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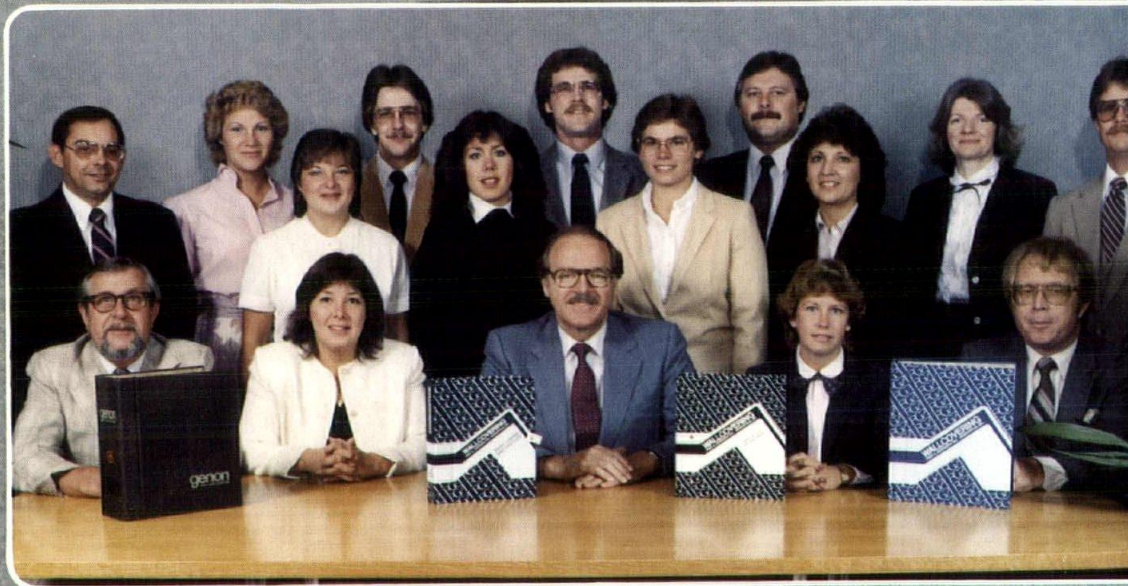
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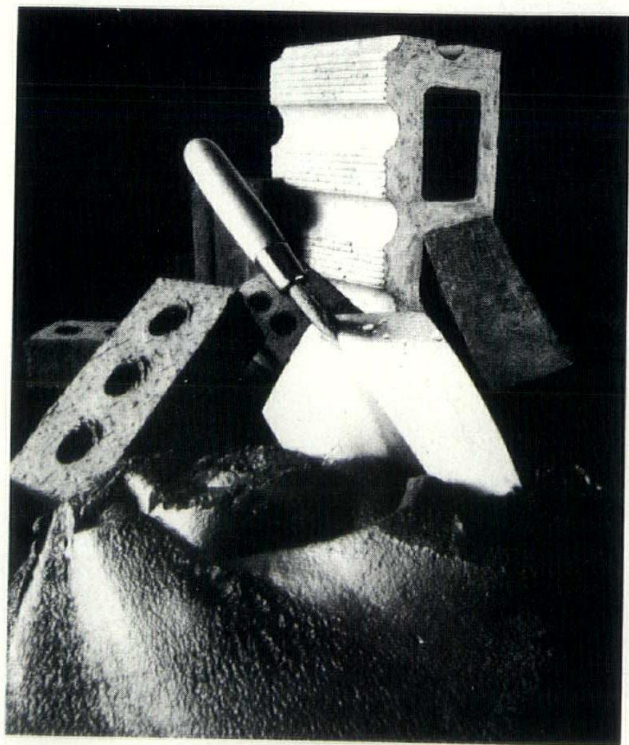
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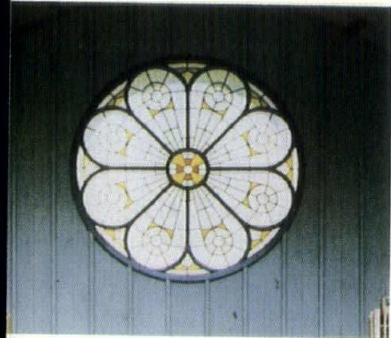


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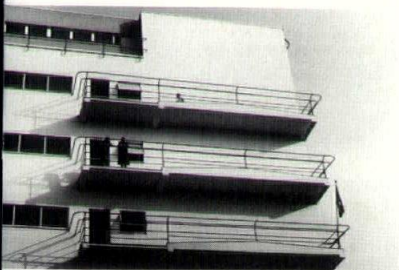
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2 Carl Nyrén's sensuous churches



2 The sweep of Alvar Aalto's Paimio Sanatorium



6 Overlay glass bowl by Gunnar Hennberg



6 Ed Lundie's winsome houses

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A JOURNAL OF DESIGN AND CREATIVE LIVING
JULY/AUGUST, 1983 VOL. 9 NO. 3

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Cover: Carl Nyrén's 1979 community church in Gottsunda, Sweden.
Photographer: Sune Sundahl

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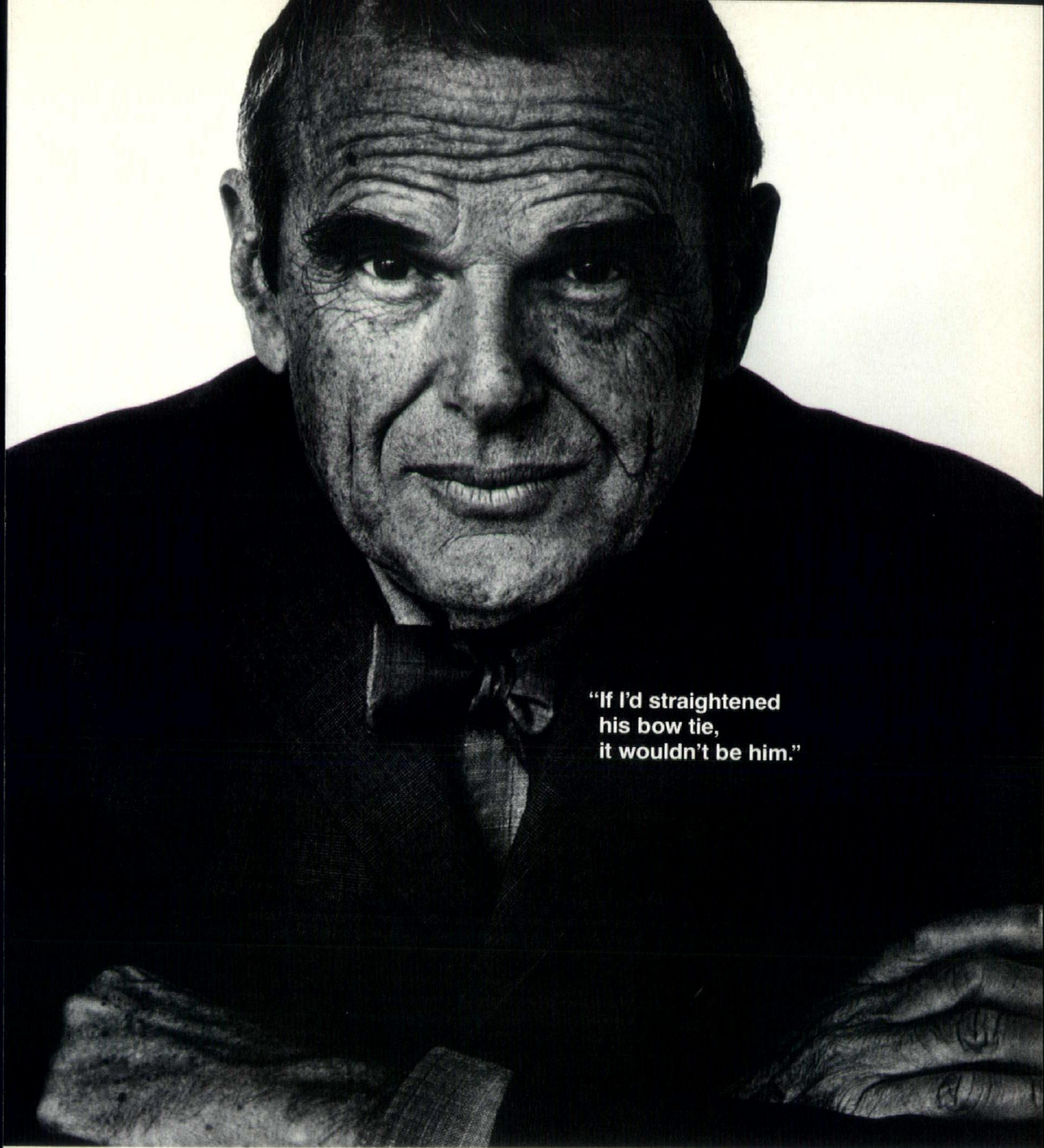
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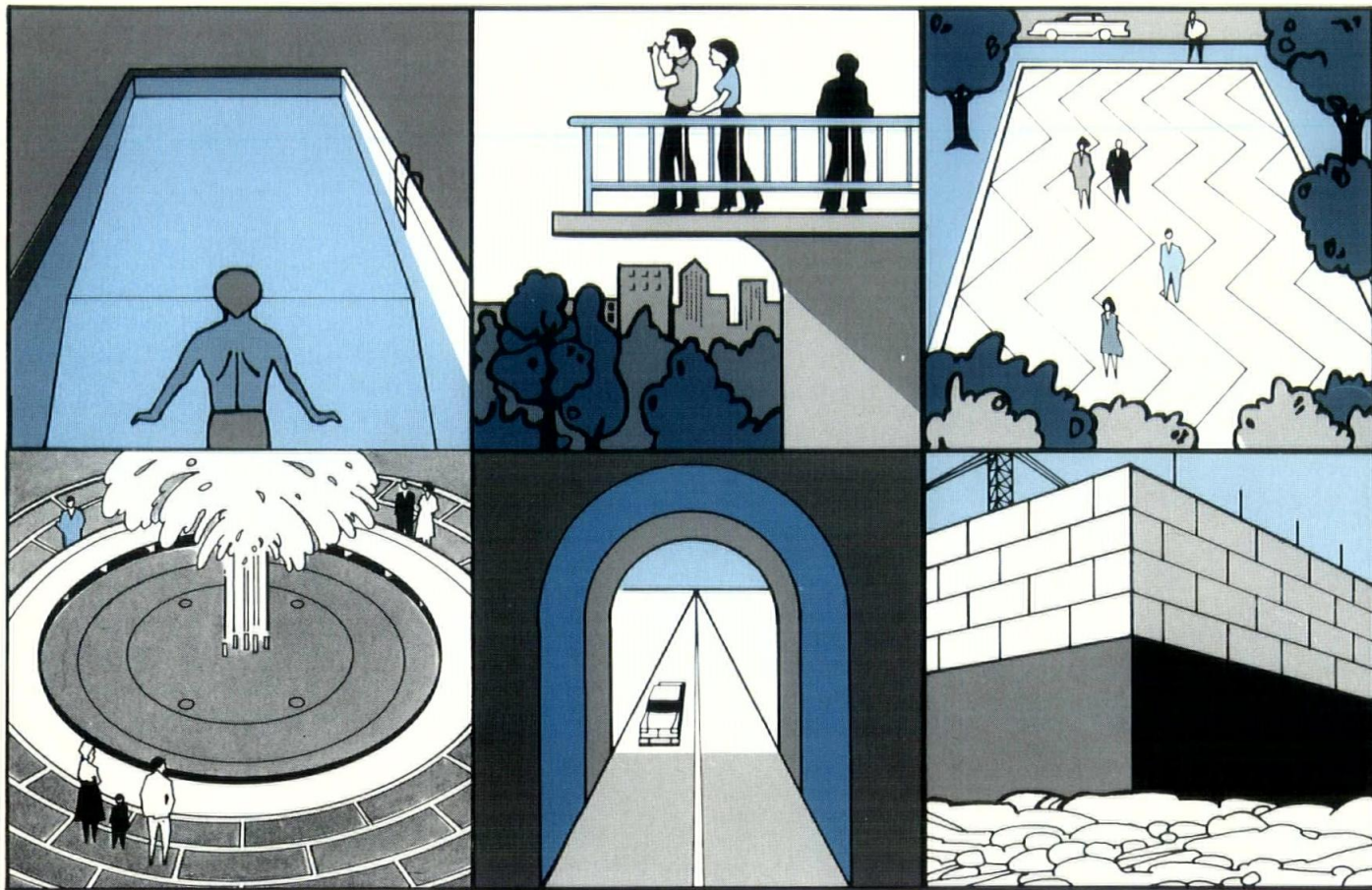
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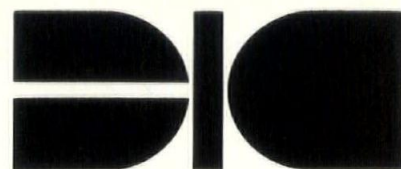
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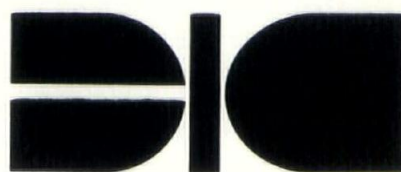
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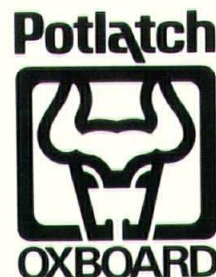
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	Max. roof span/no clips	28	24
5/8" ²	Sheathing – span index	40/20	NA
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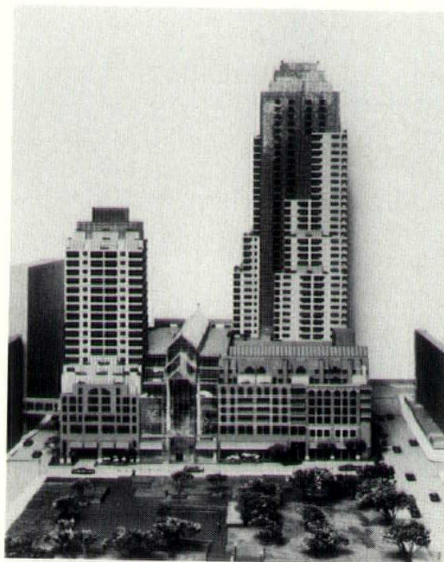
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news, notes & opinions

Summer Design Series planned for Walker

The Summer Design Series, co-sponsored by the MSAIA and the Walker Art Center, will be held Wednesdays, July 20 to August 17. Prominent architects will lecture on projects ranging from single family houses to international office buildings. Lecturers will relate their projects to current issues in contemporary architecture. A panel discussion announcing the 1983 MSAIA Honor Awards winners will end the series. Refreshments on the Art Center terrace will follow each lecture. Series tickets may be obtained at the Art Center or by mail. Individual tickets may be obtained for \$8 (MSAIA/WAC members \$6). For further information call 874-8771.



courtyard would create a new focus for public activity and a pedestrian link between the Hennepin County Government Center and the riverfront. "The courtyard will be one of the county's great public spaces," says Linda Mack, chair of the City Hall-Courthouse Committee, a citizens' group working on the building's revitalization.

The skylit courtyard would also accommodate a revised building circulation system. Corridors would shift from their present location to galleries inside the courtyard, creating larger and more flexible office spaces. Office landscaping and ceilings raised to their original 16-foot height will open up formerly cramped offices. The just-completed remodeling of the civil rights department serves as a demonstration project of the new concept.

The plan also recommends the enhancement of City Hall's urban setting with the creation of a public plaza across 4th Street and a pedestrian pathway undulating above and below grade to the Milwaukee Road Depot. "This pedestrian spine would reveal a view of City Hall's tower from the river and be as important a public amenity as Nicollet Mall," says project designer Milo Thompson.

With the concept for the City Hall-Courthouse approved, the architectural team will begin a detailed implementation study. It is expected that the project will be phased over a ten-year period and funded with a combination of public and private resources.

Public plaza planned for downtown St. Paul

A new year-round public space, designed to bring the open air atmosphere of a European market to shopping, lunches and evening activity, will enliven St. Paul's Lowertown. The first large scale, mixed-use community in downtown St. Paul, the Galtier Plaza will feature a YMCA, four movie theatres, a food market and three restaurants. In addition, 50 new retail businesses will be created with jobs for more than 500 people; commercial office space will accommodate up to 15 businesses. Two hundred twenty five condominiums and 250 apartments will provide housing for low, medium and high income residents.

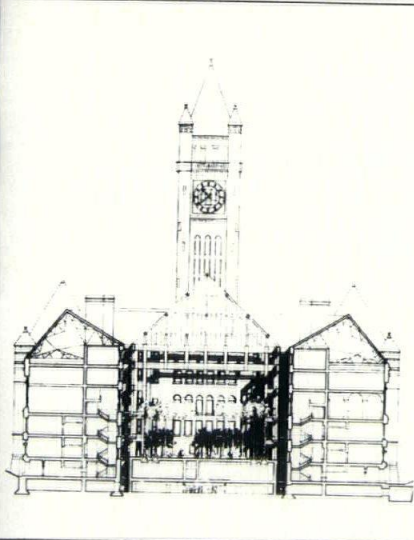
Situated on the city block bounded by Fifth, Sixth, Sibley and Jackson streets, the specialty center will be an early 20th century design. The architectural integrity of the historic Lowertown area will be maintained by a brick-by-brick dismantling of the historic Asleson and Sperry building facades which will be integrated into new construction along Sibley Street facing Meigs Park. A series of glazed atriums will serve as public spaces for year-round activities from music concerts to arts festivals.

The architect for Galtier Plaza is Miller, Hansen, Westbeck and Bell, the developer is Meigs Park Development Company, a joint venture of The Boisclair Corporation and Omni Ventures Ltd. Funding for the project is provided by a combination of private investment, bonds issued by the St. Paul Port Authority, financing by Lowertown Redevelopment Corporation, and an Urban Development Action Grant from the City of St. Paul.

Scandinavia's biggest design competition ends in a tie

An architectural competition to design a permanent home for the 17th century Swedish warship, Wasa, has produced a 1st-place tie between Swedish and Danish entries. Each will receive \$17,000, plus the jury's urging to go back to the drawing board and develop a construction program. A record total of 384 entries were submitted.

Continued on page 56



City Hall restoration plan moves ahead

Minneapolis' historic City Hall-Courthouse will be revitalized under a plan developed for the Municipal Building Commission by architects Foster Dunwiddie of Miller-Dunwiddie, Inc. and Milo Thompson of Bentz/Thompson/Rietow. The Municipal Building Commission, a joint city-county body, owns and manages the building.

The concept calls for restoration of important historic rooms, including the city council chambers, main courtroom, and mayor's office, and sensitive redesign of existing office spaces. A glass roof over the building's inner

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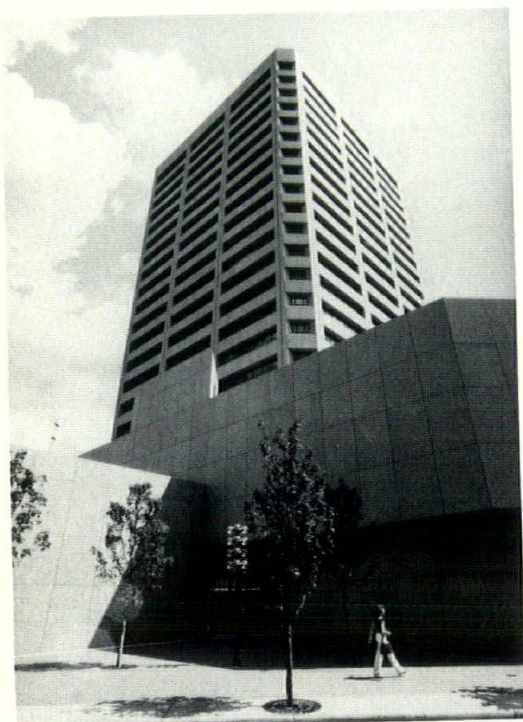


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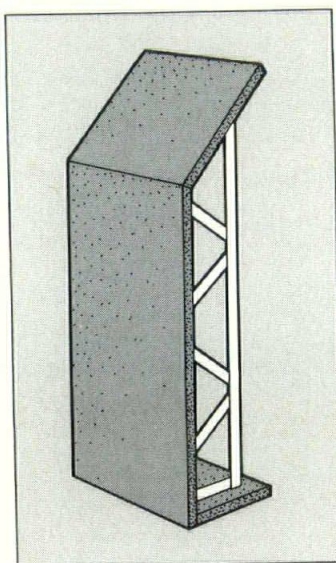
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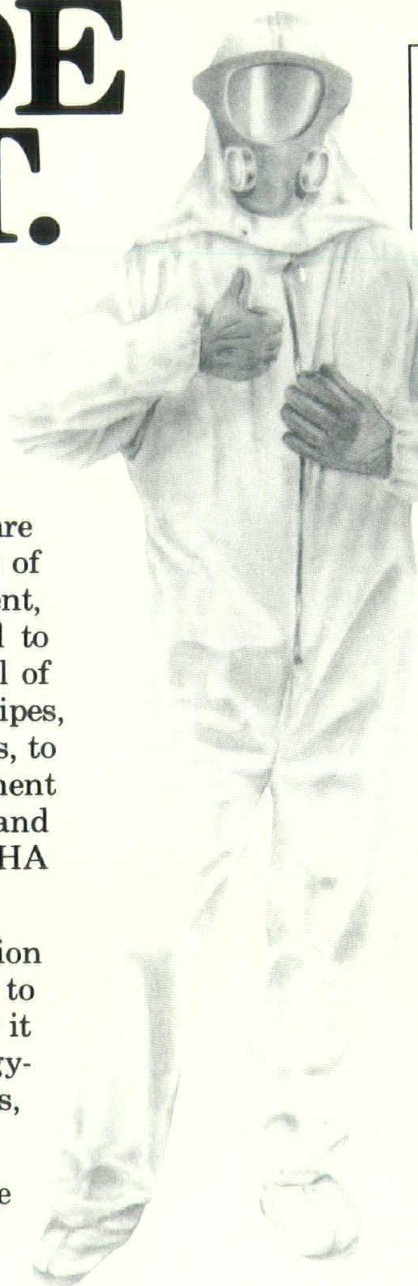
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scanning the media

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"Oh, Rats!"

THAT'S HOW A BRITISH EDITOR TITLES HIS WEIGHTY ESSAY ON THE CURRENT STATE OF ARCHITECTURE (*Architectural Review*, April '83). In a Britishly erudite fashion, AR's Deputy Editor Peter Buchanan identifies a new strain of "Rationalism" emerging in European architecture. What does he mean by Rationalism? "In architecture, as in any other field, Rationalism is always predicated on certain truths that are considered so self-evident as to require no empirical verification." These "certain truths" may change, says Buchanan, "to reflect larger cultural shifts or simply to offset the now obvious inadequacies of the previous truths." Today's inadequacies are concentrated, he feels, in the modern city with its "collection of banal monuments adrift in an amorphous sea of movement, landscaping and parking."

Making the new Rationalists' case for them, Buchanan sees their new "truths" as a response to the "absurdity" of the modern city. He alludes to them in this appeal to reason: "How much more rational to make cities in the traditional manner with buildings, derived from those types that have proved their worth over generations, aligned once again to frame and shelter the public spaces of everyday urban life—the court, the street and the park."

And where might America's current enthusiasm for Post-Modernism fit in? Nowhere, snaps Buchanan. Referring to its "eclectic parade of figural fragments" as being already on the wane, he thinks its "kitsch sweetness is quickly fading."

Oslo's urban farms for all

IT'S PUBLIC POLICY IN NORWAY'S HIGH-DENSITY CAPITAL THAT EACH FAMILY MAY HAVE A GARDEN PLOT (*Landscape Architecture*, March/April '83). The idea, at first glance, looks improbable in a nation that relies heavily on imported foodstuffs, has only 2.2 percent of its total land area suitable for growing crops, and houses 71 percent of Oslo's 800,000 residents in multi-story housing. Yet,

as John Rolfson Haavik reports, the city's planners have implemented no less than four methods of satisfying the citizens' urge to be urban farmers. One way is through the community garden located on land scheduled for future commercial or public development. A second is to provide plots on vacant sites set aside for future public housing. A third is through the "school garden." Writes Haavik, "From these gardens, many hundreds of thousands of Norwegian children have learned to work the earth and reap the harvest." Of greatest significance, however, is the "kolonihage" (colony garden). Oslo now has five such urban farms, all situated on publicly owned land, ranging in size from 88 to 552 plots, and located on bus, trolley or subway routes. The concept, now nearly 70 years old, enables city families to rent a plot (average size: 150 square meters) for periods up to 25 years; a 300 square foot plot rents for \$12 a year.

Explains Haavik: "More than just a collection of privately maintained gardens, kolonihager are actually arranged as miniature villages. They are designed with traffic-free pedestrian and cycle paths (with allowances for emergency vehicles), perimeter parking, playlots for children, and a community center for meetings, festivals, and square dances. Renters may build small (15 x 22 square meter) cabins on their plots."

How successful are these forms of urban farming? Countrywide, Norwegians produce up to 53 percent of all tree fruits, berries and vegetables; in Oslo, the figure is 70 percent.

... MEANWHILE, IN THIS COUNTRY, A "BIO-REGIONAL" FARM-CITY MODEL EMERGES. A companion article in *Landscape Architecture* describes the collaborative effort of a third-generation farm family on the outskirts of Eugene, Oregon, and faculty from the U. of Oregon's Department of Landscape Architecture "to modify traditional farming practices to fit current needs." The basic idea was first explored in a school studio project called "Urban-Rural Partnership in the Willamette Valley."

One of the prime movers is Professor Thomas Forster, who writes: "Bio-regional agriculture is a relatively new concept in agricultural landscape design that seeks to integrate the food needs of a regional population with the agricultural carrying capacity of that region . . . The notion that urban populations should actively support those farms closest to home is reemerging with the demand for quality produce and higher transport costs."

Forster tested his urban support idea in 1981-82, using a small group from Eugene to pick cherries at the Walton farm during the peak labor demand season. The Waltons once hired over 100 migrant families for such work; and although mechanical harvesting has eliminated most of the migrants' jobs, their former temporary dwellings still have electric and plumbing lines in working order. Forster aims for these dwellings to be used by the new urban support groups.

Rain unreined in Japan

STILL ANOTHER DIFFERENCE BETWEEN THEM AND US: THE JAPANESE THINK OF RAIN AS AN AESTHETIC MATERIAL (*Landscape*, Vol. 26, No. 3). Writer Barbara Sandrisser observes in the article, "Fine Weather—The Japanese View of Rain," that rain "permeates Japanese art." And, apparently, it always has. She cites a 12th century tale in which a husband and wife quarrel over whether a roof should be built over their veranda. She was against the idea because she wanted to see the moon. He was for it because, loving the rain, he wanted to hear it falling on a shingled roof. By contrast, Western culture conditions society to ignore rain (you almost never see it in an American or European painting) or to use it to create "feelings of misery, fear, despondency or desolation."

In both East and West, the conditioning starts early. While we teach preschoolers the nursery rhyme, "Rain, rain, go away . . ." Japanese children learn this decidedly upbeat ditty: "Rain, please rain/Mother will/come to get (me) with an umbrella/Isn't that nice!/skip, skip, hop, hop, fa la la, la la."

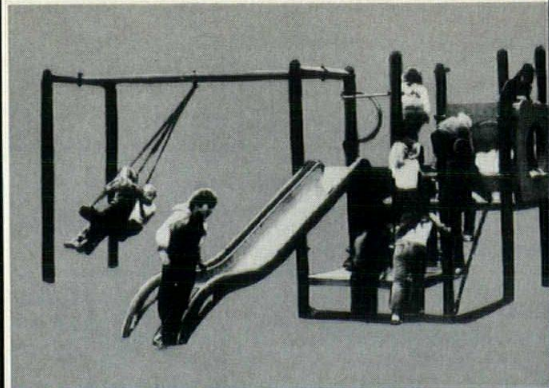
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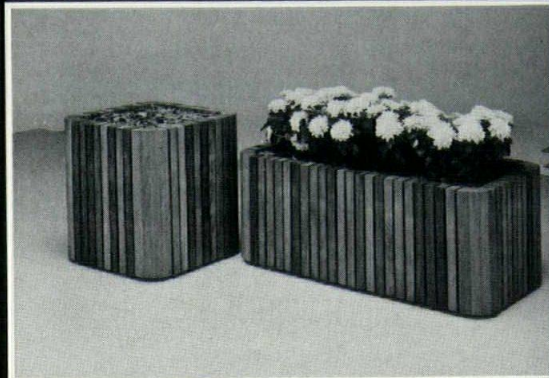
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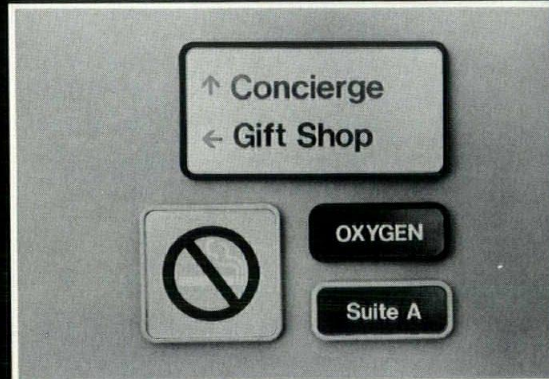
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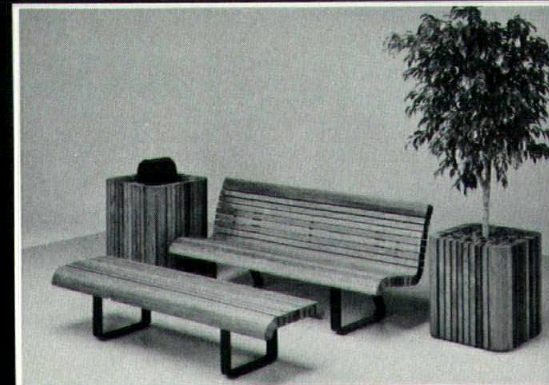
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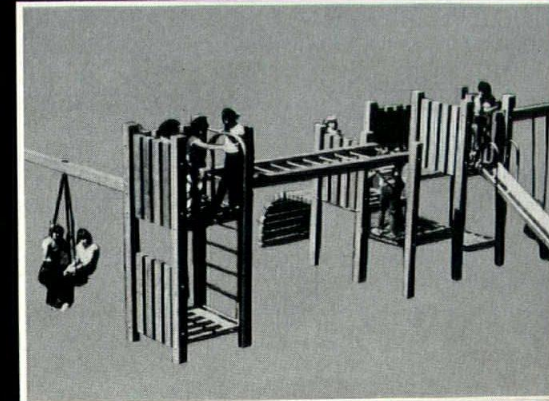
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editorial

The city oddly perceived

One fine Saturday morning not long ago, a quiet cultural collision occurred in downtown Minneapolis. It came about unexpectedly as two separate and numerically unequal events bumped into each other while pursuing quite different civic enthusiasms.

Much the larger event was the parade which had been organized to celebrate the culmination of "Scandinavia Today," the cultural extravaganza enjoyed in recent months by so many Minnesotans. The smaller civic event consisted of perhaps a couple of hundred participants in a moveable feast of a seminar sponsored by the Walker Art Center and titled "Minneapolis Profile, 1983."

Hoofing it about town in lightly provisioned platoons, the seminar people had it as their field mission to inspect four major downtown building projects in various stages of construction. Their itinerary at one point sent them coursing down Nicollet Mall, moving more or less in tandem with the high-stepping celebrants. Along the way, they were diverted by the sidewalk merchants' displays of Scandinavian souvenirs on card tables.

I, as one of the seminararians, couldn't but notice the generally poor quality of the merchandise; the arrays of carved gnomes, the junk jewelry and the assorted whatnots called to mind an awful truth about Scandinavian design. Years ago I had discovered that such beautiful objects as those shown on pages 36-37 are a rarity, even in Scandinavia. Indeed, the city of Copenhagen found it expedient back in the '60s to establish a design review committee whose task it was to winnow from the mountains of tasteless tourist shoddy a few well-designed souvenirs to be sold at the city's own gift show in Tivoli Gardens.

It dawned on me, as my seminar platoon went crashing through the woodwind section of some high school band, on our way to the City Center complex,

that the paraders and the seminararians seemed to have little in common. Parades, by definition, are strictly for fun, while urban design seminars are presumably for some kind of real or imagined uplift.

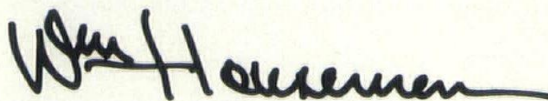
Yet I wondered—is there not some common ground on which we can all stand? Wouldn't the parade be more fun if the seminararians—mostly architects and planners but also some students and homemakers—could help to stiffen the city's backbone when it deals with the power brokers who put up bad buildings? Wouldn't the paraders appreciate the city more if they used it less for a lark and more as a personal resource? And wouldn't we all be better off if architects were better able to demonstrate how really good they can be?

Yes. Standing on the sidewalk outside Donaldson's new quarters in the City Center, I was struck by the possibility that the City Center's legions of angry critics just might be overreacting. Then I figured out why I felt this way. There was breathing space nearby. Facing the Donaldson's side of City Center is a great new urban hole in the ground—a half-block excavation where the old Donaldson's store stood.

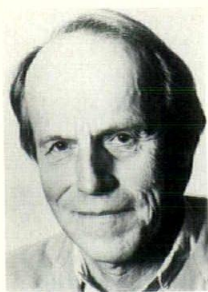
Aha, I thought. What a great site for *the* ceremonial place—the downtown open space where those occasions of highest civic import may be celebrated. (Respecting Minnesota's winters, it could be a crystal palace sort of open space, of course.)

Not a chance, piped up a fellow seminarian: The hole will soon be filled, and also the sky above it, thanks to the massive presence of another banking tower. Then, imagining it already in place, I decided I was wrong about the City Center. It will lose the redeeming graces of daylight and elbow room when its overbearing neighbor casts it Manhattanizing shadow.

As we made for the bus and an afternoon of grouching over the city's, the developers' and the architects' perceived failures in downtown Minneapolis, another marching band swung into view. They seemed to be having a ball.



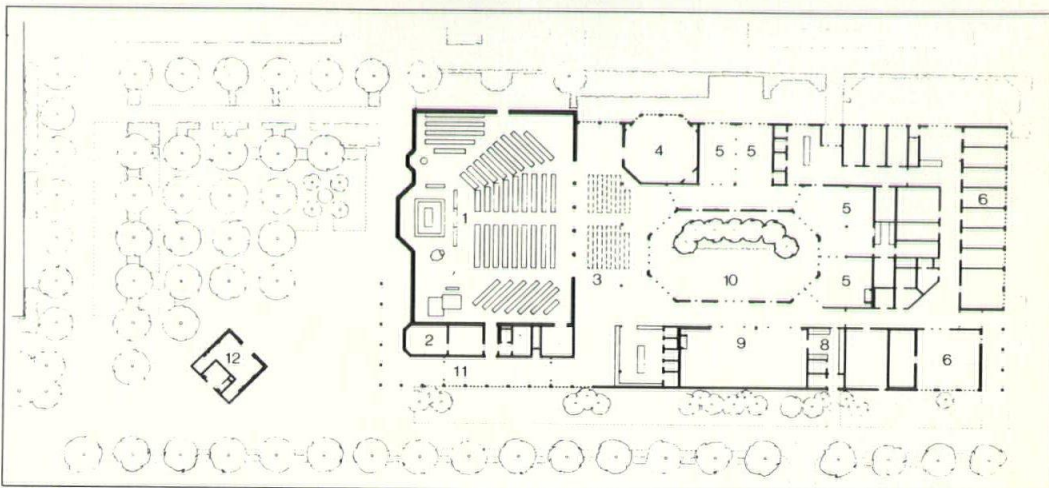
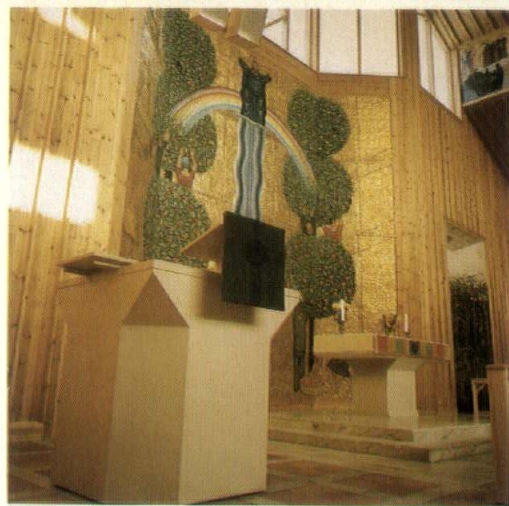
William Houseman
Editor



Carl Nyrén

This Swedish architect's design intelligence creates thoroughly modern yet humane environments





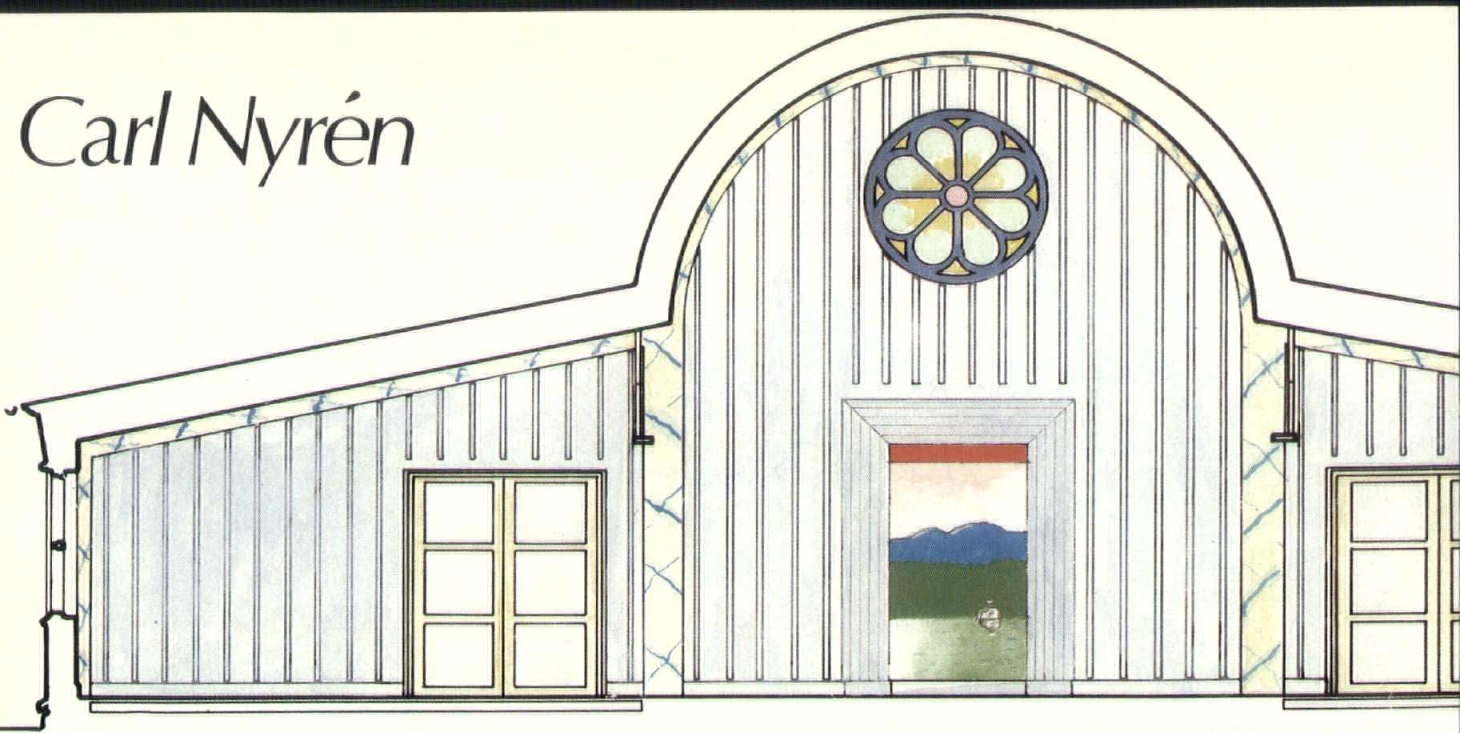
The tall basilica sanctuary of Nyrén's Gottsunda Church (1979) elevates a district of drab modern townhouses to a neighborhood. The bell tower, free-standing in the Swedish tradition, is a community landmark. On the exterior, the painted wood, large windows, and unpretentious street entry invite access and participation. This church is dignified, but not precious. Inside, its warmth extends from the sloped vestibule (top, right) to the intimate inner courtyard. The court serves both as focus and circulation between the meeting rooms and voluminous sanctuary (see photo and plan, above). Nyrén used the same plan in the earlier Jonkoping Church in Emmanuel. "If you have a good idea, why not refine it?" he says. Another element of his re-usable vernacular—the three light fixtures visible in the Gottsunda Church.

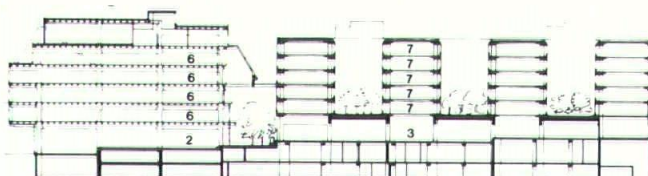
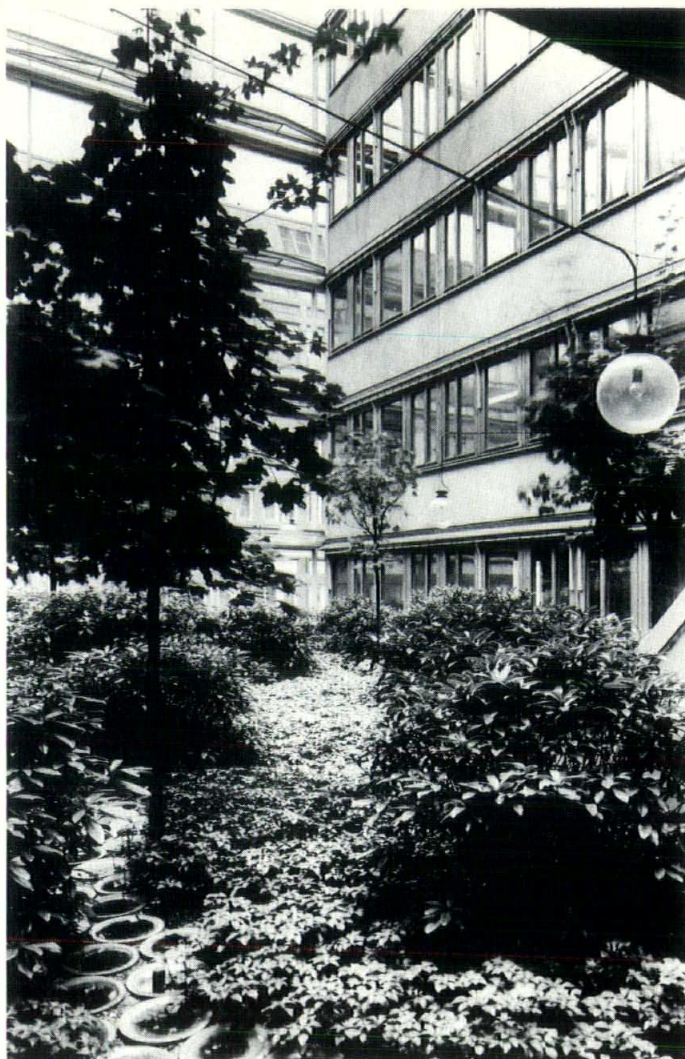
Carl Nyrén is one of Sweden's leading architects. He has designed villas and churches charming in their simplicity. He has developed masterplans for large companies providing for their expansion over time with modular units. He has set office buildings compatibly on farm land, in dense forests and in 19th century urban districts. To each of his projects he brings a particular attention to site, direct structural expression and ingenious solutions. He may recycle a plan used earlier, design his own light fixtures, develop a standard beam or column, or build a lush garden with a string trellis. The result is a consistent creativity.

Nyrén's work is firmly rooted in the Swedish modern movement. Educated at the Royal Institute of Technology, his career accelerated in 1947 when he won first prize in a competition for the Gothenburg School of Economics and Business Administration. Though his office is now one of Stockholm's largest, Nyrén does the conceptual work on every project. The international architectural press, including the *AIA Journal's* survey of world architecture, has recognized his achievement. "So simple, so simple," is Nyrén's favorite accolade. His designs prove the intelligence of simplicity.



Carl Nyrén



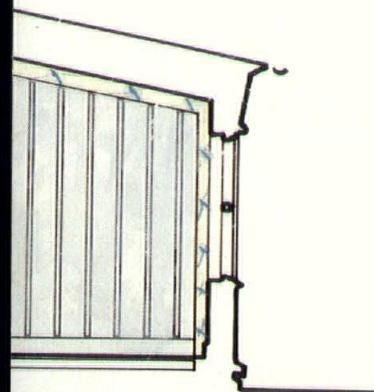


How hands-across-the-sea created a "Scandinavian" arts center

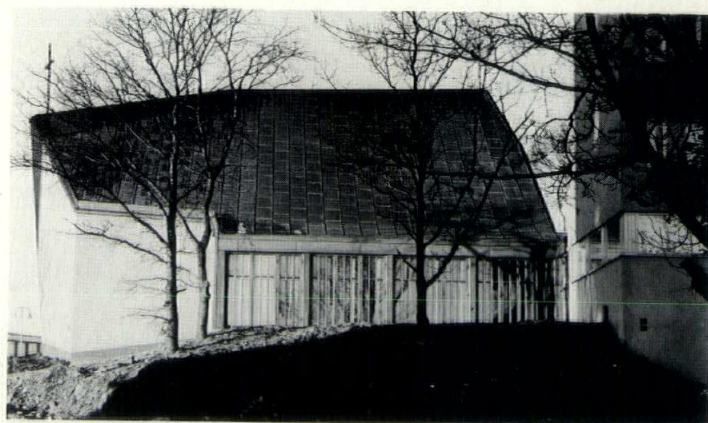
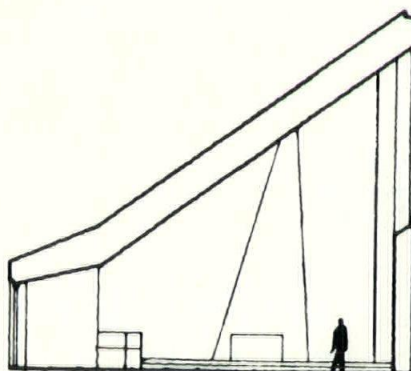
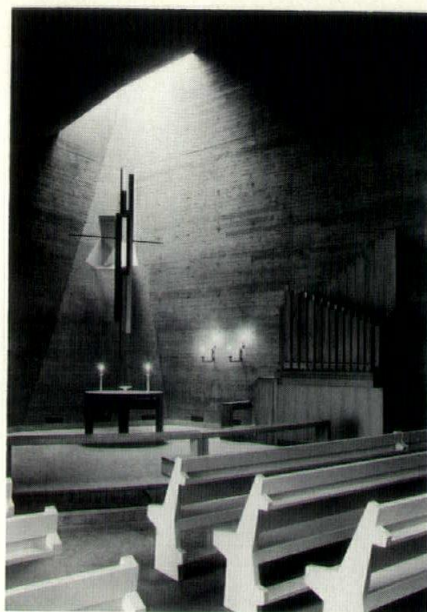


When Gustavus Adolphus College decided to build a long-needed fine arts complex, it wanted a frankly Scandinavian addition to its St. Peter, Minnesota campus. So architect Curtis Green of Hammel, Green & Abrahamson had an unusual first assignment: to find a Swedish architect to work with the HGA design team. He chose Carl Nyrén. "His work is more typically Scandinavian than most," says Green. "And his concern for light, detail, materials fit our approach." Nyrén's contribution was two-fold. "He recommended that a young Swedish architect Anna Dehlin come work with us, bringing a Swedish 'presence' to the project. And he caused us to shape the building as an envelope for that which goes inside rather than make a shape and fill it with functions. So, for instance, the curved exterior wall in the recital hall expresses the acoustic wall inside." Nyrén reviewed all plans, colors, and furnishings to assure a Scandinavian character throughout. The scheme: rough buff-colored brick on the outside; extensive use of wood and daylight on the inside. Special Scandinavian touches: the unvarnished brass hardware and Swedish crown embossed on hardware and fixed glass. The complex includes classrooms, offices and performing space for music, drama and the visual arts. The centerpiece is the 450-seat Jussi Björling Recital Hall, a memorial to the famous Swedish opera singer. Above all, the Gustavus Adolphus Fine Arts Center honestly expresses a proud ethnic heritage.

Nyrén's ability to fit buildings into their environs is most striking in his commercial and office buildings, such as the Stockholm Savingsbank (1975). On a corner in Stockholm's government district, its top story slopes back in a fully modern but gracious gesture to its 19th century neighbors. Bank service and office functions are split into two buildings to give a more human scale. Three street-side atriums organize the office block and further break the mass, while providing light and views for workers. On the ground floor, the Savingsbank speaks in equally gracious tones. A covered light well links other buildings on the block and welcomes the public through seating, a cafeteria and retail shops.



In the Mission Chapel in Lima (1981), Nyren gives modern function and organization the forms and colors of Sweden's past. The basilica of the small church encompasses three equal and flexible spaces: social room, youth room and worship. The exterior decoration and colors of the altar show Nyren's recent move to softer colors, more gentle shapes. And indeed, tradition inspired here: a similar cross-vault graces a small medieval chapel on Aerö Island.



Vällingby Church (1957) first brought Nyren the acclaim of the international architectural community. Built for the Swedish Missionary Society, its free form and soaring sanctuary make it an outstanding example of the International Style in Sweden. The skylight over the altar highlights the stylized crucifix. The church is attached to an eight-story apartment house also owned by the society.

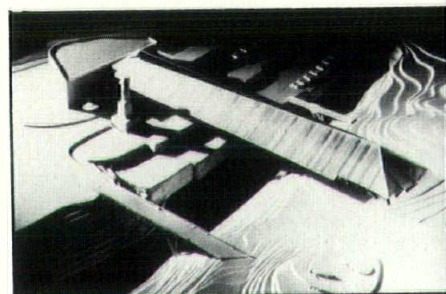


Sverre Fehn

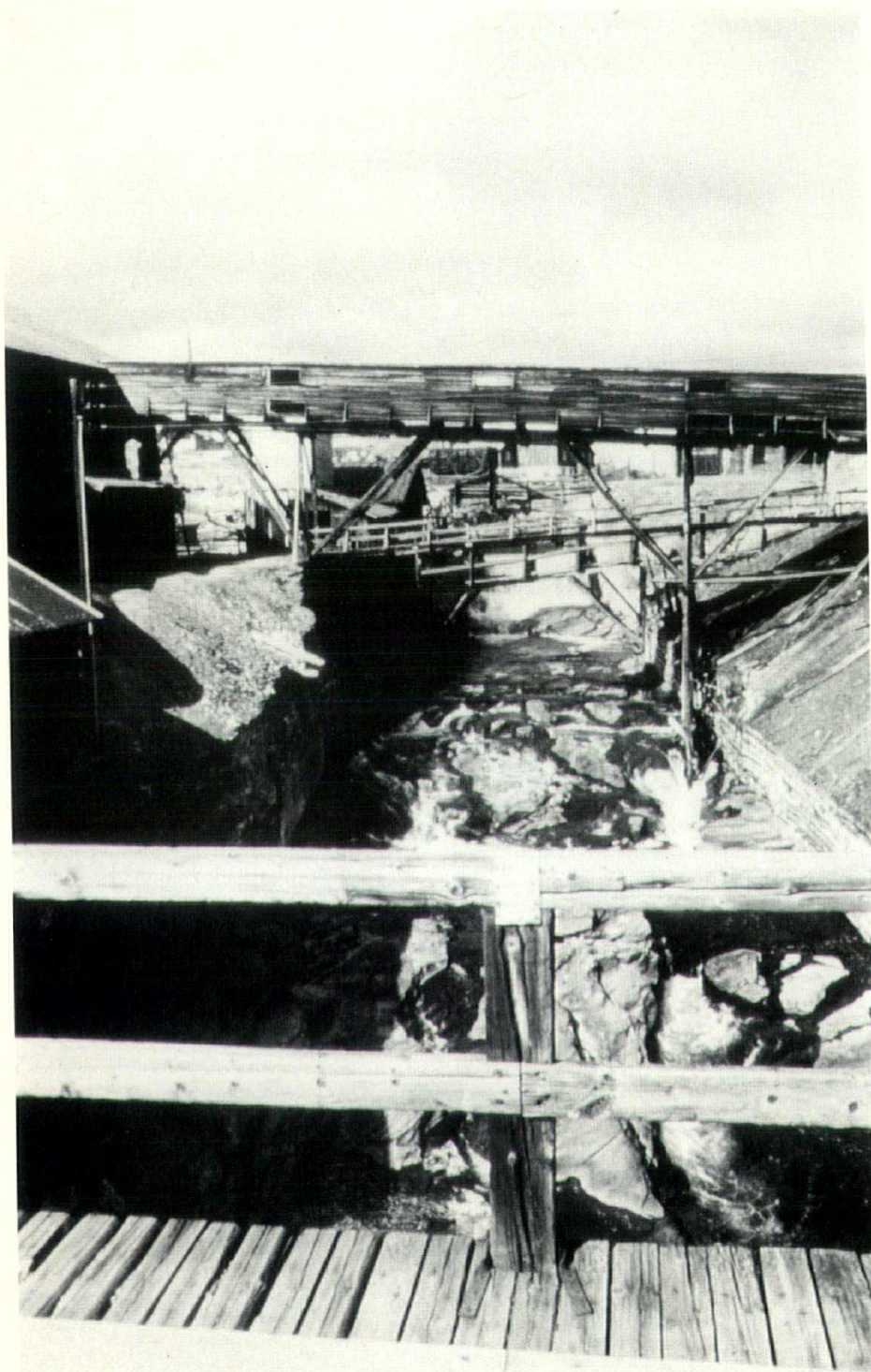
In designing a museum, this Norwegian architect's speculative cast of mind tells him "the large museum is the earth itself"

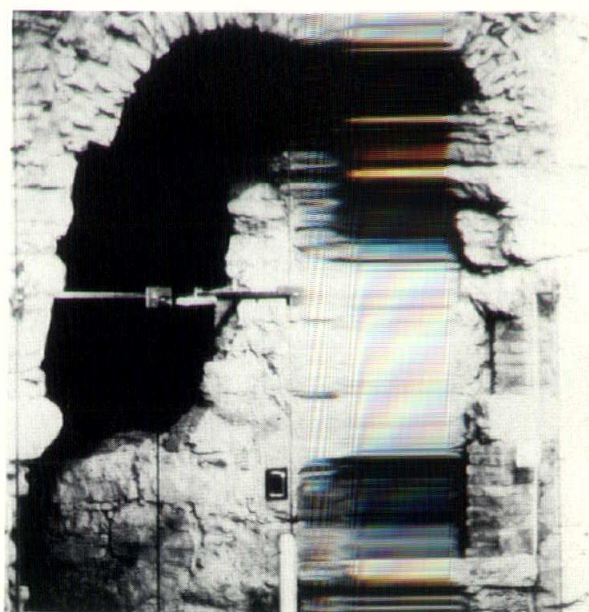
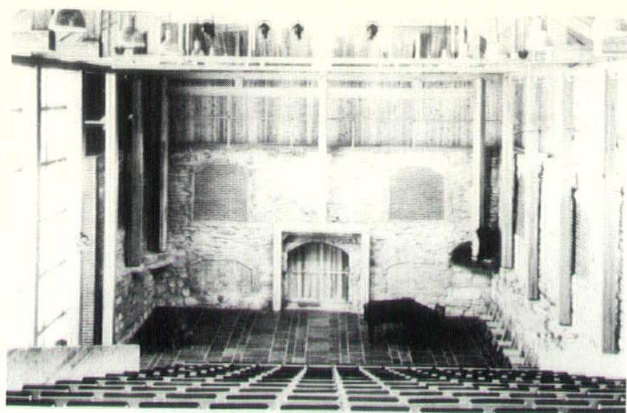
"If you run after the past," says Sverre Fehn, "you will never reach it. If you make a manifestation of the present, you may gain a dialogue with the past." Such a view goes far to explain why, in considering the two historical museums depicted here, you may puzzle over where the museum ends and the subject matter begins. For example, on this page is *in situ* history itself—an ancient copper mine. The proposed museum is the long bridge-like structure across it.

The Hedmark museum (opposite) is equally peculiar. Fehn has seen to it that the ruins of an ancient stone castle "read" as both history and a container of history. He managed this by the subtlest of tricks: the arched entrance has been almost invisibly faced with an all-glass wall, entrance door included.



"The problem posed by the Roros copper mine museum," says architect Sverre Fehn, "was to add something new to the protected 'ruin' of an industrial complex. The bridge over the river reflects in its plan the model of a long street with its 'false perspective,' and its meandering follows the ancient manufacturing process from the smelter ovens over the river to the slag heap."





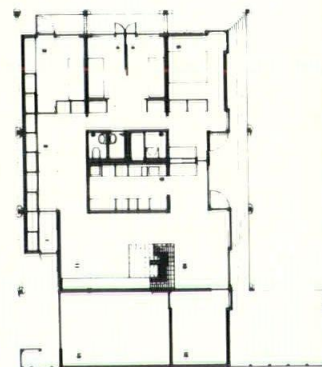
Hedmark Museum envelops a 700-year-old stone castle in a Fehn-designed structure consisting of an orientation theatre (top), elevated bridges for viewing the medieval collection of local weaponry, agricultural and religious artifacts. Theorizes Fehn, "As things excavated from the earth must be reborn and find their 'space' in the new context."

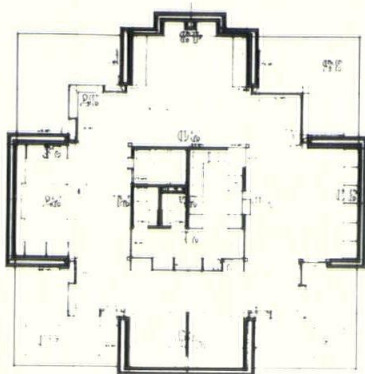
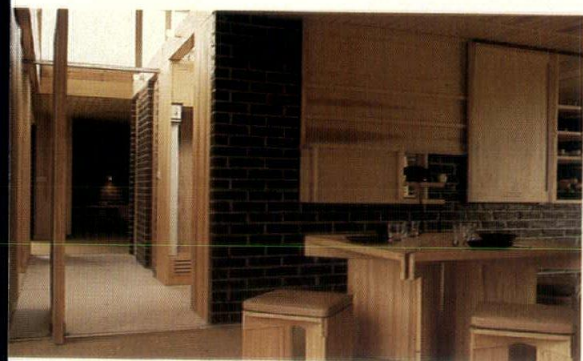
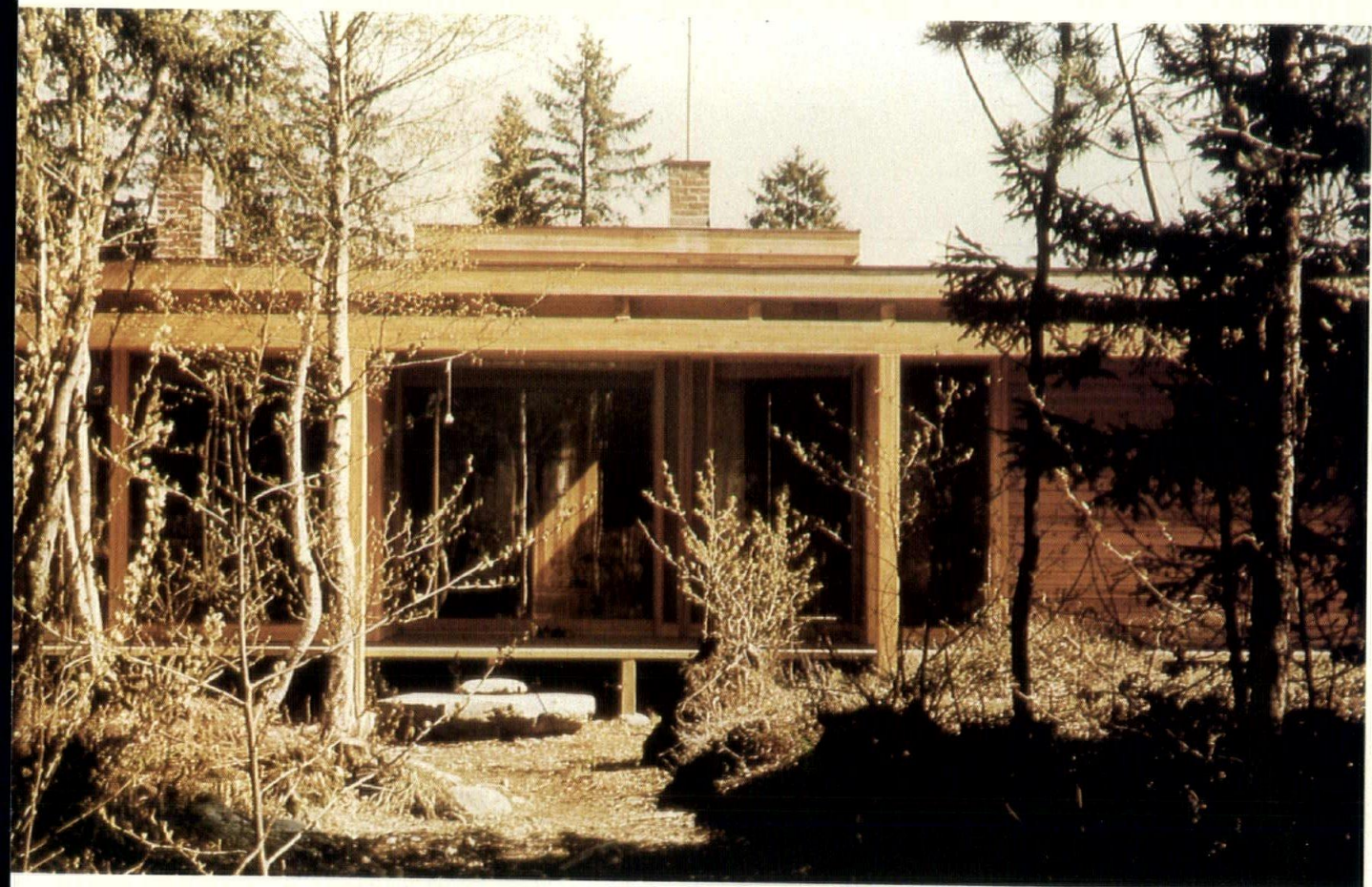
Sverre Fehn

Two houses designed as artifacts of nature



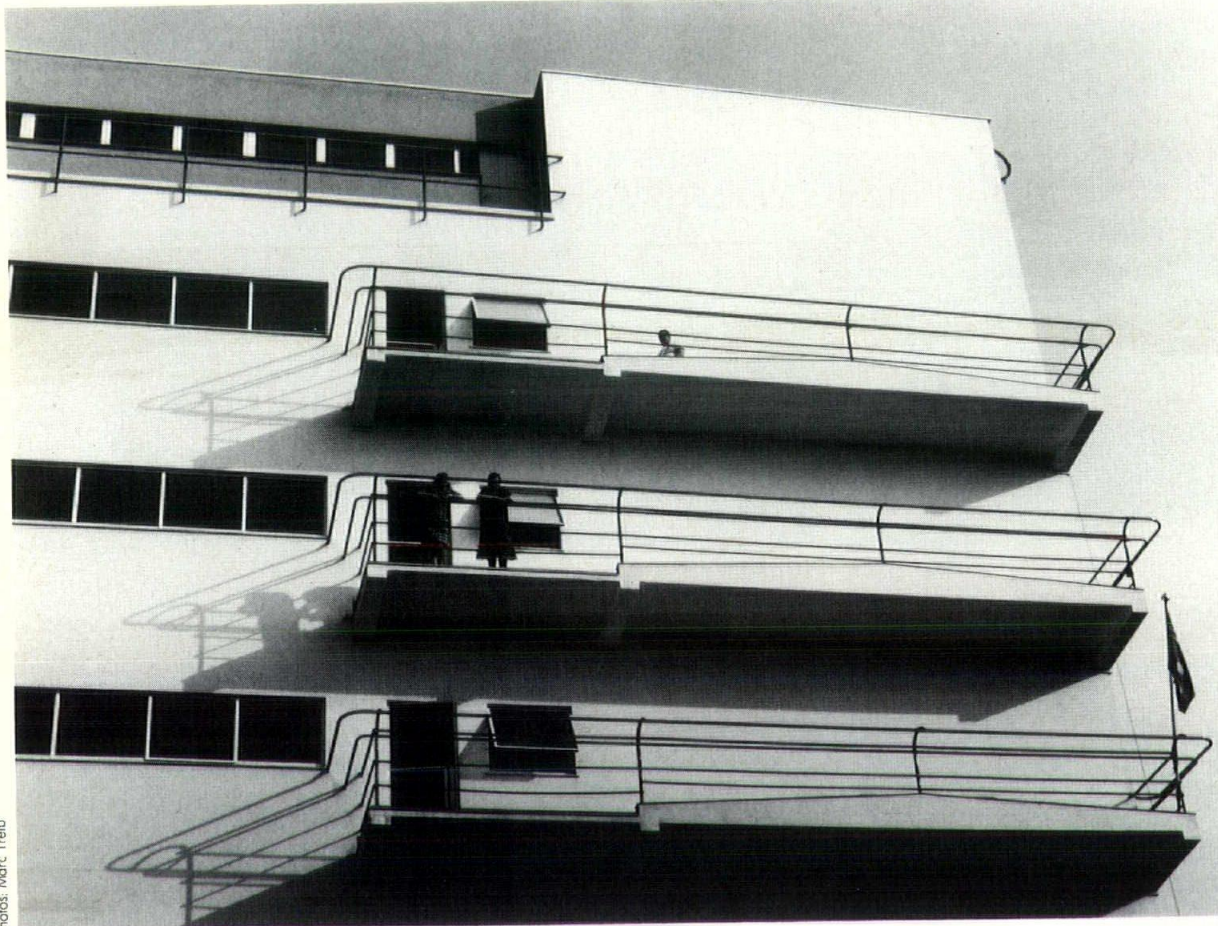
Acknowledging a certain non-Scandinavian influence in the design of this house near Oslo, architect Sverre Fehn jokes, "I never had money enough to go to Japan, so I built a Japanese house in Norway." Even so, its character remains essentially a product of mainstream Scandinavian modern tradition, due in large measure to its sure handling of just two building materials—light wood and brick—plus the introduction of daylight throughout the house.





Elegant in its siting, elegant in its detailing, elegant in plan—this house designed by Fehn for a Swedish client makes the case for pure modern in an age of architectural revisionism. Floating on a perfectly square platform, the house assumes a cruciform in plan, with outdoor deck areas expanding living and scenic opportunities at all four corners of the platform. A service core of kitchen/bath/utilities is positioned squarely in the heart of the house—the better to relate with the highly flexible spaces (sliding glass partitions can change four rooms to nine) on all four sides. All solid walls are brick, the ceilings treated as fine cabinetry through a beautifully patterned light wood boarding.





Photos: Marc Treib

*Highpoint of the International Style in Finland
Tuberculosis Sanatorium, Paimio, Finland, 1929
Alvar Aalto*

The Shape and Spirit of Nordic Architecture

By Marc Treib

We would do well to think of Scandinavia—both politically and architecturally—as a loose confederacy rather than a monolithic union. Each of these five countries has developed and possessed its own cultural traditions, traditions nurtured by geographic isolation at the northern edge of the known world. At times certain of these cultural spheres have intersected or overlapped, resulting in an intensification or temporary eclipse of the local, regional, or even national characteristics. But in the north, continuity has always remained dominant over change.

We must remember that the geographic boundaries and governmental structures of the Scandinavia states shifted continually through political agreement or marital intrigues. From the twelfth century on, Finland was a part of Sweden, the superpower of the north. But then again, Denmark occupied a portion of today's Sweden, Skåne (Scania), as well as Norway and distant Iceland. Russia acquired Finland in 1809 as a byproduct of the Napoleonic wars, and the tides of building and urbanity shifted with the change in hegemony. The rough unity we see among the Nordic countries today actually dates only from this last century, when national identity began to dominate the shape of architectural ideals.

Colonization rather than mere geographic proximity often created historical ties. Norway's first monumental stone architecture for example, stemmed from Anglo-Saxon missions, and for centuries, strong bonds joined France and the Swedish royal house. The Drottningholm Palace and gardens (Nicodemus Tessin; late 17th century) fit more comfortably on the continent than in the far north, but of course that was the intention.

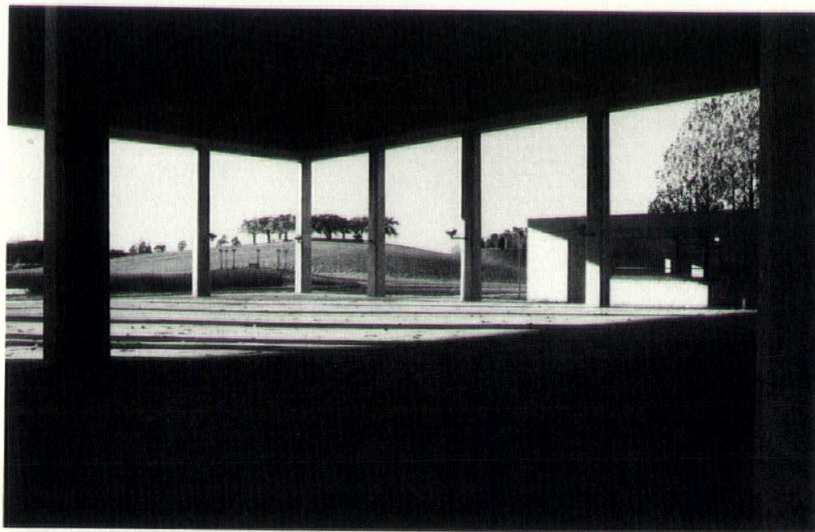
Under Russian control Finland likewise constructed a monumental quarter for its capital Helsinki in a continental style—but an *Italianate* style translated by a German architect, Carl Ludvig Engel, who had worked for the czarist government in St. Petersburg. With such a smörgåsbord of political and cultural influences could there be any shared architectural properties in these countries?

But they shared something more basic than politics—the landscape. With the exception of Denmark, which hovered on the edge of continental Europe, the Scandinavian countries were dominated by wilderness. Like the western United States, there was a sense of frontier, of an existence which lay on the edge of *terrae incognitae*. The landscape, whether the forest or the sea, was ever present—and inescapable. Isolation from the remainder of the world, and even from the nearest village or city, was an indisputable fact.

The mountains which separated the valleys of Norway also delimited distinct folk cultures. In Finland the lake and the forest predominate. Both isolated the farmstead or the hamlet and linked places only as a mental construct. It required centuries for the forests of southern Sweden to be diminished, and the vast unpopulated terrain to the north, without light for six months of the year, created a set of environmental conditions that could hardly be avoided. The farm had to be a castle: constructed as mass; dark and strong and simple; providing both actual and

amount; perhaps not. But the presence of wood—maybe varnished but rarely painted—warms the otherwise cool spaces, and softens the technological edge, rendering even prefabricated boxes and bland housing schemes more tolerable.

Everpresent in the summer, ever-lacking in the winter, light is treated as the north's most precious commodity. In earlier times when large sheets of glass were not available and security was more of a concern, mass dominated building. Today Scandinavian architecture is fanatically concerned with

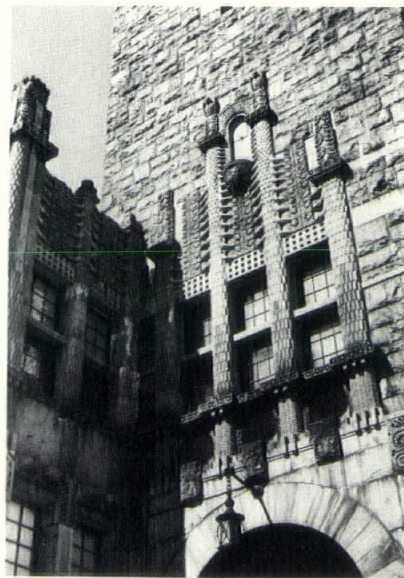


Building as an articulation of the landscape
Woodland Crematorium and Cemetery, South Stockholm, Sweden, 1912–22; 1938–41
Erik Gunnar Asplund (first phase collaboration with Sigurd Lewerentz)

psychological security from the elements or other humans.

There was no controlling these factors; even less chance of dominating them. The climate directed living patterns, the growing seasons, what the forests and the seas would provide. The land determined building technology as well: wood was abundant throughout the north; stone only a bit less so. These elements—the land, the sea and the sky—form a presence still strong in the Scandinavian mind.

Natural materials are utilized still today to a degree far greater than most places in the United States. Due to the continuation of the craft tradition, to the favorable economics of abundant forests, and to the desire to retain some connection with the land and tradition, wood, brick and to a lesser extent stone continue to form the basic vocabulary of building. It is not unusual, for example, to see wooden window frames used on projects which in other countries would require the technological expression of steel or aluminum. The technical characteristics of wood, such as its insulative properties, may be par-



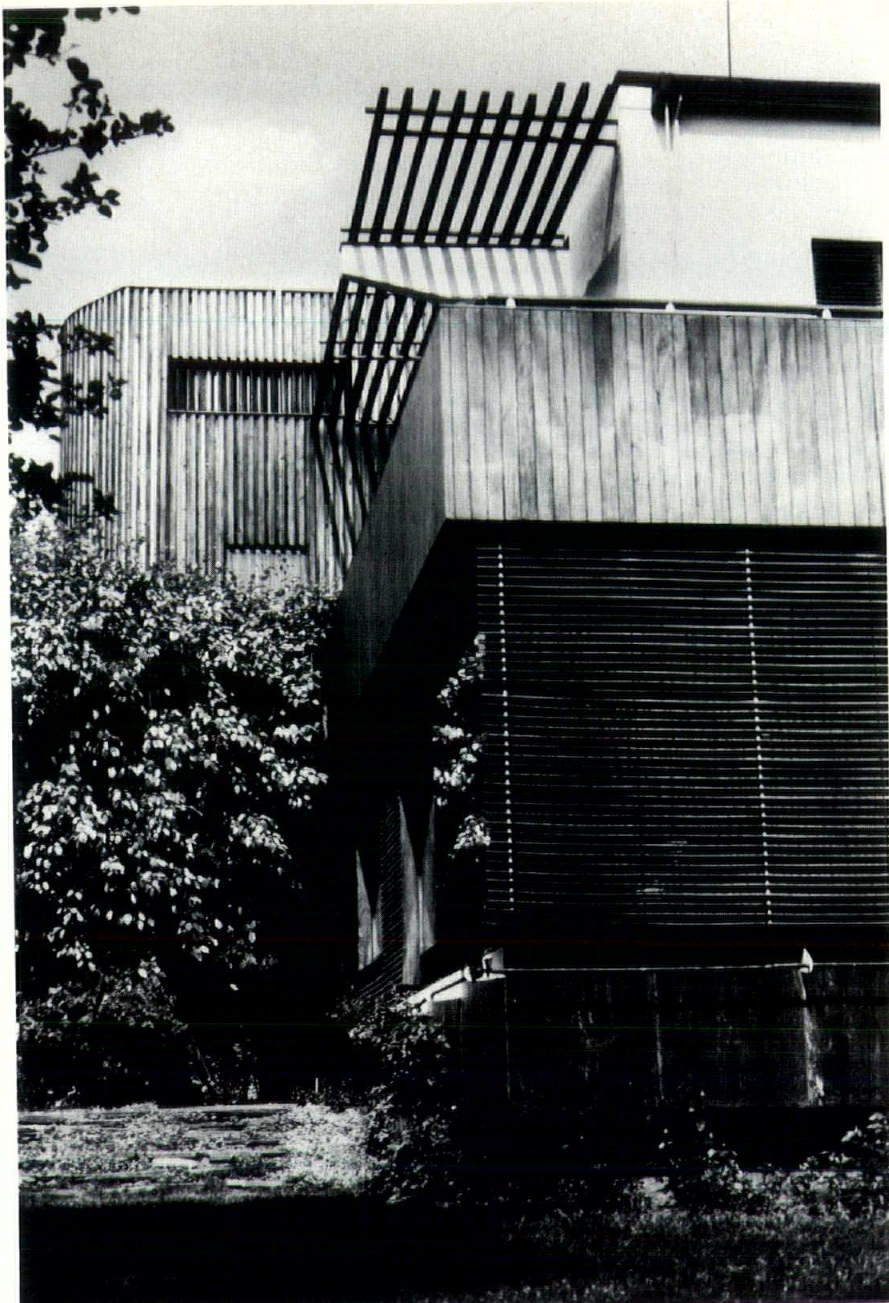
Finnish national romanticism
National Museum, Helsinki, 1906
Gesellius, Lindgren and Saarinen

light, both for aesthetic and energy reasons. Finnish building codes require natural illumination in all inhabited spaces—codes and sensibilities that led to Aalto's incredible experiments with skylights, clerestories, windows, and not incidentally, lighting fixtures—experiments that fuse form and light, architecture and its defining medium. The Nordic window, which grew in dimension over time, often distinguishes light and view from ventilation. The former are expressed in tall and wide, often square, unbroken panes. The latter is modulated by a rather narrow panel, readily opened to allow ventilation when necessary. Facade composition responds accordingly.

Modern Scandinavian architecture began to align into national styles at the end of the last century. Finland's rising national consciousness sought an expression in the arts, reacting against the repression of Russian power while seeking a statement of truly Finnish culture. It was the time of composer Jean Sibelius, artist Akseli Gallen-Kallela, and architects Lars Sonck, Herman Gesellius, Armas Lindgren and, of course, Eliel Saarinen. Sonck's St. John's Church (now cathedral) in Tampere (see page 42) is the major monument of the period and a virtual museum of national romanticism, integrating architecture and the allied arts to a degree never equalled in Finland. Influenced by the English arts and crafts movement, Henry Hobson Richardson and later Louis Sullivan, Sonck and his contemporaries forged an architecture which was at once internationally contemporary while rooted to the traditional forms of the log house, the castle and the medieval stone church. The economic boom in Finland at the turn of the century instigated a rapid expansion of Helsinki, which was built to a considerable extent in this Nordic *Jugendstil*.

Gesellius, Lindgren and Saarinen's Helsinki railroad station (1904–14), which in its original competition submission paralleled the romanticism of the same firm's National Museum (1906), initiated the incoming functionalist style: *funkis* as it was called. Here the northern architectural paths diverged, following a course of development found in other countries of central Europe. One path led toward a clearly modernist expression rooted in the production methods of architecture and its related technology. The second sought the serenity and dignity of the past; a classical manner at once Scandinavian and yet reminiscent of Italy and the south.

From these traditions Scandinavian architects drew, with a Nordic longing for sun, light, polish, and history. It was classicism with romantic yearnings,



Romanticized International Style
Villa Mairea, Noormarkku, Finland, 1938
Alvar Aalto

whether in the refinement and simplicity and smoothness of its surfaces, or in the seeking after a suitable monumental statement for these northern capital cities.

The spotlight shifted. Denmark now occupied center stage, with the megamonumental Police House by H. Kampmann (1919–24) the period's obvious exemplar. In Sweden and Finland, and even in Norway, the classical idiom infused the full range of building types from the detached villa to the apartment block. The style implied a simple method of building concentrating ornament and detail at doorways, windows and entrances as a means

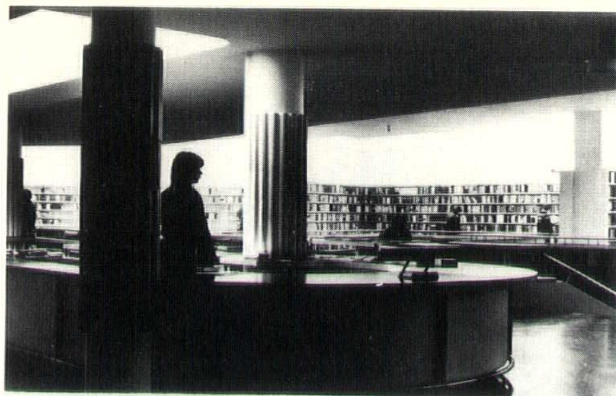
of dressing up the whole. This classicism, with its ornament removed, however, was almost coincident with the forms of the nascent modern style.

By 1930 Modernism had acquired its most complete expression in Sweden and Finland, perhaps to a degree that has never been seriously rivaled. Alvar Aalto's Paimio Sanatorium (1929), with its concern for light, structure, fluid spaces and the personal functionalism of the patients' rooms is the masterpiece of the era—rivaled only by Aalto's roughly contemporary Turun Sanomat plant and business premises. The Stockholm Exhibition of 1930, for which Gunnar Asplund served as coordinat-

ing architect, signalled the triumph of modern building in Sweden, a foundation upon which future housing and industrial building would be based. Lighter and more elegant than Aalto's buildings, the exposition complex explored a variety of Modernist themes including the light-filled, almost dissolved space and the constructivist advertising pylon. Though Asplund himself backed away from the extremity of the modern idiom, elements of the profession continued in that direction without him.

Architects and architecture never move in the neat courses of which critics dream. Even the modern building of the '30s and '40s was often tinged with a residual romanticism: natural materials continued to appear as magnificently patterned stone floors or elaborate juxtapositions of exotic woods on the walls.

Never—or rarely—did the purely technical, scalpel-like modern style find realization in Scandinavia. In its place was the spirit of the times treated with a humanistic dignity. Arne Jacobsen's Aarhus City Hall exemplifies this taste with its skylit central space and elegant handrails. Asplund built the Holy Cross chapel at the Woodland Cemetery south



Light as form
City Library, Rovaniemi, Finland, 1967
Alvar Aalto

extensive physical or social damage in the war. The loss of significant eastern territories forced Finland to relocate a substantial portion of its population within a drastically short time framework. Speed and expediency are rarely conducive to quality architecture and both have taken their toll upon the integrity and form of urban architecture. The housing of the past three decades rarely achieves the expectations created by the Scandinavian "good design myth" prevalent in the United States.

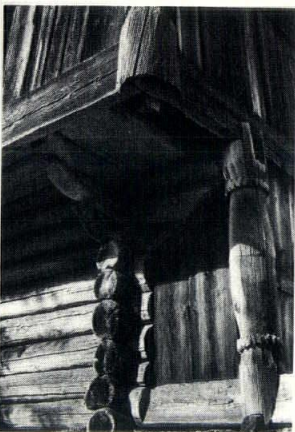
While early new towns such as Vällingby and Farsta in Sweden are brilliant as social and transportation diagrams, one must avoid scrutinizing too closely the configuration of the buildings or their details. Even in Finland, where state and private agencies usually maintain a relatively high level of housing, one finds glaring disappointments. The advent of prefabrication in Denmark and Finland has done little to maintain the humanistic attachment to the landscape; one finds the best views of the buildings when looking out of them. Residents have learned to appreciate Tapiola, the much touted Finnish garden city, but acceptance has meant embracing suburban living as a viable alternative to the traditional patterns of city or rural living. While the design quality of Tapiola is considerably higher than in most new towns, trees and topography play a prominent part in the palatability of the ensemble.

Although the architecture of new towns is often relatively characterless, as in so many places in the world, urban planning continues to be well conceived and executed. Stockholm has matured as a major metropolitan center; Copenhagen maintains its historical center by controlled developments external to the city; Oslo has achieved the status of a real capital city; and Helsinki has shifted toward the concentric diagram envisioned by Saarinen in his Greater Helsinki Plan of 1918.

Whatever the qualifications concerning the aesthetic character of the Scandinavian architectures, for the most part one cannot flaw the quality of the construction. Here is perhaps the most pervasive attribute shared by the states of the north. Whether fostered by the severe climate or the physical properties of traditional materials—or a long standing social tradition which dictates building simply and well—the average structure in Scandinavia is more substantially constructed than its American counterpart. A building is not just an economic investment to be milked of its return and then sold or destroyed. Buildings are made to last, not only as economic but *social* equity—a fundamental difference from the gyp board and stucco construction that dots so much of the American landscape.

In Scandinavia there is a permanence, a sense of stability, and by extension, a sense of tradition and culture. The landscape, light, natural materials, substantiality—four qualities which historically shaped the architecture of Scandinavia—still do so today. The actual styles might change—and do; even isolated bits of tacky post-modern classicism have appeared—but the materiality and craft which underlay the architectural tradition as a whole remains. The Scandinavian inclinations toward substantial construction, human provision, and environmental response stand as an alternative both to the austere modernism and the often superficial post-modernism that has gained an increasing recognition in American architectural circles.

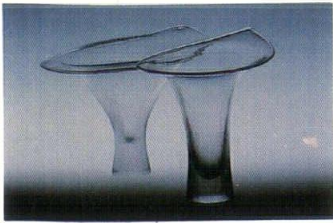
Marc Treib, professor of architecture at the University of California, Berkeley, is a contributor to architecture and design journals and a practicing designer. He recently lectured at the Helsinki University of Technology under a Fulbright Fellowship and is writing a book on the work of Eliel Saarinen.



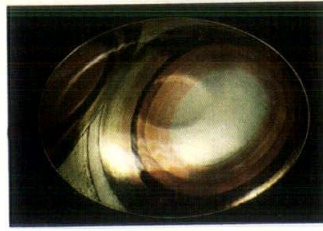
Detail of lower story
Storehouse
Outdoor Museum near Oslo, Norway

of Stockholm (1938–41), whose grounds had been planned in the late teens in collaboration with Sigurd Lewerentz. The complex is certainly one of the world's most perfect landscapes, fully deserving the appellation "classic" regardless of the style of the buildings located there. Aalto, on the other hand, continued more or less within the modern camp, though works such as the Villa Mairea (1938) were highly colored by a romantic overlay of unpeeled saplings, sod roofs, and field-stone walls.

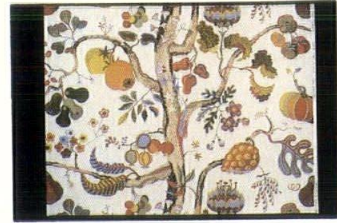
Enormous housing problems plagued the post-war period particularly in those countries which had suffered



Tapio Wirkkala (b. 1915)
Blown glass vases: *Chanterelles*, 1946–47
Finland



Saara Hopea (b. 1925)
Enameled copper dish, 1972
Finland



Josef Frank (1885–1967)
Printed linen fabric: *Vegetable tree*, 1940s
Sweden

Photos: Courtesy of Cooper-Hewitt Museum and Minnesota Museum of Art



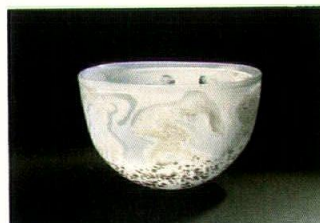
Alvar Aalto (1898–1976)
Bentwood laminated armchair, c. 1929
Finland

SCANDINAVIAN MODERN

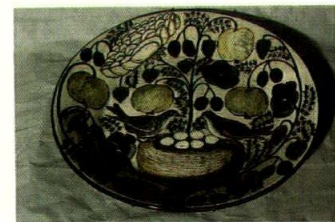
A ceramic bowl on a table, a teak chair, a woven rug—these epitomize Scandinavian design. In *Scandinavian Modern: 1880–1980*, an exhibit of the Cooper-Hewitt Museum of New York City and the Minnesota Museum of Art, we see the textiles, ceramics, furniture, metalwork and architecture which have made Scandinavian and modern design synonymous. Objects from Denmark, Finland, Iceland, Norway and Sweden show the dramatic shift from provincial isolation to international success. National characteristics are readily discernible. Still, there is a Scandinavian style: tradition, restraint in form and decoration, reliance on natural materials, and integration of form and function. Above all, superb craftsmanship shines—from the organic style of Art Nouveau and neoclassical designs of the '20s to the functionalism of the '30s and '40s. In Scandinavian design, function and beauty have never been at odds.



Gunnar Wennerberg (1863–1914)
Overlay glass bowl, 1900
Sweden



Sigrun Einarsdottir (b. 1952)
Blown glass bowl, 1979
Iceland



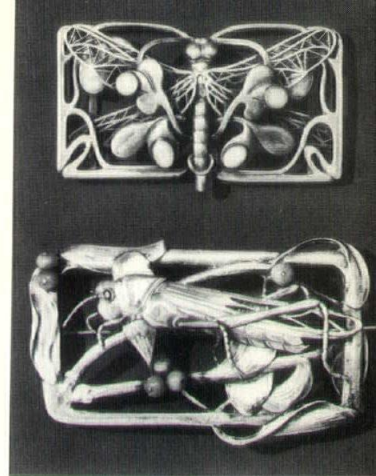
Birger Kaipiainen (b. 1915)
Earthenware plate, c. 1965
Finland



Collection Sigrun Einarsdottir
Blown glass bowl, 1979
Iceland



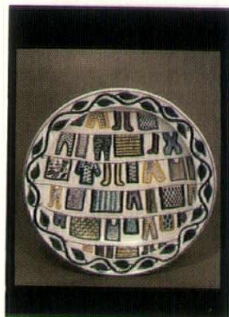
Freidl Holzer-Kjellberg (b. 1905)
Porcelain bowl and vase, 1948
Finland



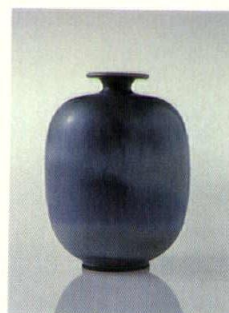
Georg Jensen (1866–1935)
Dragonfly brooch: silver and opals, 1904
Denmark
Erik Magnussen (1884–1935)
Grasshopper brooch: silver and coral, 1904
Denmark



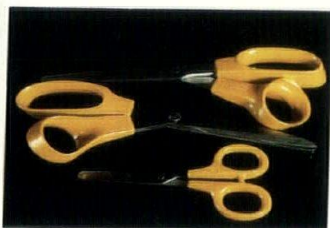
Alvar Aalto (1898–1976)
Cased glass resting bowls, 1939
Finland



Stig Lindberg (1919–1982)
Glazed earthenware plate, 1942–49
Sweden



Berndt Friberg (1899–1981)
Stoneware vase, 1954
Sweden



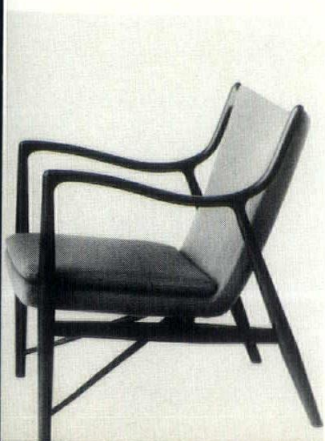
Olof Bäckström (b. 1922)
Steel and plastic scissors, 1965
Finland



Gudmundur Einarsson (1895–1963)
Stoneware pierced vase, 1939
Iceland



Olle Ohlsson (b. 1927)
Silver and pearwood teapot, 1977
Sweden



Finn Juhl (b. 1912)
Teak and fabric armchair, 1945
Denmark



Aino Marsio-Aalto (1894–1949)
Pressed glass tableware, 1932
Finland



Sven Palmqvist (b. 1906)
Bowl from the Ravenna series, 1949
Sweden

What makes Scandinavians Design

Eight pro-Nordic professionals from the design world exercise their wit and wisdom in a roundtable exploration of the Scandinavian character

How do you account for the success this cluster of very small countries has achieved in the design world?

Marion Nelson: One reason is economic. Any small country with limited resources simply has to produce refined products. They cannot reach a balance of trade by depending on the sale of raw materials. But by adding an expertise to their products, and getting paid for this expertise, they can reach a balance of trade for getting the things from other countries they don't happen to have.

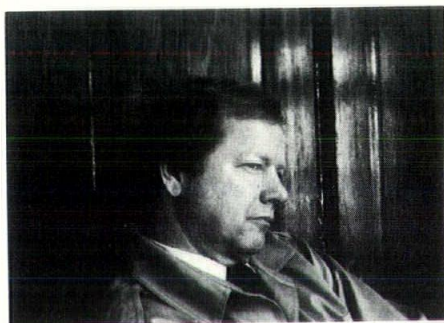
A second reason is that the Scandinavian countries are small enough, and homogeneous enough, to carry out a common cause—something we find exceedingly difficult to do in the United States. The modern design movement was in part such a common cause, including a certain amount of propaganda to achieve these countries' aims.

Curtis Green: The Scandinavians have been very resourceful in using the materials that are native to them. Think of the ways in which they've used lumber, for example, to produce some of the finest furniture being made. And their use of copper, silver, aluminum—some of the finest steels made come from Scandinavia.

Ann Walton: The Industrial Revolution was late in reaching these countries; consequently their traditions of careful craftsmanship and beautiful, useful things remained intact longer than in other parts of the world. I think it is well to remember that painting and sculpture—the arts that one finds farther south—didn't flourish naturally in the north; they had to be grafted on. But the tradition of wood is, of course, native.

Nelson: Economically, these countries are somewhat like Japan. Consider what the Swedes did in the late 19th century. Rather than selling lumber, they decided to make matches. Getting rid of as little of the raw material, refining it to a small product easily exportable, they used technology to prosper.

Dewey Thorbeck: When we talk about the Scandinavian achievement in the design world, I think we're really talking about the 1930s. This particular group of countries shared a kind of social and cultural climate which encouraged them during those years to break out of their isolation. They adopted the International Style which had been developing during the 1920s in Europe; and because of their social and economic situation, they were able to incorporate this new aesthetic and permeate it through their entire culture. In land planning, housing, factories and the arts, it literally became a cultural style.



Dewey Thorbeck

We speak of Scandinavians as if they are all alike. Are they?

Reidar Dittmann: Here at this table, we talk about Scandinavians. But those of us who grew up in those countries—we don't talk about Scandinavians. We talk about Denmark, Finland, Norway, Sweden, and now Iceland. To be sure, there is something called "Scandinavian modern." It probably originated in Sweden, blossomed in Denmark, and then took root in the other countries. But these countries are all very different in their social, economic and cultural backgrounds. Denmark and Sweden have had powerful royal houses with well established traditions for at least 400 years, whereas Finland and Norway emerged as independent nations only recently. The Finns and Norwegians have lived much harsher lives on the whole, and I think their socio-economic conditions have

accounted for a different approach to architecture. Historically, there has been virtually no monumental architecture in Norway or Finland—a few major cathedrals in Norway, only one of which has remained intact, and a few castles in Finland.

Green: Of course, some of the influences have come from outside, Denmark being a country that bridges a gap between Europe and Scandinavia, while Finland bridges another between the East and Scandinavia.

Dittmann: Finland's quest for independence was largely sponsored by "Swedlefinns," who were the country's cultural leaders. Many of them were not bi-lingual. They had a hard time with the Finnish language, but they nevertheless sponsored its advancement.

What does climate have to do, if anything, with the Scandinavian sense of design?

Thomas Hodne: I do think there is a northern climate element. As I see it, art didn't flourish; it was the utilitarian things that did. It is almost as if the end result was so precious that you had to do it right. As you go farther north, you seem to find less great, robust art and more little stuff: the fine beadwork on coats and skins. And, of course, being indoors all winter, thinking mainly about survival, you did things very carefully, and very enjoyably.

Gary Arvidson: You have to remember that the Scandinavians, certainly before World War II, led a very rough and rugged life outside the cities. They learned the toughness and practicality that comes through in their design. An object is likely to be both beautiful and functional.

Dittmann: The fact that the colors are bright, and have been bright for six or seven hundred years, may have considerable to do with the strange climate. You need to compensate for the dreariness of the Scandinavian climate, where the sun hardly shows itself during the winters and hardly sets during the summers. You need an interior that sparkles with color.



Ann Walton and Thomas Hodne

Arvidson: The climate certainly has something to do with the environment of the home. I once thought the Scandinavians spent a lot of time in their homes because whiskey cost twelve dollars in a place like Oslo. Now I can see that where you have only four hours of daylight in the winter, your home becomes more important to you. It is easy to understand why the Scandinavians want to let a lot more light into their interior spaces.

Green: The buildings are full of daylight. When you talk with Scandinavian architects, you find they're talking about real things. They're talking about daylight, not artificial light. They're talking about real wood, not plywood. They're talking about those elements that are a part of their environment.



Gary Arvidson and Reidar Dittman

Would you comment on the qualities of Scandinavian designers that have influenced you?

Green: There have always been pillars of design you must recognize. Alvar Aalto, who was my critic at M.I.T., was extremely concerned about human values, humanistic feelings and impressions. If you did something with a straight line, he would always put a wiggle in it. If you look at his buildings or any of his other designs, you will see that it has a wiggle of some kind. And that was a part of his relief—using very simple materials and designing into them the light and human qualities.

THE ROUNDTABLE:

Marion Nelson is a professor of art history at the University of Minnesota and curator of Versheim, the Norwegian folk museum in Decorah, Iowa.

Curtis Green, architect with Hammel, Green and Abrahamson, has worked with both Swedish and Norwegian architecture in designing college buildings. HGA organized an exhibit of Swedish architect Carl Nyrén's work as part of "Scandinavia Today."

Ann Walton is a curator of exhibits of Scandinavian art as well as of private art collections. Her Ph.D. work in art history at the University of Minnesota focuses on Eliel Saarinen and Swedish architect Ferdinand Boberg.

Dewey Thorbeck, architect with Interde-



Marion Nelson and Curtis Green

Brooks Cavin: I was fortunate in knowing and working with Eero Saarinen and taking a class under Aalto. Eero was a remarkable person in that he so completely immersed himself in his work that nothing else mattered. He constantly tried to carry an idea to the ultimate. We did a housing project in Washington, D.C. We thought we had developed a very good scheme, and then Eero would come in the next morning and say, "I thought of something new while I was asleep." Then he would sketch a whole new scheme. He was never satisfied with just good enough.

What about the Vikings? Aren't they famous for their toughness but also for their aesthetic sensitivity?

Walton: I don't think the Vikings were any tougher than any of their contemporaries. The difference is that they couldn't write their own history, and so the Latin-speaking part of the world wrote their version of the Vikings' history. I think there is a major revisionist tendency today—particularly in Norway but also in the other countries—to look upon the Vikings as settlers and merchants, to play down their sensational role as slaughterers of the monks in Ireland.

Hodne: I don't know that the art was all that delicate during that period. I thought it was very rugged, tough stuff I saw in "The Vikings" exhibition.

sign, organized the exhibits on Norwegian architecture shown at Lutheran Brotherhood during "Scandinavia Today."

Reidar Dittman, professor of art history at St. Olaf College in Northfield, Minnesota, specializes in late 19th century Norwegian painting.

Thomas Hodne of Thomas Hodne Architects has both professional and personal interests in Norway. Impressed by Scandinavian color, he recently painted his home using 27 colors.

Gary Arvidson is Twin Cities district manager for Scandinavian Design furniture stores.

Brooks Cavin of Cavin and Rova/Architects of St. Paul studied with Eero Saarinen and Alvar Aalto.

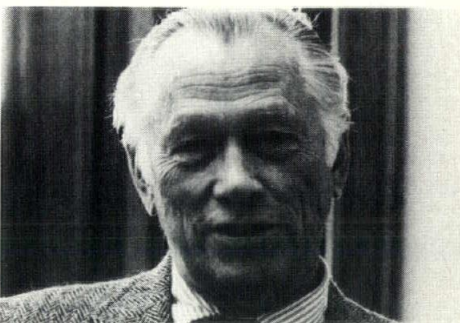
Green: The essence of what I saw in that exhibition impressed me with the craftsmanship and the love of materials which have been inherent in the Scandinavian populations for many centuries. They have been there from the beginning.

Walton: Their jewelry has been superb, from the Vikings on down.

Arvidson: You can still see this in their furniture today. It's coming out of a small factory at the end of a fiord, where you'll find seven or eight guys building sideboards and hutches by hand. You have to pay for this quality, but it's still there.

Generally speaking, is Scandinavian design as good as ever?

Thorbeck: I have been reading of a disenchantment with the modern movement in Norway, at least. As a result, the architects are not moving toward post-modern but instead going back to their old farmhouses and stave churches for regional design values.



Brooks Cavin

Walton: There is something very disturbing that I see in Scandinavia today. In Swedish furniture design, specifically. When the Wenner-Gren Center for Scholars was completed 25 years ago, it was furnished from the NK design studio with beautiful pieces very well chosen. These have now been replaced with clunky, clumsy light wood pieces, very heavy and boxy. The center is throwing out furniture classics, antiques in their own time. That's the state of the art.

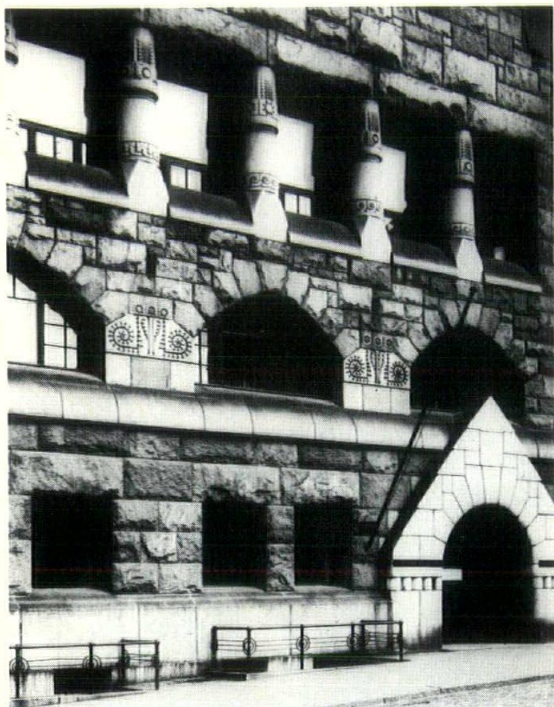
Green: Are you really sure? I know of some factories in Sweden that are still manufacturing fine furniture, but they've reached a state of resistance. In our architecture practice, we're seeing that a piece of furniture has to take perhaps twice the abuse it did 25 years ago. It seems a fact of life in the '80s.

Nelson: There is a real problem. They do continue to make the old things,

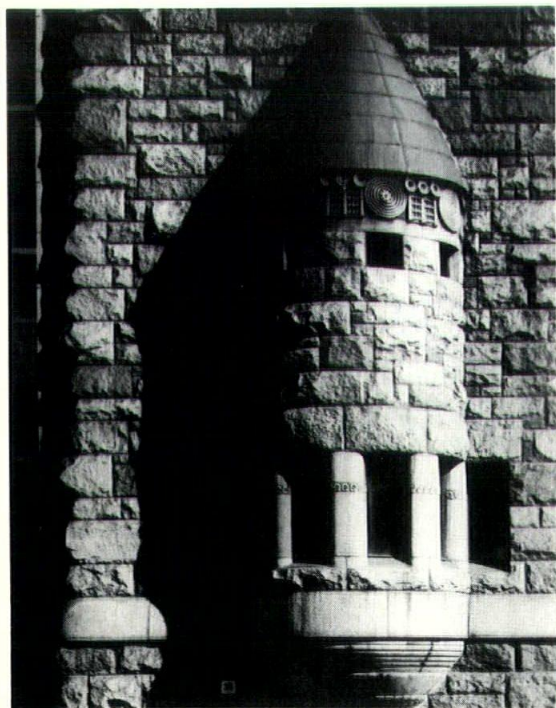
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Lars Sonck

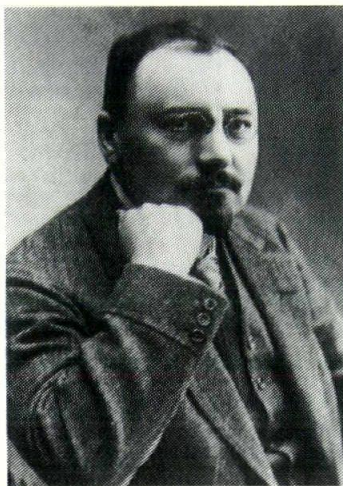
Though overshadowed abroad by his contemporary Eliel Saarinen, Sonck enjoyed preeminence at home as "the vigorous dramatist of Finnish architecture"



Granite fitted-block facade of the Helsinki Telephone Company Building—1905

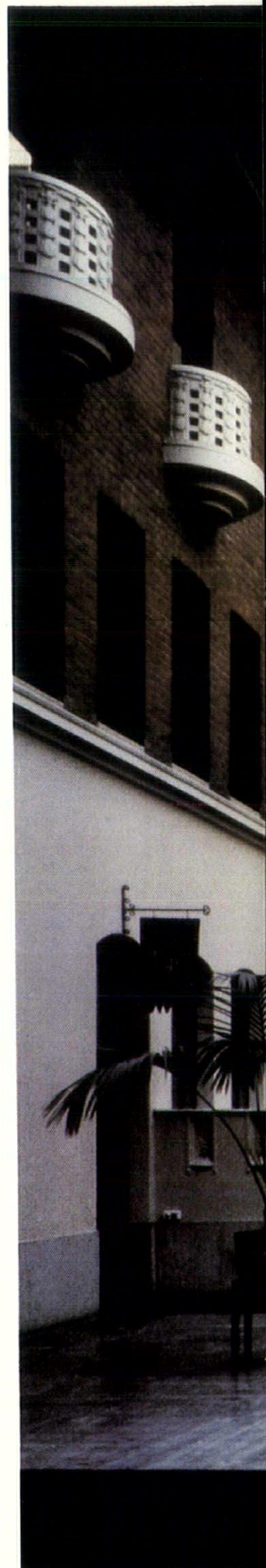


Medievally derived bay window turret has frieze of coiled wire, mouthpiece



Lars Sonck (1870–1956)

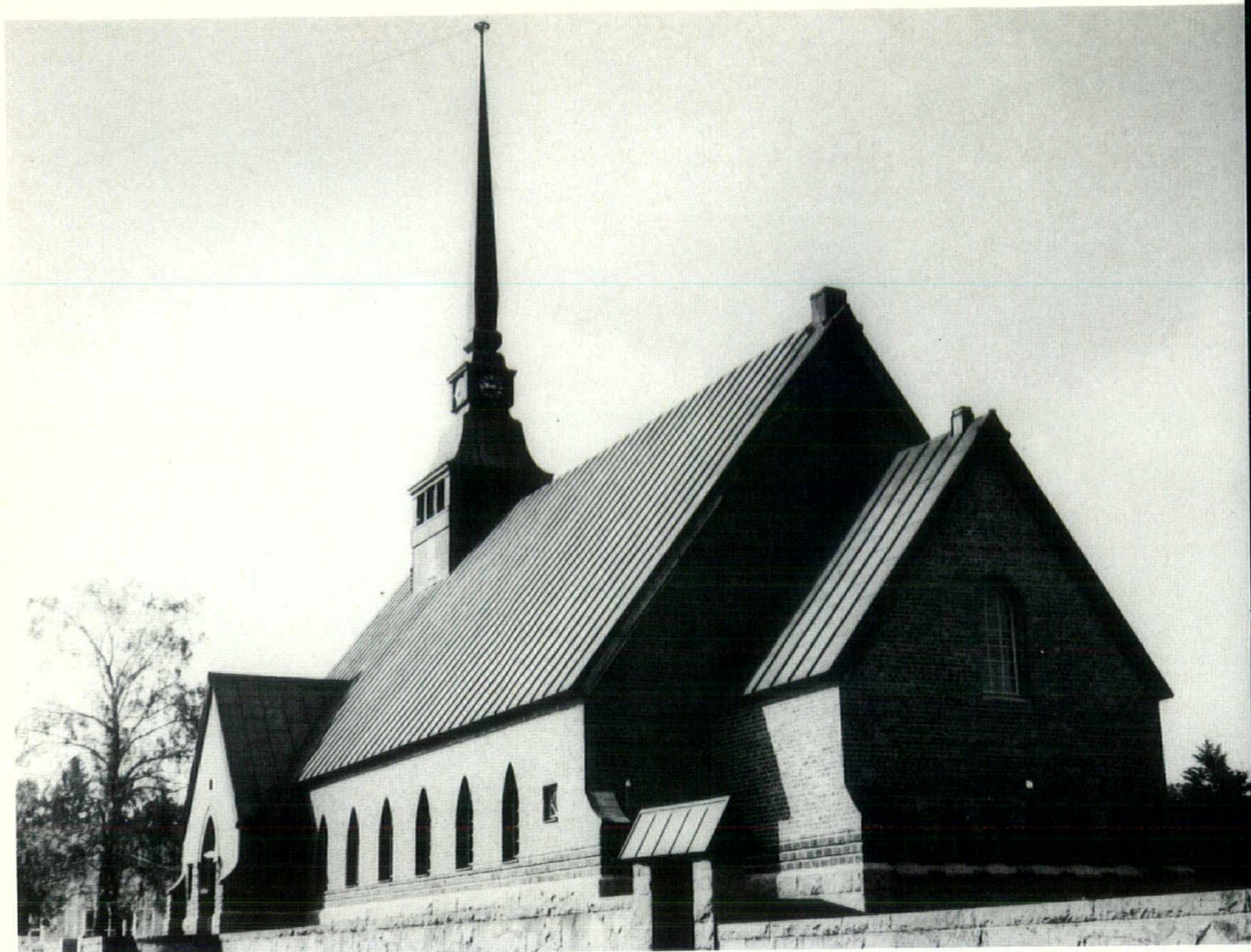
Lars Sonck created impressive buildings at all scales and for a wide range of clients: from the commercial projects shown here to monumental cathedrals and diffident log villas. Just 31 when commissioned in 1901 by the telephone company in Helsinki to design a new main office, he was sent abroad by his client to study how this new technical wonder was handled. Sonck is said to have been more impressed by medieval townscapes in southern Europe than by innovative design; hence the massive bastion of a building he created. His Helsinki Stock Exchange, completed in 1911, is considered to be his most successful commercial structure, thanks in large measure to a four-story interior courtyard that might be the envy of today's atrium-conscious architects. Conceived of as a winter garden, the courtyard in its early years did in fact feature a profusion of large green plants. Entrance is through a vaulted passageway which opens up dramatically at its far end to light and spacious volume, brick-walled and punctuated by balconied interior windows in the fashion of a modern-day "galleria."



Skylighted interior courtyard of the Exchange Building in Helsinki—1911

Photography of University Gallery exhibit by Soan and Forrai





Church in Mariehamn, completed in 1927, is based on initial drawings Sonck made free of charge

Lars Sonck was a 23-year-old studying at the Finnish Poly-technical Institute in 1893 when he entered a major design competition for a cathedral in Turku—and won. It was no fluke of precocity, for his career kept burgeoning for over 50 years. He won another church competition in 1900 for the Tampere cathedral (drawing, far right).

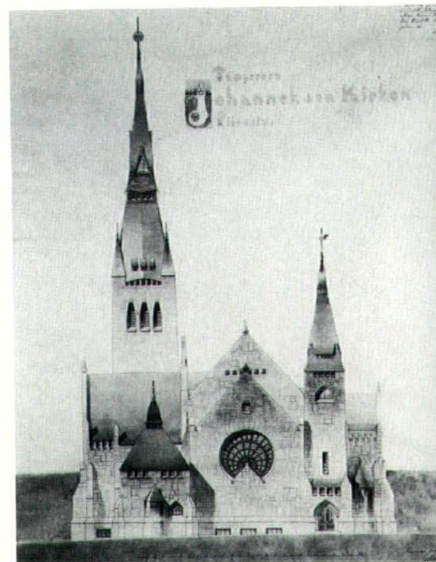
Tampere's St. John's not only expresses Sonck's artistry in granite but also his ability at age 30 to coordinate the work of notable stained-glass artists, muralists and craftsmen. A "preachers' church", St. John's shallow chancel and jutting pulpit (opposite, below) give worshipers a sense of personal involvement.

As Sonck matured, his church designs grew more unequivocally "Finnish". Two of his most notable—Mariehamn Church (above, near right) and Mikael Agricola (opposite, above).

Sonck's first church design made him famous while still a student



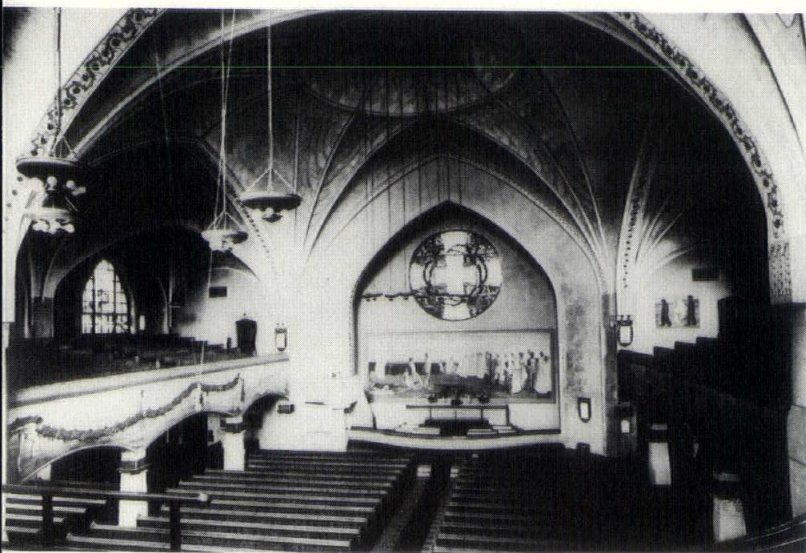
From Mariehamn Church ceiling, a boat hangs



Rendering of proposed Tampere cathedral—Sonck's winning competition entry in 1894



Triple-vaulted interior of Helsinki's Mikael Agricola Church—1935



St. John's Cathedral in Tampere, completed in 1906; richly elaborated by fresco, stained-glass, industrial artists

In designing 150 major built projects, Sonck spanned an entire architectural era

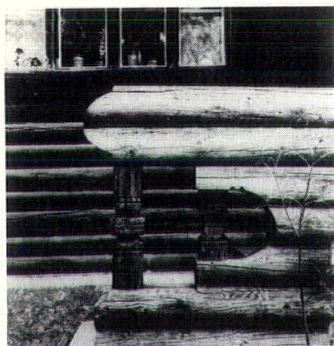
After Lars Eliel Sonck won his first major design competition, he did what any talented young architect might be expected to do: he took the prize money and built himself a villa. It was a prophetic act, for this beautifully detailed log house not only earned him the admiration of his professional peers but also a series of commissions from clients seeking the same kind of house. Paradoxically, it was not the prize-winning Turku cathedral that launched Sonck as a major new architect but the modest house built with his windfall. It was the villas he subsequently designed, always sited to capitalize on the Finnish countryside and natural light, that prompted the great Professor J. Siren years later to call Sonck "an incomparable master of tarred timber." Nothing he ever did in full maturity seemed quite so Finnish.

Yet Sonck is also worth appreciating for his important commissions—commercial buildings, urban housing blocks, warehouses and, always, his numerous churches. Like his peers at the turn of the century and into the years preceding the modern movement's arrival, Sonck traveled and sketched a great deal. He borrowed a neo-Romantic detail here, an Art Nouveau flourish there. But he never stopped being a creative architect. His designs into the 1940s were of high quality. Said architect Bertil Jung of him in 1930, "As an artist, he is so exclusively an architect that he often forgets or neglects details, ornamentations, color, since for him the mass, the proportions are the main thing. His strength lies in his limitations."

The son and grandson of ministers of the Gospel, Lars Sonck, though "admired and adored by every woman," remained a confirmed bachelor all of his days. Thus, un beholden to a family, he kept a bachelor flat over his offices and worked and played hard. It was his habit to move toward a design solution via numerous little progressive sketches; a colleague recalls never having seen him use a ruler.



Small rural log school, designed in 1897, perches on rock outcropping



Detail of school's porch post, rail

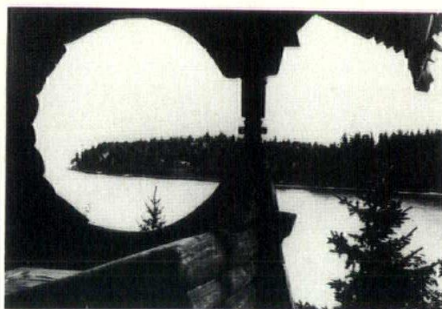


Villa Hornborg, the largest of Sonck-designed houses, features an elaborate lookout tower. Built in 1922

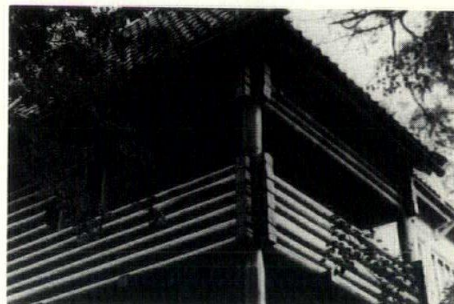
Summing up his career, Sonck once said, "There is only one thing I don't regret as an architect, and that's my villa." Small wonder, since he lavished on it the excessive attention of a young bachelor just out of school and absorbed in making a statement. This and his numerous other villa projects seem nominally Finnish to the casual eye; they were in fact Sonck's variation on the prevailing eclecticism at the turn of the century. When Sonck incorporated the veranda or balcony, he drew less from Finnish than American ideas—in this instance, the idea of expanding a villa's scenic prospect through a peripheral observation area beyond the walls of the villa itself. In the Sibelius villa "Ainola" (below right and far right), the interiors seemed to one observer "a symphony of wood" in finest Finnish tradition; yet another found the steep roofs reminiscent of a Swiss chalet. Clearly, the ornamental cross-cut work in the exposed rafters and the small-paned windows in the upper-story children's rooms of Ainola are Karelian influences. Sonck liked to add bits of light-hearted exotica to his sturdy timber houses: ox-eye windows and pagoda-like curved roofs (top), jutting serpentine masts from ridge poles, and ornamental brackets—all the product of his creative borrowings and imaginings.



Early Sonck villa, converted in 1907 to yacht club, hints at Japanese influence



From yacht club: a cross-cut design detail in wood rafters



Projecting log corner joints on Sibelius porch—often repeated by Sonck

Sonck paid tribute to a favorite material—wood—through loving details

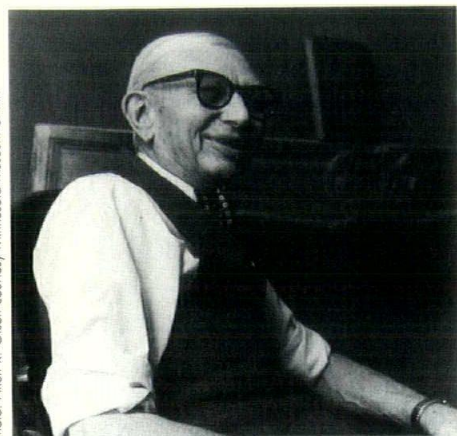


"Ainola," villa designed for composer Jean Sibelius's family in 1904, has wood shingle roof, log walls covered in vertical panels

Ed Lundie

He was esteemed over half a century for his winsome architecture expressed in Midwest dialect, with the trace of a Scandinavian accent

By Deanna Marohn Bendix



Edwin Hugh Lundie (1886–1972) in his office, 1969

Photo: Allen R. Olson courtesy Minnesota Museum of Art

If architects were judged solely by the houses they designed, the name of Edwin Hugh Lundie would doubtless rank much higher than it does in any history of American architecture of the 20th century. For Lundie, who was born in 1886 in Cedar Rapids, Iowa and died in 1972, was a fine and notably prolific designer of cabins, lodges, city houses and country estates during his fifty-odd years as an architect.

Lundie's unspectacular but well-loved shelters are sprinkled unobtrusively over the landscape of Minnesota from the rocky north shore of Lake Superior to the farmland in the south and beyond. They can be found overlooking the St. Croix River near Windom, in Winona, Owatonna, St. James, Red Wing and Rochester, at University Grove near the St. Paul campus of the University of Minnesota, in the St. Anthony Park area of St. Paul, and throughout the Twin Cities area. (One of Lundie's more unique residential commissions was the installation and coordination of the historically eclectic rooms in the Griggs' Mansion on Summit Avenue in St. Paul, now owned by the Minnesota Historical Society.)

Ed Lundie was especially renowned for his vacation homes on lakeshore sites—on Lake Minnetonka, Lake of the Isles, Gem Lake, Sun Fish Lake, Christmas Lake, Mary's Lake, Turtle Lake, and in great number on White Bear Lake and Lake Superior. There are no less than seventeen Lundie-designed homes on Lake Superior, starting at Duluth and ranging far up the shore to the other side of Grand Marais.

His own 1941 Scandinavian style cabin on Lake Superior is typical of the rugged cabins, hand-hewn-looking, which Lundie designed and had built with local wood and stone by craftsmen native to the area. Such private buildings as those and the 1949 Lutsen Resort Lodge—all Scandinavian in feeling, with heavy wood ornaments, dormers, stained wood exteriors and gabled roofs—revealed most clearly Lundie's affinity for nature. They also helped to make him much sought after by like-minded clients.

Lundie approached residential design as an artist. He made fine pen and ink or pencil drawings of his homes that more nearly resemble art illustrations than conventional architectural renderings. These exquisite drawings he bequeathed to the Minnesota Museum of Art.

A man of modesty, he struggled with the problem of how much the architect should lead. Ultimately, he thought of his clients first and served them well. His reassuring structures are models of his perfectionist bent, as well as expressions of his eye for beautiful materials: teak, marble, granite, parquet. He spent many hours with clients to realize their personal wishes, and then he would supervise the workmen closely to exact the best standards of craftsmanship from them. He had all the gifts, not the least of which was a lack of egotism, to make people's dream houses come true.

During the Great Depression, it was residential commissions that allowed Lundie to keep his office open. And by the late 1930s and through the busy 1940s, when he could pick the projects he preferred, he always chose to do homes. His popularity in this field can be linked directly to the sensitive rapport he took pride in establishing with a client.

Speaking once of his client relations, Lundie said, "I have always believed in and wished to attract the people who represent an 'aristocracy of good taste.' There are people, I think, who have an awareness and appreciation for fine things; they want fine things done for them within what they can afford to do."

That Lundie is best known for his residential design is something of a paradox. He might well have become an architect of far more grandiose buildings, considering his two most famous teachers: Emmanuel Louis Masqueray and Cass Gilbert. The Frenchman, Masqueray, bequeathed to these parts such blockbuster Neo-Baroque buildings as the Basilica of St. Mary in Minneapolis and the Cathedral of St. Paul. Gilbert's buildings were ever



Curtis Guest Cottage, Lake Superior



Lutsen Lodge, 1949
MSAIA 25-Year Award Winner, 1982

more monumental. Three of them—the Minnesota State Capitol, the Woolworth Building in New York and the Supreme Court Building in Washington, D.C.—are typical of the stupendous commissions Gilbert undertook. Furthermore, these Masqueray and Gilbert buildings are not only dramatic in scale but also are sited in the showiest manner possible.

How Lundie could apprentice under such superstars and quietly proceed to become a first rate residential architect is intriguing. Although he did not choose to emulate Masqueray's or Gilbert's mega-personalities in architecture, he was quick to point out their crucial impact on his career. When asked what influence Cass Gilbert had on him, Lundie replied, "Application and lots of hard work in anything that you do—that, I believe, is the most profound influence he had on me. It is still with me to this day. It shaped my attitude and my entire outlook toward my work." Later he added, "I think I've worked two lifetimes, and I'm not feeling sorry for myself. I do what I do because I enjoy it."

Lundie's milieu, from beginning to end, was the Midwest. He came to St. Paul from Cedar Rapids in 1904 after completing grade school and high school in Iowa and South Dakota. He entered the office of Cass Gilbert, where he received training in drawing, design and detail in the office. He later advanced to draftsman. Gilbert at this time had just completed the State Capitol, thereby gaining far-reaching fame. Lundie remained with Gilbert until the increasingly famous architect, whose commissions were largely in the East, transferred his office in 1906 to New York.

Despite his deep respect for Gilbert, Lundie passed up the chance to work with him in New York and instead joined the office of Thomas G. Holyoke, an architect in St. Paul who had been Gilbert's partner. Five years later, in 1911, he was invited by Emmanuel Louis Masqueray to join him as a draftsman. It was a great opportunity and Lundie took it at the urging of Holyoke. The Frenchman Masqueray, who had studied and taught at the Ecole des Beaux Arts in Paris, was working on two great projects, St. Paul's Cathedral and St. Mary's Basilica, when Lundie joined his office. Eventually Lundie became one of Masqueray's chief assistants along with Fred Slifer and Frank Abrahamson. Lundie remained with Masqueray until his death in 1917. Then he collaborated with Slifer and Abrahamson to complete numerous unfinished Masqueray commissions.

The specific Masqueray projects which Lundie was responsible for, while

working in partnership, included supervising the remaining construction and the design of the high altar of the College of St. Thomas Chapel, which aside from the altar, was Neo-Baroque in style. Four other Masqueray Church commissions in South Dakota fell to Lundie to complete in styles ranging from Neo-Baroque to Late Gothic Revival.

Lundie's thirteen-year apprenticeship lasted until he was thirty-one. It included study at the St. Paul School of Art and the Atelier Masqueray (1911–14), an affiliate of the American Society of Beaux Arts Architecture. His education typifies the usual preparation for architects in an era in which few American schools of architecture existed. Far from feeling apologetic about his lack of formal architecture degrees, he was convinced of the superiority of his education. "Everyone who started out in architecture at that time had to go the route I did," he recalled in 1969. "Can I boast a little? Honestly, I don't believe that I could ever have had the education in school, indoctrination and education in design and architecture such as I had from these three men (Gilbert, Holyoke, and Masqueray). I don't think you would have found those men now on the staff at the teaching level."

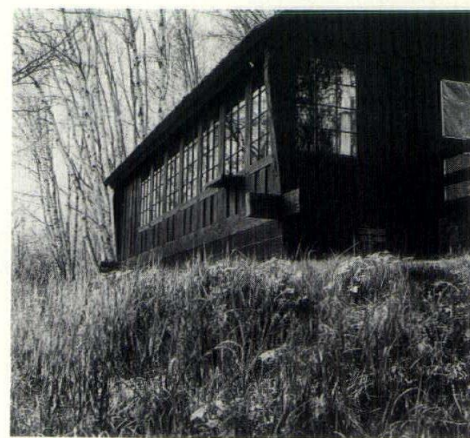
Shortly after the formation of his partnership with Slifer and Abrahamson in 1917, Lundie married Grace Holroyd Nash of St. Paul. She was to become a great source of strength for Lundie, sharing his interests and elegant good taste. Their daughter, Ellen, who was born in 1920, today lives in Fargo, North Dakota.

By 1919, Lundie had moved into his architectural suite at 324 Endicott-on-Fourth Building and began his private practice. Having come from an office which specialized in large religious and institutional architecture in historical styles, it is not surprising that for the first several years of his practice Lundie continued to concentrate his efforts on such projects. In Sioux Falls, Lundie designed the Diocesan College and the Late Gothic St. Rita's Academy. From 1922 through the 1940s Lundie designed St. Joseph's Hospital in Mitchell, South Dakota in Georgian style, made alterations on Gilbert's St. Clement's Episcopal Church, the Lutheran Church at Mahtomedi and the Georgian style First Church of Christ Scientist in White Bear. He designed the chapel for Central Methodist Church in Winona, the Elizabeth Chapel of Hope Presbyterian in St. Paul and St. John's-in-the-Wilderness at White Bear. These last two projects were done in simple Late Gothic style. Examples of unusual projects for Lundie are his monument to Father Lucien Galtier and the Merriam Park

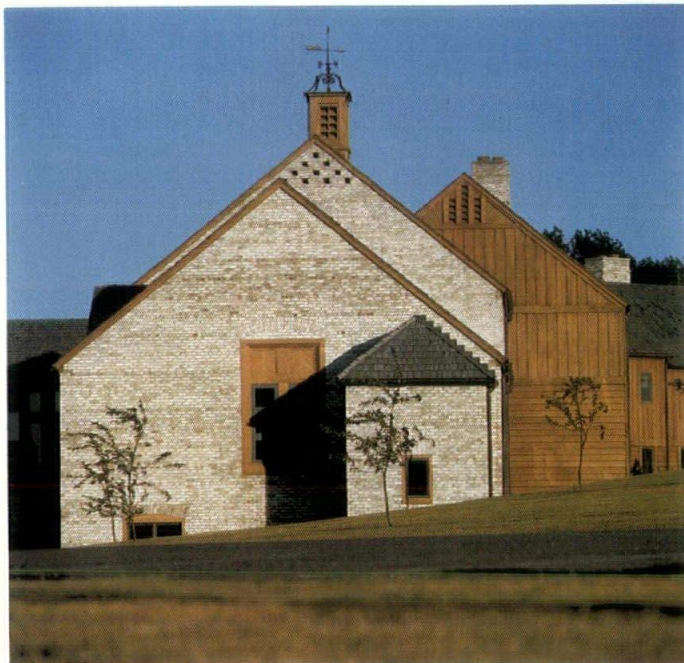
Though schooled under
monumentalists, Lundie
chose to design at the
smallest scale



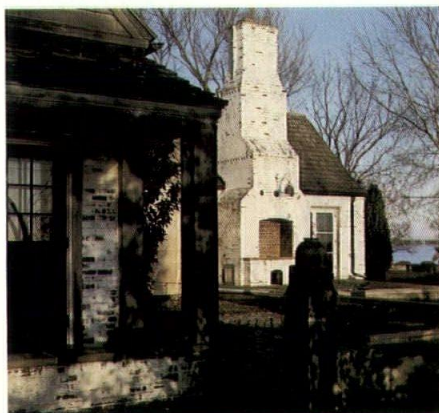
Lundie Cabin, Lake Superior, 1942



Bockstruck Cabin, Lake Superior, 1947



University of Minnesota Landscape Arboretum, 1971–74



Minnetonka Residence, 1944–53

Community Center, both done in contemporary styles.

Much of Lundie's uniqueness lay in his ability to exaggerate imaginatively. This gave his homes a light and whimsical feeling, a romantic aura. It has been called "the Lundie air of mystery."

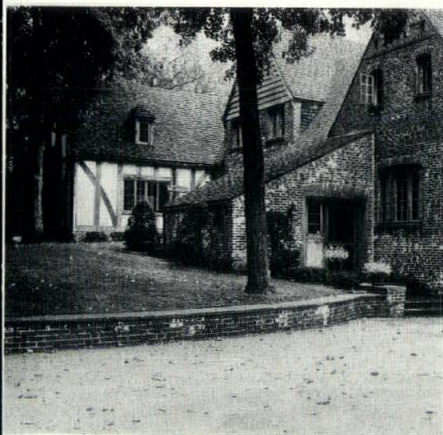
Lundie's final gift to Minnesota has this special air and could not have been a more fitting apotheosis for his career. The University of Minnesota Landscape Arboretum near Chaska, which was completed after his death, particularly expresses his intelligent blending of architecture with nature. The large building—containing a library, tea room, gift shop, auditorium, fireplace room, classrooms, conservatory and terraces—introduces visitors to the 700-acre grounds. The rambling structure has the flavor of country romance and country comfort, while being of no particular era. Lundie said of the project, "All of this has been a great pleasure for me to be associated with—something that is all building up and not tearing down."

The arboretum is characteristic of Lundie, who was able to meld a taste for advanced refinement in living with a feeling for primitive remoteness and roughing it. And despite the fact that Lundie—as a sophisticated man—freely looked to Old World European culture and created buildings revealing their French, English, Italian, Scandinavian or other antecedents, this did not prevent him from adapting these ideas suitably to Midwest America. The refreshing spirit of the New World wafts through the spaces of a Lundie structure like the arboretum with its pioneer echoes caught in such unpretentious details as fanciful rusted wrought iron door latches, weather-vanes and lanterns, many-paned windows, rugged fireplaces and massive, raw wood timbers.

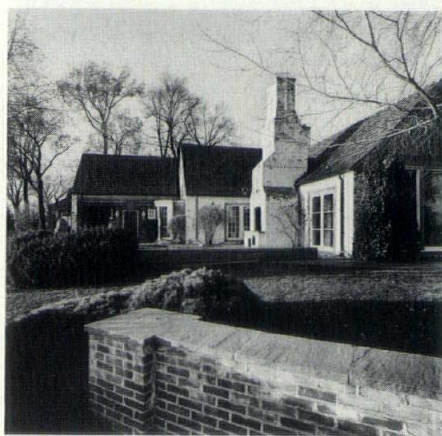
Civilized living close to wilderness seemed to be the best of both worlds for Lundie. This could be achieved in Lundie's era in the Midwest. He elected to give up none of the history and mystery of an older world in his architecture. In fact, one could wonder whether Lundie's lack of a direct encounter with European architecture might not have enhanced the romantic allure it held for him. At the same time, Midwest America offered liberating expanses of land and water and virgin stands of trees. Lundie reacted to all that. His country houses nestle gracefully in the landscape, but do not attempt to lord it over the land.

Deanna Bendix is a free-lance writer.

When Lundie borrowed
from foreign design
influences, he did it
better than most



Shields House, Dellwood, Minnesota, 1941-2



Minnetonka Residence, 1944-53

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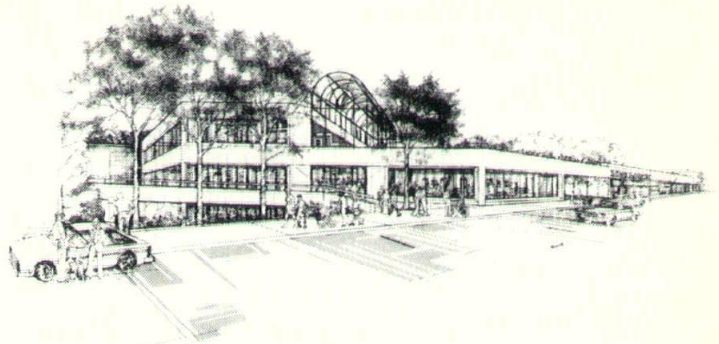


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**Smiley, Glotter Assoc.
Project: First National Bank
Olwein, IA**

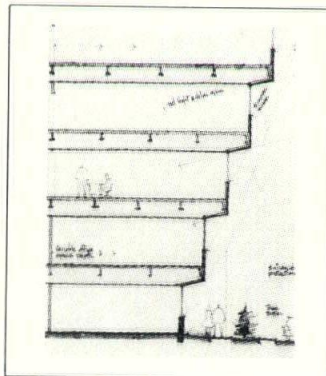
The new First National Bank is sited at the center of downtown in this Iowa community. The design responds to this location by providing a plaza in front and a pedestrian concourse through the buildings.

The two story, 20,000 sq. ft. bank is sheathed in brick to match an existing drive-up bank and tinted glazing. A vaulted skylight caps and reinforces the concourse/lobby. (612) 332-1401.



**Delano Erickson Architects
Project: Cts. Centers, Dacotah Companies
Richfield, MN**

Located at the northwest corner of the intersection of highways 35W and 494, Dacotah Companies has developed this 63,000 sq. ft., 5-story office building. Massing, site orientation, and selection of building systems

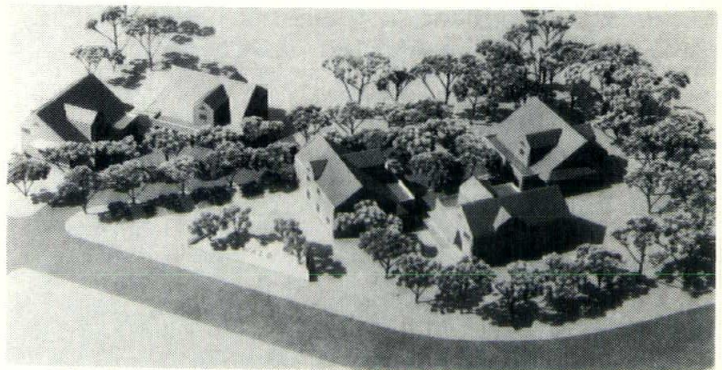


were all designed to maximize the use of passive solar energy. The building also contains a 2-story atrium and provides a parking ramp for over 50 cars. (612) 292-0411

**Monson/Veland Architects, Inc.
Project: Ewald Place
Golden Valley, MN**

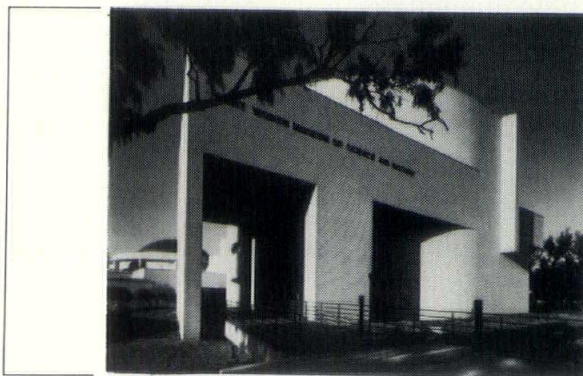
Monson/Veland Architects has been selected by the Golden Valley HRA to design and build ten townhouse units on the Golden Valley portion of the former Ewald Dairy site. The primary goal of the design is to reduce the image of density so as to be

compatible with the single family neighborhood. Each of the five buildings will contain two 1100-1250 sq. ft., two or three bedroom units with attached two-car garage and full basement. Construction is scheduled to commence in Summer, 1983 (612) 333-4260.



**Hammel Green and Abrahamson
Project: Omni Theater, Museum of Science and History
Fort Worth, TX**

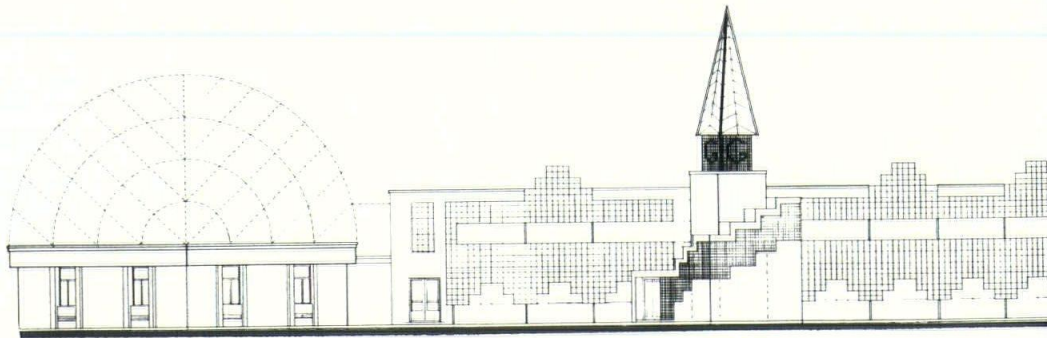
A 360-seat domed space theater with state-of-the-art sound and projection technology is housed in this 32,000 sq. ft. facility. This is one of five space theaters, including the William L. McKnight Omnitheater at



the Science Museum of Minnesota, which have been designed by HGA architects and engineers. (612) 332-3944.

Interdesign, Inc.
Project: Groves
Learning Center
St. Louis Park, MN

A 1950's elementary school will be remodeled to provide a learning laboratory for children with learning disabilities. The architectural concept attempts to stimulate the learning process by creating an ambience through the metaphor of a school house in a village. (612) 871-7979



Miller Hanson
Westerbeck Bell
Architects, Inc.
Project: Galtier Plaza
Minneapolis, MN

MHWB has been commissioned to design Galtier Plaza in downtown St. Paul. The \$80 million, mixed used project includes an 800 car underground parking garage, 127,000 sq ft of retail space on 3 levels, 60,000 sq ft of

office space, a new downtown YMCA, a 32 story rental apartment tower with 180 units, and a 43 story tower with 170 retail rental units and 130 condominiums.

Twenty of the condominium units which face Mears Park incorporate two existing building facades which have been dismantled and will be rebuilt along Mears Park. Construction of the Galtier Plaza has begun and opening

of the retail center is scheduled for October 1984. (612) 338-7700



Shea Architects, Inc.
Project: Fitger Brewery
Renovation
Duluth, MN

The renovation and remodeling of Duluth's historic Fitger Brewery is scheduled to begin in July 1983 with completion expected by mid-1984. The ten buildings comprising this waterfront project were built between 1890 and 1908 and in

continuous use until 1972. The 112,000 sq ft development will feature an inn with 47 rooms overlooking Lake Superior, 3 restaurants, a 200 seat theatre, a retail arcade, a mini-brewery producing a premium beer for the restaurants, and a museum of local breweries. The buildings' stone exteriors will be restored and a 2-story, skylit arcade will link all the facilities. (612) 339-2257

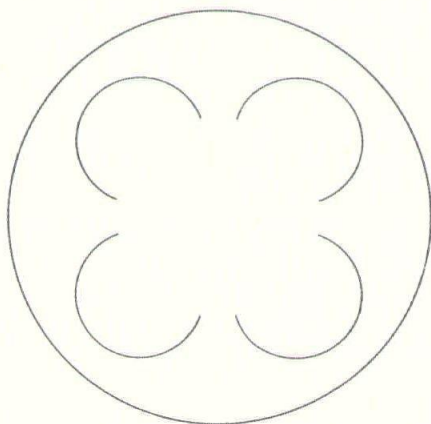


Fowler Hanley, Inc.
Project: Cedar Woods
Court Townhomes
Minneapolis, MN

Located just north of Cedar Lake, the 12 multi-level units cluster around a central courtyard. The units include tuck-under garages, bay windows, and an exterior of brick and horizontal siding. Construction is planned for the summer of 1983.



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news, notes & opinions

Continued from page 13

in a competition open to all Nordic citizens as well as non-Nordics working in Scandinavia. Besides Swedish entries, 79 came from Denmark, 25 from Norway, 15 from Finland and 15 from other sources.

CUE awards given

The 1983 Minneapolis CUE Awards recognized housing renovation, park landscaping, a riverfront New Year's Eve celebration and the work of O. D. Gay, president of the Downtown Council, for their contribution to the city's visual environment. The awards are given annually by the Minneapolis Committee on Urban Environment, the Heritage Preservation Commission and the Chamber of Commerce. Projects which received CUE Design Awards at the fourteenth annual awards luncheon include the Ronald McDonald House, a ten-bedroom addition to a home away from home for families with children with cancer; two house restorations by Thomas Hodne on Stevens Avenue South enhancing a two-block area; Grove Street Flats, restored condominiums on Nicollet Island; Shingle Creek Parkway Waterfall Diversion, an exten-

sion of Webber Park which includes a dropped creek over waterfalls; Centennial Countdown, five progressive parties around the city culminating with a New Year's Eve celebration on the riverfront sponsored by the Park and Recreation Board; and the neon Riverboat sign commissioned by Riverplace to celebrate the New Year. O. D. Gay, retiring president of the Downtown Council, received special recognition for his achievement in revitalizing downtown Minneapolis.

America's insides surveyed

The American Society of Interior Designers is conducting the first systematic survey of significant interiors in the nation. When completed, it will provide information on the designer, builder, use and appearance of all types of interior's from cottages to cathedrals. The data will aid in determining the aesthetic and historic value of interiors so that those of quality can be protected. The survey will be available via computer to students, museum curators, interior designers, preservationists, architects, owners and other qualified researchers. To date, the Significant Interiors Survey has computerized information on over 700 interiors of historic, aesthetic or cultural importance.

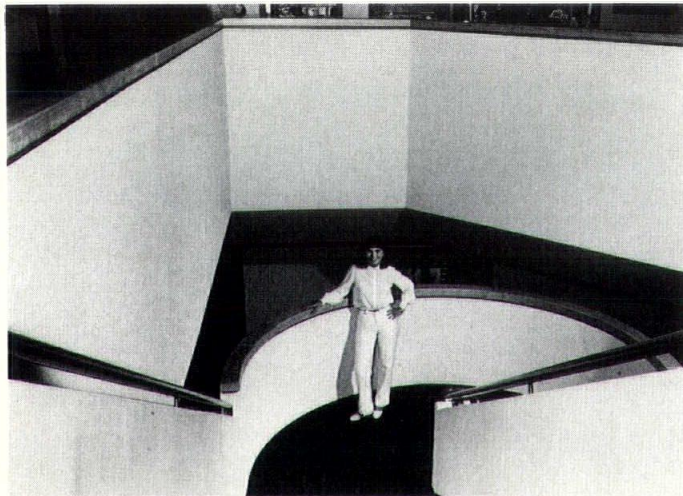
Anyone wishing to participate in the survey or advise ASID of any exceptional interior should write to the Minnesota District Chapter of ASID at 314 Clifton Avenue, Minneapolis, MN 55403, attention Cynthia Riebe, or call the ASID office at 871-3955.

Italian hilltowns to be toured

What is the role of the Italian hilltown as an urban center? A ten day tour conducted by the Northwest Institute for Architecture and Urban Studies in Italy will explore that question. The tour, which lasts from August 6 to August 15, provides the general public with the chance to experience several hilltowns including Siena, Orvieto, and Montepulciano through an approach stressing careful observation of the towns' physical forms and contact with people and design professionals. Visitors will learn about the history and customs of each town as well as sample local food and wine.

The Northwest Institute for Architecture and Urban Studies in Italy is a non-profit organization whose purpose is to broaden and improve architectural studies and cultural exchange between the U.S. and Italy. The program is initiated by the University of Washington's Department of Archi-

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ecture. For a detailed brochure contact Richard Berg, 531 Bellevue Avenue East, #204, Seattle, WA 98102, (202) 624-3111.

Northwestern Bell and Opus to develop new office complex

Opus Corporation and Northwestern Bell are jointly developing a new 25-story executive office complex in downtown Minneapolis. Named "One Hundred South Fifth", the development will be built in the westerly portion of the half-block parcel bounded by Fifth Street, Marquette Avenue and Second Avenue South. A plaza will be created in the remaining portion of the site until the second phase of development. Northwestern Bell will be the primary tenant.

Opus is responsible for the architectural and engineering design and will collaborate with associate architects Gyo Obata and Peter Hoyt of the firm Hellmuth, Obata, Kassabaum in St. Louis. Prominent architectural features will include see-through ground and skyway levels and a unique step design on the upper levels. "Skyline identity will be staked out by a five-story cascade," comments Gerry Rauenhorst, Opus chairman and chief executive officer. "The top floors cre-

ate a fan-like effect which, apart from aesthetics, will create special appeal by offering the possibility of private greenhouses, open air patios and panoramic views." The steel frame structure will be sheathed in articulated precast concrete and reflective glass with extensive use of granite on the lower levels. A state-of-the-art energy management system will control energy efficiency. The building is slated for completion by the end of 1984.



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The exhibition was organized jointly by the American Institute of Architects and the Historic American Building Survey, National Park Service. Catalogs of the exhibition will be available from the National Trust for Historic Preservation. For further information and scheduling contact Judith Cox, Exhibition Coordinator, Smithsonian Institution Traveling Exhibition Service, Washington, D.C. 20560, (202) 357-3168.

Another traveling exhibition documents the relationship between local traditions and architecture in six regions of the United States. *American Architecture: Innovation and Tradition*, seeks to identify what is uniquely American in historically significant

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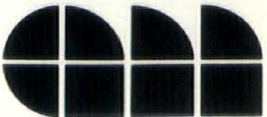
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news, notes & opinions

continued from page 57

structures of the 18th, 19th and 20th centuries.

The exhibition is made available through the American Institute of Architects Foundation. AIA components, schools and galleries wishing to schedule any section of the exhibit for display should contact Susan Stein, AIA Foundation, 1977 New York Avenue, N.W., Washington, D.C. 20006, (202) 638-3105.

Longer lives create new housing needs

Two studies on changing lifestyles of the elderly, conducted by the University of Michigan, suggest an upsurge in retirement communities. The combination of longer life spans and an increasing population of elderly citizens will create a big demand for housing in the coming decades.

Researchers recommend that the government should sanction "shared living" in which two or more unrelated persons occupy one living space. Shared housing may develop through economic pressures or organized efforts by service groups such as churches. Restrictive community zoning ordinances should be changed to make these alternatives possible.

Since many retirees remain active in the work force and in recreational activities, the studies also suggest that accessibility to places of employment and recreational facilities may be important factors in the location of future retirement communities. "National survey data show that downhill and cross country skiing, hiking, camping and fishing have become popular activities for Americans over 45 years of age. These patterns suggest that while many retirement communities are presently in the Southern sunbelt states, new communities should begin to appear in other parts of the country.

Awards for wood works to be given

The American Wood Council's second national design award program for non-residential wood buildings will be held in October, 1983. Awards are given biennially to new buildings and multiple building complexes in three categories: commercial, institutional, and industrial. Entry forms and program information are available from the American Wood Council, Suite 500, 1619 Massachusetts Avenue NW, Washington, D.C. 20036. The deadline for entry form submission is September 1, 1983; project submission deadline is September 15, 1983.

Le Corbusier Sketchbooks

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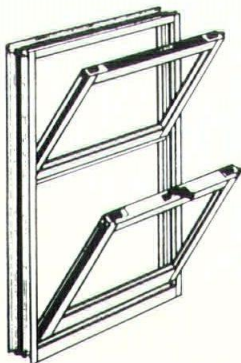
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What makes Scandinavians Design

Continued from page 39

and they do continue to sell. But that is not design development. What is new is that there doesn't seem to be any clear direction. There are many young designers, but they will come out one year with one thing, and the next year will do something quite different. I, for one, can't see any real direction. After the high classical period of the 1950s, there was a period of pretty obvious mannerism when you found people such as Nils Lundberg doing the tulip vases with very thin stems. It was still pure design, often extremely beautiful. In a sense, what fascinated you was the virtuosity of the production. Then the young designers began attacking themselves, literally, and trying to do something brutal that would be in direct opposition to what the tradition had been. They have never really found a new positive direction.

Do you agree that the designing Scandinavians feel a need to "go south" now and then to re-charge their creative energies amidst hotter colors and more voluptuous design expressions?

Reidar Dittmann: There is no important Norwegian artist in any field who has not spent considerable time outside Norway. A feature which has characterized Norwegian creativity in the visual arts, as well as in literature and music, is what's called *utve* and *hjemve*. *Utte* means "longing to get away," and *hjemve* means "longing to get back." They mesh perfectly, because as soon as a Norwegian arrives in Majorca, he wants to go home. This happens all the time.

Marion Nelson: I don't believe they necessarily go south for color or exotic forms, because they have developed enough of these values on their own at home. The late medieval period was one in which color was extremely important—very bright blues, yellows and reds were prevalent in the interiors of the churches and in the paintings. And through the folk arts, we see that color

has been extremely important among people who could never go south, revealing itself first in the weaving and then in the painting. Color has a strong local tradition in the Scandinavian countries. And the exotica, too. After all, the dragons and similar fantastic phenomena of the Viking period developed pretty much on local soil. Yet, they were extraordinarily exotic in character.

Hodne: I was amazed in Scandinavia, especially in Norway, by the use of color in older buildings. I had expected only natural woods, but everything was painted, interior and exterior. The colors weren't earth color and they weren't pastel. I've been calling them earth pastel. They used apple green on the molding to contrast with melon, or the blue-green base of rosemaaling and on top the very bright colors.

Nelson: I like what you said about earth pastels, because that's really what they are. They only add to pure color. They brighten it with white and then subdue it again with umber. I hadn't thought of it in your terms. That is exactly what the rosemaalers struggle with.



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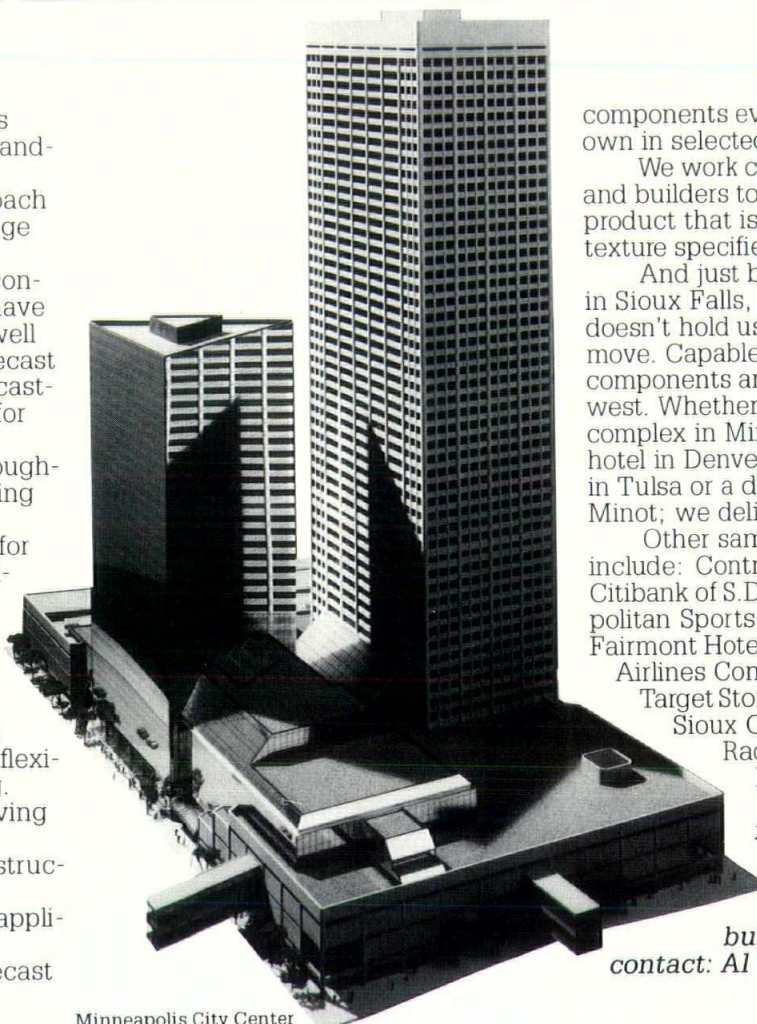
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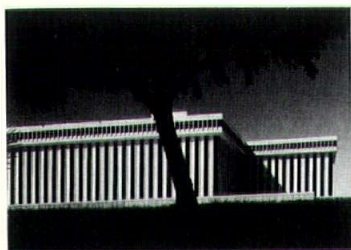
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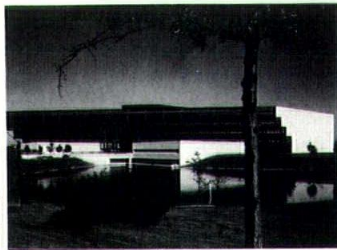
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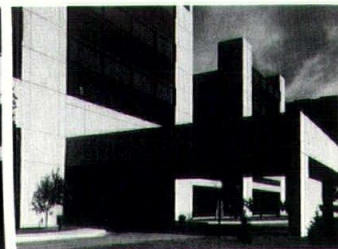
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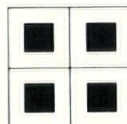
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Sitting Scandinavian style

Who hasn't fidgeted with the urge to stand and stretch after sitting in even the most comfortable chair? As an alternative concept in sitting, those creative Norwegians have collaborated with doctors, ergonomists and physical therapists to create a sculpted chair that fits the human anatomy. This new form of chair is called Balans.

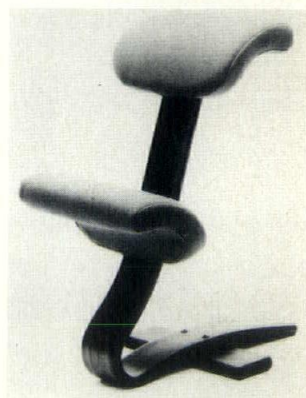
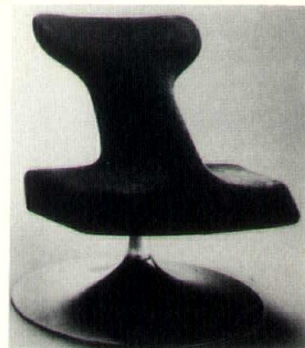
A Balans chair allows correct posture by opening the angle between a person's torso and legs with a tilted seat and supportive knee cushion. The wider angle aligns the body into a posture of natural balance allowing more room for inner organs. It also helps improve circulation, ease breathing and train muscles and ligaments.

Balans chairs are based on natural principles. Think of how children sit at play—they lean back on their heels with a straight back and open diaphragm. Balans uses this idea with the force of gravity putting the body in a state of equilibrium.

Westnøf and Hag, a Norwegian manufacturing firm, gave free reign to a team of three architects, Sven Gusrud, Torstein Nilsen and Peter Opsvik, to refine an idea originated by Oddvin Rykken and Hans Christian Mengshoel of Oslo. The original concept, first presented in Copenhagen, has expanded into several new variations. A different Balans chair has been developed to accommodate almost any situation from office to school, youth club, sports room, discothèque or nursery. It is an attractive alternative in traditional surroundings.

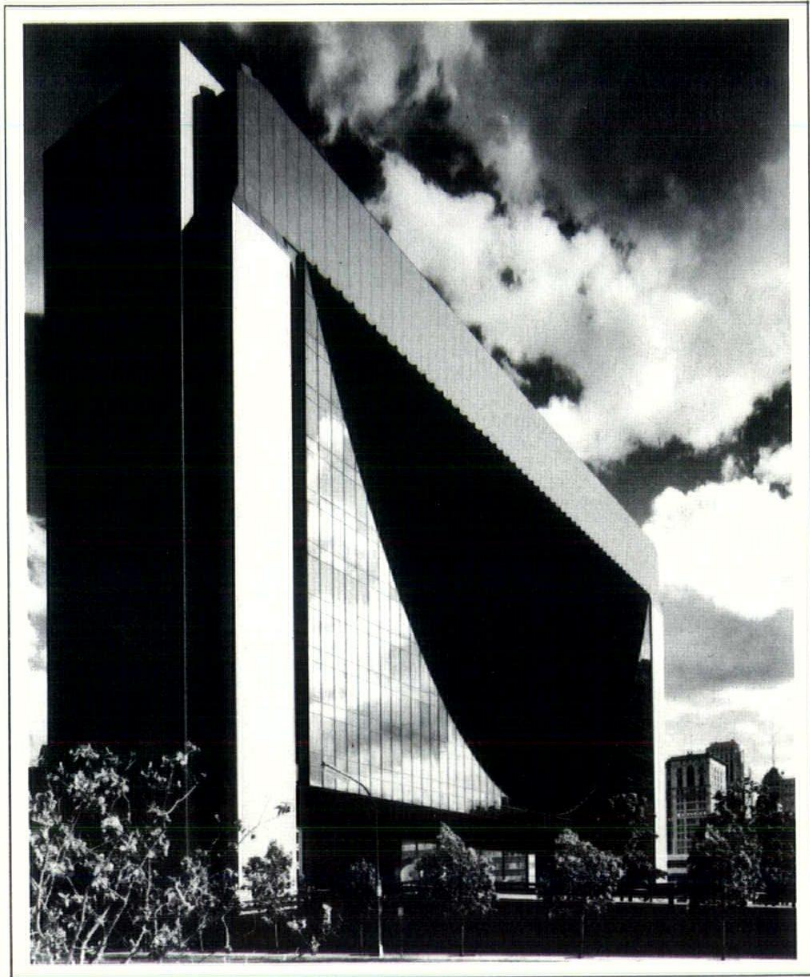
Each Balans chair is notable for its craftsmanship. One is reproduced in molded urethane on a steel tubular frame and then mounted on a swivel base of laminated wood. Another allows for an adjustable seat height making it functional for different working positions. Its built-in handle makes it easily transportable, too. Provocative and practical, all are made with the highest quality materials—butcher-block, leather, wool. Some even have an adjustable headrest for maximum comfort.

Priced as low as \$189, the Balans chairs are now widely marketed in America.



Photos courtesy of Scandinavian Design





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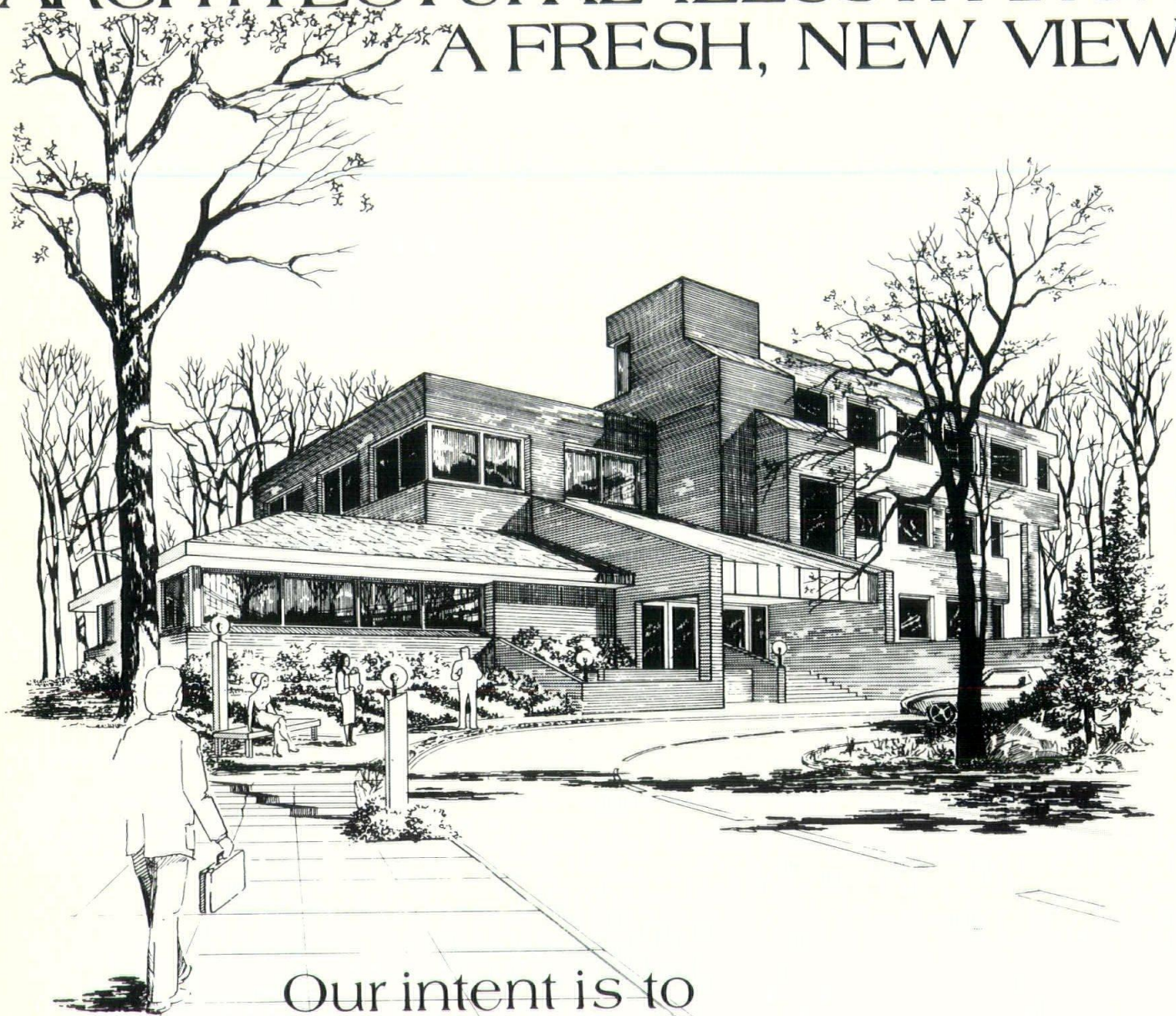
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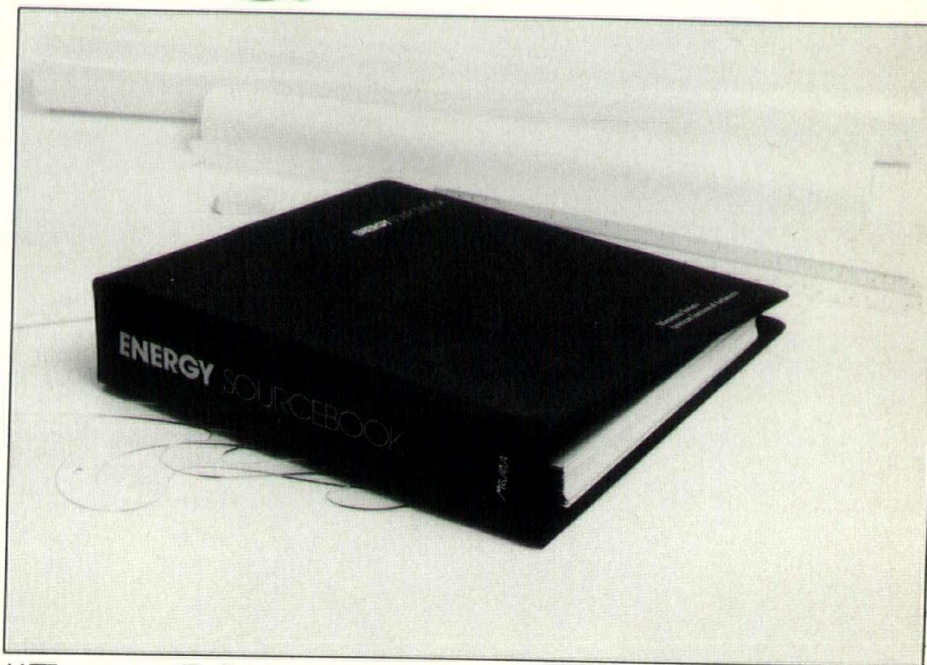


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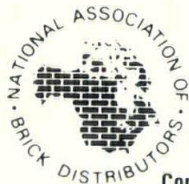
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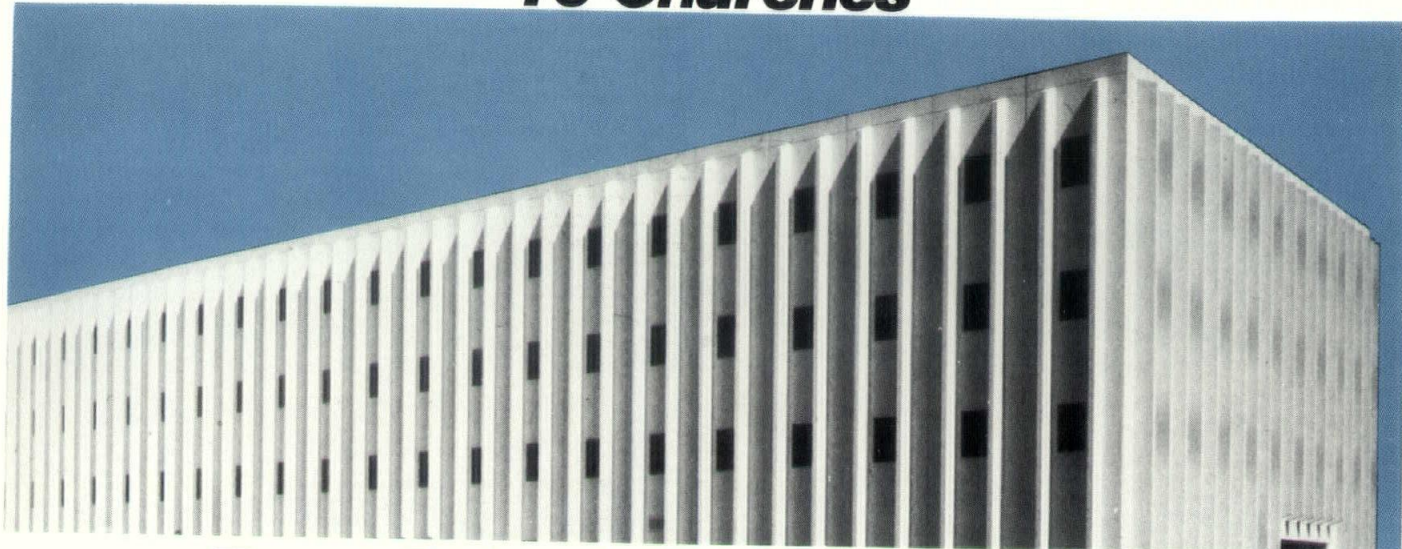
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