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This modest building questions basic assumptions about processes and finishes, about the nature of brickwork and the detailing of window frames – and provides a powerful space for worship.

Sigurd Lewerentz: Church of St Peter, Klippan, 1963–66

Peter Blundell Jones

The wall is rough brick, very rough with unusually wide joints. The pointing is not raked or trowelled as usual but ‘bagged off’, crudely wiped with an old sack, causing the bricks to be smeared. From time to time this texture is relieved by another in acute contrast: a pure semi-reflective plane of glass with a perfect silver edge, evidently applied to the outside of the wall [1a]. Its delicate form is held in position by the crudest means: a bracket in each corner secured with two screws [1b]. This window in St Peter’s Church Klippan, by Sigurd Lewerentz, is a favourite with architects, for once seen it is never forgotten; but it is only imitated by the brave. First a brick hole is formed, a pure rectangular void surrounded by a pure brick edge. A thick layer of mastic is then applied to the outside face of the hole, and a sealed double-glazing unit a few centimetres larger is pressed into place, the brackets screwed on to retain it. From inside there seems hardly a window at all, for the glass remains invisible and frameless, simply a brick hole in a thick brick wall. On the outside the precision and fragility of the glass contrast poignantly with the brutality of the brickwork. It is of course a fixed window, ventilation being supplied by other means.

This arresting detail is typical of numerous instances at St Peter’s when assumptions about building methods and ‘good practice’ are apparently

thrown into question. It produced a new and unexpected architectural vocabulary, but it can also be read as a commentary on the significance of expressed construction, on deriving a building’s identity from its tectonic nature. St Peter’s was Lewerentz’s last major work, begun when he was 78 years old, and carried through with great fastidiousness and constant site-supervision. It is as extreme a statement in its different way as Mies’s gallery described in the last chapter. The two buildings were conceived and built at more or less the same time, and the two architects were almost precise contemporaries, Mies born in 1886 and Lewerentz in 1885. Arguably, they were equally obsessive in their pursuit of materials and detailing, and equally indebted to the Classical Tradition, but Lewerentz’s work moved in quite a different direction from Mies’s. From the beginning of his career, he was interested in irregularity and conflicting orders rather than in the calm finality sought by Mies. And far from purifying a building’s appearance by erasing every mark left by the hand, Lewerentz asked

1 Once seen, never forgotten and imitated only by the brave. Part of an unexpected architectural

vocabulary
a Mirror-like windows of parish rooms at outer south-east corner
b Fixing detail

showing brick hole, mastic bed and metal bracket. Note the ‘bagged-off’ brickwork pointing



1a



1b



2

2 Classical vigour.
Lewerentz's early
masterpiece: Chapel
of the Resurrection,
Enskede Cemetery,
Stockholm, 1926,
west side seen
from the sunken
garden

3 Classicism meets the
Nordic farmhouse
a Classicism in
painted wood
b Rough farmstead

in logs and
granite

4 A synthesis between
opposite poles:
Stockholm Patent
Office by Ragnar
Östberg
a Main front
b Corner detail: the
intended render was
never applied

5 The subtle
interaction of given

and imposed orders:
Chapel of the
Resurrection
a The portico stands
at the end of the
longest straight route
in the cemetery
b Plan showing the
2° shift between the
chapel (aligned with
the sunken west
garden – see 2) and
the portico (aligned
with its approach
route)



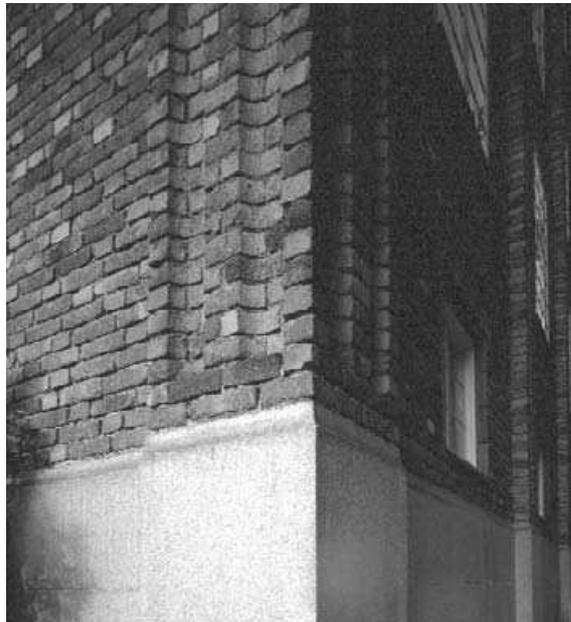
3a



4a



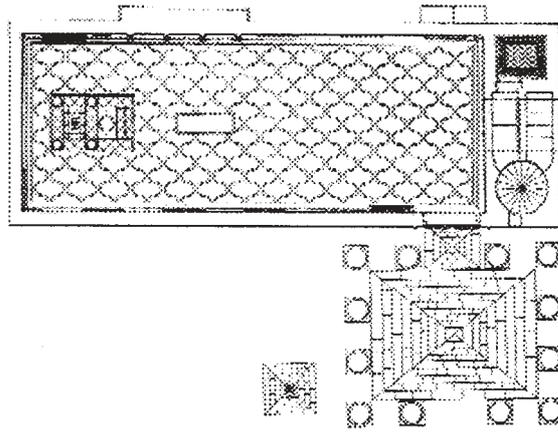
3b



4b



5a



5b

his workers to refrain from tidying up, making the marks of the process more obvious. In complete contrast with Mies, for example, he had them leave the welded and soldered joints with irregular pimples of melted metal protruding. At times the rawness is shocking, a dirty architecture as opposed to Mies's obsessively clean one. And if, like Mies, Lewerentz still held to a concern for geometry and proportion visible in the completely orthogonal plan with its square within a square and carefully modulated dimensions, the three-dimensional composition of St Peter's is untidy, asymmetrical, contextual, contingent; its irregularities are not repressed but relished. Despite the Classical rigour of an early masterpiece like his Chapel of the Resurrection of 1926 [2], Lewerentz seems in his late work to have returned increasingly to the National Romanticism of his youth, reworking it in an entirely new form.

The Scandinavian background

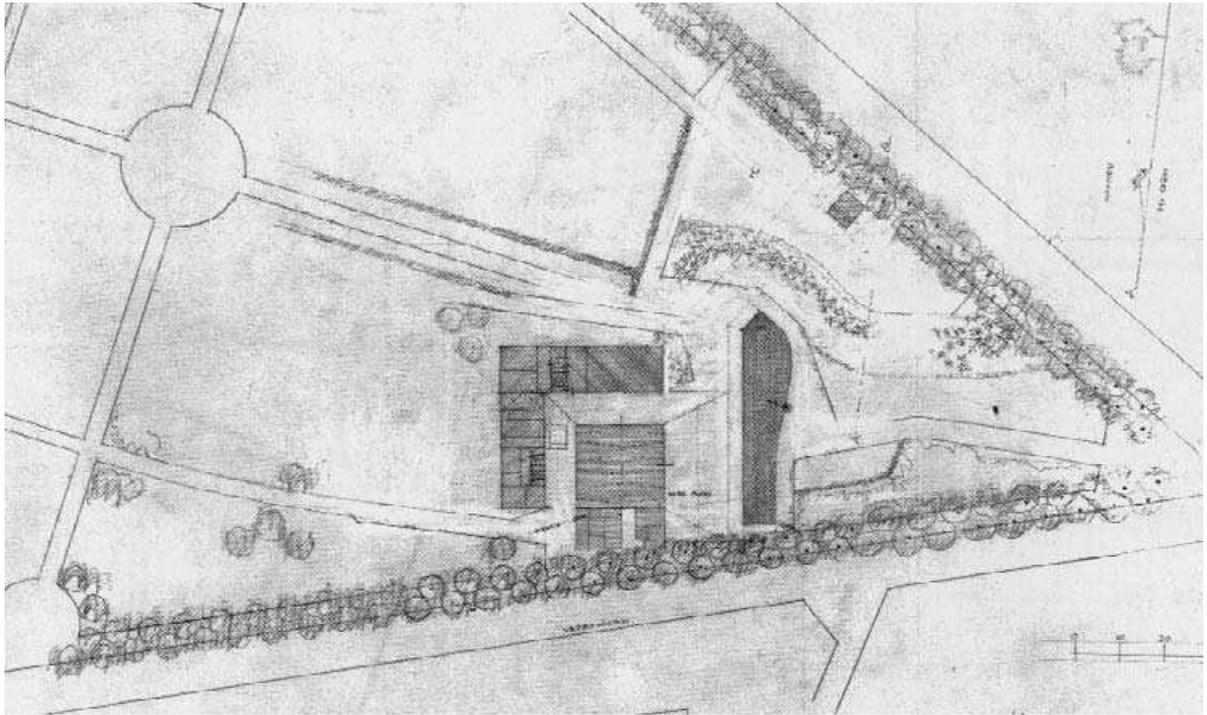
That this symphony of the raw and the rough should have occurred in Scandinavia is no accident. Cities were small, industrialization late, and in the extreme northern climate the powers of nature were more directly felt. Classicism [3a], romantically linked with the distant Mediterranean sun, was opposed by the raw Nordic farmhouse of rough-hewn logs set on granite boulders [3b], celebrated at the time of Lewerentz's architectural education by the National Romantic movement, for he and Asplund were taught by two of its Swedish leaders, Ragnar Östberg and Carl Westman.¹ For both these architects, however, the Classical example was also ever-present and they struggled to achieve a synthesis between these opposite poles. So while Östberg's masterpiece Stockholm City Hall drew on the irregular Venetian Gothic of the Doge's Palace, his Stockholm patent office boasted a symmetrical and Classical front [4a]. Even so, the patent office has the rawest and roughest brickwork, as if waiting for a coat of render that was never applied [4b].

National Romanticism, which exploded across Europe in the 1890s from Finland to Hungary, was a complex phenomenon. The celebration of local culture and identity that seems to lie at its heart was already artificial and self-conscious, performed on

an international stage.² Its ubiquitous half-round arches, for example, derive from H. H. Richardson in the United States, learned through publications. Even the most apparently local manifestations were part of this larger debate: the quintessentially Catalan Gaudí is unthinkable without the example of Viollet-le-Duc, just as the Glaswegian Mackintosh depends on Pugin and the Arts and Crafts Movement. Even the intense regionalist Theodor Fischer, for whom Lewerentz briefly worked on a visit to Germany around 1910, was not tied to one place. He thought respecting a context meant learning the local architectural language, and he built contrasting Bavarian, Swabian and Tyrolean buildings not from the viewpoint of the artless local but as visiting professor. What he relished in the task – quite legitimately – was the discovery of and dialogue with the place, the participation in *genius loci*.³

Behind the pan-European National Romantic movement the Gothic was a powerful inspiration – the Gothic, that is, as understood through the simple polemic of Pugin, the sophisticated aesthetic stance of Ruskin and the scholarly analysis of Viollet.⁴ It was relished for its honest and direct use of materials, but also for its complex, irregular and articulated forms. Understandably, it was taken as a refreshment for the architectural debate in counterpoint to various forms of tired academic Classicism. It could be seen as a design philosophy of responsiveness to local need as opposed to the imposition of an ideal order, and of returning to naked building as opposed to the grafting on of borrowed iconographies like icing on a cake. The adoption of local vernacular building traditions as manifestations of a 'Gothic' spirit makes sense for both of these oppositions, however nonsensical it may seem in relation to Gothic as a style.⁵ The Classical heritage within the Gothic could, of course, be ignored.

Lewerentz and Erik Gunnar Asplund were both students of the breakaway Klara School. Their careers developed in parallel and they worked together for 18 years on their mutual masterpiece, Enskede Cemetery in southern Stockholm.⁶ Having absorbed the lessons of National Romanticism they both passed through an intensely Neo-Classical period in the late teens and 1920s, when they not only applied



6a

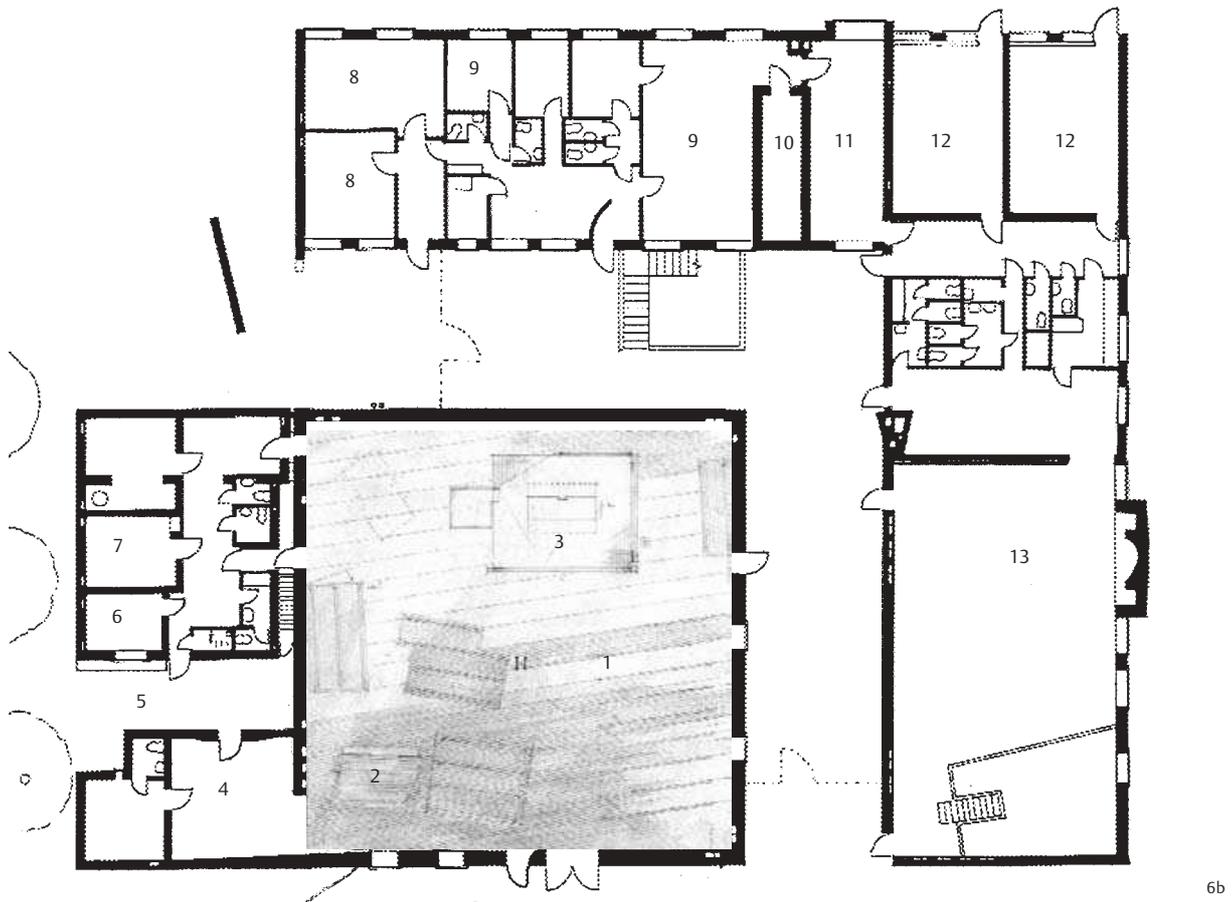
Classical decorative forms but could adopt the most formal of schematic plans and build in ways that were not just constructionally deceptive but positively scenographic.⁷ The faked facade of high culture with its references to Greece and Rome remained as much a possibility as the primitive hut or log-cabin, and they could switch from one precedent to the other even within a single project.⁸ This meant that expressing construction – to isolate one issue – was not so much a rule as a perpetual option, always involving the question of what to express and how. For both architects the advent of white Modernism around 1930 was extremely short-lived, for almost immediately questions of constructional expression re-emerged. For Asplund, this meant that by the late '30s he was again polarizing his work between a sophisticated and a primitive vocabulary.⁹ For Lewerentz, the soul-searching led to an immersion in technical detail rivalled among Modernists only by Jean Prouvé, for he founded a firm called Idesta which produced high-quality door and window frames and allied ironmongery (Ahlin 1987: 138–141).

Necessary irregularities

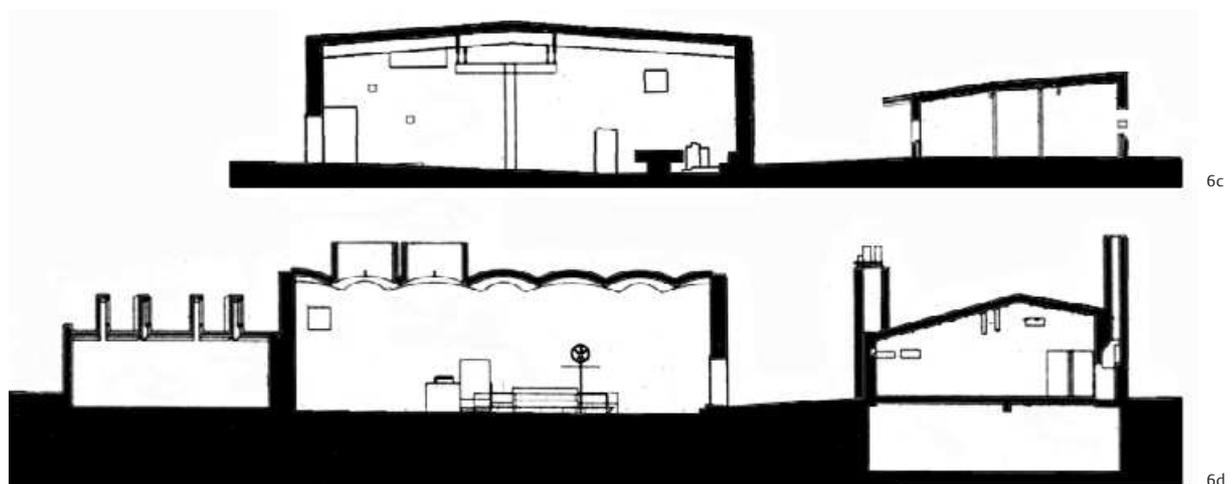
Just as the question of how to express or repress the substance of the building remained in debate throughout the two architects' careers, so their National Romantic background also gave them a special interest in the specifics of sites and the handling of irregularities. They won the competition for the Enskede Cemetery mainly for the sensitive handling of the forest site, and although their development plan was for a while much more formal, the final triumph lies in the subtle interaction of given and imposed orders (Constant 1994: 29–47). Lewerentz's Chapel of the Resurrection,

added to the cemetery in 1926, is his most severely formal Classical building, yet its asymmetry is the making of it. The noble portico [5a], set on the axis of the Way of Seven Wells, the longest straight route on the site, is detached from the chapel, whose orientation follows the axis of the sunken west garden. The two axes are not normal but 2° out, and rather than concealing this fact like most architects, Lewerentz played it up through the skewed disjunction of the two buildings [5b]. This gesture makes all the difference, for it shows that the parts are separate entities, their relationship not self-contained but given by the place. This would be quite alien to Mies, incomprehensible even. Parallel examples are legion in Lewerentz's work, and found also in Asplund's.

Lewerentz and Asplund developed the cemetery until 1933, taking turns to build its various parts. Together they developed preparatory designs for the main crematorium, but after some difficulties with the clients, Asplund was asked to continue alone, and Lewerentz broke off all contact until Asplund's early death in 1940. Lewerentz lived on: discouraged by this and other disappointments he built little and became something of a recluse, but he ran his firm. An elaborate and ingenious restoration programme for Uppsala Cathedral was not taken up (Ahlin 1987: 147–148). He faded into obscurity as far as the profession was concerned, only to re-emerge quite suddenly with a handful of remarkable late works, 20 years after the death of his rival. St Peter's is the best of these. Its architectural language was a development of that employed at the slightly earlier church of St Mark at Skarpnäck near Stockholm which also had rough brickwork, vaults, and much expressed construction. At Klippan, however, the language is more refined and even more austere.



6b



6c

6d

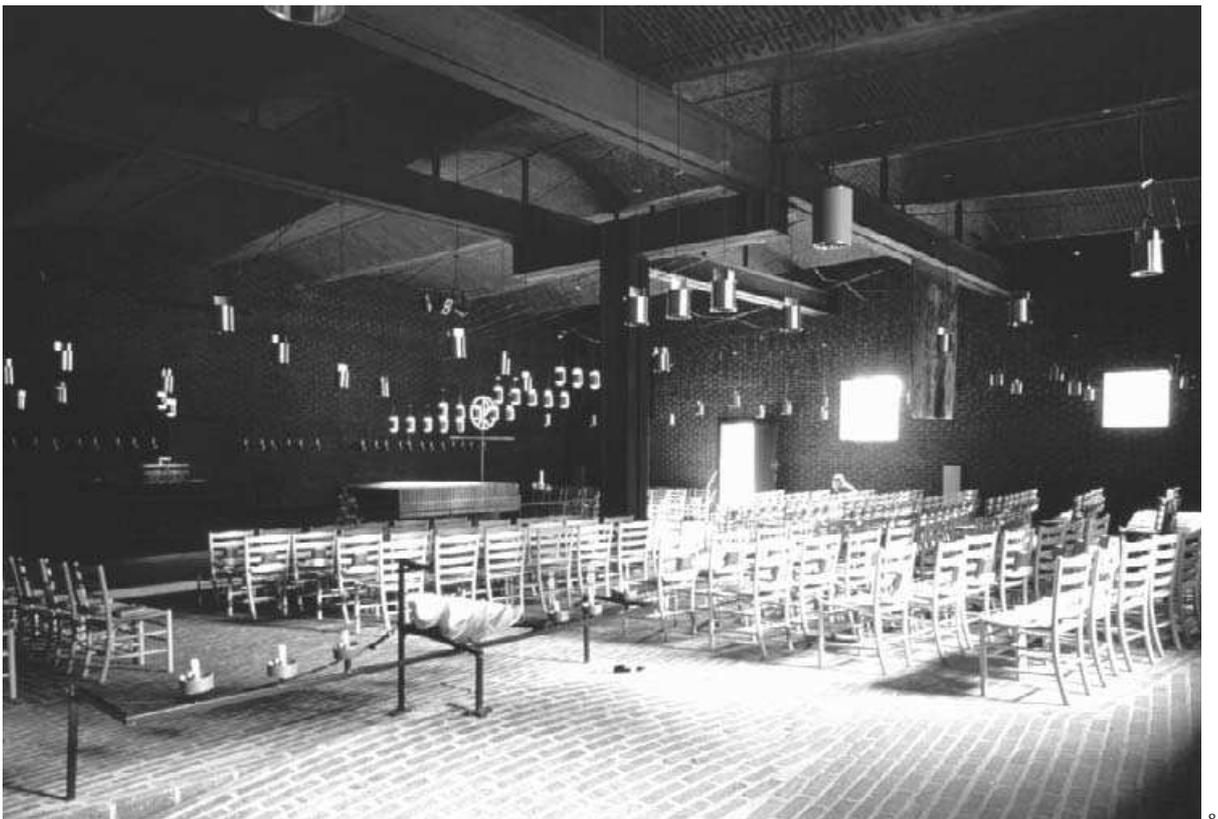
The church and its setting

Klippan is a small town on the west side of Sweden. St Peter's stands just east of the town centre, between a pair of converging roads which lead out towards suburbs. Beyond is a park, and the site initially suggested for the building was nearer the middle of it, further to the east. However Lewerentz chose to anchor his church against the northern road from which it is approached, turning the area to the west – i.e. between it and the road junction, and facing the town – into a garden [6a]. This garden is the principal

- 6 St Peter's, Klippan, 1963
- a Site plan (original drawing)
- b Floor plan
- 1 Church
- 2 Font
- 3 Altar
- 4 Vestibule and wedding chapel
- 5 Entrance passage
- 6 Organist
- 7 Sacristy
- 8 Offices
- 9 Priest
- 10 Archive
- 11 Council room
- 12 Confirmation room
- 13 Meeting room
- c West-east section through church
- d North-south section through sacristy, church and meeting room



7



8

outdoor room of the complex, celebrating the west and main facade of the church [7], that with the largest and most ceremonial doors, from which couples emerge together for the first time after marriage. The space boasts the only piece of added sculpture, and also a large brick-lined pool – a still Nordic lake for reflection and reflectiveness, rather than the cooling fountain of the south.

The church is correctly orientated, so the altar stands opposite the west doors [6a–d]. It is square in shape, suggesting a more intimate ritual in the tradition of *circonstantes* (standing in a circle) [8] in place of the more usual linear progression. This marks an attempt to return to origins: to the early Christianity of secret meetings in the catacombs.¹⁰ This was the religious equivalent of the search for



9

- 7 The town or west side of the church faces the garden with its reflecting pool
- 8 Church interior seen from entry. Square
- 9 The church entrance is through a small chapel off an alleyway on the north side. Worshippers enter one by one. After the service they leave together through the west doors (see 14b)

the essential and the primitive that runs so poignantly through the architecture. The church is entered via a side chapel off a tiny alleyway to the north [9], deliberately intimate and informal, for people arrive for religious observance one by one: it is only at the end of the service that, united by the experience, they process out together through the west doors. The bells are placed to one side of this alleyway above the sacristy, so one is summoned by their music directly to the point of entry.

Behind the church to south and east is a lower L-shaped block of parish offices and meeting rooms, placed to make a larger square in plan with the church, set on the same diagonal. This element is separated from the church by another outdoor room, a narrow street-like space onto which doors of the various facilities open, and which is closed at night by iron gates [10a]. It appears at first sight to be of constant width, but the minor branch south of the church is slightly narrower [10b]. At the north end, where it gives onto the main road, the entry is partly screened by a skewed free-standing wall. The only other departure from the right-angle in plan is the stage of the meeting room. The facades facing the park to south [11a] and east [11b] are the most subdued and informal, but they also boast the largest windows – belonging to the corner confirmation rooms; and also the most domestic

element – the expressed fireplace and chimney of the meeting room, an original ‘foyer’.¹¹ The organization of the complex is clearly hierarchical, focusing on the church as centre. The profane elements are separated from it by the internal street, while it is touched to north by the semi-holy elements of sacristy and vestibule, the latter also serving as a wedding chapel.

Sacredness of vaults

Vaults have long been associated with religious architecture. They are essential not only to the Gothic, but also to Romanesque and Byzantine building, and to mosques. They make a skyscape (we also speak of ‘the heavenly vault’), they confer some order and rhythm on the plan, and they demonstrate inspiringly how the hardest and heaviest materials are persuaded to defy gravity. Their use in the second half of the twentieth century is unusual and could seem archaic, were they not reinterpreted in a wholly modern manner. Lewerentz uses brick vaults, but what he does with them is only possible with the strength of iron, for they are laid between rolled steel joists. They are expressed externally by following their form directly with a copper skin, unlike the secondary roof of Gothic churches – another instance of the desire to return to essentials. The church vaulting runs on the axis of the altar [12], so it is seen externally on the most important west and east ends. It rises towards the centre, both to provide a spatial climax and to drain the rainwater to the sides, while it is lifted above the supporting structure by a series of minimal steel posts. This gives the impression that the vaults are floating above, rather than loading onto, the supporting structure. They are in fact held up on a pair of great transverse beams carried by a cross-shaped central column. That this element has a more than structural, utilitarian, profane role, is underlined by it being asymmetrical when structural logic would demand symmetry. The shorter arm is found, as one might expect, in the direction of the altar. Although clearly symbolic, it remains T-shaped, without the upper arm of a true cross: for its meaning is evident enough, and must not be overstressed. The steelwork is not painted but left raw and rusty, ageing, and therefore a symbol of suffering, but in a way more felt than analyzed.¹² The welded joints, as throughout the building, are left unground, so the welder’s work appears in its naked simplicity.

This kind of vault was first tried at St Mark’s Skarpnäck (1960), where vaults were used for all parts of the complex. At St Peter’s they occur more hierarchically: they serve only for the church, the side chapel, and the council chamber in the corner of the L-shaped block. Furthermore, only the church vaults are left visible externally, for the other parts of the complex have more profane low-pitched copper-covered timber roofs. And while the roof edges of vaults are finished as flush as possible [13a], the profane buildings have overhanging eaves which project [13b], displaying their timber structure and the way it is strapped down to the walls. These roof



10a

projections are pulled out obliquely in several places, exaggerating the practical and profane need to bring the rainwater to an outlet at the lowest point, but also providing additional protection over doors. The general effect of the building in three dimensions is a lively profile quite unpredicted by the orthodox and laconic looking plan.¹³

Crazy brickwork

Brick is used everywhere at St Peter's, a rough dark brick, between brown and purple in colour. In the church it forms the walls, the vaulted roof, the altar and pulpit, and of course the floor. This is broken only by the baptismal trough at the corner where one enters, a primeval slot, a water-filled fissure, the edge of which swells up mysteriously [14a]. The effect of all this brick is dark and hard and earthy: it generates a space almost invisible until one's eyes adapt to the gloom. It echoes with the quiet drip of water from the tropical shell, set by Lewerentz on a steel frame, which serves as font. Baptism is the resounding theme: the space of the church is cave-like and intimate, more sanctuary than celebration, a place of deep mystery rather than stark protestant clarity.

In the external brickwork there is much play with different bonding patterns, notably at the end of the street-like space to the east of the church, where alternating vertical and horizontal coursing suggests

a huge chequerboard [14b], reminding one also of the decorative games played with brick infill on old timber-framed houses. Lewerentz seems to have imposed one unorthodox rule at the start: a brick should never be cut. This is not in the interests of time-saving and modular construction, far from it: indeed it is almost an ironic comment on that idea – made at a time when it was everywhere in force. For Lewerentz does so many difficult irregular things with his bricks that his rule creates more problems than it solves. So why? Is it out of respect for the brick and what it 'wants to be', as Louis Kahn put it? Or is to create a discipline of construction which will inform the design – an aesthetic derived from and founded in technique? Perhaps both.

To avoid cutting bricks there are enormous joints. At the edges of sloping roofs are triangular wedges of mortar as deep as a brick, achieved only by bulking out the mortar with ground slate to make it concrete-like. The effect is often crude and messy, almost shockingly so in places, and carried through with utter ruthlessness. In dimensioning the plan, brick sizes had often to be the determining factor, and brick thicknesses had to be accommodated at corners and junctions, requiring some unexpected manipulations. Internal floor tiles too were laid uncut, size adjustments being taken up within the pattern rather than at the edges, producing some unusual and ingenious arrangements.¹⁴



10b

10 The parish offices and meeting rooms form a low L-shaped block separated from the main church by a street-like space
 a North entrance

with gates. Note vault ends and rainwater disposal to church
 b West entrance with council chamber at far end



11a



11b

11 Meeting room and parish offices, park sides
a Detail of south facade facing park with the meeting room fireplace
b East facade: subdued and informal

12 An archaic form reinterpreted in a wholly modern manner: the church roof vaults
The great transverse beams are carried by a cross shaped central column with

its shorter arm in the direction of the altar. The vaulting runs on the axis of the altar. Rising to the centre, the vaults are raised off their supporting structure on small posts



12



13a



14a



14b



13b

Joinery

We began with the windows. The doors too, with notable exceptions, are applied to the front of a brick hole, bolted on and sealed with mastic. The exceptions are the most sacred, most hierarchically important doors. One is the main entrance [15a] down the side alley, the only door in the complex to be placed at the back of its – specially thickened – brick hole rather than on the face, and with its iron cross the only one decorated with a symbol of any kind. Also exceptional are the two doors of the west front [15b], which are placed flush within their facade rather than onto its face. Normally it would make no sense to change the principle of a construction detail in this way: that Lewerentz takes the trouble to do so leaves us in no doubt that this was his way of indicating the door's superior status.

The larger double door is also taller than others in the building, declaring its role as ceremonial exit.

It would be only too easy, in concentrating on traditions and crafts, to produce an olde worlde and sentimental image. This Lewerentz avoids completely by reinterpreting ancient techniques and by combining them with what was then the latest technology. The doors and their frames are made of laminated timber, with glued joints left visible [15c]. Externally they remain as sawn, with the slight ridges produced when the separate strips of wood did not quite lie flat in the gluing clamp, but internally they are sanded off to give a smooth surface, though the grain is visible beneath the varnish. This slight difference of texture is the only concession to the increase in civilization between front and rear faces of the door,¹⁵ for both are finished in the same dark stain. The construction of the doors is stated in a somewhat minimal way, for though they are essentially formed of frame and panel elements, the panel is made flush and continuous with the side pieces of the frame, while only a simple groove and change in direction of grain reveals the joints with the top and bottom members. Running vertically down the centre of each door is an expansion slot between the two sides of the panel, producing a clear vertical stripe.

Expressed construction – or something more?

At first sight it seems that all materials and techniques are exposed and expressed: brick and its



15a



16a



15b



16b



15c

bonding, timber and its assembly, the fragility of glass, the unground welds of steel [16a]. Yet on further reflection it becomes obvious that this expression is neither wholly consistent nor complete. Comparison with the expressive brickwork of the nineteenth century, with that of Butterfield or Berlage for example, reveals a big difference. The openings are treated quite differently. For while an architect like Butterfield¹⁶ would give considerable attention to arches over doors and windows, and to restraining arches in the wall above, Lewerentz takes bricks across the head of an opening apparently unsupported. This allows his brick holes to be treated in the same way on every edge, asserting their geometric purity, but it denies all expression of the way the forces of gravity make a head fundamentally different to a cill. The construction was achieved, presumably, by laying steel reinforcing bars between the brick courses where tension forces are felt. But all this is completely concealed. It is certainly not brick construction in the traditional sense, indeed it could almost be interpreted as a concrete building, with the bricks acting as aggregate.¹⁷

The expression of functional requirements can be equally selective. The building had to be heated, a very necessary provision in cold Sweden, and there is a basement boiler that somehow delivers hot air to

13 The sacred and the profane
a The roof edges of the church vaults are finished as flush as possible
b Only the profane buildings have projecting overhanging eaves

14 Brick is used everywhere – vaults, walls and floors
a The brick floor swells to reveal a water-filled fissure below the front
b Chequerboard brick infill by entrance to parish offices

15 The doors are as expressive as the unusual windows
a The main entrance door (see g) is the only one to have the frame placed at the back of the brickwork opening and to be decorated with a symbol
b The two doors in the west front (see 7) are placed flush with the brick surface. The larger of the two is the ceremonial exit
c Detail showing laminated construction,

central expansion slot and sliding joint with bottom rail. Externally doors remain as sawn, internally they are sanded smooth
16 Many of the materials and their joints are exposed and expressed – but this is not consistent
a Welded handrail with unground joints
b Copper rainpipes with visibly soldered straps – see 10a for exposed pipes and 13a for concealed ones

cavities in the walls. It then enters the church through cills of window openings and a peppering of open joints in the inner brickwork. Apart from the pattern of openings, all is suppressed. But perhaps the most interesting example of Lewerentz's selectivity is the treatment of rainwater. All the way around the subordinate buildings its disposal is made highly conspicuous with projecting roof edges, and on the back of the church – the east face – is an elaborate arrangement of copper gutters and downpipes [16b] draining the vaults.¹⁸ On the west front, however, there is no visible apparatus of this kind, although the roof must discharge just as much water. It disappears, apparently, into a series of downpipes concealed in the thickness of the walls. This was the right decision – a poignant decision – for it liberates the sacred face from profane considerations and helps differentiate it from the hierarchically less important east face. In terms of pure construction or convenience, however, it makes no sense – again a change of principle in a detail – and in terms of functional expression it might be even called downright dishonest.

From fact to fiction

But dishonest in whose terms? After a lifetime of thought and experiment, Lewerentz knew exactly what he was doing. He knew that pure use and pure construction as architectural determinants are a chimera, that they are always open to interpretation. Use and construction are nonetheless the fundamental themes of architecture, for by their

spatial relations and formal articulation, buildings show how they might be used, and encourage certain kinds of use. They have to be made, and tell us (or lie to us) about how they were made, if we can so read them. Functionalism and Constructivism might thus be considered less pedantic principles than fictional themes: the building telling stories about itself, relating to its ancestors and retelling its myth of origins. That is what St Peter's is about: it reveals the latent poetry that lay at the heart of Modernism before it became prosaic; and as distilled by one of the original pioneers.

Lewerentz spent much time on site developing the details, and it is in the details that the building lives most profoundly. The crudeness, almost clumsy or ugly in places, is not only deliberate but poetic. It is an old man's building, and the weight of a lifetime's experience is somehow encapsulated, which can be as much by renunciation as by quotation. Lewerentz had shown a propensity for Classical ordering, yet St Peter's has no orders, no clear axial progressions, little symmetry, and little in the way of an evident proportioning system.¹⁹ In middle age, Lewerentz had given his whole attention and energy to designing door and window frames made by Idesta and prized by his colleagues, yet the windows at Klippan have no frame whatsoever: indeed they use the most advanced technology of their time – sealed units and mastic – expressly to avoid it. It was perhaps typical of Lewerentz that in the age of Brutalism he should have produced what now seems the last word in that manner.

Notes

1. For the architectural education of Lewerentz and Asplund see Claes Caldenby 'Beginnings' in Engfors, C. (ed.) *Lectures and briefings from the international symposium on the architecture of Erik Gunnar Asplund 14–17 October 1985 in Stockholm and Gothenburg*, Swedish Museum of Architecture, Stockholm 1986, pp8–10.
2. For an analysis of National Romanticism see Lane, B. M., *National Romanticism and Modern Architecture in Germany and the Scandinavian Countries*, Cambridge University Press, Cambridge 2000.
3. For information on Fischer see Nerdinger, W., *Theodor Fischer: Architekt und Städtebauer 1862–1938*, Ernst & Sohn, Berlin 1988.
4. Until the early nineteenth century, the Gothic had not been systematically studied, and it rapidly progressed through several interpretations, moving from the Romantic Picturesque view embraced by the Gothic novel to the

- Constructive Rationalism of Viollet, which influenced the Modern Movement. The triumvirate Pugin, Ruskin and Viollet had complementary talents: Pugin produced short and exaggerated polemics with satirical drawings like his *True Principles* (Pugin, A. W., *The True Principles of Pointed or Christian Architecture*, London 1853, [various modern facsimiles]). Ruskin produced sophisticated aesthetic theory (*The Stones of Venice*: Ruskin 1903–12) and Viollet made an encyclopaedic study of surviving Gothic buildings in France (Viollet-le-Duc, E., *Dictionnaire Raisonné de l'Architecture Française du XI au XV^e siècle*, Morel & Cie, Paris, 1873.) For a history of the Gothic Revival on the Continent see Germann, G., *Gothic Revival in Europe and Britain: Sources, Influences and Ideas*, Lund Humphries with the Architectural Association, London, 1972.
5. The Gothic Revival and Kentish vernacular meet at Philip Webb's Red House for William Morris,

- particularly in relation to the planned half-timbered and tile-hung extension. See Blundell Jones, P., 'The Red House' in *The Architects' Journal* (London) 15 January 1986, pp36–56.
6. The best and most detailed source on the design and construction of the Woodland Cemetery is Constant 1994.
 7. The most extreme example is the extraordinary group of buildings planned by Asplund for the north side of Gustav Adolf Square in Gothenburg.
 8. Typically Asplund's Woodland Chapel was conceived in a Classical version before it was built in a rustic manner with steeply pitched shingle roof and tree-trunk ridge pole. Lewerentz played the same game, for his Chapel of the Resurrection is like Asplund's first project, while his primitive version was built at Kvarnsveden.
 9. The Woodland Crematorium is unmistakably Classical, while the contemporary but less known

- Skövde Crematorium returned to the primitive model. Asplund also showed his affection for the vernacular again in his summer house at Stennäs of 1937.
10. Colin St John Wilson has commented on this: see *Sigurd Lewerentz 1885–1975: The Dilemma of Classicism*, Architectural Association Publications, London 1988, p21. On Lewerentz more generally, see also Wilson, C. St J. *Architectural Reflections*, Butterworth Oxford 1992, pp111–139.
 11. The word in French originally meant a hearth.
 12. Often in the 1970s and '80s Post-Modernists produced deliberate symbols to be read, for example Terry Farrell's eggcups on TVAM and Charles Jencks's endless encoded symbols in his own house. If you need a written programme to undertake the intellectual 'decoding', the thing is surely already too far removed. Lewerentz's rusty column is suffering visible degradation, and the effect is felt.
 13. It is the same with St Mark's Skarpnäck: the plan has subtlety but is not in itself rhetorical, and could have given rise to a very different building.
 14. For example, where the tiled floor of a passage narrows by a few centimetres, all the tiles in that section are laid with tighter joints, and thus out of step with those of the wider part.
 15. It seems to be a widely accepted convention that buildings be smooth inside, rough without, like a coconut, expressing internally an increased degree of control and refinement, a transition from the raw to the cooked, from nature to artifice.
 16. William Butterfield was a Gothic Revival architect working in the middle of the nineteenth century, and known particularly for his bold use of polychromatic brickwork. Famous works are All Saints Margaret Street, London, and Keble College Oxford.
 17. I owe this reading to Florian Beigel.
 18. It was reported by Ahlin (1987) that the apparatus of rainwater collection was also an important aspect of his restoration plans for Uppsala cathedral, but the drawings have not been published.
 19. There is a limited geometrical system in the plan, but it does not seem to run through consistently in three dimensions, whereas the Chapel of the Resurrection has a clear proportional system both visible in the drawings and confirmed by analysis.

For the definitive publication of Lewerentz's work see Dymling, C. (ed.), *Architect Sigurd Lewerentz, Drawings and Photographs*, Byggeförlaget, Stockholm 1997.

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- Ahlin, J. (1987). *Sigurd Lewerentz Architect*, MIT Press Cambridge MA and London.
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The book is an attempt to look again at Modernism and to reframe it according to broader criteria than those adopted by Pevsner, Giedion, Hitchcock and Johnson and others. Using case studies, and beginning with the Weissenhofsiedlung as a comparative study, then considering works by Häring, Gropius, Duiker, Taut, Mendelsohn, Le Corbusier, Aalto, Nervi, Terragni, Asplund, Wright, Scharoun, Mies, Lewerentz and Kahn.

Biography

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