

TEXTS, LANDSCAPES, AND LIFE

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"I have been saying the same thing all these years," you said to me the other day. Yes, your themes are constant. You have cultivated your written work as you have tended your garden: planting shoots and seeds in deliberate patterns with an eye to present context and future form, learning from growth and changing circumstance, continually shaping, pruning, and planting afresh. The original structure of garden, of texts has held through all these years; neither has been repeatedly ripped out and replaced to follow fashion.¹

We each belong to a set of themes, passions that become a life's work, threads that weave us into lineages of practice and theory. Your web has many strands, linking your work to that of C.Th. Sørensen, Steen Eiler Rasmussen, G.N. Brandt, Sven Hermelin, Frederik Magnus Piper, Pieter Breughel, Geoffrey Jellicoe, and Kevin Lynch, as well as medieval monks, anonymous farmers and gardeners. Life themes shared across generations and cultures forge friendships among teachers, students, and colleagues – living, dead, unborn. You describe how such friendship inspired the book on C.Th. Sørensen, how it led you to give the title 'Parkpolitik' to another, how Sørensen regarded Le Nôtre and Ligorio as colleagues and kept their portraits, like family, in his bedroom.² While the landscapes you design may change over time, the written record will stand unaltered. From the articles for 'Hem i Sverige' in the 1950s to the recent essay on preservation in 'Landskab,' the same voice speaks across the years: always intelligent, confident, engaging; often playful, poetic; seldom, but sometimes, chiding. Fifty years from now readers will grasp your ideas, see your vision, and feel the force of your personality as do we who call you teacher, colleague, friend.

My subject here is your written work, texts that range across forty years and a spectrum of topics: gardens and gardening, city and countryside, your own designs, identity of place, art and aesthetics, and landscape architecture, its scope and practice. The texts trace paths of thought and

action across decades; I follow one topic, one motif, one theme after another, and watch each develop through the years. To discuss your written work is a daunting task. Yet it is unwise, impossible even, to isolate the built work from the written, or for that matter, to view texts and landscapes apart from your life. For you, theory is grounded in practice, practice guided by theory, and everything grows from the values that imbue your life. Themes of text, landscape, and life are one: time, theater, pleasure, art and aesthetics, place, and profession, all overlapping, interwoven, fused.

Time

I am struck again and again by how pervasive and finely tuned is your sense of time: descriptions of landscape's shifting, ephemeral phenomena, of living traditions and swinging fashions. You sweep us through the day, across seasons, reflecting on the past, envisioning the future, returning to the present, ever sure of your own place in time. There are those who would freeze the present, those who cling to the past, those who would break from both past and present. All too often, leaders in nature conservation, historic preservation, and artistic expression are separate people. Your particular talent is to preserve tradition through artful "free renewal," to embrace change within a flexible structure. In the recognition of transience, tradition and renewal both gain significance: this has always been your theme.

Two stamps – "Danish Preservation" and "Niels Bohr's Atomic Theory" – are juxtaposed at the end of an article of 1966.³ These two images might just as well be your tiny, old farm house – called Marnas after its former owner – and its garden. The house is preserved much as it was one hundred years ago, with no indoor plumbing; the garden is a laboratory where ideas are tried and tested. It is also a workshop where you pursue ancient practices: growing pears in bottles for brandy, clipping hedges, making soil from wastes, and other tasks depicted in the Breughel print

Engraving on SIA's office wall. "Spring." Pieter Breugel the Elder. 1565.



that hangs opposite your desk and reappears in your texts.⁴ For you, traditional gardening is a link “through history to human existence and evolution.”⁵

You describe the garden at Marnas as a celebration of transience, an open experiment steeped in tradition, changing as the plants grow and you age. In a succession of articles from 1958, I watch it evolve.⁶ I follow your reflections on hedges, see your former garden with the left-over privet shrubs “that decided they wanted to become birds,” discover the article on a topiary garden, and learn how Marnas was designed to “hold the dream” of yourself as an old man sitting under a hawthorn grove. I track the changes to the garden over the years and even come across it in an article on garden preservation! Reading the plans from 1967 and 1976 and a succession of photographs, I recognize the grid of hedges enclosing many rooms, large and small. The birds clipped from hawthorn, now over ten feet tall, occupied their “hen-yard” from the beginning. I also see former phases, gardens barely recognizable as the one I know. Your daughter Beate’s sunny, little garden is now a shady room filled with lilies of the valley; her son Viktor’s special place is not beneath the trees as you imagined, but under the shade structure built to shelter tender plants. The “orchard” is now occupied by the guesthouse and privy and a gazebo built from the old windows of the architecture school you retrieved from the trashpile. One surviving fruit tree shades a wonderful spot to sit, looking out, like Thomas Jefferson at Monticello, toward the blue distance of your “sea view.”

In 1958 you published a plea for the preservation of old gardens; an early article in ‘Havekunst’ was also on garden preservation, as were your two most recent essays.⁷ Between the first and last lie thirty-five years of practice and reflection, yet your basic approach remains constant: gardens are a temporal art, composed of materials that grow and change, that cannot be frozen in time. How then, can they be preserved? Then and now, you distinguish among three

types of preservation: reconstruction, renovation, and renewal. In a reconstruction, you remind us, we build *again*: from reliable documentation, to support the original functions, using the same materials and construction techniques, with sufficient funds to maintain the result. In a reconstruction, landscape architects are technicians, members of a team of experts. Renovation is more difficult: choices must be made and priorities set, all guided by an understanding of the spirit of the place, the original conception, and the elements that contributed to its artistic quality. Renovation is an enterprise of artful translation. Free renewal you offer as an approach that preserves not the form itself, nor even its spirit, but rather what you deem the *value* of the original, its artistic quality. You support free renewal as the preferable approach when documentation or funding is not adequate for reconstruction and too little of the original is left to support renovation – better a new form with a strong artistic concept than a dry copy devoid of the aesthetic qualities that made the original memorable.⁸

You tested and refined these “principles of preservation” in restoration projects such as Frederiksdals trädgårdar (1960s), Sophienholm (1970s), and Uraniborg (1990s), all described in published essays and professional reports. Reading both types of text, experiencing the places, one can follow the dialogue between theory and practice.⁹ How fitting that Uraniborg, Tycho Brahe’s observatory and garden on the island of Ven, your recent reconstruction project, is a fusion of reconstruction, renovation, and free renewal. It is deliberately incomplete, suggestive, rather than exhaustive. An invitation to imagine.

As with other topics, your position on preservation deepens with experience, but does not change fundamentally. In 1958 as in 1993, time and tradition, art and aesthetics, place, pleasure, and theater are all seen as integral aspects of garden preservation.¹⁰ In 1958, you discuss identity-of place as a reason for preservation, pointing out the significance

and cumulative effect of humble gardens that are adapted to particular conditions and customs. By 1993, you devote a whole section to *Genius loci* (spirit of place). In 1958 you stress the magical wonder of gardens and the sensations they arouse with a rhyme. By 1993, pleasure – *Locus amoenus* (delightful place) – is a principle of preservation: never lose sight of the ephemeral pleasures of the present in translating the past. In 1959, you refer to Steen Eiler Rasmussen's description of landscape as "that slow play,"¹¹ and in 1991, you describe the garden at Glorup at day's end: "Now the sun sinks, and the mist returns. The scenery is different, but the scene is the same."¹² By 1993, this has expanded into the concept of *Teatrum orbi*.

Landscape as Theater

*"Teatrum orbi is a broad concept. It can represent the art of the theater as a mirror of the world. Or it can suggest the opposite, that reality is an illusion, that truth is found in the theater. Theater is both flight from reality and concentration of reality. In that paradox lies a particular parallel between theater and garden art."*¹³

Like theater, landscape is an art of time, space, and story: "A good park is like a Shakespeare play. You expect to be entertained, and you certainly are, but besides you get a deeper awareness of life, of humanity, and of yourself."¹⁴ In landscape as theater, "trees form the scene, the frame around life" and are "themselves actors in a long play."¹⁵ Plants and animals have lives of their own, with their own stories, which humans interpret in various ways, for their own purposes. The autonomy of non-human actors and the impulse to interpret their stories underlie garden design, inform the dialogue of clipped and unclipped, of control, serendipity, and response. You describe how four privet shrubs, left over after planting the hedges of your former garden, were set in a serendipitous group, then a few years

later "developed a sudden desire to become long-necked birds." "We helped them," you said, "with pruning and clipping."¹⁶ The garden at Marnas is full of such dialogues – a single rose stem "decides" to grow through the privet hedge and blooms alone against clipped green. Landscape is an evolving play that is never finished; landscape design is like coming on stage during a play already long underway, and facing the challenge of engaging and extending ongoing dialogues.¹⁷

You often write of the designers and the original clients as if they still inhabit the landscapes they built. In the guide to Liselund, the Calmettes and their guests pop in and out, and a whole page in 'Landscape Art in Denmark' is devoted to a fantasy where you describe Kongens Have on a summer day in 1626 with Christian IV and his daughter Leonora Christina!¹⁸ At first it seemed a bit strange to read descriptions of people who lived 200 years ago living on in the gardens; now I think you see life and landscape as a continuum, one long play with many actors – flowers, people, trees, rocks – who come and go across the stage, the landscape, some staying for only a day, a week, a season, others remaining for 80 years, 200 years, a thousand years. And you call yourself a "practical performer!"¹⁹

Such fantastic imaginings have their uses; as a designer you also cast your imagination forward in time. You ended the competition submission for Parc de la Villette, with "a realistic dream of November 1, 1993, 5 PM," a whimsical swirl of imagined events, encounters, thoughts, sounds, smells, conversations, closing with the words with which you began –

Pleasure

"Bonjour Plaisir!" Thus you introduce your prize-winning proposal for La Villette.²⁰ The ability to imagine how people might enjoy themselves makes for a good designer and a good host; you show the same concern for visitors to your

parks and gardens as you do your guests. And who knows better how to take pleasure from city parks! Like many apartment-dwelling Copenhageners, you use public parks as outdoor rooms, arranging a simple supper for twenty along the water of Christianshavn in May's low, evening light, a June picnic in Kongens Have after a lecture. So natural, then, to describe the purpose of garden buildings thus: "to shelter from rain and wind and form a frame around a lunch."²¹

Who else would list pleasure as one of the principles of garden preservation! *Locus amoenus*, the senses at play in the garden: "an intense experience of the moment's pleasure affords the strongest feeling of eternity."²² Thus you capture the paradoxical relationship between the transient and the eternal.

In a text that sets out the circumstances and hopes for Limhamn's park, you state its functions so that no one should lose sight of the primary experiential goals: promenading, ball-playing, dog-walking, jogging, sun-bathing, sea-sensing, star-gazing, watching ferries come and go, sitting alone, bird-watching, sniffing honeysuckle...²³ The park is for all of these functions, and they must be integrated; the visitor should experience something unplanned and unexpected: "an intimate experience of nature when you are looking for beauty, ...beauty when you have set out for jogging."²⁴ You speak of the park as a place for sensual fantasy and admonish designers to allow free play for the user's pleasure and need for dreaming: "Escapism is part of the human constitution. It cannot be denied. It should not be neglected."²⁵

Place

You describe Liselund as the essence of Denmark: the beech forest's light, rustling leaves and cool shade; the meadow's high grass, pungent odor, and luxuriant growth; dense forest edge counterposed to grassy meadow, framing inti-

mate rooms in the rolling landscape; simple, unpretentious house sited against the forest edge.²⁶ For you, identity of place is rooted both in sensual reality and in tradition. The sensual experience of landscape is accumulated over days, seasons, years; landscape is shaped by sets of processes and practices repeated over time.

Coastlines and hedges figure prominently in your writings; both are basic elements of the Danish landscape. No point in Denmark is far from the coast: stiff winds whip off the sea across the low, open landscape; the sheltered outdoor room is a welcome respite. Coastlines, with their strong sensual, symbolic, and mythic presence, are a counterpoint to these intimate spaces.²⁷ Coastlines and hedges yield the characteristic combination of long, open view and close-up detail, exposed prospect and enclosed room.

*"Hedges grow well and evenly in the homogeneous soil. And the square enclosed by hedges is in our blood – it is part of the Danish garden tradition. The fact that we retained the Renaissance garden style so long, and never really abandoned it, is because it suits the Danish climate and the Danish soil. It suits us."*²⁸

How do the spatial qualities of landscape promote identity of place and thus enhance a sense of orientation and well-being? 'Structure, Identity, and Scale' (1972) frames and explores this question, applying Kevin Lynch's ideas about the "imagability" of cities to the rural landscape.²⁹ You analyze three different landscapes at several scales, their spatial structure (relation of parts to the whole) and identity (distinctiveness of individual elements, their variety and contrast to context), gliding from the scale of a forest to that of an anthill within, then zooming out to the context of the regional landscape. Viewed from the intermediate perspective, the even-aged, second-growth beech woods has a diffuse, homogeneous structure and weak identity, its parts (the trees) relatively indistinguishable from one another. But structure at the scale of the anthill (stones,

traces of cultivation, ant paths, an old stump) is marvelously varied, its identity strong; so too at the grander scale of the region where the woods is juxtaposed to valley, stream, farmfields, and road. Scale is crucial, you conclude; any evaluation of spatial quality must relate to a particular scale (for landscape scale is an infinite spectrum from large to small), and "one of the most important steps in the analysis of landscape is to find the scale that dominates the landscape under investigation."³⁰ Analysis, however, is never an end in itself, but a tool of design, a means of devising principles to guide, evaluate, and refine the act of shaping "the architecture of the landscape."³¹

You chide landscape planners for their unnecessarily narrow focus on ecological, political, economic, and social concerns and neglect of the spatial and aesthetic: "serious engagement in social problems and great ecological knowledge are masked in the end by dilettantish planning."³² For "the power of our profession is the power of the coastline," that dynamic, elemental place with all its sensual and symbolic associations.³³ The power of our profession lies in the art of creating places that stimulate senses, evoke joy, embody paradox, reflect tradition, and inspire hope, places whose aesthetic qualities endure (and are valued) beyond the specific economic and social context from which they arose.

Art and Aesthetics

"Art is not a quality," you say. "Art is the result of an intention. It may be good or bad, as any art critic knows."³⁴ Given your stress on sensual experience, it comes as no surprise that you assert "landscape architecture can do without art, but not without aesthetics" and that, ultimately, "art cannot survive without aesthetics."³⁵ And do not confuse ecological design and ecological art, you warn; they stem from the same values, but with different goals.³⁶

"America is plagued just now by an art complex," with landscape architects trying "to play the role of free artists

imitating...the gallery whim...of a few years ago." Meanwhile, "European schools are focusing on ecology" and parks and gardens are designed as "scientifically controlled wilderness." "The profession is confused and so is the public."³⁷ Landscape architecture should focus on aesthetics rather than art, and landscape architects must not separate aesthetics and ecology, for "we are the only profession trained to design space in a landscape context."³⁸ You make the distinction between landscape design and garden art in order "to promote art without confusing the profession."³⁹ Then why did you insist on identifying C.Th. Sørensen as a garden artist rather than a landscape architect? I remember arguing with you about that. While a concern for aesthetic quality pervades all the texts, and while you take pains to identify gardens as an art form, you have published relatively little on art and aesthetics *per se*. That surprises me, given how strongly you feel about the subject.

Profession

What is landscape architecture? You return to this question repeatedly, arguing that "the very essence of our profession lies in the combination of design and architecture with ecology," defining design as the shaping of an object, architecture as the shaping of space, and ecology as an enlightened form of gardening. Within landscape architecture, you identify landscape planning, landscape design, and garden art as separate fields, relating the first to city planning, the second to architecture, and the third to poetry. The focus of each is distinct, but the boundaries are blurred: they are "three focal points in the same picture."⁴⁰ You have lectured and written on all three areas and have practiced landscape design and garden art. The breadth of your interest and expertise, in scope of topics and scales of concern, is significant in an age of specialization and increasingly narrow professional focus. Landscape architecture demands breadth, for concerns related to landscape, by their nature, transcend

scales and intersect diverse issues. Your major interest, and practice, has been in the smaller, tangible scale of plaza, park, and garden, but you have resisted the prevalent polarities of planning vs. design, ecology vs. art, preservation vs. avant-garde experiment, designer's control vs. user's freedom of expression, occupying instead a middle ground enriched by paradox.

The tradition of the academic practitioner is strong in Denmark; two prime exemplars, Brandt and Sørensen, were your predecessors at the Royal Danish Academy of Fine Arts. A teacher in the broadest sense, you write for colleagues and students, but also for politicians, public officials, clients, and ordinary people. You explore and clarify in order to affect decisions and effect change, to enhance the appreciation of landscape, to promote the profession. Your written and built work are closely related; one domain illuminates, tests, and expands the other. The resulting clarity of thought, worked out in essays and landscapes, exposes the folly of separating theory and practice.

There is a wealth of texts in which you record your thoughts on projects as they evolve: initial proposals, reports, and then reflections, sometimes years later, on what happened.⁴¹ As any practicing designer knows, the gaps between what is designed, what is built, and what survives are often heartbreakingly great. How sad that the designs for La Défense were not carried out; how fortunate we are to have the description of what could have been.

"It is difficult to work in foreign countries," you say, not so much due to language or lack of a professional network, as to the fact that "one is outside one's professional and social tradition."⁴² A sense of your own place in time, space, and culture is an aid to navigating the shoals of foreign customs, but things easily go awry, as you relate in reflections on seven years' work on Vienna's Karlsplatz.

But this is also true on home ground. The larger the project, especially public projects, the more numerous and

diverse are the clients, the agencies to consult, the colleagues in other disciplines, the contractors in construction and maintenance. The essence of a project can easily be lost in misunderstandings or in the competing interests of so many actors, or sacrificed to tight funding or bland acceptability. You remind us that garden preservation is an enterprise that can only be accomplished by many different kinds of people acting in collaboration. One must therefore take care to define and agree upon the ideas that will guide the project, particularly those that relate to the special qualities of the garden in question and how it will be used and experienced.⁴³ This is true not only of preservation projects; it applies equally to other types of design projects – parks and parkways, plazas, cemeteries, suburbs.

Over the years, you have used a beautifully simple strategy to stimulate the creative process and to draw all the actors into collaboration. You compose a brief, lyrical statement of the special qualities of a site and the intent of the design, a blend of the sensual and ecological, the poetic and pragmatic.⁴⁴ For you, this text is an integral part of the act of design and also an implicit pact between you and your client. The qualities and ideas sketched in these texts seem so elemental, so simple, but unexpressed, they are easily lost. These texts are touchstones that serve as a standard against which to measure results. The "touchstone texts" distill the sensual reality, the experiential and ephemeral so often forgotten in the face of more "serious" and practical matters. They are a reminder that the material product must "hold the dream."

Two Texts

In 1967, the editors of *'Arkitekten'* asked for an essay on complexity. You responded with "A Letter from My Hen-Yard." Ostensibly a reflection on the newly planted garden at Marnas, it presents a philosophy of landscape and life, at once light and deep, playful and critical, spontaneous and

composed, reminding us that in landscape, ideas are tangible, and values have consequences. This gentle, but pointed, manifesto should be read by all students of architecture, landscape architecture, and planning.⁴⁵

We all need a way to express ourselves by shaping our environment, you say; we need a corner where we can make something that doesn't have to add up to anything. Today we have great freedom and opportunity to buy manufactured products, but few possibilities for making things ourselves. The need for a material product of self expression is at the root of planted wheelbarrows, wooden shacks, community gardens, and your hawthorn hens. Adventure playgrounds are as important for adults as they are for children.

How then can we justify the aesthetic double standard that asserts the architect's right to experiment, yet imprisons the users "behind a nice facade" and windows with "neutral curtains" and prevents them from the exuberant display of self-expression "which could be the true folklore of industrial society"? How can we find a balance, you ask, between planning and flexibility, between stability, on the one hand, and freedom, growth, and individual development, on the other?

The garden at Marnas embodies your resolution of these questions: establish a structure and let the details evolve. The themes and the basic strategy are the same explored by Brandt at Mariebjerg cemetery and Sørensen at Nærum Garden Colony. Your garden, like Brandt's and Sørensen's, is an interplay of order and complexity. The structure establishes the order; time and circumstance contribute complexity.

The trees are planted, you write, but the hen-yard is certainly not finished: "I have a definite idea of how my hen-yard will end [as a grove of hawthornes], but that which lies between now and then is an open plan." "A lot can happen before the hen-yard becomes a hawthorn grove." Despite

the fixed framework, there are many potential variations: how high should the hedges be? Should their tops be clipped horizontally or follow the terrain? What about the spaces between the rooms: should they be seen as voids or as rooms in themselves?

*Despite the many possibilities, I am not afraid of the result. And even if the whole thing just becomes a big mess, it won't be all bad. My confidence stems not so much from a sense of my own ability to manage the affair, but from two facts: the simple pattern of the planting and the material, hawthorn... If I always proceed with a respect for the placement of the hawthornes and their existence as living organisms, they will always form a clear pattern that can adapt to whatever serendipitous circumstances are introduced by myself and by time.*⁴⁶

Plan only those details that express the essential framework and let the others emerge. And do not overplan the details; leave room for serendipity. "The only ideal city planned in detail that still functions well is the botanical garden at Padua... But then it is plants that are concerned there." Not people.

I am reminded of our recent visit to your newly constructed project surrounding the new student center at Lund University. A broad white arc bounds the edge of a grassy green amphitheater, inscribing a quarter-circle from the entrance to where it disappears into a little hill. The white arc is a raised box filled with chalky white rocks, large and small, from the bluffs on the nearby coast. Hefting a rock, feeling the chalky texture, I predicted that the students would use them to draw words and pictures on the surrounding pavement. "That would make me happy," you replied.

There is one essay, translated skillfully into English, where you sketch your own portrait – "The Lost Paradise," an extended reflection on Karen Blixen's garden at Rungstedlund.⁴⁷ An English-speaker should read this essay first,

before any others, then strive to hear your voice behind the flat translations in 'Landskab' and elsewhere. Your description of Blixen's fusion of texts, landscapes, and life, provides the perfect introduction to SIA. Always aware of views at different times of day and different seasons, you describe how on winter afternoons the sun's rays "strike deep into the room before it disappears among the branches of the grove." You imagine Blixen choosing her seat by a window, and thus her prospect, as carefully as she chose her words, so that she can look out where "the winter sunshine plays in the snow-laden branches on the other side of the deep cold shadow of the farmhouse." You see a parallel between garden and texts. The thorn arch, gateway into Rungstedlund, is "an example of the progressive scale often met in Rungstedlund garden[s] as well as in Karen Blixen's writings: the small and near-at-hand contraposed to the large and remote." Attuned yourself to the interplay between the deliberate and the serendipitous, you wonder: "Garden or park, intentional planting or edited coincidence? Such questions present themselves at Rungstedlund."

"For Karen Blixen the kitchen garden...became part of her staging of life as a work of art." Her flower arrangements were "a synthesis of Rungstedlund, herself, and the occasion." Yet you sense "the hint of a sigh of relief" when the old housekeeper speaks of how the kitchen garden, which needed "to be dug over every autumn and every spring sown with vegetables...succumbed to the landscaping of the garden."

"But what is work?" you ask, "A few years ago the small Swedish summer court at Sofiero slaved away deadheading the rhododendrons there." Behind these words is the farmer's son, the man who has dug, sown, watered, pruned, and eaten from the same garden for thirty years, who empties out the privy into the compost pile to make the soil that "drives the whole." A person who can describe a lost paradise thus: "The meadow and the trees. The sky and the

clouds. The blackbird pulling up worms, and the sparrow rummaging in horse droppings." Your close work with the translator paid off; she caught your cadence and didn't prune the long sentences where phrase follows phrase, observations, allusions, and reflections all building and breaking, wave upon wave. Then comes a curt phrase – pay attention here! – called out by a period. This I know about you: the way words are said, deeds done, or gardens made has intense significance. Style matters.

As your words propel us in space and time – gazing through a window into the garden across seasons and times of day, stepping into a seventeenth-century print, moving through the park, shifting seamlessly, effortlessly from the mental to the material and back again – you remind us that every garden, every landscape, engages body and mind; each is a material, spatial, temporal, intellectual, and spiritual phenomenon.

The Future: An Open Plan

You once told me your writing has mostly been in response to requests for something specific: an article, a review, a guidebook, a history. What distinguishes the body of your work from an assortment of disparate texts is the consistent structure of the themes within which the details are adapted to the particular topic, time, and audience.

Yet the two books you most want to write, the one on trees and the one on Marnas, remain unwritten. They once existed only in *your* imagination, but in the telling they have come alive in *mine*: 'Two Trees' and 'The Garden at Marnas,' each illustrated with photographs taken over forty years. Philemon and Baucis will surely figure in 'Two Trees,' along with gateways and that wonderful photograph of people sitting beneath two trees in Dyrehaven, shoots from the same old stump.⁴⁸ And then 'The Garden at Marnas,' as it was envisioned and planted, as it has changed over thirty years:

If I am so fortunate to live to a patriarchal age and feeble senility, and if my hen-yard hasn't been torn down for a rocket launching pad or some other useful thing, sometime near the turn of the century, I will sit in a grove of hawthornes with a rug round my legs. Perhaps there is a little clearing which lets the sun reach the ground in a few places, but mainly all that I have shaped has disintegrated, now I no longer have the strength to hold clippers or clamber up ladders. My son-in-law has no interest for this sort of thing and folk cannot be hired for garden work. Nonetheless, I am satisfied. The hawthornes are grateful for the freedom to develop a lovely, healthy growth. In early summer all the branches are decked with masses of yellow-white flowers, like whipped cream, which later fall to the ground like a silent snowfall, leaving the crooked stems standing black against the white ground. In fall, the branches are weighed down by dark red fruits and by all the birds that thrive in the sheltered world of the thorn grove and enjoy its edible fall dress. If I am truly fortunate my great grandchildren will make hideouts under the trees.⁴⁹

What lies between now and then is still an open plan, but one whose structure has so far held the dream – in texts, landscapes, and life.

Since I first met SIA four years ago, our talks have been one long conversation extending over days and distance, weaving the past with fresh experience. This friendship has informed and enriched my reading of the texts, and the essay is thus an extension of our ongoing discussion. I am also grateful to the insights of Steen Høyer and Henrik Pøhlsgaard, with whom I discussed parts of this essay, and, as always, to Paul Spirn for close reading of text and ideas.

Bibliography

Compiled and Annotated by Anne Whiston Spirn

This bibliography represents an initial attempt to compile a comprehensive list of SIA's written and broadcast works. It incorporates a list of articles compiled by Jette Abel from the journal 'Landskab' (formerly 'Havekunst' and 'Landskap'), the only previously existing bibliography of which I am aware. It is my hope that this list will stimulate interest in the written work and make it more accessible to readers, provide insight into the built work and the philosophy that underlies it, and form a foundation for future scholarship. This list is undoubtedly incomplete, despite all attempts to make it so. Please advise the author and the Landscape Laboratory at the Royal Danish Academy of Fine Arts of any additions and corrections. All publications below are listed chronologically, from the earliest to the most recent. SIA writes in three languages: Swedish, Danish, and English. His earliest work up to the 1980s is mainly in Swedish; since then he has written primarily in Danish, with a number of essays and conference papers in English. The material was assembled with the help of SIA, Steen Høyer, Kirsten Dovey, Henrik Pøhlsgaard, and Lise Schou.

Books and Monographs:

SIA, Hjørdis Hass Christiansen, and Bente Hammer. 'Parker og haver i København og omegn.' København: Institut for By- og Landskabsplanlægning, Kunstakademiets Arkitektskole, 1979. Plans, photographs, and drawings. A guide to parks and gardens in and around Copenhagen.

SIA, Bramsnæs, Annelise, and Olsen, Ib Asger. 'Parkpolitik: boligområderne, byerne og det åbne land.' København: Dansk Byplanlaboratoriums Skrifterserie 29, 1984. Plans, photographs, and drawings. Open space in residential areas, the city, and country with examples from Denmark and abroad.

SIA and Annemarie Lund. 'Havekunst i Danmark/Landscape Art in Denmark.' København: Arkitektens Forlag, 1990. Plans, photographs, and drawings. Text and captions in Danish and English. History of Danish landscape design as a spatial art. Summary in German.

SIA and Steen Høyer. 'C.Th. Sørensen – en havekunstner.' København: Arkitektens Forlag, 1993. Plans, photographs, and drawings. Introduction by Anne Whiston Spirn. Overview of Sørensen's life and work as a landscape architect. Introduction and captions in English.

Essays in Books, Monographs, Guides, Exhibition Catalogues, and Proceedings:

Most of SIA's essays in this category are in relatively ephemeral media such

as conference proceedings, which are often difficult to locate, especially a few years or more after publication. Compilation of this list would have been impossible without access to SIA's personal collection. It is important that copies be assembled in the library of the Royal Danish Academy of Fine Arts, where they will be available to students and scholars. The best of the essays should be assembled along with essays from journals and published in a book or series of books. An English-Nordic edition would be desirable since many essays present ideas that are of great interest outside Scandinavia.

"Structure, Identity, and Scale." In 'Landscape Planning: Proceedings of the Symposium.' August 29-31, 1972. Ljubljana, Slovenia: University of Ljubljana, 1972, pp.53-62. Drawings. On landscape structure and identity in relation to scale.

"Haven." In 'Landhuset: byggeskik og egnspræg.' Edited by Curt von Jesen, Niels-Holger Larsen, Mette Pihler, and Ulrich Schirnin. København: Gyldendal, 1975, pp.119-124. Plan and photographs. On the establishment, maintenance, and enjoyment of old farmhouse gardens.

"En udstilling om haver og havekunst." In 'Havekunst – Sophienholm.' Catalogue for an exhibition on Garden Art at Sophienholm June 11-September 18, 1977. Lyngby-Taarbæk Kommune, 1977, pp.5-16. Drawings. Reflections on an exhibition of gardens and garden art and the issues it raises.

"Havnen og kysten." In 'Havnen og byen.' København: Dansk Byplanlaboratorium, 1979, pp.110-115. Photographs. On the future of Copenhagen's harbor and coastline for recreation.

"Parker – parkpolitik – politik." In 'Den gode by: en debatbog.' SBI-Byplanlægning 40. København: Statens Byggeforskningsinstitut, 1981, pp.142-148. Photographs. On the role and politics of urban parks.

"Det tabte paradis." In 'Karen Blixens Blomster: Natur og Kunst paa Rungstedlund.' København: Christian Ejlers' Forlag, 1983, pp.105-133. Plan and photographs. Reflections on Blixen's garden at Rungstedlund.

"Uterummets gestaltning." 'Statens framtida uterum: XXI Nordiska Landskapsarkitektkongressen 1983.' Swedish Association of Landscape Architects, pp.55-62. On shaping outdoor spaces.

"Træer, liv, og begravelse." Foreningen af Danske Kirkegårdsledere: årsmødet på Christiansminde i Svendborg, 1983, pp.40-52. On the relationship between trees, groves, and churchyards, transcript of talk and discussion at annual meeting of directors of Danish cemeteries.

"39 haveplaner." In 'Utypiske haver til et typehus: 39 haveplaner', by C.Th. Sørensen. København: Christian Ejlers' Forlag, 1984. Introduction to a reprint of Sørensen's little classic, '39 Garden Designs.'

"Sophienholmparken." In 'Sophienholm.' Lyngby-Taarbæk Kommune, 1985, pp.6-13. Plan and photographs. Guide to the park at Sophienholm.

"Det försummade mellanrummet." In 'Bygga nytt i gammal miljö.' Stockholm: Norstedts Tryckeri, 1987, pp.58-65. Photographs and drawings.

"Principper for bevaring af gamle haver." In 'Om bevaring af herregårdshaver.' Edited by Søren Holgersen. Vanløse: Fællesrådet for Havekultur og Landskabspleje, 1988, pp.21-26. Drawings and photographs. Principles for the preservation of old gardens.

"Bygninger og landskab: spredte tanker om at ligge smukt i landskabet." København: Kunstakademiets Arkitektskole, 1988, 30 pp. Drawings. Reflections on the relationships between buildings and landscape.

"Haven." In 'Liselund på Møn: en vejledning.' SIA and Inge Mejer Antonsen. København: Liselunds bestyrelse, 1989, pp.11-21. A guide to the garden at Liselund.

"Haven gjenoppstår." In 'Damsgård have.' Forening til Norske Fortidsminnesmerkers Bevaring, 1989. Plan and drawing. Restoration of a 200-years-old garden in Norway. English summary.

"Natursyn og landskabsæstetik under industrialismen." In 'Naturopfattelse og landskabsæstetik.' Edited by Lise Bek. Aarhus: Aarhus Universitetsforlag, 1989, pp.331-34. Plans, drawings, and photographs.

"Theme: New Thoughts and Visions about the Future Role and Function of Parks in the Cities/Subtitle: Parks and Escapism." In "Parks for the Future." Edited by Gunnar Jarle Sorte. 'Stad & Land' 85 (1990): pp.23-29. Published by the Department of Landscape Planning, Swedish University of

Agricultural Sciences, Alnarp. Issue devoted to a report from a symposium in August 1989. Photographs and drawings.

"Den autentiska illusionen: gamla trädgårdar – restaureringsprinciper." 'Kultur Miljö Vård' (1990/5-6): pp.4-10. Photographs. Principles for the preservation of old gardens.

"Rekonstruktion – renovering – fri förnyelse." In "Drottningholms lindar – restaurering av träd i slottsmiljö." Papers from a seminar on September 18, 1991. 'Byggnadsstyrelsens informationer' T: 144 (1992): pp.53-59.

"The Power of the Coastline." 'IFLA Yearbook' (1991-1992): pp.17-19. Reflections on recreation, myth, and coastlines.

"The Lost Paradise." In 'Karen Blixen's Flowers: nature and Art at Rungstedlund.' København: Christian Ejlers, 1992, pp.105-134. Plan and photographs. English translation of 'Karen Blixens Blomster' (1983). Reflections on Blixen's garden at Rungstedlund.

"Naturopfattelse af landskabsarkitekturhistorien." In 'Naturopfattelse og landskabsarkitektur.' Arbejdsrapporter fra forskerseminar om landskabsarkitektur på Landbohøjskolen, August 26, 1993. 7 pp.

"C.Th. Sørensen og det skønne." In 'Det gode, det skønne eller det bæredygtige?' Edited by Jens Schjerup Hansen. SBI-Byplanlægning 69. København: Statens Byggeforskningsinstitut, 1994, pp.45-56. Plans and drawings. On Sørensen and the garden art.

Articles and Essays in Journals:

Until 1963, the year SIA was appointed Professor at the Royal Danish Academy of Fine Arts, almost all of his articles were published in 'Hem i Sverige', a monthly magazine with a broad audience whose editor was a strong supporter of Modern design. For nearly six years, from 1958 to 1963, SIA wrote articles on garden design for virtually every issue of the magazine, illustrated with his own drawings, designs, and photographs. Together, the articles for 'Hem i Sverige' comprise a classic compendium of popular garden writing; the best should be assembled and published in a Swedish-English edition. After 1967, SIA has published most frequently in the Danish journal 'Landskab/Landskab' (originally 'Havekunst'). (For the English-speaking reader: articles appearing in 'Landskab' generally appear with an English summary and captions in English.).

"Det klänger i buskar och träd." 'Hem i Sverige' (1953/3): pp.94-95. Photographs and drawings. On twining plants.

"Hängande trädgård." 'Hem i Sverige' (1956/5): pp.168-169, 179. Photographs and drawings. Hanging gardens.

"Bin i trädgården." 'Hem i Sverige' (1957/5): pp.172-173. Drawings. On beehives in gardens.

"Våra gamla trädgårdar och den nya tiden: bevara, förnya, förändra." 'Lustgården' (1958-1959): pp.5-18. Text of a lecture presented at the annual meeting of Föreningen för dendrologi och parkvård, March 10, 1957. Old gardens in new times, preservation, renovation, and change.

"Häcker och intimitet." 'Hem i Sverige' (1958/2): np. Photographs and drawings. Hedges and intimacy.

"Det är en trädgård som behövs." 'Hem i Sverige' (1958/3): pp.98-101. Design for a small garden. Photographs and drawings.

"Trätullen." 'Hem i Sverige' (1958/4): pp.128-129. Drawings. Terraces of wood and other materials.

"I stället för gräs." 'Hem i Sverige' (1958/5): pp.160-161, 177. Photographs and drawings. Alternatives to grass.

"Mot bättre gräsmattor." 'Hem i Sverige' (1958/6): pp.208-211. Photographs and drawings. Toward better lawns.

"Det är nu man planterar barrväxter." 'Hem i Sverige' (1958/7): pp.234-235. Photographs and drawing. How to plant conifers.

"Klippta häckar." 'Hem i Sverige' (1958/8): pp.265-269. Photographs and drawings. Clipped hedges.

"Det är tulpantid nu." 'Hem i Sverige' (1958/8): pp.270-271. Drawings. On tulips.

"Stenarna på marken." 'Hem i Sverige' (1958/9): pp.310-311. Photographs and drawings. How to use natural stones in gardens.

"Trädgårdarna – uterummen." 'Hem i Sverige' (1958/10): pp.336-339. Photographs and drawings. The garden as an outdoor room.

"Illusionen om den oföränderliga trädgården: tankar över björnfloka." 'Hem i Sverige' (1959/1): pp.18-19. The illusion of an unchanging garden: reflections on a dried weed. Drawings.

"Buskar med bär." 'Hem i Sverige' (1959/2): pp.52-53. Photographs and drawings. Shrubs with berries.

"Blommor och grönt vid sommarhuset." 'Hem i Sverige' (1959/3): pp.94-97. Photographs and drawings. Flowers and foliage for the summerhouse.

"En dusch i trädgården." 'Hem i Sverige' (1959/5): pp.174-175. Photographs and drawings. A shower in the garden.

"Fågelbad: sten – trä – glas – eternit." 'Hem i Sverige' (1959/5): pp.176-179. Photographs and drawings. Bird baths.

"Mon oncle, plast och buxbom." 'Hem i Sverige' (1959/6): pp.216-219. Photographs and drawings. On the uses of boxwood.

"Ogräsogräsogräsogräs." 'Hem i Sverige' (1959/6): pp.220-221. Drawings. On weeds.

"Bort med ogräset." 'Hem i Sverige' (1959/7): pp.260-263. Drawings. Away with weeds.

"Entréer: funktionella och inbjudande." 'Hem i Sverige' (1959/8): pp.292-293. Photographs and drawings. Entrances: functional and inviting. "Klä väggen med vildvin." 'Hem i Sverige' (1959/8): pp.294-295. Photographs. Covering walls with vines.

"Sommarens träd och vinterns." 'Hem i Sverige' (1959/10): pp.372-373. Photographs and drawings. Gardens of summer and winter.

"Kursus i Firenze." 'Havekunst' (1960): pp.74-76. Photographs and drawings. Description of a three-month course in Italy for students from the Royal Danish Academy of Fine Arts.

"Små träd och stora buskar." 'Hem i Sverige' (1960/1): pp.33-35. Photographs and drawings. Small trees and large shrubs.

"Små träd och stora buskar II." 'Hem i Sverige' (1960/2): pp.70-71. Drawings. Small trees and large shrubs.

"Små träd och stora buskar III." 'Hem i Sverige' (1960/3): pp.97-101. Drawings. Small trees and large shrubs.

"Kryddor på gården." 'Hem i Sverige' (1960/4): pp.140-141. Photographs and drawings. On herbs and spices.

"Trä i trädgården." 'Hem i Sverige' (1960/5): pp.182-183. Photographs and drawings. On wood in the garden.

"I solen mellan stenarna, i skuggan under träden." 'Hem i Sverige' (1960/5): pp.184-185. Photographs and drawings. In the sun among stones, in the shade under trees.

"Stora träd I." 'Hem i Sverige' (1960/6): pp.234-235. Drawings. Large trees.

"Stora träd II." 'Hem i Sverige' (1960/7): pp.251-253. Drawings. Large trees.

"Stora träd III." 'Hem i Sverige' (1960/8): pp.308-311. Photographs and drawings. Large trees.

"Trädgårdsbuskar: hur de växer och passar." 'Hem i Sverige' (1960/9): pp.347-349. Photographs and drawings. Shrubs for gardens, their growth and cultivation.

"Trädgårdsbuskar II." 'Hem i Sverige' (1961/1): pp.33-35. Drawings. Shrubs for gardens.

"Trädgårdsbuskar III." 'Hem i Sverige' (1961/2): pp.68-70. Drawings. Shrubs for gardens.

"Pastisch och antikvarisk restaurering." 'Havekunst' (1961): p.33. Photographs. On landscape restoration – a response to an article by Nils Wollin.

"Täta häckar med och utan löv." 'Hem i Sverige' (1961/3): pp.106-107. Photographs. Dense hedges with and without leaves.

"Komponera med växter: plantera i maj." 'Hem i Sverige' (1961/4): pp.158-159. Photographs. Composing with plants.

"Radhusträdgården." 'Hem i Sverige' (1961/5): pp.184-185. Photographs and drawings. Rowhouse gardens.

"Vår gröna ö." 'Hem i Sverige' (1961/10): pp.402-403. Photographs and drawing. On houseplants as islands of green.

"Trädgård för höst – vinter – vår." 'Hem i Sverige' (1962/1): pp.12-15. Photographs and plan. Gardens for fall, winter, spring.

"Marktäckare." 'Hem i Sverige' (1962/3): pp.98-99. Photographs. Alternative to grass.

"Staket och plank." 'Hem i Sverige' (1962/4): pp.129-135. Photographs and drawings. Fences.

"Golven i uterummet." 'Hem i Sverige' (1962/6): pp.220-225. Photographs and drawings. First of two articles on the garden's floor.

"Golven i uterummet." 'Hem i Sverige' (1962/7): pp.250-253. Photographs and drawings. Second of two articles on the garden's floor.

"Underhållsfri trädgård: vad är det – och varför?" 'Hem i Sverige' (1962/8): pp.298-299. Photographs and drawing. A maintenance-free garden: what is it and why?

"För landskapsplaneringen i Ekbacken." 'Hem i Sverige' (1963/2): pp.50-52. Plans and photographs. Landscape planning for weekend cottages.

"I trädgårdens finrum." 'Hem i Sverige' (1963/5): pp.184-185. Photographs. On exclusive plants.

"Det växer vid vatten." 'Hem i Sverige' (1963/7): pp.264-266. Photographs. On aquatic plants.

"Om C.Th. Sørensen i anledning af hans 70-årsdag, den 24. juli 1963." 'Landskab' (1963): pp.106-111. Plan, drawings, and photographs. A review of Sørensen's work in honor of his seventieth birthday.

"Vid en gata i ett hus med en trädgård." 'Hem i Sverige' (1964/5): pp.200-205. Photographs.

"Söndagslandskap och måndagsstäder. Kåseri i arkitektföreningen oktober 1965." 'Havekunst' (1966/7): pp.121-128. Photographs and drawings. On the relationship between country and city, landscape preservation and development.

"Maryhill – en trädgård med många små trädgårdar i." 'Hem i Sverige' (1966/1): pp.22-25. Plan and photographs. First of a series of articles on Maryhill, a garden containing many small gardens.

"Rhododendronträdgården." 'Hem i Sverige' (1966/2): pp.56-59. Plan, photographs, and drawings. Second of a series of articles on Maryhill; the rhododendron garden.

"Den kringbyggda trädgården." 'Hem i Sverige' (1966/3): pp.92-95. Plans and photographs. Third of a series of articles on Maryhill: courtyard garden.

"Rosenträdgården." 'Hem i Sverige' (1966/4): pp.134-137. Plans and photographs. Fourth of a series of articles on Maryhill: the rose garden.

"Gräsmattan." 'Hem i Sverige' (1966/6): pp.220-221. Plan and photographs. Fifth of a series of articles on Maryhill: the lawn.

"Ängen." 'Hem i Sverige' (1966/7): pp.262-265. Plan and photographs. Sixth of a series of articles on Maryhill: the meadow.

"Från Vitruvius till Kevin Lynch: tankar om det förtolkade landskapet." 'Byplan' (1966/3): pp.80-85. Drawings.

"Landskapsarkitektens roll i den fysiska planläggningen." 'Landskab' (1969/1): pp.6-9. Photographs and drawings. The role of landscape architecture in physical planning.

"Effektivitet til vad?" 'Landskab' (1969/3): pp.61-62. Critique of the administration of urban park departments in Scandinavia.

"Park och Landskab." Arkitektur (July 1969): p.61.

"Kunstakademiets arkitektskole i København." 'Landskab' (1973/4): pp.76-79. Discussion of changes in the Royal Danish Academy of Fine Arts, School of Architecture with specific reference to the program in landscape architecture.

"Samtid och sammanhang, vår situationen i tiden." 'Landskab' (1975/1): pp.12-14. Discussion of the profession and review of the Fein report on American landscape architecture.

"Den sidste hvile – stordrift eller individuel betjening?" 'Landskab' (1975/4): p.80. Reflections following a competition for a new cemetery in Göteborg, Sweden.

"Christo og ecologic art." 'Landskab' (1979/6): pp.127-129. Discussion of Christo's art and its implications for landscape architecture.

"Sven-Ingvar Andersson: Om kunst og æstetik." 'Arkitekten' (1979/16): pp.362-63.

"Landskapsarkitektens arbejdsområder." 'Landskab' (1981/1): pp.2-3. Plan and photographs. Scope of landscape architecture: garden art, landscape design, and landscape planning.

"Parkerne – det kommunale grønne." 'Landskab' (1981/7-8): pp.180-190. Plans, drawings, and photographs. Brief history of municipal parks in Denmark, with principles to guide future design.

"Begravningspladserne – en spejling af tiden." 'Landskab' (1982/7-8): pp.180-181. Cemeteries as a reflection of society and speculations on future.

"Piper ved Havekunstens kilder." In 'Omkring Fredrik Magnus Piper.' København: Statens Museum for Kunst Lommebog 20 (1982): pp.9-16. Drawings and plans. On Piper as an artist and a garden designer. The relationship between Piper's drawings of English gardens, his designs for Swedish and conceptual, unbuilt gardens.

"Principper for bevaring af gamle haver." 'Fortidsvern' (1986/1): pp.20-23. Photographs. Principles for the preservation of old gardens.

"Havnens rekreative muligheder." 'Byplan' (1986/5): pp.158-159. Photographs. Recreation potential of harbors.

"Har minneslunden någon framtid?" 'Memento' (1987/2): pp.8-9. Photographs. On the future of memorial groves.

"Danske byparker i vores tid?" 'Landskab' (1987/2): DK pp.1-5. Development of urban open space in Denmark since 1920.

"Landskabspris og prisværdig park i München." 'Landskab' (1988/7): pp.158-160. Plan and photographs. Reflections on a visit to the Englischer Garten and receipt of the Frederick Ludwig von Schell Prize.

"Havekunsten i Danmark." 'Arkitektur DK' (1990/4): pp.133-179.

"Principper for bevaring." 'Landskab' (1993/5-6): pp.112-121. Principles for the preservation of old gardens.

"Eksempler på bevaringsværdige haver." 'Landskab' (1993/5-6): pp.148-149. Types of gardens worthy of preservation.

"Andre haveanlæg." 'Landskab' (1993/5-6): p.163. Photographs. Other examples of gardens worthy of preservation.

Descriptions/Essays on Own Work:

SIA has written frequently on his own work, as it was intended, as it was realized, as it developed over time. Several articles, written at different times, exist for some built works such as his own garden at Marnas. Several written after construction are reflections on how the original idea changed, what was implemented and what was not, how people use the place. This does not include competition entries, which are listed separately.

"På väg till eget hus." 'Hem i Sverige' (1959/7): pp.252-253. Photographs. Interior of SIA's home.

"I eget hus: Ramlösa, Hälsingborg." 'Hem i Sverige' (1959/9): pp.324-331. Photographs and plans. Design of SIA's own garden, with photographs after construction.

"Radhus trädgårdar i Hälsingborg i Rågen ved Kullsvägen." 'Havekunst' (1959): p.54. Plan. Design for rowhouse gardens in Sweden. Jan-Erik Lund, architect.

"Älderdomshem i Ödåkra." 'Havekunst' (1962): pp.48-49. Plan and drawings. Design for an "old folks' home" in Sweden. Arton architects.

"Stadshuset i Höganäs, Sverige." 'Havekunst' (1963): pp.8-13. Plan and photographs. Site design for city hall in Sweden. Arton architects (E. Andersson, H. Andersson, E. Magnusson, J. Michelsen).

"Arkiv för Dekorativ Konst i Lund." 'Havekunst' (1963): pp.56-60. Plan and photographs. Design for gardens and grounds of the Archive for Decorative Arts in Lund. Architect, Hans Westman.

"Trädgårdsrum vid Sundet." 'Havekunst' (1963): pp.150-155. Plan and photographs. Design for two adjacent villa gardens in Sweden. Houses designed by Jørn Utzon and Sten Samuelsson.

"En trädgård efter fem år." 'Hem i Sverige' (1965/1): pp.24-29. Plan and photographs. SIA's garden in Hälsingborg (described in "I eget hus" in 1959) five years after planting.

"Brev fra min hønsegård." 'Arkitekten' (1967): pp.579-583. Drawings.

"A letter from my hen-yard." Reflections on a philosophy of design as embodied in the newly planted garden at Marnas.

"Vildanden, studentbostäder i Lund." 'Havekunst' (1967/6): pp.110-115. Plan and photographs. Site design for student housing in Sweden. Architect: Bengt Edman.

"Sophienholm – en haverestaureering." 'Landskap' (1976/1): pp.12-17. Plan and photographs. Restoration of the gardens and grounds of a large estate in Denmark.

"Häcker och höns – min torparträdgård." 'Landskap' (1976/8): pp.180-184. Plan and photographs. "Hedges and hens," SIA's own "cottage" garden at his summerhouse in Sweden.

"Klarskovgård – en kursugård ved Korsør." 'Landskab' (1977/4): p.75-77. Plan and photographs. Site design for a training center in Denmark.

"Karlsplatz – Resselpark: En park- og byfornyelsesopgave i Wien." 'Landskab' (1979/1): pp.16-21. Plan, drawings, and photographs. With Odd Brochmann and Peter Brogaard. Reflections on the proposal and implementation of a park and urban renewal project in Vienna.

"En lund, et træplantet torv, en trappe – en rose." In 'Utopiens havn: tekster og skitser tilegnet Poul Erik Skriver.' Edited by Kim Dirckinck-Holmfeld and Christian Enevoldsen. København: Arkitektens Forlag, 1982, pp.14-15. Plan and drawings. Proposal for Larsens Plads in Copenhagen.

"Tête Défense Landskabsplanlægning." 'Arkitekten' (1984/23): pp.500-503.

"Tête Défense landskabsplanlægning." 'Landskab' (1985/6): pp.142-147. Plans, drawings, photographs of site and model. Landscape design for La Défense, including portions not implemented. Architect: Johan Otto v. Spreckelsen; Engineer: Erik Reitzel.

"Platsens ande." 'Utblick Landskab' (1987/3): pp.22-25. Plans and drawings. With Steen Høyer. Design for new cemetery near Stockholm.

"Garden of Sven-Ingvar Andersson near Lund, Sweden." 'Anthos' (1988): pp.3-5. Plan and photographs. SIA's garden at Marnas. Plan, drawings, and photographs. Much condensed version of the article that appeared in 'Landskab' in 1976; text in German, French, and English.

"Landskabsplanlægningen (ved Kuben)." 'Arkitektur DK' (1990/1-2): pp.80-86.

"Nytt liv i gammel park." 'Sveriges Stadtsträdgårdsmästare Forening för Kommunal Park och Natur: Dokumentation av Årskongressen' (1990): pp.19-24. On the park for Ronneby.

"Tycho Brahes trädgård." 'ale: Historisk tidskrift för Skåneland' (1992/2): pp.26-32. Plan, drawings, photographs. Tycho Brahe's garden.

"Museumplein i Amsterdam." 'Landskab' (1993/4): pp.92-95. Plan and photographs of site and model. Plan for the Museumplein in Amsterdam.

"Uraniborgs renässanssträdgård: restaureringsprojektets förutsättningar och hypoteser." 'Stencil' (1993/7): pp.13-20. Plans, drawings, and photographs. Published by Institutionen för Landskapsplanering, Sveriges Lantbruksuniversitet, Alnarp. Issue devoted to report from a seminar on February 19, 1991. Landscape design for restoration of Tycho Brahe's observatory.

Reviews:

Reviews by SIA of the published and built work of others.

"En bok om trädgårdar af Gunnar Martinsson." 'Havekunst' (1957): p.40. Review of a book on gardens by Gunnar Martinsson.

"Flickorna Lundgren på Skäret." 'Havekunst' (1962): pp.152-155. Plan and photographs. Design for a restaurant garden in Sweden.

"Modern Gardens and the Landscape." 'Havekunst' (1965): pp.158-159. Review of Elizabeth Kassler's book.

"Kungsans nya kläder." 'Havekunst' (1966/2): pp.21-24. Plans and drawings, photograph of model. Review of Peter Celsing's design for the King's Garden in Stockholm.

"En liten ö som heter Ven." 'Havekunst' (1967/5): p.99. Plans. A review of a competition, including several entries; the site is Ven, the island between Sweden and Denmark where Tycho Brahe had his observatory and garden.

"Helt ud i skoven." 'Landskab' (1970/6): pp.105 og 124. Plan. A review of plans for Vestskoven.

"Stadsplanering under 1800 och 1900 talen." 'Landskab' (1971/7): p.143. Review of a book by Thomas Paulsson on urban planning in the nineteenth and twentieth centuries.

"Danske træer i farver; Træer i Nordeuropa." 'Landskab' (1977/5): p.117. Review of two books on trees.

"Sven-Ingvar Andersson: Kongelige Lysthaver. anm. Hakon Lund: De kongelige Lysthaver." København, Gyldendal, 1977. 'Arkitekten' (1978/10): pp.238-39.

"Morten Klints slange." 'Landskab' (1979/8): pp.172-175. Review of Klint's roadside planting in the shape of a snake, Copenhagen.

"En udstillingspark." 'Landskab' (1981/3): pp.49-50. Plan. Review of a proposal for Larsens Plads in Copenhagen.

"I havekunstens værksted." 'Landskab' (1982/2): pp.41-42. Review of an exhibition of drawings by Fredrik Magnus Piper.

"Fynstelterne." 'Landskab' (1985/4): pp.86-87. Review of Ole Videbæk's land art proposal for Fyn.

"Københavns kyster." 'Landskab' (1985/8): pp.185-187. Photographs. Review of a competition on Copenhagen's harbor.

"Landskabet og parken omkring Vallø slot." 'Landskab' (1989/2): p.46.

Review of an essay by Agnete Muusfeldt on the landscape and park around a Danish castle.

"En nutidig hækhave." 'Arkitektur DK' (1990/4): pp.214-220.

"Om afhandlingens titel." 'Landskab' (1993/3): p.60. Review of 'Fantasiens Have' by Malene Hauxner.

"Paradisisk generøsitet." Review of Steen Estvad Petersen: Paradiset. Den islamiske have. København, Borgen, 1991. 'Arkitekten' (1992/2): pp.68-69.

"Nyere fransk og dansk havekunst." 'Arkitekten' (1993/17): pp.638-640. Plans and photographs. Review of Dorthée Imbert's 'The Modernist garden in France' and Malene Hauxner's 'Fantasiens Have.'

Commentaries and Editorials:

"I Finland så vi." 'Havekunst' (1965): p.121. Photographic essay.

"Dagbogsblade fra Leningrad." 'Arkitekten' (1965): pp.591-592. Report from a trip to Leningrad with students.

"Hermen i Bagatelle: på IFLA-kongress i Tyskland 1966." 'Havekunst' (1967/2): pp.23-25. Photographs. Reflections provoked by the IFLA conference in Stuttgart.

"En ny by." 'Havekunst' (1968/2): pp.37-38. Debate on development density and landscape in new towns with reference to Tapiola in Finland and Høje Gladsaxe and Albertslund in Denmark.

"Nordiske betænkninger 1967/5." 'Havekunst' (1968/7): pp.121-123. Presentation of a proposal for a Nordic Institute for the Study of Garden Art and Landscape Planning.

"Sven H. Hermelin, 70 år den 12. december, miljövårdsåret." 'Landskab' (1970/8): p.146. A conversation between SIA and SHH.

"Lillejul i et poetisk land." Politikens kronik. 'Politiken,' December 24, 1971. Reflections on a trip to Finland.

"Landskabsarkitekter ser og tegner: Park Guëll i Barcelona." 'Landskab' (1976): p.49. Drawing. Impressions of Gaudí's Park Guëll.

"Ole Nørgård 2.3.25-22.4.78." 'Landskab' (1978/3): p.49. Obituary.

"Byens og mellemrummets arkitektur." Politikens kronik. 'Politiken,' May 13, 1978. On Ole Nørgård's contributions to the architecture of urban open space.

"Landskapsplanlægning – Landskapsarkitektur – Trädgårdskunst. Replik till Eivor Bucht og Gretel Hemgård." 'Landskab' (1980/2): p.43.

"Sven Hermelin." 'Landskab' (1984/5): p.98. Obituary.

"Hvad laver Landskabsarkitekten? Landskabsarkitektens arbejdsområde." 'PLR Information.' Skanderborg: Praktiserende Landskabsarkitekters Råd, 1985. 2 pp. Pamphlet on the role of landscape architects.

"Ved Spreckelsens død." 'Arkitekten' (1987/11): 279-81.

"Edith Nørgaard, 1919-1988." *'Arkitekten'* (1989): p.143. Obituary.
 "Sven Hansen, Landskabsarkitekt 11. juni 1910-30. august 1989." *'Landskab'* (1989/6): p.144. Obituary.
 "Johan Otto von Spreckelsen." *'Arkitektur DK'* (1990/1-2): pp.22-27.
 "Kystens kraft." *'Politikens kronik.'* *'Politiken,'* February 7, 1991. Editorial on the power of the coast.
 "Why will they never learn?" *'Landskab'* (1992/4): p.73. Comments at the opening of an exhibition of contemporary Danish landscape architecture.

Published Competition Entries:

See also "Reviews of SIA's Work by Others" for excerpts and reviews of competition submissions.

"Konkurrence om Rådhuspladsen i København." *'Landskab'* (1980/7): pp.158-160. Entry by SIA and others to a competition to redesign of City Hall Plaza in Copenhagen. Plan and drawings.
 "Parc de la Villette: Bonjour Plaisir." *'Landskab'* (1983/3): pp.52-57. Plans and drawings. Text of a prize-winning entry to the competition. With Steen Høyer, Vibeke Dalgas, Johan Otto v. Spreckelsen, and others.
 "Bonjour Plaisir." *'Arkitekten'* (1983/23): pp.481-487. Plans and drawings. Text of prize-winning entry to the competition. With Steen Høyer, Vibeke Dalgas, Johan Otto v. Spreckelsen, and others.
 Barzilay, Marianne, Hayward, Catherine, and Lombard-Valentino, Lucette. *'L'Invention du parc.'* Paris: Etablissement Public du Parc de la Villette, 1984, pp.55-56. Plan and drawing. Excerpts from a competition entry. Text in French and English.

Unpublished Essays and Lectures:

SIA is an active lecturer, in Scandinavia and abroad. Most of his unpublished essays ultimately find their way into print. The list below is not comprehensive, but includes the most recent, as well as his undergraduate thesis submitted to Lund University in 1953.

"I skuggan av et geni: en studie i svensk trädgårdsarkitektur kring Johan Hårleman." 1953. Submitted as a thesis for a special combined degree in art history, botany, and genetics.
 "Kunsten og æstetikken." Causeri ved Byplanseminar på Arkitektskolen. November 27, 1991. 3 pp. On the relationship between art and aesthetics.
 "Landscape Architecture at the Royal Danish Academy of Fine Arts." Lecture in the Netherlands, September 1991. 6 pp.
 "My Definition of My Profession This Year." Paper at ECLAS (European Conference of Landscape Architectural Schools), Ljubljana, Slovenia, August 1992. 6 pp.
 "The Scandinavian Way of Teaching Landscape Architecture Students." Paper at ECLAS (European Conference of Landscape Architectural Schools), August 27-29, 1993. 5 pp.

Unpublished Professional Texts

Professional reports and working papers are often unrecorded, uncollected by libraries, and ultimately lost, yet they provide an irreplaceable insight into the ideas and evolution of design and planning projects, what was intended, built, and unbuilt. This is particularly true of SIA's work, where written text plays a greater creative role than in most design practices. There are files of unpublished texts (proposals, working papers, and/or reports) associated with professional projects at SIA's design office; the list below is by no means comprehensive, but merely suggestive. Of particular significance are the short statements (referred to here as "touchstone papers") that summarize goals for each project – pragmatic and poetic, measurable and ephemeral; these statements are drawn up by SIA at the outset of a project, agreed upon, then used as a touchstone against which to evaluate subsequent decisions by designers, clients, consultants, and contractors. I am grateful to

Henrik Pøhlsgaard and Lise Schou for their help in assembling this material, and particularly to HP for his insights into its use and significance in SIA's practice.

"Frederiksdals trädgårdar." 1965.
 SIA, Odd Brochmann, and Peter Brogaard. "Neugestaltung Resselpark." Entry submitted to the Karlsplatz competition. n.d. 20 pp. Plans and drawings.
 "Ronneby Bruun: Hjärtat i Sveriges Trädgård." November 1984. 35 pp. Plans and drawings. Plan for new town park with sketch design for one portion. The submission of this plan resulted in the commission to design Ronneby Bruun.
 "Uraniborg på Ven: förslag till åtgärder." July 27, 1987. 9 pp. Touchstone paper.
 "Projekt till Lunds campus: förslag rörande gestaltning av och konstnärliga inslag för det norra universitetsområdet i Lund." With sculptor Jørgen Haugen Sørensen. May 1, 1991. Proposal.
 "Sankt Hans Torv." September 3, 1992. Touchstone paper.
 "Öparken i Limhamn. April 2, 1993. Touchstone paper.
 "Museumplein Amsterdam." 1993. Public presentation/touchstone paper. Introduction to and summary of the concept for the Museumplein. Text in English. Plans, drawings, photographs of model.
 "Landskapsplan for Nyholm." October 1993. Sketch plan. Plans, drawings, and photographs.
 "Torup Slots trädgårdar: skiss till en renoveringsplan." January 1994. Plan for the renovation of the garden at Torup Slott. Drawings.
 "Brunnshögs verksamhetsområde i Lund." June 1994. Proposal/touchstone paper. Diagrams.

Exhibitions

This category contains all the examples identified at this time; however, it is undoubtedly incomplete.

"Tête Défense." *'Dansk Landskapsarkitektur: exempel 1985-90.'* Drawing and text. Catalogue of an exhibition in Sweden of Danish landscape architecture, April 26-May 26, 1991.
 "La Défense and Uranienborg in Hven." In *'Architecture danoise du paysage contemporain ou paysages musicaux.'* Edited by Annemarie Lund. København: Arkitektens Forlag, 1992. Catalogue of an exhibit of contemporary Danish landscape architecture with brief remarks by SIA on two works.
 "Jordvold og kæmpeslange." With Jørgen Haugen Sørensen. In *'Strejf i dansk havekunst.'* Edited by Annemarie Lund and Solveig Stenholm. Køge, DK: Kunstmuseet Køge Skitisesamling, 1994, pp.40-41. Plan. Catalogue of an exhibit on twentieth-century Danish garden art with a brief description of the recently constructed project at Lund University.

Reviews of SIA's Work by Others:

This does not include newspaper reviews; a file exists in SIA's design office.

"Radhusets lättskötta trädgård." *'Hem i Sverige'* (1961/5): pp.222-223. Photographs. On a rowhouse garden.
 "Hem i Sverige" (1961/9): 231. Plan, photographs, and drawing.
 Brähammar, Gunnar. "Trädgårdar på papper." *'Havekunst'* (1961): p.81. Plan, section, and photographs of model. "Gardens on Paper," a review of a design for Yrkesskolans gård in Angelholm, Sweden, which SIA referred to as "earth sculpture."
 Bruun, Andreas. "Uterummet." *'Havekunst'* (1961): pp.82-86. Review of a Swedish exhibition of "outdoor rooms" with a discussion of a rowhouse garden by SIA.
 "Till dusch och simbassäng." *'Hem i Sverige'* (1962/10): pp.368-369. Photographs, plan, and drawings.
 "Konkurransen om en kirkegård på Alfaset i Oslo." *'Havekunst'* (1962):

pp.85-87. Plan and drawing. A description of the competition and of SIA's entry which received second prize (the jury awarded two second prizes and no first).

"Hörr sett läst: Sven-Ingvar Andersson professor." 'Hem i Sverige' (1963/8): p.311. Announcement of SIA's appointment as professor.

"Amstuegården, Hillerød." 'Arkitekten' (1963): pp.429-432. Drawings and photographs of models. Residential development, with architects Inger and Johannes Exner.

"Bostadsområdets uterum." 'Havekunst' (1964): pp.104-105. Plan and drawing. Description of SIA's first-place entry to a competition for a park in Malmö, Sweden.

"Nordisk idékonkurrence om en dispositionsplan og en vej- og bebyggelsesplan i Herning. Forslag nr. 19, mrk. 357829, tildelt 1. præmie. Peter Bredsdorffs Tegnestue i samarbejde med havearkitekt Sven-Ingvar Andersson." 'Arkitekten' (1966/4): pp.75-77.

"Dispositionsplan för Långholmen i Stockholm." 'Arkitektävlingar' (1969/1): pp.38-39. Plan, drawings, and photographs of model. Discussion of a secondprize entry by SIA, Annelise Bramsnæs, and Svend Algren.

"Nordisk idékonkurrence om et center for højere uddannelse og forskning i Odense." 'Arkitekten' (1967): pp.87-89. Plan, drawings, and photographs of model. Discussion of a secondprize entry by SIA, Halldor Gunnlögsson, and Jørn Nielsen.

Nørgård, Ole. "Konkurrencen om Universitet i Odense." 'Havekunst' (1967/3): pp.41-49. Discussion of a secondplace entry by SIA, Halldor Gunnlögsson, and Jørn Nielsen on pp.46-47. Model photographs.

"Nørresø-konkurrencen." 'Arkitekten' (1969): pp.154-155. Plans and drawings. Discussion of entry by SIA, Anders Nyvig, and Peter Bredsdorffs Tegnestue.

"Statens Kunstfonds offentlige idékonkurrence om boligområders udformning." 'Arkitekten' (1968/4): pp.74-90. "Forslag nr. 23, mrk. 371173, tildelt 4. præmie. Billedhuggerne Søren Georg Jensen og Anders Tinsbo i samarbejde med havearkitekt Sven-Ingvar Andersson, arkitekt Erik Korshagen m.fl." pp.86-87.

"Konkurrence om et rekreativt område ved Solrød Strand." 'Arkitekten' (1969/18): pp.416-417. "Forslag nr. 7, mrk. 142735, tildelt 3.præmie. Professor, havearkitekt Sven-Ingvar Andersson, arkitekt Steen Høyer, Landskabsarkitekt Annelise Bramsnæs." pp.416-417.

"International konkurrence om Karlsplatz i Wien." 'Landskap' (1972/2): pp.21-27. Photographs, plans, and drawings. Discussion of the competition and first-place proposal by SIA, Odd Brochmann and Peter Brogaard, including text of winner's description of their proposal.

Bruun, Andreas. "Ådalsparkens friarealer." 'Landskap' (1972/3): pp.52-56. Plan and photographs. Description of site design for Ådalsparken in Denmark by SIA's collaborator on the project.

"Gullestrup i Herning. Projekterende bl.a. Sven-Ingvar Andersson (friarealer m.v.)." 'Arkitekten' (1972/21): pp.425-31.

"Projektkonkurrence om Storetveitarealet i Fana, Norge." 'Landskap' (1973/5): p.98. Site photographs, plan, and section. Discussion of the competition and second-place proposal by SIA and others.

Bühler, Karl-D. "Drei Gärten an einem Haus in Laröd, Südschweden." 'Der Gartenbau' (1975/3): pp.57-58. Plan and photographs. Garden for house designed by Jørn Utzon.

"Small Garden in Sweden." 'Anthos' (1979): pp.22-25. Plan and photographs. SIA's garden for his own house in Sweden published in 'Hem i Sverige' first in 1959, then again in 1965, seen here with new owners twenty years after construction. Text in German, French, and English.

Repenthin, Christoph. "Sophienholm – eine Parkschönheit in Dänemark." 'Garten Praxis' (1981/9): pp.411-413. Plan and photographs.

"Parc de la Villette." 'Arkitekten' (1983/23): p.481. Introduction to a presentation of prize-winning entry to competition.

Högström, Martha. "Även det spontana måste kontrolleras." 'Skönare Trädgård' (1983/3-4): pp.8-15. Color photographs. Article on garden at Marnashus for a popular magazine.

'The Garden: Landscape Architecture' (1985/1): pp.156-159. Plan and photographs. SIA's garden at Marnashus. Text in Japanese.

Lund, Annemarie. "SIA på Charlottenborg Efterårsudstilling." 'Landskab' (1986): p.165.

Andersson, Thomas. "Brunnsparken i vårt hjärta." 'Utblick Landskap' (1987/4): pp.8-11. Review of a park in Ronneby, Sweden.

Olsen, Ib Asger. "Sven-Ingvar Andersson – 60 år." 'Landskab' (1987/8): pp.164-173. Plans, drawings, and photographs. A review of SIA's work in honor of his sixtieth birthday.

Jørgen Sestoft: "Kirken, fabrikken og boligerne. Præsentation af projekt til anvendelse af B&W-motorfabrikkens tidligere areal på Christianshavn. Bag projektet arkitektfirmaet Dissing & Weitling i samarbejde med Sven-Ingvar Andersson som landskabsarkitekt.2 'Arkitekten' (1987/14): pp.376-77.

Erik Nygaard: "Tre hvide huse i Herning. C.F. Møllers tegnestue. Havearkitekt Sven-Ingvar Andersson." (Text in Danish, English and German.) 'Arkitektur DK' (1987/8): pp.338-52.

Norrby, Elisabeth. "Friskt Vatten: Ronneby Bruun." 'Landskap' (1990): S1-S5. Photographs. Review of a design for a town park in Sweden.

"Lundagård – ett trädförnyelsesprojekt." 'Landskab' (1990/5): pp.59-70.

Nilsson, Christina. "Professorns häckträdgård." 'Allt i Hemmet' (March 1990): pp.62-65. Color photographs. Article on the garden at Marnashus for a popular magazine.

Lund, Annemarie. "En nutidig hækhave." 'Arkitektur DK' (1990/4): pp.214-215.

Jeppesen, Peter Juul. "Ådalsparken: historien om et miljøforbedringsprojekt 1987-1990." 'Landskab' (1991/3): pp.49-55. Plans, drawings, and photographs. Review of Ådalsparken after occupancy.

Lund, Annemarie. "Tvende æresmedlemmer." 'Landskab' (1992/3): pp.60-69. Photographs, plans, and drawings. Review of the work of Jørn Palte Schmidt and SIA.

Biggaard, Ellen. "Tørnerose-eventyr." 'IN' (July 1992): pp.18-22. Color photographs. Article on the garden at Marnashus for a popular magazine.

Zeeuw, Peter de. "Beheerste nonchalance: deen Andersson ontwerpt nieuw Museumplein." 'Archis' (November 1992): pp.10-11. Plans, drawings, and photographs.

Lund, Annemarie. "Uranienborg på Hven." 'Arkitekten' (1992): p.513.

Lund, Annemarie. "Æresmedlemmer (DL)." 'Arkitekten' (1992): p.555.

Lund, Annemarie. "Museumplein i Amsterdam." 'Arkitekten' (1993): p.156.

Lund, Annemarie. "Esplanade i Helsingborg." 'Arkitekten' (1993): p.425. Plans and photographs.

Hoog, Maurits de. "Tegenstrijdigheden op het Museumplein/Ambivalence in the Museumplein." 'Archis' (April 1993): pp.2-4.

Salto Stephensen, Lulu. "En Biografi." 'Landskab' (1994/2): pp.40-45. Plans and photographs. Review of 'C.Th. Sørensen – en havekunstner.'

Lund, Annemarie. "Arkitekturprisen til Sven-Ingvar Andersson. 'Landskab' (1994/2): pp.46.

Guinée, Anja. "De buitenruimte is juist volkomen karakterloos geworden." 'Blauwe Kamer' (April 1994): pp.32-38. Photographs.

Television Documentaries

"Människans lustgårdar I-IV," 1988. Four-part series for Swedish TV on the history of garden art. Katerina Dunér.