurative sculptural elements will, so to speak, take a stroll along or make a stop on the surface and, similarly, exert an influence on the lighting of the various urban spaces that are staged as 'chapters' of the story.

At the DR byen scene, art is central, being supplemented by new sculptures of bronze stubble and a modern version of "Alice" in the central axis at the mirror pool.

Around Bella Center, the coating and surfaces of the urban space are used as frameworks for lamps and "magic wands" that, in combination with sculptural installations, will set the scene.

At Royal Arena, the iconic vegetation, coating and lamps will constitute the initiative of the urban space, beginning at the passage along Fields as a movement along sculptural space furniture across the bridge which is shaped as a "glasshouse bridge" to complete the movement at the entrances to the arena, which are sprinkled with pearl sculptures, culminating in a sculpture of a "Cheshire Cat", waving like a Chinese Maneki Neko Cat. Plant beds will be established in the space surrounding the arena, a row of chess pieces will constitute a recurring theme as a connection between Royal Arena and DR byen.

Resumé

The proposal appears as a well-thought-out 'mosaic' of solid landscaping solutions with the visual arts as a playful element and a poetic layer. Much is going on and, hence, there is much work to be continued in "Byens scener – Alice in Ørestad". This proposal is considered to constitute a robust concept which can be developed over time within a financially realisable final version. Owing to simple approaches, such as the use of recycled existing elements of vegetation, urban space furniture and surfacing, together with the fact that the approach of the proposal is both adaptable and changeable, this project is considered conceptually strong and sustainable.

At the same time, the Panel of Judges has taken a critical stance with respect to some of the chosen markers' aesthetic and location-specific qualities. When and how will this marker change into a strong and beautiful contribution to the urban space?

Altogether, this proposal is assessed to be a brilliant/excellent compliance with the many criteria of the programme having potential for further development into an "artistic, significant and experience-rich project with architectural and functional qualities".

OTHER PROPOSALS

12345_The Urban Carpet

The proposal "The Urban Carpet" establishes a vision based on a thorough analysis, describing Ørestad as an absolutely unique situation of landscaping and culture on the Danish island of Amager in Copenhagen. Collectively, access to the immense recreative landscape and to the 3 scenes of Ørestad will provide what is described as a phenomenal opportunity for establishing amazing urban scenery in the midst of this green neighbourhood.

Using this approach, the proposal sets up 3 part-visions. It is imagined that the Ørestad as such will be considered a scene in which everyday life is led while, at the same time, the parallel situation of larger audiences of users and guests will gather for special occasions.

The second part-vision is based on the idea of the town as nature. It is thus a matter of a town experiencing the effect of the presence of the close context of immense and genuine nature. This should be considered in contrast to the existing situation of today. It is imagined that this potential will be unfolded and combined with a proposal of nature's considerable presence in the neighbourhood. The third part-vision constitutes the idea of the town centred on art. Like an artistic scene in everyday life. The project's vision is focused on the town with art in all aspects of everyday life and by the establishment of a biennale between the urban and the natural.

The concept will be unfolded and described through 6 primary principles as robust intentional initiatives. 1. Establish more good places for being around the scenes and in everyday life. 2. Unfold opportunities around the meeting between nature and town. 3. Let indoor life out into the open on the basis of the individual scenes. 4. Create more activities and an "accelerated pulse rate" in everyday life. And let the special events and the activities of everyday life enrich one another. 5. Facilitate the largest urban art scene within the everyday spaces of Copenhagen. 6. Establish a biennale of art between nature and the urban context.

What is most pronounced in the proposal is established around each of the 3 scenes – a local landscaping approach binding the three urban spaces together with the sculptural elements – each in their interpretation of prehistoric nature elements, from marshland to glacier.

Around the DR scene, a water basin will be framed by green elements, providing a marshland expression. In the water space, a work will be established to be unfolded as an opposite archaeological statement "the Archaeology in reverse". By the Bella scene, a water space will be established centrally within the landscape grove close to the main entrance of Bella Arena. Here, the work "The Tree trunk" will be placed. The work, "The Horizonbone", will be placed along Fields' façade between the salt meadow's green features of trees and grasses. This space will be carried on across the motorway bridge by way of an audio work. The meadow will be established around Royal Arena in which a light work will be placed at the north-easterly corner of the façade. Towards the south-easterly space and the main entrance, the work, "The Glacier", will be created.

"The Urban Carpet" will likewise give each of the three metro stations a characteristic sculptural signature in coloured glass in the shape of cloud formations that, seen from the roof of the metro stations, will constitute visible markers within the urban landscape. There will be orange and yellow at the DR byen station, orange and pink at the Bella Center station and pink and blue at Ørestad station. These are described as identity markers and landmarks for the purposes of introducing the individual urban space and artistic area. Likewise, these landmarks will guide users to the individual scenes and

establish meeting places in the neighbourhood and, simultaneously, establish shelter and comfort within the urban space.

As specific focal points and the culmination of the individual scene spaces, it is proposed to establish different art installations to be placed within the urban spaces as “new nature”. Collectively, these are described as “The Crumbles” and intended to be sprinkled as chocolate granules across the Ørestad scene spaces.

Resumé

Collectively, it is the experience of the Panel of Judges that there are both visual and spatial strengths in the proposal’s sculptural parts. However, the proposal is wanting a more clearcut cohesion between the landscape architecture and the sculptural parts as well as a more distinct and stringent location analysis. The Panel of Judges deems the concept’s use of and involvement of so many different nature concepts that the overall coherence and the connection with Ørestad become too blurred and, hence, the proposal does not meet the assessment criteria to a satisfactory extent.

66666_ Kinetic Landscapes

The proposal “Kinetic Landscapes” has been inspired by the situation and movements of Ørestad. It is described how Ørestad appears fragmented in spite of robust infrastructural connections and recreational relations. Taking its departure in the world of ballet, the proposal, “Kinetic Landscapes”, stages three ‘leading characters’ – or dance steps – for each of the three urban spaces.

The kinetic landscape represents a vision assembling a choreography of movements comprising people, water, vegetation and climatic matters. This is described as an assemblage or a collection and collage of these movable layers. It is the vision that these layers will not exclusively constitute new spatial elements, but also social connections which can reconfigure the incoherence of the context.

Here, the movements of the body have been transferred into three wood species that will carry out the three dance movements. The movements of the trees will establish spatial progressions and connections from the metro stations towards the cultural urban gathering points that constitute the urban scene.

The project proposes that conceptual and real dancing trees be erected in the spatial progressions from the stations towards the urban scenes. Taking its inspiration in the world of dancing, the idea is for the individual trees to be movable parts with commencement at DR byen by the dance Assemblé, at Bella Center as Pirouette and at Royal Arena as Sauté.

At the individual urban spaces it is proposed to establish a green framework with local vegetation acting as rain beds and supplemented by lounge furniture by way of distinctive benches and other urban space equipment of another social nature. At the three situations, the proposal seeks to place movable landscapes in the centre as condensed artistic installations centrally in the uneven spatial relations. This appears as 3 different procedures that will read and describe the 3 spatial scenes from north to south.

At the scene of DR byen, a collection of 9 dancing trees will be established and placed in the central water basin. The trees will be planted in circular planting beds where – assisted by the wind – they will be put into motion and thus perform a collective synchronised dance. The green beds and surrounding

trees constitute a condensed situation in the space between metro and construction. The movement from metro to the dancing trees is a natural one, taking place in the surfaces of the clearances.

At the entrances of Bella Center as well as along the street space by way of an avenue of willows with two rows of trees on each side will perform pirouettes, suggesting the personification of fictitious works such as for instance the poplar of the Harry Potter universe by J.K. Rowlings. The linear movement from Metro station to the entrances will be flanked and noticed together with accommodation space by green beds and vegetation, supplemented by other trees.

At Royal Arena, the trees have risen into the air, and the project describes how, here, the grand scale comes into play in an entirely different way. Noticeable installations constructed by recycled wind turbine towers, with trees placed at the top, appear as vertical markers setting the scene for both open and linear spatial progressions that are present here. In addition to being spatial markers, the tower installations work as stopover for the migratory birds of the town and, likewise, there will be cafés and swapping libraries, pop-up events, etc. at the foot of the tower for the residents of the neighbourhood. Thus, the installations constitute elements of the urban fauna, attempting to take part in the social relations in and around Ørestad's cultural activities by encouraging external actors to create social gathering spots.

Resumé

The strength of this proposal is its humorous and distinctive elements which would enable the generation of attention and surprising stories in the urban spaces. However, a more collective and convincing urban space release with focus on the human scale and the social use of the spaces is wanted. In the assessment of the Panel of Judges, the users of the urban spaces of Kinetic Landscapes will to a too high extent become spectators rather than being provided with sufficiently attractive and unfolding urban-space experiences with an opportunity for interaction, for everyday life as for celebration.

SIGNATURES OF THE PANEL OF JUDGES

Specialist judge 1: Ulrikke Neergaard, managing director of KØS Museum of art in public spaces

Specialist judge 2: Søren Leth, CCO & partner SLETH

Anne Skovbro, Managing Director, By & Havn

Jesper Christensen, Managing Director, Live Nation

Kim Bohr, Head of Koncerthus & Ensembler (Concert Hall & Ensembles), DR

Christian Folden Lund, CEO, Bellagroup

Søren Raae Teisen, Head of Development, Solstra Development

Hanne Tærsebøl Schmidt, Director, Metroselskabet

Astrid Bruus Thomsen Programme Controller, Realdania

Mads Monrad Hansen, Chief Planner, the Economy Administration, Copenhagen City

Janek Gram, Shopping Centre Manager, Field's (Steen & Strøm)