

US \$6.50

LIVING ARCHITECTURE

ARCHITECTURE & DESIGN
EPOM

27

LIVING ARCHITECTURE

Scandinavian
Design



artek

keskuskatu 3 · 00100 helsinki 10 · finland
telex 122736 arttek sf · tel. +358 0 177533



furniture by alvar aalto



VUOKKO OY · ELIMÄENKATU 14.B 00510 HELSINKI 51 · FINLAND · TEL. 750144

VUOKKO®



CLASSIC DESIGN AND HIGH QUALITY, CHESTS OF DRAWERS, CABINETS, BOOKCASES,
BEDS FOR CHILDREN AND ADULTS, ALL IN MODULAR DIMENSIONS.
DESIGN PIRKKO STENROS.

MUURAME LTD. SF-15870 SALPAKANGAS FINLAND PHONE 918-801241 TELEX 16283 MUURA SF

Domeco



DOMECO is operating on an international level and furnishes public buildings and projects such as:

- hotels, restaurants
- offices, banks
- ministries
- student homes
- cruisers, ferries
- (fireresistant furniture)
- theatres, conference centers
- housing projects



Domeco Studio 14 and 15
Design: Kimmo Varjoranta

vivero



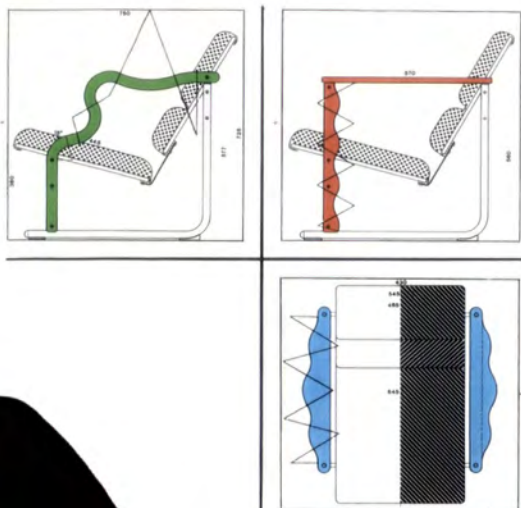
Design Simo Heikkilä,
Yrjö Wiherheimo.

Economic-Kaluste Oy

Office and showroom Kiviaidankatu 11, 00210 Helsinki 21, Finland.

Phone +3580 692 6066. Telex 124585 ecoka sf.

Factories: 10960 Hanko, Pohjan Tehdas 10440 Bollsta.



SWEDEN
Avarte Svenska Ab
Box 7587
103 93 Stockholm
(Regeringsgatan 66
111 39 Stockholm)
Tel 08-109355

NORWAY
Jarmot A/S
Gladenveien 3
Oslo 6
Tel 02-682520

DENMARK
Intercollection
Max Burcharth
Pilestraede 35
1112 Copenhagen K
Tel 1-153553

HOLLAND
Stroosnijder BV
PO Box 87
Amsteldijk Noord 40
Ouderkerk a/d Amstel
Tel 02963-4181

BELGIUM
Inter Design
Lombardenvest 76
2000 Antwerpen
Tel 31-331698

ENGLAND
Avarte UK
46 Bideford Ave
Perivale
Middlesex UB6 7QB
Tel 1-9975444

SWITZERLAND
Peter Müller
Postfach 172
CH-4310 Rheinfelden
Tel 07623-40909

ITALY
Frigerio Architettura
d'Interni
6 via Garibaldi
20033 Desio/Milano
Tel 0362-620773

ICELAND
Kristian Siggerson Ltd
Laugavegi 13
101 Reykjavik
Tel 91-25870

KUWAIT
Retaj Interiors WLL
PO Box 26112
Safat
Kuwait
Tel 436110-445489

USA
Beylerian Limited
305 East 63rd Street
New York N.Y. 10021
Tel 212-7556300

Avarte Oy
Telakkakatu 3
00150 Helsinki 15
Tel 90-171727
Tlx 124359

Design: Yrjö Kukkapuro

AVARTE

LOCUST

The handiest chair around...

design torstein nilsen n.i.l.



westnøfa

6150 Ørsta, Norway
tel. (47) 70 66710
tlx. 42573 wnf n

Know how Danish Consultants work for you.

Know-how
by Danish Consultants



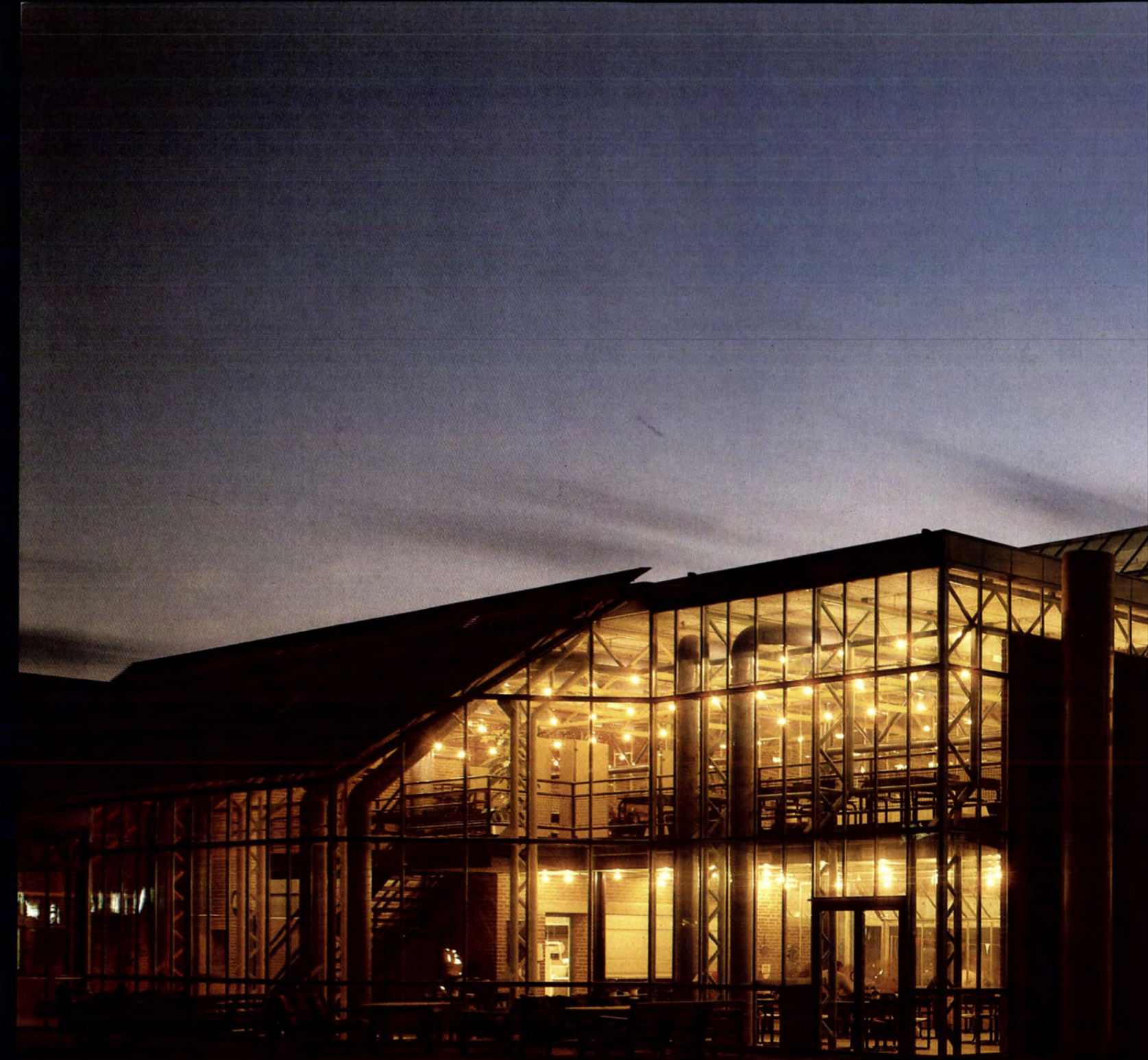
The joint organisation of Danish architects and engineers have produced a booklet with an inside view of the many areas, where Danish know-how and experience has produced impressive and rational solutions to planning and construction problems around the world.

The booklet is yours for the asking.
Just fill in the reader's service card on
page 140 or write to the address below.

– Then you will know how!



The Danish Council of
Consulting Architects
and Engineers
Esplanaden 34,
DK-1263 København K.
Tlf. +45 1 14 36 20



Glostrup Recreation Centre, Denmark
Architect: Jens Madsen – Ebbe Melgård

Denmark

Kokkedal Industripark 40
2980 Kokkedal
Tel +45 2 24 13 24
Telex 41230 vitral dk

Sweden

Box 848
20180 Malmö
Tel 040/74200

Norway

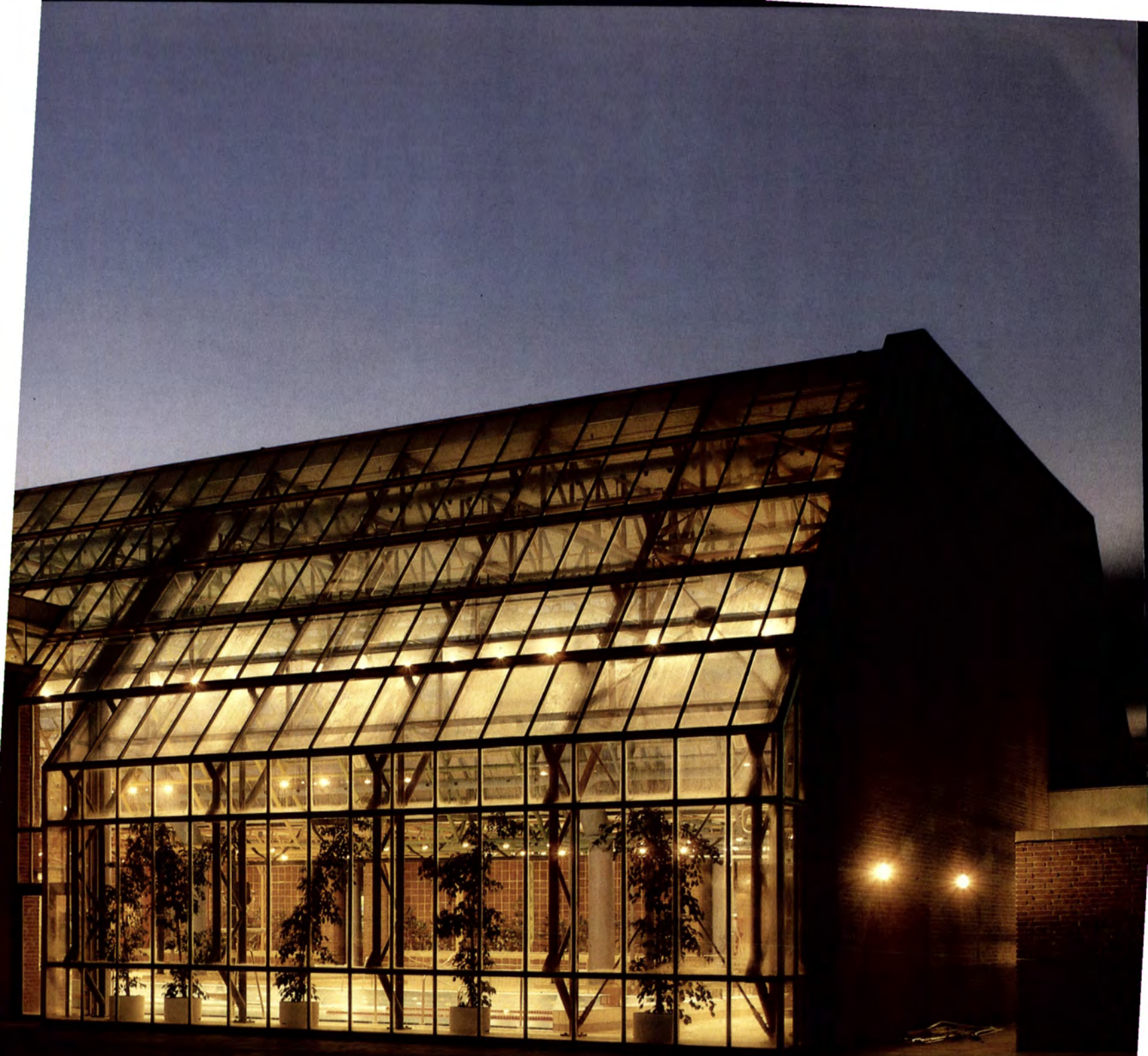
Postbox 3085
Ganddal
4301 Sandnes
Tel 04/673422

England

1 Garrick House
Carrington Street
London W1Y 7LF
Tel. 01-499 0321
Telex 894112 arint g

Finland

Västra Industrigt.
02920 Espo 92
Tel 90/848811
Telex 123116 ICO



VITRAL® GLAZING SYSTEM

This light and elegant factory produced rooflight system is highly valued by architects in many countries. By using VITRAL's self-supporting glazing panels, design as well as functional demands such as smoke ventilation and maximum daylight admission are satisfied.

Today VITRAL is used in Norway, Sweden, Finland, Denmark, England, Iceland, Germany, Austria, Kuwait, Singapore, Hungary, Russia and others.

CN-BØRMA ARMATUR A.S

H. Guldbergsgade 14, DK-8700 Horsens, Denmark
Telephone +45 5 62 11 00. Telex 61 657 cn dk



CN-BØRMA ARMATUR A.S develops, manufactures and markets a wide range of sanitary fittings, for example the series mentioned below, BØRMA LUX, BØRMIX, and KOSMOS.

BØRMA LUX is a newly developed two-hand mixer series in modern design, with ceramic discs which ensure long and maintenance-free life. The series is manufactured in top quality materials and is available in mocha, red, white, and chrome. The BØRMA LUX series comprises two-hand mixers for kitchen sink, wash basin, shower, bath/shower, and bidet.

BØRMIX 80 is a one-hand mixer series in classical and modern design. It is available in 6 different versions in mocha, red, blue, yellow, white, and chrome. BØRMIX 80 has an energy saving, separate temperature and water control.

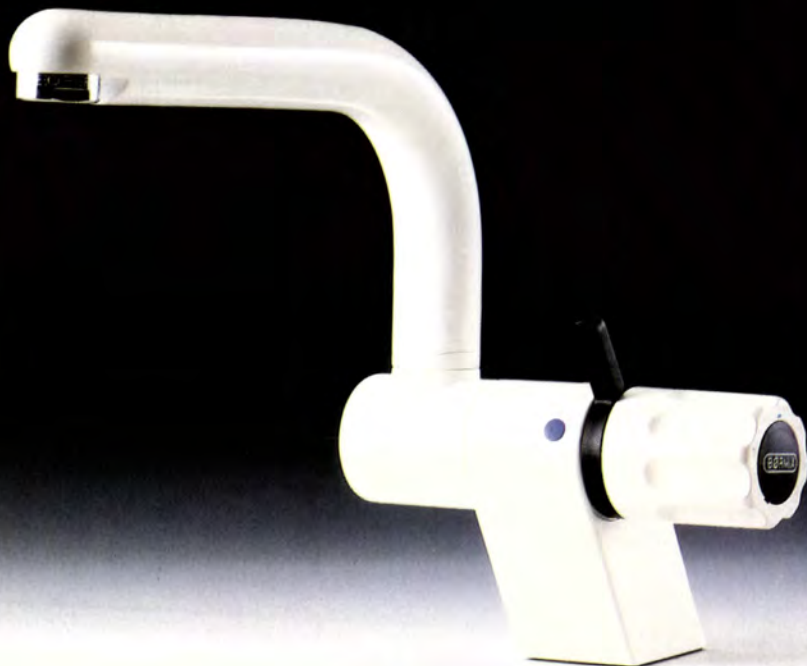


The KOSMOS series is manufactured in top quality materials and matches CNB's mixer tap range in colour as well as in design.

CN-BØRMA ARMATUR A.S produziert und verkauft ein grosses Armatur-Programm, u.a. die untenstehenden Sanitärarmaturserien BØRMA LUX, BØRMIX, und die Badzubehörserie KOSMOS.

BØRMA LUX ist eine neuentwickelte Serie von 2-Griff Armaturen in modernem Design mit Keramikscheiben, die Ihnen eine lange wartungsfreie Lebensdauer der Armatur sichern. Die Serie ist aus gediegenen Materialien hergestellt, und kann in den Farben mokka, rot, weiss sowie verchromt geliefert werden. Die BØRMA LUX Serie umfasst folgende 2-Griff Armaturen: Spültisch-, Waschbecken-, Dusche-, Wanne-/Dusche und Bidet Armatur.





BØRMIX 80 ist eine 1-Griff Armaturserie in markantem, modernem Design. Die Armaturen werden in 6 verschiedenen Ausführungen hergestellt, und sind in den Farben mokka, rot, blau, gelb, weiss sowie verchromt lieferbar. BØRMIX 80 hat energiebesparende, separate Regulierung der Wassermenge und -temperatur.

Die KOSMOS Serie ist aus gediegenen Materialien hergestellt, und passt mit den CNB Sanitärarmaturserien zusammen, in sowohl Farben als auch Formsprache.

CN-BØRMA ARMATUR A/S produit et vend une gamme d'armatures étendue, entre autres choses les séries de robinets ci-dessous, BØRMA LUX, BØRMIX et KOSMOS.

BØRMA LUX – une série de mélangeurs à double commande de modernité avec joints céramiques, votre sécurité

d'une longévité remarquable de l'armature, sans réparation. La série est faite de matériaux solides et peut être livrée selon la gamme de couleurs suivante: moka, rouge, blanc et chromé. La série BØRMA LUX groupe les mélangeurs à double commande suivants: – mélangeurs pour évier, lavabo, douche, bain/douche, bidet.

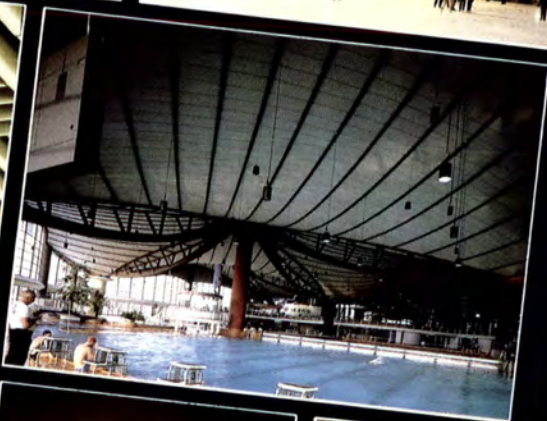
BØRMIX 80 – une série de mitigeurs à commande unique d'une modernité remarquable. Les 6 différentes exécutions peuvent être livrées selon la gamme de couleurs suivante: moka, rouge, bleu, jaune, blanc et chromé. BØRMIX 80 est économique d'énergie avec son réglage séparé de la température et du volume d'eau.

KOSMOS – une série d'accessoires de bain aux matériaux solides, en coordonné de couleur et de forme avec la gamme de robinets CNB.



Rockfon® Ceilings

100% moisture
resistant



For local
supplier address:
please contact

Rockfon®
Rockfon A/S
DK-2640 Hedehusene, Denmark,
Telephone +452-16 21 22
Telex 4 32 42 rockf dk.



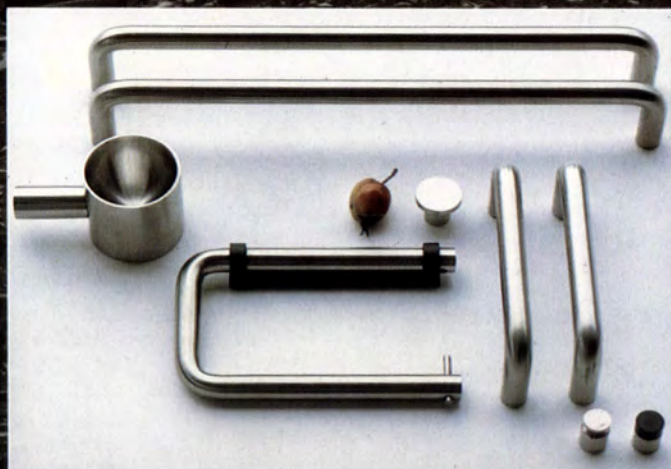
100 years
experience in advice
and guidance
to architects. Try us with

dline

Designed by Knud Holscher

Carl F. Petersen

Gl. Koegevej 65, DK-2500 Copenhagen Valby. Phone +45 1 30 11 38, telex 15314 Carlf dk



HARD WORKING GRAPHICS

SOFIENDALSVEJ 3
DK-9200 AALBORG SV
TEL.: +45 8 18 11 55
TELEX: 69963



LOG STEP®

Lightweight,
flexible system
for home, office
or showroom.
Made of polyester-
treated steel
Standard color:
white, other colors
on request.



Hasle unglazed
floor tiles
– are an integrated part
of the Scandinavian
design tradition
– not only aesthetically
appealing but robust,
acidproof and easy
to maintain.

Produced since 1867.

Taastrup city hall . Architect: Robert Rasmussen . Floor: Hasle type 520 LN



HASLE KLINKER- OG CHAMOTTESTENSFABRIK A/S

P.O. Box 29 · 3700 Rønne · Phone: +45 3 95 18 00 · Telex: 48111 Hasle DK



If you want further inspiration to
exciting interior decorating with
DAMPA Ceiling Systems – please contact:

DAMPA (DENMARK) A/S, DK-5690 Tommerup
Phone: + 459-76 13 11 · Telex: 50571 dampa dk

THE HEATING SYSTEM OF TOMORROW
CAN BE YOURS TODAY



ELPAN-WANPAN has for the first time solved man's need for uniform room heat distribution. By substituting the skirtingboard with low temperature radiant-heat-modules, heat is spread primarily as gentle radiant-heat across the floor and secondarily as a feather-light heat flow (velocity less 0.1 m/sec.) along the walls. ELPAN (electricity) and WANPAN (hot water) offers your clients: **HEALTHY HEAT AND 30% ENERGY SAVINGS**

For all forms of energy:
ALL-EMBRACING HEAT
THE NATURAL HEATING SYSTEM

Elpan ApS . Billedskærervej 8 . 5230 Odense M . Denmark .
Tel: +45 9 15 87 77 . Telex 59770

Elpan
WANPAN

Dimensions: Approx. 13 cm (5.2") high
and approx. 2 cm (0.8") thick.



Nørgaard

Nørgaards newest design "The High Point Line" is the ultimate solution for knock down furniture. The chair is with wooden or upholstered seat or with a seat of glassfibernet.

Matching tables with melamin or black linoleum tops.

2 chairs in 1 carton = 0.05 m³
40 chairs in 1 m³

Distributed in North America by
CUTTER FURNITURE CORP.
P.O. BOX 36
Blue Mounds, Wisconsin 53517

Nørgaards Møbelfabrik A/S · DK 6630 Rødding · Denmark · Tel. +45 4 84 15 20



emphasis upon functional and efficiency expressed in light fittings and accessories. Lampas is reiterated in the design of the headquarters. Architects Moltke achieved a striking result with this plant, and in the process give the company's identity a clear expression. They provided a good working environment and an individuality which could never be achieved in standard building design.

The same architects designed office furniture used by Lampas, and have also drawn up the company's entire lighting scheme.

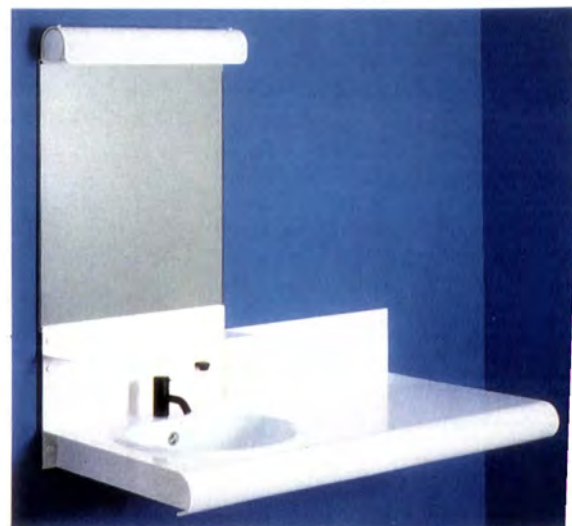


Lampas, a relatively new company, has introduced a distinctive line of products, including the fluorescent housings used in their administrative offices (right) and the full scale indoor and outdoor lamps in their collection. These lamps are made of steel plate, galvanised and usually also enamelled for the outdoor line, or painted for indoor use. Lampas lamps are sturdy, virtually vandal-proof, and an appropriate product for a company with such a clear corporate identity.

The latest from Lampas is shown below: an outdoor lamp with illuminated house number board as optional extra, and a complete wash basin unit with built-in mirror and lamp.

Lampas

INDUSTRIEVEJ 17
DK-5750 RINGE
TEL.: +45 9 62 35 00
TELEX: 59592 LAMPAS DK



The fascination of Aladdin's lamp rediscovered by Bang & Olufsen

When Aladdin rubbed his lamp the genie emerged ready to fulfil even his smallest wish.

When Hi-Fi enthusiasts today wish for something the fantastic Master Control Panel plays the part of the genie.

All you have to do is to touch a button on the Master Control Panel and the Bang & Olufsen music system responds - even though you are in another room.

The magic is the Bang & Olufsen link system enabling you to communicate with the gramophone, the tape recorder and the tuner/amplifier through walls and ceilings.

And there's no end to the magic.

You can order anything you like - where ever you like it, and when ever you like it.

The advanced programming facilities of the music systems take care of that.

With the discovery of the link system and the Master Control Panel Bang & Olufsen has introduced an entirely new freedom in the enjoyment of music.

But that's only one of the things that has made us unique.

Once again we have been proved right in saying:
We think differently.

Bang & Olufsen



Danish design
- for a most practical purpose.



- the finest seat in house





PH Snowball

PH Snowball saw the light for the first time back in 1958 as a prototype, exhibited in Kunstindustrimuseet, Copenhagen. To-day, 25 years later, we have started the production, and here it is... worth waiting for.

PH Snowball
Design: Poul Henningsen
white-lacquered aluminium, chromium-plated steel
Dia. 400 mm, height 400 mm, max. 300 W E 27



Louis Poulsen & Cie. SARL
avenue Percier 8 · F-75008 Paris
Tel.: +33 1 56 33 997

Louis Poulsen & Co. GmbH
Eifel Strasse 4 · D-5657 Haan
Tel.: +49 2129 7061 · Telex: 859472 lpco d

Louis Poulsen & Co. AB
Johannesgränd 1 · S 111 30 Stockholm
Tel.: +46 8 24 01 35

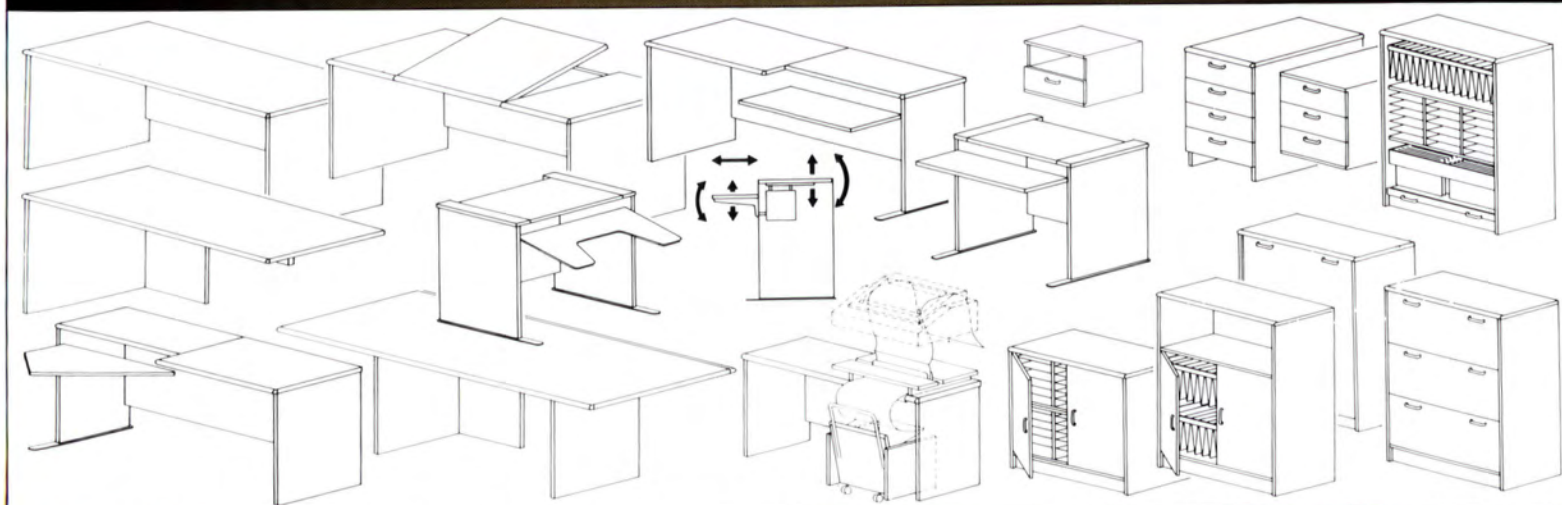
Louis Poulsen & Co. A/S
Nyhavn 11 · DK-1004 Copenhagen
Tel.: +45 1 14 14 14 · Telex: 22 2 19 elpeco dk



86 basis elements give us the possibility of creating 400 individual work-area solutions in an unlimited number of settings; for those desiring the traditional cell-office, the office landscape or something in between. We chose light surfaces, white with maple edges and as they will not darken with time, one can add on, when needed, without a noticeable difference.

Pricewise, we are beyond comparison. For the same function and a similar design, others cost far more.

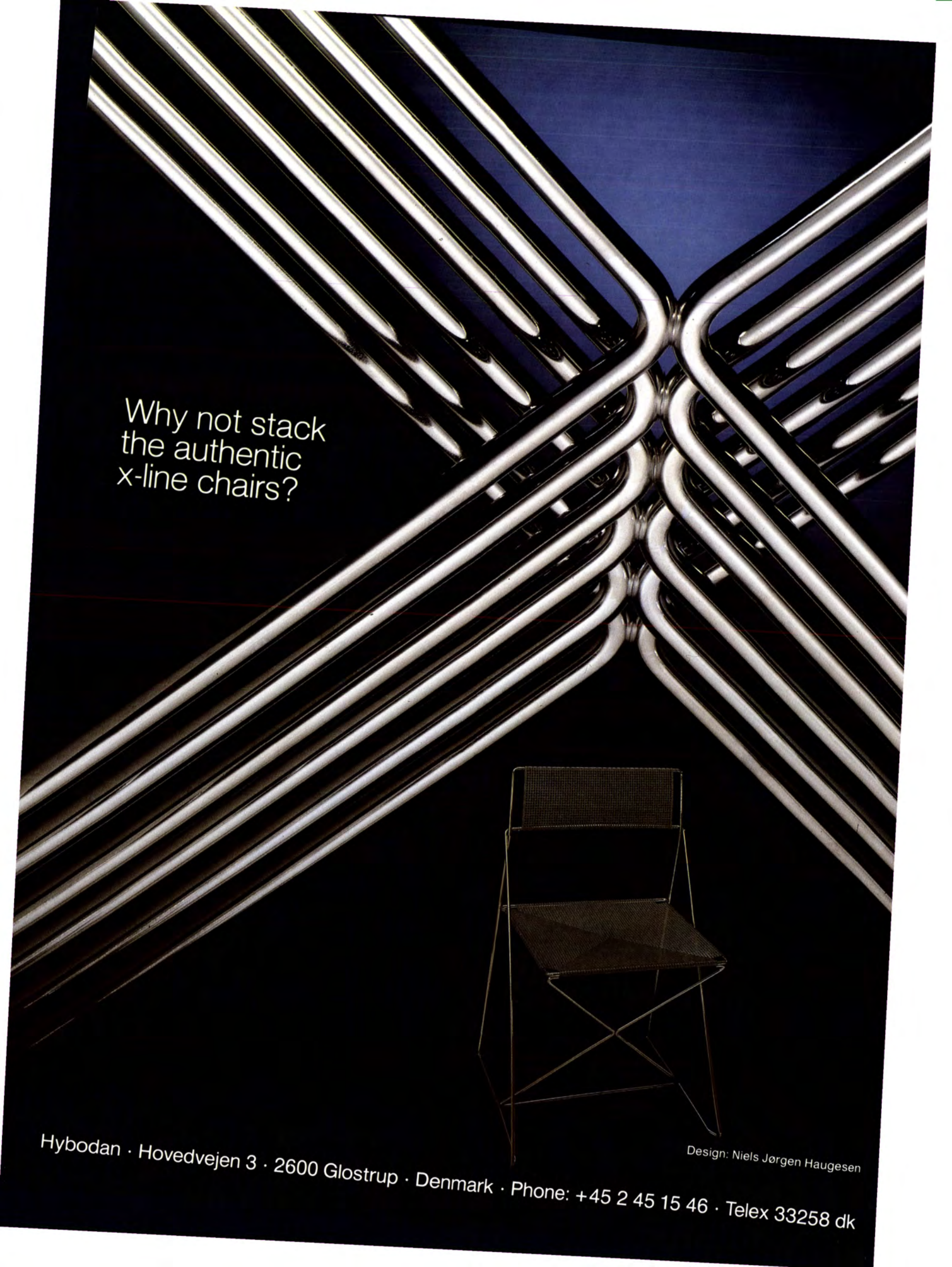
We have created the second best office system – perfection is an illusion, after all not two persons are alike.



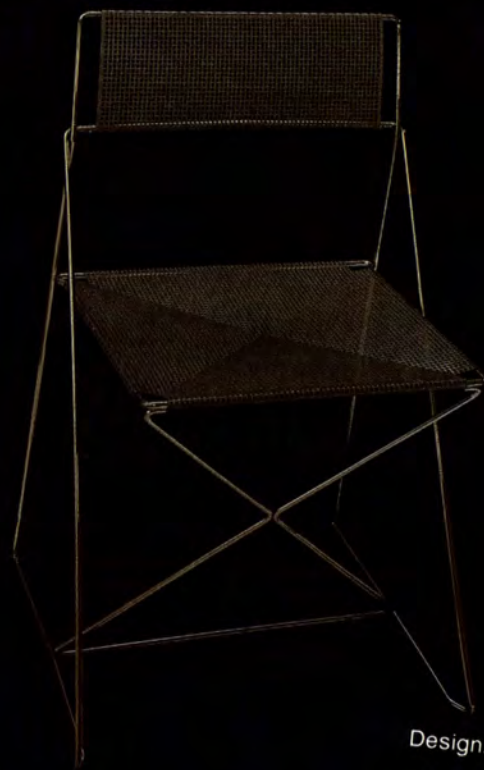


DESIGN: RUD THYGESEN & JOHNNY SØRENSEN





Why not stack
the authentic
x-line chairs?

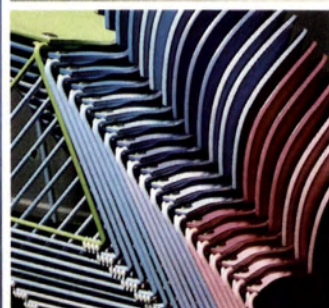


Hybodan · Hovedvejen 3 · 2600 Glostrup · Denmark · Phone: +45 2 45 15 46 · Telex 33258 dk

Design: Niels Jørgen Haugesen



chairs ...



FRITZ
HANSEN



... rows of them, stacks of them, for indoors and outdoors,
made of laminated wood and/or steel ... from Fritz Hansens most
recent collection designed by Lawrence Minsker, Ib Pors Nielsen,
Verner Panton, Pelikan Design, Rasmussen & Rolff,
Burkhard Vogtherr ... and including the galoping chair (bottom)
which always has one leg in the air ...

Fritz Hansens Eft. A/S
DK-3450 Allerød, Denmark
Tel: +45 2 272300

chair-makers since 1872

**Not even the severe North Sea
can make a Scadania door warp,
twist or bend!**



Let the wind howl, dampness and cold make no difference, it takes more to make a Scadania front door fail!

It is made for the Danish climate, and this is how: A Scadania front door consists of 10 layers that work together to create effective insulation and a barrier against air leakage, they also work against each other

when the wood wants to warp and twist.

+ and - normally neutralize each other. That is why a Scadania door is a tight fitting unit that does not warp, it keeps the warmth inside and the dampness and cold air outside. There are several different Scadania Front Doors - all with 10 years guarantee.



Fionia Scadania Door

Herstedvang 11 · 2620 Albertslund · Denmark · Phone: (02) 64 63 22



Workstation problems – no problem with system B8 office furniture

System B8 has developed two timeless office furniture systems to meet the present and future needs of employees and the ever more complex technology.

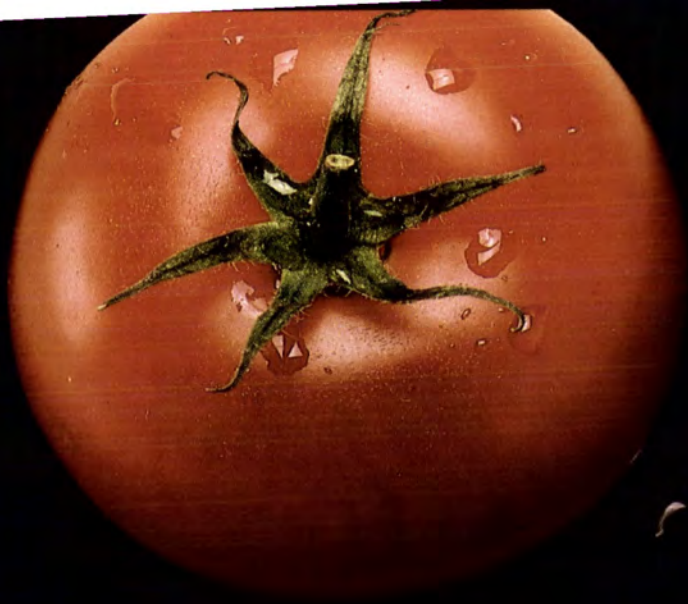
Series 2000 and Series 1500 are highly versatile and complete office furniture systems, which make it possible to arrange an ergonomic and technically perfect workstation no matter what kind of vdu equipment is used.

Design: Peter Witt, industrial designer



System B8 kontormøbler

DK-8850 Bjerringbro · Denmark
Phone +45 6 68 17 00 · Telex 60213 system dk



Nothing romances the taste of tomato like Aalborg Akvavit.

You see, Aalborg Akvavit (pronounced Aqua-veet) has been the national drink of Denmark for over 500 years.

And no one has ever accused the Danes of doing anything unromantic.

Witness their unique "Danish Mary."

It takes the crisp, distinctive taste of Aalborg to fully complement and enhance the rich tomato flavors. For a drink you've simply

got to taste to believe.

Next time, mix your tomato juice with Aalborg Akvavit, instead of vodka.

If there's even a bit of the romantic in you, you're going to love it.

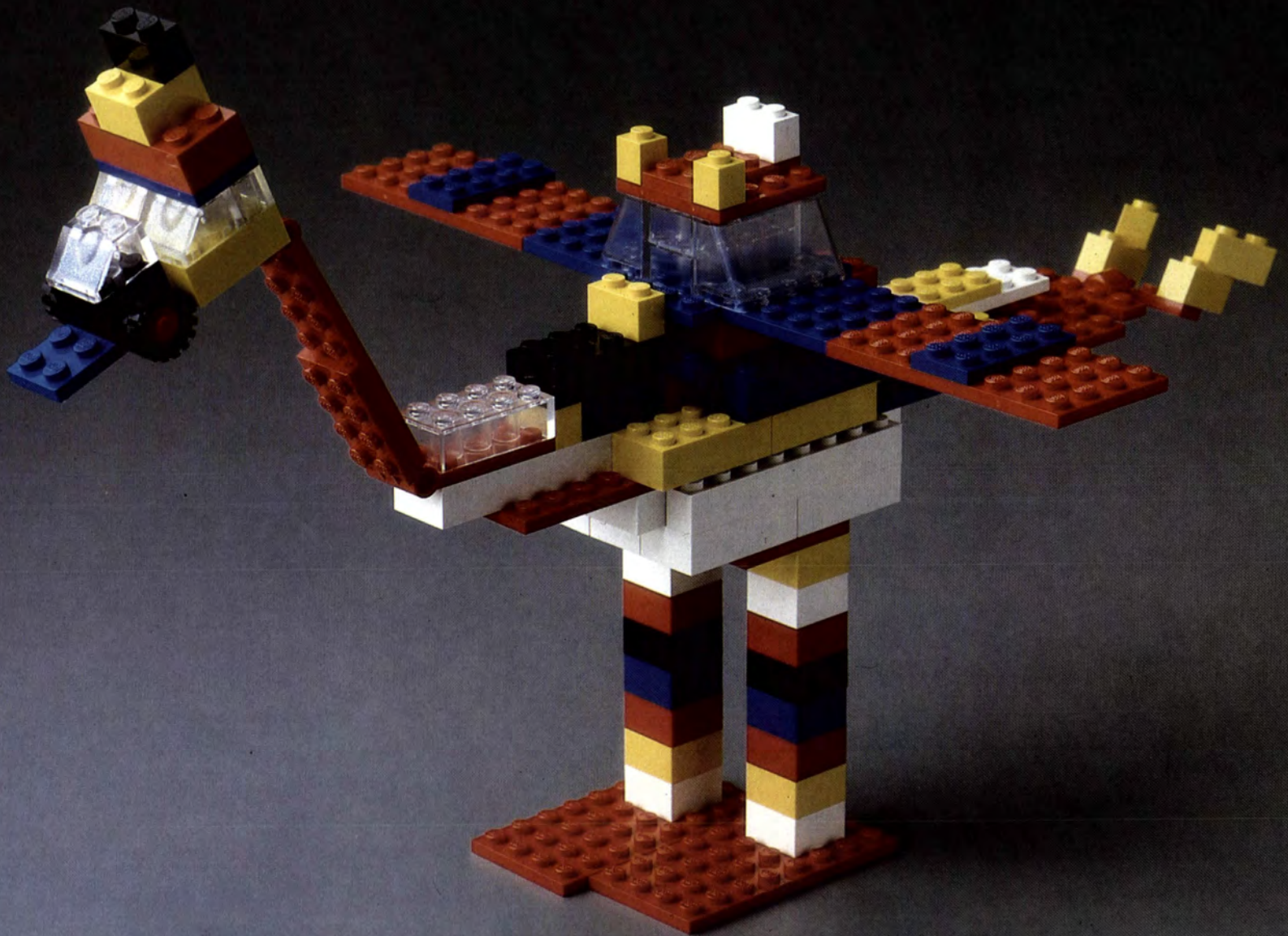


Try a delicious
Danish Mary.

© 1984, Beam Import Co.
Chicago, Ill. 60611

80 Proof.

Creativity Unlimited

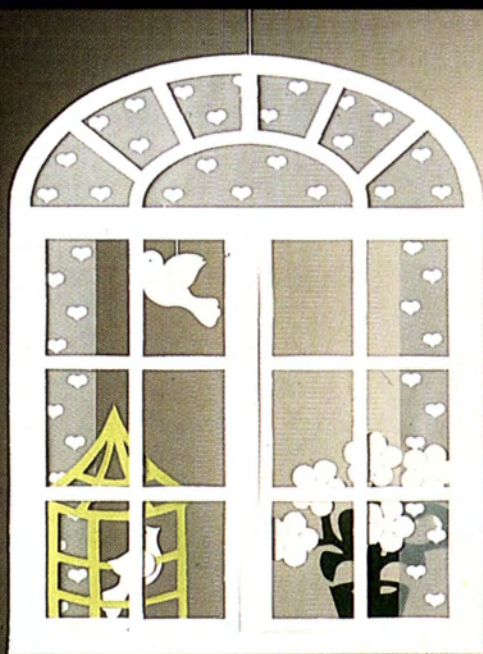


Bird of Paradise. Girl, 6 years.



® The name LEGO is a registered trade mark of the LEGO Group – all over the world.
©1981 LEGO System A/S, DK-7190 Billund, Denmark.

*Handmade
mobiles
from
Denmark*



**DEN PERMANENTE
EXPORT**

Den Permanente Export · v/P. Brøste A/S · Overgaden o. Vandet 10
DK-1415 København K · Telex: 31260 Brøste · Phone +45 1 54 28 00

The Danish Art of Sleeping

Making bedclothes of down is a Danish art that goes back to the Middle Ages.

But it was not until the start of the 20th century that bedclothes began to be produced industrially.

One of the pioneers was Northern Feather in Copenhagen.

The story of the continental quilt or down comforter began with a simple sack that was filled with feathers and down. Over the years new types have been developed; most of the innovations have come from Denmark. And from Northern Feather.

One of the latest developments is SONUS. The SONUS quilt is made with longitudinal channels separated by overlapping baffles.

This design provides more comfortable and more uniform warmth than other quilts.

That's why SONUS from Northern Feather is the most comfortable down quilt you can buy. Anywhere.



SONUS



Northern Feather International Limited

Gittervej 4, DK-2100 Copenhagen, Denmark Phone + 45 1 26 20 30 telex 16300

The International Bedding Company with subsidiaries in: Denmark Norway Sweden Finland U.K. Ireland Holland Belgium France W.Germany Austria Switzerland U.S.A. Canada Hong Kong Singapore Malaysia Japan Australia



Blue Line and Red Line - reflections of the same form but still diff.

Royal Twins

Grethe Meyer's Blue Line and Red Line

Grethe Meyer is one of the foremost contributors to the style which is known and admired worldwide as "Scandinavian design".



Grethe Meyer

It is more than 20 years since she created Blue Line for Royal Copenhagen - a born classic: pure, carefully designed, so

practical in use. A supremely beautiful table setting.

In Red Line, Blue Line has a twin sister. They reflect each other's form but nevertheless appear very different. Blue Line's bluish grey porcelain invests the service with a light elegance which suits any table setting. Red Line's cream-coloured porcelain gets its depth and glow from the fine, red edge. It is a delightful set which brightens without dominating.

These Royal Twins are both made of superior faience, glaze cracking is covered by a ten year guarantee. The sets are as practical as they are beautiful. The material is ovenware, which can stand washing in a dishwasher.



ROYAL COPENHAGEN

Paintings and fine works of art wanted.



Michael Ancher, 1911

As the leading dealer in paintings and works of art in Scandinavia, Green Square is constantly in the market for fine single pieces or whole collections. Appraisals are made to compare with leading auctioneers'. Cash settlement upon transfer of articles.

All dealing in foreign countries is conducted through agents in leading cities. Please contact us for further information.



International dealers in paintings, antiques and works of art.

Exporters of old, Scandinavian rural furrow furniture, restored by fine chaftsmen in our special workshop.

Green Square, Copenhagen A/S, 13 Strandlodsvej, DK-2300 Copenhagen S, Denmark. Phone, intn.: + 45 1 57 59 59

Health food center in Copenhagen. Interior decoration using authentic furnishings and cast-iron stoves from the turn of the century.



It took generations of carpenters and a great craftsmanship tradition to create the humble interiors that characterized the turn of the century in Denmark.

It was at this time that the first Danish industrial cast-iron stoves were produced. Over the years since more than 1000 different models were designed by architects, modelled by artisans and cast by the country's many foundries.

VARI-ART
ANTIQUES/INTERIORS
Nyhavn 12
1051 Copenhagen K
tel: 451 12 07 84

ZIG ZAG STOVES
Bådehavnsvej 20
2450 Copenhagen SV
tel: 451 46 96 06



At the Carlsberg breweries, there is a long-standing tradition for commissioning leading Danish architects. This policy has resulted in a series of outstanding buildings. In this way, many of the significant architects from the turn of the century characterize Carlsberg's profile.

In 1880, Wilhelm Dahlerup designed the New Carlsberg brewery with its twin gate, the Dipylon, and the Elephant Tower, buildings which today still appear rich in detail and inventiveness.

One of the most prominent Danish architects, Thorvald Bindesbøll, designed the logo for Carlsberg Lager beer in 1897.

The motto of the brewery's founder, Carl Jacobsen, "Laboremus pro Patria" – Let us work for our native land, is engraved on the Elephant Tower; a motto still worth following. Efficiency and imagination characterize all of Carlsberg's activities – mainly, of course, the brewing of beer. Therefore Carlsberg Beer is one of the finest in the world.



**The Crown
Beer of
Europe.**

- Radiotelephone systems for commercial applications.
- Customer tailored Radiotelephone systems.
- Dancall 7000 NMT mobiltelephone.
- For more information please contact:

DANCALL[®]

DANISH COMMUNICATION EQUIPMENT af 1980 A/S

Bransagervej 30, DK-9491 Pandrup, Denmark
Phone: +45-8-24 79 00, Telex: 6 97 98 dancall dk
Telecopier: +45-8-24 76 81



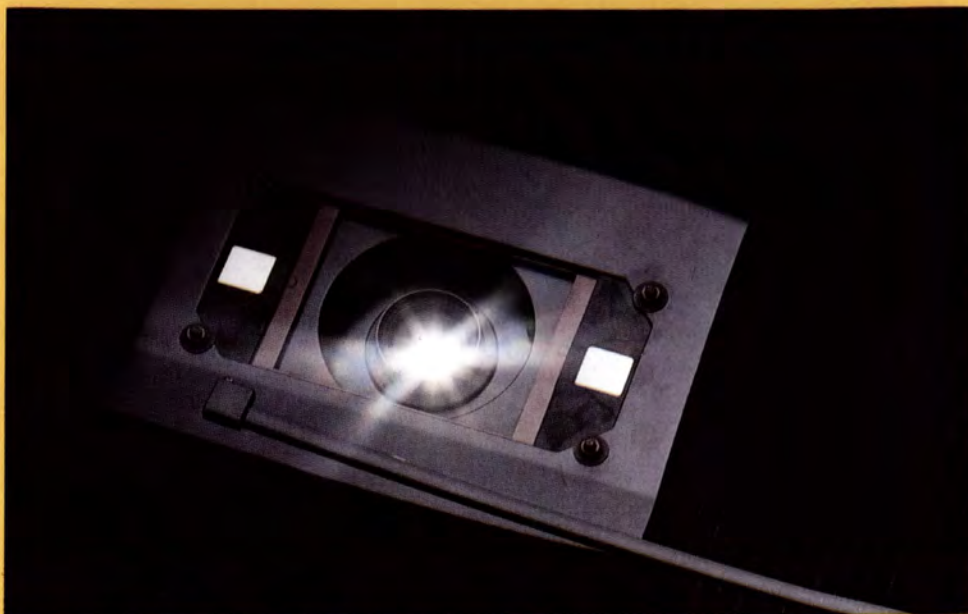
For the best camerawork.

LogE/Robertson MicroDigital™ Cameras.

LogE/Robertson MicroDigital cameras make it easy to do excellent camerawork, whether you're an architect, graphic artist, or printer. Computer control lets you set up and expose shots instantly, without guesswork or calculations.

Through-the-Lens exposure control system saves you time and materials. Our exclusive Through-the-Lens exposure control system measures light continuously right at the film plane. With our state-of-the-art microprocessor control, it compensates for such variables as size and aperture settings, lighting combinations, flare, filters, bulb aging and voltage fluctuations. No other line of vertical cameras has an exposure integration system anything like it.

On-line scanning densitometer. For reliable, high-quality screen work from both reflection and transparent originals, an on-line scanning densitometer is standard on all MicroDigital camera models. With one quick sweep across the copy, it enables the camera's microprocessor to instantly calculate the main, flash, and/or bump exposures required.



Shown: MD-480 camera. Above: Through-the-Lens exposure control system. Below: Control panel. Bottom: Camera, with on-line densitometer.

Fast, efficient shooting.

For picture-perfect exposures, just key-in the percentage wanted, or key-in the size of the original and the size of the reproduction needed. The camera lens and copyboard automatically move into correct positions for perfect size and focus. Then press the exposure button. Main, flash, and bump exposures begin automatically in the proper sequence.

Exposure data can be stored in 100 programs— 50 for half-tones and 50 for linework— to save you set-up time.

Call or write today for more information:

LogE/ROBERTSON

7001 Loisdale Road
Springfield, Virginia 22150 USA
(703) 971-1400 Telex: 8-9455



LEMAN can offer you much more than safe, world-wide transport

LEMAN can also provide integrated, on-the-spot export/import services in attractive market areas



As experienced, international forwarders, LEMAN ensure safe transport connections to any required destination in the world. However, LEMAN's integrated service enables you to utilize on-the-spot, export/import facilities in accordance with your requirements.

For example:

The American »double salami«

– which provides you with 2 attractive USA bases with direct links to/from 11 highly-qualified LEMAN offices in Denmark.

1. Weekly consolidated containers SCANDINAVIA - USA
2. Unit containers, door-to-door
3. Airfreight
4. Customs clearance
5. Warehousing
6. Packing – distribution
7. Your own showroom
8. Establishment of your own USA company (US Inc.)
9. Invoicing on your own documents
10. Your own price lists (ex.-stock USA)
11. Monthly accountancy and statements
12. Annual statements and reports
13. Your own desk in USA
14. Other individual requirements

Cut out the slices you require – from objective solutions effectuated via the LEMAN offices in Racine, Wisc. and Windsor Locks, Hartford, Conn.

Include LEMAN's salami services in your plans – now and in the future – and gain the obvious advantage of LEMAN's considerable experience and know-how.

Contact LEMAN for further information.

- it is easier with

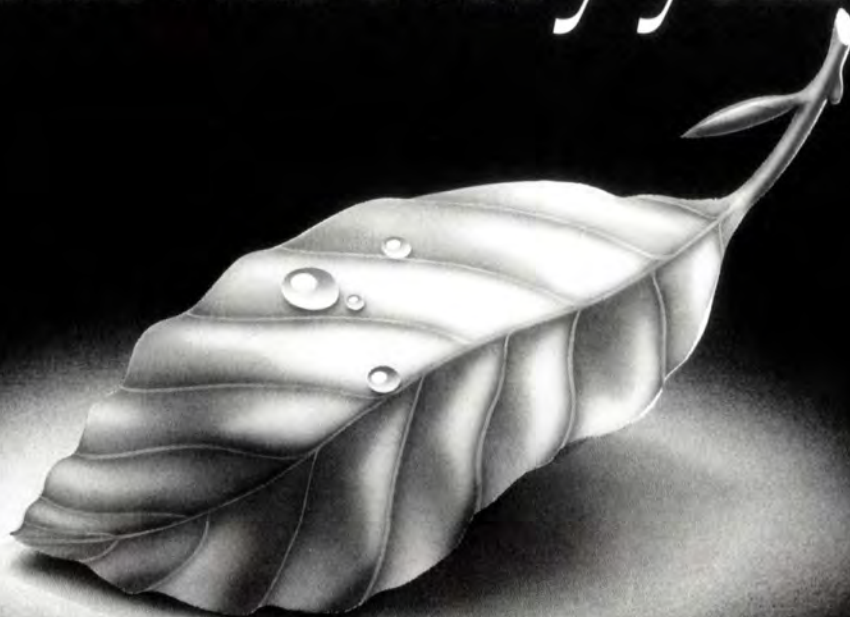
LEMAN...

LEMAN Racine, Wisconsin, telephone: ++ 414-632-2264

LEMAN Windsor Locks, Hartford, Connecticut, telephone: ++ 203-627-5993

LEMAN 2-12 Tjæregade, DK-2450 Copenhagen SV, telephone: ++ 45-1-131600

Renewal every year



Scandinavian Trade Mart for Home and Contract Furnishings

All that 150 Scandinavian manufacturers of home and contract furnishings make in modern design can be seen, felt, evaluated, compared, admired and bought - in a single day. Could anything be easier - or better? The Scandinavian Trade Mart for Home and Contract Furnishings is the world's biggest permanent exhibition of Scandinavian furniture, furnishing textiles, carpeting and lighting.

Open to professional buyers and consultants on all weekdays throughout the year, from 9 a.m. to 5 p.m.

BC Scandinavian
Trade Mart

nielsen & theilade

COUPON

We wish to receive additional information on the Scandinavian Trade Mart for Home and Contract Furnishings.

We are particularly interested in:

- | | |
|------------------------------------|---|
| ☐ Furniture | ☐ Furnishing textiles |
| ☐ Carpeting | ☐ Contract furnishings |
| ☐ Lighting | |

Name: _____

Address: _____

Postal Code: _____

Town: _____

Country: _____

Telephone: _____

ADVERTISING INDEX

DENMARK

BANG & OLUFSEN A/S
DK-7600 STRUER
TEL.: +45 7 85 11 22
TELEX: 66529 BOMARK DK

BOTIUM
SHOWROOM: STM b-3-108
BELLA CENTER
DK-2300 COPENHAGEN S
TEL.: +45 1 51 69 65
TELEX: 31199

CARLSBERG BREWERIES
VESTER FÆLLEDVEJ 100
DK-1799 COPENHAGEN

CARL F. PETERSEN
GL. KØGEVEJ 65
DK-2500 VALBY
TEL.: +45 1 30 11 38
TELEX: 15314

CN-BØRMA ARMATUR A/S
H. GULDBERGSGADE 14
DK-8700 HORSSENS
TEL.: +45 5 62 11 00
TELEX: 61657 CN DK

DAMPA A/S
DK-5690 TOMMERUP
TEL.: +45 9 76 13 11
TELEX: 50571 DAMPA DK

DANCALL
BRANSAGERVEJ 30
DK-9491 PANDRUP
TEL.: +45 8 24 79 00
TELEX: 69798 DANCALL DK

DANSK PRESSALIT A/S
AUGUSTENBORGGADE 11-13
DK-8000 AARHUS C
TEL.: +45 6 14 66 22
TELEX: 68742 DALIT DK

DEN PERMANENTE EXPORT
V/P. BRØSTE A/S
OVERGADEN OVEN VANDET 8
DK-1415 COPENHAGEN
TEL.: +45 1 54 28 00
TELEX: 31260 BROSTE

**THE DANISH COUNCIL OF
CONSULTING ARCHITECTS
AND ENGINEERS**
ESPLANADEN 34
DK-1263 COPENHAGEN
TEL.: +45 1 14 36 20

ELPAN
BILLEDSKÆRERVEJ 8
DK-5230 ODENSE M
TEL.: +45 9 15 87 77
TELEX: 59770

ESKOFOT A/S
INDUSTRIPARKEN 35-37
DK-2750 BALLERUP
TEL.: +45 2 97 44 00
TELEX: 35156 ESKO

FIONIA SCADANIA DOOR
HERSTEDVANG 11
DK-2620 ALBERTSLUND
TEL.: +45 2 64 63 22
TELEX: 33357 SCALB

FRITZ HANSEN'S EFT. A/S
DK-3450 ALLERØD
TEL.: +45 2 27 23 00
TELEX: 40210 FRIHA DK

**GREEN SQUARE,
COPENHAGEN A/S**
STRANDLODSVEJ 13
DK-2300 COPENHAGEN S
TEL.: +45 1 57 59 59

**HASLE KLINKER- OG
CHAMOTTESTENSFABRIK A/S**
P.O. BOX 29
3700 RØNNE, BORNHOLM
TEL.: +45 3 95 18 00
TELEX: 48111 HASLE DK

HYBODAN
HOVEDVEJEN 3
DK-2600 GLOSTRUP
TEL.: +45 2 45 15 46
TELEX: 33258 DK

INSIDE GRUPPEN
ESPLANADEN 14
DK-1263 COPENHAGEN K
TEL.: +45 1 13 88 44
TELEX: 16600 ATT. INSIDECOP

KVADRAT
DK-8400 EBELTOFT
TEL.: +45 6 34 18 66
TELEX: 60272

LAMPAS
INDUSTRIVEJ 17
DK-5750 RINGE
TEL.: +45 9 62 35 00
TELEX: 59592 LAMPAS DK

LEGO SYSTEM A/S
DK-7190 BILLUND
TEL.: +45 5 33 11 88
TELEX: 60787

LEMAN
TJÆREGADE 2-12
DK-2450 COPENHAGEN SV
TEL.: +45 1 13 16 00
TELEX: 16000

LOUIS POULSEN & CO A/S
NYHAVN 11
DK-1004 COPENHAGEN
TEL.: +45 1 14 14 14
TELEX: 22219 ELPECO DK

**NORTHERN FEATHER
INTERNATIONAL LTD.**
GITTERVEJ 4
DK-2100 COPENHAGEN
TEL.: +45 1 26 20 30
TELEX: 16300 NORBED

**NØRGAARDS
MØBELFABRIK A/S**
DK-6630 RØDDING
TEL.: +45 4 84 15 20

RUMAS
SOFIENDALSVEJ 3
DK-9200 AALBORG SV
TEL.: +45 8 18 11 55
TELEX: 69963

SCANDINAVIAN TRADE MART
BELLA CENTER,
CENTER BOULEVARD
TEL.: +45 1 51 99 11
TELEX: 31199 MART DK

**SYSTEM B8
KONTORMØBLER**
DK-8850 BJERRINGBRO
TEL.: +45 6 68 17 00
TELEX: 60213 SYSTEM DK

ROCKFON A/S
DK-2640 HEDEHUSENE
TEL.: +45 2 16 21 22
TELEX: 43242 ROCKF DK

**THE ROYAL COPENHAGEN
PORCELAIN MANUFACTORY**
SMALLEGADE 45
DK-2000 COPENHAGEN
TEL.: +45 1 86 48 48
TELEX: 16248

VARI-ART
NYHAVN 12
DK-1051 COPENHAGEN K
TEL.: +45 1 12 07 84

VITRAL
KOKKEDAL INDUSTRIPARK 40
DK-2980 KOKKEDAL
TEL.: +45 2 24 13 24
TELEX: 41230 VITRAL DK

ZIG ZAG COPENHAGEN
BÅDEHAVNSGADE 20
DK-2450 COPENHAGEN SV
TEL.: +45 1 46 96 06

**AALBORG AKVAVIT
DANISCO LTD.**
FABRIKSPARKEN 58
P.O. BOX 1348
DK-2600 GLOSTRUP
TEL.: +45 2 45 21 33
TELEX: 33251 DANICO DK

FINLAND

**THE FINNISH FOREIGN
TRADE ASSOCIATION**
ARKADIANKATU 4-6 B,
BOX 908
SF-00100 HELSINKI 10
TEL.: +358 0 6959355,
TELEX: 121696
FOREIGNTRADE

ARTEK
KESKUSKATU 3
SF-00100 HELSINKI 10
TEL.: +358 0 177533
TELEX: 122736 ARTEK SF

AVARTE
TELAKKAKATU 3
SF-00150 HELSINKI 15
TEL.: +358 0 171727
TELEX: 124359

DOMECO
MERITULLINKATU 11
SF-00170 17
TEL.: +358 0 634801
TELEX: 123442 DOMCO SF

ECONOMIC-KALUSTE
VATTUNIEHENKATU 27
SF-00210 HELSINKI 21
TEL.: +358 0 6926066
TELEX: 124585 ECOKA SF

VUOKKO
ELIMÄENKATU 14 B
SF-00150 HELSINKI 51
TEL.: +358 0 750144
TELEX: 121907 VUOKO SF

MUURAME
SF-15870 SALPAKANGAS
TEL.: +358 18 801241
TELEX: 16283 MUURA SF

NORWAY

WESTNOFA
6150 ØRSTA
NORWAY
TEL.: +47 70 66710
TELEX: 42573 WNF N



Balestrand, Geir Odd Målsness.

Cover:
Interior from hotel "The Tunnel"/Sweden,
interior design by architect Abelardo Gonzalez.
Chair by Yrjö Kukkapuro.

EDITOR-IN-CHIEF:
Per Nagel
EDITOR/GRAPHICS DIRECTOR:
Vibe Udsen
TRANSLATION:
Peter Avondoglio

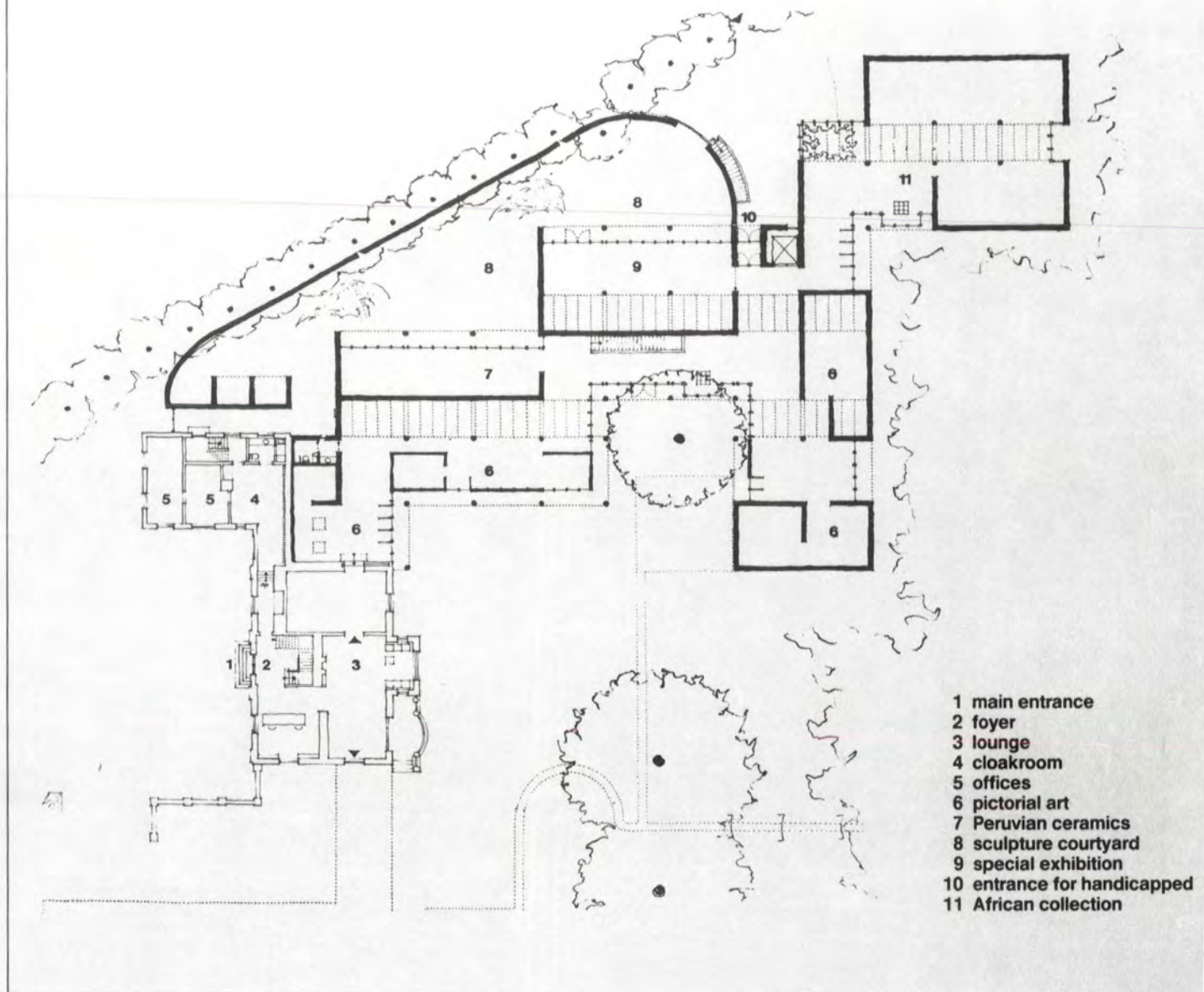
EDITORIAL OFFICE:
Living Architecture Aps.
Vestergade 8B – 1456 K.
Copenhagen Denmark
Phone: +45 1 13 76 13
ADVERTISING
Phone: +45 1 13 77 60

Copyright © Living Architecture Aps.
Denmark, 1984. (ISSN 0108-4135).
All rights reserved in all countries.
Copyright contents may not be
reproduced in any manner without prior
written permission of Living Architecture.
Print: Axel Andreasen & Sønner
Litho: Cromoscan/Køhn
Phototypesetting: thiagraf

CONTENTS:

HOLSTEBRO ART MUSEUM – by the Danish architect Hanne Kjærholm	46
TWO RESTORED FISHERMAN HOUSES IN NERJA, SPAIN – architect Hanne Kjærholm	52
KJÆRHOLM HOUSE The architect's own house	58
FINN SKÖDT – a Danish artist	66
"THE TUNNEL" – a hotel in Sweden Interior design by Abelardo Gonzalez	70
YRJÖ KUKKAPURO – a portrait of the Finnish furniture designer	82
FURNITURE – from the "Habitare" furniture fair in Helsinki	90
FURNITURE – from the "Scandinavian Furniture Fair" in Copenhagen	93
LAHTI THEATER – by the Finnish architect Pekka Salminen	104
N.O.L. Architecture collages by Nils-Ole Lund, Denmark	114
THE OLD CHURCH IN VINJE Norwegian wooden church from 1796	122
BALESTRAND – a village in Norway	126
ONE FAMILY HOUSE WITH HANGING ROOMS The Norwegian architect Terje Moe's own house	132
ADVERTISEMENT REPLY CARDS SUBSCRIPTION CARDS	140
NEXT ISSUE	141

HOLSTEBRO ART MUSEUM



Architect: Hanne Kjærholm, Denmark
Text: Åge Hermansen

The white villa, with its classic inspiration, seems to naturally bind the new museum wing to itself.

The villa is from the turn of the century. The museum, from 1981. The two buildings clearly show that a lot has happened during these years. Nevertheless, they work well together.

The new museum has distinctive features in common with classic Modernism, though, on the whole, seems different, more sophisticated and distinguishes itself through a richer choice of materials.

The museum is based on a system, in which the smallest unit is a 35x35 ft. concrete deck supported by concrete columns. A structuralistic principle with inherent possibilities for future expansion.

The proportioning, utilizes various combinations of the

square, and is derived from the proportions of the villa. Characteristic genetic traits of the original "cell" are thus passed on, creating a continuity between the rooms, which governs and also motivates the open glass areas and view of the trees and gardens.

Everything about the building, from its concept to its construction, works to solve the special problems that daylight creates in an art museum. The architecture works together with daylight as well as against it.

Windows and skylights alternate in relation to the circulation points and the exhibited works. The light, protruding barrel vaults which architecturally have a connective function, give off a mild, dispersed light.

Outwardly, the vaulted building is decisive in form, making it a good landmark. Inwardly, the partially screened view



Photo: Per Nagel

white-painted wooden shutters, which have an aluminum surface on the interior, are used for daylight control, and at night, for insulation and security purposes.

From light, pavillionlike, increasing the experience of the proportions and the waffled ceilings.

The upper areas of the barrel vaults are like light sluices. A space is characterized by its controlling and administrative function.

The airiness is exhilarating. The columns have the character of sandstone, and the ribbed vaults, which work their way upwards, are like trees with crowns, meeting each other, creating lighted spaces.

Openness, in spaciousness or light, works together with closedness, often as complimentary prerequisites for another.

The waffled ceilings' underlying rooms seem to get their meaning by presenting another kind of space, another kind of

light, just as the barrel vaults draw their strength from the shadows of the adjoining rooms.

The whitewashed brick walls have a life of their own, rendering through their surface glimmer, the qualities of the daylight, streaming in. The cool reflections from trees, the warm natural colors and the soft shadows are part of the daily atmosphere.

The essence of experience that the building emits, seems to have its origin both in the varied and controlled light in the spaces, which creates an openness and a closedness, and through simple, understandable proportions and strong architectural elements, like the barrel vaulted buildings.

Many less conspicuous things have received special treatment: A slanted aperture in a wall, a window opening, the horizontal cap on a wall, the ceramic bulb on a handle. □



The well-proportioned building has a light, pavilion-like appearance which is accentuated by the finish of the materials. The brick work is mortar brushed, the concrete surface on the columns, beams and ceilings is light and smooth,

the green Øland stone slabs are polished, the woodwork is painted white, the aluminum windows are untreated.

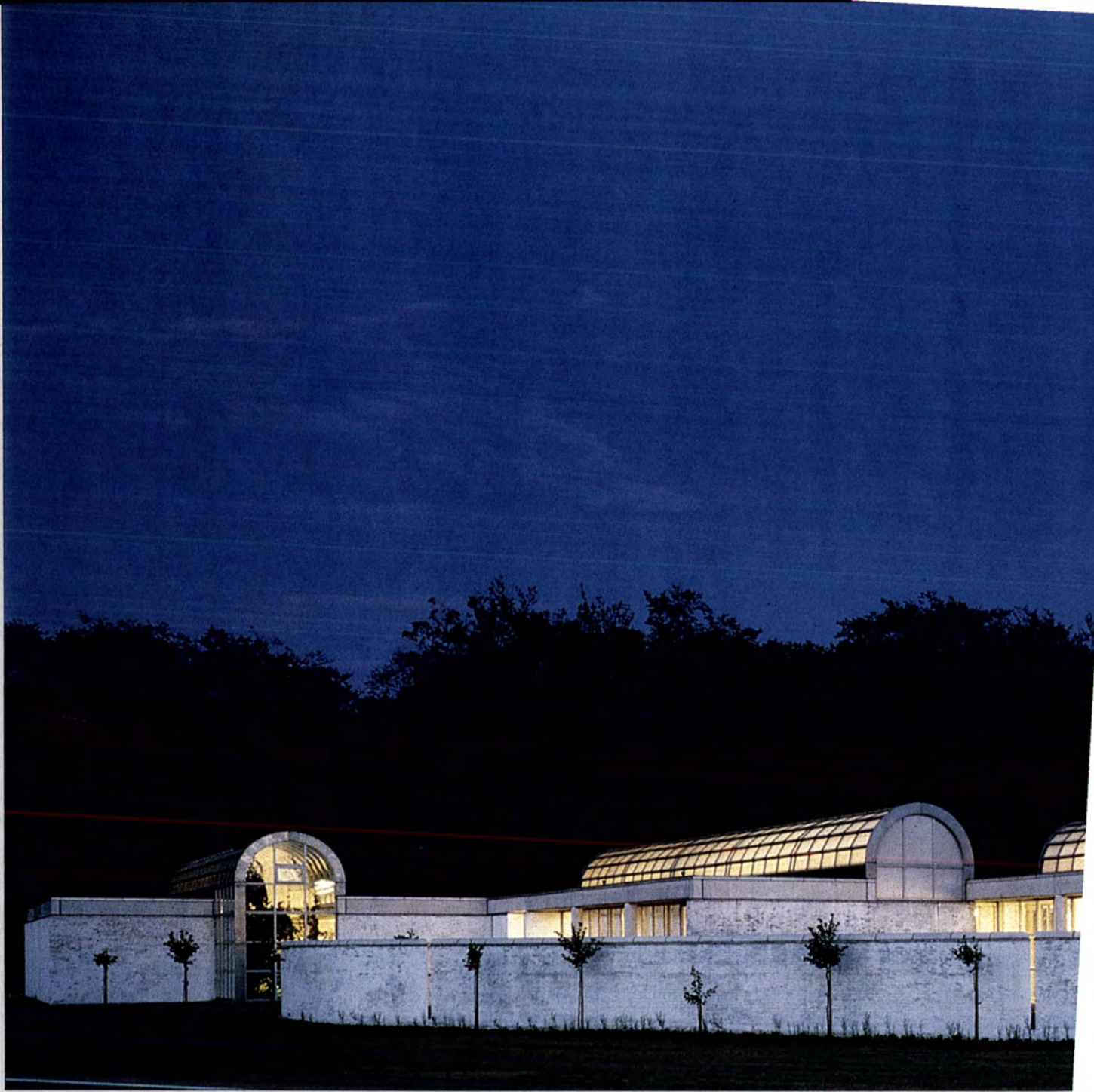




The daylight level is very high. Direct side light from the north is used for the sculpture and northern skylights for the paintings. In some cases, these effects are combined.

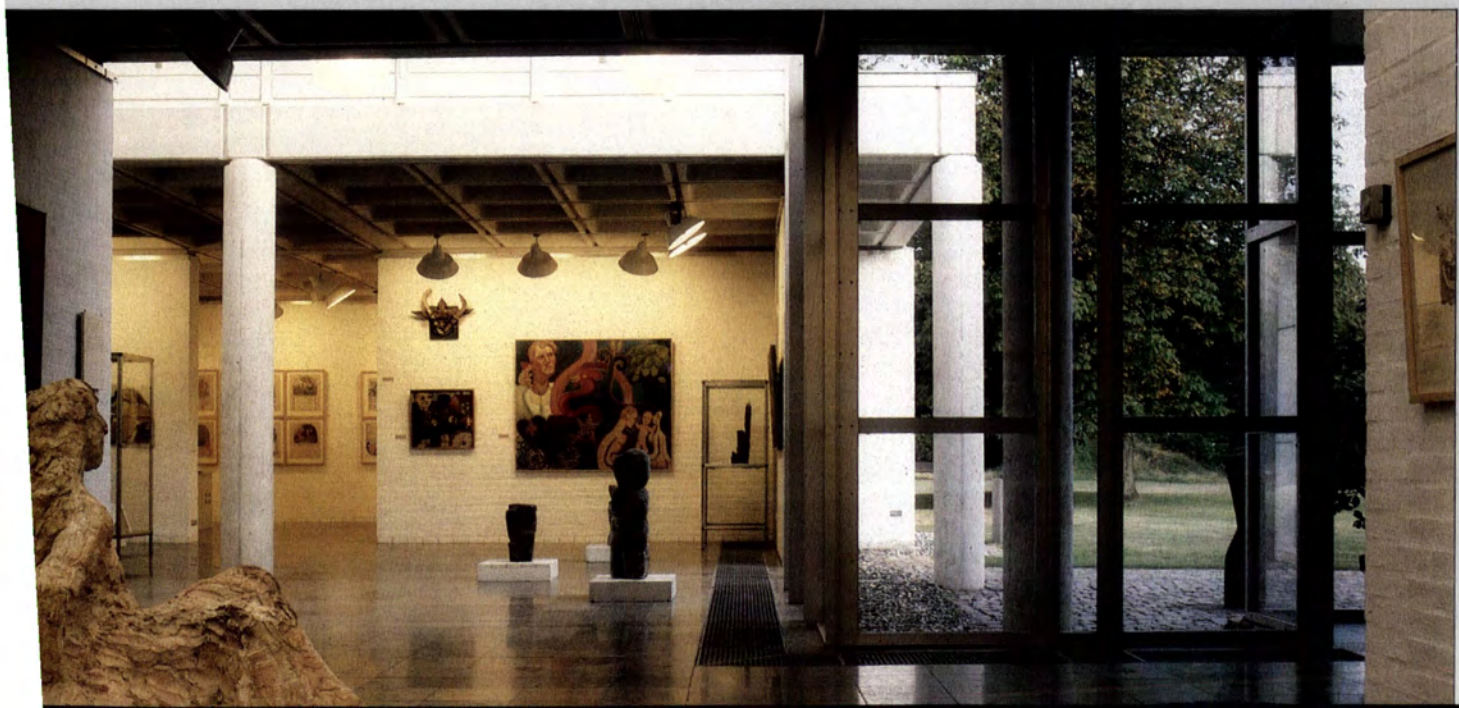
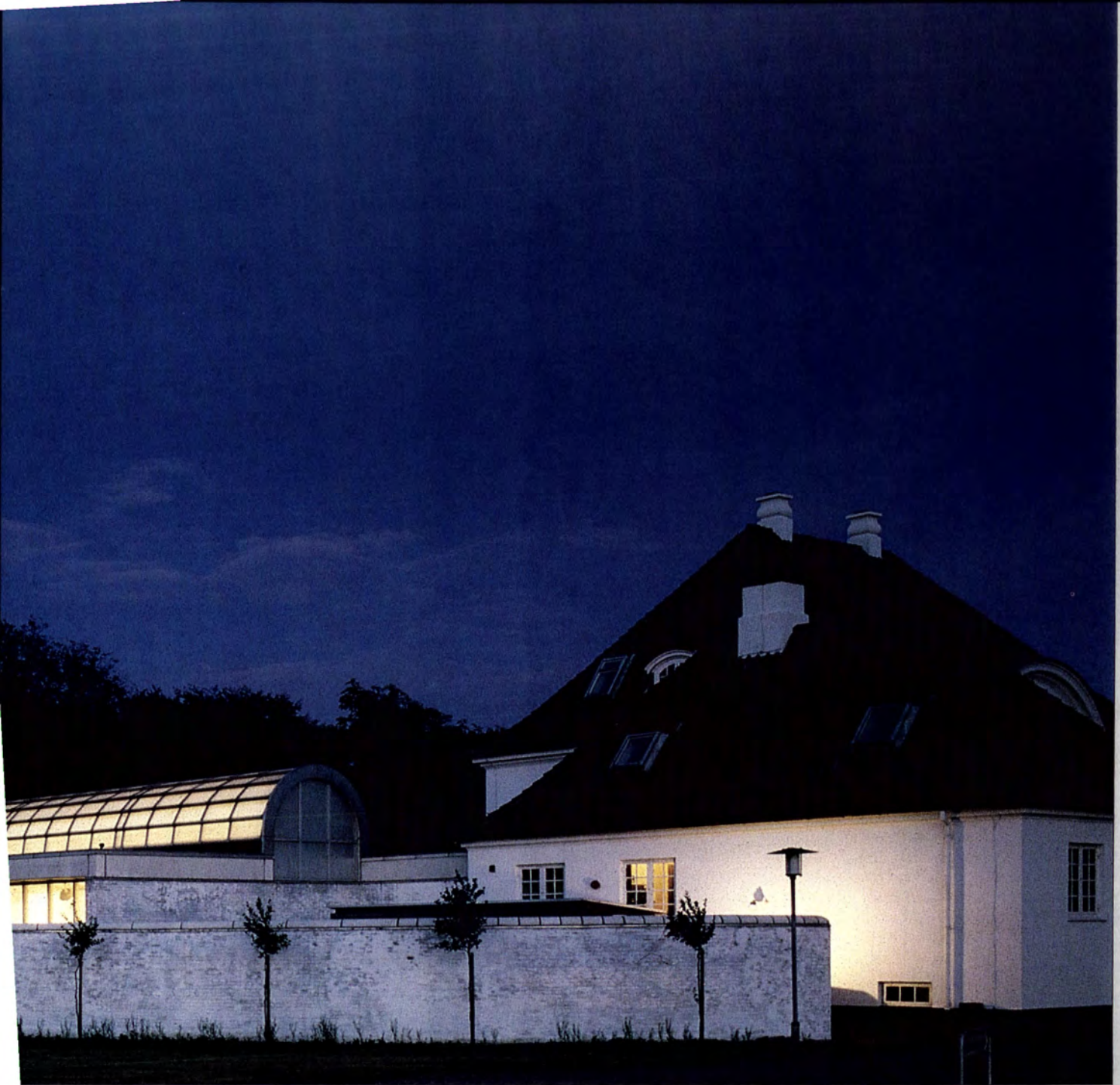
The vaulted skylights are 9 feet wide and supported by laminated wooden arches. The triple glazing contains a light diffusing insulation material.





The artificial lighting is supplied by partially shaded lamps directed at the paintings. Lighting tracks between the ceiling elements allow flexible positioning of lighting fixtures.







The large terrace over the bedrooms offers this splendid view of the Almihora mountains, foothills of the Sierra Nevada, south of Granada.

TWO RESTORED FISHERMAN HOUSES IN NERJA, SPAIN

The architect's summer residence.

Architect: Hanne Kjærholm

The stairway leads from the front hall to the workroom and bedroom on the first floor.



The main room is the family kitchen which also serves as a living room during the winter when the patio is not in use.





In 1969, the Danish architects, Hanne and Poul Kjærholm purchased a little, dilapidated fisherman house in the village of Nerja in southern Spain.

It wasn't much of a house, the roof was on the verge of collapse, one of the patio walls was about to fall and the doors and windows had been heavily damaged by termites. Besides this, there was no drainage, water or electricity.

It took a year to rebuild the house. The rear building, which originally belonged to the neighbor, was incorporated in the scheme and has two rooms and a terrace on the roof. A side wing, between the front and rear buildings, was remodelled and houses the bathroom and toilet. The roof serves as an access from the front building to the roof terrace in the rear.

The roof on the front building was renewed and the windows and doors were reconstructed using sketches and details from other older houses in the area. The large crumbling patio wall was rebuilt, together with a chimney





for the fireplace and a glass door to the patio. The kitchen was completely remodelled and a little, closed pig pen under the stairway has been opened as a decorative niche.

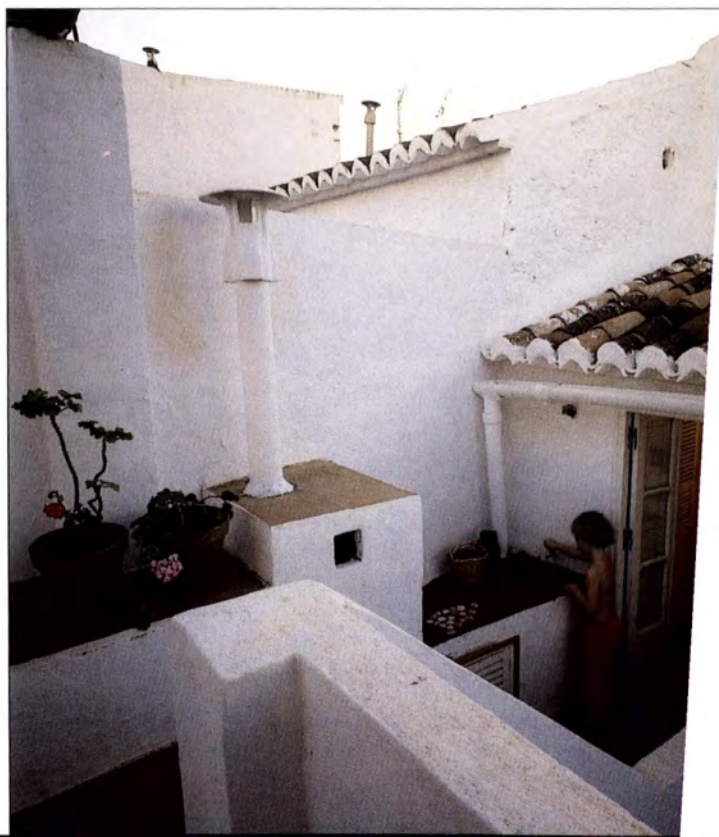
A new clay tile floor was laid on the ground floor in connection with the drainage work.

The patio paving is rounded beach stones, in the same style as the old Moorish street paving.

Despite its remodelling, the house remains an anonymous element in the street scene and is a fine example of a simple and sensitive restoration. □

The traditional washing area is under the stairs that lead from the patio to the roof terrace.

The house consists of a sequence of interior and exterior spaces on various levels. The top floor is connected with the roof terrace by way of a small outdoor washing area.





The work room on the first floor has the only Δ window to the street. During the summer this provides natural ventilation.

The furniture was acquired at the flea $\triangleright$ market in Madrid, and from local stores and neighbors.

The entrance facade is in keeping with the ∇ local architecture and contains only a door and a window.





The terraces offer a splendid view towards Punte Mona, where the Sierra Nevada foothills meet the sea, south of Granada.

A few houses down the street from Hanne Kjærholm's house is another old fisherman house which she has renovated for some of her Danish friends.

Towards the sea the house opens up on three terraces, overlooking a little beach used by the local fishermen to land their boats.



The spacious family kitchen has all cooking functions grouped along one wall and the room is the family's main living area.

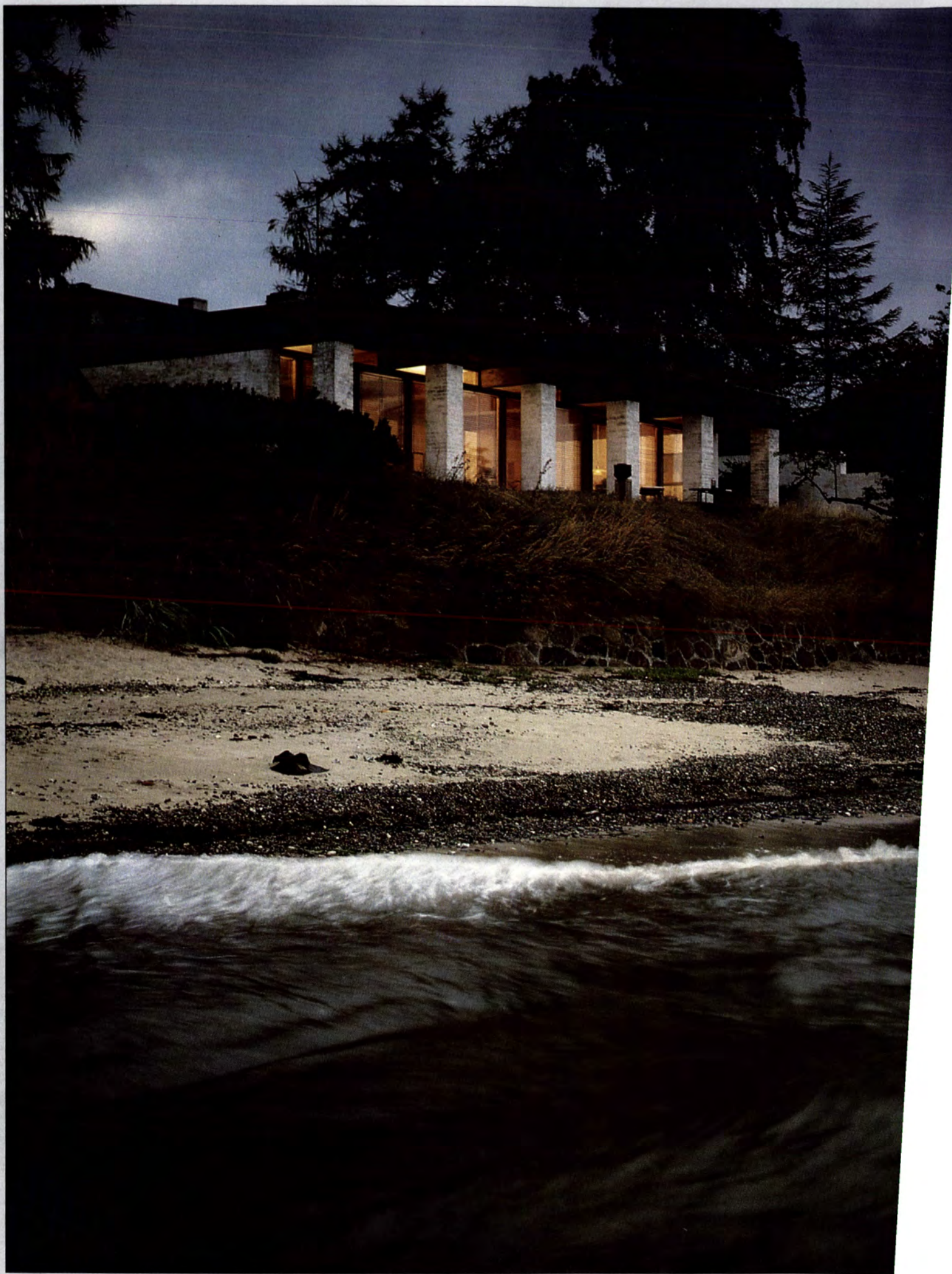




View towards the large terrace. The work-▷
room/library is on the right.

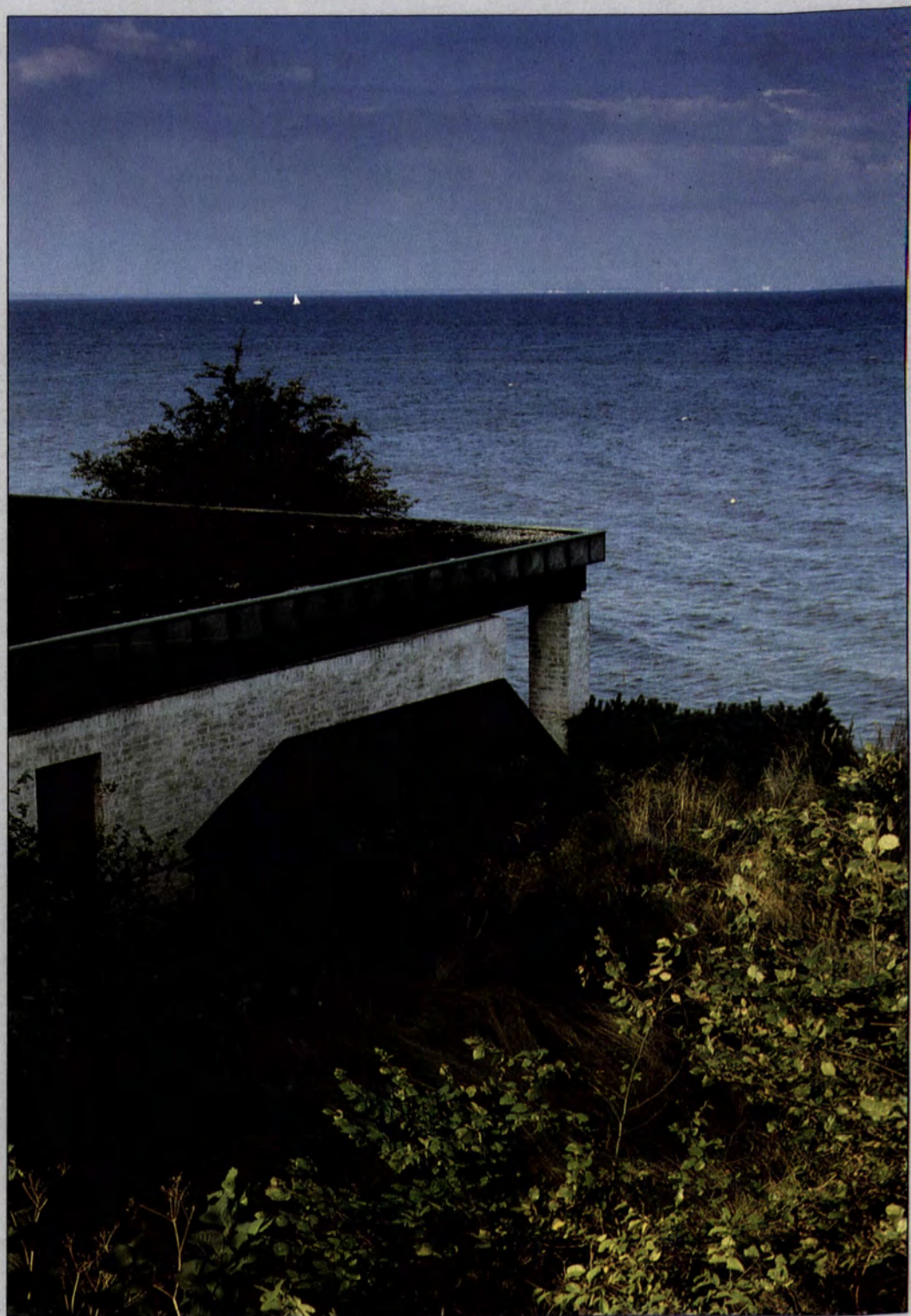
The three terraces protrude out over the cliff ▽
and help to give the town its whitewashed,
cubistic image.





KJÆRHOLM HOUSE

Architect: Hanne Kjærholm
Text: Åge Hermansen



The house lies behind its row of columns, on the edge of a plateau overlooking the beach. There is no garden, no flowers, no lawn. It's as though the house presses the edge of the coast in order to escape a daintiness, drawing nearer to simpler elements, ones that resemble thoughts. Seen from the living room, the foreground is a twisted hawthorn against the background of the Sound.

The column order gives a balance, a composure and expresses the structural concept. Under the clearly defined roof, the house freely takes form; activities can take place. The large windows mark the proportions and limits of the living room, yet appear as movable components in relation to the main architectural element – the roof with its supporting columns.

The relationship of the proportions, the lines and surfaces, affects our visual perception which in turn creates impressions of right/wrong, good/bad, pleasant/unpleasant, happy/unhappy. The proportions of the living room as it faces the Sound, give a good feeling, a sort of balance. Despite its light and open character, the space seems contemplative.

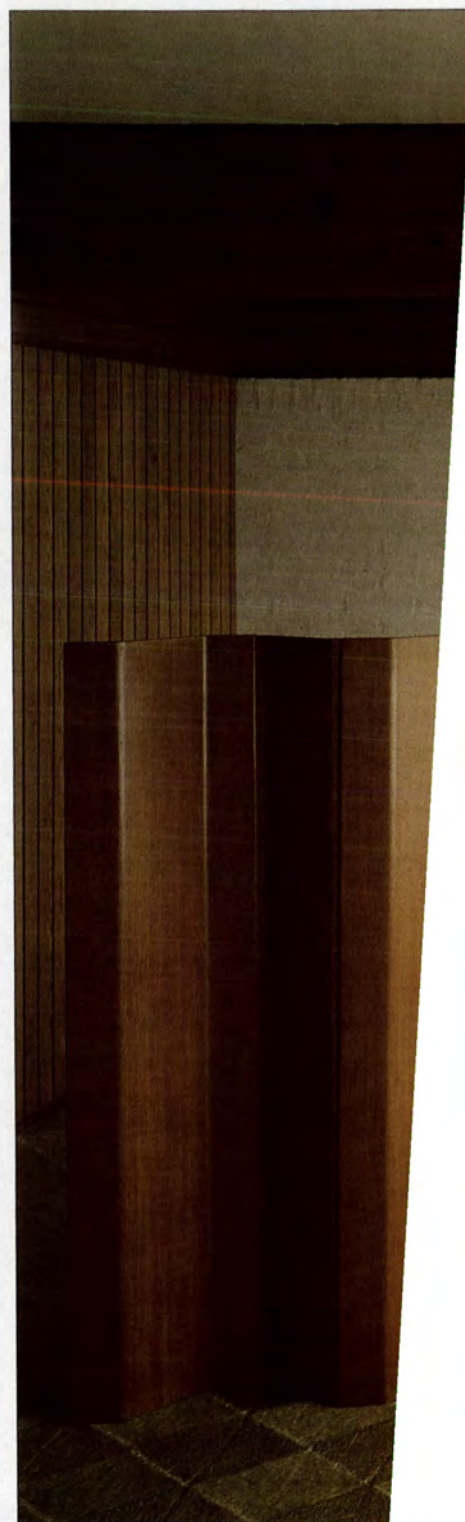
The length and width of the five ceiling areas between the supporting beams, have a mutual relationship which approaches the "Golden Section", in other words, the shortest edge is related to the longest edge as the longest edge to the sum of these two edges. The proportions create the space.

The furnishings are dominated by the work of the late Poul Kjærholm, Hanne Kjærholm's husband and professor of furniture design at the College of Architecture in Copenhagen.

▽ Shown below is a work/dining chair in ash, steel and leather.

This prototype wall partition is built up of elements, offering a flexible system.

The round dining table has a light marble top on a steel base. On the floor by the window is a set of solid maple table leaves which enable the table to be enlarged.



A building's floor plan forms a pattern. A pattern which is often undefined or hard to grasp, but in some cases can depict the concept of the building. In this instance the pattern clearly expresses a definite quadrangular or symmetrical concept. The roof, almost square in plan, is supported by 3 rows of 6 square columns.

The centre row of columns divides the house into living and sleeping areas and protrude from the connecting walls to express the structural concept. The fireplace is the geometric centre.

The sleeping area has a symmetrical pattern around a central axis. A pattern which expresses not only the rooms and paths of circulation, but is also a graphic expression of the architect's need to create an order, structure, balance and composure.

Designed for a family of four, the house in its function is simple and expedient. In its subsequent siting, design and furnishings, there is a characteristic, ever present sense of the materials and their influence.

If one moves off and regards the house from a distance and the way it projects out toward the water with its row of pale columns, one has visual associations which have their roots in both classic European as well as Japanese architecture.

But within these observations, one can trace the first light, an inspiration appearing long before the drawings. Perhaps a passing thought of a column supported house, or a feeling that in itself holds a desire for balance and an opportunity for contemplation. A desire to create a place from which one can behold the world.

▽ The side chairs are polyester shells, upholstered with oxide and mounted on a mat-chromed, spring steel base.



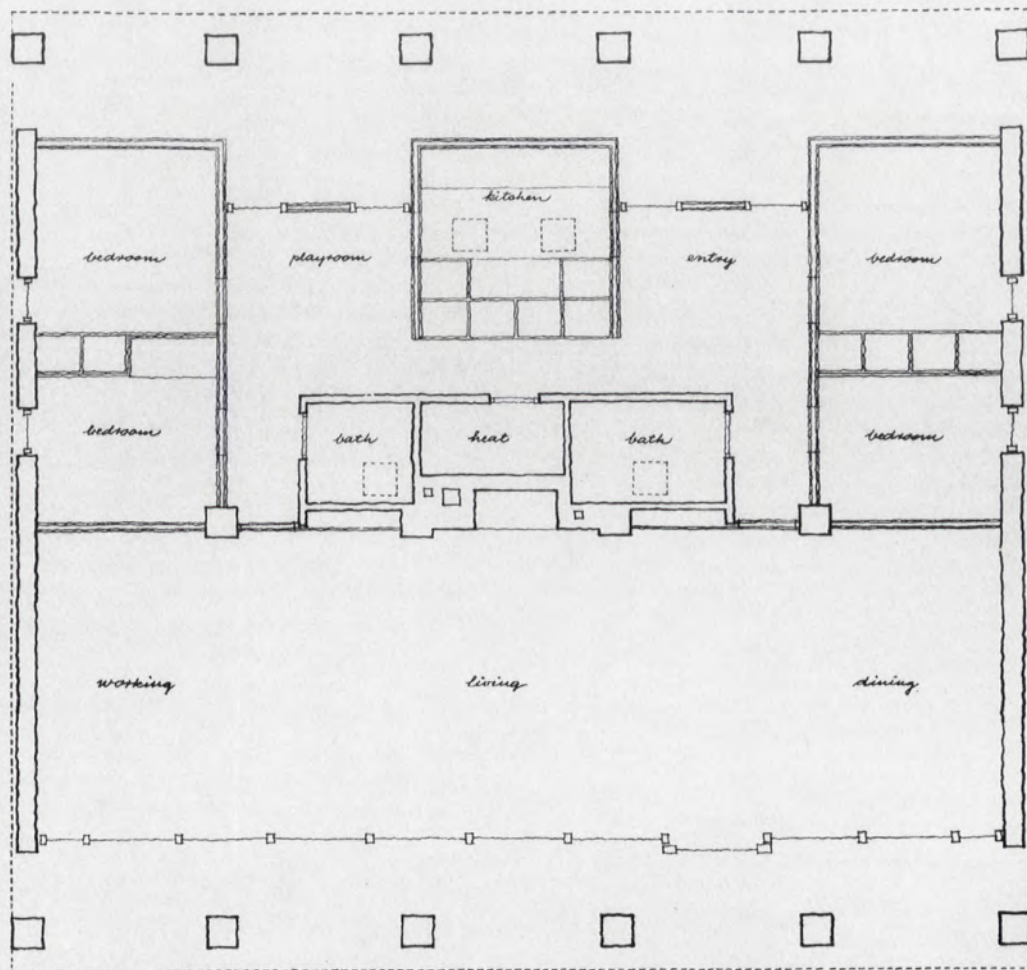




Both the round and the folding stools are of chrome plated steel with canvas seats. These and the oxhide sofa in the lower picture were designed by Poul Kjærholm.







Finn Sködt

Text: Aase Holm

The kite is a symbol of freedom.

To fly, free as a bird, floating, euphoric, up above it all, in a giddy boundlessness – A dream man has nurtured for centuries.

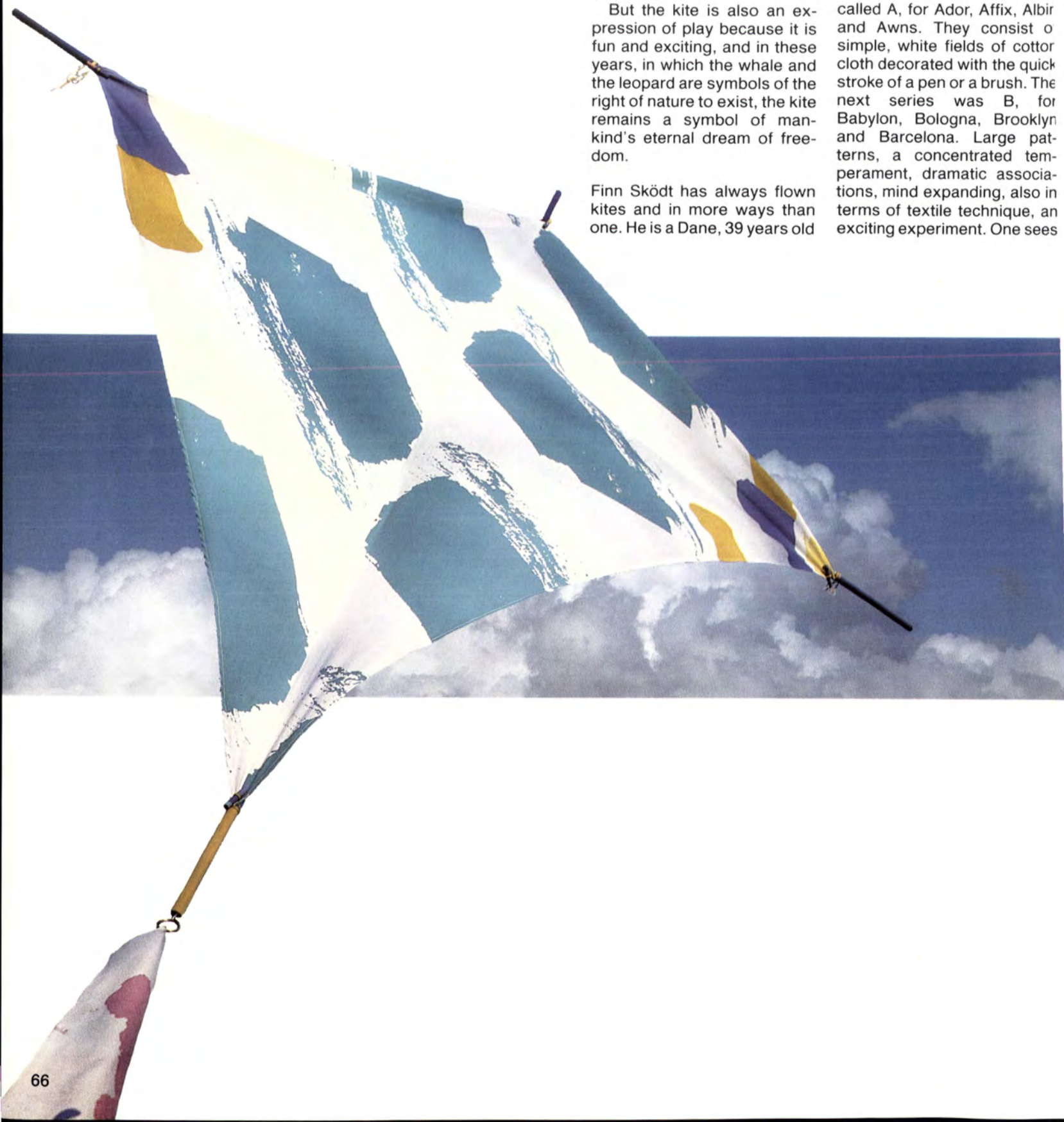
To Finn Sködt, the kite is a logical step in his development with textile design. Here he experiments with sinewy painted rods combined with large bold decorations.

But the kite is also an expression of play because it is fun and exciting, and in these years, in which the whale and the leopard are symbols of the right of nature to exist, the kite remains a symbol of mankind's eternal dream of freedom.

Finn Sködt has always flown kites and in more ways than one. He is a Dane, 39 years old

and trained as a graphic artist. He does posters for the art and industry which have brought him international acclaim. His works have been shown throughout the world, in museums where international poster art is represented.

When he did his first textile designs for the Danish firm Kvadrat, done as though on paper, he put his first kite in the air. This first series was called A, for Ador, Affix, Albir and Awns. They consist of simple, white fields of cotton cloth decorated with the quick stroke of a pen or a brush. The next series was B, for Babylon, Bologna, Brooklyn and Barcelona. Large patterns, a concentrated temperament, dramatic associations, mind expanding, also in terms of textile technique, an exciting experiment. One sees



a huge space, made cosmopolitan by large free floating banners of cloth.

The fact that the C-series made its debut in Milan in September 83, at a special exhibition for Finn Sködt was not unplanned. Here he presented his Cursiva Concept, and Crunch, which represent as great a break with traditional textile patterns as Milan's Memphis group's furniture does with modernism.

"Essentially" Finn Sködt says, "it's a question of forming symbols on a background, just as we always have done, from Japanese characters on hand-made paper, to our Nordic forefather's stone carvings."

"Man leaves his mark and has always done so. But the symbols or marks that give a surface character are often experienced in different ways

by different people. When my textiles are photographically reduced, they appear as written characters."

The antithesis of this, is to get things to float, like sculpture. Finn Sködt accomplishes this with his 3-dimensional paintings on textile and paper. With staggered levels and different technical treatments, he forces the material to stand and vibrate within its own framework. While further out in space, one sees him moving long slender rods of color that are interesting because they are lines which leave their background and become movements in space. Think of Calder, he writes in space!

Speaking of sculpture, there are his chairs.

The first, Kvadrat chair, was done as a metal sculpture to

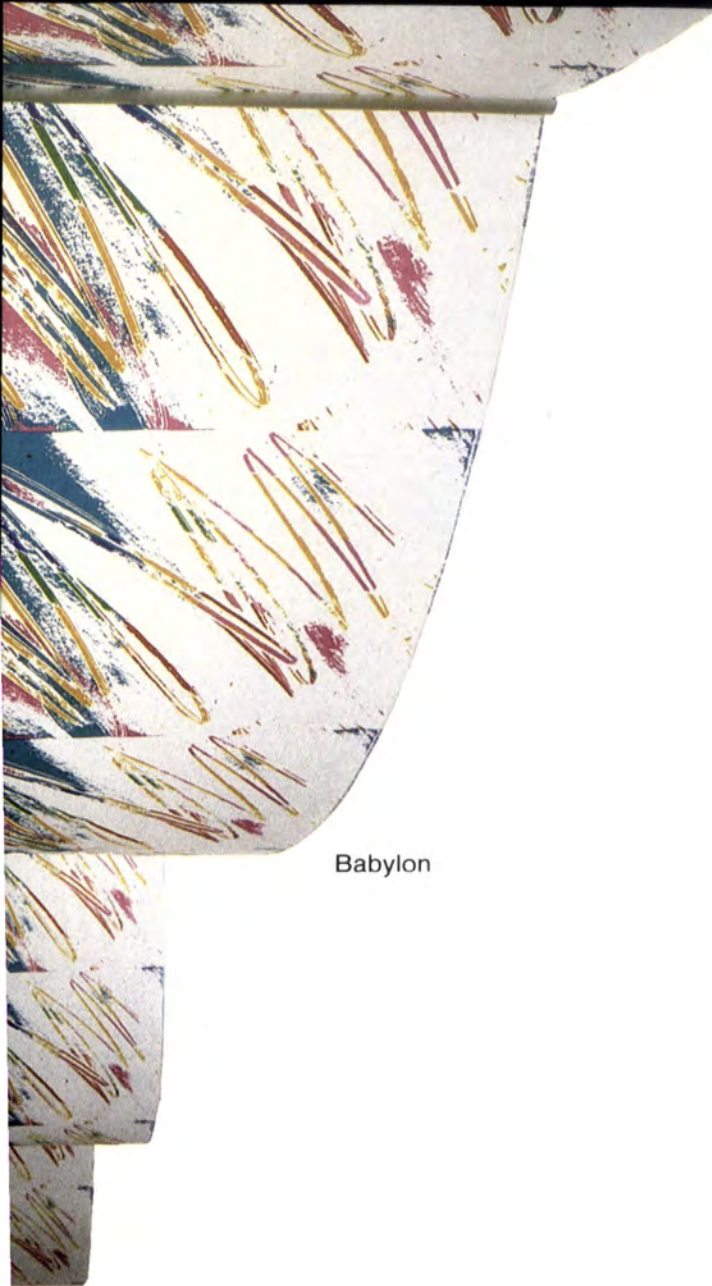




Bologna



Living Architecture has upholstered Alvar Aalto's armchair no. 400 from 1936 with Finn Sködt's "CRUNCH" fabric from 1982.



Babylon

The Kvadrat chair was followed by three Concretistic, three legged chairs in colors paying homage to Kandinsky. They have legs of triangular sections and backs as a circle, a square and a triangle respectively.

More chairs are on the way. Is there a movement from sculpture to furniture?

"Yes" confirms Finn Sködt. "Now in the middle of the current upheaval, they can become furniture. With all the opportunities new technology offers, we will experience revolutionary trends in home design and furnishings. Soon, we will be able to paint light, directly on the wall, making lighting fixtures unnecessary. Furniture will be freed from the forces of gravity, we will have chairs without chair legs and tables without table legs."

Fantasy is free, experiments are under way and the room is on its way to becoming space again. □

emphasize his textiles. It consists of rectangular steel sections, without a seat, allowing the fabric to hang freely. A maximum contrast between the soft material and the rectangular chair is the result. The goal was to create a chair which in essence was a chair but did not compete with others. The result was a 3-dimensional drawing, a line in space.



Brooklyn



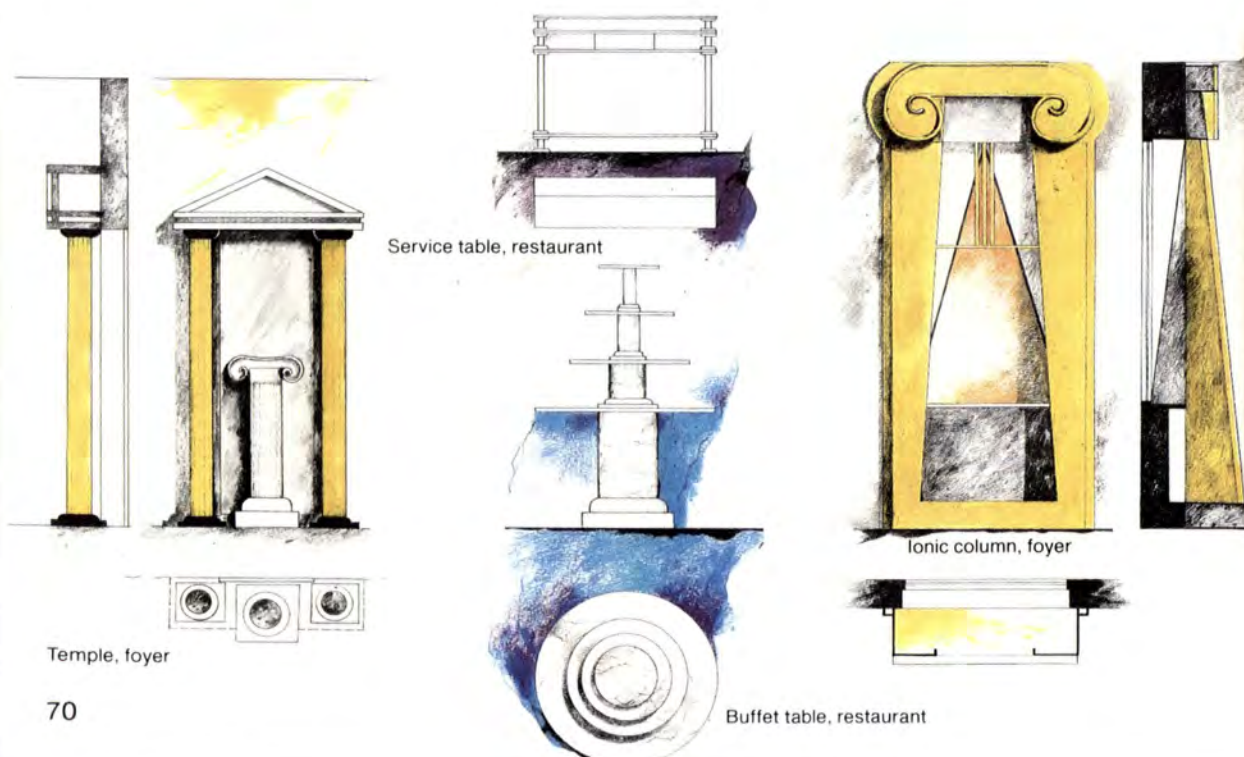
◀ The old and sober facade has been left untouched, except for the central part, which reflects the interior decoration through repeated elements: (ionic columns, false cornices, triangular pediments) and materials: brass and polished chrome. The columns and triangular elements accentuate the vertical direction.

“THE TUNNEL” – a hotel in Sweden

A dramatic theatrical environment by the architect Abelardo Gonzalez

The client wanted to transform an existing hotel – the oldest in Malmö – into a recreational complex including a hotel, two restaurants and a piano bar, all coordinated with the existing discotheque, previously designed by the same architect.

This complex, designed for a sophisticated and somewhat blasé clientele, had to compete with the attractions of nearby Copenhagen. The project is an attempt to appeal to the users' aesthetic sensitivity, surprising them with décor completely different from those existing in southern Sweden. The architect tried to achieve a sense of drama as well as lavish luxury. The final solution respects the building's basic structure, but treats spaces and surfaces as a theatrical scenography. The added elements, e.g. columns and vaults look solid at first sight, but their true purpose is evident: columns appear from behind as semi-circles, reflections in mirrors simulate external spaces. These dramatic and luxurious effects are accentuated throughout the scheme. Different elements and styles were used, an eclectic mixture thus achieves a complexity in reality and in the mirror images. As the spectator moves through the complex he finds new situations. Each of these spaces gives a theme, relegating other elements to a secondary position.



Temple, foyer

Service table, restaurant

Ionic column, foyer

Buffet table, restaurant



Photo: Per Nagel

Brass columns support a mirror-based composition, with
a multi-colored stained glass design in the center,
a redesign of the original.
Ionic-inspired columns transform existing windows, equipped
with orange triangular window-panes.

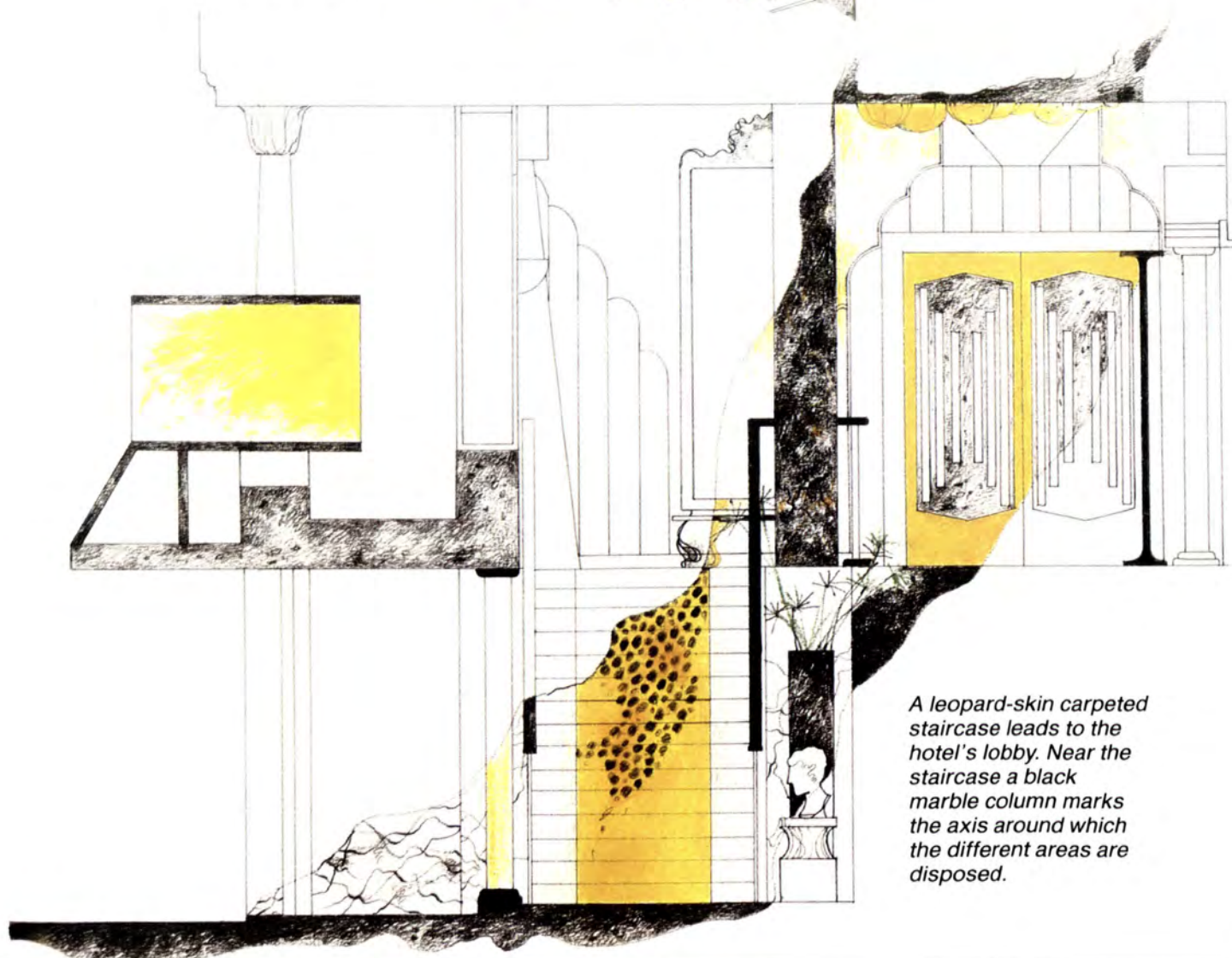


From the lobby, it is possible to proceed in four different directions. One of them leads to the hotel rooms either by staircase or elevator, the door of which is disguised as a broken temple portico in brass, polished aluminium and mirror tiles. The broken columns symbolize the rupture of the classical order.





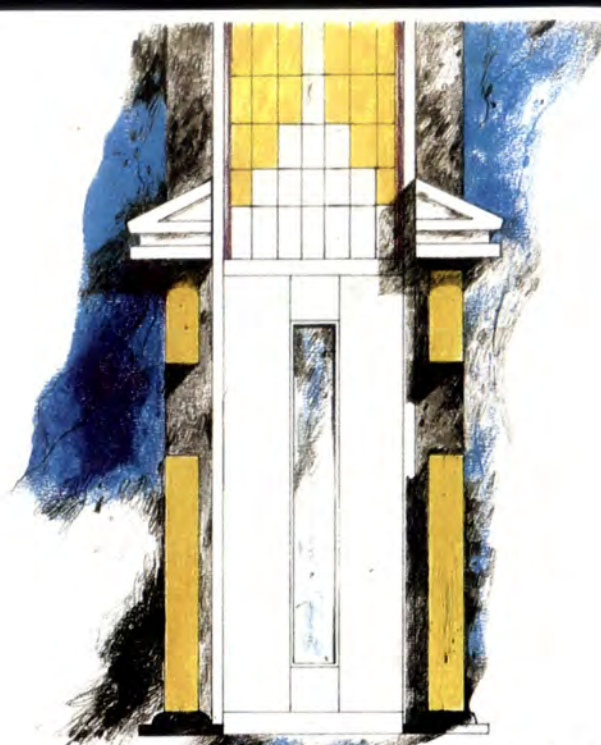
Axonometric of foyer.



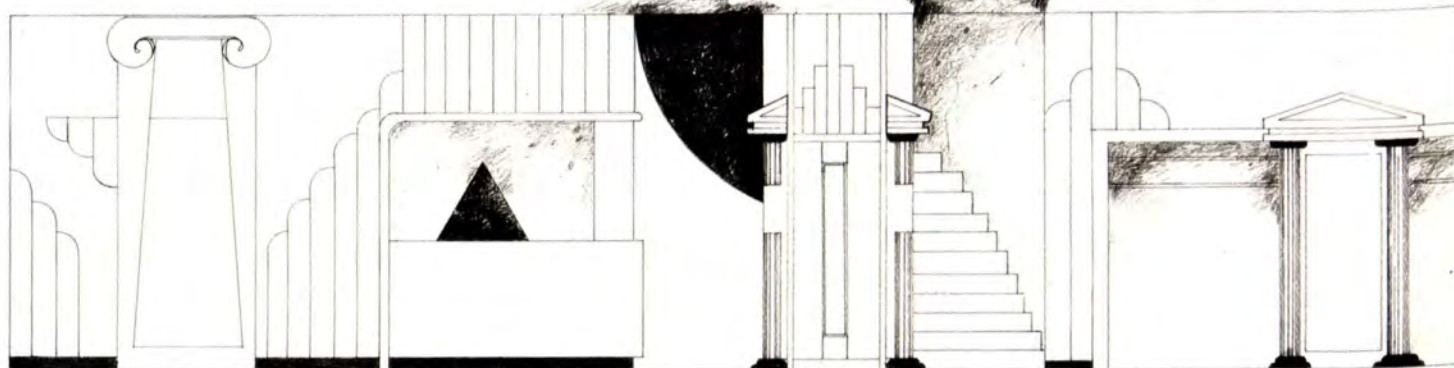
A leopard-skin carpeted staircase leads to the hotel's lobby. Near the staircase a black marble column marks the axis around which the different areas are disposed.



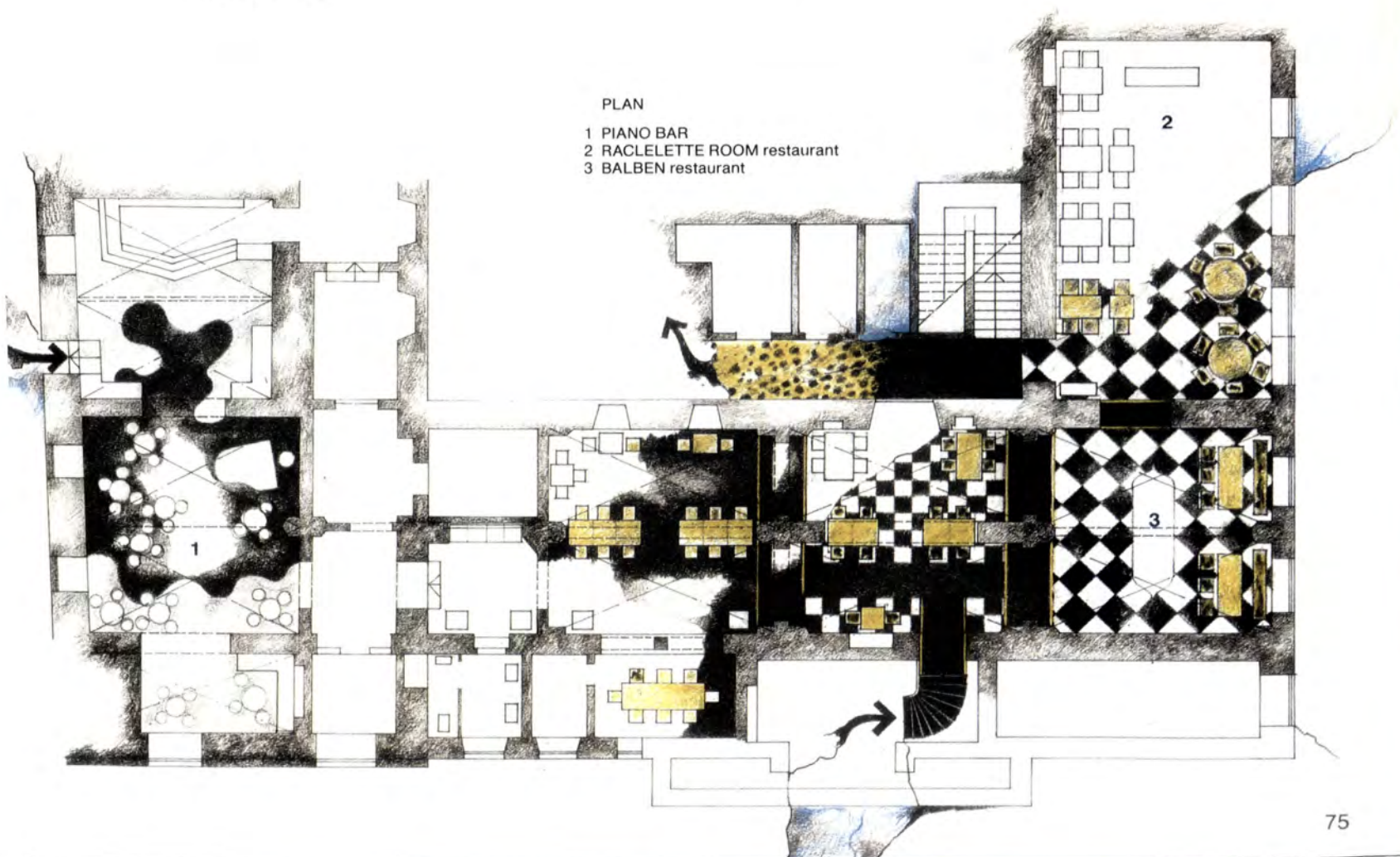
Section, foyer seen from entrance.



Broken portico, detail.



Section, foyer.



The colors are all metallic, with various textures: golden brass, both opaque and shiny
silvery aluminum, mirrors and black and white.
The furniture is in the dark, original style from 1930, covered with white upholstery. New elements
were added: black marble tables, harmonize with the original black marble molding.



The ceiling itself is an enormous plastic composition: a base of mirror tiles over opaque aluminium vine leaves and heavy-polished brass grapes. This mirrored ceiling covers the foyer and the hotel lobby's reflecting columns and lights.

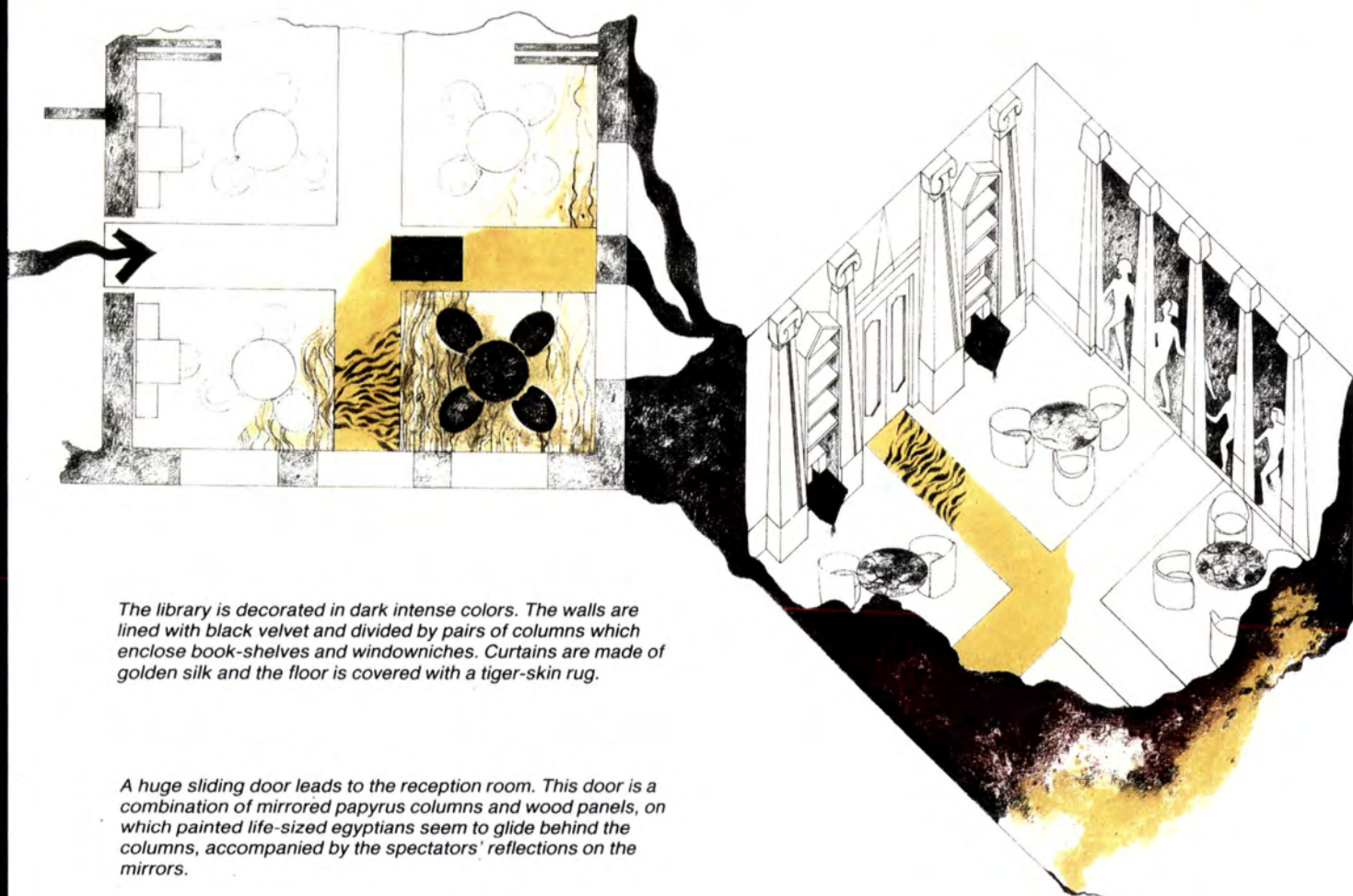


The underground restaurant has cut-off columns throughout as a major design theme.
Hotel room furnished in pastel shades.



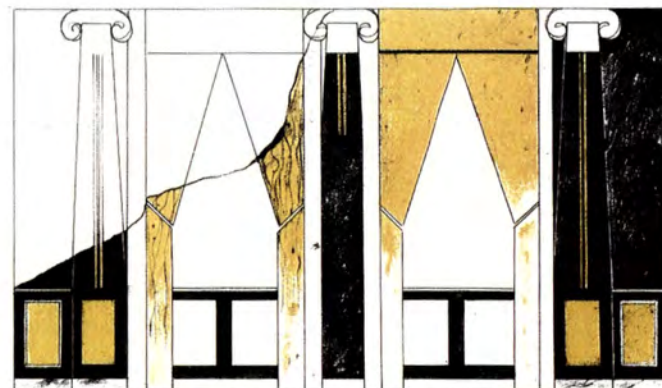
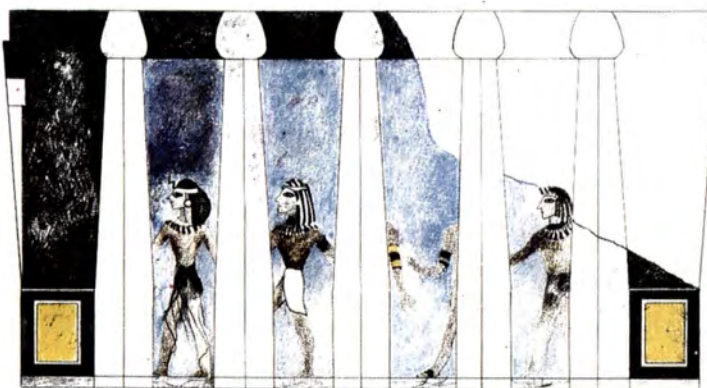
Piano bar, located in a thirteenth century cellar.





The library is decorated in dark intense colors. The walls are lined with black velvet and divided by pairs of columns which enclose book-shelves and windowniches. Curtains are made of golden silk and the floor is covered with a tiger-skin rug.

A huge sliding door leads to the reception room. This door is a combination of mirrored papyrus columns and wood panels, on which painted life-sized egyptians seem to glide behind the columns, accompanied by the spectators' reflections on the mirrors.



The hotel suites are dedicated to famous Swedish moviestars.
This is called "The Anita Ekberg Suite"





Text: Kaj Kalin

A PORTRAIT OF THE FINNISH DESIGNER

YRJÖ KUKKAPURO

My visit to Yrjö Kukkapuro takes place on a sunny autumn day. The intense light sharpens the contours of the shadows. In the trees, clear drops of water hang from the twigs. Here in the autumn, the landscape seems almost like graphic art, its forms reduced to sharp angles and lines. The autumn landscape is like an empty frame waiting for a picture. Then comes the snow, filling it out, changing the graphics into a soft pastel.

The House

We stand in front of Mr. Kukkapuro's studio home in Ka



uniainen, near Helsinki. He describes his house:

"It is a structure in waiting, prone to change as the landscape around it, not yet a form, rather a possibility. It changes in harmony with the seasons and the moods of its inhabitants. We want to feel movement in the house, in the 60's, even the book shelves had wheels."

The building was completed in 1968; the concrete outer structure was designed by Eero Paloheimo, D.Sc. and resembles a huge sail, swelling softly in the wind. The large

windows contribute to this impression of lightness as if the whole building floated in space. There seems to be a direct connection between the exterior and the interior; the visual impression moves from within to without and vice versa.

Since 1969, when Yrjö Kukkapuro and his wife Irmeli moved in, they have formed the habit of sitting in front of the large windows, contemplating the landscape around them. They sit there now, as the light softens. Almost unnoticed, the day slips



△ Kukkapuro developed this series of chairs in 1983 in connection with his furniture design project for the Lathi Theater.



△ "Experimental Models".
▽ Kukkapuro's answer to the challenges of today. Prototypes, designed 1982.



Photo: Per Nagel



"To design is to find a path. It means that one must strongly want to reach the destination. In order to find a path, one must dream".

into evening, darkening the green colors of the leaves. Where is the border between evening and night? When does evening surrender to the night? The twinkle you see through the trees is not, as you thought, a reflection in a water drop – it is the first star of the evening. Yrjö and Irmeli Kukkapuro sit silent, facing the view; words have no meaning at moments like this. For them, it is a miraculous experience: looking becomes seeing.

"We have not touched the vegetation around the house, we let things grow and de-

velop according to the whims of nature. The language of form, thoroughly thought out and created by man, needs basic, natural forms to balance it. Besides, it is a great pleasure to go out the door and pick blueberries or mushrooms in your own backyard." The birth of the house was an easy one. It developed almost by itself, finding its own special form. In the summertime, the surroundings resemble an enormous green aquarium with the trees around it and their huge, green, rustling clouds of leaves.



In the summer, Mr. Kukkapuro contemplates his design work for the following winter. This he does both at home and at the family's summer cottage, in mid Finland. Summer is the time when ideas are born and new works develop.

In the winter, thick soft drifts surround the house, light snow covers the windows. The squirrels pause and perch on their rear legs, watching for the inhabitants.

At night, the house is filled with the bluish, intense light of winter. In Finland the nights

are light, both at midsummer and at midwinter. The Kukkapuro house is like a structure that absorbs light, living and breathing in rhythm with nature. In the framework of this structure, nothing is final. Within it flow the seasons as well as the lives of the people. The house has a life of its own.

The Designer Kukkapuro

Mr. Kukkapuro has reached his present position mainly through the design of furniture, especially chairs. In principle, the major trends in modern Finnish furniture develop-

ment can be summed up by three names: Alvar Aalto, Ilmari Tapiovaara and Yrjö Kukkapuro. What they have in common is a basically functionalistic way of thinking as well as a sense of beauty. Ilmari Tapiovaara, who in 1946, designed the Domus chair, a classic in post-war Finland, was Yrjö Kukkapuro's teacher and had a strong influence on him. The early chairs that Kukkapuro designed in the 50's, especially his light, stacking chairs, clearly show Tapiovaara's influence. It is amazing how well most of Kukkapuro's chairs have stood the test of time, retaining their value despite the changing moods and styles.

The 1960's, an active design period and a decade of techno-romantics and Pop styles, clearly pointed towards the 80's. But many factors in the spirit of the times were buried by the 70's. Here, the principle "Design for Need" was in fashion. The utopias of the 60's were left behind. A colorless period of social consciousness set in. It was a golden age of ergonomics and ecology. Natural materials were regarded as ideal and realism was the main trend in the arts.

"This was of course, well and good, but now almost 10 years later, that period seems to have been a little too earnest," says Mr. Kukkapuro.

"The ecological thinking of the 1970's led to an economy of materials and emphasized a

certain minimalism in design. The 1980's seem to be a decade of aesthetics. In the design of the 60's, there was an abundance of good materials for aesthetic celebration. Many of the good ideas of that decade seemed to have hibernated during the coldness of the 70's and now, in the 80's, we are returning to joy and beauty."

"With the help of Post-Modernism we are discovering the element, that the French call 'Joie de Vivre'. As far as Finnish Post-Modernism is concerned, I think its forms have developed from within, with the content as a starting point. The form is supported by experience and feeling, the core of which is joy. Now we are free to create forms on an unrestrained, emotional basis. Forms which radiate joy and courage into our surroundings."

"Post-Modernism is still developing. When I say Post-Modernism, I don't mean diagonals, triangles or waved lines glued on facades. What I mean is an artistically competent performance. Perhaps the beginnings of today's Post-Modernism date even further back than the 60's, to the violent years before and immediately after the Russian Revolution. The early Russian constructivism grew from within, having a strong intuitive vision as a starting point. This period, which is very interesting as far as the history of design is concerned, exhibited



△ Work area

◁ Kitchen

"REMMI". 1969.
Elements of chrome-plated
steel tubing, loose cushions.





"The creative process is an event that takes place on many levels. One's mind is overwhelmed by a curious restlessness. It gets more and more sensitive, listening to the calls it hears from afar."

"The foundations of the new design of the 80's can also be found in architecture. Rooms are often built according to strict standards, especially if the building phase is accelerated. In simple, standard spaces, furniture has a major significance..."

"For instance in the architecture of the Finnish national romanticism, at the beginning of the century, the division of space was freely rhythmical and full of surprises. Now that the opposite is true, the furni-

ture is emphasized as a significant spatial factor. Furniture is a way of making your environment livelier. It helps us create our own private spaces. A light, airy design has returned and once again furniture is mobile. Today interiors have a spiritual background, furniture is physically more dynamic and less burdened by stylistic borrowings than it was in the 60's."

"I find it interesting to speculate about the influence of e.g. television on the furniture of the 60's. Evidently the TV-serial actors felt at home on the

ture is emphasized as a significant spatial factor. Furniture is a way of making your environment livelier. It helps us create our own private spaces. A light, airy design has returned and once again furniture is mobile. Today interiors have a spiritual background, furniture is physically more dynamic and less burdened by stylistic borrowings than it was in the 60's."

"I find it interesting to speculate about the influence of e.g. television on the furniture of the 60's. Evidently the TV-serial actors felt at home on the



set, with its artificial interiors. The care-free hosts of TV-shows had a care-free manner of sitting on their huge sofas. Many viewers almost automatically adopted these handsome visions and unconsciously imitated these examples in their own homes."

"During the 70's, aesthetics was very sparingly used in interiors. Thus an explosion of ideas could be expected in the beginning of the 80's. Happily enough, the borderline between design and the fine arts has become more flexible. When I was studying in the mid

50's, there existed vital relations between artists and those involved with arts and crafts. The students at the Academy of Fine Arts and those at the University of Industrial Arts climbed the same stairs each day, getting to know each other. We had a concrete bond between us, for we were studying in the same building. Today in Helsinki, artists and designers study in different buildings. But in the atmosphere of today, there are many factors which tie them together and there is a mutual, joyous aesthetic attitude."

A Journey into Form

"The creative process is an event that takes place on many levels. One's mind is overwhelmed by a curious restlessness. It gets more and more sensitive, listening to the calls it hears from afar. Somewhere in the future there is new work waiting to be done. Sometimes there's a long road ahead before the final work of art is completed. The journey takes a long time and plenty of energy. One feels that one is running late, that it's not possible to reach the goal in time."

"The idea must ripen in one's mind. First, one must feel the form within oneself. Only then comes the moment of realization. White sketch books are soon filled with drawings. A new form is a trip into a new color. A new technical solution is a trip to a new way of thinking. One has to recreate that which one thought was well-established."

"This journey has to be carefully thought through. To design is to find a path. It means that one must strongly want to reach the destination. In order to find a path, one must dream. But when the dream is realized and becomes a concrete object, it often appears only as a half-dream, whereas the dream itself remains intact. But I hope that some objects can create the impression of "a dream come true", and that the user can also be a part of this dream. An object creates a certain atmosphere around

itself, like an aura, which is also a quality of every designed form."

Avarte

"A firm called Avarte was founded in 1980 to produce my designs. Its purpose is manufacturing furniture, primarily chairs which have personality and are developed aesthetically as well as ergonomically. The starting point of product development is always the product need and functional requirements. During the design process, the physiological and ergonomical requirements are determined."

"The dimensions, weight, quality of cushioning, durability and service are carefully considered. Greater demands are placed on furniture to be used in work situations."

"Avarte is a versatile working community, where in principle, the designer and the manufacturer have the same goals. In order to have a creative atmosphere it is crucial for all the employees to rely on each other. The components needed for furniture production are ordered from different factories and assembled at Avarte. The products are as individual as possible. The work method at the factory is both flexible and creative."

Furniture designed by Yrjö Kukkapuro, in addition to being functional, is also a delight to the eye. There is always an interesting harmony between massive and linear elements. One is tempted to



△ Two fiberglass tanks used as toilet and shower rooms, also serve as partitioning for the simple, functional bathroom.



"KARUSELLI", tipping/revolving chair of die cast plastic; leather upholstery, 1964.



"Post-Modernism is still developing.

When I say Post-Modernism, I don't mean diagonals, triangles or waved lines glued on facades. What I mean is an artistically competent performance."

say that in his furniture; printing and handwriting are functionally allied.

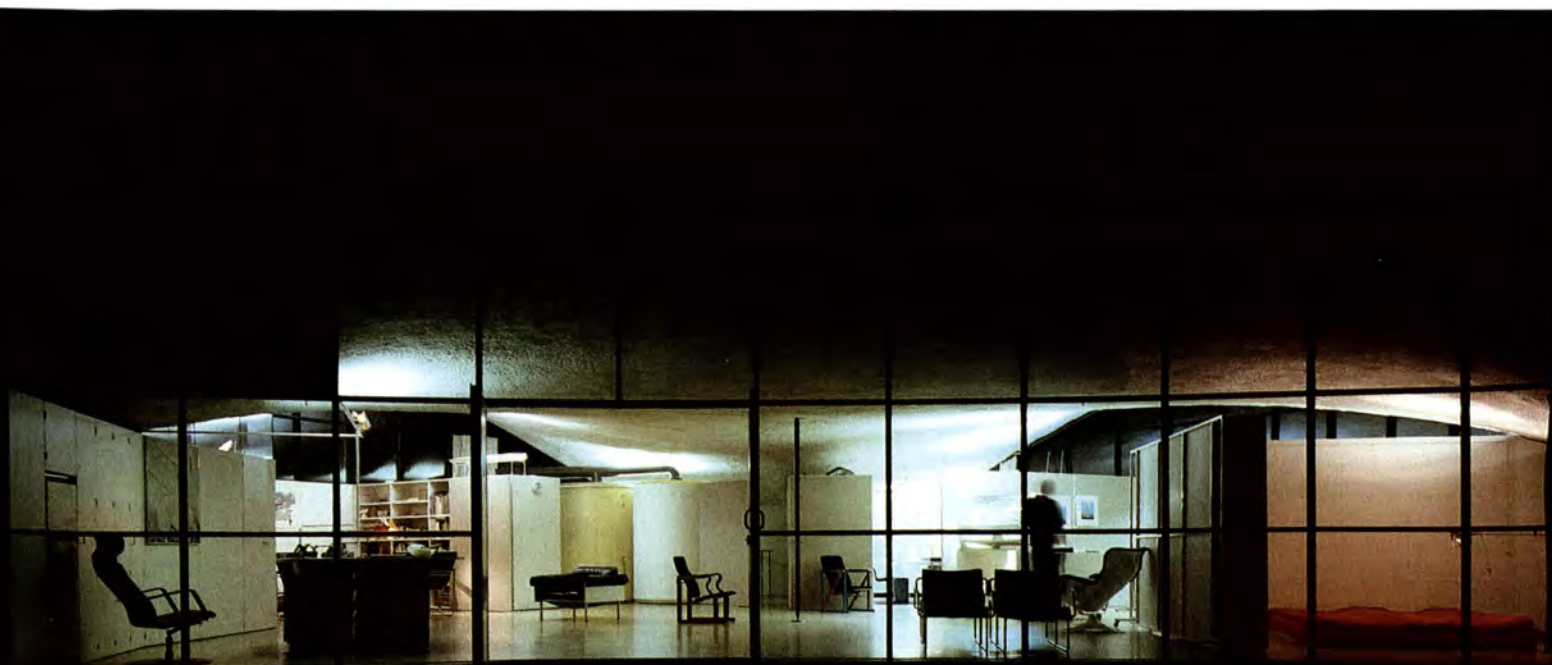
Kukkapuro's chairs, designed in the 80's, give an impression of airiness as though they float in space. The basic construction, carefully conceived with a delicate, finishing touch, seems to have an organic tie to the colorful, rhythmically simple, ornamental figures. Direct lines and "rounded" angles are organically linked. A joyous imagination is supported by clear constructive thinking.

Kukkapuro's design is wide-

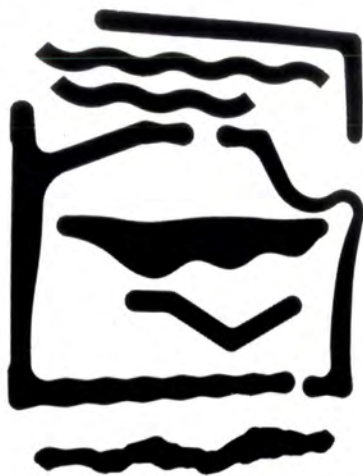
ly known. His furniture is regarded as the materialization of thoughts and feelings.

"A chair might be a reflector of the human body, as soft as a human being, and if ever possible, as beautiful", says Yrjö Kukkapuro. □

Yrjö Kukkapuro (b. 1933 in Viipuri, Finland) graduated from the Helsinki University of Industrial Arts as an interior designer. He was professor and dean there from 1974 to 1980. His furniture has been



shown at Finnish as well as foreign exhibitions, winning several awards including the Scandinavian Lunning Prize in 1966 and the Illum Prize, Copenhagen, in 1977. The Design Award of the Republic of Finland was granted to Kukkapuro in 1970. Among his interior design projects are the Scandinavian Airline air terminal in New York, (1971), the interior components for the stations of the Helsinki subway system, (1973-77) and the interior design of the Main Station (1979-82). He has designed several exhibitions as well.



"Experimental Models" stage III.



Prototype from "The experimental Models" series, 1982.



"FYSIO", ergonomic office chair, 1977.

"Experimental Models" stage III.



Designer Rita Taskinen says, about her new furniture:

"Just as the lion's paws at the base of the Pharaoh's throne had a deep symbolic meaning, the form of the chair I have designed contains messages from present-day society."



The Finnish designer, Simo Heikkilä has created a clock which gathers its inspiration from the traditional, grandfather clock. The pedestal forms a cabinet with shelves for odds and ends. The material is painted wood.

EXPERIMENTAL FINNISH FURNITURE

– from the "HABITARE" furniture fair in Helsinki

Jouko Jarvisalo and Kimmo Varjoranta, who designed this sculptural chair,

say:

"Volume is the space occupied by an object. It is comprised of a precisely defined mass, a three dimensional geometrical form, or in contrast, an empty space or opening. Then it is perceived through the surfaces that limit it.

Unlike the static shape, volume is composed of the tensions and movements between the basic mass and the various structural components."



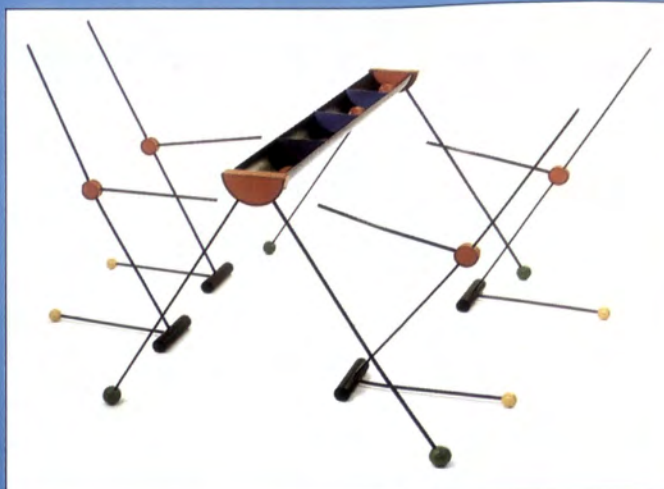
Children's chair (including a table and shelf set). The material is painted wood. Designed by Kaarle Holmberg.





This dining chair is part of a furniture series designed by Anita Karhunen. Her goal has been to design furniture, not for mass production, but as a personal artistic element in the home.

An excerpt from an interview with Kari Asikainen, who designed these "furniture provocations":
 Are these pieces of furniture?
"Yes, these are the so-called 'experimental furniture'."
 Would it be nice to sit on these chairs?
"Yes, for instance the seat is ergonomically designed for your derrière and fits like a fist in the eye."
 Are the grandfathers satisfied with the table?
"Yes, specially because it has legs and they don't have to sit on the floor anymore."



"AMIGA" dining-room furniture in painted laminated wood, designed by Angel Barrientos.

The designer Timo Saarnio calls this object: "Play of Creativity and Planning".



These chairs in laminated wood were designed by Matti Porttinen.



'SAMIPOULA



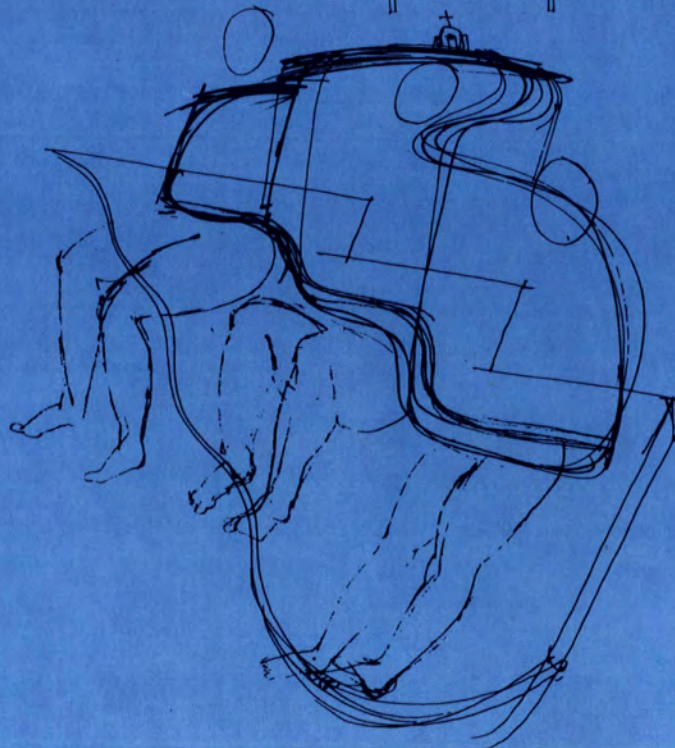
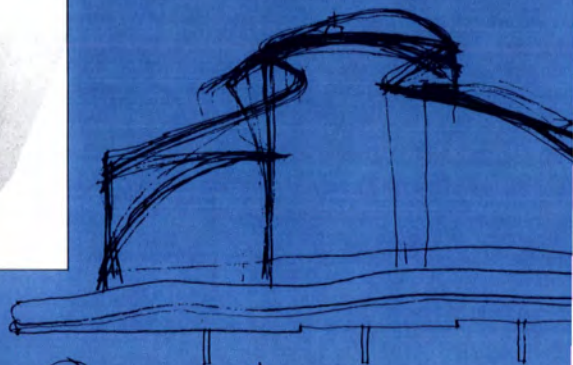
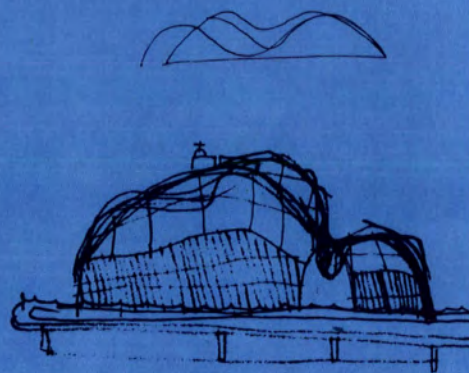
Designer Ilona Mannerla tells about the creation of this sofa, "SAMIPOULA":

"During the summer, I discovered an island in Greece, where people lived as they did hundreds of years ago. The name of the island was Samiopoula. There was a path leading from the shore to the top of the island, where a lone white-washed house stood among small fields, olive trees, vines, donkeys, chickens and goats. Next to the house was a chapel, where candles were lit early in the morning.

On the other side of the island, there was a sandy white cove, like a pearl amidst the black rocks. I was put up for the night in the house, an oil lamp illuminated my room.
— The gods were near.

Why is the practical always understood to be purely material? Human dimensions and work methods are the point of departure. But we still need not stumble over matter-of-factness, security, compromise and dullness!

This piece of furniture is the same to me as a poem is to the poet or a painting to the artist: a product of experience refined by my profession and professional skill."



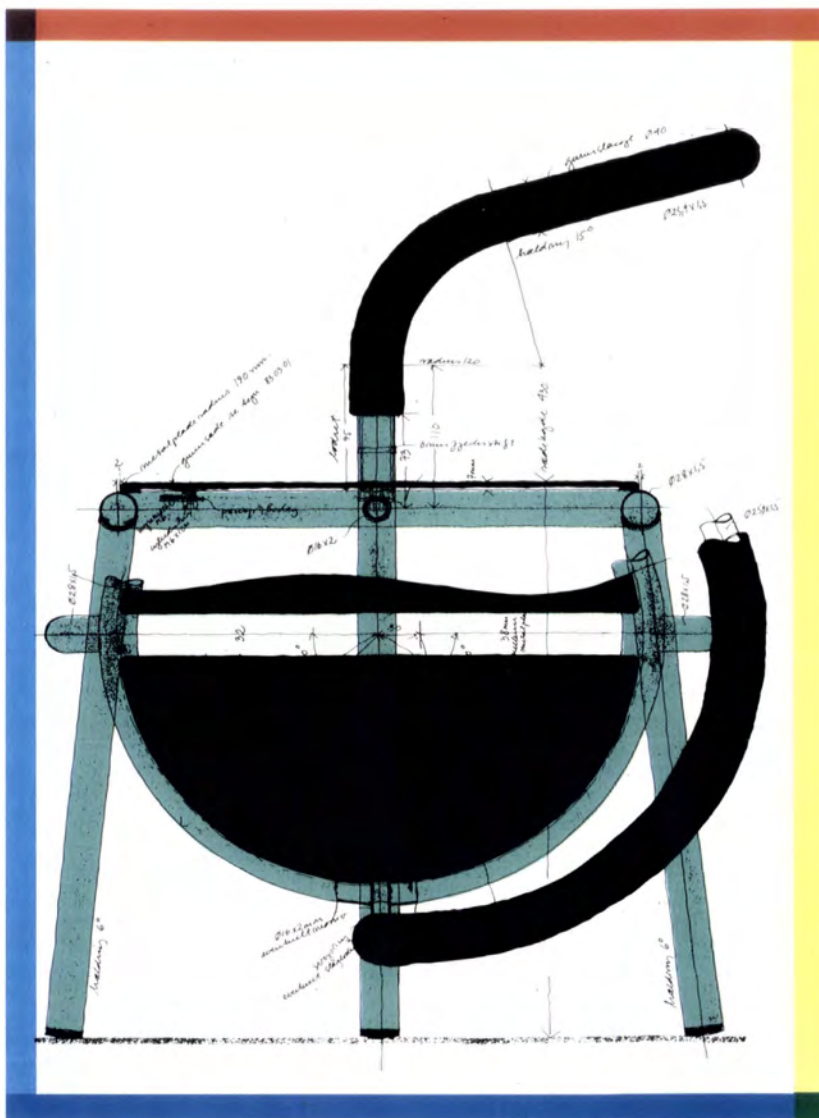
– from the Scandinavian Furniture Fair in Copenhagen

Good function and clean lines are synonymous with Scandinavian furniture design. Clear, intense colors combined with imaginative design, gives Scandinavian furniture a prominent position in contemporary design development.



New forms and construction from Källemo, in a series of chairs by the Swedish architect, Jonas Bohlin. Available in natural or enamelled wood. Concrete prototypes were produced as park furniture!

"CAFE" series is made of steel pipe with a metal table top and chair seat. The seat and backrest are padded with gray rubber. The tabletop is gray-painted or brass. The series is available with a galvanized frame or painted white, red or blue. The series was designed by "Pellikan Design" for Fritz Hansen's eff. of Denmark.



Text: Aase Holm



The Danish architects, Friis and Moltke have designed this robust chair for Nørgaard furniture factory. The back and sides are upholstered with woolen fabric. Also available as two- or three-seat sofa.



This rounded sofa was designed by architect Tage Poulsen for Leo Hansen of Denmark. It consists of a beech frame with a special, dyed wool upholstery from the textile firm, Gabriel.

▼ Kari Asikainen, the Finnish designer, created this connectable chair for Korhonen of Finland. It consists of connectable side walls and seats, with edges of molded beech, and is also available, fully upholstered in various fabrics.

The chair is primarily designed for lobbies, as stationary furniture in seating areas or as space dividers.





"INTERVALL" was designed by the Dutch architects, Pierre Mazairac and Karel Boonzaaijer for the Swedish factory, Swedese Möbler. The chair is made of laminated beech.



The Finnish firm, "Funktio" has started a production of classic chair designs, including this "WHITE CHAIR", designed by Eliel Saarinen in 1900.



This lightweight chair of chromed steel tubing and enameled, perforated sheet metal was designed for DUX of Sweden by the Danish designer, Jørgen Haugesen.



The "LOCUST" chair, designed by Torstein Nilsen for Westnøfa of Norway, was awarded third prize in The American Business Designers' Institute's annual competition for new thinking and originality in the area of contract design. The chair is available in high-backed as well as low-backed models.

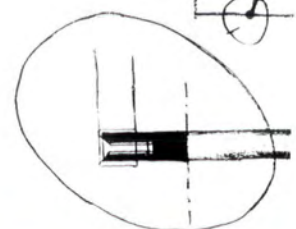
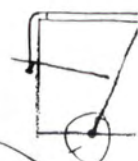
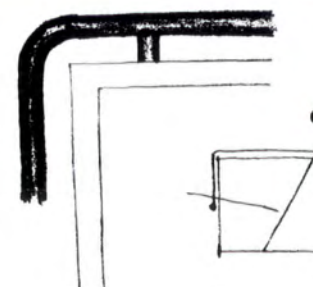
◀ The "TOTEM" armchair is another Torstein Nilsen design for Westnøfa of Norway.





▲ "RALLY" is a new toy and play box for the Jungmanni series/ Muurame, Finland. Designed by Pirkko Stenros, it also serves as a bedside table for the Jolla bed or as a doll bed. With extra accessories, it can be converted into a sailboat or a racing car.

RALLY is white with birch-wood edges.



◀ This robust, knock-down furniture for home and institutional use is built up of heavy piping and perforated metal-boxes. The series was designed by Jørgen Posborg for Rumas of Denmark.

► "GARDEN SEAT" outdoor furniture was designed by Antti Nurmesniemi for the Finnish firm, Vuokko. It consists of painted metal or wood and has an adjustable seat with canvas covered cushions.

Drawing by Antti Nurmesniemi.

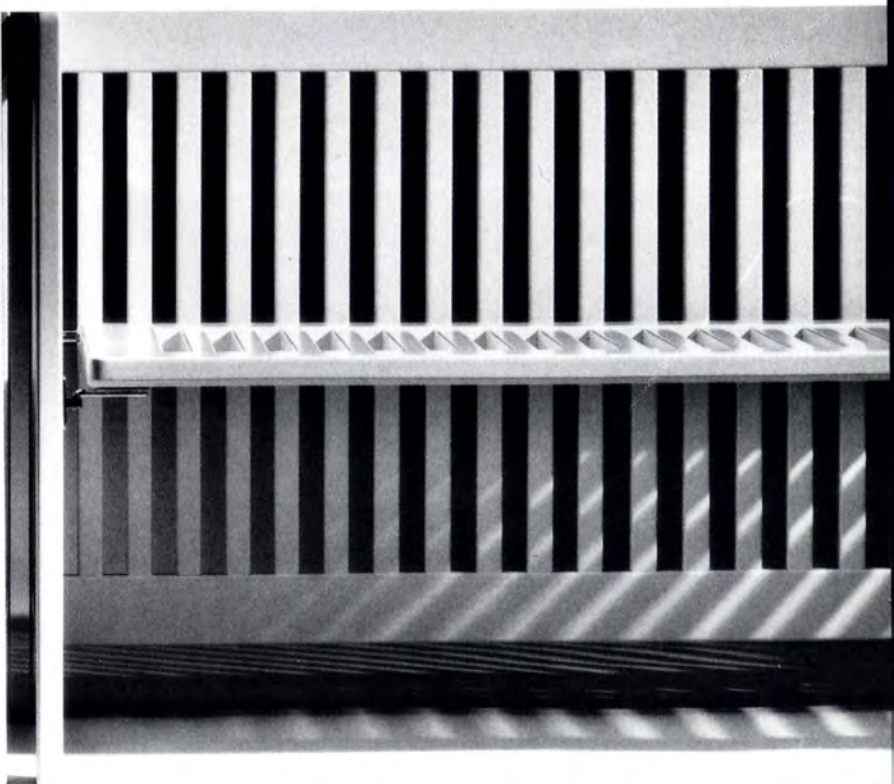
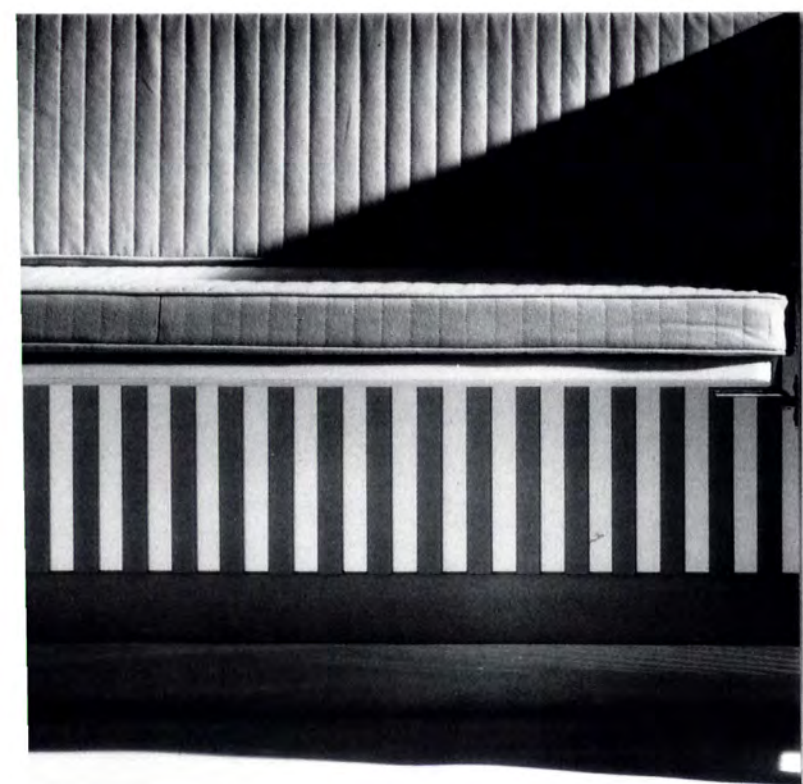




▲ Ben af Schultén's latest chair for Artek, Finland. The basic construction is very simple, – two pairs of identical frames: seat, back and armrests. The seat and back are foam padded and upholstered in various color combinations.



◀ This chair was designed by the Finnish designer, Jouko Järvisalo, for the Domeco firm. The frame is chromed and epoxy-coated steel tubing. The seat and back are of high-gloss painted plywood with upholstered cushions.



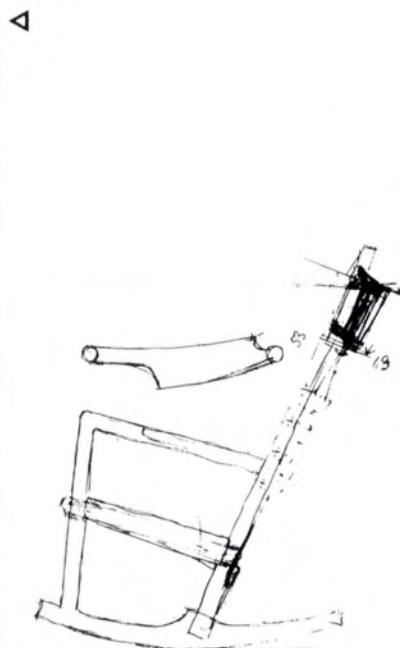


Hans J. Wegner, in collaboration with Anne Krebs, the house architect for Politiken, Denmark's largest newspaper publishers, developed a line of canteen furniture consisting of robust folding tables and chairs in black-stained beechwood with bright colored seats and reversible table tops in white Formica. A special wagon was designed for easy transport and storage. The series is manufactured by Getama of Denmark.

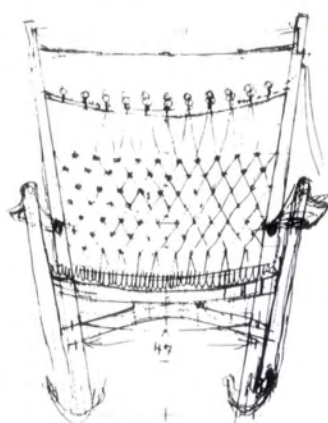




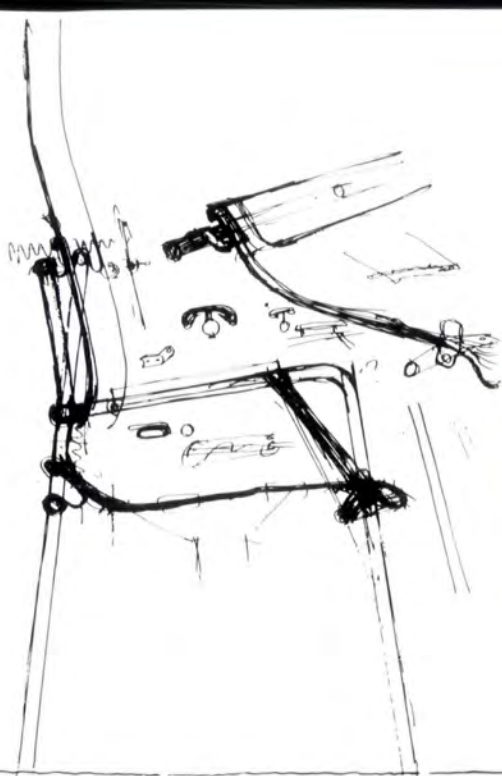
◀ Designer Jørgen Gammelgaard has created a series of home and office furniture for the Schiang Collection. The large double table is of maple. The top is also available in linoleum or white laminated plastic. The chairs are also maple and have upholstered seats. The office desks come in two heights and various lengths and can be combined as shown. The chairs have painted backs and upholstered seats. The office furniture series includes a wide range of accessories, e.g. letter trays, file drawers and waste baskets.



▶ Hans J. Wegner designed this ash rocking chair with canvas cushions for P.P. Møbler of Denmark. The resilient back is woven of special cord with a nylon core to prevent sagging.

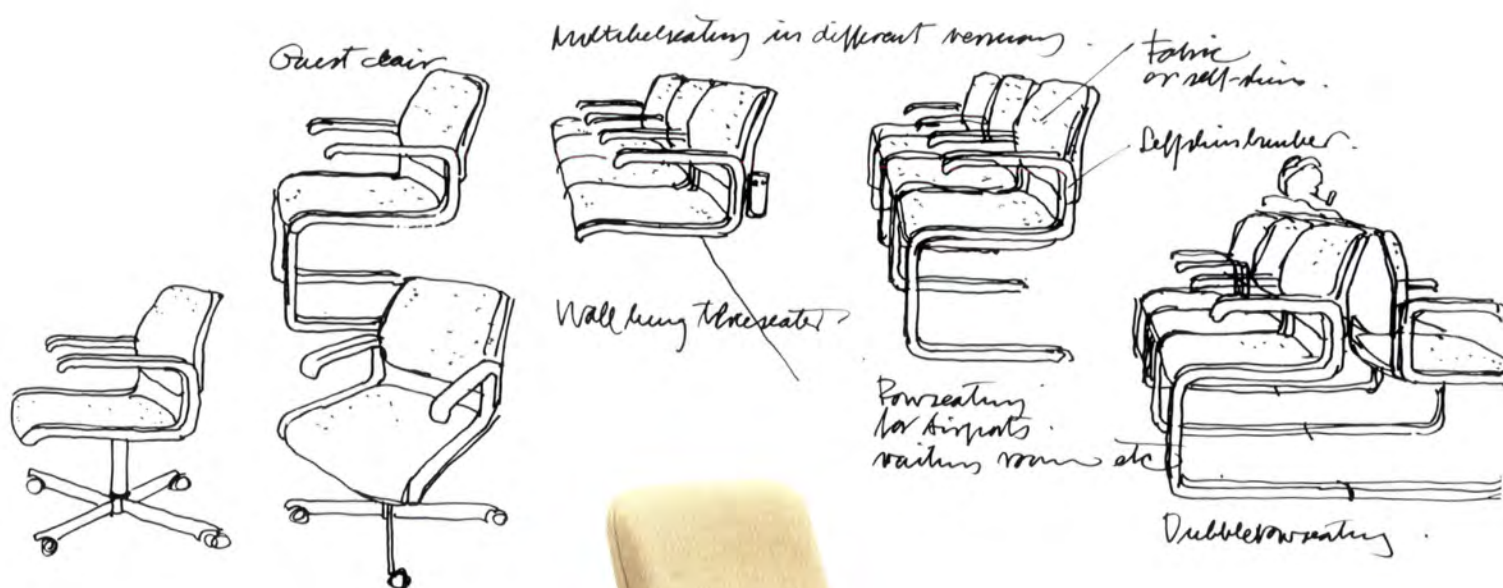


A new office furniture system combine a high level of design and function with low costs. 36 basis elements are available with white plastic laminate and maple edges. Design: Nissen and Gehl Production: Inside Group, Copenhagen



▲ "VIVERO", a series of office furniture designed by the Finns, Simo Heikkilä and Yrjö Wiherheimo for Economic Kaluste. The angle between the side and main desk can be adjusted

without the use of tools. All table legs are adjustable and epoxy-coated. The tops are available in natural or black-stained birch. The series also includes a low, easy chair and coffee table.



The common feature of this chair series, designed by architect Jørgen Rasmussen, is the laminated beech frame which is both armrest and assembly unit for the seat and back. The rounded armrests are set back from the front edge of the seat allowing the chair to be pulled up to a desk, ensuring a comfortable and correct sitting position. The plastic cover shells protect the edges of the upholstery from wear and tear, but can also be upholstered as the rest of the chair.





▲ "PAMPAS" chair by the Swedish designers, Stig Lönngrén and Jerry Zetterman, received a design prize in 1983 for the best laminated chair of the year. The jury stated that, "A highly consequent technique is employed, without the use of mixed materials and techniques. The design unites traditional methods in a new and independent way."



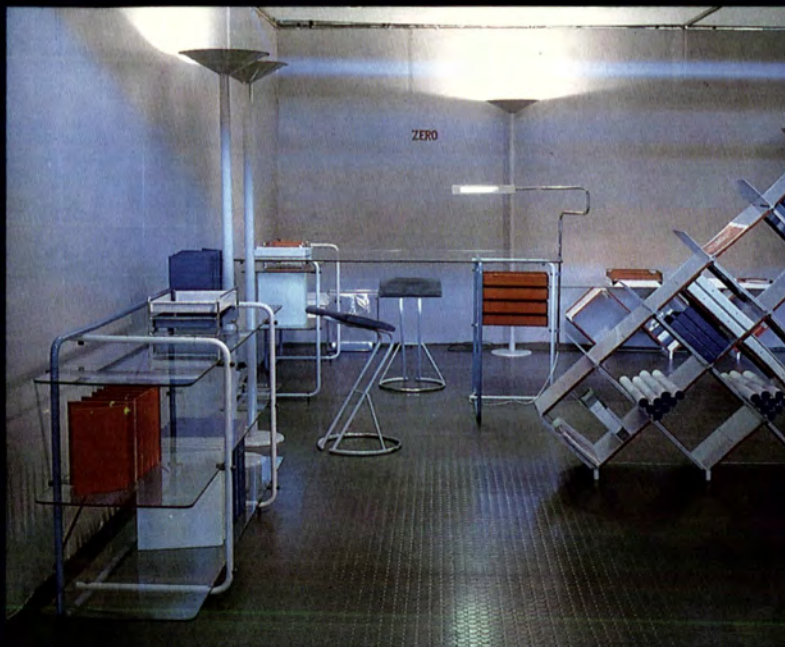
Traditional wool gives way to striped cotton fabric from Kvadrat, by Anne Birgit Hansen on this new sofa from the Danish furniture factory, Erik Jørgensen.



◀ The latest addition to Rud Thygsen and Johnny Sørensen's desk program is this model, with round corners and a red leather seam separating the top and frame. The same red leather is used to line the bottom of the drawers, which are divided into compartments suited for everyday needs: candy, cigarettes, dictaphone, calendar, etc. The matching chair is from Magnus Olsen.

▼ The Danish furniture designers, Rud Thygsen and Johnny Sørensen have added a chaise-longue to their "Konge" series. It is available in beech or mahogany, with a french cane back, covered with glove-leather cushions. An accompanying side table is also available. This elegant chair has been selected for the permanent collection of modern furniture at the Victoria and Albert Museum in London. Each year the museum chooses five furniture pieces from all over the world.





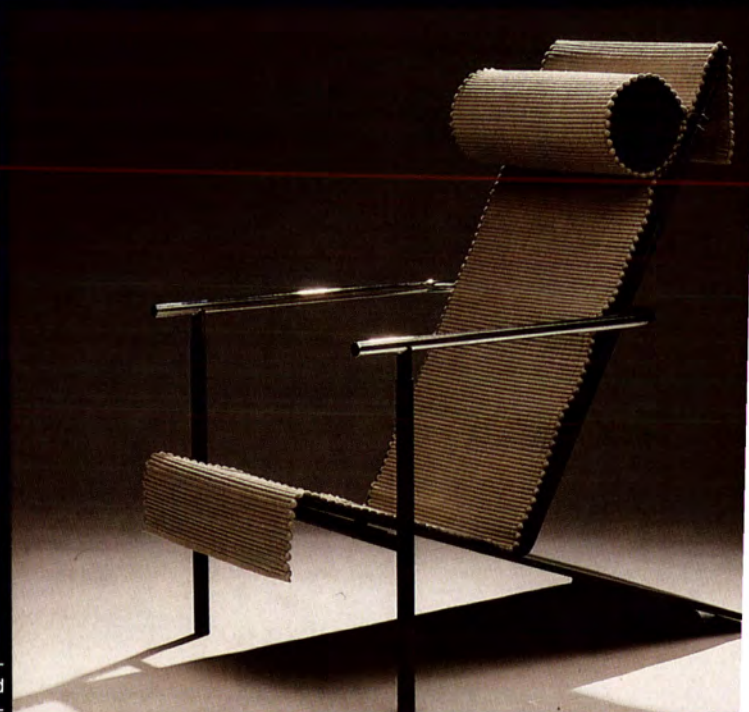
▲ "ZERO", new forms and new colors in office furnishings by Ahmans of Åhus, Sweden.

▼ "STRIB", a new sofa from the Danish firm, N. Eilertsen. The removable chintz slipcover is in three colors.



The architects, Lindau & Lindkrantz have designed a mini-office that folds into a box and can be rolled away when not in use.

▼ Pentti Hakala, the Finnish designer has employed a very simple concept in this chair for Inno. Two plywood sheets in a steel frame, covered with a textile mantel and topped by a head cushion.



"MINSKER" stacking chair, designed by Lawrence Minsker for Fritz Hansen's eft. of Denmark. The seat and back are of laminated wood and the frame is solid steel rod. The seat is fastened to the frame with chrome "buttons". The frame has nylon gliders, which function as connectors when the chairs are assembled in rows. MINSKER is available in beech and oak, in five, stain shades or enamelled in red, white or black, as well as a new color scale by the artist, Paul Gernes.





▲ A chair that rises on its leg, an unpretentious solution for a chair, well suited for both work and rest. "ALTERNA" chair, designed by Ib Pors Nielsen for Fritz Hansen's effort of Denmark, has two side legs as well as a front and rear leg. When the rear leg is down, one can rest. When the front leg is down, one is seated in a comfortable working position. This stacking chair is made of molded, laminated beech, with a slit in the back for increased resilience.

▼ Already in 1976, the Norwegian designer, Hans Christian Mengshoel realized the importance of creating furniture with alternative seating positions because the traditional chair, only offers rest for the body when one is sitting still. He developed the "BALANCE" concept, which now has inspired a group of architects in the Håg Studio-group to create a series of variations on this theme. Here is an example by Peter Opsvik.



◀ "SOLO", is an up-to-date version of the traditional wing chair, designed by Lindau & Lindekrantz for Lamhults of Sweden. The upholstery is soft, woolen fabric in two contrasting colors.

▼ Rest, is a vital stage in the work process. This theme is an important part of the "BALANCE" concept. This dual purpose piece is an example and was designed by Svein Asbjørnsen and Jan Lade of the Møre Design Team. The protective hood can be pivoted to form a backrest.



LAHTI THEATER

Architect: Pekka Salminen, Finland

Text: Kirmo Mikkola

The city of Lahti, founded in 1905, belongs to the youngest generation of Finnish cities. The general cityscape is a mixture of most of the architectural trends of this century. Although the Town Hall designed by Eliel Saarinen, the new church by Alvar Aalto, as well as the concert hall from the after-war years by Kaija and Hiekkä Sirén, give some focal points to the city, still, the image of Lahti is colored by the industrial and economical influence of the local furniture industry. Aside from this, Lahti has been the center of Finnish ski sport and is also the site of the first Finnish radio network. Now it seems that one single building has drastically changed the city's cultural profile. The public interest shown at the inauguration of the new theater, or rather, the new cultural center, revealed that there was a need to be fulfilled.

The background for this civic activity is of course, manifold. There's the question of municipal cultural policy, the question of the framework for new activity created by the architect and the question of

how it's to be used. But naturally all these aspects are intertwined. If the architect is able to eliminate the barrier between the city and the new cultural institution, all paths are open. That is what seems to have happened in Lahti.

For Pekka Salminen, "it's a long, long way to Tipperary", to quote a well known song. But the long road is visible in the results. His extensive training, first as an engineer and then as an architect, is discernible in the strict and creative control, down to the smallest detail. The mechanical equipment is among the most refined in the world, actually the realization of Walter Gropius' idea of a total theatre. But Walter Gropius, however, was no mentor for the Lahti Theater. If one tries to find certain pioneers of Modernism as "spiritual fathers" of Pekka Salminen's work, it's difficult in the stylistic sense. Salminen himself, has called his theater an example of "modern Art Nouveau", and in fact, the rich plasticity of the foyer, and the honest use of materials finds

parallels in the architecture of the turn of the century. The sophisticated use of concrete surfaces as a modern alternative to travertine, is reminiscent of Frank Lloyd Wright's Unity Church in Oak Park.

Perhaps the most interesting feature of the Lahti Theater, is the structuralist approach, reflected by the close relation between the exterior and the interior space. The entrance plaza is part of the lobby and vice versa. The lobby is a structuralist landscape containing special "pockets" activating the visitors. The typical clumsiness of the stage tower has been eliminated by corner trusses which also have symbolic connections to the first radio masts in Finland, a symbol of the city of Lahti. The sophisticated use of metal, forms a sharp contrast to the massive concrete structure and is repeated in the umbrella-formed entrance shelters and the prismatic skylights.

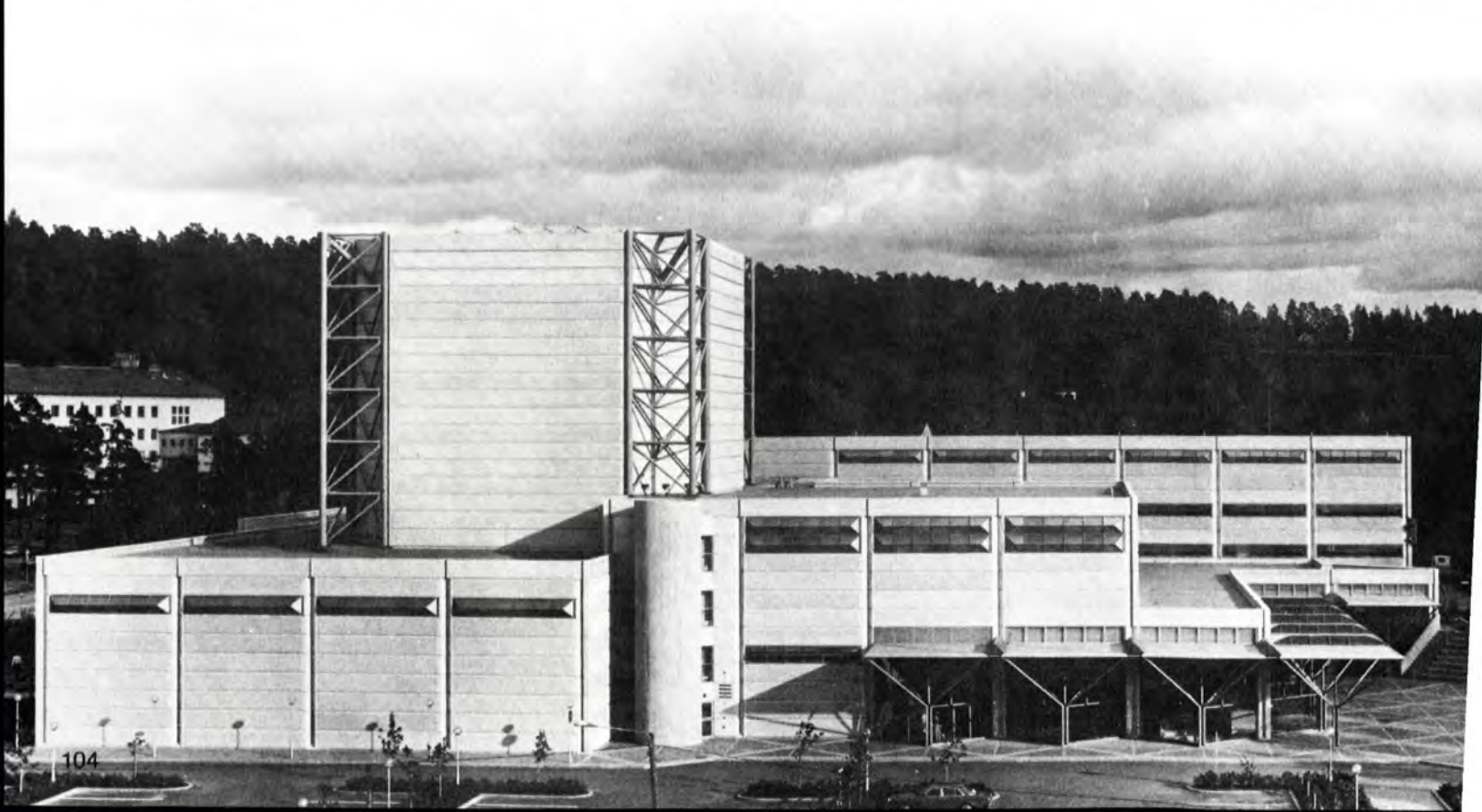
Due to their open form, both the main and small stages create a strong feeling of rapport between the actors and the audience. The seating in

the main theater (775 seats) is positioned so that the stage and auditorium can be used together, allowing many different forms of drama and musical theater. The small stage (120 seats), is fully convertible.

The specially designed furniture, by Yrjö Kukkapuro and well chosen works of art, give the theater an impressive character of "*gesamt kunstwerk*", in the spirit of Art Nouveau.

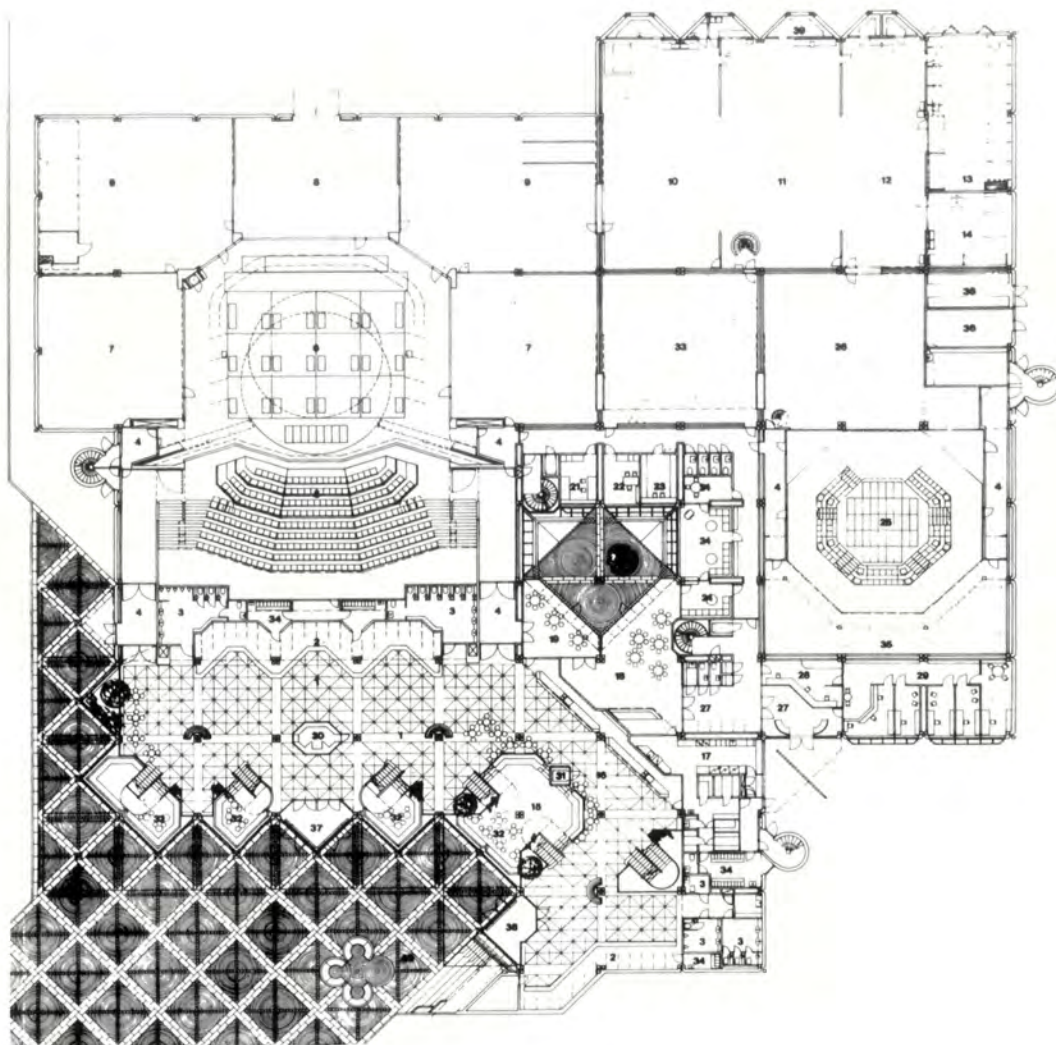
The scale of Pekka Salminen's architectural approach is wide reaching, covering the intimacy of private housing and the monumentality of technological constructivism, (the grandstands at Lahti Ski Stadium), nature-based, organic constructivism, (the competition project for the stands of Turko Sports Center) and, last but not least, the structuralist approach he developed during the decade-long planning of Lahti Theater.

In these days of false historicism and commercial speculation in architecture, this kind of explorative attitude is of vital importance to architecture. [



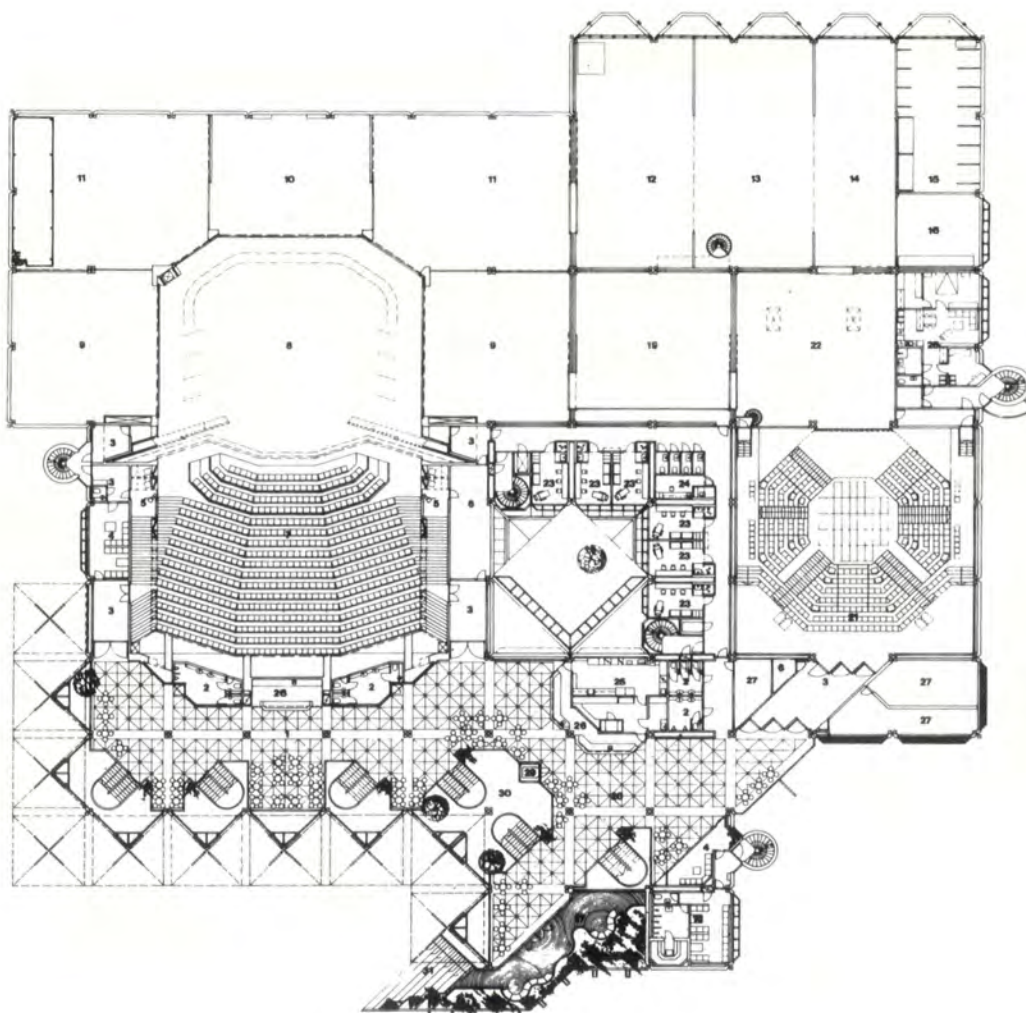
GROUND FLOOR

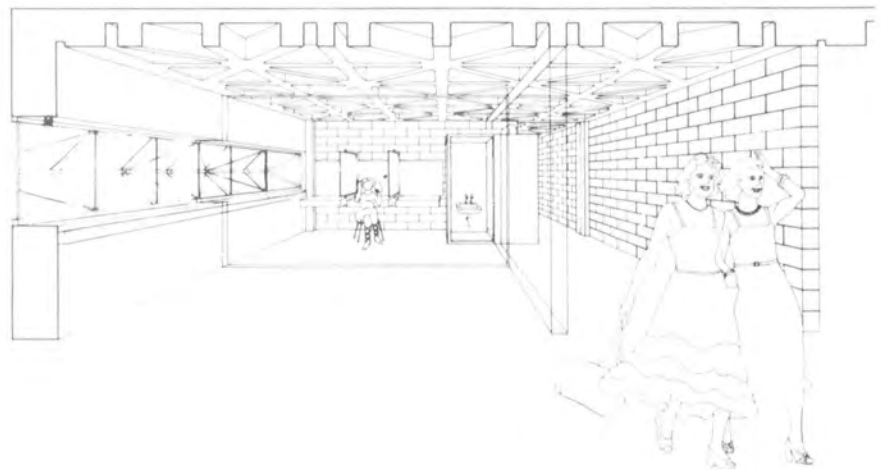
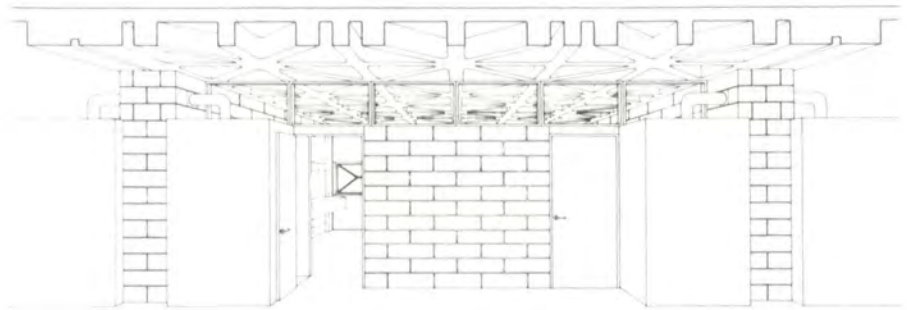
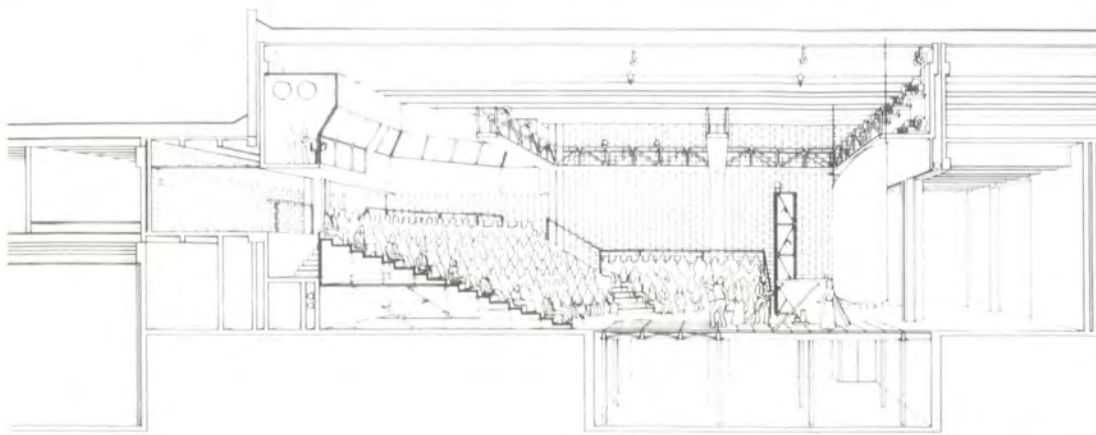
- 1 foyer
- 2 cloakroom
- 3 toilets
- 4 dark lock
- 5 orchestra pit/forestage
- 6 stage
- 7 side stage
- 8 rear stage
- 9 storage
- 10 paint shop
- 11 carpentry shop
- 12 metal workshop
- 13 loading dock
- 14 fiberglas workshop
- 15 foyer stage
- 16 cafeteria
- 17 kitchen
- 18 staff cafeteria
- 19 staff cafeteria
- 20 inner court
- 21 stage personal
- 22 stage personal
- 23 stage personal
- 24 actor's foyer
- 25 small theater
- 26 side stage
- 27 stage door
- 28 porter
- 29 administration
- 30 tickets
- 31 elevator
- 32 seating niches
- 33 rehearsal room
- 34 personnel
- 35 storage
- 36 technical rooms
- 37 entrance, main theater
- 38 entrance, small theater
- 39 personnel workshop
- 40 amphitheater



FIRST FLOOR

- 1 foyer
- 2 toilets
- 3 dark lock
- 4 VIP-foyer
- 5 VIP-box
- 6 store
- 7 main theater
- 8 stage
- 9 side stage
- 10 rear stage
- 11 stage door
- 12 paint shop
- 13 carpentry shop
- 14 metal workshop
- 15 loading
- 16 fiberglas workshop
- 17 outdoor terrace
- 18 sauna-bath
- 19 rehearsal room
- 20 foyer
- 21 small theater
- 22 side stage
- 23 actor's dressing room
- 24 actor's toilet
- 25 kitchen
- 26 buffet
- 27 technical room
- 28 apartment
- 29 elevator
- 30 foyer stage
- 31 amphiteater

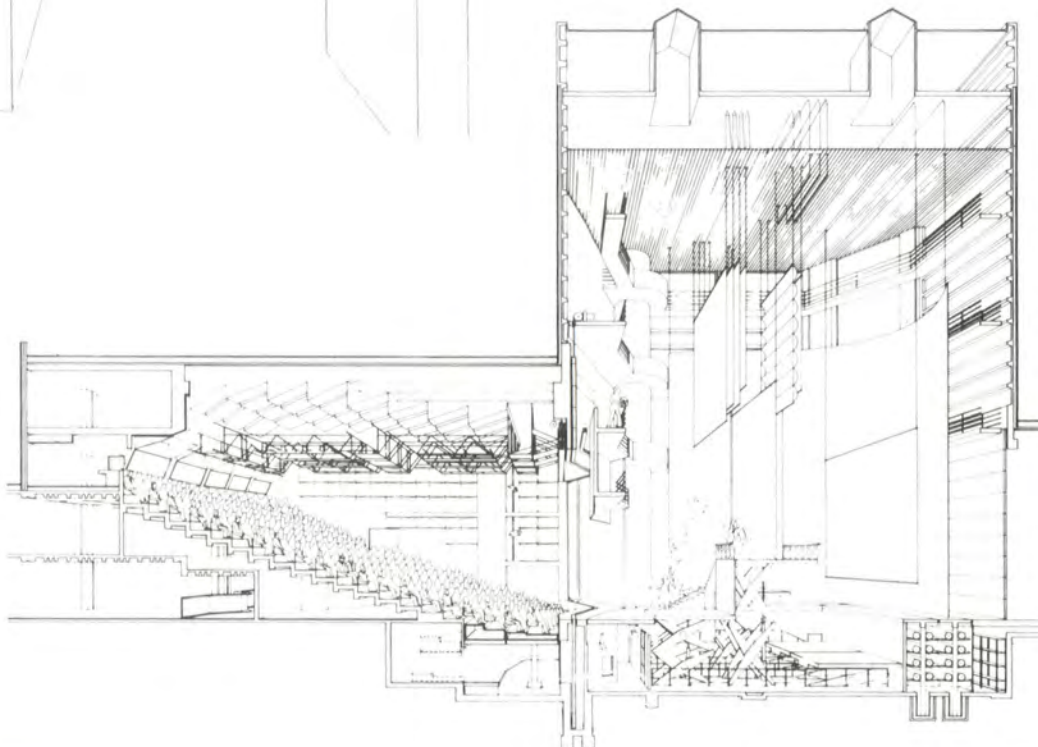




The entrance plaza is part of the lobby and vice versa

The sophisticated use of metal, forms a sharp contrast to the massive concrete structure.

◁The main theater. ▷▷





The clumsiness of the stage tower has been eliminated by the corner trusses which also have symbolic connections to the first radio masts in Finland, a symbol of the city of Lahti.



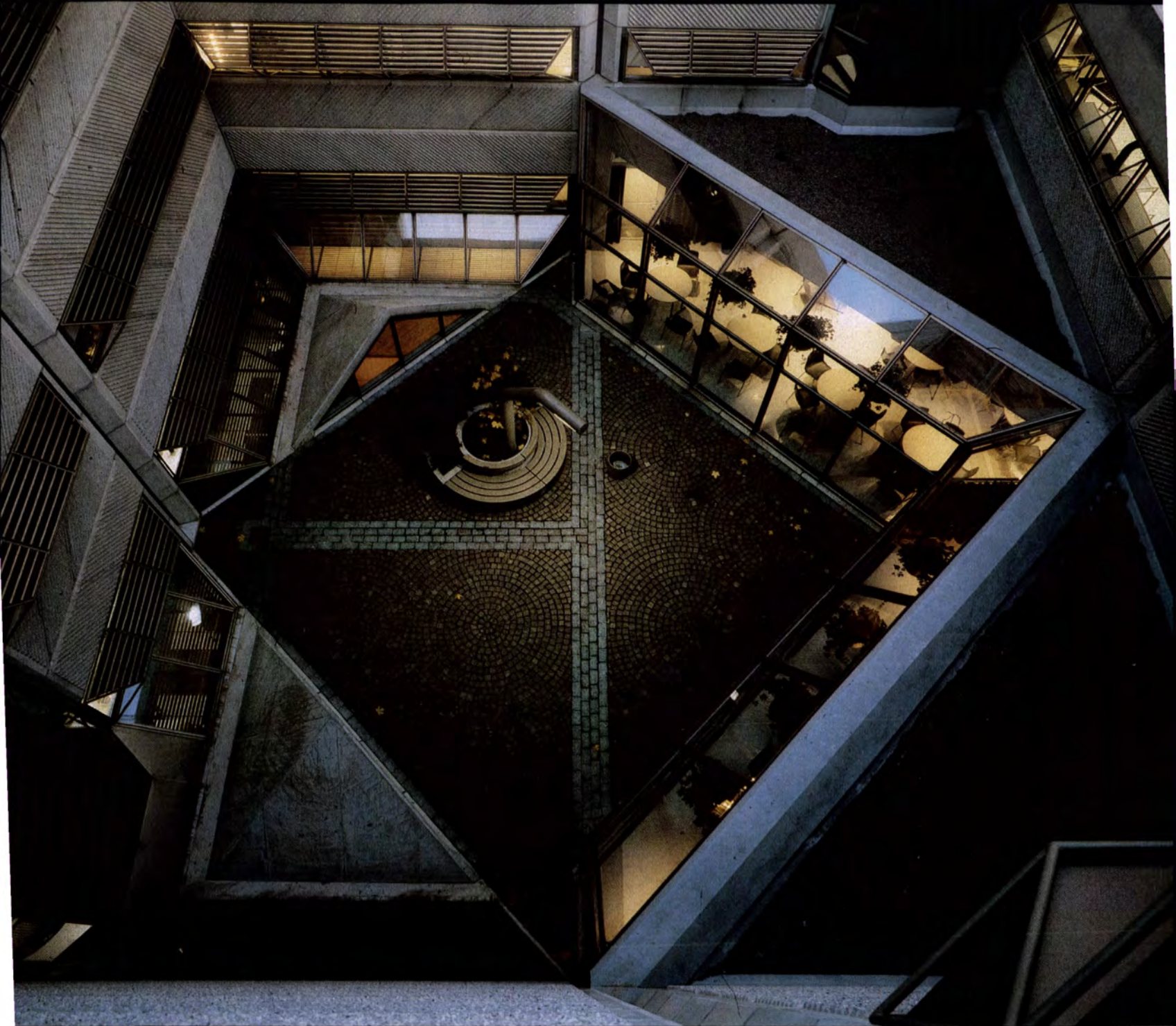
OPPOSITE PAGE TOP

The inner court.
The large Vitral pyramid skylights illuminate the music/ballet hall on the lower floor.



OPPOSITE PAGE BOTTOM

Workshop entrance.
The garden stairway doubles as an amphitheater.

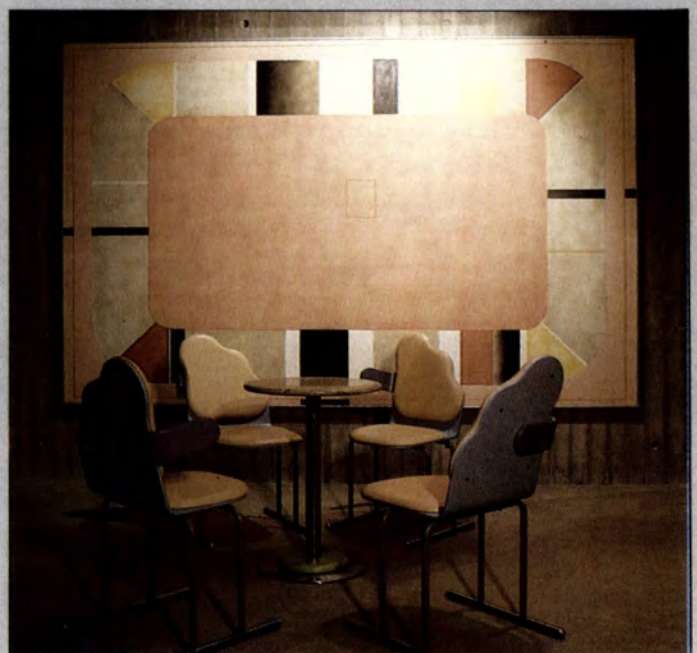


The curved benches outside the theater are also used in the foyer and together with the glass seating niches, create a strong sense of interdependence between in and out.

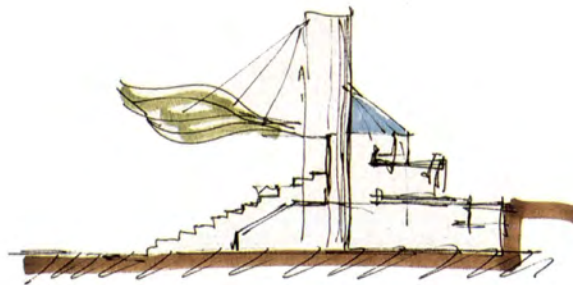


Yrjö Kukkapuro's amoeba formed and pastel colored furniture creates a dynamic interplay between the building's geometrical forms and the raw concrete.



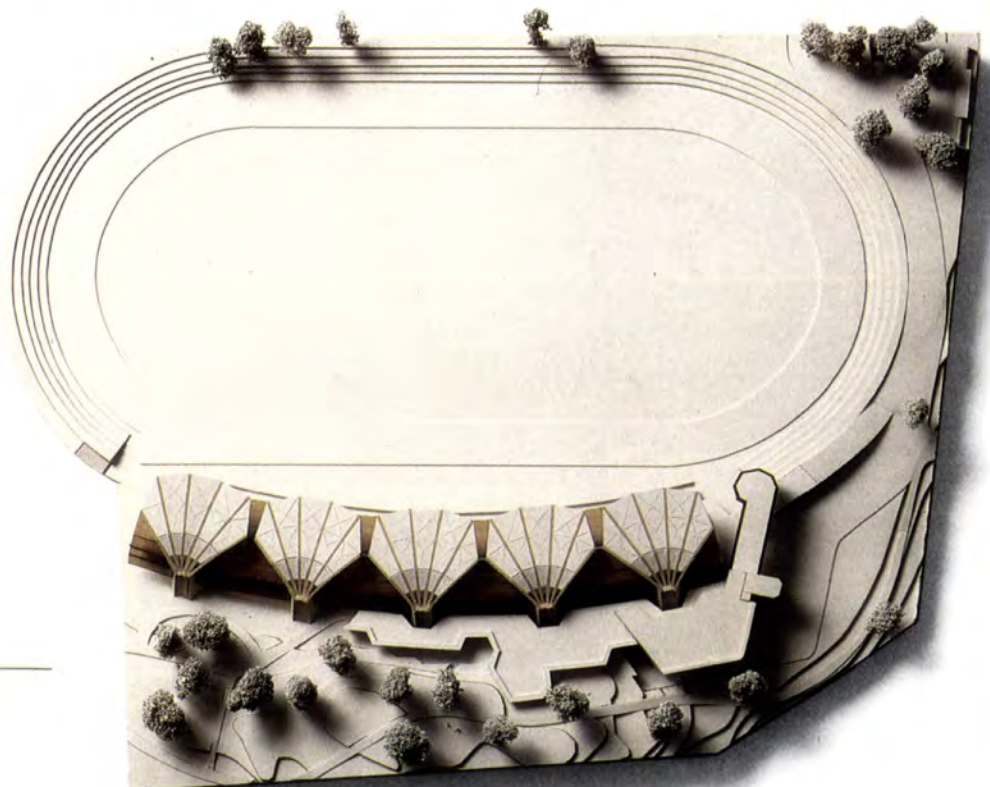
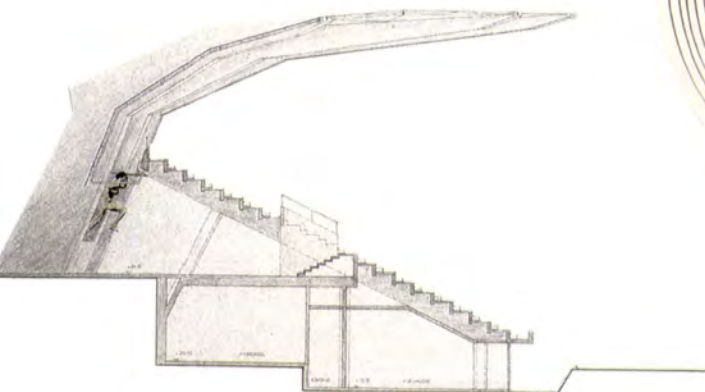






In 1982, Pekka Salmennin won 2nd prize in an open architectural competition for the Turko, Finland, Sports Center's grandstand building.

Here the project is illustrated from concept to model.



N.O.L.



Architect Nils-Ole Lund is a professor and dean of the College of Architecture in Århus, Denmark. He has been doing architecture collages for many years.

The imagery of the times, as expressed in our architecture, has a natural, sociological explanation. Whether we speak of images built or images remaining on paper, the explanation is simple: the profession of architecture survives through its images. The building crisis and specialization have reduced the architect's influence in the building process and therefore many architects are turning to freer art forms. This has reached such extremes, that some American architects earn more by selling their drawings than by building with them. The sociological explanation however, is not the whole truth, as can be clearly seen by my own example.

Already in the mid 60's, while the building industry was booming, I started doing collages. The need to construct images arose from Pop Art and especially Robert Rauschenberg was a great inspiration. The transforming of commercial images achieved an architectural and theoretical justification when Venturi published his book on the complexities and contradic-

tions in architecture: A collage can also be defined as a collection of unconnected images which are composed to form a whole. Therefore a collage is usually ambiguous and this ambiguity is removed from, and critical of oversimplification.

During the mid 70's, I spent some months in USA. In order to survive the disparity of the realities of America, I felt forced to comment on them. I felt this necessity even more so as I taught at a traditional architecture school in the middle of a city that resembled a bombed-out ruin. While the city collapsed around them, the students designed beautiful buildings.

That which didn't succeed in my teaching, succeeded in my collages: I made contact.

Through my collages, I have achieved a kind of dialogue with a concerned public and in a much more direct and interesting way than when I write, lecture or build.

Collages can be used to discuss the current problems of the profession. One can express thoughts on ethics, specialization and graduate stud-



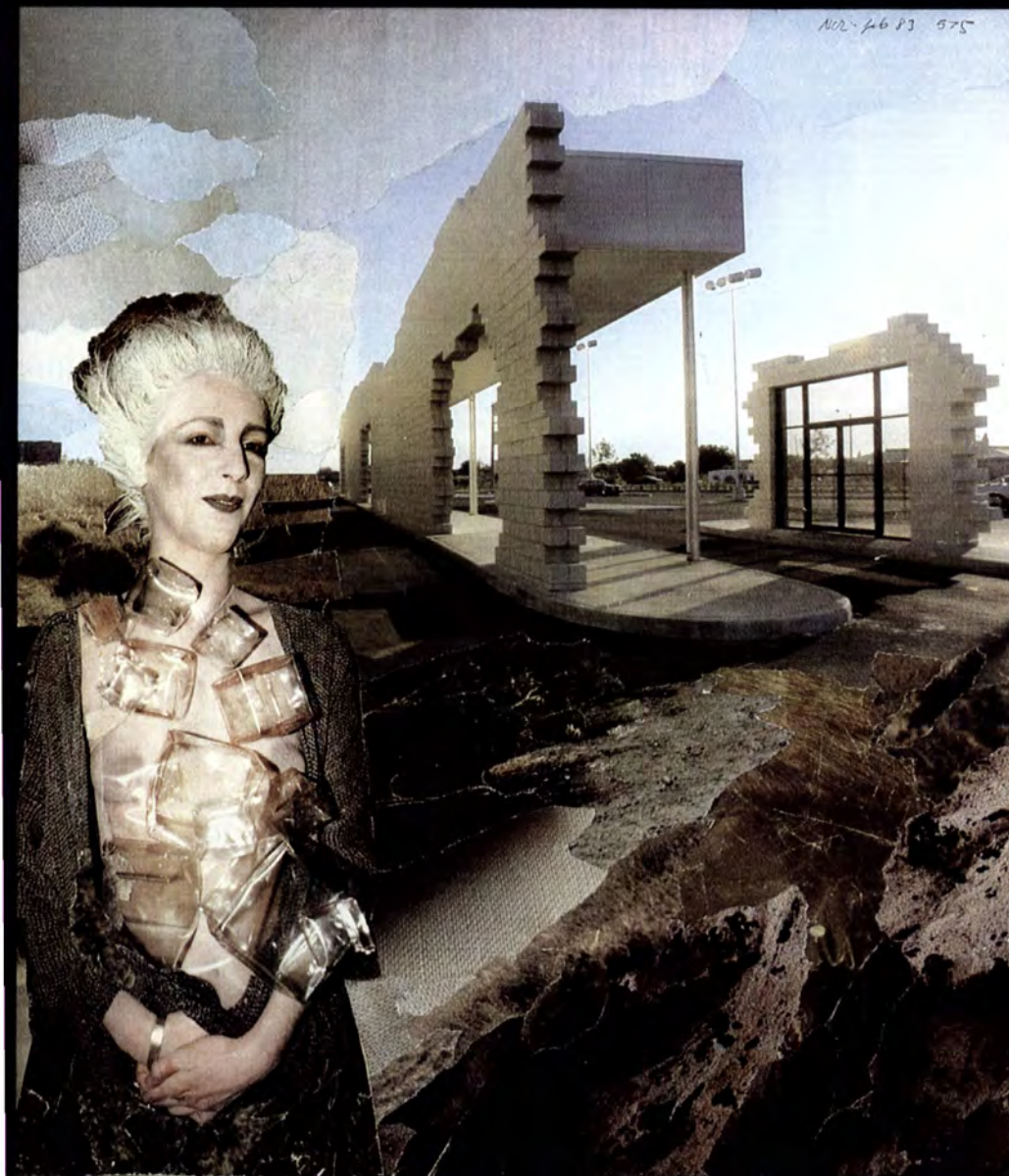
Slum-clearance-mask

Fragments of architecture in a dark landscape





1. Straightforward modernism on top of an optimistic girl 1979.
2. An organic hat on top of a happy lady 1979.
3. A Foster-hat on top of a melancholy head 1979.
4. A New York skyscraper at a fancy dress ball 1979.
5. Punk and pop. An elegant young lady in a Best-environment 1983.
6. The Helsinki Nicolai church is sailing into a bay of mysterious architecture 1982.



ies. The collage can illustrate the distance between the utopias and realities of the profession, and it can uncover the various undercurrents and tendencies. The collage's composite images communicate more naturally with architects than the written word: A written language is merely a lineal construction with an in-

cidental relationship between word and meaning.

The most important thing about a collage these days, however, is that it resembles the contemporary reality. In a democracy with a market mechanism, a city can never achieve the entirety that a totalitarian rule can give it. A modern city thus becomes a



kind of collage, a composite of fragments that originally had their meaning in another context. Modern city planning can only become meaningful if one composes as in a collage, that is, concerns oneself with contrasts, transitions and sequences. If one takes an interest in a city's reconstruction, one must accept the urban reality and re-establish the continuity, that which is lost. A new street, a house or a park can give meaning to an otherwise disorganized cityscape. An image can suddenly emerge, one which is perhaps not beautiful, but in any case can be understood and be responded to. As in a collage, one must paste the city's individual pieces together in the hope that the result will be a city with all its historic complexities.

On the face of this, one would think that it would be easier to design a building, and at least in this way achieve a classic harmony. But also here, one must note that the problem involves insoluble conflicts. Values clash, the interior makes other demands on the outer walls than the exterior, the present and the past overlap each other. Therefore a building is also a collage: a whole consisting of contradicting elements. □

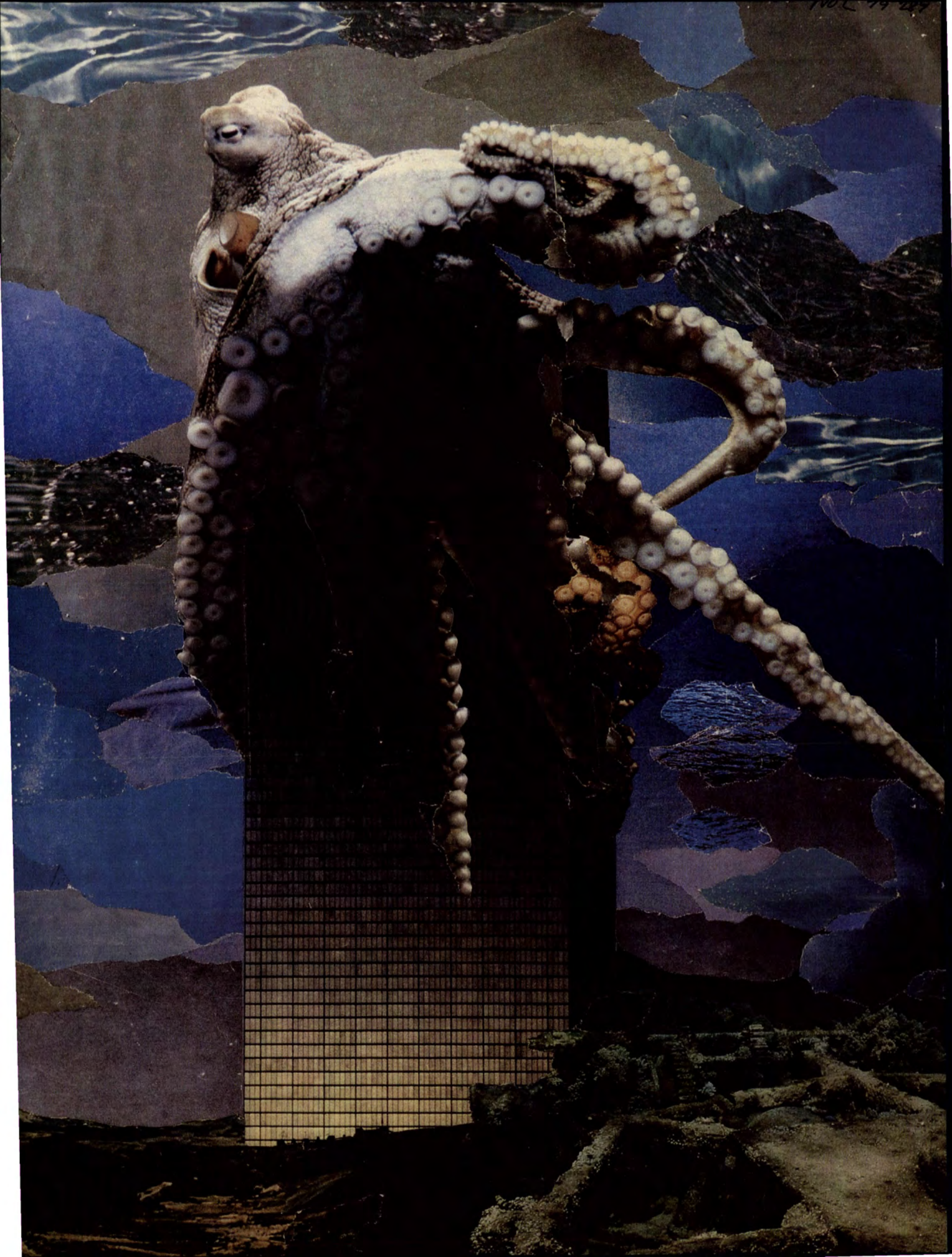
Nils-Ole Lund, January 1982.

◁ A dessert from Missouri, arranged by Taft-architects 1983.

An octopus fighting a glass-sky-scraper at the bottom of the sea 1979.

Skyscrapers intruding on the world of angels 1981.



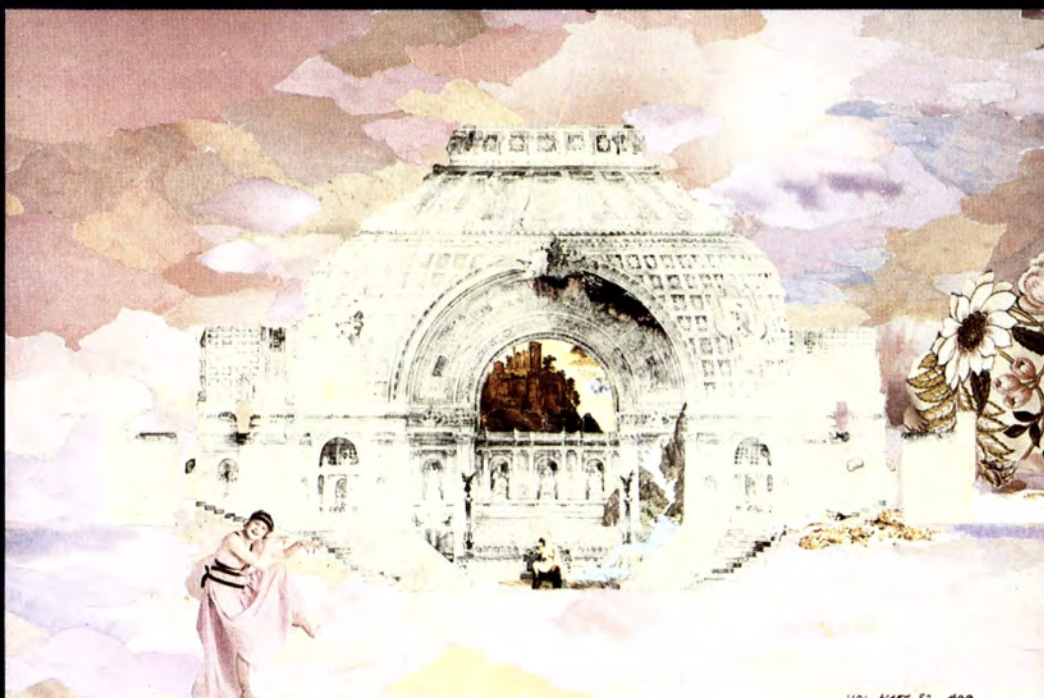




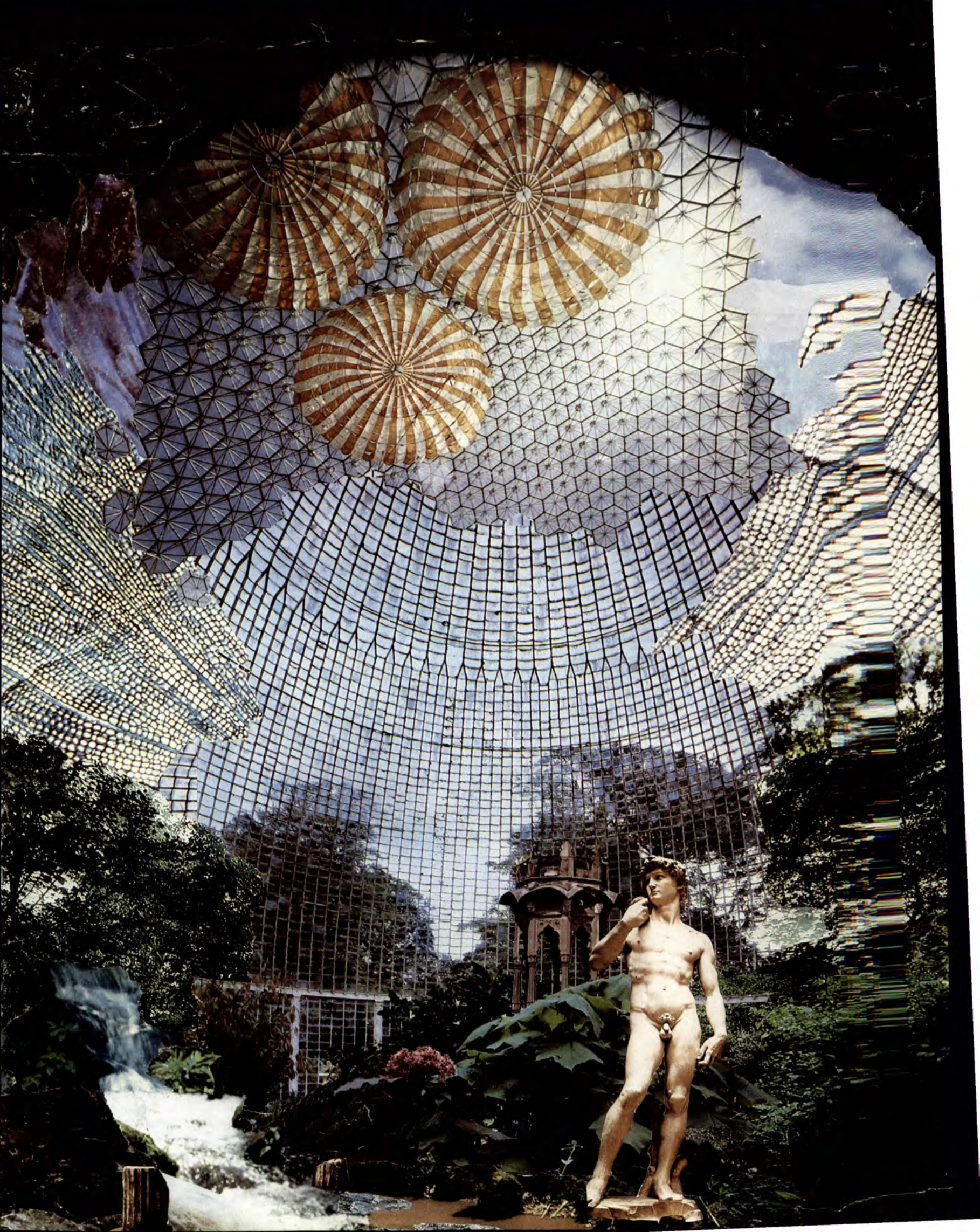
A young lady dances in a neo-
classical setting 1982.



Two horsemen looking back on a
piece of architecture falling apart
1981.



A section through the art of archi-
tecture 1982.



Vinje Church, vernacular art from the depths of the Norwegian Telemark. Finished in 1796, it was designed by the country's leading provincial architect, Jarand Rønjom. But why draw attention to such a modest wooden building? Because it's such an excellent example of so much of what our new architecture has forgotten. Namely that architecture is an interplay of simple volumes. Architecture is an idea, expressed with the cube, pyramid and the sphere, organized with points and lines, accentuated by light and overlaid with color: "... the great primary forms which light reveals to advantage ... these are beautiful forms, the most beautiful forms" (Le Corbusier). How is all this interpreted at Vinje?



THE OLD CHURCH IN VINJE

Far up in the Norwegian Telemark lies Vinje Church, built in 1796. Local artists have in recent years repainted the interior with rich color and remarkable fantasy.

Text: Thomas Thiis-Evensen

The church building is cruciformed, with four similar wings reaching out from a central tower with a pyramidal roof. On top of that, is a smaller cube with a sloping roof, topped by a spire. In this way, the tone is set for the building. The melody, on the other hand, arises first when the architect takes control of these elements to achieve character. And character in a building is determined by how the forms express specific movements, a specific gravitation and a specific texture.

At Vinje, the main movement is upwards. The wings are high and narrow with pointed gables. The wooden siding reaches upwards because of its vertical pattern, and notice the roof edges along the gables! They are beveled inwards so that the roof surface seems to run up and out at the peak. Even the wings seem to revolve around the central tower as part of the theme: ascension.

But at the same time the church building seems to be sinking, because the volume, with simple means, is given a sense of heaviness. The win-



Photo: Per Nagel





dows are small and few, giving the walls a predominant massiveness. And running up the corners are the black and white painted "stone" blocks. It is the base, however, that is the deciding factor for this impression of weight, especially the way it slopes outwards as though under pressure from the volume above. The base is delineated by a broad, thick horizontal board and the surface is sectioned giving the impression that the building rests on heavy blocks of gray stone.

But what about the texture?

The materials in a building can seem hard or soft, cold or warm. Vinje Church's main forms are crystal like, precise and are defined both by the hardness of the "stone" blocks, and the softness of the wood. Nevertheless it's the color scheme that dominates. With its golden-orange surface, the whole building is bathed in warm tones, which in their glow, seem almost family to the sun itself.

What is thus the character of Vinje Church?

The reaching upward, the heaviness and the warmth. These are the expressions the believer meets as a clear symbol of the building's purpose in which the reaching toward heaven, the firm foundation and a welcoming warmth, offer the fulfillment which is intended in God's house.

The Interior

And what waits for us on the inside?

Well, a resolved and vibrant



ing space, made for joy and celebration. The room, repainted during a restoration in the 1960's, respects the tradition of a conscious contrast between in and out. In the Norwegian farmhouses, the walls and ceilings are covered with painted flowers and vines in brilliant colors, a strong contrast to the heavy walls of the sober exterior. In this way, one survived the winter storms with illusions of summer, a sense, which here in the church, received a deeper content.

But how is this character of celebration achieved in the interior?

Well, with a lightness, an upsurgence and contrasting colors.

The warm colors unite in a golden tone, but are each, in themselves, both light and delicate, intense and deep, crossing each other like fluttering flames. The daylight, falling through the sparse windows, reinforces this impression, not only by resolving the forms into light and shadow, but also in a meaningful way by accentuating the different zones: There, where we come in, is the darkest, while in front of the alter, there is light. The contrasts dissolve the main forms: Red, yellow, blue and brown accent the individual parts of the interior, splintering the whole. This effect is echoed by the ornaments; figures and plants which snake across the ceiling, unmindful of the character of the construction. But most important, are the galleries, running along the walls. With slender

columns and open balustrade, this framework fills out the center room and divides it into smaller, intimate spaces.

But what about the upsurgence?

We witnessed it before with the exterior. But in the interior, it is stronger. The galleries squeeze the center space together to a thin, high shaft. Over the alter, the pulpit hangs like a raised reminder of the meaning of the Word. The eye is led upwards until it meets the faceted cupola, which here in the interior, gives a hint of what lies above; the tower and spire, reaching toward heaven.

The Lesson

Vinje Church teaches us that architecture is a question of simplicity, the elementary. Architecture is not a question of expensive materials and complex rhetoric. If one doesn't have stone, one can paint rectangles on wooden siding. If one doesn't have marble, one can paint veins on columns. But more important than this: Vinje Church demonstrates that architecture must have *imagery*. This means making use of familiar forms. In this way, Vinje's architect borrowed from history. Both the cruciform and the cupola and tower are elements from the beginnings of ecclesiastical architecture. But interpretation plays a vital role in the strength of these images. An interpretation that involves an understanding of the volumes, light and color which emphasize the purpose and express content. □





BALESTRAND

A VILLAGE IN NORWAY

Text: Geir Odd Målsne

At the end of the last century, the first steamships arrived at the small Norwegian town of Balestrand, marking the start of a flourishing tourist trade. The increasing affluence of the middle class as well as the revolutionary development of the transportation industry created an upsurge in international tourism.

Balestrand, with its extraordinary location on the edge of a fiord, became a favorite vacation spot for tourists from all over Europe. At the same time, it also became a gathering place for the many artists who came, inspired by the impressive landscape.

It wasn't just the picturesque nature that attracted these art-

ists. They also had an affinity for the Norwegian cultural treasures, such as the stave churches, stone monuments, burial mounds and the old folk customs and lore. So in the 1890's, as artists and tourists alike began settling down and building homes in Balestrand, they were influenced by the National Romantic Dragon

style which had its roots in Norwegian mythology.

The Dragon style is a Norwegian phenomenon, but it arose from European cultural currents, in the middle of the last century. Many of the decorative motifs are borrowed from the animal decoration on the stave churches and



were often combined with motifs from the Swiss and Jugend styles.

The houses are in the traditional Norwegian building style, similar to the American log cabin, a timber construction where logs are stacked up as walls without use of nails, held together only

by the notches in the corners. The logs are visible on both sides, but are often covered on the outside with vertical boarding, a tradition in this particular area, arising from the extreme climatic conditions.

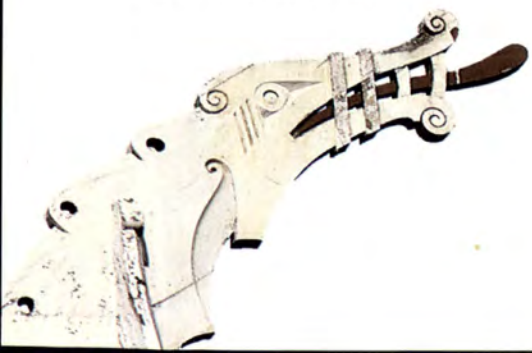
As these houses were so easily assembled and disassembled, they could be moved and

a sort of prefab industry developed in which the building kits were shipped out and assembled by local craftsmen. Much of the decorative work was done on site, using templates and full scale drawings. The builder often functioned as on-site-architect and had to have a good eye for details and proportions. □

Photo: Per Nagel



The dragon head motif which came from the stave churches, in paganism meant to keep the evil spirits away.



Villa Strandheim was built in 1893 by the German painter and professor, Hans Dahl. The house is situated on the fiord and has its own dock and boathouse, decorated with full size figures in Norwegian folk costumes.

The villa is rich with detail and decoration, much of it with no structural or functional purpose.

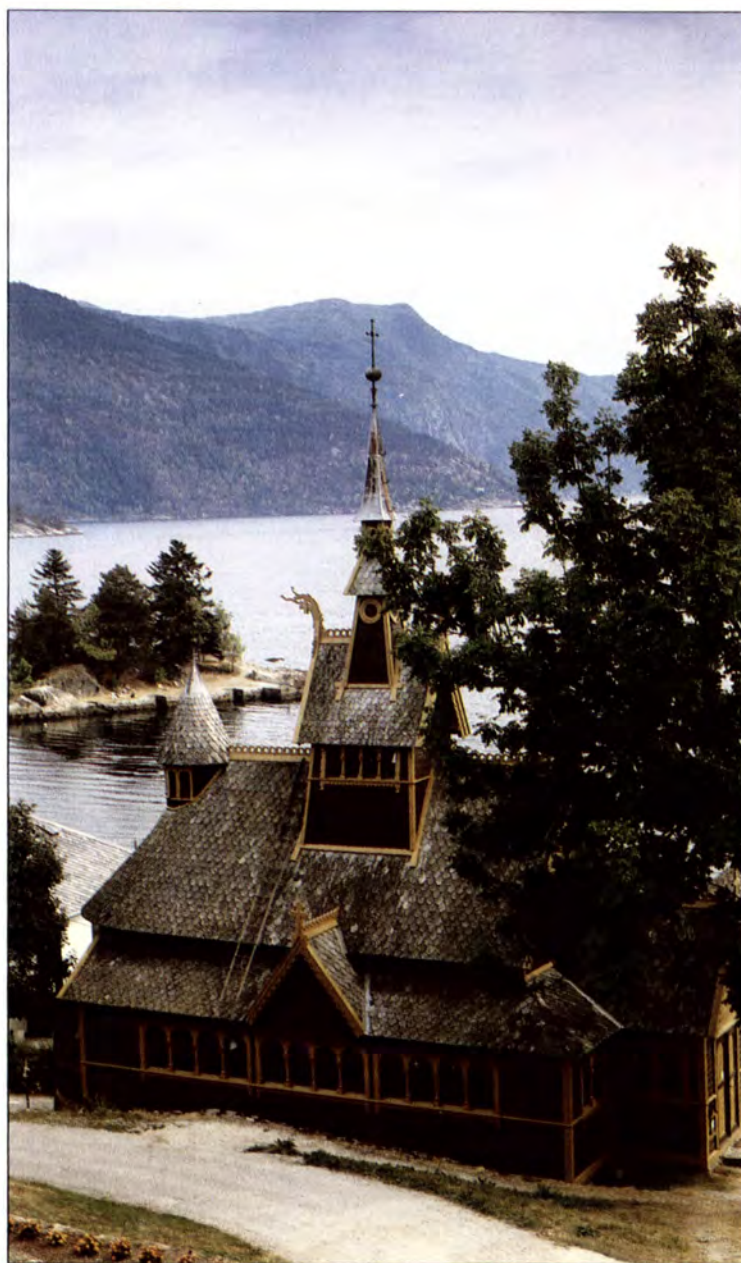
The art of woodcarving, which has deep roots in Norway, had a short renaissance here in Balestrand with the Dragon style. Parallels could also be traced in the crafts, such as silver-work and weaving.



One of the chairs at Villa Strandheim bears the following inscription: Kaiser Wilhelm sat in this chair on Saturday, the 25th of July, 1914, in the afternoon, between 5 and 5:30, while he and his retinue called on professor Hans Dahl at Villa Strandheim, to say goodbye...
He had been urgently recalled to Germany – 3 days later World War I broke out!

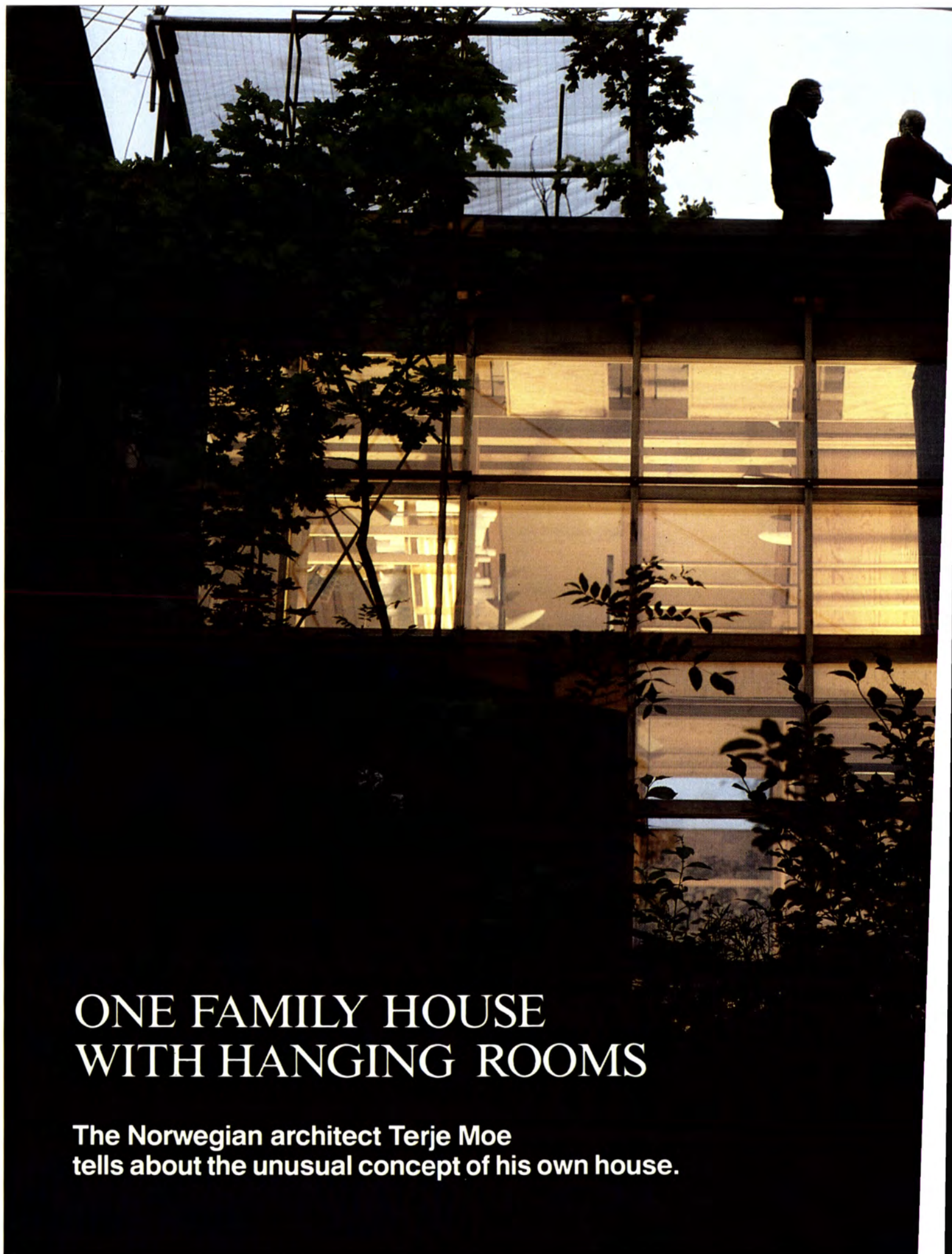
The portrait of the master and mistress of the house bears the inscription: "Love is strength".





As many of the tourists came from England, a desire arose to build an English church in Balestrand. Saint Olavs Church was financed by contributions from English and American tourists. Much of the architectural idiom was derived from the stave churches and is expressed in the construction and details as well as in the interior and exterior concept. There is however a greater daylight penetration along the side walls and the roof has a more open and extrovert character than the stave churches of the Middle Ages.





ONE FAMILY HOUSE WITH HANGING ROOMS

The Norwegian architect Terje Moe
tells about the unusual concept of his own house.



Photo: Per Nagel

One of our major goals as we planned our house was that the form and the plan should reinforce and express a sense of togetherness, a participation in each other's activities for better or for worse, something which we felt is not inherent in the general pattern of most contemporary houses.

Though most houses function satisfactorily, the scheme is often contradictory as an expression of togetherness. The sense of the family, here and now is suppressed by dreams of every-man-his-castle. A dream which in our Social Democratic reality is man-

ifested by one-family houses, row houses and apartment buildings. The family of today, however, is not the large family of yesterday. It consists of 2 grownups and 2 or 3 children who after arriving home, each go to their own room with its windows and doors oriented away from the common functions. Because of its specialization and alienation, with the outwardness of the windows and the seclusion created by the doors, the room isolates and segregates the family members.

The question is, are there form and plan principles which create a pattern that encour-

ages a sense of community?

We have attempted to define a set of principles in which the outer shell or "raincoat" defines the main space, which because of its form and size, can be seen and experienced from within as well as out, and can be perceived as a symbol of togetherness.

In order to achieve this, one must emphasize that which is characteristic for the volume in question, in this case a cube. Above all, the edges and diagonals should not be hidden. The corners should be visible to define the termination of the surface diagonals as well as the spatial diago-

There isn't much room, therefore multi-purpose furniture groups are emphasized. This one serves both as a dining area and lounge. The table height of 24 inches has proved to be a suitable compromise between function and comfort.





The bedroom and parents' work-room are hung from the roof construction, free of the outer walls so as not to conflict with the concept of the house as one large room. The space under the working area, the lowest part of the nearest "box" is used as storage for clothes, etc.

The workshop can be expanded from the tool-lined closet that contains machine tools that can be wheeled into the common room. The kitchen is concentrated in a 3x9 foot alcove opening into the common room. In this way it was possible to combine the hobbyroom, kitchen, dining area and living space in a floor area of only 18x18 feet.





nals (which are the longest straight lines that can be drawn in a volume). A compact volume expresses thereby, its greatest extent.

Thus the main space is experienced as the major framework for living. This is emphasized by the secondary rooms which differ from one another in material and construction, and have windows oriented to the main space with its large glass wall opening to the outside world.

All furniture is nonspecialized and easily movable. In this case, 3 traditional dining areas each with their 3 different table heights; the kitchen's lunch table, 35 inches, the dining table, 28 inches, and the rather uncomfortable low coffee table at 16 inches, can be reduced to one table height, 24 inches, and lightweight easy chairs. The result is that one can sit in one place and sit comfortably in all 3 dining or drinking situations.

As there is a limit to how many activities a family of 4 can participate in at one time, there are very few square feet for singular functions. The workshop machines are mounted on wheels and can be rolled out into the common room from their "garage" and placed according to the nature of activity desired.

Originally there was an additional bedroom so that each of the kids had a room with a desk. We imagined busy children, sitting by themselves, each doing their homework, building model airplanes, collecting stamps, etc. But instead the children sought the common room with their activities, reducing their rooms to mere storage areas. One of the bedrooms was thus eliminated giving a greater common area.

As the site didn't allow the possibility of outdoor spaces with a satisfying sun exposure, our only solution was to place the vegetable garden on the roof. With our Oslo climate, we live practically 6 months of the year on this roof. There are bunks which can be folded into a closet, a living space, work table and the vegetable garden, all concentrated within the 270 sq. ft area.



OPPOSITE PAGE:

The large north glass wall, the delicate timber construction and the steel stairway give the house a light and transparent character – a shelter around the family togetherness.

The bedrooms and workspaces upstairs are accessible from a catwalk along the glass facade. From here there is access to an exterior stairway which leads to the roof terrace where the family spends most of the summer months.

THIS PAGE:

The bedrooms are small compartments, each about 36 sq. ft. The parents' bedroom is one large bed and has a window into the hanging garden. The children's room is behind, separated by a sliding door.

The photo below is taken up towards the hanging garden and shows the window in the parents' bedroom.



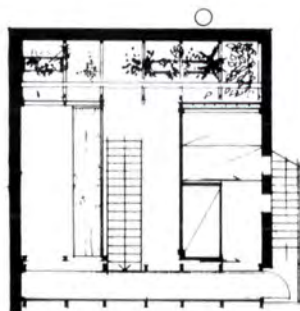
North facade seen from stairway
to main entrance.

South facade with skylight and
terrace railing.

The lot is 30 feet wide on a 90 foot long slope which drops about 45 feet in grade starting at a plateau in a little valley filled with trees. The house is situated on the transition between the plateau and the valley wall. From the roof terrace, one has a view over the trees toward north and south, while through the glass wall in the common room one can see into the surrounding woods.



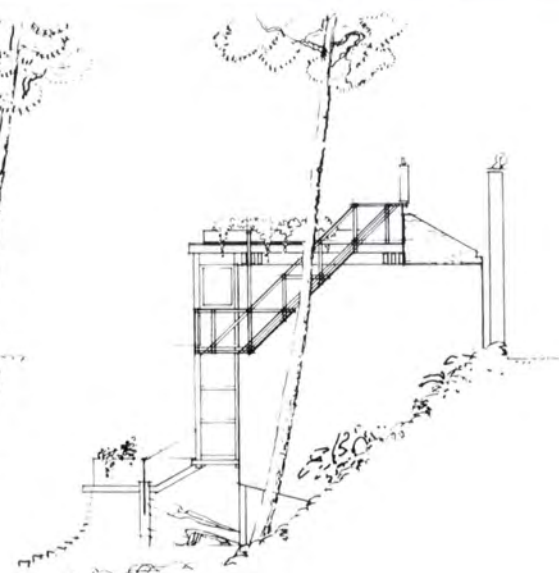
0 1 2 3 4 5 7,5 10 meter



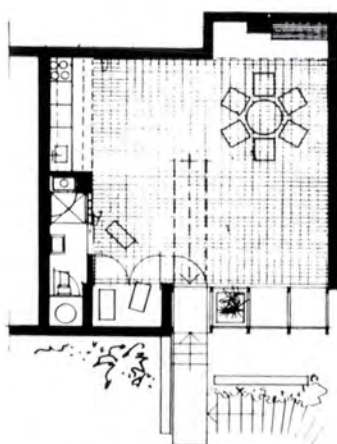
FIRST FLOOR PLAN



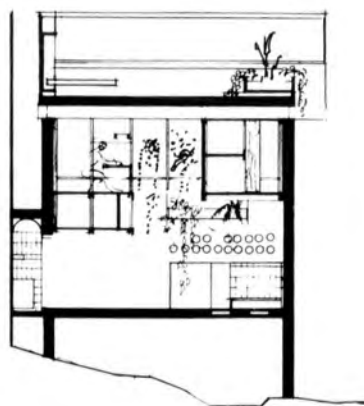
NORTH ELEVATION



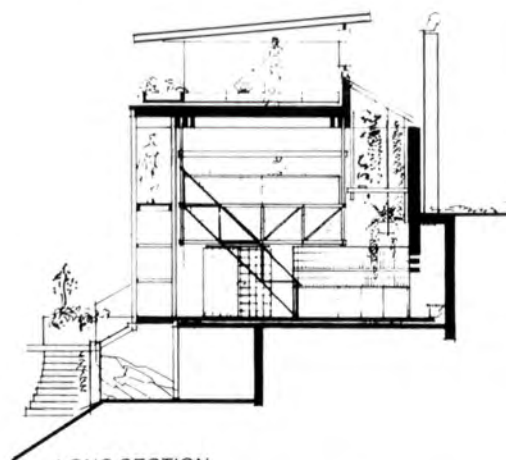
WEST ELEVATION



GROUND FLOOR PLAN



CROSS SECTION



LONG SECTION

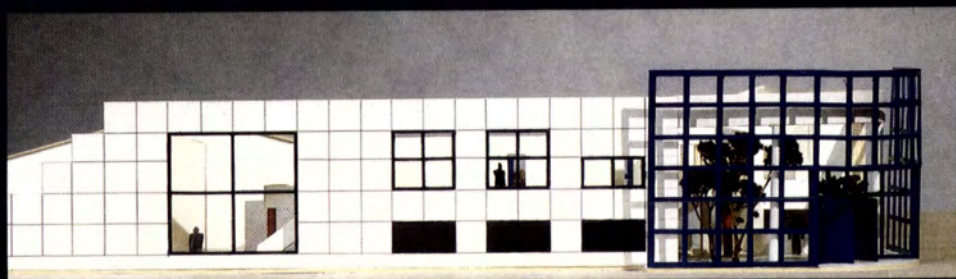
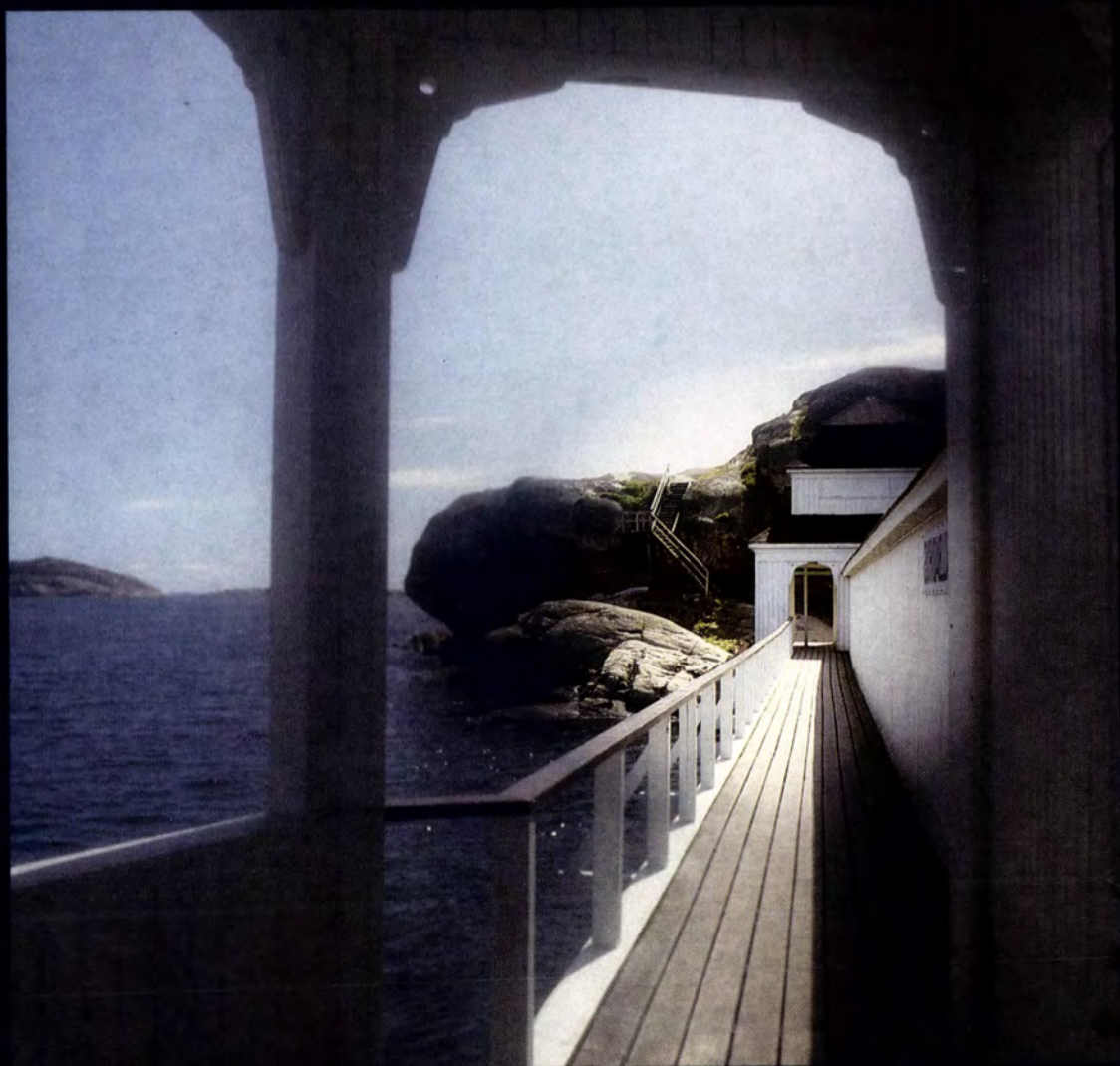
The zoning of the site allows a building of about 575 sq.ft. or a volume of about 5400 cu.ft.

The common room on the ground floor has a free area of only 18x18 feet. Along the walls are alcoves for the fireplace, kitchen, bathroom and hobby-room.

The walls are of lightweight concrete block, plastered on both sides. The wooden roof construction is supported by laminated beams from which the bedroom and working spaces are hung. The main storage for clothes, etc. is in the space under the floor of the workroom.

The roof terrace is the only place where there is sun and a view over the trees and is therefore in constant use throughout the summer. Even though it is only 270 sq. ft. it provides sleeping, dining and working facilities as well as a vegetable garden.

Since Terje Moe built the house himself, it's difficult to estimate the building costs, but when one considers the inexpensive materials, simple construction and the high economy of space, one can assume expenses have been quite modest.



NEXT
ISSUE





Kvadrat
8400 Ebeltoft Denmark
phone + 45 6 34 18 66
telex 60272

Crunch
design Finn Sködt