ST PETER’S CHURCH IN KLIPPAN ANALYSIS

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Background

The Church of St. Peter is a masterpiece of architecture by a Swedish architect Lewerentz aged seventy-seven years. The structure is characterized by deep mastery of the act of building that has nothing to do with displays of virtuosity and everything to do with an all pervasive, existential character that fills their every pore. Lewerentz was one of five welcomed to plan outlines for the church. He applied the themes of architecture to achieve an excellent structure. Through the support of the expert individuals from the jury, his practically reluctant proposition, containing a few options, was acknowledged by the lay jury. The building made Lewerentz's name famous to a bigger open and united his position as the living expert among Swedish designers.

Introduction

In its formal expression, the church building is anachronistic manifesting a number of spatial references by all catholic churches to Swedish monasteries and all this is characterized by symbolic use of bricks. This resulted to a beautiful structure with a specific architecture that feels to be contemporary well as vernacular and exceptional in design. It is this quality that makes it famous and frequently noted in the contemporary architecture.

The Church and Its Setting.

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2 Ibid.
The church is located on the west side of Sweden. St. Peter's stands recently east of the town. Past the church is a recreation center, and the site at first proposed for the building was closer the center of it, further toward the west. However, Lewerentz chose to build his church against the northern street from which it is drawn closer, turning the region toward the west.

It is evident that among many other structures St Peter's church subverts constructional norms defines the church’s religious architecture. It also depicts a remarkable design of its kind and defines a singular formal vocabulary as well as creating characterful spaces. These qualities were achieved through a process whereby both tectonic architectural intent and assembly became one and rather not as isolated endeavor. From an intensely holistic and imaginative aspect, St. Peter's church is overbearing, exceptional, delightful, self-contradictory and a masterpiece of all time architecture.

MATERIALITY.

The engineer Lewerentz' incredible feeling for material is seen in the entire building. All wood is well planned and characteristic. All ground surface, except for the floor in the Church Board's room, has coated clinkers in varying conditions and shades. The lower windows in the hall penetrate the direct light inside the hall and maintain the direct contact between the church and outside environment. The floor and roof slant marginally giving the room astonishing measurements.

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3 Ibid
In the entire construction of the church Just standard blocks are utilized without cutting any brick. Bricks are used to make roofs, floor furniture as well as walls. With an aim to suit these strictures an exceptionally solid and differently estimated mortar joint is utilized. This results walls where bricks are more similar to the total inside an aggregate structure as opposed to unmistakable, stacked stone work units.

In some of the rooms such as prayer room, translucent canvas is used instead of the usual roof. Where there is direct light plastic is used as the alternative roofs to retain the beautiful look. The architecture designed Church Council room in such a way that it avoided direct sunrays by not taking the masonry walls all the way from the ground to the ceiling. He designed the beautiful roof such that it hanged past the concrete walls allowing light to pass horizontally through to the rooms.

Portrayals of Lewerentz's late structures have focused on points of interest where distinctive structural frameworks meet up. For instance, in windows at Klippan the glass passes through brick wall making it appear reserved quality. The door is made of timber are also separated from their related stone work openings. The unobtrusive slant of the haven floor ushers in the assembly towards the sacrificial stone. The steel joists of the block roof curve and hurl like a breathing ribcage. These portrayals do discuss the specific architecture of the church. Tragically they likewise stress isolate points of interest which truly have little nearness separated from the organic entirety.

DESIGN.

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Among the distinctive amazing features is the geometrical plan of the nave. It is constructed in an irregular asymmetrical spatial composition which makes it much more cavernous than grandiose. Within the nave there is darkness that softens the rough rock’s brutality as well as obscuring the numerous moments of architectural surprise which as you dwell within the site are revealed gradually. The architecture that is revealed here is a symbiosis between symbolism and spatial expression and rather not traditional religious iconography.

The harshness of the block likewise plays a major role in the construction design. Windows are the most straightforward outline conceivable; a glass sheet squeezed against an opening with metal clasps to hold it set up and dark sealant spread around the edges to guarantee weather sealing. The uncovered metal truss inside holds up the brick vaulting, and the light fittings is fastened straight onto the wall. It is lowering, mirroring the cozy needs of the group. It is all that it should be and nothing more.

RELIGIOUS SYMBOLISM

The architect Lewerentz's, combines religious symbolism and tectonic logic. He designed two large beams made of steel to meet at a single column to imply a raw Corten cross made of steel. This amazing cross is made to support the nave’s brick-vaulted ceiling which all

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McVicar, Mhairi Thomson. "Precision in architectural production."
defines main façade which is an architectural language that is not only iconic in its expression but also honest of its architectural design.  

In church construction, he made use of unmistakable break with the custom of western holy design which depends firmly on tradition to typify a specific ontology. Lewerentz rejects iconography as a reason for church’s shape At Klippan. Similarly, the makes us view blocks as though they were another material, each of us must face the spaces of St. Peters once again, and all alone. The extremely lessened palette of materials has an indistinguishable impact from a noiseless space, and we pick up an improved attention to the physical nearness of the church, a nearness onto which we can extend implications. By receiving a phenomenological approach, he perceives supplication as an individual, thoughtful action.

The means expressing materials used by architect to construct this building is what makes it most wonderful. It is built from dim dark blocks which wrap around floors, roofs and walls. The block is a material of human extents, each is consistently formed and terminated with the goal that it can be put in a man's hand. Lewerentz assembled St.Peter's church with block of a solitary size that couldn't be sliced to fit or changed. From taking a look at one block, a man can comprehend the entire building material.

ECONOMY

Lewerentz considered being economic in his work of architecture and therefore used readily available resources as constructing materials to come up with the needed structure. He

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utilized a characteristic redwood for the material structure in some church furniture. Using these red timber formwork, the level appearances of the stones were confronted centrifugally then the space in the middle of the stones merged with a solid blend that constitute the bigger stone dividers and basic components of the house.\textsuperscript{9} The timber provided red hue along with the earthy and sandy hues obtained from the concrete brings about a natural relationship between the landscape and church.

**TECHNOLOGY.**

The architect applied use of technology to achieve modernity which was by then an important aspect in architecture. St. peters general, plan is cruciform in shape with an extended state of the Latin cross. It has an allegorical vault with a twofold segment light. Other than that, The Basilica has concentrated associations and it has characteristics for interlocking space. The fundamental construction materials are marble and cement. Alternate materials incorporate travertine stone, limestone, blocks, mortar, mosaic, timber, bronze rooftop tiles and heavy material. The section shafts in the nave corridors are made of an extraordinary variety of workmanship, for example, rock and marble imported from outside terrains. The 14,000-ton vault is generally made of stone work, held together by bended bars. Press groups were utilized to circle the base of the arch, giving pressure and support.\textsuperscript{10} The travertine stone of the vault is held together utilizing 7 inside iron rings, while press chains strengthened the solidness of the dome. The inclusion of iron rings and chains are the principle highlight to keep the basilica steady and standing up to this point. A great part of the inside is made of bronze and plated.

\textsuperscript{9} Ibid, pg.65.

The church yard. It is a personal live with twofold angled block roof and unique window lighting. A bricked seat separates the space to the church utilized for the wedding service, the Andreas house of prayer. A sacred place pushes out of the divider. A model of a ship, the image of Christ's church, dangles from the roof. Inside the Andreas house of prayer there is a waiting room designed with red wood furniture.

The Church Chamber room is a standout amongst the most wonderful rooms in the entire complex. The bricked roof is curved in two transversal barrel-vaults. At one of the windows the engineer has shaped two reflection seats of block outlined consummately to sit comfort. A bricked wall drives the guest from the holding up space to the Ward Recorder's Office. The design sprang out of itself with no precedent. Rough wooden forms and cement is poured over to form an interconnected structure. Above these variously-tapered walls, there are trusses for supporting the canvas-covered roof flaps therefore enhancing great architectural design.

Beside the church lies a forecourt and in front of it is a shallow pond where many structural designs are available.

The prayer chamber is limited towards the recreation center by a slant of bushes. A little wellspring plays on the surface of the lake. The stone carver Christian designed a figure “Bowls of grace” which was included on account of a gift the tenth. The Aura of the Church Structure is straightforward. The very heart of the structure is shaped by the church building itself, which is encased by an opposite working with spaces for area work and organization. The differing points of the material and the half-timbered character of the bricklaying are planned to give the deception of a Scanian town. Interfacing on to the place of love are two wings.
The platform and the sacrificial table are developed with the dim darker block from Helsingborg. The organ is provided by the Danish organ-developer P. G. Andersen. The initiating textual style is situated at the passageway of the church. From a vast mussel shell brought from the Indian Sea, the dedicating water drops into a chink in the floor. The tranquil dribbling is to help us to remember God's constant Elegance that one gets in the initiating. The nave lays on and is worked around a cross, a development which the designer enables this typical capacity to have. In this place of love hangs a portable embroidered artwork

Depictions of Lewerentz's late structures have focused on subtle elements where diverse structural frameworks meet up. Windows, at Klippan, where the glass ignores the walls bonding with appearing lack of approachability. The timber entryways, which are correspondingly separated from their related stone work openings. The unobtrusive incline of the asylum floor which asks the gathering towards the sacrificial stone. The steel joists of the block roof which curve and hurl like a breathing ribcage. These depictions do talk about the solid "otherness" that infests St Peter's. Tragically they additionally underline isolate subtle elements which in all actuality have little nearness.

Conclusion

In all his structures and other work of architecture is evident that Lewerentz intensified use of architectural design and modernity in achieving contemporary as well as vernacular and exceptional in design. He employed architectural knowledge to use readily available resources to enhance extreme religious features of the church. Today St. Peters church remains as a sign of Lewerentz’s influential expansion and versatility in the entire world. In Lewerentz’s career, it

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marks a moment where vernacular and context begin to integrate into his beautiful, formulated and historical Prairie Style.

BIBLIOGRAPHY


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