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An Organic Architect?

An analysis of Are Vesterlids *Draft for the Nordic Villaparade* (1963) through the lens Frank Lloyd Wright.

Oppgavetekst.

Are Vesterlid: *Utkast til Nordisk Villaparad* (1963). Are Vesterlid utarbeidet et hittil ukjent forslag til den nordiske Villaparaden i Norrköping. Diskuter villa-prosjektet i relevante kontekster.

Is Are Vesterlid an organic architect?

The Draft for the Nordic Villaparade (1963) by Are Vesterlid (1921 -) makes an interesting object of study. The exhibition NU64, where the villaparade was the name of the architectural section, had an aim for the future and a prestigious program. This gave the architect a chance to experiment. Vesterlid's draft and his architecture is not well explored and opens up for various questions regarding post-war modernism, as well as his own work as an architect. Unfortunately, the extend of this essay is limited. How his draft portrays domestic life and ideals of living could be further explored. It could also be interesting to see how his potential ideal villa would correspond with the contemporary Norwegian ideals. A monographic essay would also be preferable. Yet, I have chosen to focus on the organic metaphor within post-war modernism. This is because I find this discussion both embosses Vesterlid's work, in addition to being relevant today. The 2006 Symposium by The United States Society of Architectural Historians underscores this further. The term organic itself is problematic, simply because it inhabits so many connotation and has been used differently in different contexts. However, Vesterlid's work, demure, modest, natural and careful, shows a consciousness of its surroundings and nature. This, along with other factors, tempts us to classify him as an architect within the organic tradition of post-war modernism. But because of the difficult nature of the term, I find it necessary to perform an analysis of Vesterlid's draft in relation to a specific text with a precise and concrete definition of what organic architecture was at that time. Simply, be able to arrive at a satisfactory answer. Initially, I find it important to give an overview of the post-war era with an emphasis on organic architecture. I will then look at the draft through the lens of Frank Lloyd Wright. His essay "In the Nature of Materials: A Philosophy" is "closely linked to his idea of organic architecture"¹, and most importantly presents a step-by-step description of what he consider then organic. How do the text and the draft correspond? Can a supposedly correspondence prove a link between the two? Could one conclude by defining *the draft for the Nordic Villaparade* as an example of organic architecture?

¹ J. Ockman, *Architecture Culture 1943-1968: A Documentary Anthology*. (New York: 1993) P 31.

My analysis is based on primary sources; drawings, plans and sketches by Vesterlid preserved by the National Norwegian Museum of Architecture. Additionally, I have, in collaboration with fellow student Julie Leding, interviewed the architect and received valuable comments on the topic. *The draft for Nordic Villaparade* is further described in the attached appendix.

The post-war years

The immediate post-war years in Norway, was marked by different currents, pursuing an architecture suitable for its time. The legacy of the international style from between the wars, with Le Corbuiser and Ludwig Mies van der Rohe as important contributors, was still prevalent. Yet, the traumatic experience of WWII, encouraged a new answer to the challenges of modern life. In Norway, this led to architecture with a „complex relationship to history,.. a humble, yet contrasting attitude towards nature and experiments with space and façade”². The architects reinterpreted history, including the international style. Nature and surroundings became an important factor, and regional differences were taken into consideration. The new time additionally requested experiments. Consequently, the postwar architecture is perceived as more human than the white, sterile and strictly international style of the 1920-30s.

This turbulent and confused era has been investigated by several architectural historians. Christian Nordberg- Schulz characterizes it as a fight between the traditional and the modern.³ Ulf Grønvold describes the period as „the days of the hybrid”⁴, where the synthesis of different currents makes a hybrid architecture. In his essay „Diskussionen om Apollon og Dionysos” Nils Ole Lund distinguishes between Arne Korsmo (1900-1968) and Knut Knutsen (1903-1969). Korsmo is inspired by Mies van der Rohe, and his structured, rational architecture. He is Apollon. Knutsen, on the other hand, is Dionysos, the playful, spontaneous and organic architect, inspired by Frank Lloyd Wright.⁵ Perann Stokke takes all

² „Den nye arkitekturens motsigelsesfulle og komplekse forhold til historie, en både mer ydmyk og kontrastfylt holdning til landskap og omgivelser, og dessuten samtidens eksperimentering med rom og fasader, både i privat- og offentlig svære.” E. Johnsen, *Brytninger: Norsk arkitektur 1945-65*. (Oslo: 2010) P 13.

³ Johnsen quotes C. Nordberg- Schulz, „En ny begynnelse” (Oslo: 1995) in *Brytninger*: p 21.

⁴ U. Grønvold, „I hybridenes dager” *Byggekunst*. (7) 1991. Pp 403-417. P 406.

⁵ N. O. Lund, „Den umiddelbare etterkrigsti. Diskussionen om Apollon og Dionysos”. *Nordisk arkitektur*. Pp 18-39 (Copenhagen: 1991) pp 18-39.

of this into consideration, when she explores five Norwegian villas from the late 1950s. She stresses a continuity of certain modernist elements along with currents from USA and traditional Japanese architecture.⁶ Moreover, Sarah Williams Goldhagen underscores, „modernism’s initial complexity and its evolution over time”⁷ by pointing to different and parallel currents within modernism. Modernism is not unified, but must rather be understood by its various interpretations. This pluralism is evident in the postwar years.

One aspect of this reinterpretation and diversity of modernism, is denoted as organic architecture. Italian architect Bruno Zevi wrote *Verso un’architettura organica* in 1946 (published in English, *Towards an organic Architecture*, in 1950), where he coined the term organic within the postwar discourse. He recognized a tendency towards a more human modernism. He defined organic architecture as an architecture where human needs and happiness are taken into consideration. This is evident in the inclusion of psychology, spirituality and in the use of material. It is a social idea, more than a mere adaptation of biological forms.⁸

Frank Lloyd Wright is distinguished as a main figure within this legacy and discussed the topic long before Zevi. His definition of the term is said to be rather nebulous, and almost as a characterization of his own way of building.⁹ His masterpiece *Fallingwater* (1935-39) reflects the surrounding rugged terrain and are literally placed into a riverfall. His Prairie House Style adapts the horizontal features of the North American prairie. He also worked and lived in Japan for several years, and was highly influenced by the traditional Japanese architecture, also emphasising contact with its surroundings.¹⁰ He wrote several text

⁶ P. S. Stokke, *Modernismens gjenkomst i norsk boligarkitektur på 1950-tallet: En studie av fem eneboliger ferdigstilt 1958/59, tegnet av arkitektene Kjell Lund, Geir Grung, P.A.M Mellbye, Harald Ramm Østgaard, Molle og Per Cappelen/ Sven Erik Lundby*. Hovedoppgave, The University of Oslo, 2002. P111

⁷ S. W. Goldhagen, „Coda: Reconceptualizing the modern.” From *Anxious modernisms: Experimentation in Postwar Architectural Culture*. Edited by S.W. Goldhagen and R. Legault. pp301-323. (Cambridge, Massachusetts: 2000) P 303.

⁸ N. O. Lund, *Arkitekturteorier*. (Copenhagen: 2001) P 18.

⁹ Lund, *Arkitekturteorier*. P 18.

¹⁰ B.B. Pfeiffer and P. Gössel, *Frank Lloyd Wright 1917-1943: Complete works*. (Köln: 2010) pp1-19

regarding the topic. Both *An Organic Architecture: The Architecture of Democracy* from 1939 and „In the Nature of Materials: A Philosophy”, written in 1943, discuss these issues.

The discussion of organic architecture is still relevant today. The aforementioned 2006 Symposium discuss the historical and present day importance of the organic metaphor within architecture. Vittoria Di Palma underscores how this metaphor is as old as architecture itself. It is a broad definition, often misused or misunderstood. It seems, however, that most researchers today would agree that „there is no single organic metaphor that architecture can turn to”¹¹. It is therefore important to be aware of the various interpretations, rather than striving for a universal explanation. Of interest is then how Norwegian post war architects, in this particular case Vesterlid, perceived the contemporary tendency towards an organic architecture?

Are Vesterlid and Frank Lloyd Wright

Are Vesterlid got his education through *Statens Kurs for Kriserammede arkitekter*, followed by an engagement as Knut Knutsen’s assistant. However, after a few months, he moved to the Northern Norway, in order to contribute to the post-war reconstruction. Later he moved south and worked with several domestic projects. His subtle architecture and professed knowledge on materials rewarded him the prestigious *Treprisen* (The wood prize) in 1962 for his *Restaurant at Glomsdalmuseum* (1950).¹² A year later, in 1963, he was selected, along with Sverre Fehn, to represent Norway at the Nordic Villaparade at NU64.¹³ Vesterlid is

¹¹ V. di Palma. „Architecture and the Organic Metaphor”. *Journal of architecture*. 2006, Vol. 11(4), pp.385-390. P 385.

¹² Are Vesterlid – utdypning (Norsk biografisk leksikon). () I Store norske leksikon. Hentet fra: <http://snl.no/AreVesterlid>

¹³ *The Nordic Villaparade* was part of what is considered to be Sweden’s largest exhibition, *Norrköping Utställningen 1964*. The parade was to present the contemporary nordic architecture, where eight architects, two from each nordic country, was given a place in the exhibition. The architects had to follow certain criterions. In order for the eight villas to be perceived as a whole, red brick and wood was to be used as material. (B. Sylan „Nordisk Villaparad: NU 64 Norrköping”. From *Modernismen i Östergötland*. Pp 73-79. (Linköping: 2009) P 74.) Vesterlid seemed to be excited about the task (Ukjent forfatter: „Smigrende oppdrag for Are Vesterlid og Sverre Fehn: Åtte fremtids-villaer i nordisk regi.” VG : 11.Juni 1963), but unfortunately his draft, along with the draft by finish architect Blomstedt, was excluded from the parade and was therefore never erected. Vesterlid’s draft still presents interesting aspects and solutions to the task.

considered as an architect within the organic tradition¹⁴, especially because of his contact with Knutsen, an architect that is said to represent the organic tradition in Norwegian post-war architecture.¹⁵ Vesterlid was a dedicated admirer of both Knutsen and Frank Lloyd Wright. Not only do his private bookshelf consist of several books on Wright, but he explicitly praises his work to be “intimate and natural”,¹⁶ characteristics he sought after with his own work. Yet, I wish to investigate this assumption more closely, namely through Wright’s own writings.

In the Nature of Materials

In his influential essay from 1943 “In the Nature of Materials: A Philosophy” Frank Lloyd Wright discuss particular aspects of architecture that can be considered as organic. He is clearly criticizing the contemporary American architecture as not being human or poetic enough. It is “the...idea of building as organic”¹⁷ that would bring integrity back to architecture. His essay brings up five resources *spatial, material, structural, constructional* and *expressive*, in which must be used with care and awareness. Hence, he presents concrete examples of what he considers organic architecture. But how does the ideals presented by Wright correspond with Vesterlid's *draft for the Nordic Villaparade*?

The use of glass

Firstly, Wright put emphasis on glass, a material fully explored with the technology introduced by the industrial revolution. He stresses that glass presents a new reality, suitable for modern architecture. The modern use of glass is compared with the prehistoric cave. The cave closes the space and appears heavy and impenetrable. The transparency of the pane of glass on the contrary, opens up the space. This “make(s) the garden be the building as much as the building will be the garden.”¹⁸ The walls vanish and thereby the idea of the cave is lost.

¹⁴ Johnsen quotes C.Nordberg-Schulz. *Brytninger*. P5

¹⁵ Johnsen, *Brytninger*. P 58-59

¹⁶ Interview with Are Vesterlid, Hamar, 04.12.2012 by students Julie Leding & Anna Ulrikke Andersen. The interview is recorded.

¹⁷ F.L.Wright. „In the nature of materials: a philosophy.” In *Architecture Culture 1943-1968: A documentary anthology*. Pp 32-41. Edited by J. Ockman. (New York: 1996) p 32

¹⁸ Wright, „In the nature of materials” p 34.

Nature is no longer wild and dangerous. Hence, in its natural, transparent form, glass becomes an important actor within what Wright perceives as organic architecture.

The draft for Nordic Villaparade by Vesterlid shows a similar use of glass, as this material includes and communicates with its surroundings. Two interior sketches project this gradual accustoming between nature and architecture. (Fig 1) The upper sketch shows the kitchen to the left, then the submerging room with the fireplace. A few pillars are holding up the large glass panes and modestly marks the border between the living room and the terrace. The wooden boards of the roof stretch from the inside towards the nature and create a feeling of continuity. As the terrace and its roof ends, yet another step is made towards the garden and the nature.

The lower sketch (Fig 1) also stresses the important role the glass plays connecting architecture and its surroundings. Here the glass pane is invisible. It is only assumed by the changes within materials, as the square tiles of the floor turns into horizontal wooden boards. A slightly thicker line drawn by the pencil marks the transition. It could almost be assumed that the area at the right is another indoor space, but the shadow cast by the sun, suggest the nature close by. The placement of the chair is interesting. As the only chair in this space, it is obviously turned towards the windowpane. The window appears as frame or a screen, where the habitants can observe nature.¹⁹

The ground plan also proves to show interesting traits. (Fig. 2) The plan is based on a rectangular shape, where volumes are shooting out breaking the strict geometry. The TV-room, living room and parts of the kitchen are pulled out from the buildings body and create dynamics. The rooms are reaching out towards its surroundings, welcoming nature with its large windows. This underscores how these features, along with glass, opens up and creates a dialog. The border between inside and outside exist, but it is not too authoritarian. In this way, Vesterlid shows traits that can be said to correspond with Wright's emphasis on glass.

The Nature of Materials

¹⁹ Beatriz Colomina address this tendency in her essay „The Media House”. She discuss how modern architecture is inseparable from mass media. Architecture is presented in film, TV, magazines and exhibitions, which clearly influence the way we percieve it. Secondly, architecture becomes a point for observation, where the large windows practically function as a cinema and the garden is tonighs show. (B. Colomina, „The Media House”. *Assemblage*, 1995(27), pp.55-66)

Furthermore, Wright points out how the architect must “recognize the nature of the materials used in construction”²⁰ He must be aware of the limitations and possibilities materials possess, as well as how the different materials available would be perceived. Wood, for instance, has certain intrinsic qualities, which differs from glass, steel or concrete. It looks different, has different historical connotations and must be treated differently. All these factors are important to arrive at an organic result. His idea to learn “from the natural source of all natural things”²¹ is clearly related to an organic way of thinking about architecture. The nature and natural environment works as a paradigm.

The NU64 program, where the Nordic Villaparade was part, had certain criterions when it came to the choice of materials. The eight villas was to be built of wood and bricks, and had to adapt to each other, in order to work as a corresponding program. This did not give Vesterlid any chance to chose the material best suited for the assignment, an idea Wright explicitly supports. Yet, Vesterlid was known for his impressive expertise of wood, something he proved by winning *Treprisen* (The wood prize). He had a dear, caring, personal relationship to this material, in which he knew and mastered well. Regardless of the criterions, Vesterlid might have chosen this material most suitable for the task.

An interesting example independent from the criterions of the program is, however, his choice of wooden gutters. The technical drawing of the beam and cornice shows the gutter at the right. (Fig. 3) The gutter is carefully constructed by wood, a feature he first developed his *Overlegebolig* (1960) at Tynset.²² In spite of certain metal details, the main material used is wood. But is wood, with its with its natural qualities, the preferable material for the gutter? Gutters collect water off the buildings roof, and lead it away. Without proper treatment, wood would rot in contact with water. Hence, it is difficult to see wood as the preferable material for such an assignment. Metal might be a better choice. In this case, Vesterlid does not account the natural qualities of the materials.

Ornament

²⁰ Wright, „In the nature of materials” p 37.

²¹ Wright, „In the nature of materials” p 37.

²² Interview with Are Vesterlid, Hamar, 04.12.2012. (Confirmed by the architect)

Furthermore, Wright brings up the discussion on ornament. For him, ornament is not only “surface qualified by human imagination but imagination giving natural pattern to structure”.²³ Ornament is therefore not only decorative elements added to a building, but also the patterns a structure has naturally. The traditional use of ornament, which the eclecticism of historicism probably vulgarizes to its fullest, had been harshly criticized every since Adolf Loos wrote his famous “Ornament und Verbrechen” at the beginning of the 20th century.²⁴ In his white modernism, Le Corbusier continues with this idea of refraining from all kind of ornament. Wright, on the other hand, does not prefer this solution and compare ornament to poetry, a comparison that describes ornament as something integral, internal and organic. Not having to be elements attached to surface, ornament could be the structure itself becoming apparent within the nature of materials.

It is clear that Vesterlid exploits the natural look of the wooden boards to create something that could be characterised as ornament. The façade drawings (Fig. 4-5) show how the wooden boards vary in thickness. They are attached to the façade horizontal or vertical and make an interesting geometrical pattern. The Northeast façade (Fig. 5) presents this most explicitly. From left to right, this horizontal, elongated façade begins with a play of thick and thin wooden boards. A door with regular boards breaks this playfulness, before it reappears. Then again a window appears with a batch of thinner boards attached. As we arrive at the kitchen area, Vesterlid introduces a continuous band of low, horizontal windows in addition to three larger windows. This allows light to enter to the kitchen area, yet it is still private. The next part is again playful. In spite of its strict regularity, the variation of boards and windows breaking the verticality, the façade becomes playful. The naturalness within these materials, create ornament on the façade. This might be an example exactly of what Wright was aiming for.

Structure

As the discussion of the wooden gutter presents, there are certain aspects of Vesterlid’s draft that conflicts Wrights views. Another of these, are the issue of structure. When Wright underscores the importance of continuity, he further explains it with steel. The steel structure

²³ Wright, „In the nature of materials” p 39

²⁴ A. Loos. „Ornament und Verbrechen”. (reprinted Wien: 2009)

breaks up the traditional reliance of the column and the beam. He is searching for an architecture where “ceilings and walls made one with floors and reinforcing each other by making them continue into one another”²⁵. This is the opposite of that is proposed in Vesterlid’s draft, where the southwest façade (fig 4) rather shows a post-and-beam structure. Here again, Vesterlid presents solutions, which does not correspond with Wright.

Horizontality

In his concluding statement Wright emphasises horizontality as an organic element. He writes: “I see this extended horizontal line as the true earth-line of human life, indicative of freedom”.²⁶ The consideration of human life and mentioning the earth is clearly related to what was perceived as organic architecture. When a building stretches across the horizon, and adapt to the natural shape of the earth, Wright suggest an organic architecture. Vesterlid’s *Draft for the Nordic villaparade* is clearly horizontal. (Figs 4-5) The elongated feel is evident in the wooden beams in the southwest and northeast façade. The beams in both cases stretches along the entire façade and frames the building horizontally.

Organic or not?

In conclusion, Vesterlid’s architecture shows use of glass that creates a communication between the inside and outside, an emphasis on horizontallity, as well as creating natural ornaments composed of different sized wooden boards in the façade. Wright would have agreed on this proving Vesterlid to be an organic architect. The wooden gutter and the post-beam structure, is however not what Wright proposes. As the analysis prove that *the Draft for Nordic Villaparade* both corresponds with and contradicts Wrights ideas, would it be possible at all to talk about the draft as an example of organic architecture? Wright himself points out how these new way of bulding „is prophesied if not realized by organic archtitecture”. This suggests that there are not always a consequent correspondance between theory and the completed product. But are these few features enough to consider the draft organic? The term itself is problematic, and when an analysis additionally shows strong contradictions between

²⁵ Wright, „In the nature of materials” p 35.

²⁶ Wright, „In the nature of materials” p 41.

the architecture and the selected essay by Frank Lloyd Wright, I find it difficult to come to a conclusion. At least for now.

In this way, this essay, leaves more questions than it answers. It was an attempt to concretise a difficult term and nebulous topic. In spite of the interesting result of the comparison between Vesterlid's draft and „In the Nature of Materials”, my main attempt was not very successful. A more indebt analysis, where several texts, theories, works and opinions are taken into consideration might give a better, more nuanced answer on to what extent Vesterlid and his draft could be perceived as organic architecture. Not to mention what the architect himself added to the concept.²⁷ What is perceived organic within Knut Knutsen's architecture? How is Vesterlid's admiration of Knutsen expressed in his architecture and could it be defined as organic? How exactly was the international currents; Wright and Zevi, interpreted by the Norwegian architects? These are all issues that could be further explored, but not within the limitations of this essay. For now, it would be suitable to agree that “Rather than distracting or undermining architecture, the organic metaphor has proved a particularly fertile concept precisely because of its imprecision.”²⁸ and be satisfied with not arriving at a good enough answer to the initial question.

Illustrations:

²⁷ I had the opportunity to ask Vesterlid what he perceived as organic architecture and if he would consider his own architecture, or his *draft for the Nordic Villaparade*, organic. The answer was rather contradictory. Organic Architecture differs from strict geometry and Palladianism is thereby seen as the opposite of organic. It should evolve from a free way of treating surroundings. He mentioned Frank Lloyd Wright as an example. The buildings should consider the terrain and surroundings. The organic also has something to do nature and biology. Primitive architecture, as presented in *Shelter*, makes a primary example. (L. Kahn, *Shelter*. (Bollingen, California: 1973)) However, he also uses gothic cathedrals and the iron construction from Crystal Palace as further examples. It is evident that the topic both confuses him and fascinates him.

He does not consider his architecture organic; as he explains the various ways he has tried to reach such an ideal, without succeeding. His panes of glass are not transparent enough and geometry, rectangles and tradition haunt his work. Knutsen however, with his *Summerhouse at Portør* (1949), is clearly “on to something”. He hesitates a moment before continuing; “ But, I am not exactly a philosopher. I am an architect”. (Interview, Hamar)

²⁸ Di Palma, „Architecture and the Organic Metaphor”. P 385.

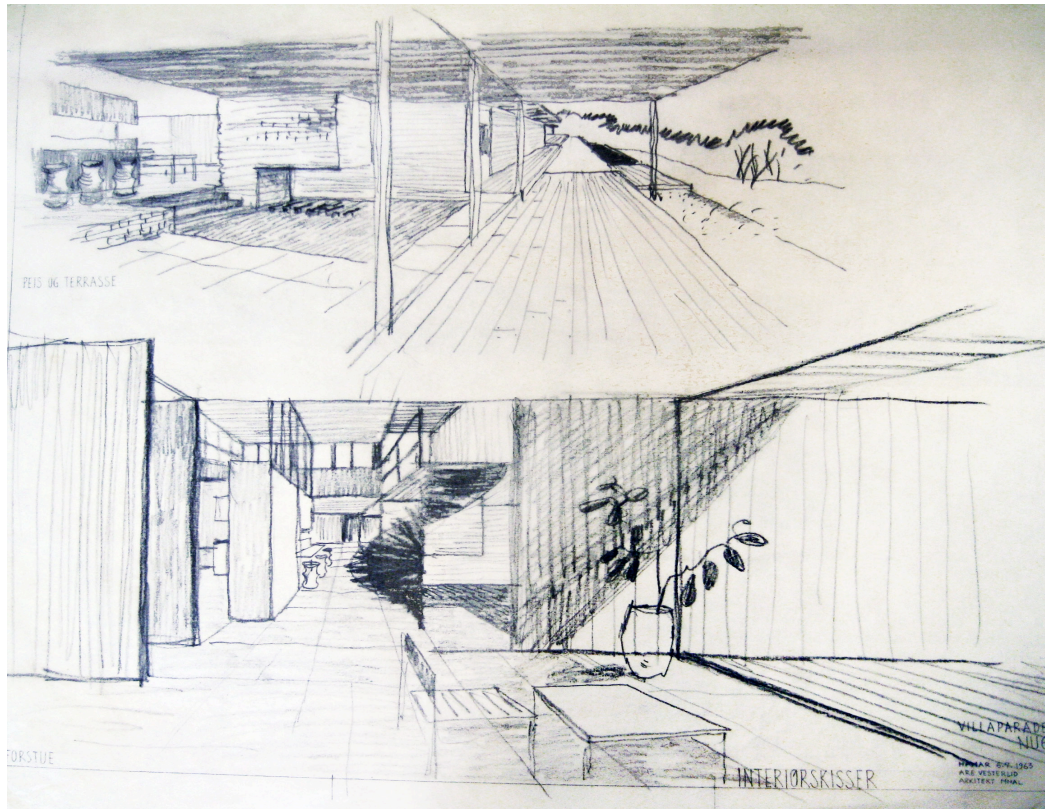


Fig. 1: Are Vesterlid. *Interior Sketch from the draft for Nordic Villaparade.* (07.06.1963) The two sketches are projecting a view from north, north-west. The upper; the gradual transition between kitchen, livingroom, terrance and garden. The lower; an almost unnoticeable pane of glass opens the livingroom up towards its surroundings.

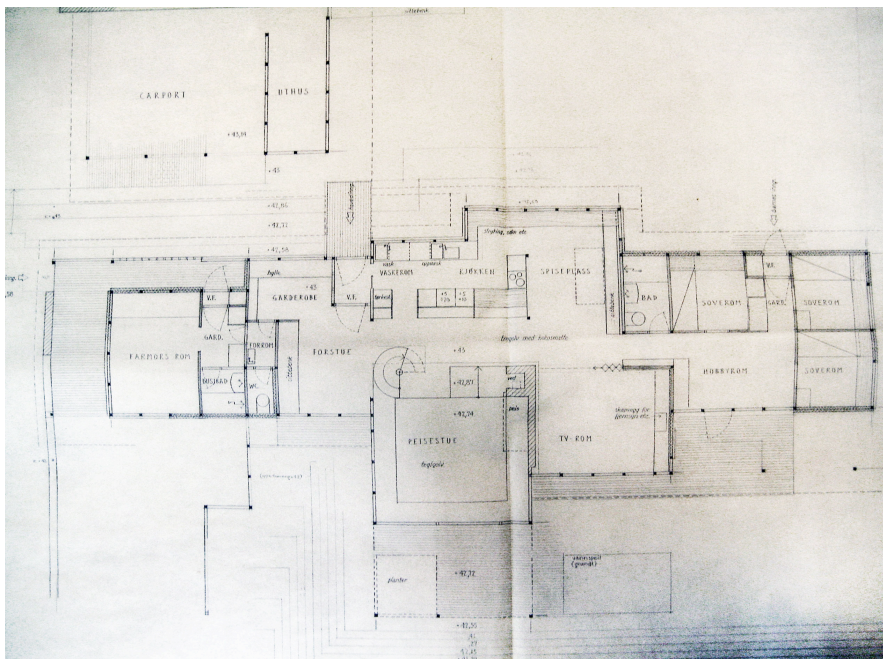


Fig. 2: Are Vesterlid. *Ground plan, first floor, from the Nordic Villaparade.* (08.01.1963)

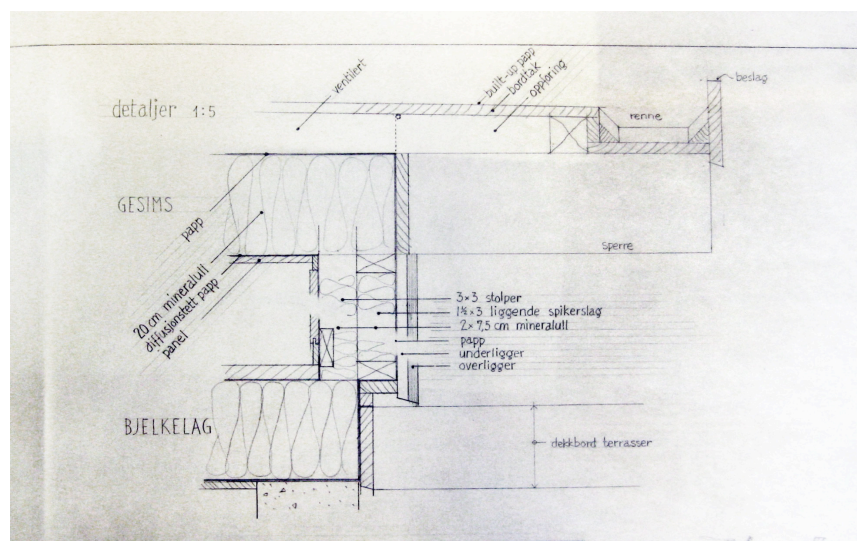


Fig. 3: Are Vesterlid. *Detail of construction elements from the Nordic Villaparade.* (08.01.1963). The wooden gutter at the upper right.

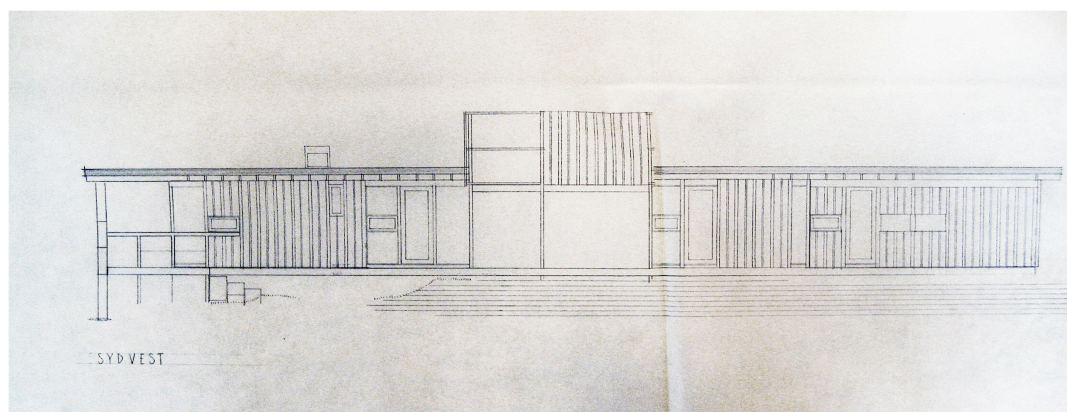


Fig. 4: Are Vesterlid. *South-west façade from the Nordic Villaparade.* (08.01.1963)

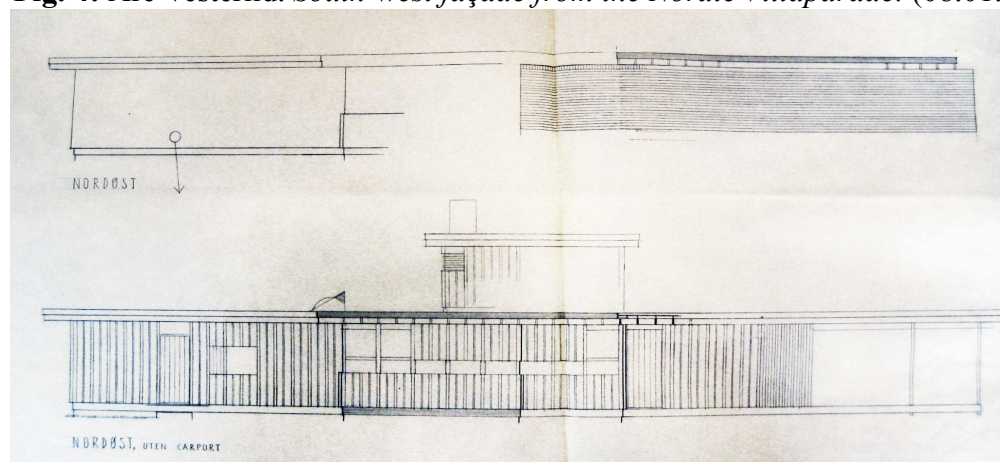


Fig. 5: Are Vesterlid: *North-east façade from the Nordic Villaparade.* (08.01.1963)

Appendix:

Description

Draft for Nordic Villaparade (1963) by Are Vesterlid (1921 -)

Preserved material

The Norwegian National Museum – Architecture has altogether preserved seventeen drawings, sketches and plans from Vesterlid's project for the *Nordic Villaparade*. These could, by date, be organized into four different categories. The first group consist of seven undated sketches of the ground plan. The next group of drafts are from 06.24.1963, shows different solutions of the ground plan, as well as a perspective of the exterior. The next group of drafts is dated 07.06.1963, and projects two interior sketches and a situation plan with the other seven villa-projects. The last, and most extensive group of drawings are from 08.01.1963. This final draft consists of detailed ground plans, facades, incisions and technical details.

The main concept

By studying the various drafts, it is evident that Vesterlid had defined a main concept already at a nascent stage. The ground plan is based on an elongated rectangle, where the different rooms and volumes spring out from the body of the building. This main concept is recognizable in the all the different drafts available, whereas the variation lies within where and how the volumes springs out, as well as where the different rooms, bedrooms, living room etc, are located. The villa is of one floor, with the exception of the last draft, 08.01.1963, where Vesterlid has added a smaller second floor with a master bedroom, bathroom and small balcony. As the NU64 Exhibition required, the material used was wood and brick.

The final draft from 08.01.1946 shows an introverted Northeast wall, facing the street. The windows are relatively small. There is no main entrance, but rather two anonymous doors. A brick wall covers the carport. However, the southeast façade is facing the garden with its large windows and several terraces. The ground plan of the 08.01.1963 drafts presents a family home for parents, three children and a small flat for the grandmother. The grandmothers flat are located north, with bedroom, bathroom and a private entrance leading to a separate terrace. The children's bedrooms are located in the opposite part, south, of the villa,

surrounding a hobby room. The master bedroom is at the second floor. The middle part of the villa has an open plan. Where living room, TV room, dining area, kitchen and laundry room are located in the same area, only slightly separated by supporting walls, staircase, a fireplace and the kitchen. The outdoor areas, carport and terraces are emphasised at an early stage and had been taken into consideration.

List of illustrations:

Fig. 1: *Interior Sketch*. Are Vesterlid. 07.06.1963. The Norwegian National Museum – Architecture.

Fig. 2: *Ground plan first floor*. Are Vesterlid. 08.01.1963 The Norwegian National Museum – Architecture.

Fig. 3: *Technical detail; supporting elements and gutter*. Are Vesterlid. 08.01.1963 The Norwegian National Museum – Architecture.

Fig. 4: *Southwest façade*. Are Vesterlid. 08.01.1963 The Norwegian National Museum – Architecture.

Fig. 5: *Northeast façade*. Are Vesterlid. 08.01.1963 The Norwegian National Museum – Architecture.

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