



# ARNE JACOBSEN'S OWN HOUSE

STRANDVEJEN 413

PUBLISHED BY REALEA A/S

## JACOBSEN, ARNE

(1902-1971) Architect and Designer

Arne Jacobsen was born on February 11, 1902 in Copenhagen.

His father, Johan Jacobsen, was a wholesaler.

His mother, Pouline Jacobsen, was specially trained to work in a bank.

1924 - Graduated from the Technical School in Copenhagen.

1924-1927 - Attended the Royal Danish Academy of Art's School of Architecture in Copenhagen.

1927-1929 - Staff employee working at the office of the municipal architect in Copenhagen.

1956-1965 - Professor at the Royal Danish Academy of Art in Copenhagen

1930-1971 - From 1930 up until his death in 1971, operated his own drawing office.

## A JACK-OF-ALL-TRADES

Arne Jacobsen was an individualist, marching to the rhythm of his own drummer.

Today, his name is known all over the world. In the domain of Danish architecture and design, he distinguished himself in a vivid and personal way for more than half a century through his many different kinds of projects, projects that ranged from constructing buildings to creating furniture and useful objects. His range was a wide one: the spectrum moves from the characteristically functionalist lines in the large buildings to the straightforward simplicity in his celebrated series of knives, forks and spoons. What is characteristic for Jacobsen is that many of his buildings, all the way down to the smallest detail, were supplied and fitted with fixtures and articles of furniture designed by his own hand. Among Jacobsen's paramount works within the realm of architecture, we can mention:

Bellavista in Klampenborg (1933-34),

Bellevue Theatre (1935-36),

Århus Town Hall (in collaboration with Erik Møller) (1939-42),

Søllerød Town Hall ((in collaboration with Flemming Lassen) (1940-42),

Søholm linked house-development in Klampenborg (1950-54),

Rødovre Town Hall (1957),

Glostrup Town Hall (1958),

Munkegård School in Copenhagen (1955-59),

SAS Royal Hotel, Copenhagen (1958-1960),

Tom's Chocolate Factory in Ballerup (1961),

Denmark's National Bank (commenced in 1965),

St. Catherine's College in Oxford (1964-66).

## FOREWORD

In October 2005, the real estate firm Realea A/S purchased architect Arne Jacobsen's own town house, located at Strandvejen 413 in Klampenborg, and the company has just completed a thorough restoration of the property.

The town house was built as a combination private residence and drawing office for Arne Jacobsen. He moved to this address in 1951 from his previous home on Gotfred Rodes Vej 2 in Charlottenlund and he continued to live and work at Strandvejen 413 up until the time of his death in 1971.

The property forms part of a terrace house complex known as Søholm, which is situated south of Bellavista, also located on Strandvejen in Klampenborg. The residential development was built in 1945-53 in three phases, each of which brought forth its own respective characteristic house-type. All of the homes were designed after drawings prepared by Arne Jacobsen, whose own house forms part of the southern section of the development, containing five linked houses erected in 1951. The row of houses has been laid out in a displaced plan and each one of the building units is separated from the adjacent one by an intermediate building. By this means, the individual houses are registered as being independent three-dimensional compositions amidst - and within - the whole.

The Bellavista residential complex, the Bellevue Theatre and the Bellevue bathing area in Klampenborg played a very important part, along with the eighteen town houses in the Søholm complex, in securing Arne Jacobsen's international breakthrough. Arne Jacobsen has also exerted a great deal of influence on Danish applied arts by virtue of turning out prototypes for articles of furniture, textiles, carpets, silverware and other articles. What is characteristic for Jacobsen is that many of his buildings, all the way down to the smallest detail, were supplied and fitted with fixtures and articles of furniture designed by his own hand. Strandvejen 413 is a textbook case of this propensity. Both the town house and its surrounding garden were placed on the national preservation list in 1987.

With this publication, Realea wishes to present a truly remarkable architectonic and architecture-historical masterpiece, which reflects and simultaneously establishes a frame around one of our time's greatest Danish architects, Arne Jacobsen, and his contributions.

Realea A/S  
April 2007



*Original drawing of the southeast facade, made by Arne Jacobsen: "Bebyggelse paa Søholm" [Building at Søholm], signed and dated 3/2 '47 [February 3, 1947].*

## CONTEXTUAL MODERNISM

*by Peter Thule Kristensen*

In between The Bay of Bellevue and the Coastal Railway Line there are a group of building layouts that occupy an unparalleled stature in the history of twentieth century architecture. They were designed by architect Arne Jacobsen over the course of a thirty-year period and each one of the three stands as an articulate exponent for various respective stages in the evolution of modern architecture.

In so many ways, Arne Jacobsen's White Town, with the Bellavista residential complex, the Bellevue Theatre and the Bellevue Beach's bathing facilities, constitutes the emblem of a Danish rendition on functionalism. It is through these layouts that summer memories from time spent at the beach and from excursions in the adjacent Deer Park are conjoined - in the minds of many Copenhageners - with 1930s' functionalism: ice cream wafer-cones, tall trees, the light's reflections from the sea and functionalism's fascination with machines in a distinctive admixture.

Later on, other building complexes were annexed into the layout in a perfectly natural way. After the Second World War, Jacobsen designed the linked- and terrace-house complex, Søholm, which also contains his own house. Appearing at the outset of the 1950s, Søholm terminates Jacobsen's Bellevue quarter at the south and, with its open spaces facing the Øresund and its many diagonals that facilitate views of the sea, this

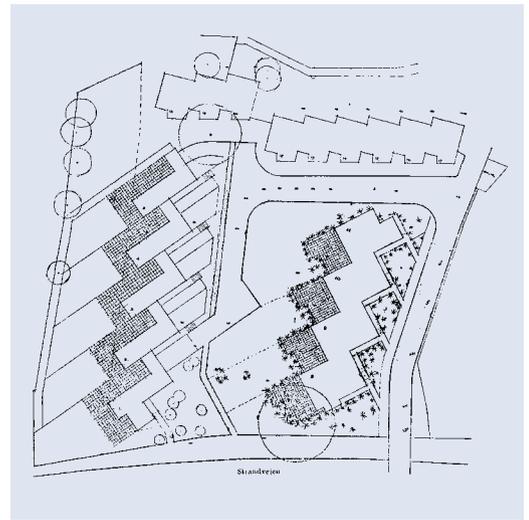
*Garden facade.  
During the building  
phase, Arne Jacobsen  
had altered the exterior  
appearance in the  
bedroom's facade  
section so that there  
is only one garden door  
instead of a double  
door, as originally  
conceived.*



residential development stands as a kind of updated rendition of Bellavista. Søholm's slanting roofs and yellow brick walls, however, are also expressions of a modernism that, to a greater extent than Bellavista's white functionalism, draws on local Danish building traditions.

As the consummation of the overall project, Jacobsen has the Ved Bellevue Bugt residential complex built in 1961; this development consists of a lengthy apartment house laid out parallel to the coastal railway line and four low atrium houses facing the Øresund. This complex serves somehow to close up the "hole" between Bellavista and Søholm. With its more anonymous facades, it takes on the character of being a neutral connecting link between the two considerably more composite complexes. The three residential complexes, Bellavista, Søholm and Ved Bellevue Bugt, accordingly form a carefully planned coherence, where it is the view out over the Øresund that serves as the recurrent central motive.

The present article focuses on Arne Jacobsen's own house in the Søholm-complex but it does not regard the house as being isolated. As has been suggested, the surroundings and even more especially the placement facing the Øresund have indeed been crucial if we want to gain any understanding of the house. Whereas it is the case that, to a certain extent, we can regard the first of Jacobsen's private residences, the funkis (i.e. functionalist) villa on Gotfred Rodes Vej, dating from 1928-29, as being an isolated layout, this approach is no longer the case when we are speaking about Søholm. Here Jacobsen's house, above and beyond anything else, stands as a



link within the context of a large and complex composition, where the architecture has been interwoven with the place in a remarkably sophisticated manner.

## SUN, SOUND AND TREES

The Søholm-complex is situated in among the Coastal Railway Line and two thoroughfares, Strandvejen and Slotsalléen, on a large parcel that had previously belonged to the patrician villa, Søholm. The residential complex was erected in three stages: Søholm I, dating from 1951, which contains five linked houses, including Jacobsen's own house; Søholm II, also from 1951, which consists of nine terraced houses, positioned in parallel with the Coastal Railway Line; and finally, Søholm III, from 1954, which has been designed in the form of four displaced town houses and laid out on only one level, so that the view from the other homes is unfettered. Moreover, out of consideration for the surrounding villa area, the entire Søholm-development is considerably lower in height and less dense than is the case with Bellavista.

When we take a closer look at Søholm I-III, what comes to light is that the houses' mutual placement and local displacements are a result of an equation where orientation to the sun, the view over the Sound and certain large trees from the original gardens figure in as central factors. Seen together, the three building sections form a large landscape space, a kind of open plaza, which opens itself up toward Øresund [the Sound]. This manner of opening and the angling of the individual houses in Søholm I and III play a part in the result that all the homes have a sea view. Accord-

*On the left: Original drawing of the north-east gable, created by Arne Jacobsen: "Bebyggelse paa Søholm" [Building at Søholm], signed and dated 3/2 '47 [February 3, 1947].*

*On the right: Site plan.*



*Søholm I. Gable toward the northeast. Each of the terrace-house complex's five houses has a slanting and displaced roof form, which continues over into an intermediate building, which serves to mutually conjoin the houses into one continuous sequence. The intermediate building and the interplay between plan and facade visually intertwine the five linked houses into a kind of three-dimensional ornament, a meander pattern in brick and grey eternit. At the same time, each one of the individual houses stands forth as a distinctive figure by virtue of the striking roof form, the chimney and the very few square-shaped window openings.*

ingly, the garden facades in sections I and II face the southeast – effecting a compromise between fine sun-orientation and view. In Søholm II, the town houses, moreover, are divided up into two sections out of consideration for a group of elegant old plane trees. The open plaza is also flanked out toward the Sound by three more old trees, two of which are standing in Arne Jacobsen's front garden. When seen from inside the building complex, these trees take on the appearance of set pieces that mark out the foreground in a classical landscape painting, while Øresund stands as the backdrop. The ground area's slight decline towards the Øresund and the low shrubbery similarly play a part in underscoring this view. In a virtuoso-like way, Arne Jacobsen has conjoined a picturesque ideal of beauty with a functionalist ideal about orientation towards the sun and repetition of building types.

## INTERTWINEMENT

The five linked houses in Søholm I, of which the house closest to Strandvejen was Jacobsen's own, constitute the residential development's most heterogeneous section. Each one of the houses has - as its own characteristic sign - its own distinctive slanting and shifted roof form which reinterprets and recapitulates, in a certain mode, the houses' respective mutual displacements in the plan. A part of the slanting roof continues over into an intermediate building, which serves to mutually conjoin the houses into one continuous sequence. The intermediate building and the interplay between plan and facade visually intertwine the five linked houses into a kind of three-dimensional ornament, a meander pattern in brick and grey eternit. At the same time,



each of the individual houses stands forth as a distinctive figure by virtue of the striking roof form, the chimney and the very few square-shaped window openings. These elements impart to the house the character of being a mask or a face that is looking out over the Sound. The linked houses are situated in this way and they are seesawing back and forth between being individual figures and links in an interwoven texture. What we have before us is a collection of interesting architectural ambiguities. This is further substantiated by the fact that the long side of each house makes its appearance as a gable. In a fascinating way, you are actually in doubt about where the front side of the house is, about where the individual house starts and about where it stops. Once again, the composition is not motivated in a merely aesthetical way: The shifted roof form provides space for a highly situated ribbon window that serves to draw a soft northern light into the house, while the roof slants down, like a shadow cast by the brim of a cap, toward the garden side's sharp south exposure. In each of the houses, the displacements also create a small and intimate patio in the garden area and a small front yard out toward the road that, at an angle, screens off the arrival at the entrance door in the east gable and at a garage situated in the basement.

Jacobsen's end-of-terrace house is, in its basic point of departure, identical with the four other houses. However, immediately after being finished, it was annexed with a two-story extension in the east gable. It seems likely that Jacobsen had already conceived this extension in his original proposal, but it could not be constructed until a statutory limitation on floorage that was part and parcel of the favourable government loan to the building project was expanded from 110 square meters to 130 square meters. Another important architectonic element, moreover, is Arne Jacobsen's own garden, which will be described in greater detail elsewhere in the present publication.

*On the left: Southeast facade. The living room at the top, with covered balcony and at the bottom, the bedroom. In the foreground, we catch a glimpse of Arne Jacobsen's steady working area in the garden.*

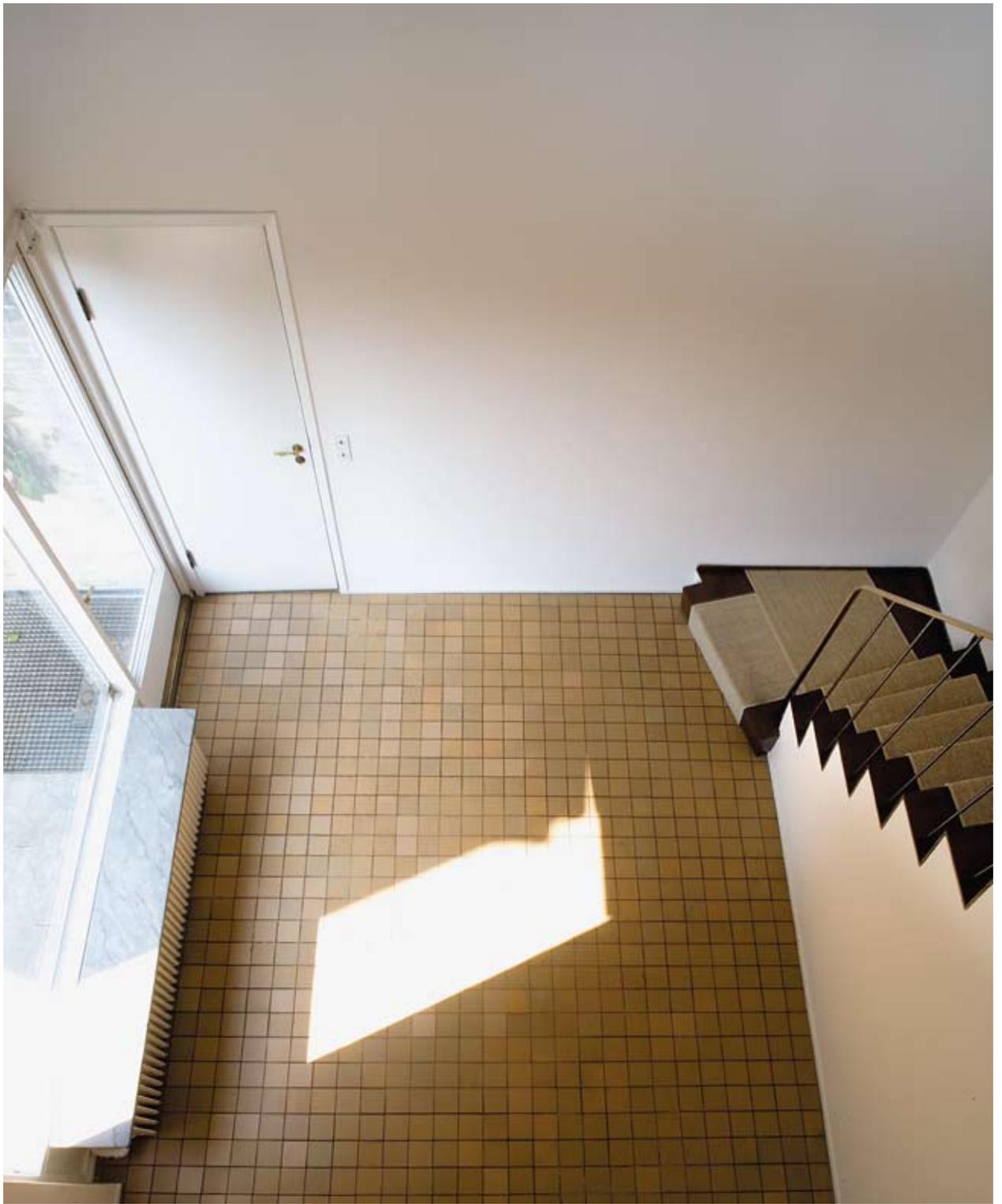
*In the middle: Entrance facade facing the north-east, with the number 413 carved into the granite wall, which screens off the grounds running along Strandvejen.*

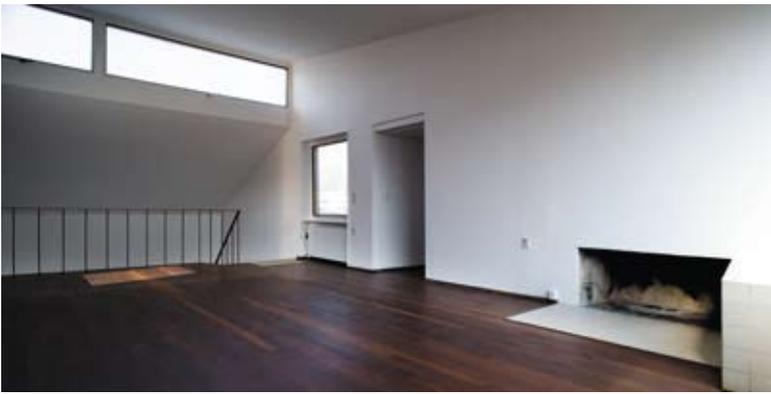
*On the right: View from the living room on the first floor, out toward the covered balcony and the Øresund.*

## MATERIALITY

In the same way that the houses, in their exterior forms, are related to their surroundings, the materials similarly manifest a painstaking and profound study of colour schemes and textural effects found at the place. About the materials used for this project, Jacobsen wrote in "Arkitekten" in 1951: "The houses have been built from yellow bricks of a soft character, which will quickly come to take on a patina and turn grey. The parapets and balconies are yellow, while the rest of the woodwork stands forth in white, although the recessed wooden sections are painted with a grey colour that has been attuned to the yellowish grey stones, the granite walls, the willow hedgerows and the dark grey eternit roof." As can be read here, Jacobsen emphasized that the materials were harmonized to each other and that they would patina in a beautiful way, together. On top of all this, they coordinate very nicely with the sands on the beach, the tall trees and the granite fence running along Strandvejen. Accordingly, the houses do not make their appearance as isolated objects but rather seem to take root, in successive stages, from the surroundings. A granite wall encircles the ground around Jacobsen's house. Concentrically following this, as we move in towards the house, there is a willow hedgerow and finally, the yellowish grey walls of the house rise up between a couple of old trees - altogether with a rugged granular texturality and colour scheme that can be rediscovered in the surrounding nature.

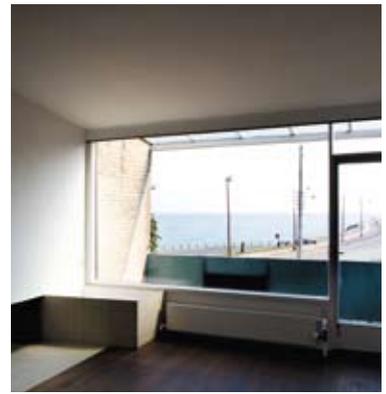
Material character such as this breaks away from functionalism's ideals about an architecture consisting of white-painted and geometrically well-defined building volumes. Søholm lies instead in extension of a tendency in post-war architecture that cultivates the more traditional and craftsmanship-based brick building. In Denmark, this tendency was launched by architect Kay Fisker under the banner, "the functional tradition". Fisker often cited P. V. Jensen Klint, the architect behind the Grundtvig Church, as being an important source of inspiration for his work. Similarly, the Søholm complex, with its yellow bricks and its crystalline forms, plays through the register of some of the same themes that can be found in Klint's Grundtvig Church. When all is said and done, the fascination with the rough natural materials owes a debt to the romantic conception – just as the cultivation of pure abstraction, paradoxically enough, also does. Søholm evidently contains both aspects.





*On the left: The living room on the first floor, with built-in fireplace and flower bowl as seen from the door to the balcony, looking toward the stairway leading down to the dining room. The sliding door seen in the centre of the picture leads into Jacobsen's private studio.*

*On the right: The living room's view facing the Øresund.*



## INTERIOR

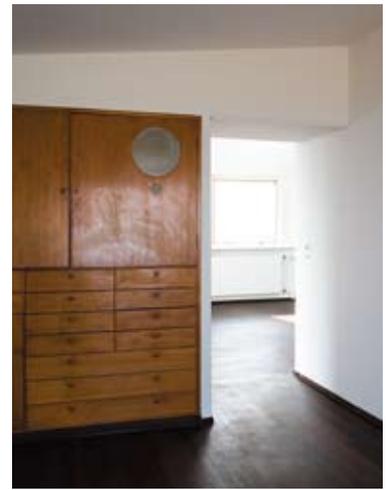
The house's many spatial displacements and its orientation in different directions correspondingly find their manifest expression in the interior which, in spite of the modest floorage of 110 square meters, has a feel of being very spacious. Here, also, one gets the sense that the individual rooms are related to the surrounding place and to each other in a well-considered fashion.

As has already been mentioned, Jacobsen's end-of-terrace house is somewhat larger than the others. But like the other houses, it consists of the same main element: a long and narrow building body crowned by the slanting roof form. This roof covers both a double-high dining room situated on the ground floor and a living room on the first floor. These two rooms are conjoined insofar as an elegant stairway and an open balcony ensure the spatial interconnection between them. Both of these rooms, in spite of their limited floor area, give rise to a surprising sensation of having lots of room. Both of the rooms have the benefit of slanting ceilings that attain their apex right on top of the balcony's edge and culminate in a highly elevated ribbon window.

At the same time, however, the living room is situated in a relatively undisturbed place and enjoys a view out over the Sound through a large glass window that occupies the room's entire width, whereas the dining room is the house's central passage area and has direct contact only with an enclosed outdoor terrace situated in the garden. It is first when we arrive at the end wall of the living room, which is elongated into an outdoor balcony, that we come to meet the house's only large Sound-panorama – as the final dénouement and main attraction on our way through the house.

*Facing page: A view from the living room down over the dining room.*

The solution with one double-high room being situated in connection with another room that happens to be supplied with a balcony is a well-known modernist device, which was really introduced with Le Corbusier's Pavillon d'Esprit Nouveau, dating



from 1925. What is so special about Søholm, however, is that the house's exterior contour has been so carefully harmonized according to the interior courses of movement and the different types of rooms. The rest of the house's rooms are clearly secondary with respect to the dining room and the living room. On one side of the dining room, there are the vestibule and – out towards the garden – the family's three bedrooms. On the other side of the dining room, there is the domestic area, with the kitchen, the maid's room and a stairway leading down to the garage and the cellar, which was fitted for doing business and contained Jacobsen's architectural office. The access to the office was gained on the outside of the house, through a separate entrance door found beside the garage. Upon the erection of the aforementioned annex in the eastern gable, which is present only in Jacobsen's house, three additional rooms emerged, and on all three levels: an extra room for the office in the cellar, a meeting room on the ground floor and a studio on the first floor. In contrast to the dining room and the living room, the rest of the rooms have smaller square-shaped windows, which frame only a rather limited part of the view and are often related to a particular space in the surrounding garden. In this fashion, there is a distinctly readable hierarchy among the house's different rooms and apertures, a hierarchy that is generally related quite precisely to the garden's various spaces.

Analogously, the detailing in the individual rooms plays a crucial part in accentuating the hierarchy among these rooms. In the office, for example, the many built-in shelves, all of which are painted white, have a makeshift character while the two built-in sideboards in the dining room and the studio on the first floor have been scrupulously elaborated in Oregon pine. However, it is true that the windows everywhere, more or less, have glazing beads in mahogany. This imbues them with a brittle and refined

*On the left: Section of the meeting room, with built-in closets and drawers designed specifically for the house by Arne Jacobsen.*

*In the middle: The stairway conjoins the double-high dining room with the living room on the first floor. The sweeping brass banisters were specifically designed for the house by Arne Jacobsen.*

*On the right: Looking from the studio on the first floor, with built-in Oregon pine, out through the sliding door into the living room.*



*On the left, top:  
Built-in ceiling lamps,  
specifically designed  
for the house by Arne  
Jacobsen.*

*On the left, bottom: Door  
handle, designed by  
Arne Jacobsen in 1956.*

*On the right: Close-  
up photo of built-in  
furnishings inside the  
studio on the first floor,  
designed specifically  
for the house by Arne  
Jacobsen.*

character. At important transitional places, the architectural links sometimes come into view as sculptures in themselves. For example, there is a fireplace and not far away, an appurtenant flower bowl, which, in a manner typical of Jacobsen, is placed next to the living room window or there is the staircase running between the living room and the dining room. Jacobsen's detailing is never overdone but is always carefully tailored to the situation.

## WHAT IS SO SPECIAL ABOUT SØHOLM

It's fascinating to observe how Jacobsen, in Søholm, has so successfully intertwined a number of themes into an intricately complicated and yet well-balanced whole. In this connection, the individual themes are apparently never overdone. Each one of the linked houses is thus allowed to manifest itself as an individual figure, while at the same time it is being contained as a link on a chain, where no single one of the house's sides unequivocally makes an appearance as the main facade. The view out over the Sound plays a prominent role, while it is only really exposed up in the living room. In the rest of the house, the sea view is experienced only in small sections, through precisely placed square-shaped windows. What we have before us is not hackneyed panorama architecture but rather an architecture that is very precisely orchestrating its own means and artistic effects. The place's other distinctive characteristics come to be woven as well into the architecture, through the determination to retain the old trees, which certainly play an important role in the composition, and through an attitude about the materials being used, which reflects certain textural effects and colour nuances found at the place.



All this does not mean to indicate, however, that the houses appear anonymous or traditional. On the contrary, the clear-cut expression and the repetition play an important part in infusing a modern accent. This is a contrast that actually elicits the result that one is inspired to train her/his eye on the place in a new way and to re-discover the trees' furrowed beauty as well as the wide horizon and the light.

As architect Kjeld Vindum has so astutely pointed out, the Søholm development comes to signal Jacobsen's international breakthrough. Of course, analogous slanting roof forms can be found earlier on in the history of architecture, but it is precisely the constellation of the slanting roof, the chimney and the double-high dining room that were new and that awakened their legitimate share of attention when the residential complex was completed in 1951. At the same time, the residential development breaks away from both functionalism's predilection for geometrically clear building volumes and from the "functional tradition's" cultivation of, for example, the pitched roof as a regional trademark. In other words, Søholm is an important work in the course of Jacobsen's architectonic development, which can be read in an entirely concrete manner in the three building layouts situated on Strandvejen: Bellavista, Søholm and Ved Bellevue Strand. Each one of these, at their respective points of genesis, represents what were the newest and latest currents in architecture, while at the same time they also contain a recurrent theme: a theme that has to do with the body's experience or sensing of the place - for example, the gaze out over the sea, the orientation with respect to the sun and the movement through different rooms that are linked to the surrounding landscape.

Jacobsen's architecture is at one and the same time modern and contextual.

*On the left: the drawing office as seen from the entrance door. Light shafts ensured the influx of light in the drawing office. Many of Jacobsen's chief works were created here, among these: The National Bank building; the SAS Royal Hotel; and St. Catherine's College.*

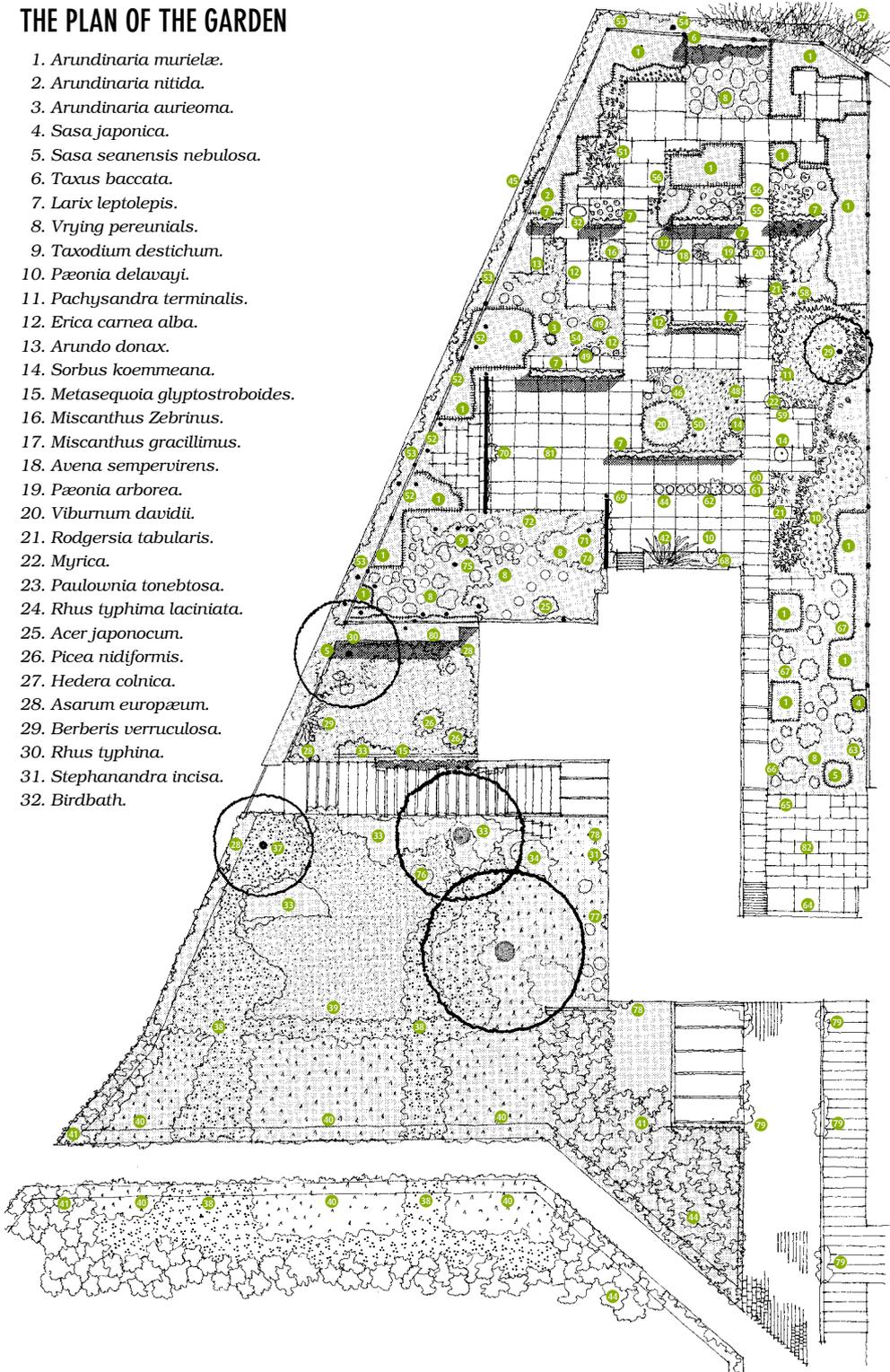
*On the right: The drawing office's "shop foreman's cage".*



# THE PLAN OF THE GARDEN

1. *Arundinaria murielæ.*
2. *Arundinaria nitida.*
3. *Arundinaria auriteoma.*
4. *Sasa japonica.*
5. *Sasa seanensis nebulosa.*
6. *Taxus baccata.*
7. *Larix leptolepis.*
8. *Vrying pereunials.*
9. *Taxodium destichum.*
10. *Pæonia delavayi.*
11. *Pachysandra terminalis.*
12. *Erica carnea alba.*
13. *Arundo donax.*
14. *Sorbus koemneana.*
15. *Metasequoia glyptostroboides.*
16. *Miscanthus Zebrinus.*
17. *Miscanthus gracillimus.*
18. *Avena sempervirens.*
19. *Pæonia arborea.*
20. *Viburnum davidii.*
21. *Rodgersia tabularis.*
22. *Myrica.*
23. *Paulownia tonebtosa.*
24. *Rhus typhima laciniata.*
25. *Acer japonocum.*
26. *Picea nidiformis.*
27. *Hedera colnica.*
28. *Asarum europæum.*
29. *Berberis verruculosa.*
30. *Rhus typhina.*
31. *Stephanandra incisa.*
32. *Birdbath.*

33. *Stephanandra incisa.*
34. *Cotoneaster salicifolia.*
35. *Robinea pseudoacacia.*
36. *Ulmus.*
37. *Laburnum.*
38. *Pyracantha.*
39. *Cotoneaster dammeri.*
40. *Hedera helix.*
41. *Berberis polyantha.*
42. *Crinum powellii.*
43. *Hydrangea sargentiana.*
44. *Acapanthus.*
45. *Hippophae.*
46. *Eremurus robustus.*
47. *Orchids.*
48. *Yuaca filamentosa.*
49. *Pieris japonica.*
50. *Evonymus inima.*
51. *Gunnera chiliensis.*
52. *Pinus sylvestria.*
53. *Ribes alpinum.*
54. *Euphorbia lathyris.*
55. *Miscanthus varigatus.*
56. *Veratum nigrum.*
57. *Cotoneaster multiflora.*
58. *Lilium henryi.*
59. *Gypsophilla repens.*
60. *Gentiana aselepiadea.*
61. *Gentiana sino ornata.*
62. *Potophyllum emadi.*
63. *Clematis macropetale.*
64. *Hedera conglomerata.*
65. *Prunus schipkaensis.*
66. *Lilius gigantum.*
67. *Vedbend conglomerata.*
68. *Fig.*
69. *Clematis le coultre.*
70. *Akebia quirata.*
71. *Betula pendula.*
72. *Dianthus duches of fiet.*
73. *Rodgersia podophylla.*
74. *Lonocera tragophylla.*
75. *Pinus cembra.*
76. *Berberis stenophylla.*
77. *Prunus schipkaensis.*
78. *Aristolochia durior.*
79. *Lonicera henryi.*
80. *Viburnum rhytidophyllum.*
81. *Sun place.*
82. *Shadow place.*





*Visual effects are brought about in the interplay among different leaf forms and foliage hues. There are only a few flowers in the layout. On the other hand, they really shine forth when standing against the backdrop of the green tableaux.*

## THE GARDEN AT STRANDVEJEN 413

*by Realea*

Arne Jacobsen nurtured a life-long interest in botany, which found expression both in the often artistically laid-out areas around his building structures and in many of his other efforts, like his carpets and textiles, where motives from the garden layout were favoured and used quite frequently.

The small and nationally preserved garden layout around the house on Strandvejen 413 distinguishes itself in a remarkable way from Arne Jacobsen's other garden layouts and is regarded as being one of his masterpieces in the realm of ornamental horticulture. Whereas, in keeping with functionalism's ideas, Jacobsen typically created a relatively straightforward and simple garden layout around his one-family houses, replete with a lawn, a few trees and only a few kinds of growth that the homeowner would have to care for, his own garden was created as a densely packed exotic oasis. The layout's scant 300 m<sup>2</sup> has been meticulously laid out by Jacobsen himself and contains a profusion of plants – originally, there were more than 300!

The sloping grounds of the garden are divided up into several smaller garden spaces, which are separated by thin larch wood hedges in varying heights. When we take a closer look at the garden's design-plan for the plants, what comes to light is that the garden's flagstone area has been laid out in such a way that the garden plan reiterates the house's dramatic linear sequences. With this in mind, it becomes crystal clear that the layout was not conceived merely as being an appendix to the building but that it comprises a natural extension of the house. Garden and building are one coherent work, and they repeat and reflect one another.

As are the garden paths, a large portion of the garden itself is paved with grey sandstone flagstones. Together with the screenings that face the Sound, this imparts to the garden the character of being a backyard. Another effect that the screenings toward the Sound simultaneously elicit is that there is no single privileged view of the Sound that would otherwise draw the viewer's attention away from directly experiencing the garden. Instead, what comes into being are several small peepholes, each of which offers a glimpse of the sea view as the viewer moves around on a walk through the oasis. The garden's disposition also gives rise to broken sequences that awaken the sense of curiosity. Together with the plant's different heights, these displacements constantly serve to inspire new perceptual experiences for the viewer when he or she happens to be walking around in this luxuriant garden layout.

The many garden spaces contain a selection of exquisite plants that have been put together with a great deal of botanical insight and artistic overview. The plants have been carefully selected according to the leaf's colour, form and structure – the great majority of them being green growth without colourful flowers. Among others, ferns and bamboos occur frequently and in a great many variations in the garden. The visual effects are generated instead in the interplay with contrasts between different leaf forms and in the alternation between luxuriantly growing plants and styled vegetation. There are only a few flowers in the layout. But they really do shine forth when standing against the backdrop of the green tableaux. The garden is laid out in such a way that it offers varying experiences from February to December – in January, the garden takes a month off from its incessant activity.

The garden contains a few trees in the northern section, trees that have remained standing from the park that once was a part of the patrician villa, Søholm, which was originally situated on the grounds. Otherwise, the layout does not contain any big trees: instead, styled bamboo plants offer screening at the bottom of the garden.

Some of the plants – among these, *Euonymus minimus*, the leaves of which resemble “baby's tears”, are allowed to grow right on top of the garden paths. This plays a part in ensuring that there are no sharp lines of demarcation between the walking areas and the flowerbeds. At any rate, there is a very singular sense of tranquillity reigning in the garden, which can be enjoyed from many spots inside the house, especially from the living room on the first floor. In one of the garden's sunlit spaces, Arne Jacobsen set up a steady working area for himself. It was here that he often sat outside working on his projects. The garden at Strandvejen 413 came in this way to play a dual role for Jacobsen: it was both the result of Jacobsen's own life-work and the inspiration for his ongoing activity, especially for his many watercolours, carpet works and textile pieces.

## LITERATURE

Carsten Thau and Kjeld Vindum, Arne Jacobsen, Copenhagen 1998.

Félix Solaguren-Beascoa de Corral, Arne Jacobsen, Barcelona 1989.

Arkitekten, monthly magazine 12, 1951.

Kulturarvstyrelsen, Gentofte. Atlas over bygninger og bymiljøer, Copenhagen 2004.

[www.arne-jacobsen.com](http://www.arne-jacobsen.com)

[www.realea.dk](http://www.realea.dk)

Original drawings from Danmarks Kunstbibliotek, Collection of architectural drawings

## ABOUT THE AUTHOR

Peter Thule Kristensen is an architect, holding a PhD. degree and working at the Royal Danish Academy of Art's School of Architecture, where he is doing research and teaching architectural history and architecture.

© April 2007

Arne Jacobsen's Own House – Strandvejen 413

ISBN 978-87-92230-04-1

Published by: Realea A/S

Text and editing: Peter Thule Kristensen and Realea A/S

Translation: Dan A. Marmorstein

Layout: Realea A/S

Printer: OAB-Tryk a/s, Odense

Photographs: Pages 15 and 16: Realea A/S

Additional acknowledgement to: Per Munkgård Thorsen/Lars Degnbold

Cover photo: Strandvejen 413, as seen from Strandvejen

Photo on the back of the booklet: Front door. Original nameplate.



9 788792 230041



Jacobsen