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## The Garden of Arne Jacobsen's own House in 'Søholm I': an Open Space for Landscape Design Testing

### Rodrigo Almonacid

The Danish architect Arne Jacobsen (1902-71) made the most of every project for his own family houses by designing avant-garde, highly experimental solutions. For his single-family house in the Søholm row-houses (Klampenborg, 1946-50) the experimentation with the architectural project not only entailed designing domestic architecture but also the private garden. Although Søholm housing is widely known in strict architectural terms as an example of the *New Empiricism* developed in Nordic countries in post-war period, its gardening has been scarcely studied. The aim of this current research is try to verify the hypothesis of understanding the garden of Jacobsen's own house as a "landscape design laboratory", a real testing ground for his late works during the 50s and 60s. His botanical trials due to his fondness for gardening, his dedication to stare at the natural forms taking photographs and painting watercolors, and his architectural tests with the spatial screening thanks to "vegetal walls" and movable screens will turn out to be the basis for his following works such as the Munksgårds school, the Tom's chocolate factory, the St. Catherine's College in Oxford or the headquarters for the H.E.W. company in Hamburg. Through the analysis of Søholm "work-in-progress" garden it is possible to discover the importance of gardening, photography, watercolor painting and textile designs in the work of Arne Jacobsen, since he brings together all his hobbies with his professional activity as an architect. All of these experiences, besides his outstanding sensitivity towards natural landscape, make this case study into a melting pot of ideas, evocations and landscape sensations which are essential to understand the core of his architectural work.



Throughout his life, Arne Jacobsen (1902-1971) has the opportunity of designing and building every one of the houses in which he lives with his family. This biographical circumstance makes that each architectural project for his own houses is made at a very high experimental level, showing truly avant-garde achieves within its Nordic contemporary context. The special architect's sensitivity towards nature is reflected in his architecture through several landscape

key elements related to natural conditions of each specific location, and thanks to gardens that balance the whole composition and justify the connection between inner and outer spaces of each architectural design.

In all of his five family houses, the garden and the landscape turn out to be essential aspects due to different reasons: in his modern, functionalist house in Ørdrup-Charlottenlund (1928-29), the garden is a little more than a lawn with a pair of trees because the real garden is placed in the house, creating a dense, vegetal atmosphere in the living-room; in the vernacular house in Gudminderup Lyng (1936-38) near the Sejrø bay, the garden becomes a just quiet haven outdoors sheltered by a sand dune and a nearby pine wood, since growing plants is not feasible only in summer holidays; in the modest row-houses at Sløjfen street in Gentofte (1943), the garden becomes a domestic patch for growing some vegetables and fruits just after the Second World War; at the innovating housing "Søholm I" in Klampenborg (1946-50) on the shores of the Øresund sea, the garden of his office-house turns into a living courtyard for continuous enjoyment in which he can develop his abilities as a gardener, photographer and painter of vegetal species, and as an architect by using it like testing grounds for spatial configurations in the outdoors; and at the farm-house close to the Tissø lake (1966-67) with a view of the Big Belt, the garden is developed as an enclosed courtyard like an *hortus conclusus*, as an open area surrounding the building like a *zen* garden, and also as a small garden for growing flowers and vegetables for his own entertainment as an old gardener<sup>1</sup>, where he also enjoys painting beautiful landscapes.

These facts not only have to do with the own architect's houses. He also takes advantage of these experiments and discoveries for his architectural designs in other houses and public buildings, as we will see later. Therefore, it is not strange at all that professor Tobias Faber<sup>2</sup>, author of the first monograph dedicated to the architect, pointed out in his introduction that:

"His architecture respects the character of the landscape as something of primary importance. Invariably, this landscape and the vegetation have been planned by himself as an integral part of the architectural task".

The garden in Søholm row-houses is especially interesting because of his particular consideration of the local landscape conditions in his architectural design, and, above all, the experimental understanding of his domestic garden as an unfinished vegetal scenery.

First of all, it should be known that this garden is conceived as a natural extension of his single-family, attached house in which the architect joins together his family life and his professional activity by placing his architectural office at the basement floor.

Jacobsen

takes advantage of good weather to spend his time out of his office planning and growing plants and flowers in his contiguous garden, painting them in watercolor as he used to do since his childhood<sup>3</sup> -following the Danish tradition of the Skagen naturalistic painters<sup>4</sup>-, and taking photographs meticulously of the natural forms that caught his attention in different ways throughout the seasons<sup>5</sup>. Thus, this open-air room is where he cultivates his botanical and pictorial interests (fig. 02), and from where his imagination will be naturally slipped into his post-war projects, the most internationally recognised period by modern historiography in the XXth century.

With reference to the state of the art, this Søholm garden has not been studied in great depth by the main authors in the work of Jacobsen<sup>6</sup>. What is more, it has been scarcely considered by modern garden researchers, not even by Danish ones, although Jacobsen is always mentioned in almost every monograph about modern garden or landscape designed in the XXth century<sup>7</sup>. This might be caused by the fact that this garden's lack of a memorable fixed image, or maybe because it faded into the background since the house reached an international, remarkable impact in strict

architectural terms as it may be seen in contemporary professional journals. Nevertheless, the importance of this garden does not lie in his "final" design but in his empiric interest for the upcoming gardening designs developed during his mature period, much more renowned because of the famous public buildings they belonged to, such as Munkegårds School, St. Catherine's College or the Danish National Bank, among others.

Consequently, the current research is mainly focused on Søholm garden as a case study in an analytical and introspective way, studying the link between the architectural design of the house to the landscape and the consequences in the idea of this domestic garden. And, in a complementary approach, it will be studied in order to probe that his permanent "work-in-progress" condition (fig. 03) -since there was not a "final" design or a "steady" configuration- is basic of the following gardens due to the experiments developed in this one.

#### LANDSCAPE AND ARCHITECTURE IN 'SØHOLM I'

The site for Søholm row-houses is located in Klampenborg, a little town where Jacobsen made many projects for its social facilities and dwellings around Bellevue beach in the 30s. In fact, the specific plot borders on other housing one to the North

adjacent to the one for Bellavista apartments and for the Bellevue Theatre and Restaurant. The main coastal road, known as the *Strandvejen*, goes all along its eastern edge, in identical position separating the beach and the housing plots as he had to deal with long ago. The place is very favoured for its landscape conditions, since anyone can contemplate the sea of the Øresund Strait looking to the East, provided that the eyes' height are arisen above the road level. The worst disadvantages are due to the wind, very common in the island of *Sjælland*, and particularly in this exposed coastal location.

It cannot be ignored the constant noise caused by the traffic of cars and trams all along the *Strandvejen*, after the consolidation of Klampenborg as a place for summer holidays near the northern outskirts of Copenhagen.

On looking over the evolution of every general plan for Søholm housing<sup>8</sup> from the very first sketches made in 1940 to the last stage in 1953-54 (fig. 04), several basic premises can be observed in an increasing strengthening: the determined wish for the vista of the sea horizon from every house; the individual identification of every house amongst the residential group, both in terms of volume and in the empty spaces left between them used as private gardens<sup>9</sup>; the arrangement of each housing group in the entire site according to the most appropriated solar orientation; and the contribution of building, vegetation and topography as protection against the traffic noise and the dominant wind, not only in the inner spaces but also in the open-air gardens of every single plot<sup>10</sup>.

After some preliminary studies, the final decision was to develop the whole housing in three consecutive stages. The first of them -"Søholm I" (1946-50)-, occupies the most favoured side of the site in terms of sun exposure and southern views, although it is relatively small compared to the entire available plot. Jacobsen would purchase the house located in the closest corner to the sea amongst the five houses initially built.

His plot has the most interesting conditions according to the architect's personal wishes, since any other house would be blocking his view of the Øresund at all<sup>11</sup> and also because it has an alternative access to the plot directly from the coastal road. Thanks to its position at the end of these row-houses, his plot is a little larger than the rest, which allows him more freedom for the design of his own house as long as he has only one neighbour to the North side. In fact, his house is the largest one of them all, since he adds an "extra" volume in the East side for installing his professional office in his own house<sup>12</sup>, thus taking advantage of the independent entry from the *Strandvejen*. However, his adjacent proximity to the road and the

higher exposure to prevailing winds are clear disadvantages that he would have to deal with, both in his house and his garden, in order to achieve a comfortable place in this specific plot.

The connection between house and garden reaches an unprecedented balance in terms of functionality and design. The house has the daytime rooms open out to both floors (fig. 05): on the street level, the dining room becomes a transitional space between the kitchen and the bedrooms, and is extended outdoors in a very cozy corner of the garden; on the upper level and opened to the dining room<sup>13</sup>, the living room becomes the only raised room in the house, a privileged "watchtower" from where to enjoy the view of the distant sea and also to look down to the garden from its balcony.

#### THE ARCHITECT'S EXPERIMENTAL GARDEN IN 'SØHOLM I'

Even more genuine than the architectural idea of his house is the one of his garden, a really experimental laboratory in the architect's hands. Allover its 300 square meter of ground surface turn into a kind of "garden centre" thanks to the "architect-gardener" Arne Jacobsen, who planted more than a hundred types of vegetal species.

The seaside front of "Søholm I" housing is solved with a powerful, low masonry wall, with a dense vegetal cornice on its top (fig. 06). Thus it covers up the road and the sea seems to be closer to the site for anyone who may be looking at it from Søholm's raised ground. In this seaside façade, the continuity of the stonework wall is interrupted to insert a pedestrian access to the five houses firstly built, although the architect's one has another one directly opening to the *Strandvejen*, taking advantage of its position and its increased height in the part of the wall that borders his plot.

From the *Strandvejen* pavement a pedestrian path goes up to the plot like a "vegetal trench"<sup>14</sup>. Its height is below eyes' level to avoid the broken appearance of the masonry wall with its isolated accesses to the houses from the housing's inner roadway. The "vegetal atmosphere" is completed with the flowering climbers that, almost from the beginning and just as it happened in precedent works, spread thickly throughout the visible façades of the houses from the public space.

In the northern part of the architect's private garden -the one facing the rear side of the house, visible from the street- three different trees are planted for several purposes: an *ulmus* (elm), a very big and stout one, placed by the "trench" to indicate the access to the whole housing of "Søholm I" thanks to its big scale; a *robinia pseudoacacia* (honey locust), with a medium bearing and lower stoutness, flanking the door of the house opened directly to the *Strandvejen* but not interfering either with the vista of the sea or with the visual control of the gate from the interior of the house; and, marking that entrance by the gate, a modest *laburnum*, commonly named as "golden rain" because of its flashy yellow foliage shown during the spring, in a chromatic harmony with the yellowish hue of the usual brickworks in Jacobsen's houses. Therefore, the architect not only shows his fondness for gardening but also for painting, since he seems to be working with his yellow and green watercolours for the public area of his private garden.

The southern side of his garden -the most intimate and sheltered one- had all the possibilities that Jacobsen probably longed for. In an overall view it is essential to understand it both as a scenery and as a laboratory, that is to say, like a space continuously changing in arrangement in order to experiment not only with the outdoor room in an architectural way but also with the vegetal species in a botanical way.

From an architectonic point of view, there is not a unitary, spatial idea linked to the garden. Jacobsen fragments the courtyard in a series of scenes, corners and nooks in which he may display some gardening effects of great beauty. This range of situations is not conceived in a continuous way so as not to downplay the value of every one

of them individually. The architect's intention -here transfigured into a gardener- is to be able to enjoy every new vegetal specie planted in his garden. The detailed description made by P. E. Skriver<sup>16</sup> about this garden is a clear proof of Jacobsen's will:

"The clipped larch hedges, the large bamboo plantings and the surfaces of the ground cover create a carefully chosen background for the more unusually shaped individual plants. (...) The house's wall form the background for a dozen different climbing plants".

As a result, whoever goes out to the garden from the dining room is not able to have a whole view of the courtyard in a single glimpse. At most, certain corridors may be seen making its way through the lush vegetation that let the rest of the plantings and flowers hidden behind (fig. 07). The only way to have an entire view of the garden is from the raised balcony next to the upper living room. Skriver<sup>16</sup> explains the spatial conception in these terms:

"Arne Jacobsen has covered such a large part of the area in his garden with gray limestone tiles that we conceive of it visually as a terrace. This is namely what it looks like from the living room on the second story, which has a full view of the garden. From ground level, however, the garden is conceived of more in pieces, as a progression of events, in which the plants' proximity makes it possible to characterize with greater contrast what only seemed nuances from above. The screen plants lead the visitor in broken lines past low beds, small garden areas, niche-like recesses in the plantings, through almost overgrown pathways in dense bamboo boscages, back to the house along a lush vegetation of ground cover".

From a spatial point of view, we can find some values really unknown for landscape tradition. They would give rise to new strategies of design for larger gardens or even for buildings, as Malene Hauxner notes<sup>17</sup>, when it comes to spatial definition in gardens after the Second World War.

The key element for the spatial configuration of Søholm's garden is the "vegetal wall": a larch hedge, limited in height but very thin (about 20 cms. wide). They are arranged as sliding screens oriented parallel to the house's South façade -the only side of the garden closed by an architectonic element-, dividing the courtyard into scenes that appear consecutively while the visitor keeps on moving forward following any of the garden's paved paths.

Essentially, the "vegetal walls" form a topiary quite simple. In addition to showing the garden as a sequence of fragments, they provide support to different small groups of flowers or exotic species planted in horizontal beds at floor level. They work very well as neutral backdrops for the attractive flowers and plants pictured by Jacobsen.

Regarding the vegetal range used in this garden, it is wonderfully reflected in its graphic representation. The garden's plan (fig. 08) is a real *collage* made out of textures fitted in amongst regular, paved areas -the living areas beside the dining room or the main bedroom, apart from the walkways-, in such a way that the remaining areas are reserved for vegetal plantings that occupy every small piece of land with different forms and sizes almost overfilling the garden.

In his drawing, Jacobsen uses all kinds of calligraphic features to represent lots of nuances, as a way of expressing the variety of natural impressions anyone might find right there. He uses a basic plan for the arrangement of every planting, where the house outline, the fences in the plot's edges, the entrances and connections with the house, and even the pieces along the flagstone pavement are drawn. The remaining space is free, available, and works as a flexible support for marking each vegetal specie that will occupy every garden's corner. In one of the draft plans there may be seen how this procedure is liable to be changeable: the basic plan comes out filled with plenty of notes (some of them corrected), with the scientific name of every vegetal specie and the specific location in the courtyard.

Up to ninety vegetal species are part of the final list written in the botanical key of the most famous garden's plan, although some authors state that there were up to three hundred species planted<sup>18</sup>. Either way, the plan turn up to be a "still image" of an ever-changing garden. This is not only because of the seasons but the normal garden's evolution since some of the species were replaced by new ones in order to keep on testing new natural effects with them.

The special sensitivity of Jacobsen towards natural world is reflected in the particular selection of plants for his garden. On answering to the questions in an interview for the Danish broadcast<sup>19</sup>, he declared his weakness for grayish and greenish colours, the huge range of green shades given by the plantings, and his personal experiences walking in the Nordic woods. Despite certain flowers may captivate the architect -such as the roses or the "Imperial Crowns" he always loved-, his colour scheme basically ranges from pale blue or green tones to grey ones found in the plants he grew. The diversity of nuances and the texture's contrasts will give plastic intensity to his compositions, always in a restrained way and very far from any garish appearance. This calm, cautious chromatic selection is what distinguishes the façades designed for the most renowned Danish buildings: the Stelling Hus, Aarhus and Søllerød town halls, the SAS building or the Danish National Bank.

Apart from his vegetal or floral paintings, Jacobsen discovers the subtlety of these vegetal textures by taking photographs to herbs and moss that grow next to or between the pavement's marble slabs (fig. 09). The irregular forms become very attractive for his senses and he does not hesitate to use these chance findings for the layout of the paved courtyards at Munkegårds elementary school shortly after<sup>20</sup>.

The chromatic interplay between greenish and grayish hues found in the texture of the Norwegian marble slabs from Porsgrunn -first used in Aarhus Town Hall a decade before- is again used for other interesting, complementary gardening elements: a rectangular stone table fixed to the ground, a concave slab used as a natural birdbath, and a pair of cylindrical drums partially buried like if they were archaeological pieces that happened to be at the site<sup>21</sup>, a previous test for the ones scattered in one of the Danish National Bank courtyards. In any case, every one of these pieces were to be found by chance on a slow walk through the garden, and could even go unnoticed.

#### CONCLUSION: A "WORK-IN- PROGRESS" GARDEN

The Søholm's garden is used as testing grounds at several scales for almost a decade. Immediately after, Jacobsen will not hesitate in putting into practice in some of the works designed in the fifties: at first, partially, as botanical experiments in the gardening for the Munkegårds school courtyards (1951-56); afterwards, as an entire project for the important garden at the Møller house (1950-51); and finally, by the end of the decade, at the Tom's Chocolates factory in Ballerup (1959-61), where he takes the vegetal screen system to a larger scale, now extended to the huge and free grounds of this garden and setting a "sliding order" with the help of tree rows, some service installations, access roads, ground banks and copses. The arrangement of them, both on the front and the rear side of the industrial buildings, enlarge the scale at open spaces, where high bearing vegetal walls play a leading role (fig. 10) by organizing the garden into wide lawns and trees that run off the ground towards the white buildings.

On working with the tiled walls for this Tom's factory Jacobsen realized that the heavy prefabricated panels could also be useful in his domestic garden: he makes them into two windbreak movable screens just by putting the panels on a metallic frame supplied with wheels so as to be moved freely according to the wind's direction. It is not a coincidence that the "final" gardening plan was not to be drawn until then, reflecting both the definitive paved areas

and the pair of windbreaks. Nevertheless, although the tiled windbreaks are higher than the vegetal walls, the movable screens are drawn like black, strong lines but with no thickness at all and without the shadows on the stone pavement -unlike the vegetal wall's drawing-, thus indicating their "unstable" presence in the garden space<sup>22</sup>. Whatever happens, this "late" incorporation of the windbreaks prove the hypothesis of understanding the garden as an "experimental laboratory" and directly related to the ongoing projects in the architect's office. This let us come to the conclusion that it is truly a "garden under construction" -a real work-in-progress-, a feature that reflects its modernity as long as it is an unfinished and opened work (fig. 09). That is how it may be seen in the photographs of the different "stages", always changing in density, vegetation, spatial fluidity and components.

But the gardening experiments will not end at this point. In the sixties, once Søholm's garden became established and proved useful at other scales, Jacobsen uses again the vegetal screen system for the garden at the H.E.W. electric company in Hamburg (1962-69). The screens are part of a general sliding stripes layout in which the buildings were included. In fact, he was already using this pattern in his textile designs<sup>23</sup>, some of which even refer to a zenithal view of an abstract garden ('Sky View', c.1958) (fig. 11).

The last noteworthy landscaping experiment is the plan for the St. Catherine's College in Oxford (1959-64), where the spatial screening of Søholm's garden is carried out with brickwork walls instead of vegetal hedges, accordingly to the modular layout used for the whole building complex. Perhaps in this case the geometrical pattern's stiffness prevent it from being a freer spatial configuration compared to previous works. However, the large number of brick walls accurately positioned help the overall open space arrangement in the same way as the concrete bearing structure do in the brickwork façades of the buildings, thanks to the pavement's grid in which the college's architecture and garden are settled. Like in Søholm, the walls divide the space while the visitor moves forward to the end of the garden (fig. 12), working as supports for glass shelters that cover several walkways between the buildings or as fences along the plot boundaries to enclose some parterres next to the English green countryside.

The current analysis of Søholm's garden has shown the relevance of gardening, photography, watercolour painting<sup>24</sup>, and even textile designs in the work of Arne Jacobsen, since he was able to combine naturally his hobbies with his professional activity as an architect<sup>25</sup>. The amount of experiences he had in those fields, in addition to his particular sensitivity towards natural landscape, make this work a mixture of ideas, evocations and landscaping sensations that become a particular architectural background during his lifetime -especially after the Second World War-, without which the essence of his entire architectural work and life could not be completely understood<sup>26</sup>.

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## Notes

01. On answering to a question about his retirement, Arne Jacobsen replied, "I will not, if I am in a good health; I look forward to seeing the National Bank in six or seven years. Otherwise, I am going to focus in my garden, perhaps I may finish my days as an old gardener". Interview given to *Politiken* newspaper, on February 28th 1971. Published in Spanish language with the title "The new ideas are always criticised" in: SOLAGUREN-BEASCOA, Félix, *Jacobsen*, Barcelona, Santa & Cole Ediciones de Diseño y E.T.S.A., Barcelona, colección "Clásicos del diseño", 1991, pp. 203-205.

02. FABER, Tobias, *Arne Jacobsen*, Nueva York, Frederick A. Praeger Inc. Publisher, 1964. See the "Introduction", page VI (translated from German to English by E. Rockwell, and translated again into Spanish by the author).

03. BALSLEV JØRGENSEN, Lisbet, "Arne Jacobsen 1902-1971", *Revista Internacional de Arquitectura* 2G, n. 4 1997/IV, ("Arne Jacobsen. Public buildings"), Barcelona, Gustavo Gili, 1997, pp. 4-15.

04. The "Skagen School" is a group of naturalistic Danish painters from the second half of the XIXth century that joined together every summertime in Skagen. They had the nineteenth-century tradition of painting natural landscapes in open air just in that particular location in the northern end of Jutland's peninsula. SVAN-HOLM, Lise, *Northern Light - The Skagen Painters*, Copenhagen, Gyldendal, 2004.

05. About this special fondness for Photography by Arne Jacobsen, ARIZA CASTRO, Felipe, *Fotografía y arquitectura moderna: forma e imagen en la obra de Arne Jacobsen*, Doctoral thesis, Departament de Projectes Arquitectònics, E.T.S.A. Barcelona - UPC, 2011.

06. P. E. Skriver was the first author who wrote a short but really interesting review about this garden: SKRIVER, Poul Erik, "En rækehushave", *Arkitektur* n. 5 (1962), p. 210-211. C.Thau y K.Vindum focused basically on the house, with a slight text about this garden in his huge monograph: THAU, Carsten, VINDUM, Kjeld,



Arne Jacobsen. Copenhagen, Arkitektens Forlag, 1998 (English edition, *Arne Jacobsen*. Copenhagen, Danish Architectural Press, 2001, p. 346). F. Solaguren only writes about the architect's house very briefly, but ignoring the garden: SOLAGUREN-BEASCOA, Félix, *Arne Jacobsen: Aproximación a la obra completa 1926-1949*, Barcelona, Fundación Caja de arquitectos, Colección "Arquithemas" n. 8, 2001, p. 176. M. Sheridan includes it amongst the "built landscapes" with more attention but from a landscape architecture point of view, without analysing the garden itself: SHERIDAN, Michael, Room 606. *The SAS House and the Work of Arne Jacobsen*, Londres, Phaidon Press Limited, 2003, p. 49. R. Almonacid explains the whole work of the Danish architect based on landscaping keys, considering Søholm's garden as an important step towards landscape abstraction in his career: ALMONACID, Rodrigo, *Arne Jacobsen: el paisaje codificado*. Doctoral thesis, Departamento de Teoría de la Arquitectura y Proyectos Arquitectónicos, E.T.S. Arquitectura de la Universidad de Valladolid, Valladolid, 2012.

07. The St.Catherine's College garden is fully explained by J. Brown in the fifth chapter of her book, but nothing is said about Søholm's one: BROWN, Jane, *El jardín moderno*, Barcelona, Gustavo Gili, 2000. Professor D. Álvarez makes reference to "biomorphic" gardens such as the one for Pedersen House (1937) or for public buildings, but without recognising its domestic origins in Søholm: ÁLVAREZ, Dario, *El jardín en la arquitectura del siglo XX. Naturaleza artificial en la cultura moderna*, Barcelona, Reverté, colección "Estudios Universitarios de Arquitectura" n. 14, 2007. Danish landscape architect M. Hauxner does refer to Søholm's garden but in a more general context related to Landscape and Garden disciplines in the post-war period: HAUXNER, Malene,

*Open to the Sky. The second phase of the modern breakthrough 1950-1970*, Copenhagen, Arkitektens Forlag/The Danish Architectural Press, 2003. Frampton does not even mention it either in his famous *Modern Architecture: A Critical History* or in his article on modern landscape: FRAMPTON, Kenneth, "En busca del Paisaje Moderno", *Arquitectura COAM*, n. 285, 1990, pp. 52-73. And Benevolo, although paying large attention to many of his works, just mentions Søholm as part of his housing designs in the XXIth chapter of his book: BENEVOLO, Leonardo, *Historia de la Arquitectura moderna*, Barcelona, Gustavo Gili, 8ª edición revisada y ampliada, 2007 (1960),

08. About the evolution of the design for the whole housing complex at Søholm: BARDÍ i MILÀ, Berta, *Las casas de Arne Jacobsen: el patio y el pabellón*. Doctoral thesis, Departament de Projectes Arquitectònics, E.T.S.A. Barcelona - UPC, 2013, p. 114-119.

09. In his row houses Jacobsen always linked carefully every house with its own garden, as it may be seen in the ones built before Søholm: row houses (student project, 1923); 18 attached houses in Ellebaekvej (Gentofte, 1943); 8 row houses in Sløjfen (Gentofte, 1943); row houses in Ridebanevang (Gentofte, 1943); and the Caroline Amalievej housing (Lyngby, 1945, unbuilt).

10. This topographical condition was managed successfully in the terracing of the Bellevue Restaurant front garden (1935-37), where he decided to set back the whole building and raised ground level. Since the building ground floor was placed above *Strandvejen* the diners could enjoy the Øresund views freely and without any road noise.

11. The respect for the sea views was so important that in Søholm it was forbidden to plant any tree that may disturb any neighbour. That is the

reason why all the trees are placed along the edges or in some common corners of the plot, where no visual troubles are caused.

12. Jacobsen managed to fit in the extension of every house in "Søholm I" to a maximum of 110 sqm. following the housing instructions for public subsidized houses at that time. The "extra" volume added to his house was admitted since it was declared as his architectural office (although it was not exactly true), saying that his professional office will occupy the whole basement floor and this attached volume placed in the East façade. The first floor would become a library connected to the living room; and the ground floor would work as a meeting room with clients, with direct access from the *Strandvejen*; and the basement floor would be used as a workspace for models and architectural files. THAU, C., y VINDUM, K., op. cit., p. 342.

13. This solution is previously tested by Jacobsen in his own summer house in Gudmindrup Lyng (1936-38). The living room is raised at a higher level than the dining room and bedrooms general floor, and "climbs up" a natural existing dune so as the large window of the living room looks directly to the Sejrø bay.

14. This idea of a "vegetal trench" has already been tested by in his own Graduation Project, and afterwards he also used it in Gentofte stadium (1936-42) and in the gardening for the Aarhus Town Hall (1937-42), where several vegetal slopes connect the street level with the higher level of the rear garden.

15. SKRIVER, P. E., op. cit. (see note 6). Mentioned by: THAU, C. y VINDUM, K., op. cit., p. 346. (Translated into English by the author).

16. Idem. Note seen at: THAU, C. y VINDUM, K., op. cit., p. 126. (Translated into English by the author).

17. See the chapter entitled "Green Spanish walls" in HAUXNER, M., op. cit., p. 162 et seq.

18. THAU, C. y VINDUM, K., op. cit., p. 123. In his prelude to his monography on Jacobsen, Faber even states that "there [he] grow nearly a thousand different species of plants". This must be interpreted just as a literary hyperbole and not as a scientific description. FABER, T., op. cit., p. XVI.

19. Interview given to Ole Dreyer in 1969 for the TV programme "Arne Jacobsen i Oxford" of the *Danish Broadcasting Corporation*, THAU, C., y VINDUM, K., *Arne Jacobsen*. op. cit., p. 135.

20. In this elementary school Jacobsen would not use Norwegian marble for the pavements of the classroom's courtyards so as to make cheaper solutions but without forgetting about the plastic effects that he could have just realized at his own house's garden.

21. This "archaeological issue" would be recovered as the main idea for the gardening of one of the Danish National Bank patios in the following decade.

22. This special feature of the drawing of the movable screens maybe somehow related to the fact that they are arranged at right angle to the hedges and, therefore, changing the general parallelism of the garden. By drawing the screen shades, they would have gained much more importance than they actually have in the real courtyard.

23. Although Jacobsen had already shown personal interest in textile design before II World War, the truth is that it is during his exile in Sweden (1943-45) when he started doing graphic experiments due to his lack of work, and tried to look for income thanks to his designs for the 'Nordiske Kompagniet' in Stockholm. His

second wife, Jonna, would turn out to be really important for the professional development of his textile designs, since she has studied in the graphic design office founded in 1935 by Marie Gudme Leth, a pioneer in wallpapers and textiles in Denmark. The evolution from a mere natural forms designer to a real illustrator will coincide with his most abstract period at the end of the fifties, and will be at his peak with his designs for the SAS Building and for the C. Olesen Company (Cotil).

**24.** Jacobsen would become a real expert in watercolours when he was a young student (a skill that made him been hired by some of his professors very soon). As a matter of fact, in 2002 a retrospective was displayed at the Louisiana Museum in Denmark as a recognition of his great talent in watercolours, and is reflected in that exhibition catalogue: TØJNER, Poul Eric (ed.): *Atlas. Arne Jacobsens akvareller*, Dinamarca, Aschehoug Dansk Forlag A/S, 2002.

**25.** In this sense, we totally agree with F. Solaguren's statement: "This visual appreciation of his environment and life was one of the best Jacobsen's qualities. His fondness for photography, gardening, besides his drawing skill, made him focus deeply on the details, which may be therefore seen with the same energy in all his architectural production". SOLAGUREN-BEASCOA, Félix, *Arne Jacobsen: Dibujos 1958-1965*, Barcelona, Fundación Caja de arquitectos, Colección "Arquithemas" n. 10, 2002, p. 19.

**26.** This is the main conclusion drawn in the recent book written by R. Almonacid, where all the Danish architect's career is reviewed from landscape fundamentals: ALMONACID, Rodrigo, *El paisaje codificado en la arquitectura de Arne Jacobsen*, Ciudad Autónoma de Buenos Aires (Argentina), Diseño, 2016. Prólogo de Darío Álvarez. ISBN: 978-987-4000-74-3.

## Figures

**01.** Draft plan for Søholm garden showing architect's notes about the plantings planned for every corner of the courtyard (undated plan, c. 1961).

**02.** Portrait of Arne Jacobsen in Søholm garden (c.1951) painting watercolors in open-air (left) and taking photographs from the balcony at the raised living-room of his house (right).

**03.** 'Søholm I' garden as a *work-in-progress*: photographs taken by Jacobsen from the raised balcony next to the living-room in two different moments during its evolution in the 50s.

**04.** Final plan with the three stages for the Søholm housing designed in 1953. The architect's own house (bottom left) is part of the 5 row-houses developed in the first phase known as "Søholm I" (1946-50).

**05.** View of the garden's living area covered by an awning next to the dining room (left). Interior view of the living room placed on the upper floor with the vista of the Øresund Sea in the distance (right).

**06.** 'Søholm I' row-houses seen from the Strandvejen (author's photo, 2005). The door in the masonry wall leads to the architect's house from the pavement, just after the pedestrian entry to the housing.

**07.** Views of the garden with the "vegetal walls" screening system creating different nooks and spatial sequences depending on the vegetation and flowers arranged in every one of them.

**08.** Draft plan for Søholm garden showing architect's notes about the plantings planned for every corner of the courtyard (undated plan, c. 1961).

**09.** Jacobsen's own photographs of the moss growing between the marble slabs in Søholm's garden (left), and partial view of one of the courtyards in Munkegårds elementary school (right).

**10.** Tom's Chocolates Factory garden (1959-61).

**11.** H.E.W. electric company's garden in Hamburg (c.1969) and abstract design for a textile recalling a garden, entitled "Sky View" (c.1958).

**12.** Brickwork walls at the garden of the St. Catherine's College in Oxford (1959-64).