

Lewerentz
Fragments

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Preface

Sigurd Lewerentz' work presents a multitude of dimensions which have been subject to much speculation and interpretation. One could say he was an iconoclast, subversive even, marching to his own drum, not caring or emulating too much of his era's diverse trends. Or, interpreted in a Nietzschean way—working *against* one's time to be *of* one's time.

He has been referred to as a 'silent architect', with the brevity of his spoken word mirrored by his indifference toward leaving behind any written word about his work. His refusal to fulfill our expectations leaves us desiring more. Surely we are not meant to think his work remains shrouded in an impermeable solipsistic mystery, essentially vanished forever, merely because it lacks a codicil to clearly delineate its meaning and value?

This apparent detachment might be considered in a positive light, not as a negation of attachment but as a separation or a setting aside, the cultivation of a clarifying distance, that allows a deeply creative master such as Lewerentz to reach beyond his contemporaries and arrive at solutions all his own. Solutions which are different to the generic, hence indeliberately appearing as irritating, indifferent even, to the lay user, casual observer, and scholar alike. Indifference may appear similar to the monosyllabic: at first glance rejective, uncaring, not offering as much as the eloquent sentence—yet it forces us to ponder these few, carefully chosen words. Relative to architectural practice today, where branding is inseparable from design and there is no shortage of explanatory text, we are provoked and encouraged by what this indifference

suggests: a disinterest in the noise and distractions of the day, and the need for all of us to discover the silent architect within ourselves.

Perhaps the silence of Lewerentz is precisely what allows us to speak so expansively—in different ways, from multiple perspectives, with various intentions. In the absence of a clear reason, the curious mind takes over. Via our struggle to explore and attempt to explain, our interpretations breathe new life and meaning into Lewerentz' architecture, which as a consequence of his silence stands as a call for dialogue rather than discourse.

Lewerentz' architecture speaks to us in many tongues. It may be the language of liturgy, religious symbolism, and existential narratives, or that of mathematical calculation and proportion, site strategies, or approaches to space-making. It could be one of material logic, be it bricks, chips of stone, shapes of steel, or lengths of rope. Whatever the syntax, there is something to explore, read, question, and consider. With this in mind the editors have made no attempt to define categories for the authors or provide any direction on what they should write or how they should write it. One can say we were indifferent to any form of orchestration but perhaps insistent on the final package being loose enough to provide non-linear approaches; episodic fragments rather than a grand narrative. To facilitate this, captions are often omitted allowing images to be read independently of clarification or title. Rather than endnotes, citations and notes follow the text in the margin supplemented by small images offering specific context where warranted. For those who wish to decode the content, an image list is of course offered at the back of the book.

This book has no definitive thesis or objective. It collects and curates positions and interpretations, leaving the reader to make their own way. Ultimately it is an invitation to see Lewerentz' work through a variety of perspectives, from the general to the specific. Rather than being introduced to the architect per se, the reader will be introduced to a community of those who feel the work is worth writing about, investigating, and exploring. The world lays itself out to us according to our values and desires, and here, diverse value systems serve to enlighten some aspects while casting others in darkness. Some essays seek to explain, coming to conclusions through confident analysis and comparative research. Others maintain Lewerentz' obscurity by engaging mystery, flux, indirection, and pluralism.

For all of our agreement about his life and work, there is just as much to disagree about. What lies herein are pages to be turned with curiosity, like a journey with neither beginning nor end. Contrary to a typical monograph, it is neither chronological nor comprehensive. It is a collection of fragments in the form of words and images offering a multitude of perspectives from established scholars and new voices alike. For those readers who have already made an acquaintance (or perhaps, like the editors of this volume, have developed an infatuation), this book could be a debrief, an invitation, a challenge, or an affirmation. It simply depends on which essay you read, or which author's lens you choose to look through while contemplating the work. Ultimately, these differences are found by taking as a point of departure the architect's own indifference: to the rules of the past, the popular trends of the day, and to the scholars of tomorrow.

Lewerentz' most prominent legacy for those of us willing to contend with the work may very well be its receptivity well beyond the intended programs and functions his work attempts to satisfy. Rather than explain himself, he has left us his work to explore; by refusing to speak he has given voice to countless words, conversations, and experiences. Within the silence he left behind, Lewerentz' work screams, cries, whispers, proclaims, and converses. How we see it depends on a space, a season, or mood, where occupant and space are one organism, and aesthetics and ethics are one and the same. Lewerentz built monuments to our habitual daily acts and memorials to our rare but humanizing events of life and death.

He is the architect of many things, and these many things, without premise or limit, are the subjects of this volume.







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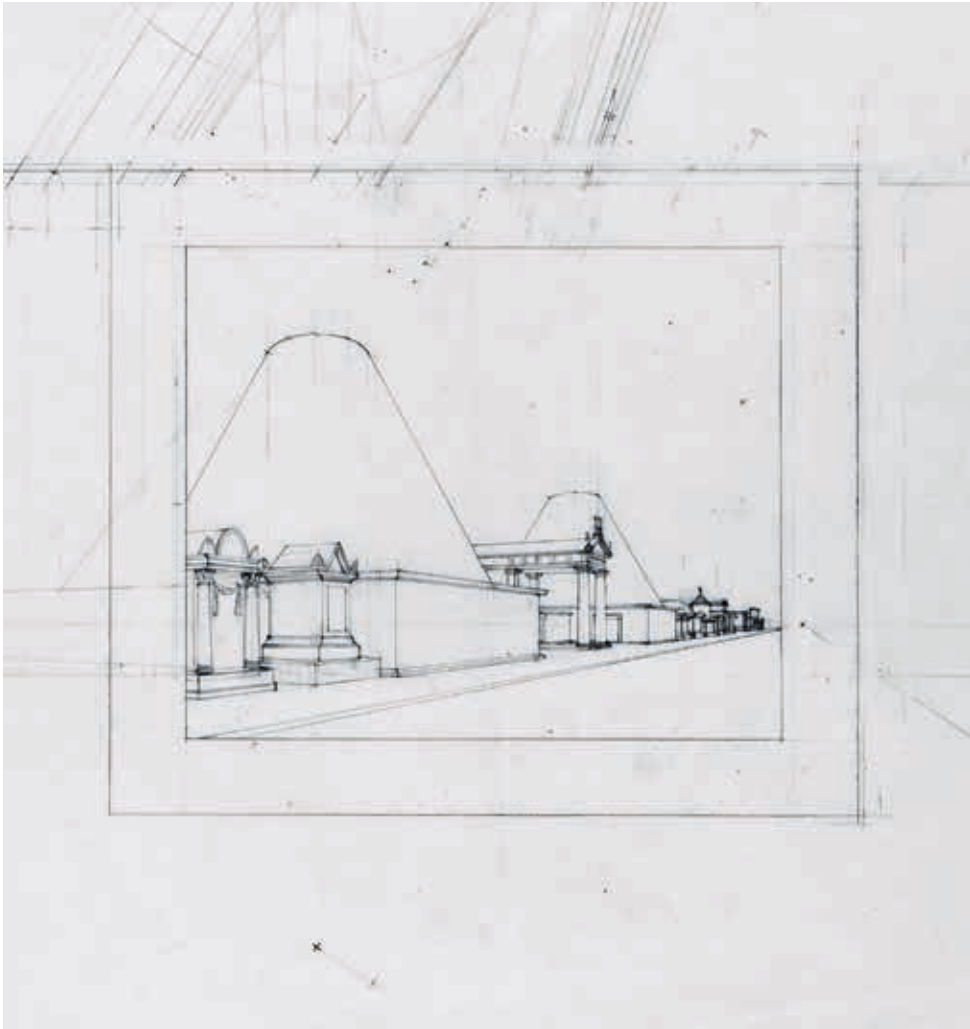
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Lewerentz' Lessons: An Inspiring Initiation
Hansjörg Göritz

Having been raised in the pristine rural setting and culture of northern Germany and educated as a stone craftsman left a deep imprint on my soul for the poetry of the prosaic. Being in close proximity to Scandinavia, I have always felt a strong affinity to its culture since I first visited as a young man in the early eighties. As a student, making landscape watercolors there, the poetics found in the culture further informed my sense of craft and workmanship. I sensed a sophisticated spirit of stillness that seemed to represent a common appreciation for these values. Instigated by royal academies, where architects and designers went after they first learned a trade, this progressed into the skillful making of a daily architecture, furniture, or cutlery. Klint, Wegner, Jacobson, Kjærholm, Holscher, Aalto, Fehn, Lewerentz—for those and their high quality works that still breathe such culture, there seemed to have been no academic distinction of art from craft, design from performance, innovation from tradition. As a result, to me, this mastery of making became the sublime notion of good convention paired with excellence.

Nevertheless, in this context, the silent architecture of Sigurd Lewerentz became a topic relatively late in my life. It did not speak to me until the mid-eighties while apprenticing at London's Architectural Association School of Architecture. Coming from a straightforward rural life into a metropolis, this experience felt very contrary to the vain, viral, and intellectual sphere of the AA School, which at that time was all about wrestling to position itself between picturesque postmodernism and whimsical modernism. Classical or modern? The postmodern movement should have made it apparent that

there is no future without a past. A decade after Lewerentz' death, this may have also caused the avant-garde to rediscover the timeless ambivalence of his oeuvre in a new perspective. The AA making him a topic of an evening lecture series ultimately led me to study his drawings and photographs of his work with fascination. I came to realize that Lewerentz' silence was eloquent, covering an odd serenity that owed its uniqueness to rich simplicity. Deeply grounded in the skills of the classical orders and patterns as well as the virtuoso invention of new pragmatics, it became enlightening for me that this man had an education starting at a pragmatic base before expanding into the more artistic aspects, finally going to work in a Berlin architecture studio. Still today I doubt whether the academic way is more suitable than that of the master-apprentice experience, learning to craft architecture as an applied art.

Deep down he felt that architects had failed their profession, that too much was given over to others. His conception was of a different sort, and more demanding. He saw himself as an architect-engineer, a humanist with a technical inclination, and at the same time an inventor and forger, whose task it was to carry problems through to a solution as far as his intellectual capacity allowed. Beyond this lay the intangible, that which rational man had got used to dismissing as mysticism.¹

From those early days of encountering his work, it appeared to me that Lewerentz had two opposing perspectives: that of the engineer and the apprenticed architect. These forces ultimately led him to strive for the transformation of classical, rationalist knowledge into the broad and as yet unknown realm of intuition and whim. I was particularly struck by his proposal for the Malmö Crematorium, which deployed the classical orders in an odd way, drafted bloodlessly crisp, anticipating the 1982 Academy Editions' title *Classicism is not a Style* with frenetic soberness. It seemed to indicate his departure from the known to the unknown yet to come. Resembling a revolutionary rationalism of Boullée's Cenotaphs or that of the great Friedrich Gilly from the Age of Reason, the project seemed to be located somewhere between the classical and its whimsically fresh, new application. Soon after, he participated in the 1930 Stockholm Exhibition, renowned for its presentation of the new modernist spirit. He followed that strain for some time with strange results, appearing to me as if the modernist zeitgeist was not really for him. For decades he

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Janne Ahlin, *Sigurd
Lewerentz Architect,
1885–1975* (London:
MIT Press, 1987), 180.

seemed to change focus, alternating priorities between architecture and manufacturing, finally re-emerging as a different architect. The morphosis among various phases of his life materializes in the joy of surprising himself like a cheeky boy inside a monosyllabic older man. I sensed this architect's life as an odyssey, away from the prefigured *maniera* of his time towards a new era of an unlabeled architecture, striving to hone in on essences. I ultimately saw him apply bricks using an alien but culturally genuine symphony, materialized in the two brethren churches, St Mark's and St Peter's. While the result of that late oeuvre may appear as an eclectic collection of ambiguity, it somewhat feels similar to what I myself had recognized as vernacular from early on, virtuously composed with concrete, steel and glass, hence turning juxtapositions into expressions of an opulent, dissonant opus of unique and unprecedented harmony.

After many years, I finally made sense of my initial experiences and fascinations. This resulted in a reconsideration of my childhood's own vernacular roots and impressions of a beautiful realism. From this, a transformation occurred, resulting in my personal search for a complex simplicity of place, space and proportion. I discovered the importance of silent appropriateness with an attention toward universal validity and sublime convention. Contrary to stylish mannerism, the sensual beauty of pure material precision and clarity should speak. Values such as cultural roots, individual biographical paths, the importance of time and even withdrawal served in Lewerentz' case as paradigms for a pragmatic spirituality. Somewhere out there, some invisible continuous thread must exist for it. Perhaps it is why I had felt an elegiac silent melancholy back then, deeply familiar but with a strange air. Similar to the Finnish hard rock band Apocalyptica, now playing their music both timeless and hard with *violoncelli*, architecture like Lewerentz' rocks and carries both a familiarity and a strange air. Its architectural dichotomy is of a universal language far before and beyond style. When carefully listening to Lewerentz' materialized lessons in situ, their essence can be an inspiring initiation into the timeless art of place-making and space-making.



Substance and Effect

Wilfried Wang

Architectural discourse has been dominated by authors who have been successful in presenting their egos at the expense of anything else. The two-dimensional media such as books, journals, photographs, web sites, and so forth have been instrumentalized in this regard. An immanent logic has developed over the centuries, in which motifs, not actually built three-dimensional spaces and forms; gestures, not experienced atmospheres; and carefully staged visual documents, not lived reality, have survived as image strategies to this day. Adolf Loos was one of the first to recognize these shortcomings in the media's inability to discern true, substantive architectural quality. Inevitably, according to Loos, the media would fall for the 'talented' draftsman and the photogenic image. Substance is not identified, while the graphic effect of a drawing or of a photograph seduces all of those unable to properly discern quality.

Added to this, there is the dissembling use of words, words which appear to offer more than that which is built, catchy phrases that are used like marketing tools, and entire schools of thought (especially developed over the last decades on the east coast of the **USA**) have arisen out of the secondary and tertiary regurgitation of texts without reference to real space and form, without understanding of what matters in architecture. These literary dominated schools of thought value words over built matter and space.

Reference is made to these debilitating developments in architecture as the undercurrent of interest of the last few years in the work of Sigurd Lewerentz, who wrote next to nothing, rarely spoke in public, never

published a literary manifesto, let alone a monograph of his own work, appears to have risen in recent times.

Why is that?

If the dominant way of understanding architecture is not through its real substance, but rather through images and words, why would there be an interest in the work of an architect, who was only able to realize a few buildings (compared with the louder colleagues) and who never sought to proselytize his approach to architecture other than through the built fact?

Sigurd Lewerentz' work demonstrates a gradual search for a substantive architecture that does not have the discipline of architecture as its primary focus, but the life that is to take place in it. Paradoxically, this search required a precise architecture, in which the built spaces and forms are poetic compositions that allow the users to incidentally perceive¹ the resultant architecture only to be made aware of the larger, existential issues. Lewerentz' architecture is one that transcends its own presence in deference to life.

If this thesis were true, then it could help to explain the smaller and larger compositional decisions, be they Lewerentz' insistence on the haptic credibility of construction; the physical presence of building materials and their logical tectonics; his constant counter-balancing of conventional, regular readable forms with picturesque irregularities within such forms; his use of simple spaces and forms such as apparently rectangular or square rooms together with slight 'distortions', and so forth.

Lewerentz embraced the radical normality of things as much as he rejected their mechanistic reproduction. That is to say that the substantive aspect of an idea can be readily communicated using commonly known 'signs' (both spatial or formal elements), but that the simple or simplistic reproduction of such signs would only add to the depletion of their meaning. Hence, Lewerentz' dual use of the signs' 'radical' normality while at the same time reproducing these signs in a way that denotes their uniqueness.

It would be true to say that Lewerentz was both caught within the norms of Swedish culture as much as he was interested in developing these. Throughout his career, his attempts at both the breaking of the mold of conventions as well as their reformulation can be witnessed, whether it be in the design for funeral chapels and churches or office buildings and houses. Or indeed in the design of hardware, such as he undertook from

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'Buildings are appropriated in a twofold manner: by use and by perception—or rather, by touch and sight. Such appropriation cannot be understood in terms of the attentive concentration of a tourist before a famous building. On the tactile side there is no counterpart to contemplation on the optical side. Tactile appropriation is accomplished not so much by attention as by habit. As regards architecture, habit determines to a large extent even optical reception. The latter, too, occurs much less through rapt attention than by noticing the object in incidental fashion. This mode of appropriation, developed with reference to architecture, in certain circumstances acquires canonical value. For the tasks which face the hu-

1929 onwards with his company that was called Idesta in Eskilstuna. 'It is' (from the Latin *id est*) might be argued to be the shortest manifesto ever written in architecture. The claim to the substantive being of a phenomenon could not be more succinct. Using this ontological notion as a foil to read Lewerentz' projects is as enlightening as it is challenging, given the fact that not every detail and space immediately discloses its *raison d'être*.

The craftsman's flourish, the willful inclusion of irregularities—in the sense of the Amish respect for perfection being the Creator's preserve, the simultaneous presentation of radical normality of an architectural element while it bears departures from convention, in short, Lewerentz' mastery of the picturesque (in the original positive sense of the word), renders his work of interest to discerning eyes and inquisitive minds. For those fortunate enough to have witnessed Lewerentz on a building site, the conversations between foremen, craftsmen, and Lewerentz were revelatory for their mutual respect for both the creative as well as constructive processes and the symbiotic relation between a doubting architect and the searching craftsmen. All that is *tempi passati* for contemporary practice.

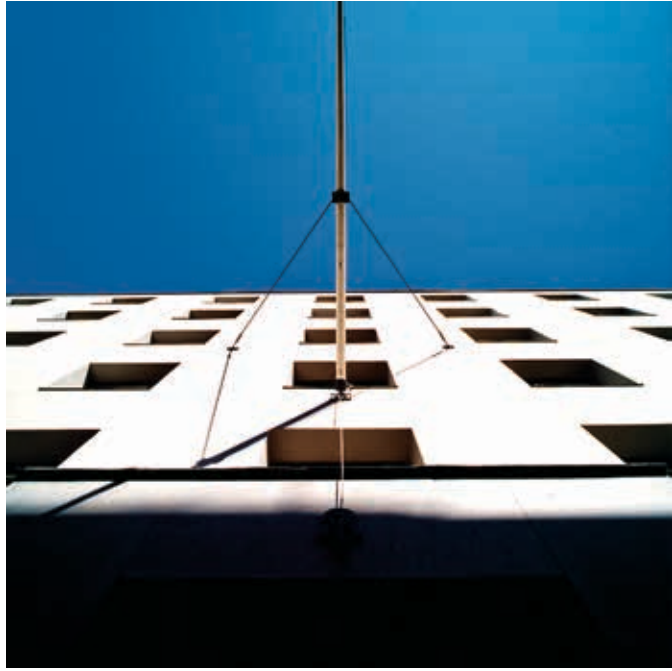
And of course, there is no point in 'copying' Lewerentz' architecture. What we can learn from Lewerentz' work today is the incessant search for our time's notion of the substantive. What role can be played by materials, structure and tectonics, space-making, the shaping of a building's configuration, its relation to the wider built context? How does all of this defer to the larger protagonist, that is life with all its complex social, cultural, and existential meanings? In an age in which forms have been devalued through the boundless inventive capacity of software programs that have been let loose by an army of sorcerer's apprentices, which spaces and forms are at all culturally relevant today that are capable of allowing users and 'disinterested' observers alike to casually apprehend their transcendent meaning?

In an age that literally values brands more for their ability to superficially tie consumers to their products and services, what role does an architecture have, that both rejects its possible reduction to an egotistical label ('look, that's a building by architect xyz!') and its unsubstantiated marketing claims ('the most sustainable high-rise apartment block')?

Architectural quality can be analyzed and assessed. Many of the

man apparatus of perception at the turning points of history cannot be solved by optical means, that is, by contemplation, alone. They are mastered gradually by habit, under the guidance of tactile appropriation.' Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations* (New York: Harcourt, Brace & World, 1968; New York: Schocken Books, 1969), 240. Citation refers to the Schocken edition. Originally published in 1936 in French by the *Institut für Sozialforschung*.

architectural heroes of the twentieth century have failed on closer inspection, be it that their deeds have not matched their words, be it that their projects have exacerbated the human condition, or be it that their architecture has become the modern version of the official pedagogy just like that of the École des Beaux-Arts for the nineteenth century. The work of Sigurd Lewerentz however stands out, not only to an apparently small 'sect' of admirers, but to an increasingly skeptical generation of architects who are searching for certainty, for authenticity, for a critically-creative approach to design, for an architecture that defers to matters larger than itself: in short for a transcendent substantive architecture.





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The competition had a stringent budget and with 312 entries it was at the time the largest national competition in Sweden. The architect Wolfgang Huebner from Lund won first prize with a design entitled *Totalekonomi*. —Eds.

competition conducted with a large number of participants in 1991,⁵ the winning proposal showed similar concepts.

The pond south of the church is an essential part of the whole ensemble. This was where the building committee first had imagined the church, but what Lewerentz considered to be a wrong location. Instead he pushed it, as mentioned, further into the park. The pond does not exist in his early sketches but was added subsequently. This embellishment was a special chapter. Lewerentz had imagined a drinking fountain, designed by the sculptor Robert Nilsson, who earlier had done very fine and thoroughly elaborated decorations in the Church of St Mark in Björkhagen. It was thought that one should walk to the fountain on flat stones. But the committee did not think it could afford to realize the project. They claimed it would also be dangerous for children. At the 10-year jubilee in 1976, a sculpture of Christian Berg was unveiled instead, *The bowls of grace*, that stood on Nybroplan in Stockholm and which the artist claimed had been imagined for Klippan. The sculpture is a mobile that unfortunately does not work today. Apart from this art piece Berg realized the crucifix in the sacristy. Berg's sculpture had been preceded by an invited competition between the qualified Scanian sculptors Barbro Bäckström, Jörgen Fogelqvist, and Signe Persson-Melin. None of the proposals, however, satisfied Lewerentz. Surrounding the pond there are benches 'where the mothers could sit awhile with their children'. That was the last that Lewerentz designed for the Church of St Peter.

Afterword

This essay is based on interviews, collegial conversations, written documents, and several site visits which have been conducted over a sequence of years.

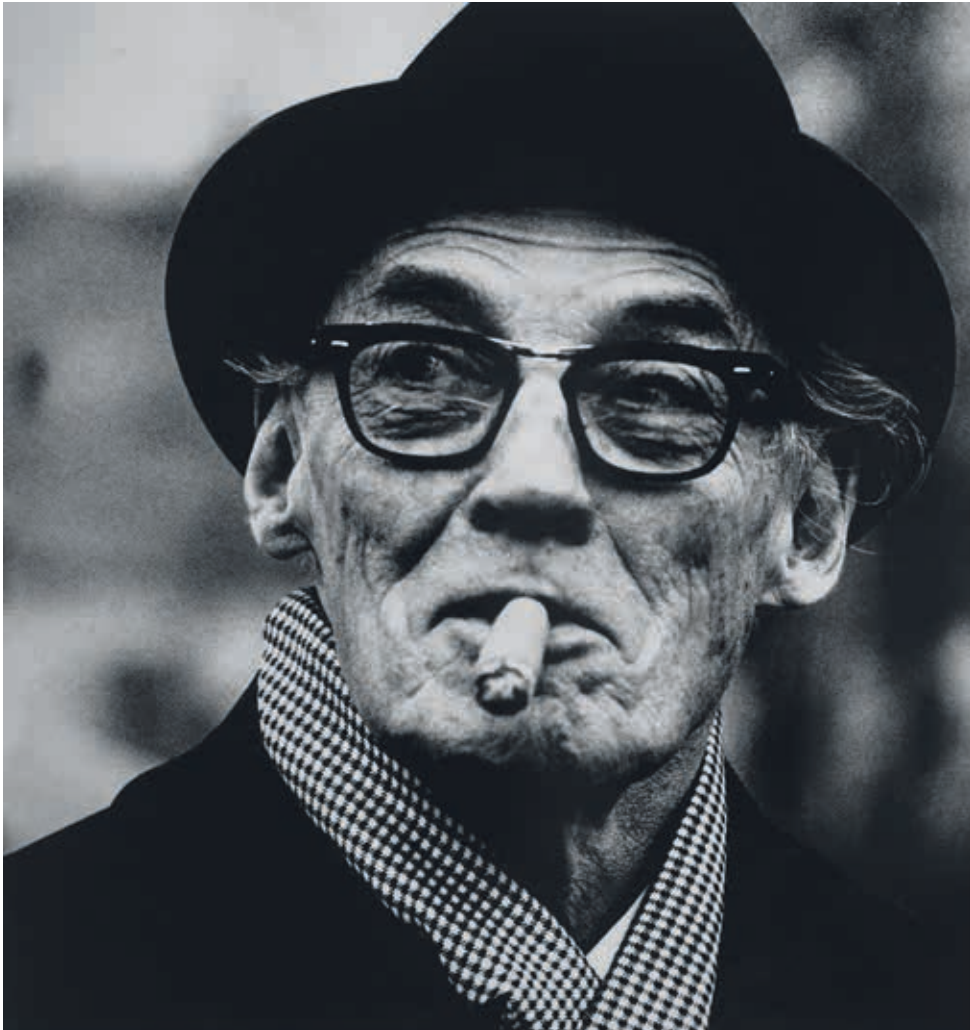
I came to Klippan on a stormy January day in 1983 to meet the then vicar Carl-Hugo Gustafsson and the foreman Karl Sjöholm. We sat for five hours and talked through the building. Archived notes and recorded tapes give a very vivid picture of the creation of the church. Another important source was the architect Bernt Nyberg, who—'adopted' by Lewerentz—was able to follow the building throughout its creation. The very inspiring conversations with him led me to start research about the elder architect more seriously. This work led to the first comp-

Letter from Bernt Nyberg to Sigurd Lewerentz
Lund, 21 December 1966

Esteemed Architect Lewerentz,

Maybe I should try to describe our ambitions concerning Klippan more clearly. It started quite discreetly, this wanting to make a filmic documentation of the church up there. We are simply a little curious on the whole about film, my friends, Olsson, and me. Besides we think that not much good is done in the field—when it comes to filmic description of architecture or how buildings are created. It happened to be that the church in Klippan interested us more than anything else at the moment here at home. And thus we slowly started to gather some still photos from the different phases of the Klippan construction. We think namely, that you could come quite far with filming still photos. Of course we also want to see people move in the rooms and for that reason we did a synchronized recording of the inauguration. It is also nice to be able to describe the acoustics like this. Well, we were not allowed to remain as discreet as we wanted, since **SAR** found out that were occupied with this. And then we thought that, of course, if someone wants to share costs with us (because it is quite costly to film), so be it. And **SAR** has already contributed with money and it suddenly starts to feel somewhat more responsible.

What we want to do is thus an objective and down-played picture-film about how the architect Lewerentz did a church in Klippan. Behind the pictures we had thought some kind of mosaic-monologue/dialogue of those voices who in some way have had anything to do with the construction in any way; bricklayers, carpenters, priests, project consultants, programmers, etc. That is to say we would like to avoid the art-theoretical highbrow—possibly it would be interesting to place the aesthetes against the walls of Klippan to hear how that sounds.



Reduction and Economy: Architecture as a Practice

Nicola Flora

Sigurd Lewerentz is one of the few architects of the twentieth century that never attempted to write theoretical text explaining the reasons behind his works, or to create a retinue of adepts or disciples. He trusted only his architecture and thus construction is the only language by which to understand his way of perceiving the world and to reflect that perception through built work.

His absolute dedication to the rules of his profession was due to an ambition for clarity which he never betrayed during his career. All of his work exemplifies the strictest selection of expressive means to obtain the greatest economy of communication. In his thinking, drawing, and built architecture, Lewerentz uses the tactile quality of materials and the raw power of construction techniques—through form, material, light, and space—to make each building a metaphor for the intense and dynamic world that surrounds it.

Each work of the Swedish master demonstrates that his ultimate aim is to create a clear constructive vocabulary: inflexible against the passage of time or changing trends. Lewerentz does not replicate styles, but uses strict planning and geometrically controlled procedures in relation to both the materials and the location of the work. The forms of Lewerentz' architecture evolve through each building, but there is always a primary concept that is in alignment with his own perception of the world and the relationship between man and nature.

Lewerentz never employed architectural trickery for effect; 'astonishment' and 'fascination' were never visible aims of his architecture. However, we

must consider that sparseness and utility are also attributes not uncommon to northern architecture. In this cultural region architecture has to face an implacable nature that spares nothing. For Scandinavian architects, form is often the result of an economy of gesture and material. Recently, another great northern architect, the Norwegian Sverre Fehn, has brought this minimal planning strategy to an even more refined level. Recall the Nordic Pavilion at the Venice Biennial, or the Hedmark Museum in Hamar,¹ and one can find a clear relation to the architecture of the Swedish master. This led Fehn to international recognition with the Pritzker Prize in 1998, and in many of his projects, as well as in the work of many other architects, we may trace a series of details influenced by Sigurd Lewerentz.



Nature, in the northern countries, is characterized by a harsh climate and extreme geological conditions that force rigorous, constructive solutions. It does not accommodate distractions or excesses. These physical constraints are realized in a mental attitude, or habitus, shared by the best Scandinavian architects. Even today, they are educated to emphasize accuracy and economy, in total respect for nature. The architecture of these masters, Lewerentz among them, is never mimetic or rhetorical, even if it still focuses on accurate proportions, ratio, and a sense of constructed mass from classical culture. Such qualities are the basis of modernist architecture of northern Europe, becoming a more personal experience, intensely caught between natural space and artificial space. In such an intense relationship, the built works are only the means, while man is the purpose.

This is the reality in which Lewerentz' method is settled: a reduction of architectural language to a maximum coherence through tectonics and accuracy of expression, one that mediates a relationship between man and nature that surrounds him. If this seems clear observing the later works, such as the Church of St Peter in Klippan, or St Mark's in Björkhagen,² we may also find more compelling influences in his earliest works, including the Chapel of the Resurrection and his other neoclassical work.



The various cemeteries that Lewerentz designed and realized are the most explicative spaces for twentieth century architecture to establish an intense and poetic relationship without mimicry between nature and built environment. Therefore, we should pay particular attention to his last spiritual testament: the Flower Kiosk at the Malmö Eastern Cemetery.



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AdV

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At ninety years of age, he reduced the building to a mono-material box in concrete, with only a single concession on the outside: a raised, whisper-thin joint of concrete left by the junction between plywood form boards. In the Flower Kiosk, the electrical wiring becomes an occasion for drawing with conduit, expressed on the internal wall as an element capable of displaying the dynamic energy that passes through it. A wide and generous overhang from the single pitched roof creates a covered external space in front of the large glass window: here the visitor may observe the plants, protected from snow and biting temperature. This large window has no frame. It is fixed to the wall thanks only to a joint of black silicone and some steel tabs which are left visible.³ For years, Lewerentz drew window frames in his factory, for use by the greatest Swedish modernist architects—but near the end of his life as an architect, he renounced this component. In his last work, he succeeded in his final aim: to give maximum sensual experience with the minimum use of form and material.

Ultimately, we could state that Lewerentz' entire body of work has a finality and a deeply ethical aim: to make the visitor a sentient and active part in the relationship between architecture and nature by integrating all of the senses. Such perception is available to anyone who visits an edifice of the Swedish master. This appears not as a contradiction with the previously mentioned reduction of the figurative, but, on the contrary, such tension is to be read in the desire to provide the visitor with an active role in the miracle instigated by architectural space when it establishes a relationship with the living.

3



Töreboda-Stuhl und Töreboda-Tisch



Entwurf: Architekt SAB Sigurd Lewerentz

Maßstab 1:20



Die Grundidee des Stuhls kann man schon in den von Architekt Sigurd Lewerentz gestalteten Backstein-Bänken entdecken. Um die beste Sitzkurve von ebenen Oberflächen herauszufinden, liess er einen Probestuhl mit verstellbaren, deckelweiten Holzplanken anfertigen. Dieser Probestuhl ist der Vorläufer des Töreboda-Stuhls. Die Planken aus verleimtem Holz passen sich weit besser der Körperform an als Ziegelsteine. Das kräftige, stabverleimte Holz lässt sich auch leicht mit den beiden tragenden Stahlrohren vollkommen starr verschrauben. In verpacktem Zustand nimmt der Stuhl wenig Platz ein und spart somit Frachtkosten. Man kann ihn stapeln und nebeneinander gestellt, zu Bänken oder Sitzreihen in Versammlungsräumen fest verbinden. Der Stuhl ist auch mit Armlehnen lieferbar. Die von Sigurd Lewerentz gestaltete Töreboda-Tisch stand Pate bei dem zu diesen Stühlen gefertigten Tisch. Sowohl Tisch wie Stühle können imprägniert als Gartenmöbel verwendet werden.



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