

ARCHIPEL REISGIDS

Finland 2014

WAAR DE ZON NAUWELIJKS ONDERGAAT

“We should work for simple, good, undecorated things”

AND HE CONTINUES,

“but things which are in harmony with the human being and organically suited to the little man in the street.”

ALVAR AALTO, SPEECH IN LONDON 1957

ARCHIPEL

Archipel in Finland

Woorden zijn in Finland zo belangrijk, dat zwijgen er als een deugd wordt opgevat.

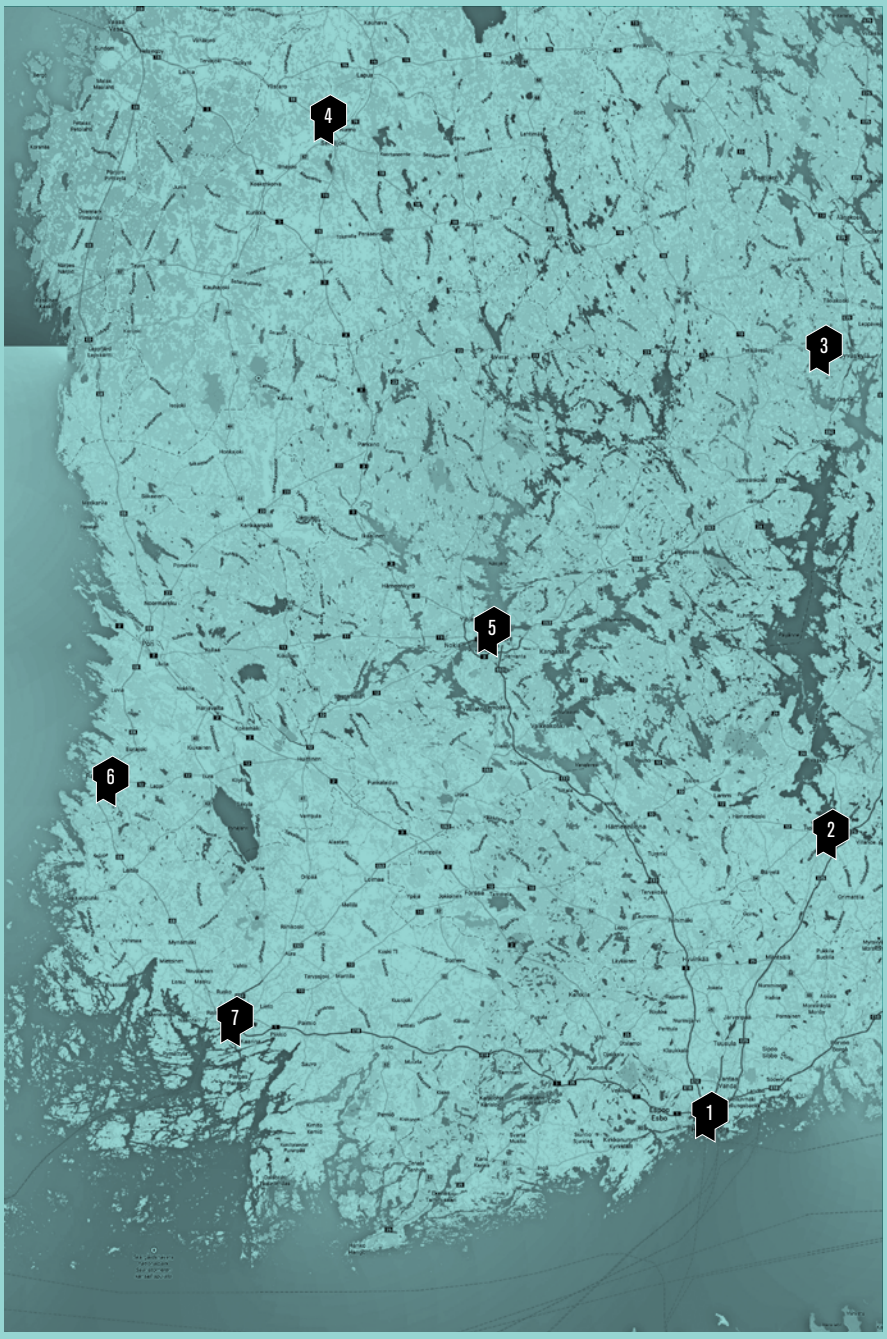
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Een Fins gezegde luidt: bouw eerst de sauna en dan pas het huis.



Finland is een bebost land met duizenden meren. Het heeft zo'n 5 miljoen inwoners voor een oppervlakte van 338.000 km². Ter vergelijking, België heeft 11 miljoen inwoners voor een oppervlakte van 30.528 km².

Finland is een schaars bevolkt land, waar het landschap grotendeels door natuurlijke bossen en meren wordt gedomineerd. Nederzettingen concentreren zich algemeen in kustgebieden en naast belangrijke meren en waterwegen. Bebouwd gebied bedekt minder dan drie procent van het land. De stedelijke gebieden zijn betrekkelijk klein, vaak met agglomeraties van minder dan 10.000 inwoners. Enkel tien steden hebben meer dan 50.000 inwoners. Het stedelijk gebied Helsinki met zijn miljoen inwoners is het dichtstbevolkte gebied van Finland en telt zo'n 3000 inwoners per km². Jaarlijks worden er ongeveer 30.000 nieuwe huizen gebouwd, waarvan veel eengezinswoningen. De huidige regering mikt op appartementencomplexen om effectiever om te gaan met de ruimte en de woningnood. Bovendien is er een uitermate boeiende stadsontwikkeling aan de gang in Helsinki: haven en industrie verhuizen zodat de stad in nieuwe uitbreidingen terug de link legt met de kustlijn. Arabiaranta is een pilootproject waar men experimenteert met nieuwe samenlevingsvormen.


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Finland

WAAR DE ZON NAUWELIJKS ONDERGAAT

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AALTO IN JYVÄSKYLÄ

1923- 1927
EEN 'PROVINCIALE' PRAKTIJK

Jyväskylä is een prachtige regionale stad, waar Aalto zijn eerste architectenpraktijk heeft gehad van 1923 tot hij in 1927 naar Turku verhuisde. Alvar Aalto is geboren in Kuortane, zo'n 100 km ten Noordwesten van Jyväskylä, op 3 februari 1898. De familie Aalto is naar Jyväskylä verhuisd in 1903, zijn moeder Selma sterft in 1905 en zijn vader hertrouwt met de zuster van zijn eerste vrouw Flora. Grootvader Hackstedt, een bosbouw ingenieur, komt - als hij op rust is - bij het gezin inwonen en leert Alvar de kennis van en de liefde voor het bos en het hout.

> "Het bos kan verder zonder de mens, maar de mens kan niet zonder het bos."

De familie Aalto sprak thuis Zweeds, alhoewel vader Aalto een pro-Finse houding had. Hij was lid van de gemeenteraad in Jyväskylä en de familie bewoog in intellectuele kringen. Alvar liep school in het lyceum waar hij voorkeur had voor tekenen, lichamelijke opvoeding, sport en Latijn.

In 1923 zet hij zijn eerste architectenbureau op in Jyväskylä, onder de naam:

ARKKITEHTUURI JA MONUMENTAALI-TAITEEN TOIMISTO ALVAR AALTO.
HET ALVAR AALTO BUREAU VOOR ARCHITECTUUR EN MONUMENTALE KUNST.

Dit opschrift stond in 60 cm hoge letters aan zijn inkomdeur. Zelfvertrouwen en ambitie had hij duidelijk wel. Hij voerde een uitgebreide publiciteitscampagne in de lokale pers. Om de twee dagen konden de krantenlezers een bericht vinden over het nieuwe architectenbureau. Hij adverteerde tegelijkertijd voor kunstige grafstenen in graniet.

Op het snel groeiende bureau was een medewerkster: Aino Marsio. Op een morgen kwam Aalto zijn bureau binnenlopen met Aino aan de hand en vertelde aan de tekenaar dat hij met haar zou trouwen. Omwille van Aalto's reputatie als moppentapper geloofde men hem niet, maar enige maanden later, 6 oktober 1924, trouwden ze effectief. Op het bruiloftsfeest vertelt Aalto dat hij haar nog zoveel achterstallig loon moest dat dit de enige weg was om uit het financiële probleem te geraken. Aalto's natuur was eerder cynisch dan romantisch en ook Aino had een eerder relativerende aard. Zij gaan op huwelijksreis naar Italië met het vliegtuig, uitzonderlijk voor die tijd.

Vanaf het ogenblik dat Aino de zakelijke kant in handen neemt, gaat het hen heel wat beter voor de wind. Aalto kan zijn bohémienleven leiden, drinken, op stap gaan met vrienden, zijn creativiteit botvieren en … 'zweven'. Aino haalde hem wel weer met zijn voeten op de grond.

In deze periode 1923-1927 was de productiviteit van het bureau ongelooflijk groot en worden meer dan 80 opdrachten gerealiseerd. Het bureau krijgt opdrachten voor het bouwen van onder andere de Workersclub en het AIRA House, voor heel wat privéwoningen, alsook restauratieopdrachten van een negental kerken.

Maar daarnaast slaagt Aalto er ook in om heel wat ontwerpen te tekenen die tot financiële rampen leiden, zoals deelname aan o.a. de wedstrijd voor het Parlementsgebouw in Helsinki (gewonnen door Siren) en het Paleis voor de Verenigde Naties in Genève. Hij tekent

heel veel voorontwerpen voor potentiële rijke klanten in de hoop hen zo te overtuigen.

Zijn productiviteit, werklust, uithouding en enthousiasme waren ongelooflijk groot. Mensen die in die periode op het kantoor hebben gewerkt, getuigden later van een constante feestatmosfeer, zelfs als men de ganse nacht had doorgewerkt voor een of andere wedstrijd.

Waar Aalto in zijn later leven een groot reiziger blijkt te zijn heeft hij in die periode weinig gereisd. Hij werd volop door het werk benomen.

AALTO IN TURKU

1927- 1933
EEN 'NATIONALE' PRAKTIJK

Aalto verhuist naar Turku nadat hij de wedstrijd heeft gewonnen voor het 'Agriculture Coöperative House' in 1927. De architecturale atmosfeer was in Turku in die tijd veel vrijer dan in Helsinki, waar een sterk traditionalisme heerste, zeer kritisch naar het opkomend modernisme toe. Aalto's verhuis naar Turku bracht hem ook dichter bij zijn nieuwe vriendenkring in Zweden, en gaf hem meer mogelijkheden om te reizen. Aalto had een internationale oriëntering: hij kocht meubels van Marcel Breuer voor zijn woning in Turku en een grammofoon om de foxtrot te leren. Hij kocht zijn eerste auto met het prijzengeld van de wedstrijd, en een filmcamera in 1929.

Eenmaal in Turku keert hij zich plots helemaal af van elk historisch motief, zowel in zijn ontwerpen als in zijn geschriften. Met veel arrogantie gaf hij persconferenties waar hij zijn moderne levensstijl en geloof in het kosmopolitische naar voor bracht: *'Het vliegen is de enige aanvaardbare manier van reizen voor de moderne geciviliseerde mens.'*

Hij had, in zijn rationalistische fase, sterk linkse sympathieën en sloot zich aan bij een links georiënteerde filmclub 'Projectio' in Helsinki. Aalto's grootste mentor was in die periode de 13 jaar oudere Zweedse architect Eric Gunnar Asplund. Als Aalto later zijn eulogie schrijft vertelt hij over zijn eerste ontmoeting met Asplund in de 'Scandia Cinema' in Stockholm in 1923.

'Ik had de indruk dat dit een architectuur was waar gewone systemen niet als parameters waren gebruikt. Hier was het uitgangspunt DE MENS, met alle ontelbare nuances van zijn emotionele natuur.'

De invloed van Asplund is zeer herkenbaar, zowel in de classicistische periode in Jyväskylä als in zijn overgang naar het modernisme in Turku. In de jaren 30 ging Aalto regelmatig naar Stockholm en liep hij gemakkelijk het bureau van Asplund binnen. In Turku werd Aalto een goeie vriend van de 7 jaar oudere Erik Bryggman. Bryggman en Aalto hebben een tijd samengewerkt onder andere voor een tentoonstelling *'700 jaar Turku'* in 1929. Terwijl Aalto uitgesproken flamboyant, getalenteerd en gedreven was, had Bryggman een veel rijpere en geïntegreerde verhouding met architectuur.

AALTO IN HELSINKI

1933 - 1976: EEN 'INTERNATIONALE' PRAKTIJK

Na tien jaar voorbereiding in Jyväskylä en Turku verhuist Aalto zijn architectuurpraktijk naar Helsinki. 1933 is in de twintigste-eeuwse architectuurgeschiedenis ongetwijfeld een belangrijk keerpunt, in het bijzonder in de geschiedenis van de twintigste-eeuwse moderne architectuur. Het is de afsluiting van de avantgarde-fase van de jaren 20 met de sluiting van het Bauhaus in Berlijn en met CIAM IV en het Charter van Athene waarin de

verworvenheden van de moderne architectuur en stedenbouw worden gecanoniseerd. Maar het is ook de periode waarin Le Corbusier als alternatief voor het radicale rationalisme van de vooral Duitse en Nederlandse Nieuwe Zakelijkheid zich wendt naar de monumentaliteit van het inheemse (Frampton), met aandacht voor traditionele materialen en technieken en traditionele woontypologieën. Voor Aalto is dit, gezien zijn achtergrond, bijna een vanzelfsprekendheid: zijn architectuur beoogt telkens een hoogst oorspronkelijke en creatieve synthese van moderniteit en traditie, van ratio en gevoel.

In Helsinki maakt Aalto kennis met Harry en Maire Gullichsen, erfgenamen van het hout-, papier- en cellulose-concern Ahlström. Dit leidde tot belangrijke opdrachten zoals de Sunila-papierfabriek, ingenieurswoningen, appartementen en een kantorenblok. Dit leidde ook tot de oprichting, samen met Maire Gullichsen, van de Artek Cie voor design (met o.a. de Paimio-zetel).

Omdat Aalto geprotegeerd werd door de Finse houtindustrie begon hij hout als oorspronkelijk, expressief materiaal hoger te waarderen dan beton. Zo keerde hij geleidelijk terug tot de sterk gestructureerde expressiviteit van de Finse nationaal-romantische beweging, tot het werk van Saarinen, Gallén-Kallela en Sonck. Hij onderging nu een ontwikkeling in de richting van een romantisch-humanistische benadering. Minder rigide en meer ontspannen visuele effecten werden bereikt door het gebruik van uitgesproken gebogen lineaire vormen, zichtbare houttexturen en speelse ruimtelijke schikkingen. Vandaar ook de titel van de tentoonstelling over Aalto in het MOMA: *NY: Between Humanism and Materialism in 1998*, een retrospectieve over zijn oeuvre, 60 jaar na de eerste publicatie en tentoonstelling over het werk van Aalto in het MOMA in 1938.





1.1. Helsinki Centrum

01. House of Culture (Kulttuuritalo)
02. Helsinki University Main Library
03. Kantoren National Pensions Institute
04. Alma Media HQ (kantoren)
05. Enso-Gutzeit co. Head Offices / nu Stora Enso Offices
06. Info Kiosk
07. Kantoren Union Bank of Finland
08. Rautatalo Office Building
09. Kantoren Finnish Engineering
10. 'Sähkötalo' Office building for the Helsinki City Electricity Co.
11. Academic Bookstore
12. Appartementen
13. Kamppi Kapel
14. Temppeliaukio Kerk
15. Finlandia Hall
16. Helsinki Music Centre
17. Kiasma Museum of Modern Art
18. Eigen woning
19. Eigen studio
20. Viikki Church
21. Stadsuitbreiding Arabianranta
22. Laajasalo Church


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01

ALVAR AALTO

House of Culture Kulttuuritalo

1952-1958 – STURENKATU 4



In 1955 begon Aalto aan het ontwerpen van het hoofdkantoor van de Finse Communistische Partij, genaamd Kulttuuritalo (Cultuurhuis). Hij geeft de uiterlijke verschijningsvorm van het auditorium een sterk expressionistisch karakter, een *'burchtachtig'* gebouw. Het Cultuurhuis vertolkt een aantal vrij belangrijke ontwikkelingen in de architectuurtaal van Aalto uit die periode. Het ontwerp neemt de golvende baksteenwand van het *'Baker House'* uit Cambridge, Massachusetts (1946) over, een concept dat ook is toegepast in de herwerking van het ontwerp voor het hoofdauditorium van Otaniemi dat hij in hetzelfde jaar ontwikkelt.

In het interieur van het auditorium experimenteert Aalto met de vormgeving van de dragende kolommen en de akoestische plafonds, beide dominante elementen in de ontwerpen van de volgende decennia. De kolommen, aan de basis meestal gewoon rechthoeken, maar met elegante vinnen die tegenaan het plafond uitwaaieren, herinneren aan zijn vroegere kolommen in de kelder van Turun Sanomat in Turku.

De speciaal ontwikkelde bolvormige baksteen bekleding laat grote vrijheid toe in de gebogen vormgeving. Na de voltooiing van dit gebouw (in dezelfde periode gerealiseerd als het Stadhuis in Säynätsalo en het zomerverblijf in Muuratsalo) zal Aalto overstappen naar het gebruik van marmer en keramische tegels als gevelbekleding van zijn gebouwen.

The House of Culture was originally built for Finnish Communist cultural organizations. Aalto designed the building pro bono and was given complete artistic freedom; the construction work was done largely by volunteers. Work began in 1955, and the building was opened in 1958.

'The 'house of culture' (Kulttuuritalo) serves as a centre for the cultural work of various trade-union organizations. The building comprises three distinct parts: offices, lecture and conference rooms, and a concert hall. The office part has five storeys with 110 offices, meeting rooms and two flats. In the lecture and conference room section (in the middle of a U-shaped complex) are a lecture hall, study rooms, discussion rooms, a library and a records room. The concert and congress hall is the main



feature of the group. The hall, with 1500 seats and a stage 200 m², is primarily intended for concerts, but is also used for lectures. The various parts of the building are linked together along the street by a canopy 60m long, under which are the main entrances. The free asymmetrical form of the hall entailed the development of a new facing element, a wedge-shaped brick, with which all the curves of the irregular exterior could be realized.'

Egon Tempel. New Finnish Architecture. New York, Washington: Frederick A. Praeger, 1968. p134.

'The office wing is dressed in the iconography of a modernist office block, the theatre is crowned with the copper pitch roof of the traditional civic monument, while the porch oscillates between being a private entry or a public arcade, celebrating in this way the heterotopia of a multivalent propriety.'

David Dunster, ed. Architectural Monographs 4: Alvar Aalto. New York: St. Martin's Press, 1984. p17.
http://www.greatbuildings.com/buildings/House_of_Culture.html

02

ANTTINEN OIVA ARCHITECTS

Helsinki University Main Library

2012 – FABIANINKATU 30

De architecten wilden een uniek gebouw ontwikkelen dat in zijn omgeving past qua materialen, design en gabarit. Een gebouw dat zijn publieke functie vertolkt zonder de context te verloochenen.

Het ontwerp van het interieur is gebaseerd op een uitgelijnde reeks van openingen in het plafond en langs de straatzijde. De grote gebogen ramen zorgen voor een spectaculair uitzicht op de stad. Drie welbepaalde openingen en de belangrijkste trap vormen een reeks van ruimten die dienen als basis voor de sfeer van het interieur, de functionele zones, en de architectuur van de gevel.

De bibliotheek was één van de meest ambitieuze projecten van het *'World Design Capital Helsinki 2012'* evenement.

Helsinki University Main Library, the largest academic library in Finland is located in a historically important city block in the very heart of the city centre. The library was designed to offer a wide range of services flexibly to a large number of customers. This imposing building in the centre of Helsinki provides a gateway to the new information age. The new library building complements the urban block by adding a curved brick facade, integrated within the street line formed by the adjacent buildings.

The architectural starting point – the cityscape considered – was a vision of a unique public building that will suit its surroundings in terms of its materials, design and height. The dense fenestration grid, which blurs the standard floor division, together with the large arched openings give the library a distinct external appearance. By varying the size of the arched openings the building is fitted as an integrative solution within a situation of three different types of street space.

The design of the building's interior is based on an aligned series of openings in the ceilings. Three distinct apertures and the main staircase form a series of spaces serving as a basis for the ambiance of the interior, the functional zones as well as the architecture of the façade. The architectural concept of the façade directly reflects the functional solutions of the interior.





The facilities have been divided into functional zones with the aim of facilitating the use of the library and its services. This will, in turn, support and facilitate the learning process. The apertures are encircled by walkways and the information zone, which is, in turn, surrounded by the collections zone. A work zone with sound-proof working facilities provides areas for both quiet reading and noisy group work. The library also has quiet reading rooms. Field-specific areas are designated for the collections in each of the floors.

Staff facilities and offices are on the collection floors above ground level. The customer service centre with its back offices is located on the entrance level. Acquisitions and cataloguing, and administration and network services can be found on the top floor, while the logistics centre is below ground with the maintenance facilities. New library materials



will first be transported from the logistics centre to the top floor for processing and then delivered to their destinations on the appropriate floors.

The objective of the University of Helsinki was to build a representative, interesting and comfortable facilities for students, researchers and staff to be appreciated.

The building has a reinforced concrete frame which is built on top of the old, existing basement levels. Due to increasing load the old concrete structures were heavily reinforced. The facades are concrete walls which are covered with onsite laid brickwork. The large main window openings are suspended steel structures.

Archdaily

03

ALVAR AALTO

Kantoren National Pensions Institute

1948-1956 – NORDENSKIOLDINKATU 12

Het gebouw van de Rijksdienst voor Pensioenen (competitie 1948, voltooid 1956), is ingeplant op een beperkt driehoekig terrein in het noordelijke deel van de stad. Aalto gebruikt in die periode rode bakstenen in zijn moderne Finse stedelijke architectuur: een bakstenen gebouw met koper bekleding. De stapsgewijze helling omsluit een verhoogde binnentuin, weg van het straatlawaai.

Vrij naar: J.M. Richards. 800 Years of Finnish Architecture.
Vancouver: David and Charles, 1978. p156-7.





The entire original plan for the National Pensions Institute was scrapped in 1952, when a much smaller, triangular site in Taka-Töölö (bordered by Nordenskiöldinkatu, Messeniuksenkatu, and Minna Canthinkatu) was selected. None of the commercial and cultural buildings included in the initial plan as an investment for the pension funds capital could be fitted in, only the offices. In order to avoid the oppressive feeling of a large office building in a crowded urban setting, Aalto differentiated the workplaces for over 800 employees into a ramified organism spread out among several seemingly individual building volumes with excellent internal communications both above and below ground. The complex forms an irregular U surrounding a raised, planted courtyard sheltered from traffic noise and exhaust gases and with a view of an adjacent park; the height of the building volumes is stepped down towards the park. The general public has access only to the customer service hall, three storeys high and lit by three prism-shaped lantern skylights. This room originally contained twenty-eight unroofed interview cubicles in which applicants could present their cases undisturbed to the staff; the cubicles were removed, however, when the local office for Helsinki pensioners moved out. Of special interest is the tiny library, which contains specialist insurance literature and books lent out to the staff; it is a miniature version of Aalto's renowned early work, the Viipuri Library. The facade materials are red brick, copper, and black granite. The building is distinguished throughout by workmanship and materials of high quality: all details are carefully studied and the interior design is exquisite, especially that of the management floor and the conference rooms. Aalto developed several new variants of his standard furniture for the Institute, a whole series of new light fittings, ceramic wall claddings, and a variety of textiles. Work on the plans went on from 1953 to 1957; construction began in March 1954 and was completed two and a half years later. The complex comprises 310 rooms and 22,500 m^2 of floor space.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

04 JKMM
Alma Media HQ kantoren

2013 – ALVAR AALLON KATU 3



JKMM is gesticht in 1998 door 4 partners Asmo Jaaksi, Teemu Kurkela, Samuli Miettinen en Juha Mäki-Jyllilä, en heeft voor het ogenblik een staf van 45 medewerkers. JKMM won heel wat prijzen doorheen de jaren en is daardoor één van de meest succesvolle Finse architectenbureaus.

De Töölönlahti wijk in Helsinki is bekend omwille van een aantal beroemde gebouwen zoals Eliel Saarinen´s railway station en Alvar Aalto's Finlandia Hall. De uitdaging bestond erin om een modern gebouw te maken dat op die plaats zijn tijd vertolkte. Het kantoorgebouw is gestoeld op het principe van een flexibele werkomgeving in een open interactieve leefstijl. Het centrale element in het gebouw is de inkomhall die het ganse gebouw doorstroomt en verbindt.

Vrij naar: http://www.jkmm.fi/selected_work/9-alma-media-headquarters

The design is based on the winning entry of the invitational competition held in 2010. The office building is connected to the two residential buildings on the other side of the road with a uniform canopy. The office building is located in Töölönlahti right in the green heart of Helsinki. The edifices surrounding the site define the projects architectural quality. It is situated among a group of prestigious buildings that form part of the national heritage. The Alma Media Headquarters is a key part of the Finlandia Park and of the unified building front bordering the railway. The Töölönlahti area in Helsinki is best known for its landmark buildings, such as Eliel Saarinen´s railway station and Alvar Aalto's Finlandia Hall.

The challenge of the new headquarters for Alma Media was to create a modern building that is in step with the times. The office spaces are based on a modern, flexible working environment supporting an open, interactive operating model.

From the outside, the building is visible in the greater landscape while its interior opens onto beautiful views of Helsinki. The office building communicates the values of a renewable and responsible media house. Its urban and substantive aspects form a basis for the quiet classical architecture of the building. The composition of surfaces, openings and materials are modern and clear. The façades are white plaster, glass, natural stone and wood. Public areas are treated with fresh colours. The



east façade facing the railway track forms a vivid and colourful media wall for tens of thousands of train passengers around the clock. The west façade of the building and its terraces interweave with the park landscape.

The most important spatial element of the building is the high main entrance hall. It parses the functional parts of the building and allows views to several directions. A modern, flexible workspace solution supports the open and interactive function of the media house. All delivery and workspaces have been realised in an open floor plan. The building has been constructed according to ecological principles and an environmental certification is being sought for it.

Each housing apartment has its own terrace connected to the living areas. The apartments have been carried out so that the structure and shafts remain uniform and aligned from bottom to top, resulting in wide views into the surrounding landscape. The first floor includes retail spaces which, upon completion of the park, may also act as cafeterias. The building is made out of reinforced concrete with a surface finish of light-coloured plaster. The building is implemented in sustainable, ecological and high-quality materials.

Archello.com

05

ALVAR AALTO

Enso-Gutzeit co. Head Offices / nu Stora Enso Offices

1959-1962 – KANAVARANTA 1

Enso-Gutzeit Oy is opgericht in Noorwegen in de 19e eeuw als W.Gutzeit & Co, halfbroer van de industrieel Benjamin Wegner. Hans Gutzeit verplaatste het bedrijf naar Finland waar Enso-Gutzeit het belangrijkste bosbouwbedrijf (papier en cellulose) van het land is geworden. Het gebouw van Aalto is het administratieve hoofdkwartier van het bedrijf. Het sluit aan bij het historische deel van de stad. De schaal en afmetingen verwijzen naar klassieke voorbeelden. Sommigen spreken van een modern Venetiaans paleis: een gevelbekleding in wit Carrara marmer met vierkante raamopeningen en houten ramen. In een eerste oogopslag eerder gewoon, valt het gebouw vooral op door zijn verfijnde detaillering en een complexe geometrie verborgen achter de formele façade.



This office, which replaced the Norrmén House (by Theodor Höijer) on Katajanokanlaituri just above the Market Square, is one of Aalto's most controversial designs. Using panoramic sketches of the area, Aalto sought to adapt the building to its surroundings. He even persuaded the client to relinquish part of the building rights, making the new building lower than the old one. The Enso-Gutzeit head office, now the Stora Enso main office, designed 1959-62, has five full storeys, a recessed roof storey and two basement levels. The main facade material of the basically rectangular building is white Carrara marble divided up into squares. Each square contains a window and vent surrounded by an inward-slanting marble frame. The Kanavakatu facade is partially recessed to make room for a light court, one side of which has a stair-like form. The main entrance is from an arcade facing north. The structure distinctly looks like an office building, with managerial offices on fifth floor. The roof storey contains a staff restaurant and banqueting facilities, including a lobby with an undulating screen in front of the toilets and lifts. Many of the main office's furnishings were specially designed and are of outstanding quality. Aalto said of the Enso Gutzeit building that it *'opens up seaward, in a manner assuming the same role in the townscape as the Riva degli Schiavoni in Venice'*. Since later enlargement of the headquarters was to be provided for, the south gable was left without openings. The first detailed plans for an annex date from 1973, and were based on the assumption that the old Mint building, designed 1864 by E.B. Lohrmann, could be pulled down. The extension was therefore thought of as a direct continuation to the completed building, with similar facade treatment, but larger in volume and with a gradual staggering of floors. When new preservation regulations forestalled demolition of the Mint, Aalto produced five new alternative plans between 1974 and 1976 for a separate annex. The idea was that communicating passages underground and through the bottom floor of the externally unchanged Mint would coordinate the two separate buildings. As the need to link up the new wing with the Market Square's white Classicism no longer existed, Aalto thought that some dark facade material harmonizing with the warehouses along Katajanokanlaituri should be used for the annex. The annex was not built.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt



06

K2S ARKITEKTER

Info Kiosk

2009 – KAUPPATORI



Een zeer eenvoudige maar geraffineerde metalen informatiebox werd neergezet in het centrum van Helsinki. In gesloten vorm vrij koel en strak, een verdwaalde container. Twee horizontaal openklappende luiken vormen luifel en trede van de kiosk, warm hout binnenin. No nonsens. Basic. Jong.

Placed on the Kauppatori in the very centre of Helsinki, this kiosk is the first in a series of kiosks being used by Helsinki's Tourist Information Centre to provide visitors with information about the city. It measures 16 m^2.

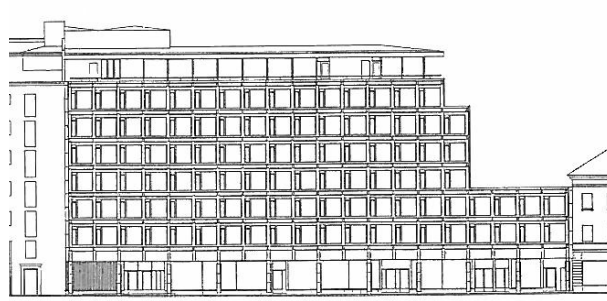
07

ALVAR AALTO

Kantoren Union Bank of Finland

1960-1965 – FABIANINKATU 29

Een gebouw ontwerpen dat de schaal van een kantoorgebouw uit 1930 verbindt met een woning uit 1837 was de moeilijke taak die Aalto in 1960 te vervullen kreeg. Het gebouw, met zijn strakke vierkante raamverdeling, heeft stilistisch geen affiniteit met zijn geburen maar respecteert hun schaal en maakt daardoor een elegante verbinding. In tegenstelling met de marmer façade van Enso-Gutzeit uit 1959 is hier een koperen bekleding toegepast.



Aalto was commissioned in 1960 to solve the intricate problem which arose from the fact that the headquarters of the bank, built in the 1930s to plans by the Frosterus & Gripenberg office, had a high fire wall on one side of the plot available for an annex, whereas on the other side (facing Pohjois-Esplanadi) was a low building known as the Palmqvist Corner House, dating from 1837. Aalto's annex differed stylistically from both neighbouring houses, with a sober, modern squared facade initially intended to resemble the Enso-Gutzeit building's marble facade, but eventually clad in cast copper. The ground floor is recessed for the arcaded sidewalk, leaving parking space in the street. Harmonization with the neighbouring buildings is achieved by a stepping down from eight to three storeys, with the gable ends clad with red granite. Today the ground floor serves the bank purposes (lit by barrel skylights). Six upper storeys are used by different offices. Many redispositions and alterations to the interiors have taken place since the building was completed in 1965.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

08

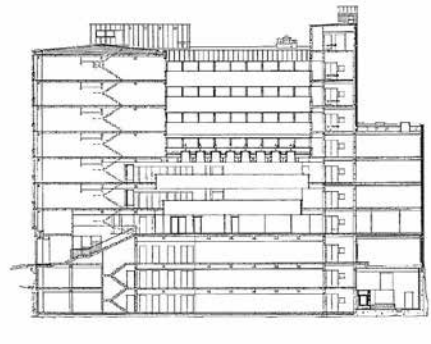
ALVAR AALTO

Rautatalo Office Building

1951-1955 – KESKUSKATU 3

Het kantoorgebouw Rautatalo (Iron House) is het resultaat van een wedstrijd uit 1951. Het gebouw staat recht tegenover Stockmann Department Store van architect Sigurd Frosterus. Het hart van het gebouw is de *'Marmerhall'*, een overdekte binnentuin. Een vloer in lichtgrijze marmer en wanden in travertin geven de ruimte zijn naam. Samen met het concept voor de Academische boekhandel vertolken deze ruimtes de stedelijke idealen die Aalto oppikte uit het Zuiden. Stedelijk leven is elegant: cultuur, handel en culinair plezier harmonieus naast mekaar in een wervelende interactie. Hier aangepast aan het noordelijke klimaat hebben de mensen toegang tot comfortabele, mooie interieurs, waar een stedelijk leven kan ontwikkelen los van de weersomstandigheden. Alhoewel het concept van Aalto hier maar gedeeltelijk is uitgevoerd ten gevolge van ingrepen van zijn opdrachtgever blijft dit toch één van de mooie oases in de stad.





Aalto sent in the entry *'Casa'* to the invitational competition (deadline April 30, 1951) for this business building right in the heart of Helsinki. The client was the Finnish hardware dealers' federation, whence the building's name. Aalto's plan won first prize and was used as the basis for implementation in 1952-57. From the start, his main theme was a large interior light court behind an austere, copper-clad facade, which he sought to harmonize with the neighbouring building designed by Eliel Saarinen in 1920. Aalto, however, gradually had to pare away at his original vision of a Nordic counterpart to the *'Galleries'* in Milan. In the competition version, the covered courtyard with barrel skylights extended from first floor to the seventh, top storey, with five travertine-faced gallery levels suspended between them. The client, however, complained about lost office space. Aalto stubbornly held out for three gallery levels, but finally had to settle for two. With its Aalto-designed café for 120 people, its purling little fountain, and the surrounding exclusive boutiques (including Aalto's own furniture company, Artek), this light court is one of the city's most pleasant oases. In the building's regular squared facade of copper and glass, the display window axes of the two bottom floors correspond to the office window axes of the two top floors. The building is separated from its neighbours by visible red-brick fire walls. The light court is reached from the street level by a Venetian staircase with walls clad with ceramic tiles of various colours. Apart from the first floor storey and the upper basement level, occupied by shops, the building consists after the 2000's renovation entirely of Nordea banks offices. Aalto first designed the organically formed bronze door handle which is a hallmark of his later buildings for the Rautatalo.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

09

ALVAR AALTO

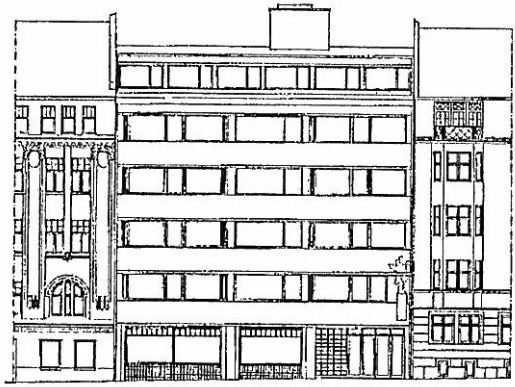
Kantoren Finnish Engineering

1948-1955 – RATAKATU 9

The Finnish Engineers' Association Building is een eerder onopvallend gebouw van Aalto. Zijn strakke vormgeving met de Corbusiaanse *'fenêtre en longeur'* staan in schel contrast met de aanpalende gevels. Baksteen als gevelmateriaal werd ook toegepast in andere kantoorgebouwen uit die periode.

In autumn 1948 Aalto was commissioned to design a building for the narrow plot owned by the Engineering Society. It was to contain rooms for the Society's own needs as well as offices to be rented out. The result was an outwardly completely conventional red-brick building in five storeys plus penthouse and three underground storeys. Internally, too, the building would be a normal apartment house if not for the Society's formal suite in the basement, comprising a banquet room and adjacent conference room for 235 people, with a ceiling consisting of wave-shaped screens reaching all the way to the stage. Originally the building had a soberly furnished restaurant on street level with seating for 85 guests and three meeting rooms. When the building was completed in 1953, Aalto rented one of the office suites for part of his office until his own studio in Munkkiniemi was completed in 1955.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt




SOHO

10

ALVAR AALTO

‘Sähkötalo’ Office building for the Helsinki City Electricity Co.

1965-1975 – KAMPINKUJA 2



Dit gebouw, in de volksmond bekend als de *‘Sähkötalo’* (Elektriciteit gebouw), is één van de weinige gerealiseerde fragmenten van een groot centrumplan in 1959-1966 ontworpen door Aalto. Het ontwerp startte in 1965, maar de realisatie liep langzaam en pas in 1973 verhuisde het personeel, het interieur is pas voltooid in 1975. Eén van de elektrische centrales van de stad (ontworpen door Gunnar Taucher) stond op de site en werd opgenomen in het nieuwe complex. Het nieuwe gebouw huist voornamelijk kantoren over zes verdiepingen, een arcade op het gelijkvloers met expositieruimte en een klantenservice hall over twee verdiepingen onder een centrale lichtschacht met een reeks dakramen in de vorm van zadeldaken. De achteruitliggende bovenste verdieping, bedekt met een piramidaal terrasvormige dakstructuur, huist een personeelsrestaurant voor 250 personen, een dakterras, conferentie- en collegezalen, kantoren en beheer. De gevelmaterialen zijn bruine keramische tegels voor de benedenverdieping en koperen platen voor de kantoorverdiepingen. Omdat de bouwkosten per kubieke meter buitengewoon hoog waren is het gebouw onderwerp geweest van bijtende kritiek voor overbodige luxe en elitair gedrag in de politiek radicale jaren 1970. 40 procent van het budget is evenwel besteed aan de nucleaire bescherming van de controlekamer waar de hoofdschakelaars voor alle stadsdelen zich bevinden.

Sähkötalo, which was designed by the great Finnish architect Alvar Aalto (1898–1976), is an interesting building in many ways. It is one of the few realised parts of Aalto’s plan for the Helsinki city centre, the masterpiece of the last years of his career. Sähkötalo (literally ’electricity building’) is a unique building in Aalto’s production in that it was connected to the existing power plant designed by city architect Gunnar Taucher (1886–1941) in 1938.

Aalto’s office began designing Sähkötalo in 1965 and construction commenced five years later. The building was finished in 1973, and the staff moved into the new premises. However, the interior was still being finished in 1975, only a year before Aalto’s death. Although several old buildings were torn down to make room for Sähkötalo, the decision to



preserve Taucher's functional building and to fit its facade elegantly into the new building on the side of Kampintori square was an unusual approach for its time.

It may have been an approach dictated by practicality or the client, but that does not reduce its merit.

Many of the buildings designed by Aalto are comprehensive artworks planned out to the last decorative detail. Sähkötalo's elegant public areas and social premises were complemented by carefully selected materials and precisely planned details and fixtures. The glass-roofed hall of the current café with its imposing skylights – which resurface in many variations in Aalto's work – was the sophisticated heart of two customer service floors.



After Sähkötalo was completed, it was heavily criticised for being an example of wasteful and extravagant construction, though in reality over 40% of the construction costs were spent on the subterranean switchboard that was designed to be able to withstand even a nuclear explosion.

The eighth floor of Sähkötalo housed the staff restaurant and an adjoining terrace that overlooked Kampintori square and faced the morning sun. The restaurant, which was named Puro (Finnish for *'brook'* or *'stream'*) when it was opened to the public, is a meeting point of the old and the new. Taucher's brick façade transforms into Aalto's copper right below the terrace, whose floor covers a treasure map of pipes and structures.



A change of business proprietor is a great threat to the preservation of buildings, because new proprietors often dispose of the old furniture, fixtures, and many interior surfaces. Sähkötalo is still used by the city's power plant, which has helped to preserve it in a fairly good condition. Despite the considerable changes in technology and function, designed by HPK Architects the staff restaurant has been well preserved, and some of what had been lost has even be restored. The smooth and elegant entrance wall was painted over, but it has now been repainted in the original colours, which were determined by a conservator. The suspended ceilings and their light fixtures have been cleaned and patch painted. The restaurant's inner railing was retained its original simple style. The imposing window frames made of Oregon pine have been restored. The distinctive decorations made with ceramic bands of baton-shaped, glazed tiles were naturally kept, as were the blue-and-white vinyl tiles of the floor – and original tiles were also used as the base for a lifting device for the physically impaired.

Even some of the loose furniture remains – table legs from the 1970s are part of the new furnishings.

Much care has been taken to preserve the original atmosphere.

There was not much architectural research in the 1970s, which explains why Sähkötalo has not yet received much attention from Aalto researchers. However, there is increasing interest in the subject. Riitta Nikula, a long-time figure of Finnish architectural history, stated as early as 1976 in Taidehistoriallisia tutkimuksia 2 (Studies in art history 2): *'It was not until after the successful extension designed by Alvar Aalto's office that Taucher's sophisticated idiom gained an advantageous framework.'* This fascinating building, which is lucky to have an owner who understands and appreciates its history, may well have a long and noble future ahead of it.

Jonas Malmberg, Architect, Alvar Aalto Museum

11 Academic Bookstore

ALVAR AALTO

1961-1969 – POHJOISESPLANADI 39

Zoals bij een geode of een pareloester verbergt de relatief eenvoudige buitenkant van het gebouw met zijn koper beklede vliesgevel de adembenemende schoonheid van de innerlijke kern. De twee toegangen in het gebouw vloeien samen in een straat van verlichtingsarmaturen, die leiden naar de drie verdiepingen hoge binnenruimte van de boekhandel. Drie kristalvormige dakkoepels brengen krachtig licht in dit wonderlijke centrale volume. De met wit marmer beklede balustrades verzachten en ordenen de kleurrijke weergave van boeken. Hoe mooi kan eenvoud zijn.

Oy Stockmann Ab, which owned this plot across the street from its great department store complex on Mannerheimintie and Keskuskatu, announced an architectural competition in 1961 for a new building on the plot, to house a spacious *'book palace'* for the Academic Bookshop, a Stockmann subsidiary and Finland's largest bookseller. The site was a corner plot adjacent to the office building at Keskuskatu 1b designed by Eliel Saarinen in 1920. The programme called for demolition of the venerable Kino Palatsi cinema that was inside the old building, which gave rise to fruitless civic protests. The invitational competition (deadline November 22, 1961) resulted in first prize for Aalto's entry *'Aereus'*. A somewhat altered programme led to a new competition to which the authors of the four best entries in the first competition were invited. Aalto won again with the entry *'Palazzo Pizzi'*, which was similar to his earlier plan. It consisted of an eight-storey building with the two lowest levels reserved for book sales and with offices higher up. The facade material was copper sheet, used in an axial system producing three office windows to each display window for the lower levels. On the site of the cinema, Aalto designed the bookshop's magnificent light court, with galleries on two levels and prism-shaped skylights, a variant of the interior courtyard in the nearby Rautatalo building. The working drawings prepared by Aalto in 1966 show merely minor changes to the competition plans. The number of storeys was reduced from eight to six to comply with town plan requirements. Instead, the number of underground storeys was increased from two to four, the uppermost of which partly merges with the book and stationery sales areas. Aalto took special care to harmonize the Keskuskatu facade with the lines and proportions of the adjacent Saarinen building.With its walls and balcony fronts clad in pale Carrara marble, its three prism-shaped skylights,



its book counters, shelves, and other high-quality furnishings, the light court is a both intimate and monumental space, and gives the Academic Bookshop an entirely unique aura. The upper gallery is surrounded by offices. At the back of the lower gallery level, the Café Aalto opened in 1986, taking over the Aalto furniture originally designed specially for the Rautatalo café. The remaining levels are given over entirely to offices. The bookshop was inaugurated October 13, 1969.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt



12

HUTTUNEN LIPASTI PAKKANEN ARCHITECTS

Appartementen

2014 – SAUKONPAASI

Het meest opvallende aan het vrij klassieke sociale woningbouw project, *'Saukonpaasi'* van de Finse studio *'Huttunen Lipasti Pakkanen Arkkitehdit'* is de 3D-gevel met semi-transparante balkons. Het project maakt deel uit van de Jatkasaari woonwijk in Helsinki. De geperforeerde buitenkant wil haar bewoners zowel een gevoel van privacy als van openheid geven en als zonwering functioneren voor de binnenruimtes. Het blok omsluit een binnentuin die afgesloten is van de straat. De gevelelementen zijn ontwikkeld in een bijzonder procédé van witte geprefabriceerde 3D betonelementen waarbij er een voortdurende wisselwerking is tussen grote en kleine openingen.

This social housing project Saukonpaasi by Huttunen Lipasti Pakkanen Arkkitehdit is part of the new Jätkäsaari housing area in Helsinki. The block consists of a housing wall that closes the inner garden from the outer street life. The envelope of the block is made of white pre-fabricated concrete elements. Rieder Smart Elements manufactured more than 2.000 m^2 three-dimensional fibreC facade panels for the perforated facade of the Saukonpaasi Project. The semi-transparent balcony elements serve as a clever solar protection, offer privacy and provide for a high degree of transparency thanks to the perforations. There is a continuous play of larger and smaller openings in the brick wall. An intelligent fastening system with hidden fastening anchors are integrated during the fibreC 3D production process.

The *'from rendering to realisation'* vision has become a reality with Rieder's versatile facades made of glassfibre reinforced concrete. The most state-of-the-art manufacturing technologies and individual solutions grant architects more design freedom. As the mould elements can be combined with the fibreC facade panels, they represent an economical solution for one-of-a-kind facades.



13

K2S ARKITEKTER

Kamppi Kapel

2008 - 2012 – SIMONKATU 7

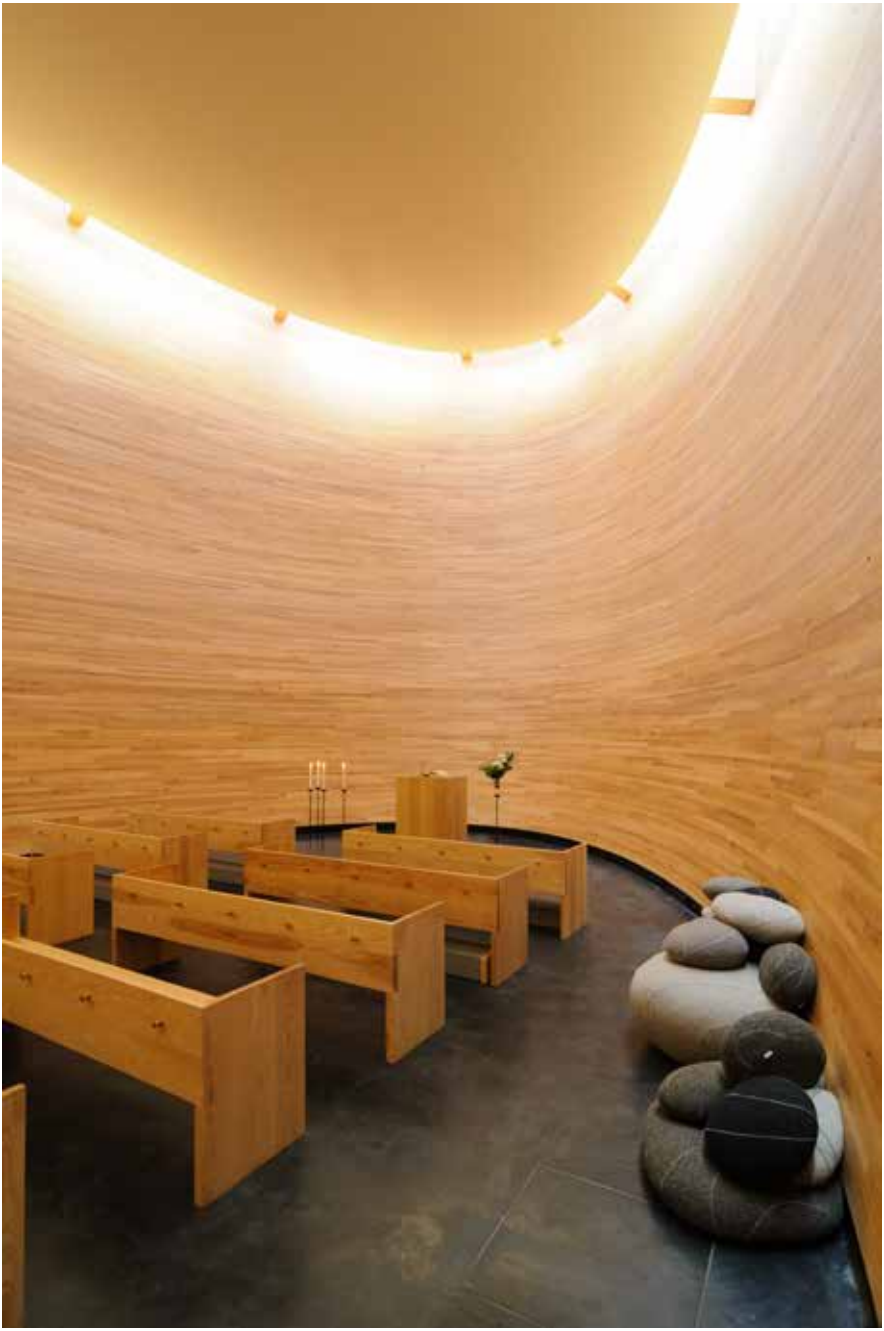
Een kapel van stilte. Het gebouw is niet in de eerste plaats een bidplaats maar een ruimte voor rust, meditatie en kleinschalige bijeenkomsten. Een oase in de hectische stedelijke omgeving. Het idee voor een dergelijke ruimte komt vanuit de stedelijke administratie van de stad zelf.

De kapel is ontworpen door K2S Architecten met architect Mikko Summanen als belangrijkste ontwerper. De kapel is een mooi voorbeeld van Scandinavische innovatieve houtarchitectuur. Het gebouw kreeg de Chicago Atheneum International Architecture Award 2010.

De meest prominente ruimte van het gebouw is een houtconstructie van 11,5 meter hoog, waarbij het zenithale licht een warme gloed geeft aan de binnenwanden. Het gebouw huist een sacrale ruimte, een informatielounge en intieme gespreksruimten.







The Kamppi Chapel is located on the south side of the busy Narinkka square in central Helsinki. It offers a place to quiet down and compose oneself in one of Finland's most lively urban spaces. With its curved wood facade, the small sacral building flows into the cityscape. Simultaneously the chapel's gently shaped interior space embraces visitors and shields them from the bustling city life outside.

The chapel can be approached from all directions. From the direction of the Simonkatu, one arrives at a small square opening up towards the Narinkka square. From there, a flight of stairs leads down to the entrance level. Entrances are located in two glass facades facing the Narinkka square and the Lasipalatsi building. Only the actual chapel space is located in the wooden volume. Secondary spaces are located in a space opening up towards the square. The entrance space doubles as exhibition space, in which one also encounters clergymen and social workers.



The sacral space is a calm space, in which the lively neighbourhood seems distant. Light touching down on the curved surface and the feeling of warm materials define the space. The chapel's inner walls are made of thick oiled alder planks. The furniture is also made of solid wood.

The facades are made of sawn-to-order horizontal finger jointed spruce wood planks, which are treated with a pigmented transparent nanotech wax. The constructive frame consists of cnc-cut glulam elements.

Archdaily

K2S VISION / THE FOUR ROOTS

When talking about architecture, we always talk about roots. The Finnish word for roots is *'juuret'*. For us this word has grown into a new meaning, a sort of secret term that defines good architecture. Roots can exist in almost anything – music, art or people. In the field of architecture we define four different meanings for this term.



First, and perhaps most important, there should be some quality in the space, materials and structure which touches ones soul. Architecture which moves a man's heart has roots. The second root should grow on the site. Our buildings always relate to their surroundings. They are never alone but a link in chain between what has been on the site before and what will be thereafter. We also like the idea that our architecture has its roots in the Finnish building tradition. The sensitivity to material and light as well as certain modest approach are all qualities that can exist as well in contemporary architecture. This is the third root. The fourth root reaches into the future. There is always an attempt to create innovation. This can exist as well in a new way of using materials as well as in a creative combination of form and structure.

Combined these four different roots create a method we actively use in our work. It also defines quite well the attitude that we share not only in architecture but in life in general.

From the website of the architects

14

T+T SUOMALAINEN

Temppeliaukio Kerk

1969 – LUTHERINKATU 3

De Temppeliaukio Kerk is een Lutherse kerk in de buurt van Helsinki Töölö. De Temppeliaukio (Temple Square) werd gekozen als locatie voor een kerk in de jaren 1930, maar het plan van JS Siren, de winnaar van twee wedstrijden om de kerk te ontwerpen, werd in een vroeg stadium als gevolg van de Tweede Wereldoorlog onderbroken. Een nieuwe architectuurwedstrijd na de oorlog werd gewonnen door de gebroeders Timo en Tuomo Suomalainen in 1961. Om economische redenen werden de voorgestelde plannen teruggeschroefd en de binnenruimte van de kerk met ongeveer een kwart van het oorspronkelijke plan verminderd. De bouwwerken startten in februari 1968 en de kerk is ingewijd in 1969. De kerk wordt vaak gebruikt als een concertzaal vanwege de uitstekende akoestiek.

De *'kerk in de rots'* is geen gebouw in de conventionele betekenis van het woord. Een gebouw is een beschutte ruimte met wanden en een dak. Bij de Temppeliaukio Kerk is het dak een ter plaatse samengestelde koepel die over een in de rots uitgehouwen ruimte is aangebracht. De koepel wordt gevormd door 180 prefab betonnen balken die een schaal dragen van 7 centimeter dik. Door de onregelmatige vorm van de ruimte zijn alle balken verschillend van lengte. Tussen de balken is glas geplaatst. Een verlaagd plafond in koperbanden. Tussen de rotswand en de betonnen vloer een goot om het binnensijpelende rotswater af te voeren. Kerkmeubilair, verlichtingselementen, het orgel zijn mede door de broers ontworpen.

Vergeleken met hun beroemde collega Alvar Aalto zijn de gebroeders in het buitenland niet gekend en hun kerk in de rots heeft hen geen naambekendheid gegeven. De gebroeders, geboren op een eiland voor de kust van Estland, hadden de bescheidenheid van de Gotische bouwmeester.





Temppeliaukio Church is a Lutheran church in the Töölö neighborhood of Helsinki. The church was designed by architects and brothers Timo and Tuomo Suomalainen and opened in 1969. It is also known as the Church of the Rock.

Plans for the Temppeliaukio / Tempelplatsen (Temple square) was started as early as the 1930s when a plot of land was selected for the building and a competition for the design was started. The plan by J. S. Siren, the winner of the second competition to design the architecture of the church, was interrupted in its early stages when World War II began in 1939. After the war, there was another architectural competition, which was won by Timo Suomalainen and Tuomo Suomalainen in 1961. For economic reasons, the suggested plan was scaled back and the interior space of the church was reduced to about one-quarter of the original plan. Construction finally began in February 1968, and the rock-temple was completed for consecration in September 1969.

The interior was excavated and built directly out of solid rock and is bathed in natural light which enters through the glazed dome. The church is used frequently as a concert venue due to its excellent acoustics. The acoustic quality is created by the rough, virtually unworked



rock surfaces. The iconic rock walls were not included in the original competition entry, even though the Suomalainen brothers had considered the idea, because they believed that it was too radical for the competition jury. But when conductor Paavo Berglund shared his knowledge of acoustics from some of the best music halls and the acoustical engineer Mauri Parjo gave requirements for the wall surfaces the Suomalainen brothers discovered that they could fulfil all the requirements for the acoustics by leaving the rock walls exposed in the Church Hall.

The Temppeliaukio church is one of the most popular tourist attractions in the city; half a million people visit it annually. The stone-hewn church is located in the heart of Helsinki. Maintaining the original character of the square is the fundamental concept behind the building. The idiosyncratic choice of form has made it a favourite with professionals and aficionados of architecture.

The church furnishings were designed by the architects. Organ builder Veikko Virtanen manufactured the church organ, which has 43 stops. There are no bells at the church; a recording of bells composed by Taneli Kuusisto is played via loudspeakers on the exterior wall.

Wikipedia

15

ALVAR AALTO

Finlandia Hall

1962-1971 – MANNERHEIMINTIE 13

De Finlandia Hall is ontworpen in 1962 en gerealiseerd tussen 1967 en 1971. Het bouwwerk vormt een deelproject van Aalto's Helsinki Centre Plan. Het bouwwerk huisvest een concerthal en een congreshal. De grote concerthal, de Finlandia Hall, heeft een capaciteit van 1700 zitplaatsen. Het auditorium, de Helsinki hal, is een kleinere ruimte waar 340 zitplaatsen aanwezig zijn. De congreshal heeft een capaciteit van 450 tot 900 bezoekers.

Het strakke aan de buitenzijde horizontaal gelijnde gebouw is één van de meesterwerken uit de latere carrière van de toen 64 jarige Alvar Aalto.

Het belangrijkste kenmerk van de Finlandia Hall is de hoge ruimte onder een hoog dak. Alvar Aalto's idee achter het ontwerp was dat een hoge lege ruimte betere akoestische resultaten zou geven. Een plafond in latwerk verbergt de ruimte voor het publiek, maar zorgt voor dezelfde diepe post-echo als hoge kerktorens.

Het interieur van het gebouw is een ode aan het detail. Het ontwerp van elke lamp, meubelstuk, paneel weerspiegelen de volwassen aanpak als gevolg van de lange carrière van Aalto als architect. Alle materialen spreken de taal van de natuur, architectuur als een frame voor de mens. In de Finlandia Hall ligt de focus van Aalto niet op buitengewone vormen of opzichtig interieur, maar op het publiek en de artiesten. Volgens Aalto moet het publiek dat de Finlandia Hall bezoekt zich niet verkleden zoals gebruikelijk was in de opera foyers en vergulde concertzalen van de oude dagen. Wat mensen dragen moet zo echt en natuurlijk zijn als de omgeving in het gebouw zelf.



In 1962 the Helsinki city authorities commissioned Aalto to design a concert and congress building as the first part of his great centre plan. The Finlandia Hall was completed nine years later. Even the earliest plans show the main characteristics of the final solution (the main drawings are dated May 10, 1967). The most conspicuous alterations involved the facade treatment (initially a fine pattern of stone intarsia) and the chamber music room, originally intended to soar like the main auditorium above the main building mass.The Finlandia Hall was adapted strictly to Aalto's centre plan, with its main (eastern) facade turned towards the projected Terrace Square and the car entrance on the bottom level, intended to continue in the form of a tunnel to other cultural buildings along the shore of Töölö Bay. At this level each section's own access stair can be reached by car. The next storey, or entrance level, with doors opening directly into Hesperia Park, is dominated by



the entrance hall, and also contains cloakrooms and other service space. A broad *'Venetian'* staircase leads up to the foyers with entrances to the large and small auditorium, the restaurant, etc. Smaller Venetian staircases (one of which forms a visible exterior motif in the east facade) lead from the main foyer to the gallery-like balcony foyer and the doors to the main auditorium's balcony. The small chamber music room, which has adjustable, shield-shaped acoustic screens attached to the ceiling, seats 350 people; the main auditorium seats 1,750. In the Finlandia Hall, Aalto produced variations on some of the key ideas for the Essen Opera House, including asymmetry, acoustic wall sculptures, and the contrast of cobolt blue walls with the white marble of the gallery front. This consoled him somewhat for the constant postponements of the German project. For the Essen Opera, however, the delay turned out to be a blessing, as two mistakes made in building the Finlandia Hall were avoided when construction finally got under way in 1987. These were the use of fragile Carrara marble for the facades, later necessitating a costly renovation, and the large *'echo chamber'* for variable acoustics (the true reason for the Finlandia Hall's proud, obliquely cut crown). It turned out that the entire louvered ceiling between the two spaces had to be sealed off for the main auditorium's acoustics to work at all. In Essen the *'echo chamber'* functions in the intended way owing to a better design of the louvered ceiling. The Finlandia Hall was inaugurated in December 1971. Planning of a congress section began even before the main wing was completed; the congress wing was ready for use as early as 1975. The idea was to improve the working conditions for conferences, an important aspect of the building's use. The annex turned out to be a boon in 1975, when the Conference on Security and Cooperation in Europe (CSCE) brought the heads of state of 32 nations to Helsinki and the subsequently oft-cited Helsinki Declaration was signed at the Finlandia Hall. The congress wing, linked to the south end of the main building, contains a large foyer, conference rooms of various sizes, and two large congress halls which seat a combined total of 900 delegates and are wired to glass booths for simultaneous interpreters, TV, radio, the press, etc. The west facade of the wing has large windows and rounded, concave hollows to make space for some of the old trees growing on the site - and to enliven the facade. Despite the mistakes made in construction, the Finlandia Hall ranks as one of the artistic high-water marks in Aalto's career.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

16 LPR ARCHITECTS

Helsinki Music Centre

1992-2011– MANNERHEIMINTIE 13A



A MEZZA VOCE

De site was een zeer grote uitdaging. Alle aangrenzende gebouwen zijn architectonische bezienswaardigheden van centraal, nationaal of internationaal belang en vertegenwoordigen een breed scala van verschillende architecturale stijlen en periodes. LPR Architects hadden hun wedstrijdontwerp de titel meegegeven: *'A Mezza Voce'*, zeer toepasselijk voor een muziekcentrum en op die wijze duidelijk makend dat zij een ingetogen gebouw voorstelden dat is bedoeld om de omgeving te verweven, samen te voegen. Dit in tegenstelling tot de concurrentie die een grote architectonisch gebaar wilden stellen. Een groot deel van het Muziek Centrum is ondergronds geplaatst om het gabarit van het gebouw in lijn te houden met zijn buren. Een breed glooiend terras bedekt de ondergrondse structuur en vormt een onderdeel van een open park tegenover het Parlement. Het grote glazen foyer opent naar het park. Alhoewel ongebruikelijk en gewaagd in dergelijke toepassingen zijn de wanden van de grote concertzaal gedeeltelijk in glas op het niveau van het foyer, waardoor het daglicht van het foyer in de concertzaal zelf kan doordringen. De glazen wanden kunnen worden afgesloten met in het glas ingebouwde gordijnen. Architect Marko Kivistö stelt dat de verschijningsvorm van het gebouw met opzet eenvoudig is gehouden om het

meer dramatische interieur te versterken. De groene kleur van de koperen gevels wil het gebouw verbinden met de omringende grasvelden en parken. Het gebouw geeft een nieuwe omkadering voor de meer expressieve gebogen vormen van het museum voor hedendaagse kunst van Steven Holl.

The winning concept behind the *'a mezza voce'* proposal for the architectural competition of Helsinki Music Centre (held in 1999) was the idea that the new building should harmonize with and unify the Töölönlahti bay area in the centre of Helsinki. Completed in April 2011, the Music Centre is situated in a pivotal city location facing the Parliament House and the Kiasma Art Museum. Once completed, the surrounding Töölönlahti Park will provide a setting for cultural activities and become a new nucleus for the city.



Besides providing concert halls and rehearsal spaces for the Radio Symphony Orchestra and the Helsinki Philharmonic Orchestra, the Music Centre also houses the Sibelius-Academy. The unique combination of the music university, two orchestras, state-of-art concert halls and a central location provides excellent possibilities for music-lovers, musicians, music students and city-dwellers to meet and interact.

The massing and main materials form three distinct bodies. Taller sections clad in green copper connect with the green park belt. The glazed foyer reveals the interiors and activities of the building and aesthetically links it with the newer neighbouring buildings. The square in front of the Parliament House continues as a sloped, landscaped deck, linking the upper and lower squares and parks and leaving room for the architecture of Kiasma Museum (Steven Holl). Located under the sloped deck, the third body of the building consists of five smaller concert halls and a restaurant.



One aim was to achieve a sense of openness. The heart of the building, the vineyard-formed main concert hall is surrounded by a glazed foyer, to which it visually connects via sound-insulating glass walls. The foyer, with its high glazed façades, also functions as café and exhibition space.

In addition to the main concert hall (1700 seats), the Music Centre houses five smaller concert halls (140 to 300 seats each). The acoustic properties have been designed for the specific functions of each hall. The ground floor houses musicians' rooms. Administrative areas are located above the main foyer. Classrooms and offices for the Sibelius Academy are grouped on seven floors around an inner courtyard opening out towards Karamzin Park. The two lowest floors house studios and a public music library. The materials of the Music Centre have symbolic as well as technical functions. The green copper connects to the green park belt. During the detail design phase the architects worked closely with Luvata in developing softer façade treatments, reflecting the project's *'a mezza voce'* contextual approach. Forms experimented with included abstract free-form and rectangular cut-outs. Finally, vertical patterns defined by press-formed circular dimples and pierced circles were selected, adding rhythm and life to the surfaces when seen from different viewpoints and in different sunlight conditions. The panels were patinated green to give character to the Centre and to emphasize its location.

Paulno Narjus - LPR-architects Ltd

17

STEVEN HOLL

Kiasma Museum of Modern Art

1992-1998 – MANNERHEIMINTIE 13

Het horizontale licht van de noordzijde wordt versterkt door een waterlandschap dat fungeert als een stedelijke spiegel. Op die wijze maakt het museum de verbinding met het Töölö meer dat zich, om Aalto te citeren, op een heldere dag uitstrekt tot Lapland. Het water verweeft Töölö Bay met het museum en loopt er als het ware doorheen.

Het Kiasma wil een verstrengeling van het gebouw maken met de geometrie van de stad en het landschap; en dat komt tot uiting in de vorm van het gebouw. Een impliciete culturele gebogen lijn koppelt met de Finlandia Hall terwijl een *'natuurlijke lijn'* aansluiting zoekt met het achterliggende landschap en Töölö Bay.

Kiasma biedt een verscheidenheid aan ruimtelijke ervaringen. Het algemene karakter van de meestal rechthoekige kamers, met één gebogen muur, zorgt voor een stille maar dramatische achtergrond voor tentoonstelling van hedendaagse kunst. Rustig maar niet statisch.

De lichte variatie in vorm en afmetingen beïnvloed door de zachte boog laat daglicht op verschillende manieren binnendringen. De interne circulatie, met gebogen hellingbanen en trappen, creëert een open interactieve ruimtelijkheid.

Kiasma is located in the heart of Helsinki at the foot of the Parliament building to the west, with Eliel Saarinen's Helsinki Station to the east, and Alvar Aalto's Finlandia Hall to the north.

The Helsinki Museum of Contemporary Art provides a variety of spatial experiences. We considered the range of contemporary artwork, and tried to anticipate the needs of a variety of artists including those whose works depend on a quiet atmosphere to bring out their full intensity. An exhibition space that works for an expressive and unpredictable artist such as Vito Acconci, must also work for artist such as Agnes Martin and Richard Tuttle. The general character of the rooms, which are almost rectangular with one wall curved, allows for a silent yet dramatic backdrop for the exhibition of contemporary art. These rooms are meant to be silent, but not static; they are differentiated through their irregularity.



The concept of Kiasma involves the building's mass intertwining with the geometry of the city and landscape which are reflected in the shape of the building. An implicit cultural line curves to link the building to Finlandia Hall while it also engages a *'natural line'* connecting to the back landscape and Töölö Bay. In the landscape plan, extending the bay up to the building will provide an area for future civic development along this tapering body of water, which also serves as a reflecting pool for Finlandia Hall and new development along the south edge of the water. The horizontal light of northern latitudes is enhanced by a waterscape that would serve as an urban mirror, thereby linking the museum to Helsinki's Töölö heart, which on a clear day, in Aalto's word's, *'extends to Lapland.'* The changes in elevation proposed with the water extension and it shallow depth would allow for parking decks and/or highway linkages which are presently part of various planning considerations.

18

ALVAR AALTO

Eigen woning

1934-1936 – RIIHITIE 20



In 1934 kreeg Aalto de opdracht een bestemmingsplan te schrijven voor Munkkiniemi. Het plan is niet uitgevoerd maar Aalto vond daar wel een stukje land voor zijn eigen huis. Het gezin woonde de eerste jaren in Helsinki in verschillende flats. In het najaar 1936 ontwierpen ze hun eigen huis en kantoor. Het huis werd een soort visitekaartje en bevatte niet alleen hun woning maar ook het architectenbureau. Aalto benadrukte deze dubbelfunctie door zijn materiaalkeuze voor de gevel. Witgekalkte baksteen voor het kantoor en een bekleding met donkere smalle latten voor de woonvleugel. Dit latwerk werd later een kenmerk van Aalto's stijl. Het platte dak, het dakterras en de raamverdelingen ogen nog functionalistisch maar met dit gebouw bevrijdde Aalto zichzelf van het dogma van de steriele witte doos.

Aalto benadrukte in zijn architectuur altijd dat binnen en buiten een eenheid moeten vormen. Het woongedeelte werd pal aan de straat gebouwd, zodat de tuin op het zuiden zo groot mogelijk zou zijn. De gevel aan de straatkant is gesloten, wat wordt benadrukt door de relatief hoge bakstenen muur van het woongedeelte. Klimplanten en een natuurstenen trap die naar de deur leidt maken de gevel minder streng.

De binnenplaats ligt aan een vrij steile rots die afloopt naar een sportveld. De omheining van leisteen verwijst naar oude Finse bouwtradities. De tuin met kleine vijver oogt eerder Japans.

Met dit huis ging Aalto's architectuur een nieuwe fase in, die gemeenzaam romantisch functionalisme wordt genoemd. Aalto's inspiratie zijn de oude Finse boerderijen, waarin met eenvoudige materialen en een simpele, enigszins grove manier van bouwen een harmonieus geheel ontstond.

De indeling, de vrije vorm, het gebruik van hout, koper, baksteen en ander natuurlijke materialen en de zorgvuldig ontworpen deurgrepen worden de kenmerken van zijn stijl.

In 1934, Aino and Alvar Aalto acquired a site in almost completely untouched surroundings at Riihitie in Helsinki's Munkkiniemi. They started designing their own house which was completed in August 1936. The house was designed as both a family home and an office and these two functions can clearly be seen from the outside. The slender mass of the office wing is in white-painted, lightly rendered brickwork.



There are still clear references to Functionalism in the location of the windows. The cladding material of the residential part is slender, dark-stained timber battens. The building has a flat roof and a large south-facing terrace.

Although the street side elevation of the house is severe and closed-off, it is softened by climbing plants and a slate path leading up to the front door. There are already signs of the *'new'* Aalto in the Aalto House, of the Romantic Functionalist. The plentiful use of wood as a finishing material and four open hearts built in brick also point to this.

The Aalto House anticipates the Villa Mairea, a luxury residence where Aalto's creativity was able to come into full bloom. But in contrast to its larger sister, the Aalto House is a cosy, intimate building for living and working, designed by two architects for themselves, using simple uncluttered materials.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

19

ALVAR AALTO

Eigen studio

1955 – TIILIMAKI 20

Aalto kocht in de jaren 50 een open stuk grond voor supplementaire bureauruimte op loopafstand van zijn eigen huis. Het perceel is gelegen aan een wondermooie golvende straat die aangelegd is naar plannen ontwikkeld door Eliel Saarinen. Het perceel heeft de vorm van een afgestompte hoek. Het formele concept van de studio voert een van Aalto's favoriete motieven ten tonele: de *'L'* configuratie.

Het lange been ligt loodrecht op de straat en bevat de dienstvloer en de inkomhal met de tekenafdeling erboven. Het korte been behelst Aalto's ontmoetings- en werkruimte en loopt evenwijdig met de straat en is beschermd van de straat door een afgesloten tuin. Het gebouw is ontwikkeld in een complexe vorm als gevolg van de oriëntatie naar de zon, de vloeiende patronen van de straat en de onregelmatigheid van het perceel grond. Omwille van de collegiale relatie van Aalto met zijn medewerkers en het feit dat alle medewerkers bij Aalto academisch zijn opgeleid, heeft het bureau geen hiërarchische ordening. Het gebouw heeft geen ramen naar de straat maar is volledig open naar een binnentuin die is aangelegd als een soort amfitheater dat beschikbaar was voor de medewerkers als recreatieruimte en om lezingen te geven.

Alvar Aalto zegt daarover: *'Een architectenbureau zou zowel rust voor het individuele als de mogelijkheid voor groepswerk moeten in zich hebben. Dat is het hoofdkarakter van het gebouw. Het keert zijn rug naar de straat op een bijna oriëntaalse wijze en het opent naar een intieme tuin die oploopt in een amfitheater waardoor die tuin ook als auditorium kan worden gebruikt.'*

Citaat uit Alvar Aalto, Arkkiehti no. 12, 1959.

PS: Om het werk te kaderen in zijn architecturale tijdslijn: Le Corbusier is bezig met het ontwerp van zijn kapel in Ronchamp en Mies van der Rohe werkt aan de Seagram Building in New York.

Alvar Aalto designed the building at Tiilimäki 20 in Munkkiniemi as his own office in 1955. Because of a number of large commissions, the office needed more space to work in. The building is only a short walk from Aalto's own house, where the office had previously been located. Studio Aalto is one of the best of Alvar Aalto's 1950s buildings.



The white-rendered, wall-like, closed-in mass of the building conceals a garden shaped like an amphitheatre in its inner courtyard. The office staff could sit on the slate steps of the amphitheatre, listen to lectures or watch slide shows projected on the white wall.

The principal space in the building is the curving studio which has a view opening onto the courtyard. Horizontal battens fixed to the high walls of the studio allowed drawings to be displayed there. The rear wall is covered with climbing plants reaching up to the high-level windows and prototypes of light fittings designed by Alvar Aalto are hung in front of the wall. The slanting bay window of the conference room with its roof light creates the perfect conditions for examining models and drawings.

The building is designed to be used as an architect's office. On the upper floor there is a drawing office on a narrow plan, beautifully encircled by natural light from a band of high-level windows. In 1962-1963 the building was extended by building a dining room for the staff, the *'Taverna'*, in the courtyard behind the high brick wall, with an office above it.

Alvar Aalto ran the office until his death in 1976. After that, the office continued under the leadership of Elissa Aalto until 1994. The building came into the custodianship of the Alvar Aalto Foundation in 1984 and today it houses the Alvar Aalto Foundation, the Alvar Aalto Academy and the Alvar Aalto Museum Architectural Heritage.

Hanni Sippo


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1.2. Helsinki Rand

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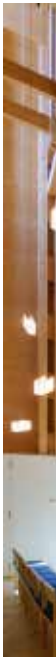


01 JKMM Viikki Church

2000-2005 – AGRONOMINKATU 5

Finland kent duidelijk een heropleving van houtbouw in kerken. Een voorbeeld hiervan is de Viikki kerk van JKMM. Toch onderscheidt dit gebouw zich door de kwaliteit van het interieur, de sfeer en de detaillering van een uitzonderlijk hoog niveau. De bovendelen van de buitenwanden zijn uitgevoerd in dikke populierenhouten shingles die grijs verkleuren met de tijd. De enige indicatie van een religieuze identiteit is een afgeknotte klokkentoren en een metalen kruis dat nauwelijks waarneembaar is. Gebouwd met geprefabriceerde elementen, combineert de kerk bouwmethoden van gisteren en vandaag. De architectuur roept impressies op van het heilig karakter van Finse bossen.

De religieuze ruimte kan worden opgedeeld door middel van schuifdeuren. Het geheel kijkt uit over het landschap en een tuin, maar de aandacht wordt vooral gefocust op het innerlijke en de schitterende en spectaculaire wand- en de dakstructuur.



The church forms the core of an area plan that will be implemented gradually. It extends into the narrowing scene amidst building fronts, between a park and a market place. The relationship between the church and its surroundings will be defined in time on the basis of drafts by JKMM Architects according to the winning entry of an architectural competition. The lines of the eaves echo the forms of a stand of trees and the building becomes part of the trees surrounding it.

The architectonic choices of the church were guided by prefabrication, as the church was built of factory-made components non-stop to completion. The building has been braced by attaching insulated outer wall elements to the pillars and the panels of the ceiling to the glulam beams. The panelling was already attached to the plate stiffener of the inner walls at the factory. The architecture of church hall was built in one go. The untreated and grey-aged façade has been clad in cleft aspen shingles and fine-sawn drop siding. The interior lining of spruce have been treated with a wash of lye, leaving them easy to clean and renew. The acoustic elements of the false ceiling are form pressed veneer elements.

Our idea of a space gouged in a forest is realized in the halls of the church. Architecture wishes to evoke impressions of the Finnish forest; of its sacredness and common nature. Dense wooden clustered columns and beams are architect-created structures. The structural

idea is essentially defining the whole. The detail of the outer wall reflects a design concept by itself. The aim has been the all-wood atmosphere which is devout and uplifting.

The furniture, furnishings and lighting has been tailor-made design by architects to suit the church's activities. The hall's stackable chair creates the impression of a long church pew. The altar furnishings, highlight by cleft aspen surfaces, are outlined against the tripartite silver surface altarpiece, whose wine-coloured tones transform in light.

The church combines modern and ancient building methods, sophisticated and rough-hewn surfaces, location and purpose, temporality and eternity. The intention of the client has been to create a modern successor for the long tradition of Finnish wooden churches, which takes into account the ecological ideas and criteria of sustainability of the whole Viikki area.

archello.com



02 Stadsuitbreiding Arabianranta

ARABIANRANTA: EEN CYBERCOMMUNITY + EEN PLAATS OM TE LEVEN

Dit stadsdeel in de Finse hoofdstad is de plaats waar de oorspronkelijke oprichters van Helsinki zo'n 500 jaar geleden verbleven en ook de plaats waar de beroemde Arabië aardewerkfabriek stond. Arabianranta is een mixed-use ontwikkeling gericht op thema's als kunst, design en cultuur. De stad Helsinki besliste in 2010 om op dit terrein van 85 ha groot een project op te zetten waar wonen voor 12.000 personen, enkele honderden IT-bedrijven, 5.000 banen en een universiteit voor 6.000 studenten zouden worden gerealiseerd.

De Universiteit van Kunst en Design en het audiovisuele centrum zijn belangrijke piloten, samen met een aantal bedrijven die meubels en huishoudelijke voorwerpen van toonaangevende Finse ontwerpers produceren.

De mensen die in het gebied werken, wonen of studeren worden verbonden door Helsinki Virtual Village (HVV) een draadloos intranetwerk met allerhande nieuwe internetservices. Leden van de gemeenschap hebben toegang tot het alomtegenwoordige wireless systeem met mobiele telefoon, smartphone, tablet, televisie en PC. Men wil de mogelijkheden van gemeenschapsnetwerken hier uittesten en ontwikkelen.

Het HVV-netwerk is het resultaat van samenwerking tussen verschillende ICT-bedrijven waaronder Nokia, Ericsson, Matsushita, Psion, Motorola en het Finse telefoonbedrijf Sonera. Men gebruikt Arabianranta als een real world experiment in gemeenschapsnetwerken. Het onderzoek richt zich ook op de sociale gevolgen van deze nieuwe technologie en over de bruikbaarheid van het idee. Bewoners werken zeer actief mee in het organiseren van groepen en het aangaan van discussies via de HVV webportaal.

Architecturaal – stedenbouwkundig wil men goede huisvesting combineren met goede omgevingsaanleg en excellente verbindingen met ontspanningsmogelijkheden en openbaar vervoer. Men wil kwaliteit die boven het gemiddelde uitstijgt met integratie van kunst binnen hedendaagse architectuur en de oude industriële omgeving.





Many people think that Arabianranta (the coast or shoreline of Arabia) derives its name from the famous Arabia ceramics and glassware factory. It is a good guess but a wrong one. The name Arabia or rather *'Arabian ja Kaanaan maa'* (the land of Arabia and Canaan) is already found in documents dated back to the 18th century whereas the Arabia factory was founded not until the year 1871. The exotic names in the area are given during a time, when the area was considered distant to the city centre.

Nowadays Arabianranta is a good example of the place of contraries: *'old and new', 'nature and urban city', 'industry and residence', 'studying and peace', 'art and technology'* and so on. Common features for this district are innovation, courage and communal spirit. Arabianranta's virtual village, Helsinki Virtual Village, was founded already in the beginning of 21st century and has functioned as the number one brand for this web site ever since.

ARABIA DISTRICT

Arabianranta is a home for 12.000 people, a workplace for 5.000 and a campus for 6.000 students and know-how professionals. As residential district Arabianranta is heterogenic, different types of housing have been favoured and experimented right from the beginning. Few examples are modern loft buildings, city villas, Plus Koti (Plus Home) concept and homes for groups with special needs such as Loppukiri (community housing for active elderly people), Käpytikka (residence for mentally disabled juvenile) and MS-Talo (MS House) (for people with MS). Arabianranta district has formed a *'laboratory'* for housing and since the year 2007 there has been made testing for services and products called Helsinki Living Lab together with the residents. Besides the local information network, one of the most important services for the residents is the housing association's own web site, which is being updated by a named moderator from each association.

As a hub for creative industries Arabianranta is a home to 300 enterprises and 4.000 employees. In the field of creative industries the businesses are normally small or medium sized enterprises. After the educational institutes the biggest private sector employers are Iittala Group and Digia Oyj. The objective in future is to attract more and more businesses in the field of creative industries to join the Arabianranta community and operate and develop together with the local educational institutes. The enterprises also find new business partners and



customers via this web site and they are able to update their own web site through arabianranta.fi portal.

The unified campus area of Arabianranta consists of 6 educational institutes, 6.000 students and about 1.500 know-how professionals. The universities are The University of Art and Design, Arcada University of Applied Sciences and Helsinki Metropolia University of Applied Sciences. The upper secondary vocational institutions are Swedish Prakticum and Finnish Heltech. In the Helsinki Pop & Jazz Conservatory almost 1.000 students study rhythm music. Educational institutions and students can use and benefit from this platform in their own research projects, one example of this is Helsinki Living Lab project sponsored by TEKES.

ART AND DESIGN CITY

Arabianranta has been determinedly developed towards *'Art and Design City'* already over 10 years. The Art and Design City Helsinki Ltd was founded to manage the project and its role became to develop the information network structure and Helsinki Virtual Village services, also the basis for this particular site. *'Art and Design'* (unique artworks) can be seen in the built environment, in buildings, public yards and premises. The arts and culture are actively introduced to people of Arabianranta by educational institutes such as the performance art of Metropolia, The University of Art and Design and Helsinki Pop & Jazz Conservatory. The educational institutes offer The Masters of Arts Festival, which has become the biggest single event in the area.

Advanced and modern projects and experiments in apartment buildings and in business operations are typical for Arabia district. The latest Art and Design City project is The Helsinki Living Lab project, which has extended to cover the entire Helsinki metropolitan area.

http://www.arabianranta.fi/en/info/

https://mitcre.mit.edu/publications-2/

new-century-cities-case-studies-arabianranta

03

KARI JÄRVINEN + MERJA NIEMINEN ARCHITECTS

Laajasalo Church

2003 – REPOSALMENTIE 13

De Laajasalo kerk, voltooid in 2003, is een ontwerp van de architecten, Kari Järvinen en Merja Nieminen.

Het gebouw heeft twee gezichten: een hoog met groen koper bekleed volume met de kerk en de campanile en een meer intiem met hout bekleed parochiehuis. De kerk, de vrijstaande klokkentoren en de sacristie zitten langs de straatkant en zijn van ver zichtbaar. Het houten parochiehuis opent naar een binnenplaats met uitzicht op het aangrenzende park. Een entree in de vorm van een transparante pergola koppelt deze twee. Het naar het publiek gerichte deel heeft een bekleding in groen gepatineerd koper van verschillende breedte en tinten als een geologische gelaagde formatie. Sommige delen hout zijn aan de binnenzijde gebeitst met een traditioneel Fins rode oker.

De kerk is een voorbeeld van de hernieuwde belangstelling voor de Finse traditie van houten kerkgebouwen. Het interieur heeft een eerder traditionele opbouw met een teruggetrokken inplanting van het altaar. Samen met de rol die kunstwerken krijgen lijkt het een verwijzing naar de Italiaanse Renaissance. Het kunstwerk in reliëf aan het altaar is van kunstenaar Pauno Pohjolainen. Het interieur van de kerk straalt stilte en sacraliteit uit, weg van het alledaagse. Het zonlicht streelt de houten structuur en brengt de kunstwerken tot leven. De architecten willen het gevoel en mentale beeld opwekken van een houten doos, het binnenste van een muziekinstrument.





The main areas of the church have been positioned on the street corner so that they are visible from far away; the steeple is separate from the church to complete the approach to the church, and the parish wing, with its everyday activities, has been placed alongside Reposalmentie. The wooden structures and the separate stone sacristy alongside the church remind Finns of their church-building tradition.

The height and character of the interior spaces vary, highlighting each functional space; from the low, smooth ceiling in the foyer, we move on to the taller pergola hall that lies between the interior and exterior spaces, beyond which we find the bright church hall.

The halls and the foyer can be combined into one big church space. The light towers on the yard side shine like lighthouses at night; during the day, they let in sunlight for the interior spaces.

It was possible to use wood without limitations in the load-bearing structures and the cladding as an automatic fire-extinguishing system has been installed throughout the building. The wall structures are made of glulam in the form of pillars and stiffening boards. The ceiling structures of the church hall are made of glulam beam trusses connected by steel joints and the beams that support them laterally. The stiffening concrete walls and the steel parts of the wood joints highlight the warmth of the contrasting material, wood. The cladding is mainly made of wood, while the large surfaces of the halls façade are protected by green-patinated copper sheets. The interior surfaces are made of pine and birch plywood, boarding and acoustic wood louvers. The surfaces have been varnished so that they are a natural colour or they have been left untreated so that time can colour them. The floors of the halls are made of oil-treated pine planks, giving rise to the impression that it is a music box or a wooden container. The spruce planks on the facades have been oil painted in the traditional Finnish red ochre. The wood structures enable the structures to be expressive and easily understood. The pillars, beams, grilles and trusses as well as their joints, the alternation between load-bearing and the needing to be borne and the visible layering of the structures lets the hierarchy and atmosphere of the various, diverse spaces be articulated. The furnishings in the halls and foyer are made of elm and little leaf linden. The artwork in the altar and baptismal niches are made of cross-end cuts of wood that have been glued together and have been worked in various ways; the use of grey alder and aspen create a flickering pattern on the work.



The special furnishings have been designed by Jouko Järvisalo, the artwork for the altar by Pauno Pohjolainen and the votive boat made of paper in the foyer by Merja Winqvist.

Late-rakenteet Oy has built the glulam structures, and Ideapuu Oy the wood cladding for the interior.

Laajasalo wooden church was realised on the basis of the winning proposal from an invite competition held in 2000. The church was consecrated during Advent in 2003.

Kari Järvinen and Merja Nieminen (Architects SAFA)

http://www.ark-jn.fi/projects/laajasalo/laajasalo6.htm



04 VERSTAS ARCHITECTS
Kirkkojärvi School
2010 – KOTIKYLANTIE 6

Een vrij groot complex van 10.300m² oppervlakte voor een school van 770 leerlingen, inbegrepen voorschoolse kinderopvang en klassen van 1ste tot 9de graad. Gescheiden maar aan elkaar verbonden bouwvolumes creëren een veilige omgeving voor de kinderen en vormen een flexibel en functioneel geheel. Het gebouw richt zich sterk naar de omgeving en opent zichzelf naar het historische landschap in het noorden. De opdeling in kleinere bouwfragmenten is gericht op het verloop van het zonlicht.

Vrije vertaling naar de tekst op de website van de architecten.

http://www.verstasarkkitehdit.fi/public/vel/

Finnish education has been ranked very high in international comparison (Programme for International Student Assessment, PISA) in recent years. One of the reasons for Finland's success is that municipalities invest in quality school architecture and organize architectural competitions for new projects. Verstas Architects' entry won the open competition for Kirkkojärvi School in Espoo, Finland in 2006. The school was completed in August 2010. Saunalahti School, another competition winning project by Verstas in Espoo, is set for completion in 2012. For Verstas Architects, the primary goal of these projects has been to create school designs that combine functionality, comfort, efficiency and ecology.

In 2012 Helsinki, together with the neighbouring cities of Espoo, Vantaa, Kauniainen and Lahti, will be World Design Capital. The theme of the year – embedding design in life – fits well with the ideas behind Verstas' school designs. Kirkkojärvi school houses pre-school and grades 1-9, with students aged between 6-16 years old. The name of the competition entry, *'Veljet'* (Finnish for *'Brothers'*), describes the layout of the building. Secondary school and common spaces, such as the dining hall and gymnasium, form the larger curved mass, or the bigger brother. The other mass, the little brother, houses the smaller, intimate and domestic spaces of the primary school.

'We wanted to make a school that works like a small, lively city' says architect Jussi Palva of Verstas Architects. *'All classes have their own home areas with dedicated lobbies and entrances, around which the classrooms are organized. The home areas are separated from the more public central space, yet the distances are kept as short as possible.'* Each home



area has its own unique colour scheme, making it easy for children to navigate in the building.

In Finland, children are encouraged to spend the breaks in between classes outdoors. In Kirkkojärvi School, the close connection between home areas and yards makes going outside inviting. The building divides the plot into school yards with favourable orientations for children of different ages. The yards connected to the primary school are oriented toward the morning sun while the secondary school students, whose school days are longer, enjoy the afternoon sun.

The brick facades utilize the versatile properties of brick, comprising a collage of different brick-laying and bonding techniques. The wooden facades facing the school yards are sheltered by long eaves. The low height of these walls creates a small, safe scale.

School facilities are also utilized by local residents. In the evenings the gymnasium, music and crafts classrooms and multi-purpose spaces are used by various hobby clubs. Kirkkojärvi School utilizes geothermal and solar energy. The school serves as an example of built environment to the children and provides a framework for ecological education.

In July 2011 Kirkkojärvi School was selected as a winning project in the 2011 International Architecture Awards organized by The Chicago Athenaeum: Museum of Architecture and Design and The European Centre for Architecture Art Design and Urban Studies. The building was the only awarded project in Finland.

Archdaily

05

VERSTAS ARCHITECTS

Saunalahti School

2012 – BRINKINMAENTIE 1

Een school van 10.000 m² voor 750 leerlingen, inbegrepen een kinderopvang, kleuterschool, klassen voor 1ste tot 9de graad en een jeugdhuis. Het schoolgebouw opent naar de Plaza en is een ankerpunt voor de omgeving. Een golvend koperen dak verbindt alle functies tot een geheel. De tuin vormt een auditorium dat aansluit op de Plaza. De Saunalahti school kreeg een gedeelde eerste plaats in de 4de Biennale Väri-13, voor het gebruik van kleur in Finse architectuur. De tuinaanleg van de hand van LOCI Maisema-arkkitehdit in samenwerking met Verstas kreeg de *'Environmental Project of the Year 2013'* prijs. De jury prees de inspirerende wijze waarop het gebouw en de tuin zich doorheen zijn organische vormgeving en kleurgebruik onderscheidde.

http://www.verstasarkkitehdit.fi/public/snl/



FROM THE ARCHITECT

In the *'Future School'* educational activities will increasingly take place outside the traditional classroom and introduce new ways of learning. Saunalahti school is a building tailored to support the pedagogical ideas of a forward-looking school. In its operation, the school puts special emphasis on new ways of learning, art and physical education and collaboration. The building supports these ideas by creating places for interaction of various scales and atmospheres.

LEARNING BY DOING

Learning and doing with one's own hands improves learning results. Art and physical education versatilely contribute to good learning and growth. In Saunalahti school these teaching spaces have been dedicated a prime location in the building. The workshops open through glass walls to the street and the school yard.



OUT OF THE CLASSROOM

The spatial organization of Saunalahti School supports learning also outside of the classrooms and encourages kids to use the school spaces in open-minded and unorthodox ways. Every interior and exterior space is a potential place for learning.

INTERACTION AND COLLABORATION

In addition to classes 1 to 9 of the comprehensive school, Saunalahti School houses a day care centre, preschool, youth house offering leisure activities and a small library combining the functions of communal and school library. In evenings and weekends different operators organize clubs and activities bringing together different user groups. The gymnastics premises are in communal use and the local residents actively use the sport fields and play grounds of the school yards. The building with its versatile array of services becomes the meeting point for the families in the area.

COMMON BUILDING FOR THE WHOLE COMMUNITY

Saunalahti School is a multi-purpose building for education and culture. The school is closely linked to the future central square of the new residential area of Saunalahti and its open character makes it an active part of the everyday environment of the residents.

The building is set on the site in a way that makes the school yards as safe and as comfortable as possible. On the west side the building borders the street while on the southern and eastern sides the main spaces openly connect to the square and the future residential area through the school yards. The building forms a sheltering background to the school yards, protecting them from the traffic and noise of the street. Main entrances are from both the street and the yard side. The home areas have their own entrances from the yard.

The school yards are divided by the building into areas with favourable conditions for children of different ages. The youngest children with shorter school days enjoy sunlight in the morning and midday hours on their cosy yard. The older kids' part of the yard is more closely connected to the square and continues receiving sunlight over the lower workshop wing until late in the afternoon. The two sports fields and the equipment for exercise and play scattered around the school yards are used not only during the school days but also by the locals on evenings and weekends.

The topography of the site has been utilized in the terraced yard which winds around the front of the dining hall forming an outdoor theatre. The theatre integrates the interior and exterior worlds into a single spatial whole. The theatre stage is situated at the joint between the school yards for the older and younger children.

FUNCTIONALITY OF THE BUILDING

The functions and spaces are organized like a city into public, semi-public and private areas depending on the activity and the age of the children.

The most public space and the space where all different user groups meet is the multi-purpose dining hall – the heart of the building. The stage opens to the dining hall which also serves as the festival hall of the school. The auditorium and the small library combining the functions of communal and school library are situated next to the heart space and the main entrance. The heart space and its stairs and balconies provide views over the outdoor auditorium and beyond to the central square of Saunalahti area, somewhat like a Greek theatre set into the mountainous landscape. The spatial organization of the building and the stimulating school yard encourage children to go outside during the breaks to play and move around.



Classrooms for the smaller children are organized into home areas with their own separate small scale lobbies with views to the school yards. The lobbies are used for group work and are closely connected both to the classrooms and to the heart space. The day care centre on the ground floor has its own yard on the quietest corner of the site. The older children's classrooms and the administration are placed to the second floor around the heart space.

The spaces for art and physical education comprise the workshop area between the street and the school yards. The spaces including workshops for cooking, music, wood, metal and textile handicrafts reveal the action to the surroundings through large openings to the street and the student work gallery toward the school yard. The youth house is placed to the southernmost part of the building next to the workshops and the future central square, providing it with a distinct atmosphere suitable for the leisure activities. The gymnastics halls on the ground floor can be used separately from the rest of the building through the entrances on the northern side.

FAÇADES AND MATERIALS

The scale of the building varies according to the functions and the age of the children both in the façades and inside the building. The free-from shape of the new school building follows the terrain. The roof, undulating to provide the optimal sun light conditions for the school yards, takes the shape of a soft meandering landscape. From the central square and the neighbouring apartment buildings the copper roof forms the fifth façade of the building.

The vast light central heart space of the building is emphasized by the characteristic free-form ceiling that echoes the form of the roof. Massive walls of cast on site concrete support the laminated timber beams that are left visible on the eaves outside the large glass wall of the space. Energy-efficient solutions – such as efficient heat recovery ventilation, highly controlled lighting and solar power – are used in the building.

Authentic materials used both on the façades and in the interiors are durable and give the building a warm and relaxed atmosphere – rough red brick, warm wood, concrete and copper on the façades and oak, concrete and light coloured rough surfaced brick in the interiors.

Subtle colours are used in the interiors in combination with the real colours of the surface materials to give the spaces warm and



peaceful atmosphere suitable for learning. Brighter colours are used sparingly. The staircases and other spaces for circulation of different parts of the building have their unique signal colours. The colour scape of the furniture and signs of these areas echo the colours of the *'to help orientation'* in the large building.

The brick façades utilize the versatile properties of brick, comprising a collage of different brick-laying and bonding techniques. The layered belts of different brick bonding create an intermediate scale to the façade of the large building and emphasize the undulating eave line of the walls. The wooden façades facing the school yards are sheltered by long eaves.

Archdaily

06

JKMM ARCHITECTS

Saunalahti Creche

2011 – KUMMELIVUORENTIE 2

Richard Scarry was een zeer populair Amerikaanse schrijver en illustrator van kinderboeken. Hij maakte meer dan 300 boeken met een totale oplage van meer dan 100 miljoen exemplaren wereldwijd. Kenmerkend was dat zijn figuurtjes en diertjes meestal een menselijke persoonlijkheid hadden. Eén van de figuurtjes die uit zijn pen vloeide was Lowly Worm, een groen blauw gestreepte aardworm. Meestal draagt hij een Tyrolerhoed en een strikje en aan het einde van zijn staart één schoen. Hij rijdt in een klein wagentje dat de vorm van een appel heeft, ja een worm dus. Een wereldwijde vedette vooral bij de kleintjes. In Finland is hij gekend onder de naam *'Mato Matala'*.

Mato Matala was ook het motto van het wedstrijdontwerp van JKMM voor het kinderdagverblijf in Espoo. Het ontwerp slingert zich ook als een aardworm over het moeilijke rotsachtige terrein. Het dagcentrum is verdeeld over 5 groepen die uitkijken op een open speelterrein dat overloopt in een dennenbosje op een helling. Dat speelterrein is een veilig, onbelemmerd en uitdagend artificieel landschap.

Een gebouw en een omgeving die de fantasiewereld van de kinderen tot leven wil brengen.



Motto of the competition entry for House of Children was *'Mato Matala'* (Lowly Worm by Richard Scarry). First floor houses day-care centre containing five groups of children and common spaces for all users. The day-care home areas open out on the playing yard that is formed between the rising pine covered hill slope and the new building. The street side contains common and staff facilities. Ground floor contains children's nursery and technical spaces.

The rendered, curved southern wall forms the public façade of the building. Rest of the façades are made of timber. Building locates at a difficult, rocky site near Saunalahti gulf seashore. Playground forms a safe, unobstructed and exhilarating artificial landscape. Motives, materials and colours of the building have been inspired by the existing landscape.

The main structure of the building is made out of concrete. Southwest facade is light masonry with overspread joint sealing. Other facades are plastered with wooden frame windows. Skylight windows open down to the entry hall of each unit and contain images from sea, earth and space. Interior materials are wooden ash parquets and filler

floorings, green tufted carpet and plastering on the walls and light acoustic paper coating on ceilings. Special light fittings and fixtures as well as pieces of furniture are individually designed and customized for this building. The design of the building is intended to stir fairy-tale images in the world of playing children.

www.archello.com



07

AARNO RUUSUVUORI ARCHITECTS

Tapiola Church

1965-1967 – KIRKKOPOLKU 4

Aarno Ruusuvuori (1925-1992) was één van de belangrijkste architecten van Finland tijdens de jaren 60 en 70. Hij was er een belangrijke vertegenwoordiger van het brutalisme: architectuur teruggebracht tot essentie, kale materialen en strakke vormen. Maar brutalisme is eerder uitzonderlijk in Finland en was en blijft daar controversieel.

De Tapiola kerk is aan de buitenzijde een strak vrij gesloten gebouw zonder echte voorzijde. Het kerkgedeelte is een hoog betonnen volume, binnenin georiënteerd naar het oosten, de nevenfuncties zitten vervat in lagere vleugels. De wand op het westen heeft een *'brise soleil'* die het licht op een ascetische wijze binnenbrengt en indirect laat weerkaatsen op de betonstructuur van de ruimte. De vloer van de kerk is zeer contrasterend uitgevoerd in warmrode terracotta tegels. Het gebouw is voltooid in 1965 en is beschermd.

Ruusuvuori noemde de toegang naar het gebouw *'De Heilige Bomen'* omdat de kerk omgeven is door hoge witte toren blokken waarmee het kerkgebouw moeilijk kan concurreren. Daarom wilde de architect het gebouw maken als een donkere schaduw van de pijnbomen.

Wikipedia

This church designed by Professor Aarno Ruusuvuori is situated on Tapionraitti, which leads to the centre of Tapiola. The church, cubic in form, represents a type of architecture, unusual to Finland. The church seems to form its own little world, standing out from its surroundings. The façade is made of concrete, steel and glass. The church is located near the shopping centre area and the Tapiola Garden Hotel. With its fine acoustics the church provides an arena for many musical events in addition to conventional ecclesiastical ones. It is also the home of the world-famous Tapiola Choir. Tapiola Church is a part of the so-called *'road church'* system in Finland. This means that a traveller can come in to relax, meditate, ask for advice or just have a cup of coffee before carrying on with his or her journey.





08

LAHDELMA & MAHLAMÄKI

Tapiola Church Yard

1997-2004 – KIRKKOPOLKU 6



De urnen tuin van de Tapiola kerk is van de hand van de architecten Lahdelma & Mahlamäki die de wedstrijd wonnen onder de benaming *'Ajan Jakso'*: een tijdspanne, een tijdvak, een periode. Ook in Finland is een puur urnen tuin een nieuw gegeven. Het ontwerp wil de Finse traditie van een begraafplaats respecteren.

In 1997 the entry *'Ajan jakso'* (*'a period of time'*) won the first in a domestic invited competition for the urn cemetery of the Tapiola Church Yard in Espoo. Although the idea of a cemetery solely for urns is a novel concept in Finland, the basic idea of the plan was to respect the Finnish traditions of burial.

The design of the church of Tapiola (Aarno Ruusuvuori, 1965) is ruled by simplicity and plainness. Together the church and the urn cemetery complete the religious cultural landscape of Tapiola. The area provides peace and privacy for the cemetery.

http://www.ark-l-m.fi/tapiola-church-yard-urn-cemetry.html

09

HEIKKI + KAIJA SIREN

Otaniemi Chapel

1957 – JAMERANTAIVAL 8, ESPOO



Rustig verweven tussen de berken en de sparren op de campus van de Aalto universiteit vormt het gebouw een rustpunt en een schril contrast binnen de drukke campus. De eenvoud van vorm en materiaalkeuze zijn een prachtig voorbeeld van het Finse modernisme. De toegang naar de kerk verloopt stapsgewijze van het wereldse naar het geestelijke. Une promenade architecturale. Een smal paadje leidt je van een parkeerplaats naar een half-open binnenplein. Een vloer in kasseien, een aantal ruw houten schermen of baksteenmuren. De kapel die de vierde wand van het binnenplein vormt, zit gevat tussen twee gesloten wanden. Eenvoudige elementen maken de overgang tussen seculier en sacraal. De inkompartij en sociale ontmoetingsplaats heeft een laag plafond, daardoor de spectaculaire kerkruimte met het mooie uitzicht op het Finse woud versterkend. De soberheid en architecturale kracht van de grote glaspartij achter het altaar geeft een verstillend uitzicht op het witte kruis en een doorheen de seizoenen wisselende natuur. Een modern retabel dat de vergelijking

met de klassieke altaarstukken doorstaat. De natuur als een uitzonderlijk spiritueel gegeven. Vanuit het westen, boven de inkompartij, wordt de ruimte overspoeld door een zee van licht.

Het geheel is een krachtige ode aan de schoonheid van modernisme: hoe weldoordachte eenvoud en soberheid een spirituele schoonheid en kracht kunnen genereren.



In 1954 an important competition provided a landmark in post-war Finnish architecture. This was for the Otaniemi chapel on the campus of the Helsinki Technical University.' The winning design, by Erkii Pasanen and Kuoko Tiihonen, exhibited a strong influence from Bryggman's Turku Funeral Chapel, as did the entries of the other prize winners, Martikainen and Ypyä and Pentti Petajä and Esko Hyvärinen. Indeed, only Heikki and Kaija Siren really broke new ground with a design that combines the clarity of Mies van de Rohe and the charm of Aalto's forest imagery. The winning design was not built and the Sirens' were awarded the commission as recommended by the jury, although they received only the purchase price as they broke the competition rules. The Sirens' chapel was completed in 1957.



The tough simplicity of the Otaniemi Chapel combines the best of Mies' classicism with the warmth of Aalto's more organic approach and might be described as the Finnish response to Le Corbusier's Notre Dame at Ronchamp in France. The chapel is an intense spiritual space, whose sanctuary is entered form a small, walled court within a woodland glade. This gentle introduction through a court that, like the Villa Mairea is both Finnish and Japanese in spirit, brings us into the simple, wedge-shaped box with its monopitch roof. In the tradition of Finnish eighteenth- and nineteenth- century country churches, this sanctuary is dominated by the carpenter's art. The Sirens' design allows the triangular, rough wooden trusses to fill the upper part of the building volume, directing our attention towards the glass wall of the east end. Against this glass wall the skeletal steel altar and communion rails remove all effective barriers between the priest, congregation and forest beyond.

Visitors to the Otaniemi Chapel experience a poetic sequence of spaces, coming out of the trees into the courtyard with its floor of small stones, entering the powerful enclosure of the brick walls, being exposed to the full revelation of the architectural idea in those taut, compelling trusses, then looking out again into the forest from which they have come. But in this progression we have passed from the world of natural through the world of ritual, so that the revelation of the forest is again transformed by humanity's architecture.

http://hicarquitectura.com/2014/04/siren-otaniemi-chapel-1957/

10 ALVAR AALTO University

1949-1963 – OTAKAARI 1

In 1949 won Alvar Aalto de ontwerpwedstrijd voor de Technische universiteit van Helsinki. De titel van zijn inzending was: *'Ave Alma Mater morituri te salutant.'* Het ontwerp voorzag in een centraal universiteitsgebouw op een heuvel midden op de campus, een studentenhuis en woningen voor docenten en personeel. Aalto bracht met zijn ontwerp het Angelsaksische model van een campus naar Finland. In 1949 was hij net terug uit Amerika en de universiteitscultuur daar had indruk op hem gemaakt.

De campus ligt in een parkachtige omgeving. De kern bestaat uit een groep gebouwen rond een plein: het hoofdgebouw, de collegezalen en laboratoria. De gebouwen van de algemene faculteit, de faculteit geodesie en architectuur zijn verbonden met het hoofdgebouw. Het oorspronkelijke plan was de andere faculteiten elders onder te brengen. Het echte ontwerpen begon in 1953 en het ontwerp voor het hoofdgebouw was klaar in 1955, maar de effectieve bouw ervan is pas gestart in 1962. De inrichting duurde tot 1963.

Het geheel vormt een complexe structuur, de aula ligt centraal en heeft een schuin oplopende cilindrisch element, dat als een soort trechter oprijst uit het complex. De aula heeft aan de binnenzijde een betonnen constructie waarvan de expressiviteit door het invallende licht wordt versterkt. De centrale bibliotheek met café en leeszalen ligt aan de westzijde van het centrale plein en scheidt het voetgangersgebied af van de straat. Dominante bouwmaterialen zijn rode baksteen, zwart graniet en groen koper.

De setting van het Instituut voor Technologie volgt duidelijk een organische ideologie en een gedecentraliseerd plan dat het ontwerp op een subtiele manier met de natuur verbindt. Met deze werkwijze wilde Aalto een menselijk kader ontwikkelen voor het beoefenen van wetenschap.

Vrij naar 2007 Taschen / Uitgave van de Morgen – Kunstcollectie



After Aalto had won the competition for the technical university's new placing in Otaniemi outside the Helsinki city limits in 1949, a long-drawn-out period of development began in 1953, the basic design of the main building being completed in 1955. Construction did not begin until 1964, but the building was inaugurated September 1, 1966, though furnishing work continued until 1967. The building is one of Aalto's most powerful statements, and in its unaffected simplicity one of his most convincing designs. Its centre point is the tower-like, bevelled cylinder segment that soars from the high point of the site, where the Otaniemi manor house once stood amid a park now integrated into the university campus. This motif is a development of the auditorium design *'reminiscent of the Classical theatre cavea'* introduced by Aalto in the Zagreb Central Hospital entry. The original building programme included an assembly hall seating an audience of 1.000, but its construction was postponed for financial reasons. Aalto wanted to keep in store the possibility of building this auditorium maximum by placing in the tower two auditoria with identical cross sections, one seating 576 listeners and the other 327, separated by a temporary partition. Basically these form a single cavea, with staggered tiers in the shape of a circle segment rhythmically echoed by the steep rise of the roof, in which vertical *'stair'* surfaces are replaced by rows of windows. The two large, adjacent auditoria, furnished with acoustic wall elements, project a magnificent sense of space. Around this centrepiece, which has an entrance hall at ground level, the other parts of the building complex (considerably lower) are grouped irregularly on storeys 1-4 like dominoes which can be linked as needed, forming smaller courtyard patterns. On third floor to one side of the tower is the administrative section with the principal's office, council room, etc.; on second floor is a rectangular auditorium and hall space; and on ground floor the teachers' and students' cafeterias. On the other side are classrooms for first and second-year general studies, a physics laboratory lit by oblong prisms in the roof, an auditorium for 310 listeners, and the departments of surveying and architecture. One cannot help suspecting that Aalto favoured these two departments that for biographical reasons were closest to his heart: the other departments, with their laboratories, classrooms, etc., are in separate buildings designed by other architects. In exterior planning, Aalto *'true to his principles'* separated motorized traffic on the outside of the complex from pedestrian traffic on the inside, where green lawns and pathways to the other departments and student housing form a peaceful campus.



At the bevelled lower tip of the tower, Aalto built a small open-air theatre as a termination to the staggered roof, a place for students to gather informally for discussions, sunbathing, or even to listen to the principal's speeches from an adjacent window in the administrative wing. The main materials used for the building are black granite, specially manufactured dark red brick, and copper. The first enlargement of the main building took place between 1966 and 1976, consisting of a new two-storey office wing on the south side and new auditoria and other additional space on the west. In a description dated February 2, 1955 and attached by Aalto to the plans for the main building, he wrote: *'For financial reasons, we have tried to make do without decorative additions; that is, the intention was to produce an architectural form that in itself lends the building the academic dignity due to the main building of a large university, without resorting to decorative techniques.'*

SAUNAS ON THE HELSINKI UNIVERSITY OF TECHNOLOGY CAMPUS IN OTANIEMI

In conjunction with the indoor stadium, Aalto designed in 1950 a sauna with a large informal lounge. The sauna itself has the stove in the middle, surrounded by benches on several levels. The plan was not carried out. For the university principal, Aalto designed in 1951 a square log building with turf-covered hip roof. It was to have contained a sauna, washroom, changing room, and a large room with open fireplace. Not built.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

11 PIETILA

Dipoli Centre

1965 – OTAKAARI 24

Het Dipoli conferentiecentrum is ontegensprekelijk het meest gekende gebouw van het echtpaar Reima en Raili Pietilä. De ruwe natuursteenblokken, de koperen wanden en het betonnen dak vertolken de primitieve schuilplaats, de grot van de holbewoner.

Reima Pietilä (1923-1993) was een Fins architect die zijn meeste werken samen met zijn echtgenote Raili Pietilä ontwikkelde. Hij zag zijn eigen werk als *'organische moderne architectuur'*. Hij was intens verbonden met de fenomenologie van de plaats, de *'genius loci'*. Dipoli is daar een zuiver voorbeeld van. De unieke atmosfeer van het gebouw ligt in het samenspel van het Finse licht, de pijnbomen, het koper, het beton en de ruwe rotsen.

In het gebouw zijn er 50 buitendeuren en 500 buitenramen allemaal verschillend van vorm en afmetingen.





When the University of Technology (HUT) moved from Helsinki to Espoo in the early 1960s, a design contest was held for what would become the new building for the Student Union of Helsinki University of Technology. The contest was won by Reima and Raili Pietilä, and their 1961 design was used as the blueprint for the Dipoli building. Work began in 1965, and the building was ready for use in the fall of 1966. The name is a pun; it can mean dipole, but also *'the second Poli'*, the second building of the polytechnic students.

In 1993 the building was transformed into a training centre of the university due to high maintenance costs. Besides its primary role, Dipoli is still regularly used for conventions, congresses and student parties. The building houses over 20 conference rooms. Dipoli today is owned by the student union of the Aalto University, formed in 2010 through the merge of three Finnish universities: the Helsinki School of Economics (HSE), the University of Art and Design Helsinki (TAIK) and Helsinki University of Technology (TKK). The unique atmosphere of Dipoli is created by the interplay of light, Finnish pine wood, copper, and natural rocks.

Architect Reima Pietilä (25 August 1923 – 26 August 1993) was a Finnish architect and also very famous internationally. He did most of his work together with his wife Raili Pietilä (born 15 August 1926). Pietilä saw his work as organic architecture, but also very much modern. Pietilä intellectualised his position, and was well-read in philosophy. He was very much concerned with the issue of a phenomenology of place, epitomised by the Student Union building Dipoli (1961–66) at Helsinki University of Technology.

In Dipoli building there are 50 exterior doors and 500 windows but only four windows are identical. Acreage of Dipoli is 10.500 m^2 / 50.000 m^2. The highest point are in Hall 1 from the floor to ceiling 9m and from the floor to skylight 14m. The kitchen is also big and there are possible to produce food for 4000 people.

Cone Statue: Prestigious Cone Statue is located in front of Dipoli. It is artistic designed by architect Reijo Perko and technically designed by Heikki Koivikko in 1968.

http://dipoli.aalto.fi/en/about/history/

12 Klaukkala Church

LASSILA HIRVILAMMI

2000-2004 – YLITLANTIE 6

In 2000 organiseerde de parochie Nurmijärvi een open architectuurwedstrijd voor een kerk en parochie centrum van Klaukkala. Het winnend project droeg de naam *'kasi'*, wat *'hand'* betekent. Het rotsachtige, zuidwaarts hellend terrein vormde een uitdagend en inspirerend uitgangspunt voor het project. Het oude parochie centrum uit de jaren 70, dat zou moeten worden geïntegreerd in het geheel, bracht een extra perspectief op de ontwerpopgave.

Eén van de vooropgestelde objectieven was het creëren van een landmark in het centrum met de bedoeling om structuur te geven aan het incoherente stadsweefsel. Samen met de klokkentoren vormt het 20-meter hoge, sculpturale kerkgebouw een krachtige en evenwichtige entiteit die de route naar de hoofdingang markeert. Het massieve, met koper beklede gebouw herbergt de kerk en de parochiezalen, evenals de hal die aansluit op een café. De kerk en de parochieruimten kunnen worden gecombineerd tot één grote dienstruimte met zitplaatsen voor 600 personen. Het souterrain bevat de faciliteiten voor de begrafenisceremonies en een ruimte die fungeert als columbarium. Het oude parochiecentrum werd aangevuld met eenvoudige volumes in rood metselwerk. De binnenplaats vormt een ruimte refererend naar de buitenruimten van een klooster of naar een openlucht kerk.

Lassila & Hirvilammi rise to the challenge of building a church in Aalto's home town.

In architectural circles Jyväskylä is significant as the town in which Alvar Aalto was both educated and ran his first atelier from 1923-27. As a result it hosts more Aalto buildings (21) – not least several at the university and the celebrated town hall at nearby Säynätsalo – than any other town or city. The 2006 competition held by the municipality to build a new church therefore carried a weight of expectation as well as a particular architectural responsibility.

The competition was won by the young practice of Anssi Lassila and Teemu Hirvilammi who founded their office in Oulu in 2001 before moving to Seinäjoki – also with an Aalto town hall. Since then they have completed a number of distinctive houses and churches – not least at Kärsämäki and Klaukkala – that draw on local traditions and materials in a modern idiom.



The brief from Jyväskylä parish was to build *'a church that looks like a church'*, says Lassila. *'Our proposal was a simple, sculptural form within which all of the church's different functions could be contained. The design is of our time, yet permeated with references to and re-interpretations of the Finnish church-building tradition.'*

The east-west oriented building stands centrally on Kuokkala Square, the focal point of Jyväskylä's Kuokkala district. The building is roofed and clad in overlapping slate tiles, with wood and copper details around the entrances. It is flanked by a granite stairway and walls which, together with the bell tower on the square, usher visitors towards the entrance

The church facilities are accommodated across 1300 square metres on three storeys, with the parish offices opening directly onto the market square. On the main floor, the church hall and parish meeting hall can be combined to create a shared space onto which the children's and youth facilities also adjoin. A gallery houses the organ and cantor's office.

The church is constructed predominantly in wood. The ceiling is a combined glulam frame and timber grid shell construction which visually integrates the separate hall spaces. The grid shell was assembled and laminated in-situ in three sections. Locally sourced spruce has been used throughout the building, from bearing structures to the interior surfaces and fixtures. The church hall furnishings are in ash and the altar furniture is lime, a species traditionally used in the carving of wooden icons.

http://www.architecturetoday.co.uk/

13

HERMAN GESELLIUS, ARMAS LINDGREN, ELIEL SAARINEN

Hvitträsk

1896-1904 – HVITTRÄSKINTIE



Drie jonge architecten, Herman Gisellius, Armas Lindgren en Eliël Saarinen openden een architectenbureau in Helsinki. Zij zijn in 1898 afgestudeerd aan het Polytechnisch Instituut van Helsinki en hadden het Finse Paviljoen op de Wereldtentoonstelling te Parijs ontworpen in 1900, wat hen internationale erkenning bracht.

In 1901 zochten ze een plaats buiten Helsinki waar ze voor elk van hen een huis en een grote gemeenschappelijke studio konden bouwen. Ze vonden die hier, aan de oevers van het Hvitträsk (Wit meer in het Oud-Zweeds). De plannen voor het complex werden geredigeerd in 1901 en de bouw vond plaats tussen 1902 en 1904. Elk van de architecten ontwierp zijn eigen woning, rekening houdend met de uniformiteit van het geheel. Het hoofdgebouw, dat heden als museum dienst doet, was het huis van Eliel Saarinen. Hij ontwierp zelf alle meubels, die ofwel hier ofwel in de Boman meubelfabriek in Turku gemaakt werden. De tegels en stenen voor de verschillende haardsteden werden speciaal in de Iris fabriek te Porvoo gemaakt, naar een ontwerp van de stichter, Louis Sparre. Het koperwerk in het huis werd ontworpen en handgemaakt door Erik Ehrström. Alle tapijten werden geweven door Loja Saarinen behalve *'De Vlam'*, die het werk is van Akseli GallenKalIela. Gallen-Kallela schilderde ook de fresco's op de zoldering in de eetkamer.

De noordelijke vleugel hoorde toe aan Armas Lindgren. In 1905 verkocht hij zijn deel van het huis en de grond aan Eliel Saarinen en trok terug naar Helsinki, waar hij later professor werd aan de Technische Hogeschool.

Saarinen had twee kinderen, Eeva-Liisa (Pipsan) en Eero, geboren in 1905 en 1910. Beiden werden ze architect. In 1916 verwierf Eliel Saarinen het ganse complex nadat Herman Geselius aan keelkanker gestorven was. Saarinen richtte de twee gebouwen opnieuw in als gasthuizen voor vrienden en collega's architecten.

Nadat hij de tweede prijs behaald had in de *'Chicago Tribune Tower Competition'* in 1922, besloot hij naar de Verenigde Staten te verhuizen. In 1923 vestigde hij zich samen met zijn familie in Cranbrook Michigan. Tot in 1949, het jaar waarin hij de huizen aan een privaat koppel verkocht heeft, keerde hij elke zomer naar Finland terug. Hij stierf in 1950 en is hier te Hvitträsk begraven.



In Finland speelde de nationale romantiek al omstreeks 1895 een belangrijke rol, toen een groep kunstenaars op hetzelfde moment tot ideologische en artistieke rijpheid kwam - de componist Jean Sibelius, de schilder Akseli Gallén-Kallela en de architecten Gisellius-Lindgren en Saarinen en Lars Sonck. De inspiratiebron waaruit ze allen putten was het Finse volksepos Kalevala, dat in het begin van de negentiende eeuw was verzameld en getranscribeerd door Elias Lönnroth. De stuwkracht achter de nationale romantiek in Finland was, althans gedeeltelijk, het streven een andere nationale vormentaal te ontwikkelen dan het romantisch classicisme, de imperialistische stijl van Helsinki onder auspiciën van Rusland. Een andere reden waarom Finland zo bereidwillig de syntaxis van Richardson overnam en op zijn wijze varieerde, was de noodzaak de overvloedige aanwezigheid van graniet te benutten. Gisellius, Lindgren en Saarinen lieten zich in hun oriëntaliserende, neo-romaanse Fins paviljoen voor de wereldtentoonstelling van Parijs en de Villa Hvittrask door Richardson inspireren.

Het interieur van het huis is niet door Richardson beïnvloed, maar is een geestrijke interpretatie van de inheemse Finse houtbouw en knoopte aan bij Gallén-Kallela's poging om verloren vormen en beelden van de Fins-Oegrische cultuur weer tot leven te wekken.

In 1904 kwam een einde aan de *'gilde'*-idylle, toen Saarinen op zijn eentje had deelgenomen aan de wedstrijd voor het Station van Helsinki en de eerste prijs had gewonnen.

Hvitträsk was built 1901-1903, by three architects, Herman Gesellius (1874-1916), Armas Lindgren (1874-1929) and Eliel Saarinen (1873-1950). The main building, designed in National Romantic style, built of logs and natural stone, was both a common studio and a home for Eliel Saarinen and Armas Lindgren. Gesellius lived in the courtyard building. The Saarinen home is a museum today. Several famous artists, including Jean Sibelius, Axeli Gallen-Kallela and Maksim Gorki, visited in Hvitträsk.





14

ALVAR AALTO

Villa Kokkonen

1967 – TUULIMYLLYNTIE 5

Aalto bouwde dit huis in 1969 voor de Finse componist Joonas Kokkonen. Het hele huis is ontworpen rond de piano van de componist, en elk detail ademt de fundamentele ideeën van de architect over klassieke muziek.

Aalto designed this house for his friend and fellow academician Joonas Kokkonen in 1967-69. It was built in the Vanhakylä district on a wooded plot that slopes down westward. There are three structures: from the villa proper, a sloping pergola leads to the sauna and irregular swimming pool; the shed-like garage stands separate by the access road. The house and sauna are made of logs and faced with narrow, vertical strips of dark stained wood. The main building reflects its three different functions: the music studio rises up higher than the other parts, a smaller section containing the combined living room and dining room with a skylight above the dinner table, and finally the kitchen and bedroom section. Hidden among a clump of trees, the villa has no ostentatious facades: in fact it makes a decidedly introverted impression, the spacious music studio constituting its main theme. With its vertical windows suggestive of religious architecture, its linen-clad walls, and its bellied acoustic *'sail'* in the ceiling, this room was intended not only to help the composer concentrate on his work but also to enable him to arrange intimate concerts of chamber music, during which the heavy, soundproof door of the living room would be closed. Meanwhile, the family could carry on with their everyday life in the other parts of the comfortable home. The sauna stands next to a small swimming pool at some distance from the main building, and contains a guest room as well as a washroom and bathing room.





15

AVANTO ARCHITECTS / VILLE HARA AND ANU PUUSTINEN

Chapel of Saint Lawrence

2003-2010 – KIRKKOTIE / PAPPILANKUJA

De kapel verbindt ogenschijnlijk afzonderlijke elementen uit de omgeving zonder dat het één bepaalde bouwmassa lijkt, en laat de oude middeleeuwse stenen kerk en klokkentoren het dorp domineren. De massa en de materialen staan in relatie tot de bestaande omgeving, met gebruik van metselwerk, natuursteen, gepatineerd koper plaat en mesh.

Rust en waardigheid brengen bij de begrafenisceremonie was van primair belang bij het organiseren van dit gebouw. De beweging van de ene ruimte naar de andere is gemarkeerd door een verandering van verlichting en ruimtelijke kenmerken. Het thema, *'polku'* of *'pad'*, portretteert de reis van de mens van sterfelijkheid naar eeuwigheid. Ook de binnenplaatsten maken deel uit van de ceremoniële stadia van het rouwproces. Wanden trekken de blik van de bezoeker omhoog naar het licht om contact te zoeken met het onwerkelijke, met het *'hiernamaals'*. De opeenvolging van ruimten moet de rouwende bezoeker geleidelijk aan geruststellen in zijn geloof dat ook de overledene een pad naar het onbekende aflegt.



The Vantaa Parish Union held an open architectural competition in the spring of 2003 for the design of a new chapel in the vicinity of the historic Church of St. Lawrence. The area has been classified as a nationally important cultural environment. The winning entry, out of 194 proposals, was *'Polku'* (*'Path'*) by Avanto Architects. Standing in the old Helsinki Parish Village, in present-day Vantaa, the Church of St. Lawrence dates back to c. 1460. Its outward appearance is reminiscent of several other medieval stone churches in eastern Uusimaa Province, namely those in Porvoo, Pernaja, Pyhtää, and Sipoo.

CONTEXT, MASSING

The old stone church with its bell tower remain the dominant features in the landscape. The new chapel ties together different aspects of the area without emphasizing itself. The chapel connects with the graveyard, leaving the old buildings with their own boundaries and territories untouched. It delineates the northern boundary of the graveyard and hides the service yard behind its back. The chapel has been divided in smaller parts to adapt with the scale of the surroundings. The stacked stone walls of the cemetery are echoed in the design – a series of three chapels of different sizes are nested within orthogonal masonry walls. A new bell tower in a corner of the chapel completes the composition and leads the eye skyward.

STRUCTURE, MATERIALS, LIFESPAN

The building uses similar materials as the old structures in the area. The massiveness of the load bearing solid masonry walls balances changes in temperature and moisture. The lightly plastered and whitewashed walls are a bright, tranquil background for the events taking place in the chapel spaces. Apart from the walls, the building has a steel structure. The partition walls are in-situ cast white concrete and the roof is of patinated copper, like the roof of the church. The patina in all copper surfaces in the chapel has been added by hand. The ceilings and the glazed walls toward the graveyard in the chapels are covered with a patinated copper mesh; it functions as a screen between the outside and the spaces of the chapel. The mesh also decreases heat loads from sunshine. The low stone walls flanking the small gardens and courtyards use stone extracted from the site. The floors of public spaces are of slate. The lifespan target for the chapel is two hundred years. The main structure will certifiably last that long and the natural materials

used will age with dignity. A lifespan simulation was used as an aide for the design. An important factor in choosing the materials was locality in addition to longevity; and on-site building and an emphasis on craft were distinct features of the whole project. These ways of working ground the building in its surroundings and display the traces of handcraft.

FUNCTIONALITY

The experience of the mourner was the basis for the design process. The funeral is a unique and taxing event, and for it to go well and without disturbance is of the utmost importance. The architecture of the chapel is designed to assist the mourner, giving space for grief. The people attending the funeral follow a route through a series of sacral spaces, punctuated by intermediate rooms – along the route there is a continuous skylight. The intermediate spaces prepare the visitors for the next phase of the funeral. It is very silent in the chapel; the acoustics and ventilation have been designed especially with this in mind. The spaces are situated on two levels, the sacral spaces, two chapels and a space for urn burials, and their entrance and lobby spaces, are on the ground floor. In the lobby there is an entry to the space for giving farewell to the deceased, which is located in the basement. The staff rooms are in-between the public areas, on the ground floor and in the basement. During the proceedings, the passage through the spaces is unidirectional. The routes used by different groups of visitors never cross. The developer was committed to achieving a building of lasting quality. There was ample time given for planning and realization – there was an active dialogue between the designers and the client. The staff commented on the plans by taking part in a work group focusing on functional aspects. The designers accompanied the staff members in their daily duties so as to understand the work processes better. A uniform whole was achieved by having the interiors, furniture, artefacts and textiles, as well as the cladding for the organs designed in the same office as the architecture. The design process was aided by several models and prototypes that were commissioned during the planning stage.

PATH

The chapel's architecture is a depiction of the passage of a Christian soul from here to the hereafter. The route passes through the chapel, into the silent graveyard. The whitewashed masonry walls and a continuous skylight next to it lead from one space to the next, from the



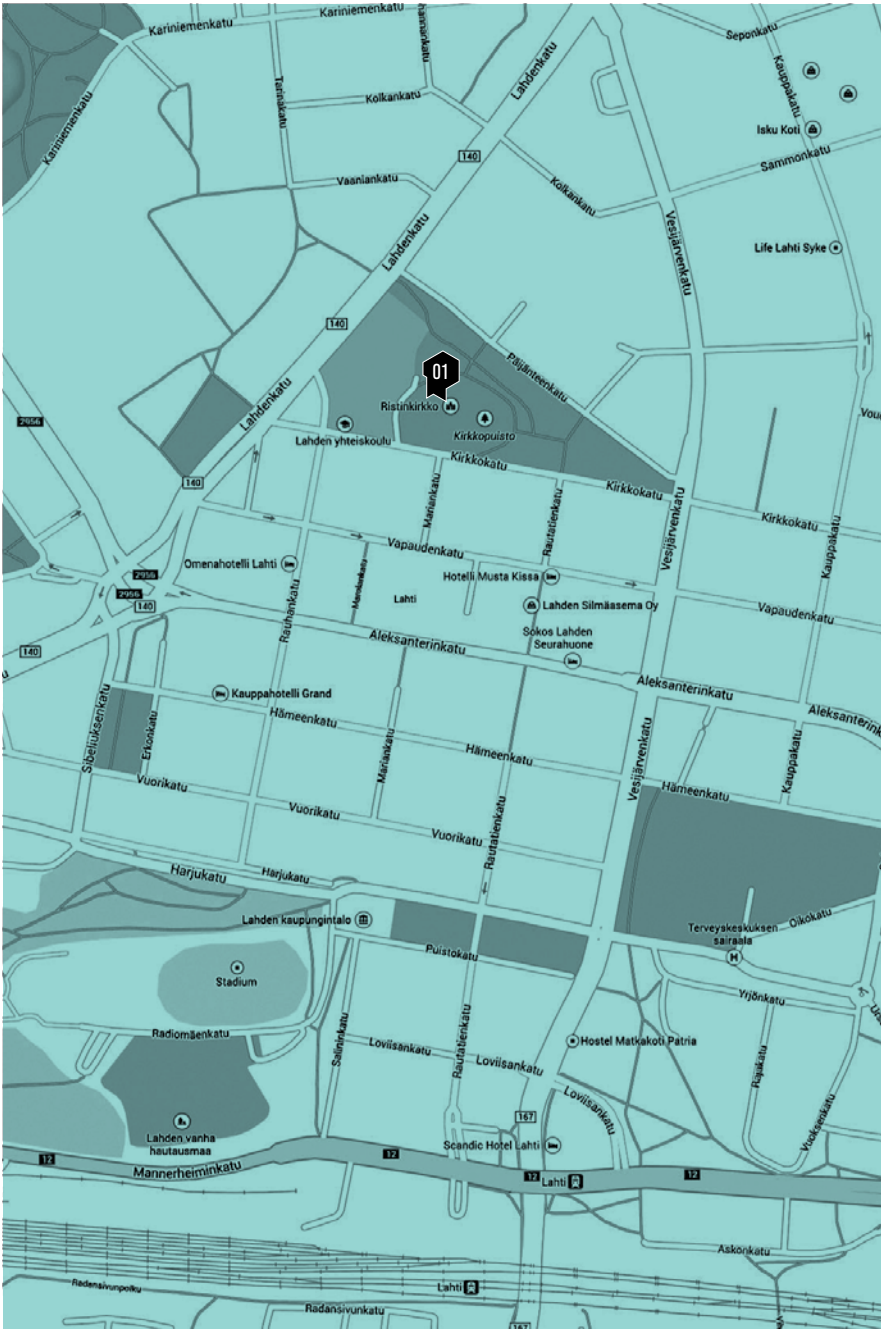
low and dark to the lofty and light. We approach alongside the outer wall. The wall and the bell tower at its end speak of the earthbound journey and its ending. We turn the corner and, sheltered by an overhang, follow the wall, to a small courtyard - a small pond, with natural stones at its bottom. We enter a dimly lit lobby with a low ceiling, we can glimpse the entrance court and the old garden of the vicarage behind us. Here it is possible to stop for a moment and reflect on the experiences and life shared with the deceased. We follow the skylight to the chapel. The chapel opens up, a high space terminating in the brightly lit junction of the masonry wall, where the deceased will be met by the mourners. The wall towards the graveyard is semi-transparent, glazed with a patinated copper mesh on either side, a screen between this life and the hereafter. From the chapel we exit, under the cover of an overhang, through a small garden, to the graveyard. The path turns – but continues.

ART

An open competition was held in the fall of 2007 for art to be commissioned for the chapel. The competition was scheduled before the final construction documents were drafted, so that the art could be integrated as a seamless part of the architecture. Pertti Kukkonen was awarded the first prize with his work'the Way of the cross'. Kukkonen was able to utilize the solid masonry walls with his work. In addition to the main pieces, the walls have been inlaid with *'spirits'* that shine through the light plaster surface. Pertti Kukkonen was responsible also for the demanding work of adding patina to the copper surfaces of the chapel.

Pekka Jylhä was awarded the second prize with his work *'Sacred'* - his sculptures of glass reflect light around them. The shared mission for both art and architecture is comforting the mourner.

dezeen


01
Kariniemenkatu
Kariniemenkatu
Kariniemenkatu
Tainakatu
Kolkankatu
Vaanlankatu
Lahdenkatu
Lahdenkatu
Lahdenkatu
Seponkatu
Kauppakatu
Isku Koti
Sammonkatu
Kolkankatu
Vesijärvenkatu
Life Lahti Syke
Pajajärventenkatu
Ristinkirkko
Kirkkopuisto
Lahden yhteiskoulu
Kirkkokatu
Kirkkokatu
Kirkkokatu
Kauppakatu
Mariankatu
Rautatienkatu
Vesijärvenkatu
Vapaudenkatu
Omenahotelli Lahti
Hotelli Musta Kissa
Lahti
Lahden Silmäasema Oy
Vapaudenkatu
Rauhankatu
Sokos Lahden Seurahuone
Aleksanterinkatu
Aleksanterinkatu
Kauppahotelli Grand
Hämeenkatu
Hämeenkatu
Hämeenkatu
Sibeliuksenkatu
Erkonkatu
Vuorikatu
Mariankatu
Vuorikatu
Vuorikatu
Rautatienkatu
Vesijärvenkatu
Kauppakatu
Harjukatu
Harjukatu
Lahden kaupungintalo
Terveyskeskuksen sairaala
Oikokatu
Puistokatu
Stadium
Yrjönkatu
Radiomäenkatu
Loviisankatu
Loviisankatu
Hostel Matkakoti Patria
Salinkatu
Rautatienkatu
Loviisankatu
Pajakatu
Lahden vanha hautausmaa
Scandic Hotel Lahti
Vuokonkatu
Mannerheiminkatu
Lahti
Askonkatu
Radansivunpolku
Lahti
Radansivunkatu

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01. Church of the Cross 110

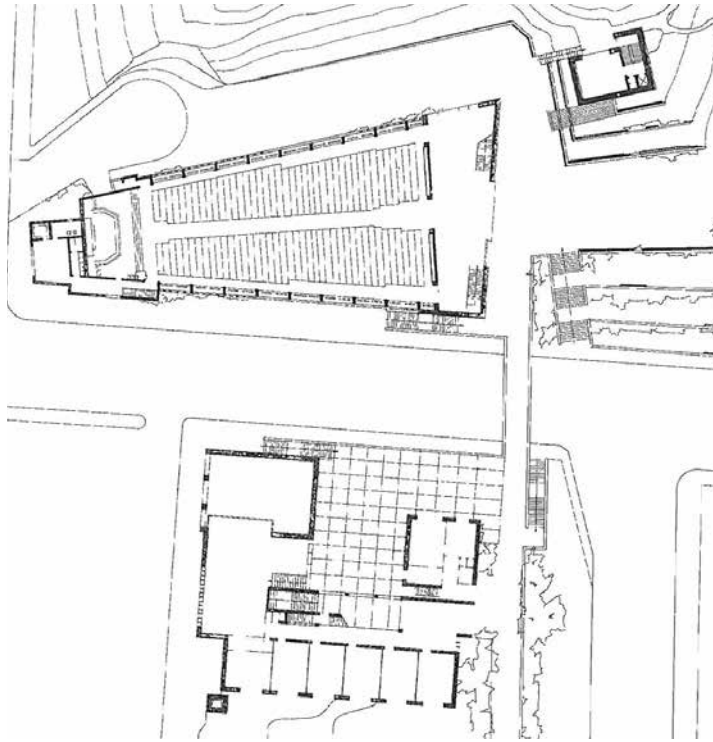
01 ALVAR AALTO
Church of the Cross
1950-1978 – KIRKOKATU

Aalto won oorspronkelijk de wedstrijd voor de bouw van deze kerk in 1950, maar het kwam niet tot een definitief ontwerp vóór 1970.

Het oorspronkelijk wedstrijdontwerp van 1950 had de naam *'Sinus'* gekregen en was gesitueerd op een andere plaats. De uitvoering ervan werd uitgesteld tot een volledig andere locatie beschikbaar was, namelijk de heuvel waar een houten kerk uit de 19e eeuw stond, ontworpen door Jacob Ahrenberg in de negentiende eeuw. Het uitgangspunt van Aalto was het feit dat het stadsplein aan beide zijden was geflankeerd door een heuvel. Eén van de hoofdstraten leidt naar het stadhuis dat ontworpen is door Eliel Saarinen (1911-12), geplaatst op het hoogste punt van de stad. Het stedenbouwkundig plan is het werk van Armas Lindgren. De kerk staat op de tegenoverliggende heuvel als tweede landmerk van de stad. Het gebouw is afgewerkt door zijn weduwe Elisa Aalto na zijn dood.

Het grondplan van de kerk is een gelijkbenige driehoek, met twee afgesneden hoeken. Daaraan zijn twee dienstzones toegevoegd, de voorste een vestibule - trappenhuis naar de verdieping, waar in de gevel een enorm kruisvormig raam zit vervat. Het geheel is uitgevoerd in donkerrode baksteen, met uitzondering van de klokkentoren in ruwe beton. Het oorspronkelijk ontwerp voorzag in 1175 zitplaatsen beneden en 225 boven. Alhoewel het geheel vrij symmetrisch is, wordt het niet als dusdanig ervaren door de asymmetrische design van wanden en glaspartijen.

***'Het interieur van deze baksteen kerk is zeer ruimtelijk en luchtig, maar tegelijkertijd eerder onpersoonlijk en mechanisch'* aldus Malcolm Quantrill.**

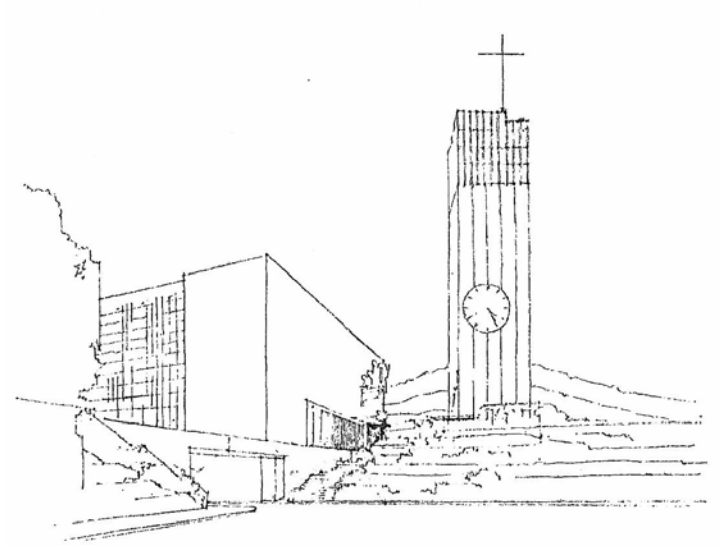


Aalto's entry, marked *'Sinus'*, won first prize. The plan offers two alternatives: the first makes use of the hilltop site to place the bell tower with a square ground plan, vertical facade elements, and glazed upper part highest up, linked to the church by a narrow roof. The location and massive proportions of the campanile serve to make it an emblem for the whole city. An enormous dial adorns the front of the tower. The west-facing main facade of the church displays a large sculptural group on a console. The interior is wedge-shaped, and the span of its transverse vaults diminishes towards the altar in the east. Basically this axial hall church foreshadows the somewhat later plan of the Seinäjoki church. The organ loft above the main doors displays organ pipes suspended from the ceiling, and the long walls have large windows with a divided pane pattern. The main facade material is brick. The U-shaped parish centre, with two large halls and a small piazza in front of the entrance, is below the church on the other side of a street crossed by a pedestrian bridge. The second alternative differs from the first chiefly in the form of the parish centre and its placing on the same side of the street as the church. The decision to build was delayed for nearly twenty years, and finally Aalto was commissioned to design the city's main church on a completely different site. The result was the church built in 1977-78.

Implementation of Aalto's winning entry in the Lahti church competition of 1950 was postponed until a completely different building site was designated: the hill on which stood the city's wooden church, designed in the late 19th century by Jacob Ahrenberg. Aalto was commissioned in 1969 to design a new, larger church to replace the old one. His point of departure was the fact that the city's central square is flanked on either side by a hill. One of the main streets leads straight up to the City Hall designed by Eliel Saarinen, whereas the opposite street axis leads to the top of the hill on which Aalto's new church was erected as the city's second architectural landmark. The ground plan is an equilateral triangle with two severed angles. It is placed slightly off the street axis, but a wedge-shaped vestibule added to the structure brings the entrance hall windows, shaped like a monumental cross, at right angles with the street perspective. The facade material is dark red brick except for the massive bell tower of raw concrete, integrated into the northwest corner of the church. According to the 1969 plan, the interior was to seat 1,175 people at floor level and a further 225 on the balcony. Basically symmetrical, the interior makes an irregular impression because of the asymmetrical design of the walls and windows. The monopitch roof leans toward the

chancel, and the ceiling is formed like a vault in a ray pattern. The pulpit to the left of the wide altar is partly embedded in the wall, forming a niche visible in the facade. The building committee requested that the reredos and the two front pews be removable in order to make space in a concert for choir and orchestra. The organ and choir loft is to the right of the altar. On the east side of the church is the graveyard, which contains a large soldiers' tomb, and on the west side Aalto planned to have an open-air church with tiers of benches in the tree-grown park. The plans were updated again in early 1975. The official drawings were the last signed by Aalto, but he did not live to see the church completed, as it was not consecrated until 1979. The seating was cut down to 820 below and 280 on the balcony. The final plan also includes separate balconies for organ and choir. The vestry and a small chapel are placed in a low separate wing left of the altar. In the basement is a crypt, a meeting room, a cafeteria, and a multipurpose hall.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt







3.1. Jyväskylä centrum

01. Police Headquarters
02. Theater
03. Jyväskylä administrative and cultural centre
04. Worker's Club
05. Museum of Central Finland
06. The Alvar Aalto Museum
07. Universiteitscampus

3.2. Jyväskylä omgeving

01. Säynätsalo town hall
02. Zomerhuis
03. Kuokkala Church


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3.1. Jyväskylä centrum

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01 ALVAR AALTO Police Headquarters

1967 – KILPISENKATU 1

Aanleunend aan het theater vormt dit plan een onderdeel van het stedelijk administratief en cultureel centrum dat Aalto voor ogen had voor deze plaats. Het gebouw is ontworpen tussen 1967 en 70. De hoofgevel is uitgevoerd in witte baksteen, twee tot vier verdiepingen. Het gebouw bevat registratieburelen, paspoort administratie en een gevangenis met 29 cellen. De tuin is gescheiden van het aanpalend park door een witte, plastische wand, die naar binnen wordt gebogen om ruimte te winnen. De buitenzijde vormt een achtergrond voor manifestaties in het park.

Adjacent to the city theatre, this building formed part of Aalto's plan for the administrative and cultural centre of Jyväskylä. It was designed between 1967 and 1970 and erected immediately thereafter. The main facade material is white brick. Two to four storeys high, the building contained a registrar's office, passport office, and duty quarters with 29 cells. The courtyard is separated from the adjacent park with a high, white, free-form wall leaning inward to hinder escape; on the outside it forms a sculptural backdrop for open-air events in the park.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt



02 ALVAR AALTO Theater

1964 – VAPAUDENKATU 36

Het gebouw is pas gerealiseerd tussen 1977 en 1982 na de dood van Aalto. Het gaat om een theater, een concertzaal en een congress centrum. Het ontwerp van 1964 toont een theater met 500 zetels in een asymmetrisch auditorium, met een onregelmatig gevelvlak naar het kruispunt. Ter gelegenheid van het ontwerp voor het politiekantoor is het plan gedeeltelijk herwerkt met ruimere faciliteiten maar met een sterk vereenvoudigde dakvorm. Terwijl hij in 1972 aan een uitbreiding van het stadhuis werkte, heeft hij het theater nogmaals volledig hertekend waarbij een open-air estrada is voorzien voor muzikale en theatrale uitvoeringen tussen het gebouw en het stadhuis, gebruik makend van de plastisch gevormde muur van het politiekantoor als akoestische en visuele achtergrond. Hij draaide ook de as van het podium en het auditorium zodat het geheel dichter bij de Vapaudenkatu kwam te liggen. Uitgevoerd in lichtgrijze ceramische tegels. In een alternatief plan heeft Aalto gespeeld met de gedachte om de hoofdgevel met kariatiden te decoreren, teruggrijpend naar het neoclassicisme van zijn jeugd.

Hij schreef over het theater: *'Het auditorium van het theater zou een design moeten krijgen van feestelijkheid, die versterkt naarmate men van het foyer naar het auditorium gaat. Niet zoals in de hedendaagse 'Camera Obscura' theaters. Dit feestelijk principe hindert de technische werking niet; in feite brengt het voordelen, zowel voor het theater als bij congres gebruik.'*

As was pointed out in the description of the administrative and cultural centre of Jyväskylä, back in 1964 Aalto had designed a theatre house to be placed on the northeast side (at the corner of Kilpisenkatu and Vapaudenkatu) of the ceremonial square alongside the town hall block. The drawings completed in 1966 show a theatre with 500 seats in an asymmetrical auditorium, its irregular facade turned towards the square, whereas the stage is on the Kilpisenkatu side in the east. In conjunction with construction of the police headquarters on the adjacent plot, Aalto produced a partly reworked plan for the theatre, with larger facilities but a considerably simplified roof design. In 1972, while working on plans for enlarging the town hall all the way to Hannikaisenkatu, Aalto again completely redesigned the theatre, adding an open-air estrade for musical and theatrical performances between it



and the town hall council chamber, using the free-form wall of the police headquarters as a visual and acoustic backdrop. He also turned the axis of the stage and auditorium so as to move the building's main facade to the Vapaudenkatu side. The asymmetrical cavea in this plan seats an audience of 620. The spacious second-floor foyer has large windows overlooking Vapaudenkatu and the ceremonial square. A restaurant is placed next to the entrance hall on the lower level. The new facade material is light grey ceramic tile. An alternative plan shows Aalto playing with the thought of decorating the main facade with caryatids, thus harking back to the Neo-Classicism of his youth. The decision to build the theatre was taken only after Aalto's death, and the working drawings were drawn up between 1977 and 1982 by Elissa Aalto.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

03

ALVAR AALTO

Jyväskylä administrative and cultural centre

1964 – HANNIKAISENKATU 17

De Jyväskylä regio is de thuisbasis van een groot aantal gebouwen ontworpen door Alvar Aalto verspreid over vrijwel elke fase van zijn indrukwekkende carrière. In de voetsporen van de meester reizen we van classicisme tot functionalisme, van architectuur in baksteen naar monumentaliteit. Dit kantoorgebouw maakt deel uit van een driedelig project: theater, kantoor en politieburelen.

In 1964 Aalto started work on reconfiguring the central square, which includes the town hall on Vapaudenkatu, designed in 1899 by K.V. Reinius. While Aalto respected the old building, he ranged it into a larger context by opening up on its left-hand side a ceremonial plaza flanked by a theatre. Along the inner side of this plaza was to stand a magnificent tower building in free form, the city's central symbol, housing the high council chamber and communicating via a lower wing with a large extension of the town hall behind the old building. In the 1964 plan, the square can be reached from two directions, either directly from Vapaudenkatu or from the rear. The lower end of the area is occupied by the main police station next to the theatre and a hilly park. The first centre plan was modified in 1970, when the police station was built. In 1972 Aalto extended the new part of the town hall all the way down to Hannikaisenkatu, cutting a large chunk out of the park. The theatre was built 1980-82 to a design modified by Elissa Aalto, whereas only a small part of the town hall extension has been built, to the obvious detriment of the overall impression.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

04 ALVAR AALTO Worker's Club

1924 – VÄINÖNKATU 7



De arbeidersclub van Jyväskylä, was Aalto's eerste relatief grote opdracht.

Architecturale context: alhoewel Finland reeds een periode van bevrijding van de classicistische periode (1900-1915) achter de rug had via een romantisch kritisch regionalisme, verbonden met *'Arts en Crafts, Art Nouveau'* met als tenoren: Armas Lindgren, Herman Giselius en Eero Saarinen, (architectengemeenschap - Hvittrask, het Spoorwegstation in Helsinki), Lars Sonck, komen we hier duidelijk terug in een Noors-Zweeds eclectisch classicisme, met sterke verwijzingen naar de jonge Zweed Gunnar Asplund. De bewondering van de jonge Alvar Aalto voor de iets oudere Zweed Gunnar Asplund was zeer groot.

Aalto hoopte op een stageplaats bij Asplund in de zomer van 1920 in Stockholm, en maakt een huwelijksreis naar Italië in 1924 (Asplund had hem dat voorgedaan in 1913-14). Misschien even in gedachten meenemen dat *'Vers une architecture'* van Le Corbusier is verschenen in 1923. Het zal nog even duren voor het modernisme doordringt tot het koude noorden. Aalto heeft nooit, zoals Le Corbusier in Frankrijk of Walter Gropius in Duitsland, zo extreem de strijd aangebonden met het reactionaire verleden. In het Noorden zijn de 'Beaux Arts-principes nooit zo krachtig doorgevoerd. De voorgangers van Aalto en zijn tijd hebben steeds een sterk progressief innovatieve weg in hun architectuur gevolgd.

Aalto voelde eerder de behoefte een goede en sterke traditie voort te zetten dan te breken met een verleden. De stijl die hem werd aangeleerd op school was een lokale variant op de Internationale - Art Nouveau. Zijn leraren waren o.a. Nyström en Armas Lindgren.

Alhoewel Aalto geen aversie had tegen deze architectuur, hebben zijn eigen gebouwen in zijn beginperiode een sterke afkeuring voor het asymmetrische, het zware en het regionale van deze stijl. Als hij, in hetzelfde jaar 1924, deelneemt aan de wedstrijd voor het parlementsgebouw in Helsinki, kiest hij een locatie die binnen het symmetrische classicistische patroon, het stedenbouwkundig rasterwerk van de stedenbouwkundige Carl Engel versterkt (site waar hij in de jaren 60 het Enzo Gutzeit Compagny hoofdkwartier zal bouwen).



HET GEBOUW

Het gebouw is ontworpen als een vrijstaand gebouw met openingen aan de vier zijden. De benedenverdieping is aan twee zijden sterk opengewerkt met grote raampartijen tussen de zuilen. We vinden in het gebouw een Palladiaans raam op de verdieping en vereenvoudigde Dorische (Toscaanse) zuilen op de benedenverdieping (doet volgens sommige bronnen denken aan Pallazo Ducale in Venetië). Het ontwerp dateert van de lente 1924 en is in hetzelfde en het volgende jaar uitgevoerd. Op het gelijkvloers vinden we een restaurant, twee café's - waarvan één perfect rond - en de inkom van het theater, op de verdieping het theater met foyer, auditorium, podium. Aalto ontwierp het meubilair en de verlichting zelf tot in alle details. Empire is het motief in Aalto's meubelstijl in die periode, en dit tot de doorbraak van het modernisme in 1928. De manier, waarop Aalto zijn plan organiseert, vormt al een aanzet naar de werkwijze in zijn rijper werk. De toegangen op de benedenverdieping liggen op dwarse assen, terwijl de circulatieas op de verdieping wordt gedraaid in langsrichting. De ronde vorm op het gelijkvloers bevat reeds heel wat dragende elementen van de grote

overspanning op de verdieping. Deze holronde vorm, een draaipunt van de circulatieassen, loopt doorheen het gebouw verder in het foyer en het auditorium. Omwille van zijn plaats centraal in het theater, staat het Palladiaanse raam niet centraal in de gevel. Er is duidelijk een conflict tussen de functionele benadering van het plan en de classicistische geveluitwerking, maar Aalto blijkt op 26 jarige leeftijd toch reeds een sterke beheersing te hebben in zijn werk.

Jyväskylä Workers' Club, Väinönkatu 7, designed 1924 for the Jyväskylä workers' association and erected that and the following year; this building marked Aalto's breakthrough. The earliest sketches show a large, colonnaded forecourt which was not built. The largely windowless upper floor contained an auditorium used for political assemblies and as a theatre with stage, parterre, balconies, and foyer. These facilities were used by the workers' theatre and later by the city theatre. A monumental staircase led from the foyer down to the lower level, which was basically a glazed colonnade containing a restaurant, two café rooms, and the entrance hall to the theatre. Aalto designed the furniture, light fixtures, and fittings specially. The theatre moved out in the 1970s, and the restaurant and cafés were converted into shops. The building's degradation has, however, recently been halted: the theatre has been restored as a meeting hall and the old café rooms now house a restaurant.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt)

05

ALVAR AALTO

Museum of Central Finland

1957 – ALVAR AALLON KATU 7

Het Museum van Midden-Finland is gespecialiseerd in cultuurgeschiedenis. Het fungeert zowel als stadsmuseum van Jyväskylä als het provinciaal museum van Midden-Finland. Het museum werd gebouwd in twee fasen. Alvar Aalto kreeg opdracht om de plannen te tekenen in 1956. Het gebouw werd in mei 1961 geopend met interieur ontwerpen van zijn bureau en ook van Maija Heikinheimo en Marja-Liisa Parko van Artek. De uitbreiding onder het oudste gedeelte werd gepland en gebouwd na de dood van Alvar Aalto. Zijn vrouw Elissa Aalto was verantwoordelijk voor de werken voor het nieuwe gedeelte dat in december 1990 geopend werd. In de huidige samenstelling is de ingang gelegen in het nieuwe gedeelte, terwijl de oude ingang nog te zien is op de derde verdieping. De totale oppervlakte van het oude gedeelte is 2140 m² en de uitbreiding 755 m². Het museum heeft tentoonstellingsruimte over vier verdiepingen, collegezalen en een bureau. De faciliteiten omvatten ook een goed ingericht auditorium, een collegezaal in het oude gedeelte, en een cafetaria.



The local museum association (Keski-Suomen Museoyhdistys) asked Aalto in 1954 to design this modest regional museum to house its ethnographic collection and to accommodate travelling exhibitions. Completed in 1960, it stands on the steep south slope of Jyväskylä ridge just above the later Alvar Aalto Museum. The very first plans from 1957 show the exhibition and office space on two levels, with no unifying monumental features, but perfectly adapted to the terrain and existing trees. In 1959 the character of the plan changed in that Aalto replaced most of the right angles with obtuse and acute angles, producing a freer composition. Most of the facade is rendered white. The most interesting space in the interior is the second-floor lecture theatre, which shows a gradual transition, reminiscent of the Viipuri Library auditorium, from the wood-clad rear wall to the ceiling. The exhibition spaces are flexible, as is the lighting system of *'lock'* and *'barrel'* skylights. An extension designed 1974-76, with three storeys staggered up the slope and two down, was not built. From 1986 to 1990 the Aalto office worked on new drawings for an extension that was eventually built between the Central Finland Museum and the Aalto Museum below.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

"This museum, built to a tight budget, is to accommodate travelling exhibitions and the Central Finnish Folklore collection. The offices, conference, and work facilities are on the entrance side of the building. A large hall is divided along its length by high clerestory roof lighting, though this is more like a large high window, so that two different kinds of long space are provided in the hall. The lower level is lit by an echelon of circular roof lights, which means that light there falls in pools. This is in contrast to the higher space where all light bounces around off the surfaces. The exterior in its rendered simplicity harks back to Aalto's buildings of the twenties, relying on plays of light on forms for its distinction."

David Dunster, ed. Architectural Monographs 4: Alvar Aalto. New York: St. Martin's Press, 1984. p76.

ALVAR AALTO

06 The Alvar Aalto Museum

1971 – ALVAR AALLON KATU 7

Het museum geeft een mooi overzicht van het complete werk van Alvar Aalto. Vanuit zijn academisch classicistische periode in Jyväskylä, doorheen zijn modernistische periode in Turku, voor de ontwikkeling van zijn eigen persoonlijke visie op het modernisme rond de jaren 34-39. De gebogen wand is een kopie van en refereert naar het Fins Paviljoen op de wereldtentoonstelling in New York in 1939, op dat ogenblik een indrukwekkend en origineel schouwspel, dat ook op Frank Lloyd Wright indruk heeft gemaakt. Toen FLW dit zag, zei hij: *'This architect is a genious.'*

Aalto zei over het ontwerp voor het paviljoen in New York: *'Er is de noodzaak om atmosfeer en intuïtie te creëren met de bedoeling een indruk van Finland te geven aan de bezoeker. Losse voorwerpen kunnen moeilijk een overtuigend beeld geven van een land. Dit beeld kan enkel komen van een geheel van voorwerpen en een omgeving, die de bezoeker instinctief grijpen.'*

Dit is ook de aanzet van het thema dat in het verdere werk van Aalto steeds zal terugkomen: *'De architectuur, ingegeven door atmosfeer en intuïtie.'* Het psychologisch aspect van architectuur. Het humaniseren van het modernisme, het emotioneel antwoord. De term *'mysterie'* deed zijn intrede in het werk van Aalto. Het is misschien toch belangrijk om te stellen dat Aalto in deze filosofie zeer sterk is beïnvloed door de Finse filosoof Yrjö HIRN en onder andere ook door de Belgische architect Henry Van de Velde.

Professor Päivö Oksala, who initiated the museum project, asked Aalto to design the building in 1966. Oksala hoped that Aalto would deposit all of his drawings, paintings, models, and design prototypes with the museum. Opposed in principle to this kind of *'personality cult'*, Aalto declined to sign an agreement to this effect. He did eventually design a museum (1971-74) for temporary exhibitions of various kinds and to house an art collection donated to the city by Jalo Sihtola on condition that suitable display facilities were found. The building stands below the Central Finland Museum on the edge of Jyväskylä ridge. The facade is clad with white ceramic tiles and flanked by an artificial stream built into a ravine formed by a brook in the steep slope. From the windowless entrance side, the visitor comes to a lobby flanked by a small lecture room, offices and storerooms, and a café with an outdoor terrace next to the stream. On the upper floor is a large exhibition room

with no pronounced wall plan, variably divisible by means of panels, and indirectly lit by three rows of *'lock'* skylights. The rear wall is decorated by a forward-leaning screen wall of profiled wooden poles, reminiscent of the New York pavilion.

Since 1998 Alvar Aalto Museum has been entirely dedicated to host Aalto's heritage. It formulates a separate unit under the Alvar Aalto Foundation giving home for the furniture collection, the drawing collection and to the photography archive.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt)

The Alvar Aalto Museum is sited on a slope leading down towards Lake Jyväsjärvi. Alvar Aalto's design for the museum building was completed in 1973. The building, together with that of the Museum of Central Finland (Alvar Aalto 1961) form a centre of culture in the immediate vicinity of the University of Jyväskylä (Alvar Aalto 1951-1971).

Both the museum buildings are representative of Aalto's *'white period'*, but they differ in their external appearance and scale from other public buildings of the same period. The decade that separates the design of the buildings can be seen particularly in the elevations; the rectangular shaped façade of the Museum of Central Finland rising up out of the slope is a reflection of the geometric practicality of Functionalism, while the Alvar Aalto Museum is more closed in, but at the same time more free in its form. In the early 1990s, the Museum of Central Finland was extended into Ruusupuisto, the adjoining park, according to the designs of Elissa Aalto.

Above a high, white-painted concrete plinth, the elevations of the Alvar Aalto Museum are clad in light-coloured ceramic tiles named *'Halla'*, the Finnish word for *'Frost'*, and made by the famous Finnish porcelain manufacturers, Arabia. The vertical bands of baton-shaped, glazed tiles divide up the rampart-like elevations to form a relief that gives a strong effect of depth when the surface is washed with light. The rampart-like quality is emphasised by the vertical battens on the roof windows of the exhibition galleries, which cause the roof lights to merge into the façade when looked at from a certain angle.

The entrance façade has no windows apart from a few tiny openings close to the doors. The surface of the massive doors is copper and there is a hint of marble on the left-hand side of the doorway. The roofscape is dominated by the east-facing roof lights.

The lower floor houses the foyer and cloakrooms, café, Alvar Aalto Museum Shop, offices, library and space for storage and for the photographer. There is a small flat at the back of the building containing offices, plus a studio formerly used by the local society of artists, which now acts as the museum workshop *'URBS"*. From the café there is a view towards a series of open-air pools, with water trickling from one to another along the route of what was once a natural stream. Light draws one from the dimly-lit foyer to the stairway leading up to large exhibition gallery on the upper floor.

The upper-floor exhibition gallery is about 700 m^2 in area. The wave-like surface of the high rear wall clad in pine battens is a reminder of the wall of Aalto's pavilion at the New York World's Fair in 1939. Daylight filters into the gallery through the roof lights. Despite its lightness, the space is contained and intimate. The large exhibition hall houses the museum's permanent exhibition – Alvar Aalto, Architect. In the Gallery there are changing exhibitions on architecture and design.

The Alvar Aalto Museum has a total area of 1750 m^2 and a volume of about 7550 m^3.

Hanni Sippo



07 ALVAR AALTO Universiteitscampus

1950-1970 – SEMINAARIKATU 15

Oorspronkelijk ontworpen als een klein opleidingscentrum voor leraren is het geheel in de loop der jaren gegroeid tot een volwaardige universiteitscampus. De campus, getiteld *'URBS'*, gebruikt sterk de gegevenheden en voordelen van de site. Door het autoverkeer buiten de site te houden, reserveert Aalto het geheel als een voetgangerszone. Het complex omhelst de bestaande negentiende-eeuwse gebouwen van het Atheneum, het eerste Finstalige college in Finland (vroeger was alles Zweeds).

Door de hoofdingang naar de campus aan de basis van de oude gebouwencluster te leggen zorgt Aalto ervoor dat de *'culturele functie'* van het nieuwe complex afdoende en blijvend zou worden herkend. Door het dak van de half verzonken bibliotheek om te vormen tot een publiek podium dat over de campus, de sportvelden en het park uitkijkt en door het oplopend pad te verbinden met de diagonale stedelijk as, verbindt Aalto schijnbaar onsamenhangende tegenstellingen: het natuurlijke en het door de mens gemaakte (ratio), het academische (geest) en de sportwereld (lichaam).

Waar het centrale plein is gefocust op de verheerlijking van de atletiek, ademen de omliggende gebouwen een mediterrane dorpssfeer: hellende daken en rode baksteen. Verschillende functies zijn in afzonderlijke gebouwen ondergebracht. Het geheel heeft een atmosfeer van een nederzetting gegroeid doorheen de tijd. We vinden volgende gebouwen terug:

AUDITORIUM EN HOOFDGEBOUW
OOSTZIJDE CAMPUS – 1950-59

FACULTEIT EN STUDENTENRESTAURANT
(ACHTER AUDITORIUM – 1951-53

BIBLIOTHEEK
ONDERGRONDS – 1953-55

LICHAMELIJKE OPVOEDING
STUCCO GEBOUW – 1962-71

ZWEMBAD EN GYMNASIUM
WESTZIJDE CAMPUS – 1951-91



JYVÄSKYLÄ INSTITUTE OF PEDAGOGICS

TODAY UNIVERSITY – 1951

The extended deadline for the general planning competition was May 21, 1951. Aalto won first prize with the entry *'Urbs'*, and was immediately commissioned to work out plans for the individual buildings on the basis of the winning entry. Construction began in 1953. The extensive site on the grounds of the old teacher training college consists of a wide depression next to a pine-clad ridge near the centre of town. Aalto laid out a planted campus accessible only to pedestrians, with a sports field in the middle of the depression, leaving the late 19th-century college buildings higher up on the ridge. Aalto's buildings form a loose U pattern that begins on the north side of the campus with the main building, which is made up of a fan-shaped auditorium wing and a rectangular three-storey classroom and laboratory wing. The two sections are connected by a high hall containing an attractive Venetian staircase. The second and third storeys of the auditorium wing contain two adjacent auditoria separated by a sliding wall, which can be removed to make a large auditorium with 382 + 355 seats, staggered tiers, and a stage. In the competition entry, the rear wall of the stage could be opened towards an open-air theatre on the campus side. The open-air theatre was eventually built in a greatly reduced format, with a small, separate platform. The ground floor of the auditorium wing has generously glazed walls facing the entrance piazza and pine woods, making the vestibule a continuation of the forest. The last drawings for the laboratory wing were signed in July 1955, the last drawings for the auditorium wing in April 1956. Interior work continued until spring 1959. Along the entrance piazza are also the library building, and west of this the teacher training school from 1951-53, a comprehensive school at which prospective teachers are trained. The school has 30 classrooms, each with seating for 24 children and trainees attending lessons. To attain a more pleasant scale, the school is divided into five two-storey blocks, which function for the children as small, separate schools, while the candidate teachers have through access. On the east side of the campus is the teachers' cafeteria in a small, separate pavilion connected with the students' commons, which in turn connects with a dormitory building and staff housing. Here was also the university's original heating plant. On the west side are the training school gymnasium and the university's indoor sports complex. Several enlargements of the swimming pool section were made in 1964,

1975 and 1991 (the last one by Alvar Aalto & co.) The large Institute of Physical Education on the south side of the campus was built in 1969 - 1971. In 1968 and 1970 Aalto designed new library and office buildings for the university; these, however, were not built. Heating plant for the Institute of Pedagogics, designed from 1951 to 1953, stood behind the teacher training school, but most of it was demolished when the school was enlarged in 1987-89.

LIBRARY FOR THE JYVÄSKYLÄ INSTITUTE OF PEDAGOGIC

TODAY UNIVERSITY – 1953

Jyväskylä University Library, built 1953-55, was one of a string of red-brick buildings included in Aalto's winning entry of 1951 in the competition for the Pedagogical Institute's overall plan. A nearly windowless building with a flat roof, its two-storey entrance facade faces the small square in front of the university's main building. The interior is top-lit by an elongated clerestory window and six barrel skylights. The stacks rise stepwise on three sides of the lending counter at the bottom level. A laboratory section, converted into a language lab between 1976 and 1978, adjoins the library. The rapidly expanding university commissioned Aalto in 1968 to investigate the possibility of erecting a new library and office building on the slope above the teacher training school and the existing library. He first proposed a stepped six-storey building on the site of the main parking area, which was to be replaced by underground parking on two levels beneath the new building. When this suggestion was rejected, he drew up another plan in 1970, moving the new building closer to the training school. The new library was to be on ground floor with two underground storeys for the closed stacks, while the offices would occupy the three upper storeys, with a separate ground-level entrance higher up on the slope. The library plans show a large central hall containing the lending office, bibliography section and card index, and surrounded by reading rooms and other library facilities. In autumn 1970 Aalto gave the facade a more Baroque design, with projecting parts and rounded hollows. He also introduced a large, mussel-shaped light intake in the central hall. The university board, however, thought the building too bulky for the projected site and rejected Aalto's design. Aalto reacted by declining all further involvement with the university, which later, to his disappointment, commissioned Arto Sipinen to design a new library building on another site. Another reason for



Aalto's disgust was an alteration to the town plan which he criticized on the grounds that it prevented the university's growth in the direction of Lake Jyväsjärvi.

RESTAURANT BUILDING FOR THE JYVÄSKYLÄINSTITUTE OF PEDAGOGIC

TODAY UNIVERSITY – 1951

Designed 1951-53, the multi-level restaurant complex stands on a north-south slope. The central part is occupied by a student cafeteria with space for 312 diners and by clubroom with open fireplaces with an intimate garden facing east, formed in the corner of the L-shaped dining room.

The rafters, left visible, are a key element of the interior. At the top of the hill is the marble-clad teachers' restaurant – today functioning as a festivity place or meeting room.

SPORTS FACILITIES FOR THE JYVÄSKYLÄ INSITUTE OF PEDAGOGICS

TODAY UNIVERSITY – 1951

Sports facilities at the Jyväskylä Institute of Pedagogics, later the University of Jyväskylä: 1) The campus has a sports field laid out in 1951-53 and later improved on several occasions. 2) The sports hall of the teaching practice school was designed and built from 1951 to 1953 as a separate building having a hip roof with the ridge off centre. The east facade facing the sports field is symmetrical. The ground floor is divided into two mirror-image sections, one for girls and one for boys. The upper floor contains a large gymnasium which can also be converted into an assembly hall with a stage. 3) The students' gymnasium building consists of two main sections, a gym proper and an indoor swimming pool. The first drawings were done in 1951, but the final drawings date from 1954-55. In its original form, the building consisted of two rectangular building masses of equal width, dislocated in relation to one another. The facade and roof forms followed the same pattern as in the training school gymnasium. The ground floor of the gymnasium was divided into separate men's and women's sections, and the upper floor contained a large gymnasium with a spectators' stand. The swimming section had a similar design, but the pool took up much of the ground floor space. An annex containing two children's pools, designed between 1960 and 1962, was not built; instead, an annex to the swimming hall was built



in 1963-64 in what was basically a scaled-down version of the earlier enlargement plan. The annex contains a small, almost square pool. A new entrance hall was added on the north side.The plans for the second major enlargement date from 1965 and 1966. The earliest plans show a large swimming pool extending southwest diagonally from the existing building, with space for the institute of physical education below ground. The large indoor pool is enclosed on three sides by changing rooms, training rooms for canoeists and rowers, and more. The two upper storeys are occupied mainly by stands for 1.600 spectators. The suspended roof construction based on the principles worked out by Aalto in his competition entry for the congress and sports centre in Vienna was considered, but these plans were abandoned. The entire enlargement concept changed radically during the new construction phase from 1970 to 1976. The new facilities were now added directly onto the old ones, with glass as the predominant material for the facade, which follows the shape of the swimming pool. After Aalto's death, his office designed in 1986-88 a further addition to the swimming hall, which was completed in 1991. 4) Institute of Physical Education. Planning of this building began in 1962.



The first sketches show a two-storey structure with enormous window surfaces; the gymnasia figure prominently in the facade composition. The building was to include four gymnasia reaching from the ground floor up to second floor, a spa pool, seminar rooms, and a library. The second-floor plan included three auditoria in an asymmetrical extension consisting of several consecutive circle segments supported by piers. In 1964 the plan was much enlarged southward with a ball court and three special-purpose gymnasia, and various training facilities were placed on the ground floor. When the plan was clean-drawn in January 1965, these facilities were placed in two wings projecting from the main volume, all buildings now being grouped around a courtyard. The placing of the gymnasia was altered and a health centre added. Between 1966 and 1971 the plans were again radically altered in the course of construction. The present building consists of two wings at right angles. The gymnasia project from the angle, forming several building volumes of varied height. The building has two storeys above ground and a basement storey. Some spaces, notably the gymnasia, rise above the main building mass. In contrast to the red brick surfaces of the other university buildings, the facades are whitewashed. Indentations on the north and east sides of the basement produce an arcade. The main entrance is at basement level and leads to a hall flanked on one side by changing rooms and on the other by the student health centre. The ground floor has a public entrance with cloakroom, seminar rooms, demonstration rooms, laboratories, and research rooms; the upper storey contains three auditoria and professors' and assistants' offices. Building has been restored at 1999.

STUDENT UNION BUILDING FOR JYVÄSKYLÄ INSTITUTE OF PEDAGOGIC

TODAY UNIVERSITY – 1964

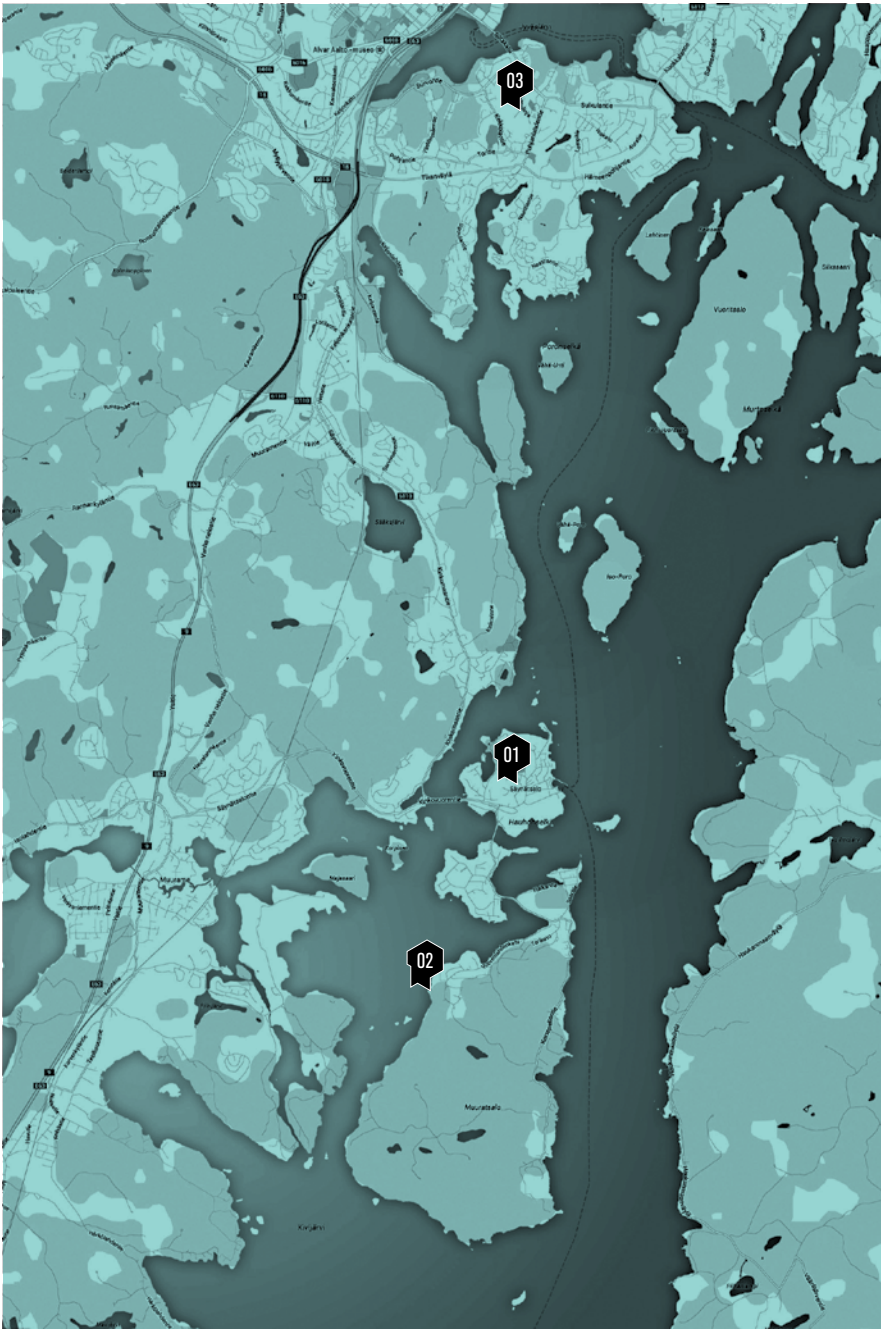
Aalto drew up a variety of plans between 1961 and 1965 for this campus building, which was intended partly for the student association's general needs, partly for the various regional student clubs. The initial idea was an extensive building complex to be erected in three stages and to house, among other facilities, an assembly hall for 600 people and a free-standing chapel. Separate facilities were projected for four student clubs. The rectangular red-brick building eventually erected in 1965 contained relatively reduced space for the student body and for two regional clubs on ground floor and a restaurant and two further club facilities, separated by sliding walls, on the upper floor. Enlargement plans were revived in 1974. In this plan the original assembly hall was replaced with a restaurant and rental offices. A radical renovation from 1978 to 1981 included the fitting out of a restaurant and cinema on the ground floor.

LIBRARY AND OFFICE BUILDING FOR THE UNIVERSITY OF JYVÄSKYLÄ

1970

The rapidly expanding university commissioned Aalto in 1968 to investigate the possibility of erecting a new library and office building. When Aalto's first suggestion was rejected, he drew up another plan in 1970. The new library was to be on ground floor with two underground storeys for the closed stacks, while the offices would occupy the three upper storeys, with a separate ground-level entrance higher up on the slope. The library plans show a large central hall containing the lending office, bibliography section and card index, and surrounded by reading rooms and other library facilities. In autumn 1970 Aalto gave the facade a more Baroque design, with projecting parts and rounded hollows. He also introduced a large, mussel-shaped light intake in the central hall. The university board, however, thought the building too bulky for the projected site and rejected Aalto's design.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt


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01 ALVAR AALTO

Säynätsalo town hall

1949 – PARVIAISE

Dit gebouw betekent voor veel architecten nog steeds één van de meest indrukwekkende voorbeelden en inspiratiebronnen voor baksteenarchitectuur, en is duidelijk te plaatsen in de naoorlogse periode van Aalto's architectuur (zie ook het Universiteitsgebouw in Jyväskylä 1951, Het Cultuurhuis 1952-58, Het Nationaal Pensioenfonds 1948-57 en de Universiteit Otaniemi 1949-63 in Helsinki). Zijn liefde voor baksteen heeft hij enerzijds vanuit zijn bewondering voor de architectuur van New England en de bewondering in die periode voor zijn nieuwe vriend Frank Lloyd Wright. Aalto vertelde later dat hij samen met FLW in Milwaukee was (Johnson Wax) waar Wright een voordracht als volgt begon: *'Dames en Heren, weet U wat een baksteen is? Het is een klein, waardeloos en ordinair ding, maar dat een wonderbaarlijke kwaliteit heeft. Geef mij een baksteen en hij wordt zijn gewicht in goud waard.'*

Aalto was reeds bezig met het ontwikkelen van een stedenbouwkundig model voor de kleine industriële gemeenschap Säynätsalo, als hem in 1948 gevraagd wordt een ontwerp te maken voor het stadhuis, maar de opdracht wordt uitgesteld. In 1949 komt een wedstrijd tussen drie architecten: Aalto, Seppo Hytönen en Viekko Raitinen. Aalto wordt winnaar in december 1949. In dit project stond Aalto voor de uitdaging om zijn gebouw in de context van *'een dorp in het bos'* te plaatsen, te integreren.

Zijn ontwerp spreekt van een binnenplaats *'CURIA'*, verwijzend naar de vergaderplaats van de Romeinse senaat. Hij stelt dat de binnenplaats op een of andere mysterieuze wijze, een primaire betekenis heeft behouden vanuit de oude culturen over de middeleeuwen en de renaissance. De binnenplaats ligt op de verdieping en kan betreden worden via ofwel de *'gras'* treden, ofwel via een granieten trap. De administratieve en culturele functies liggen op de verdieping rondom deze verheven binnenplaats, de commerciële functies winkels etc. op het gelijkvloers: het sacrale en het profane. De vergaderzaal voor de schepenen komt, als een dramatisch element, een volledige verdieping hoger dan de rest van het complex.

Het benaderen van het gebouw is één van de meest briljante sequenties in hedendaagse architectuur. De eerste vleugel van de granieten trap haalt ons weg uit de alledaagse eigenheid van het bosdorp en brengt ons reeds in een andere sfeer. Op het eerste





bordes worden we ons bewust van de stille waardigheid van een meer geordende wereld. De tweede vleugel lijkt korter omdat we doorheen de beslotenheid van twee gebouwen aangetrokken worden om die binnenruimte – de pergola portico –, te ontdekken, te veroveren. Eenmaal onder de pergola ontdekken we een relatief kleine ingang en een kleine binnentuin op bijna huiselijke schaal. Het is duidelijk geen piazza maar een open buitengebied als uitbreiding van het binnenleven van het stadhuis. De binnentuin heeft een afwerking en schaal die doet denken aan het atrium van een woonhuis (vergelijkbaar met de tuin van de Villa Mairea). Deze huiselijke sfeer wordt aangehouden in de zonovergoten gang. Het beantwoordt volledig aan de monumentaliteit, belangrijkheid en ceremonie waar Aalto naartoe streefde binnen een intimistische schaal. Het gebouwencomplex verwijst naar de Nederlandse Stijl- architectuur, terwijl het zichtbaar maken van de houten spanten (duidelijk geïnspireerd door Gunnar Asplund) verwijst naar de rurale bouwstijl. Projectverantwoordelijke was een jonge architecte, Elissa Mäkiniemi, die in 1952 zijn tweede vrouw zou worden. Samen hebben ze ook het Muuratsalo experimenteel zomerhuis gebouwd, in de dichte omgeving van Säynätsalo.

Aalto had drawn up a master plan for the industrial community in 1942-47, indicating a site for the future municipal offices. The local authorities inquired as early as 1947 whether he would design the building, and he probably drew the first sketches at this time, but consideration for the two other colleagues approached, Seppo Hytönen and Veikko Raitinen, prompted him to recommend a competition to which all three architects were invited and for which they were guaranteed an equal fee of 80.000 marks. Aalto won the competition in January 1949 with an entry marked *'Curia'*, and was immediately commissioned to prepare working drawings. Completed in 1952, the building is one of Aalto's most admired designs. It marks the end of his years in the United States, and can be taken as a paean to everything he felt to be crucial about the European tradition: small-scale democracy, individualism, harmony with nature, civilized moderation, disdain of ostentation and superficial effects. The building has a variety of functions. Seat of the municipal council and administration and the local lending library; it also contained rented space for different business purposes; and housing



for municipal employees. Aalto laid out four two-storey wings around a square courtyard set one storey higher than its surroundings. The courtyard is entered by terraced grassy staircase at the open west corner and by a granite staircase to the east corner. Apartments occupy one of the wings; the businesses face outward from the ground floors of the remaining three wings; and the administrative and cultural facilities look inward to the quiet courtyard. The library has taken over the shop that was originally beneath it. The main material used for the exterior as well as for the representative areas of the interior is bare red brick. The dominant element of the building is the council chamber, which soars tower-like above the complex. This monumental, elegantly simple room is enlivened by spare side-lighting filtered through wooden louvers and by two technically innovative roof trusses justified by the need for ventilation between the ceiling and roof. The entire interior, including fixtures, furnishings, and lighting, was designed specially by Aalto. Primary repairs were completed by 1998.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

02 Zomerhuis

ALVAR AALTO

1952 – MELALAMMENTIE 2



Het Experimental House van Alvar Aalto werd ontworpen om te dienen als vakantiehuis voor hemzelf en zijn nieuwe vrouw Elissa. Aalto's eerste vrouw Aino was kort daarvoor plots overleden. Aalto vond in Elissa de nieuwe kracht en het moederlijke wat Aino ook in zich had. Het zomerhuis heeft veel weg van een oude vergeten of verlaten ruïne, een gestorven en eenzaam gebouw. Dit komt doordat de speelse en ongecontroleerde toepassing van bakstenen die wit gekijmd en enigszins vervaagd zijn, ogen als een heel oude en afgeleefde muur.

De bakstenen en andere bouwmaterialen zijn speels gepositioneerd en lijken door te lopen in het rotsachtige en met grof grind bedekte eiland waar het vakantiehuis op staat. Aalto was één van de eerste architecten uit zijn tijd die beweerde dat de architectuur een vertaling moet zijn van de natuur. Weliswaar een moderne versie hiervan, maar natuur is onontkoombaar en zou dat dus ook moeten zijn in de architectuur. Het speelse en ongecontroleerde is hier een voorbeeld van, maar ook de toepassing van de verschillende materialen geven hier invulling aan.

De positionering en organisatie van het huis werkt met de logica van een vakantiehuis, waar je kan ontspannen en je terugtrekken uit de dagelijkse drukte van het leven. Aalto geeft hier invulling aan door de omarmende ruimte, die eerder gesloten lijkt met tactisch geplaatste ramen te ontsluiten. De woning is een aaneenschakeling van leefruimtes en slaapkamers binnen de u-vorm, omheen de courtyard. In deze laatste, precies in het midden, is een vuurkorf, symbolisch voor een warme ontvangst. De muren die de courtyard omsluiten zijn erg hoog waardoor het zicht naar buiten beperkt is, maar gericht.



During construction of the town hall in nearby Säynätsalo, Aalto and his assistant architect, the soon to be Elissa Aalto, discovered an unusually attractive, unspoilt shore site on the island of Muuratsalo, and managed to purchase it from the owner the Ahlström company. There they built a studio house in 1952-53, to serve both as a leisure home and as a test site for a series of architectural experiments, in line with Aalto's idea that architects should have the opportunity to try out new ideas, as in a laboratory. The house is a modest structure, built partly with rejected bricks from the Säynätsalo site. It consists of two obliquely placed wings, one of which contains the living room and the other two bedrooms and a bathroom; the kitchen is at the intersection. Two high brick walls, rendered on the outside, suggestive of ruins, complete the picture. Together with the two wings of the house, the walls enclose an atrium-like courtyard, with a sunken fire pit in the middle. The laboratory experiment, originally intended to include winter heating by storing heat from the lake water with a heat pump, was eventually reduced to the use of reclining boulders instead of a masonry foundation for the base and to testing the durability of various kinds of brick and ceramics. The latter test was performed by dividing the atrium walls and floor into some fifty test fields, each with its own material, some materials being ordered specially from the Santamäki brick factory

in Riihimäki. A wooden wing with two bedrooms, used for putting up overnight guests and office assistants, was added in 1953. The ensemble further included a shed, an experimental sauna, and a landing stage for the motorboat *'Nemo propheta in patria'*.

Sauna for Aalto's own summer villa at Muuratsalo. Built 1953-54, the small, log sauna stands on the lakeside with four boulders for a foundation. It has a turf roof and only a minuscule changing room in front of the genuine, sooty *'smoke sauna'*.

Aalto designed a motorboat in 1954 to use to reach his summer home on Muuratsalo Island and to make excursions to other Lakeland islands. As in military landing craft, the prow is based on the gradient of the lakeshore, and equipped with an out-turned gunwale to facilitate landing in wilderness conditions. The entire forward part, containing benches and the wheel, is open to the sky; in the aft are a small cabin with two berths and a powerful engine. The hull was designed after consulting nautical experts, with whom Aalto tested various prototypes in a pool. The craft was built by the local carpenter Väinö Jokinen, and has a design speed of approximately 18 knots. Aalto built a small harbour for the boat below his summer house, and another one in Säynätsalo where he left his car. Aalto used the boat regularly until his death; it is now owned by the Alvar Aalto Museum and is kept in a boat shelter in Muuratsalo.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

The Muuratsalo Experimental House is situated on the western shore of the island of Muuratsalo. The tower of Muurame Church (Alvar Aalto 1926-29) can be seen on the opposite shore. Elissa and Alvar Aalto discovered the site for the house while Säynätsalo Town Hall (Alvar Aalto 1949-52) was under construction. Both Muuratsalo and Säynätsalo now form part of the City of Jyväskylä. The rocky site measures 53650 m^2, the boulders and stones are covered with moss, bilberry and lingonberry bushes. The vegetation is even more flourishing in a cleft between the rocks. The trees are typical for Finnish mixed forest, with birch and pine trees predominating. In the 1950s, there was no bridge to the island.

In Arkkitehti (the Finnish Architectural Review), number 9-10/53, Aalto describes the building as a combination of a projected architect's studio and an experimental centre for carrying out experiments...that are



not yet sufficiently well developed to be tried out in practice and where the proximity of nature may offer inspiration for both form and structure. Aalto's aim was to create a kind of laboratory which would at the same time be combined with a playful approach.
The main experimental areas Aalto mentioned were
1. experimenting with building without foundations
2. experimenting with free-form brick construction
3. experimenting with free-form column structures
4. experimenting with solar heating

Aalto experimented continuously in the buildings at the Experimental House, with a variety of different forms and dimensions. The location of the buildings is unrestricted and playful. On the walls of the internal courtyard, he tested different ceramic materials, different types of brick pointing, different brick sizes and the effect of different surfaces. On the surface of the courtyard, the different sectors were tested with a variety of different finishing techniques, from brick and stone to the aesthetic effect and durability of decorative plants and mosses.

'Free-form brick construction' and *'solar heating'* experiments were not carried out but *'building without foundations'* was implemented in the sub-structure of the floor of the quest wing. *'Free-form column structure'* experiments were carried out in the woodshed in such a way that the load-bearing wooden columns are placed in the most advantageous points in the terrain.

The Experimental House functioned as a summer home for the Aalto family until 1994. The furniture in the house is Artek and designed by Alvar Aalto. Alvar Aalto museum takes care of building and is organizing guided tours.

Hanni Sippo

03

LASSILA HIRVILAMMI

Kuokkala Church

2010 – SYOTTAJANKATU 4

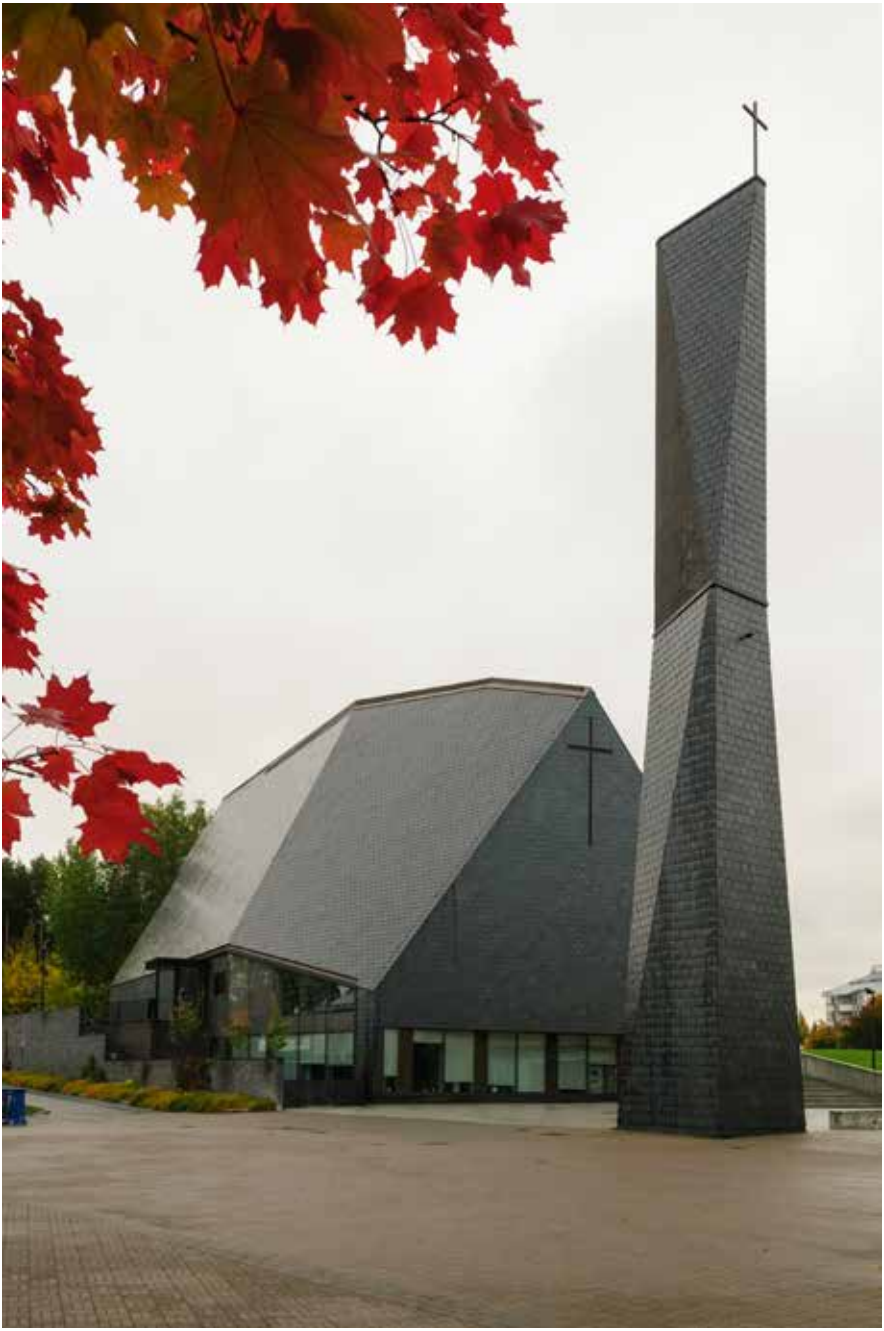
Finse architecten Anssi Lassila en Teemu Hirvilammi van Lassila Hirvilammi architecten, hebben samen met Jani Jansson van Luonti deze kerk ontworpen. De kerk is met leien bekleed en wordt aangevuld met een aparte toren.

De Kuokkala Kerk heeft een gelamineerde houten structuur. Het interieur is afgewerkt met den, es en lindehout. De kerk grenst aan een marktplein en heeft een brede granieten trap om de bezoekers naar de hoofdingang te leiden. De begane grond bestaat uit een jeugdcentrum, kantoren en een grote hal waarop een galerij met het orgel uitkijkt.

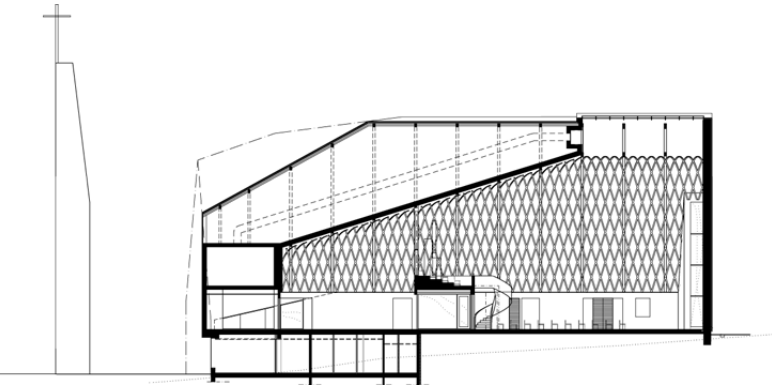
Kuokkala is a suburb of 17.000 people located 2.5 km south-east of Jyväskylä city centre on the western edge of the Finnish Lakeland. Its church is centrally located in the market square, looking across green space to mid-rise apartment buildings. Commissioning the project by competition, the parish wanted a community hub that remained, unmistakably, a place of worship. Working in partnership with local architects, Luonti and Lassila Hirvilammi wrapped the various spaces in a single, sculptural form which references, in both form and materials, the church-building tradition in Finland and the Nordic countries.

A granite stairway near the freestanding steeple on the market square draws the community up into the three-storey building, which is predominantly clad in slate, blurring the distinction between the double-pitched roof and the external walls. Inside, within the integrated worship and meeting halls, overlooked by a gallery and adjoining youth rooms, the Glulam (laminated timber) frame structure is revealed, together with a secondary lattice of locally-sourced spruce. Spruce is also used extensively for the fittings, together with ash and lime wood, with copper used externally to accentuate openings. These include floor to ceiling windows and a door onto the market square, giving direct access to parish offices on the ground floor.

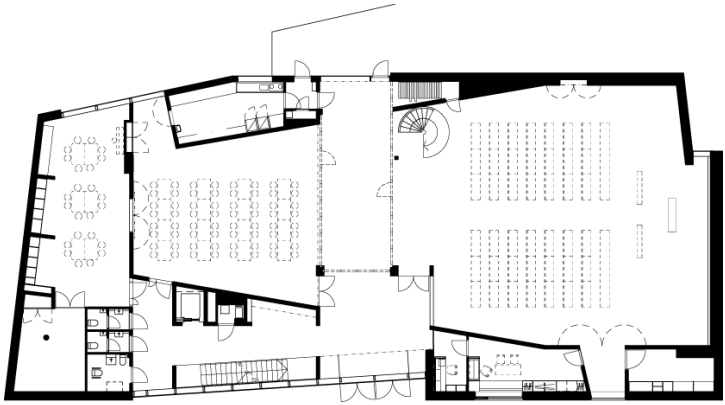
From the architects' Office: The wish of the Parish of Jyväskylä was to build *'a church that looks like a church'*. Our proposal was a simple, sculptural form within which all of the church's different functions could be contained. The design is *'of our time'*, yet permeated with nods to and re-interpretations of church-building tradition. The east-west oriented building stands centrally on Kuokkala Square, the focal point of



Jyväskylä's Kuokkala district. The church is roofed and clad in overlapping slate tiles, with wood and copper details around the entrances supplement the overall visual aspect. The church is flanked by a granite stairway and walls which, together with the bell tower on the square, usher visitors towards the main entrance. The church's functions are located across three storeys, with the church offices opening directly onto the market square. On the main floor, the church hall and parish meeting hall can be combined to create a shared space onto which the floor's children's and youth facilities also adjoin. A gallery houses the organ and cantors' office. The church is predominantly wooden. The church ceiling is a combined glulam frame and wooden grid shell construction, which visually integrates the separate hall spaces. The grid shell was assembled and laminated together in-situ in three sections. Locally sourced spruce has been used throughout the church, from its bearing structures to its interior surfaces and fixtures. The church hall furnishings are in ash wood and the altar furniture is lime wood, a species used historically for the carving of wooden icons.

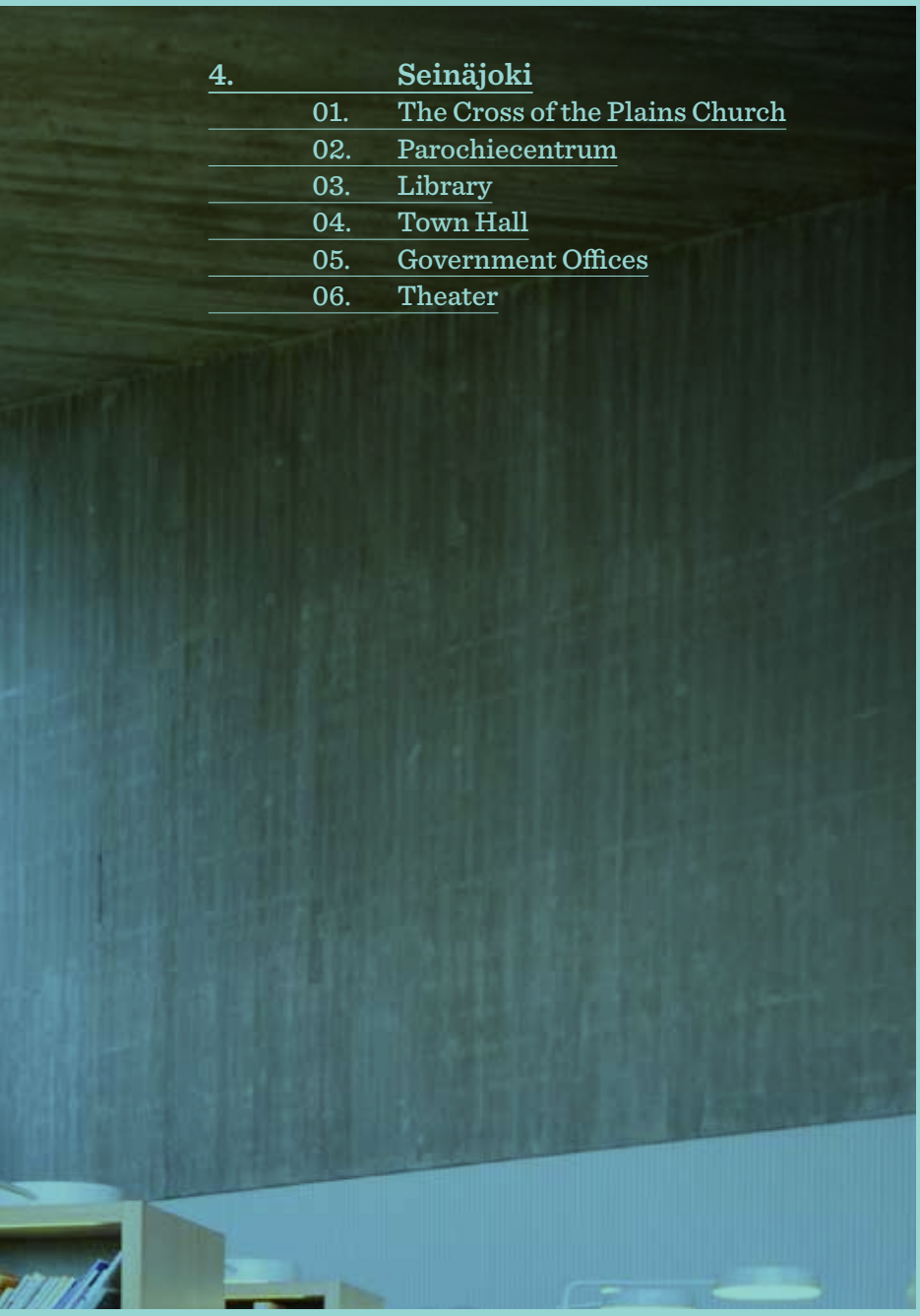









SUOMALAINEN LUONTO



4. Seinäjoki

01. The Cross of the Plains Church
02. Parochiecentrum
03. Library
04. Town Hall
05. Government Offices
06. Theater


Kalevankatu
Maamiehenkatu
Hotelli-Ravintola Alma
Cumulus Hotel Seinäjoki
Kauppakatu
Rommaloota Oy /
Enkelin Eväspussi
Ruukintie
Luomanra
Kauppatori
Lakea Oy
Sokos Hotel Lakeus
Torikatu
Torikatu
os Hotel
einäjoki
Torikatu
Koulukatu
Laamannintie
Kirkkokatu
Kirkk
Kirkkokatu
01
05
02
Alvar Aallon katu
Lakeuden Risti
Hakalankuja
06
Ala-Kuljun katu
Seinäjoen
Kaupunginteatteri
03
Koulukatu
04
Alkionkatu
Ammattikoulunkatu
Kanteleenkatu
Klementinkatu
Koulukatu
Kuulankatu
Ilmarisenkatu
ano
Upankatu
Könnintie
Google

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01

ALVAR AALTO

The Cross of the Plains Church

1951 – KOULUKATU 24

Bekend als *'Kruis van de Vlakte'* ligt de Lakeuden Risti Kerk in het hart van het centrum van Seinäjoki. In 1951 werd er een wedstrijd voor het ontwerp van deze kerk georganiseerd. Omdat het plan van Aalto de eisen overschreed, werd hij niet als winnaar aangeduid, ook al werd zijn plan als het beste aanzien. Uiteindelijk in 1956 werd de opdracht dan toch aan Aalto toevertrouwd en werd zijn grootschalig masterplan als uitgangspunt genomen. Uiteindelijk werd de kerk gebouwd in 1957-1960. Het aanpalende congregatiecentrum werd gebouwd in 1965-1966. De kerk kan 1.200 mensen huizen, de galerij nog eens 124 en de kleine kapel 50 mensen. Alles, ook in het interieur, waaronder textiel en de glasschilderingen, werd ontworpen door Alvar Aalto. Aan de voet van de klokkentoren staat een beeldhouwwerk van Aalto *'Bij de Bron van Leven'*. De hoogte van de klokkentoren bedraagt 65 m, en is daarmee Seinäjoki's hoogste gebouw.

Aalto took part in a competition for a large church and parish centre announced by Seinäjoki parish in 1951, sending in an entry marked *'Lakeuksien risti'* (Cross of the Plains). Instead of placing the parish rooms under the church or in a smaller, separate building, as the other entrants had done, Aalto seized upon the big religious events commonly organized in Ostrobothnia in summer. He laid out a large piazza, sloping down towards the church and girded by the parish facilities, in front of the church's main facade. This space-consuming solution obliged Aalto to exceed the prescribed construction limit by some twenty metres, which prevented the jury from awarding him a prize. The prize sum was therefore divided equally between three less striking entries (submitted by architecture students), but the jury awarded Aalto´s entry a purchase and recommended it as the basis for implementation. Aalto's design also included, south of the church, a vicarage with apartments for the vicar and two chaplains. In 1956 Aalto was commissioned to develop the plan further. The church was built between 1958 and 1960 and the large parish centre in front between 1964 and 1966. The church was basically built to the competition design, except that Aalto had hoped to use black granite as the facade material; for reasons of cost, however, he had to be content with brick rendered white, only the side chapel being faced with granite. The main characteristics of the church complex are



as follows: on the north side stands the campanile, 65 metres high, in the shape of a stylized cross. Monumentally vertical, visible from afar in the endless plains, it is the town's symbol. The slightly wedge-shaped, symmetrical church interior is 47 metres long and provides seating for a congregation of 1,400. Despite the rudimentary aisles outside the bearing columns, the church speaks the language of modernism with the constructivist form of its columns, the freely formed wing of the pulpit, the cubist organ facade, the expressionist design of the chandeliers, and the merging of the vertical and the horizontal in the window system. Seen from outside in the winter darkness, the church looks like a row of gigantic burning candles standing in the snow. The vestry lies behind the altar, and between it and the campanile is a tiny baptistery and wedding chapel with a stained-glass work by Aalto. Aalto also designed the church textiles and communion vessels. The parish centre's main divergence from the competition entry is the open staircase on an axis from the main facade of the church to the town hall square (built up later). This staircase separates the two wings of the building, which contain a large assembly hall, catering facilities for the congregation, a room for confirmation classes, a clubroom, offices, and several apartments for employees. Both wings are from one to two storeys high, in brick rendered white. Besides the three apartments for the vicar and two chaplains, the vicarage plan included a heating plant for the entire complex. Only the heating plant and, later, two apartments for service staff were built.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

02

ALVAR AALTO

Parochiecentrum

1965-1966 – KOULUKATU 24

Na een architectuurwedstrijd in 1951, die hij evenwel niet won omdat hij een geheel ander plan had ontworpen dan gevraagd, werd Aalto in 1956 dan toch belast met het ontwerp van de nieuwe kerk en het parochiecentrum van Seinäjoki. Na de uitvoering van de kerk *'The Cross of the Plains'* volgens plan, wat o.a. betekende het ontwerpen van een kerk voor 1200 personen voor een parochie van meer dan 10.000 mensen, werd pas de aanzet gegeven het parochiecentrum uit te voeren.

The parish centre is erected in 1966, adjacent to the church *'Cross of the Plains'*. In particular its entrance hall and parish meeting hall are architecturally important. Instead of placing the parish rooms under the church or in a smaller, separate building, as the other entrants of the competition had done, Aalto seized upon the big religious events commonly organized in Ostrobothnia in summer. He laid out a large piazza, sloping down towards the church and girded by the parish facilities, in front of the church's main facade. There is a beautiful stained glass window in the parish centre.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt



03 ALVAR AALTO Library

1963-1965 – KOULUKATU 21

De hoofdbibliotheek is sinds 2012 verdeeld over twee gebouwen. Het eerste gebouw werd gebouwd in de jaren 1960 door Alvar Aalto. Het nieuwe gebouw werd ingehuldigd in 2012 en is ontworpen door JKMM Architecten.

De oorspronkelijke Seinäjoki bibliotheek bestaat uit twee naast elkaar geplaatste volumes, een rechthoekige vorm die in de zuidzijde onderbroken wordt door een onregelmatig waaiervormig gebouw met daarin de boekenrekken, de belangrijkste leesruimte en de uitleenbalie. Vanaf het bureau van de bibliothecaris als middelpunt vertrekt de circulatie in een uitwaaierend radiaal patroon.

De open en vrije ruimte wordt gedefinieerd door een hoge zuidelijke en gebogen wand. Deze wand is niet symmetrisch radiaal, waardoor een omsloten ruimte in een complexe en dynamische manier gegenereerd wordt. Deze muur verhindert de relatie van binnen uit naar de omgeving toe. Slechts indirect en gereflecteerd licht kan het interieur binnentreden.



As described under the Seinäjoki centre plan competitions, Aalto designated a site for a future library on the south side of the promenade square, flanked by the town hall on the north side and the theatre on the west. The earliest sketches show a rectangular library building with a fan-shaped auditorium at one end and a wedge-shaped storeroom for books along the south side. When elaborating the final plans between 1960 and 1965, Aalto altered the form of the library completely. The core of the new plan is an asymmetrical, fan-shaped lending and stack room, which breaks out of the south end of the longish, rectangular building in a raised, wing-shaped section. The lending and control desk is at the centre of the fan; next to it is a small *'book pit'* with stacks and reading tables. From a round colonnade surrounding the lending counter, the ceiling arches up towards the high window front in the south facade. Series of horizontal screens outside filter the sunlight; elsewhere the building has strip windows superimposed with vertical, white-painted trelliswork. Separate from the main room are a children's section, a reference section with study desks, conference rooms, and offices. The basement contains the archives and a garage for a mobile library which distributes books to rural areas. The exterior is whitewashed. The library was inaugurated in 1965.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

04 JKMM ARCHITECTS
New library
2012 - ALVAR AALLON KATU 14

Het Finse bureau JKMM realiseerde de nieuwe Seinäjoki bibliotheek, binnen het bestuurlijke en culturele centrum van de stad dat door Alvar Aalto ontworpen werd. Zes gebouwen van de hand van Aalto vormen een geheel eigen entiteit. Eén ervan, de bibliotheek, voldeed niet langer aan de hedendaagse eisen. Vertrekken van het stedelijk meesterwerk van Aalto was zeker geen sinecure tot complementair bouwen. JKMM stelde zich tot doel een gebouw te ontwerpen dat zich niet alleen aanpast aan de prestigieuze omgeving, maar dat ook uitdagingen creëert.

Het programma van het gebouw weerspiegelt de behoeften van een middelgrote stad. Open, flexibele ruimten die naadloos in elkaar overlopen, terwijl zich in diverse richtingen naar de omgeving indrukwekkende zichten ontvouwen. Het ruimtelijk ontwerp besteedt bijzondere aandacht aan de veranderende rol van de bibliotheek: de collectie van de bibliotheek kan niet langer het enige actieve element van het gebouw zijn. De ruimten dienen eerder multivalente, aanpasbare functies te huisvesten en te genereren zoals publieke bijeenkomsten en sociaal contact.

Om de enorme volumetrie van het gebouw tegenover de afmetingen van de bestaande omgeving te verzoenen, werd de bibliotheek in drie sculpturale volumes onderverdeeld, met variërend perspectief vanuit diverse richtingen. De nieuwbouw houdt afstand tot de aanwezige bebouwing en ligt te midden van diverse grasperken. Het donkere koper van de gevels markeert zijn aanwezigheid tegenover de witheid van de omliggende Aalto gebouwen. Dit contrast benadrukt het loskoppelen van oud en nieuw, en geeft tegelijkertijd het nieuwe gebouw een uniek en levendige textuur.

The civic centre of Seinäjoki is a uniform building complex designed by Alvar Aalto. The building complex showcases Aalto's exquisite touch from the details of door handles to the scale of urban planning. The centre is a masterpiece of modern architecture and a highly valuable cultural environment. The library was completed as part of the civic centre in 1965. An example of Aalto's famous series of library designs, it served well as the town's main library for over four decades. With the expansion of the town and evolution of library activities, however, it was no longer able to meet today's demands. As a solution, the town decided to co-locate a modern building with the current library, so that the resulting two buildings would merge into a single functional complex.



An architectural competition was organised for its design in 2008, in which the winning entry was the project titled *'Apila'* (*'Clover'*) by JKMM.

The key point of reference for the new library design was its location in the valuable environment of the civic centre created by Aalto. The aim was to initiate a dialogue between the new and the old part. The new building must respect the protected cultural environment while making a bold statement as a piece of modern architecture – in other words, find the right balance between being conciliatory and challenging. The building's design references the unique characteristics of Aalto's architecture, however strictly avoiding direct quotations or imitation of themes.

Another important challenge for the designers was the changing content of library activities. The role of the library is undergoing a transformation as a result of the rapid social change and new modes of communication. Information is easily accessible through the Internet and other electronic media. It is thus conceivable that once looking for actual information no longer plays a central role, the significance of the library as a place for interacting with information will be highlighted. Its key mission is to provide a setting for encounters, meetings and events. Encouraging the users to be active, rather than passively receiving information and services, is also important. In other words, the library has to be a versatile, flexible and adaptable public space. To attract visitors, a well-functioning library must provide experiences. In Seinäjoki, particular attention was focused on the collections for children and young people, which were developed from the perspective of the younger user groups.

Dividing the new building into three sculpture-like sections was an important insight that helped to reconcile its large volume with the scale of the civic centre. The building thus relates to its surroundings, and a different statuesque aspect of it is revealed from each direction. On the other hand, the new building discreetly keeps its distance from the outlines and materials of the old civic centre. With liberal generosity, it was placed in the middle of lawns, as though a building in a park. The dark copper of the facades stands out from the whiteness of the surrounding Aalto buildings, the contrast helping to detach the new from the old. A distinctive copper cladding material was designed for the facades that gives the building a unique lively texture.


neuvonta





At the core of the new building's interior design is a large central reading terrace, a venue for events and a place for spending time, which leads the visitor to the collections downstairs and, through a subterranean passage, to the old library. The terrace underlines two important themes of the interior: the significance of providing a place for encounters, and a functional link between the new and the old building. The gradually descending, interlinked spaces are a connection with the sunken areas typical of libraries designed by Aalto – the purpose of which was to give visitors an unobstructed view over the bookcases. The overall form also has distant echoes of the fan-shaped library main halls designed by Aalto and the central location of the customer service desk. The multifarious interior spaces merge into each other in an open plan, opening up carefully designed views. The view through the large window of the high main hall is dominated by local landmarks: the clock tower of Lakeuden Risti church and the fan-shaped facade of the old library. From the main entrance and the newspaper reading room, visitors can see a section of the civic centre plaza past the theatre. The new and the old library are thus opposites in their relation to the environment surrounding them – with its emphasis on indirect natural light, the windows of the library designed by Aalto offer limited views of the outside.

The building comprises a cast-in-place concrete structure that lent itself to the sculpture-like design. The panoramic, unobstructed views



across the interiors were achieved by using challenging long-span beams similar to those used in bridge structures. The visual look is dominated by cast concrete surfaces aiming for an unfussy, rough feel produced by using uneven plank moulds and by leaving the surfaces unfinished after casting. Building maintenance technology was integrated in architectural solutions, meaning that the vaulted ceilings and other internal surfaces could be kept free of technical installations.

The perspective of sustainable development was taken into account in the design solutions. The high-quality building materials have a long life span. The compact overall shape, good thermal insulation values of the shell and air conditioning system with heat recovery guarantee that the building has a high energy efficiency value. In order to minimise the need for cooling, all large windows face north, minimising thermal loading from the sun.

The civic centre of Seinäjoki is an integral part of the townscape that did not require infill development. However, the expansion of the library sparked by functional needs now comprises a visible new element in the town. Rather than disturb the discreet architectural balance of the area, the design of the new building wishes to be experienced as an interesting new layer. In any case, the services of the renewed library now attract new visitors and vibrancy into the area – to the benefit of the entire urban centre.

Archdaily

05

ALVAR AALTO

Town Hall

1959-1965 – KIRKKOKATU 6

Nadat de kerkraad besloten had door te gaan met de bouw van de kerk ontworpen door Aalto in 1951, initieerde de gemeenteraad twee wedstrijden in 1958 om een monumentaal gemeentelijk centrum in de aanpalende zone te ontwerpen. De eerste wedstrijd (1951) was voor het gebied als geheel, de tweede (1958), waaraan Aalto een inzending had binnengestuurd met de vermelding *'Kaupungintalo A'*, had als hoofdthema het ontwerp van het stadhuis. Met de kerk en het parochiecentrum als uitgangspunt plande Aalto een unieke reeks van samenhangende pleinen geflankeerd door bestuurlijke en culturele gebouwen.





Aalto was commissioned to build the municipal centre of this southern Ostrobothnian town in 1958. The somewhat modified final drawings date from 1959-62, and the town hall was built between 1963 and 1965 as the second stage of the comprehensive city centre project designed entirely by Aalto. In his plan description, Aalto wrote that he had placed the town hall as a worthy termination to the elongated entrance piazza to the church, facing the campanile at the other end. He raised the council chamber, the symbol of municipal self-government, one storey above ground level on pilotis, thus creating a loggia, and turned the raised front of the chamber towards the church. The town hall stands partly on an artificial hill made with earth excavated to make way for the foundations, further accentuating its monumental impact. The council chamber level thus has a secondary ground-level exit to the hill, which descends to the garden-like citizens' square in terraces planted with flowers. The library is on one side of the square and the theatre at its end. On the hill slope, Aalto imagined a series of cascades and basins; on the square he wished to have sculptures and plantings among which the city might arrange festive receptions, also using the public lobby and the town hall council chamber. The chamber is a rectangular room with visitors' benches on a level with the councillors' seats, grouped in three wedge-shaped sectors in front of the presiding officers in one corner. The steeply pitched roof is pierced by a row of *'lock'* skylights. Before the theatre was completed, the council chamber and nearby rooms were used as the town's concert and assembly hall. Aalto designed two consecutive L-shaped wings to be built behind the council chamber; only the first of these was built. Aalto designed an annex consistent with the architecture of the previous buildings in 1973-74. This wing faces Kirkkokatu and contains offices in three storeys.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt

06

ALVAR AALTO

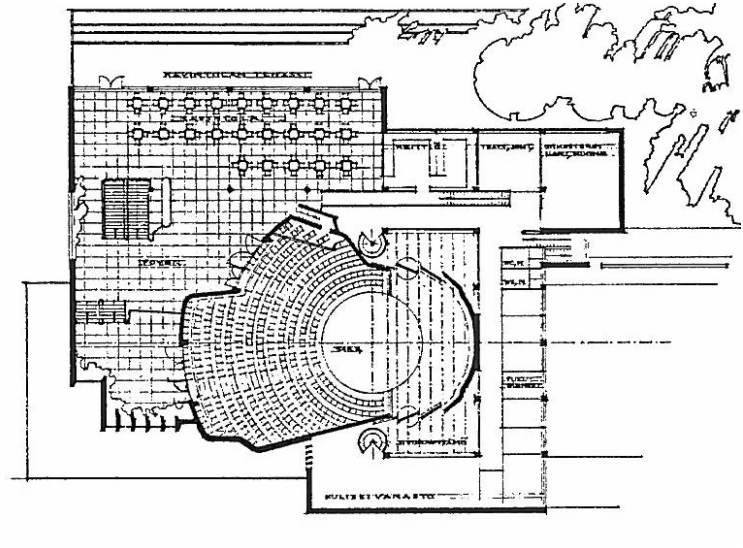
Theater

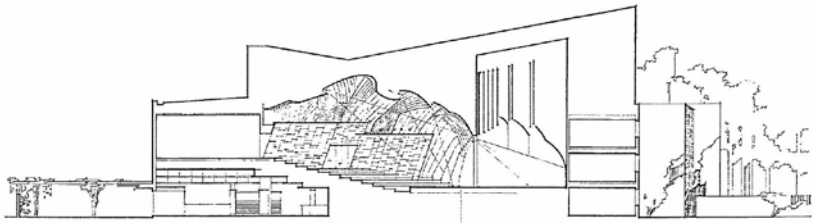
1961 – ALVAR AALLON KATU 14

Alvar Aalto presenteerde zijn plannen voor het theater gebouw al in 1969, maar de bouw ervan werd pas uitgevoerd in 1986-1987 onder toezicht van Elissa Aalto. Het theater biedt plaats aan 429 mensen en het kleine podium 120. In de lobby bevinden er zich beroemde houten reliëfs van Alvar Aalto.

Aalto's competition entry for the town centre of Seinäjoki also indicated the location and approximate form of the future theatre house. Detailed planning of the theatre began in 1961. Initially Aalto had in mind a free-form auditorium for 348 spectators within straight external walls, but his final plan from 1968-69 provided a flexible solution to the problem of size, with space for an audience of 400 in the asymmetrical main auditorium; a further 150 can be seated by removing the sliding wall that separates the main auditorium from a side auditorium and connecting the rows of seats. The smaller room can also be used separately for lectures or concerts. Only after Aalto's death, however, did Seinäjoki decide to carry out this last link in the original centre plan. The final design, drawn up by the Aalto office under Elissa Aalto and built 1984-87, was based on the earlier plan, but omitted the small auditorium. The theatre has a large entrance-level hall containing a cloakroom desk in free form and a café with 120 seats. The foyer is on the upper floor, and leads to the downward-sloping auditorium for 429 spectators. The auditorium and stage rise out from the main body of the building, forming a superstructure clad in copper that contrasts with the white ceramic tiles used for the remaining facades. The theatre was inaugurated in 1987.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt






Lapinniemi
Holiday Club Tampereen Kylpylä
Naistenlahti
LAPPI
KÄPYLÄ
Kaupin Päiväsairaala
Kekkosentie
Pohjolankatu
Hotelli Kauppi
Osmonpuisto
Saukonpuisto
Litukanpuisto
Tammela Stadion
Tammelankatu
Itsenäisyydenkatu
Tampere
Sorsalampi
Sorsapuiston kenttä
Tampere-talo
Tampereen yliopisto
Kalevantie
Kalevankankaan hautausmaa
Karjalanpuisto
KALEVA
Lokinpuisto
Kurjenpuisto
Idmaninpuisto
Nekalantie
Tampereen valtatie
Järvensivuntie
Ratapihankatu
Hatanpään valtatie
Lapintie
Rautatienkatu
Tammelan puistokatu
Kullervonkatu
Ilmarinkatu
Teiskontie
Kaupinkatu
Hervantie
Teljontie
Koljontie
Kulmakatu
Pylsynkatu
Oikokatu
Vainiokatu
Annikinkatu
Tapionkatu
Vellamonkatu
Lähteenkatu
Tullikatu
Kaskitie
Nyyrikintie
Sammonkatu
Liisanpuisto
Ylioppilastalo
Salhojankatu
Tunturikatu
Pohjolankatu
Pyynikintie
Pinninkatu
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Kenttäkatu
Käpytie
Aaltotie
Salotie
Poijukatu
Naistenlahdenkatu
Kaarikatu
Ihanakatu
Pajaketu
Erkkilänkatu
Posiikatu
Tuomiokirkonkatu
Kyttälänkatu
Hämeenkatu
Ikkunnankatu
Gangatu
Hallipyöränkatu
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Turjankatu
Jokikatu
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01 Vatiala Cemetery

VILJO REVELL

1958-1962

Viljo Revell was een goede vriend en partner van de ingenieur Paavo Simula, de Finse pionier van schaalstructuren, voorgespannen beton en prefabbouw. De Vatiala begraafplaats kapel was een gezamenlijk werk van hen gebouwd in 1958-62. Het gebouw bestaat uit twee kapellen plus ondersteunende ruimten. Het schip van de grotere kapel is bedekt met een zeer dunne voorgespannen parabolische schaal. Het dak werd uitgevoerd met spuitbeton volgens een eenzijdig model - de oplossing was de eerste in zijn soort. De buitenzijde van het gewelf moesten vrij snel na de bouw met koper worden beschermd. De grote kapel is een landmark, terwijl de bijgebouwen, die de totale compositie aanvullen, laag zijn. Er ontstaat een tegenstelling tussen de gesloten vormen van het beton en de grote ramen. Het omliggende dennenbos draagt bij tot het sterke karakter van de kerk.

Vatiala Chapel is designed by the Finnish architect Viljo Revell in 1960 making part of a whole cemetery located in Tampere. The chapel is located upon a crest of a pine-clad ridge, where its sculptural body appears as a rigorous and austere element within the landscape. In the landscape, the chapel dominates the view line, as the Gothic inspired high vault raises up, supported by a heavy horizontal base, which symbolically lifts up the vault.

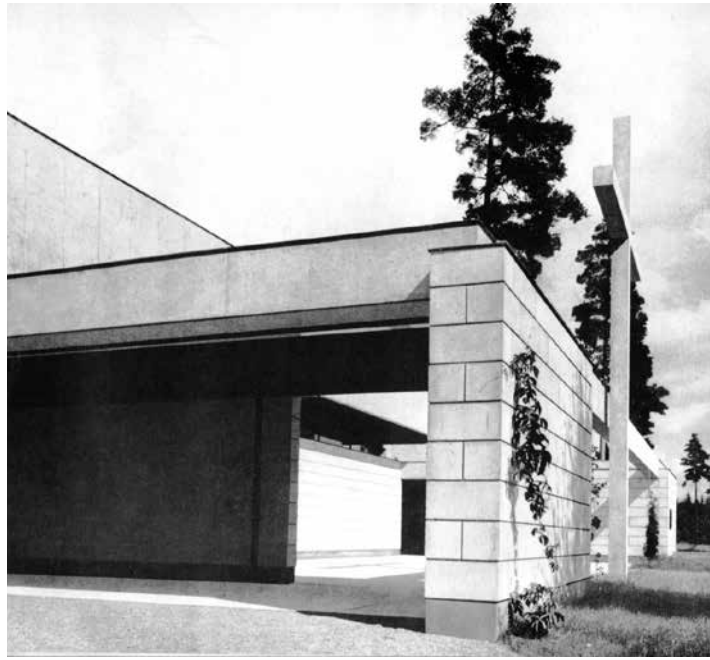
The two glass surfaces in each side of the chapel dominate the interior, as the water pool on the exterior reflects the water into the vault, emphasizing it. The wall of the patio, where the water mirrors are located, appear as a green hedge, which brings the nature closer to the chapel.

Vatiala Chapel is recognized as one of the most important pieces of religious architecture in Finland. The whole complex consists of one great Chapel, a minor chapel and the mortuary functions, which are located in the basement.

The plan solution is defined within a rational composition, and is expressed through the carefully articulated details, where the main chapel stands out through it's strive for verticality

Jetsonen, 2003





02

REIMA & RAILI PIETILA

Kaleva Church

1966

De Kaleva kerk in Tampere is het resultaat van een wedstrijd gewonnen door de Finse expressionistische architect Reima Pietilä (1923-1993) in 1959.

Van het prille begin tot de voltooiing in 1965 is het project duidelijk gericht op de wens van de architect een monument te maken. Het is een vrijstaand gebouw op een verhoogd plateauachtige centraal gelegen ruimte, zodat het fungeert als een sociaal trefpunt in de stad.

Pietilä vervult zijn religieuze agenda door het ontwerpen van een unitaire ruimte, die op het uiterste punt 50 m lang en 30 m hoog is, en omgeven door een verticale structuur die bestaat uit gebroken muren van beton en glas. Het was in dit project dat Pietilä zijn onderzoek naar architecturale vorm – over een periode van jaren ontwikkeld – zou beginnen te materialiseren.

The Kaleva parish was established in 1953, but it had to wait for a church of its own for as long as 13 years. The church, designed by architects Reima and Raili Pietilä, was inaugurated in 1966.

The design committee organised a competition in which the task was to envisage a monumental church building on the Liisankallio hill. A total of 49 designs were submitted, but only Reima Pietilä's proposal was accepted for further consideration. The construction work lasted from 1964 to 1966, with the head architects Reima Pietilä and his wife Raili helming the efforts. The church was inaugurated in August of 1966. Other works the Pietilä couple designed for the City of Tampere include the main library building Metso, as well as the church and recreational centre, shopping centre, and community centre located in the district of Hervanta.

Reima Pietilä drew inspiration for the church from the old Christian symbol, the fish, which is particularly evident in the overall shape of the building. The size of Pietilä's proposal was reduced by 15% for the actual construction process. The characteristic traits of the Kaleva church include space, light, arch pillars, vertical orientation (cf. old cathedrals), the colour of unbleached linen, wooden surfaces, unobstructed views, and the lack of right angles. The facade of the organ assembly and the interior decoration of the church hall were also designed by Pietilä.





03 Kathedraal

LARS SONCK

1902-1907

De Tampere Cathedral (Fins Tampereen Tuomiokirkko) is de zetel van het bisdom van Tampere. Het gebouw is ontworpen in de nationaal romantische stijl door Lars Sonck, en gebouwd tussen 1902 en 1907.

Lars Sonck (1870-1956) is een van de belangrijkste architecten van de Finse Nationaal Romantische beweging. In 1902, op 32 jarige leeftijd wint hij de wedstrijd voor de bouw van de kathedraal van deze snelgroeiende stad. Het gebouw is uitgevoerd in een concept en een stijl die een monument heeft voortgebracht dat van blijvende betekenis is voor de evolutie van de nieuwe Finse architectuur. Het ruwe natuursteen bouwwerk doet ons in veel aspecten denken aan de Chicago architect Richardson, terwijl het metaalwerk doet denken aan Louis Sullivan. De behandeling van het interieur met de zeer ruime galerij is er één van uitzonderlijke architecturale kracht.

Deze kerk was één van Alvar Aalto's favoriete gebouwen en de invloed op zijn werk is ontegensprekelijk. Het gebruik van graniet en brons, en de vrijheid van lijnen in het rijpe werk van Aalto is volgens kenners schatplichtig aan Sonck.

De kathedraal is beroemd om zijn fresco, geschilderd door de symbolist Hugo Simberg tussen 1905 en 1906. De schilderijen wekten aanzienlijke negatieve kritiek op in hun tijd. Het altaarstuk werd geschilderd door Magnus Enckell.

Tampere Cathedral is among the most significant National Romantic buildings in Finland. It was built during a time when Finland was still under Russian rule. Independence was growing nearer, and a strong spirit of Nationalism was reflected in all the creative work of the time. When finished, Tampere Cathedral gave a boost of confidence to the Finnish people, who were just starting to find their feet as a nation. The church was evidence of Finland's ability to create something of its own.

The Cathedral is situated in Tampere, the third largest city in Finland. The church has often been described as magnificent, impressive, and unique. Clearly it is a combination of beautiful architecture, skilled craftsmanship and priceless art. But why, exactly, is this building considered so extra-ordinary? How did it come into existence?



A NEED FOR A NEW CHURCH AT THE END OF THE 19TH CENTURY

By the end of the 19th century, Tampere had become the main industrial centre in Finland. The banks of the Tammerkoski rapids in the town centre were full of factories. The population in Tampere had been growing with the industrialisation. More people meant that the three churches in the centre of Tampere at that time were not enough for the town's increased population.

In 1887 the need for a new church was finally acknowledged in a meeting of the church council. K.O fontell, who was the minister of the congregation, brought the subject up and suggested that taxes should be gathered from the congregation to build the new church. His suggestions were approved unanimously. Hence in 1898, the church council decided to announce a competition for architects. The competition was officially opened in 1899 with notices published in all the major newspapers in Tampere and Helsinki.

The competition gave strict guidelines for the new church: it should be made of bricks, grey-granite stone, or both; there should be seats for 2500 people; and the budget should not exceed 600.000 marks. A tower with a bell and heating were also mentioned in the demands. The church should resemble a Lutheran temple of God in every way; for example, the pulpit should be in such a place that every member of the congregation could see the preacher. The place of the church would be on the east side of the Tammerkoski rapids, not far from the bank.

LARS SONCK: THE ARCHITECT OF THE CHURCH

The committee responsible for evaluating the designs for the new church consisted of three architects from Helsinki, and an engineer as well as minister K.O Fontell from Tampere. There were also two vice-members in the committee, both of whom were architects. By the competition deadline, which was the 31st of October 1900, the committee had got 23 design suggestions for the new church.

When appraising the designs, the committee noticed that the majority of the architects had not taken into account the demands of the competition, which led to the exclusion of 15 designs. Ultimately, the winner was decided unanimously. He was Lars Sonck with his design Aternitas (Eternity in Latin). Sonck (1870-1956) had designed a church that was perfectly fitted to its surroundings. In addition, he had carefully taken into account all the demands and wishes the church council had set. His design was elegant and impressive.

Sonck was an exceptionally talented architect, for he was only 31 years old when he designed this masterpiece. Even so, Tampere Cathedral was not his first major work: Sonck had already won a competition to design Michael's Church in the Finnish town of Turku, when he was only 23. His other works include Kallio Church in Helsinki and various villas in the southwest of Finland, among others, but Tampere Cathedral is regarded as Sonck's most important work.

THE BUILDING WORK

The building of the church got started on the first of April 1902. The majority of the workmen were from Tampere. There were no machines to help the builders in their work: the church is all handmade. Horses were used to drag the huge granite rocks to the building ground from Pinsi and Kuru, which are just outside Tampere, as well as from Uusikaupunki, which is on the southwest coast of Finland. The job was difficult: there was at least one steep hill and one bridge on the way. The rocks weighed 10-15 tons, and people were afraid that the bridge would collapse under the weight of the rocks.

At the time the church was being built there was a strong spirit of Nationalism in Finland. Hence, there was a desire to construct everything related to the new church in Finland using Finnish materials. Indeed, only the bells were made in Germany: there was no suitable equipment for making them in Finland. The three bells, in the highest tower of the Cathedral, make up the common chord of B-major. The



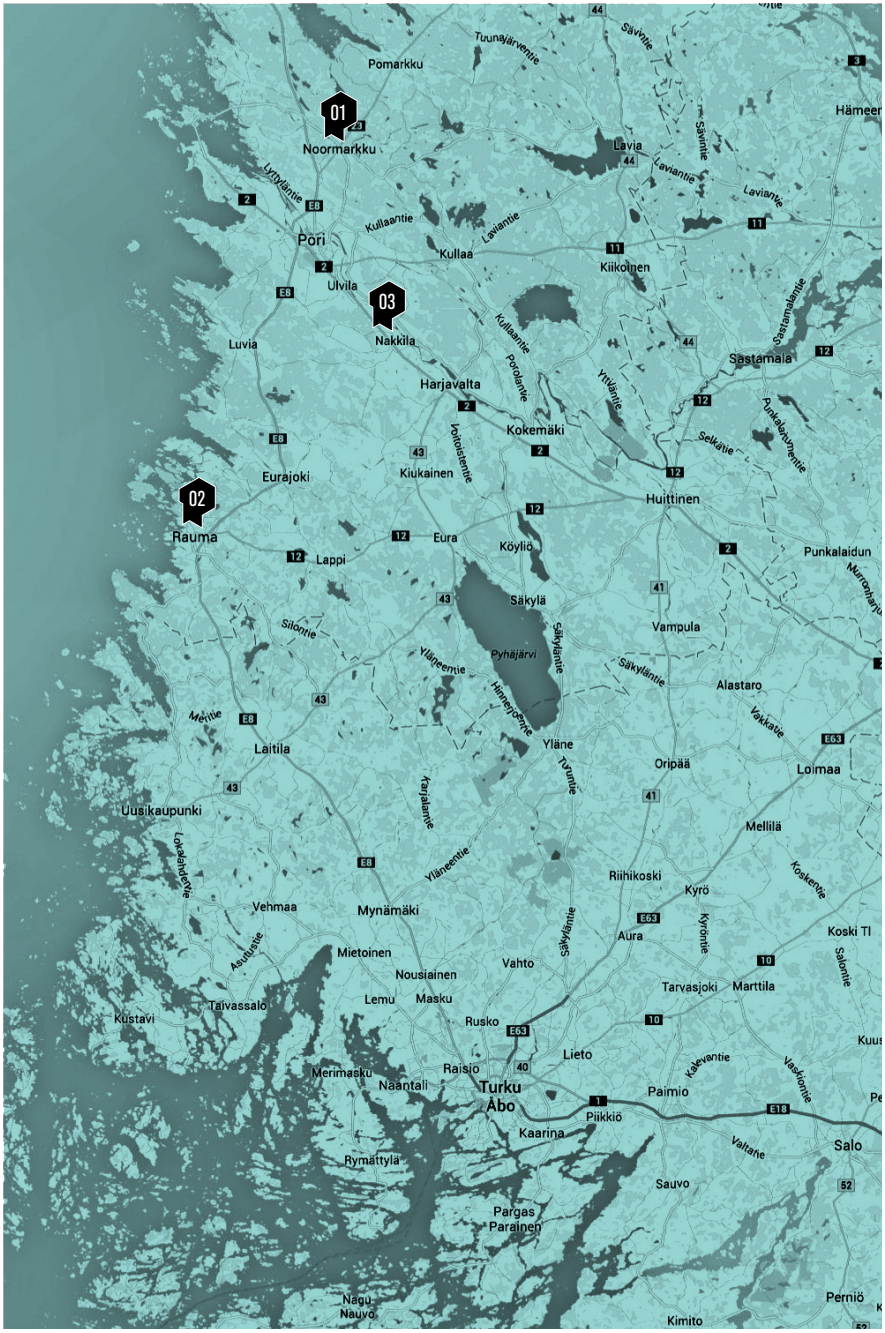
famous Finnish composer Jean Sibelius recommended that particular chord for the bells.

The church stood completed in spring 1907. The church council decided to name the new temple of God St. John's church. It became a cathedral in 1923, when the bishopric was transferred from the Finnish town of Porvoo to Tampere. Outside, the church looks Gothic, but actually, three different styles are combined. The tall towers with their small windows are typically Gothic. There are also National Romantic elements, for example, in the ornamentations inside. The third style is art nouveau. This can be seen in the furniture of the church, for example.

Although Sonck designed the church according to the guidelines of the competition, there are two things that didn't work out the way the committee had wanted. There are seats for only approximately 2.000 people in the church, although the original idea was to provide seats for 2,500 people. In addition, there are some seats in the church from which the view to the pulpit is blocked, although in general the preacher can be seen well by almost every member of the congregation.

Tampere Cathedral has a very special place in the hearts of the city's inhabitants. The church was recently voted the most beautiful building in the leading regional newspaper, Aamulehti (Tuomiokirkko). It is not, however, only the citizens of Tampere who hold this church precious. The Cathedral gets some 30.000 visitors every summer, many of whom are foreigners.

Elisa Valtonen


01
Noormarkku
02
Rauma
03
Nakkila
Pomarkku
Pori
Ulvila
Luvia
Harjavalta
Eurajoki
Kiukainen
Lappi
Eura
Köyliö
Säkylä
Pyhäjärvi
Laitila
Uusikaupunki
Vehmaa
Mynämäki
Mietoinen
Nousiainen
Vahto
Lemu
Masku
Taivassalo
Kustavi
Rusko
Merimasku
Raisio
Naantali
Turku
Åbo
Lieto
Kaarina
Rymättylä
Pargas
Parainen
Nagu
Nauvo
Lavia
Kiikoinen
Kullaa
Kokemäki
Huittinen
Sastamala
Vampula
Alastaro
Oripää
Yläne
Riihikoski
Aura
Kyrö
Tarvasjoki
Marttila
Mellilä
Loimaa
Punkalaidun
Koski Tl
Paimio
Piikkiö
Salo
Sauvo
Kimito
Perniö
Hämeen
Kullaantie
Laviantie
Sävintie
Porolantie
Yhtiäntie
Sastamalantie
Punkalaidunntie
Selkätie
Huittisentie
Säkyläntie
Ylänneentie
Hinnerjoentie
Tarjalantie
Turuntie
Koskentie
Kyrönti
Salontie
Vaskiontie
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01 ALVAR AALTO Villa Mairea

MAKKARAKOSKENTIE

De onderstaande Engelse tekst van Kristian Gullichsen, zoon van Marry en Christian Gullichsen en zelf een belangrijk hedendaags architect in Finland, legt duidelijk de nadruk op de *'empathie'* van Alvar Aalto, het vermogen zich in te leven in de gevoelens van anderen. Dit is waarschijnlijk één van de sterkste elementen in het werk van de rijpe Aalto en wat hem zo onvervangbaar maakt binnen de twintigste-eeuwse architectuurgeschiedenis.

Aalto maakt dit wonderhuis voor de progressieve industriëlen Harry en Maire Gullishen. Kenneth Frampton schrijft hierover: *'Meer dan enig ander vooroorlogs werk van Aino en Alvar Aalto vormt de Villa Mairea een conceptuele schakel tussen de rationeel-constructivistische traditie van de twintigste eeuw en de suggestieve erfenis van de nationaal-romantische beweging'*.

'It must have been a marvellous adventure for a seven-year-old boy to move to the brand-new house in August 1939. But memories are deceptive: it is not always easy to distinguish between real events and later insight. In any case, I do remember how I would lie on my back, meditating, in that immense living room, my eyes exploring the realm of architecture. Aalto's son Hamilkar, a few years older than me, taught me to stand with my head between my legs, in upside-down contemplation of the mysteries.

In truth's name, I must admit what fascinated me most was the boiler room. I would show it proudly to anyone the least bit interested. The murmur of pumps and pipes, together with the two large furnaces, provided the perfect setting for fantastic adventures on the seven seas.

My parents were often away, so I was relatively free to establish a personal relationship with the house. Perhaps I was already beginning to have doubts about wanting to be a bus driver when I grew up. Today, fifty-five years later, the Villa Mairea appears not only as an outstanding product of its time - the golden age of Classical Modernism - but as a high-water mark in Aalto's whole oeuvre.

His meteoric rise from the quiet obscurity of a provincial small-town practice in the first half of the 1920s to the international limelight ten years later was punctuated by two milestones in the history of International Modernism: Paimio Sanatorium in 1933 and Viipuri



Library in 1935. During the twelve years after 1927, when he had completed his first Functionalist building following Le Corbusier's *'Cinq points de l'*architecture' he developed a wholly personal architectural idiom, and convincingly demonstrated that by freeing the new architecture from its theoretical straitjacket one could make it serve the real needs of life much better.

As a counter force to *'techno-utopia'*, Aalto introduced biomorphic and ethnographic accents. In the Villa Mairea, these take on a downright polemical quality. Biological form and materials, together with the picturesque vernacular, playfully collide here with concrete, steel and glass.

The house was the product of a propitious set of circumstances and a happy combination of like-minded personalities. The building bears witness to a creative interchange between architect and clients. All the evidence indicates that they egged each other on to ever more ambitious ideas as the work progressed. The fine result clearly reflects the architect's reading of his clients' personalities: my mother's passionate interest in Modern art, and my father's career in the forest industry. The Cubist form world dissolves into the symbols of the forest.

The young architects Aino and Alvar Aalto shared with their even younger clients, Maire and Harry Gullichsen, an interest in the radical cultural movements of the times and reformist social views. The utopia of a better world suddenly seemed to be within reach, after the dark years that followed in the wake of the First World War and the Great

Depression. They named their joint efforts the HAIRAL movement, on anagram of their names Harry, Maire, Aino and Alvar.

The rifts in society were to be mended at last; difficulties would be *'built away'*. Architecture would play the key role in this process, both symbolically and physically.

The Villa Mairea was to be the ideal family home, with space for creative dialogue between friends from the worlds of culture and business. More than this, the house was intended as a demonstration of the potential of Modern architecture; it was to convince even narrow-minded sceptics about the purity of the ideals of a new age. The house, however, never had the chance to fulfil the fond hopes of its designers and occupants. Their optimistic faith in the future was dealt a severe blow only months later, when war broke out in November 30, 1939. By the time hostilities finally ceased five years later, the world had changed irrevocably, and the purpose for which the house had been tailor-made was lost.

The villa came to life again, although the demands of a new age no doubt would have been served better by a house of more modest proportions. Aalto himself had changed, and he never returned to his pre-war architectural treasure trove. Visions of the future gave way to glimpses of the past in his work: its contemporary spirit was replaced by archaic Tuscan forms and reflections of the Classical heritage.

The Villa Mairea has now entered its third phase in life, as an uninhabited monument. It still happens from time to time, however, that the house is filled for a few days with the sounds of family life, with laughter and the bright voices of children, or with esoteric intellectual discussions, occasionally even with serious business talks. It also happens from time to time that the seven-year-old returns on his own, and lies on his back on the floor to re-experience the spirit of the house.

Aalto's special architectural idiom comprises an intellectual dimension and an emotional one.

In the Viipuri Library, the rational and emotional elements offset one another ideally: the balance is perfect.

The Villa Mairea is a sensual work, infused with empathy. The rational dimension is subordinate here. To be sure, the right balance in a private home must be different from that in a public building. Architecture c1early cannot fulfil its purpose satisfactorily if it does not attain the right balance. And there is no substitute for empathy.





02 Historisch Centrum Rauma

Rauma is een stad in West-Finland, in de regio Satakunta. Om een idee te geven van de schaal: Rauma heeft een totale oppervlakte van 247 km² en telde 37.034 inwoners in 2003. Rauma staat al vanaf de 18e eeuw bekend om haar kant en om het centrum met houten huizen uit de 18de en 19de eeuw. Het centrum maakt sinds 1991 deel uit van de UNESCO Werelderfgoedlijst.

Rauma staat bekend als één van de oudste havens van Finland. Het werd voor het eerst opgetekend in 1441. De stad is om een Fransiscaner klooster gebouwd, de kerk van het klooster bestaat nog. De meeste huizen en gebouwen waren gemaakt van hout. Twee stadsbranden in 1640 en 1682 verwoestten een groot deel van de stad, maar het werd grotendeels herbouwd op dezelfde plaats.

Rauma, founded in 1442, is an idyllic seaside town steeped in culture. Rauma offers its 37.000 inhabitants high-quality modern services. Rauma provides a spacious and safe living environment. Whether you choose a home in the town centre or a more country-type dwelling, good basic public services and high-quality education, cultural and leisure services are available to you.

The town is a dream come true for shoppers and gourmets. Especially during the summer months, the marketplace is a popular meeting place. The heart of the town is Old Rauma, which is the largest preserved coherent medieval wooden town area in the Nordic region. In 1991 the area was selected for UNESCO's World Heritage Sites.





03 Nakkila Church

ERKKI HUTTUNEN

1937

Welke architecten hebben bijgedragen in de evolutie van het Finse functionalisme? Naast Viljo Revell heb je ook Erkki Huttunen, Martti Paalanen en Märta Blomstedt met Matti Lampen.

De aanspraak van Huttunen tot lidmaatschap van deze groep ligt zeker in zijn strenge en mechanistische Nakkila Kerk (voltooid in 1937), maar hij realiseerde ook ander vermeldenswaardig werk. Dit geldt voor zijn apotheek in Lauritsalo (1937), die de komst van het modernisme in de Finse kleine landelijke steden markeert, en zijn ALKO fabriek op Raiamäki (1937). Het belangrijkste werk van Huttunen was echter zijn werk als architect voor de retail coöperatieve vennootschap SOK, waardoor hij het zogenaamde *'co-operative functionalisme'* op het platteland met het ontwerp van SOK winkels initieerde.

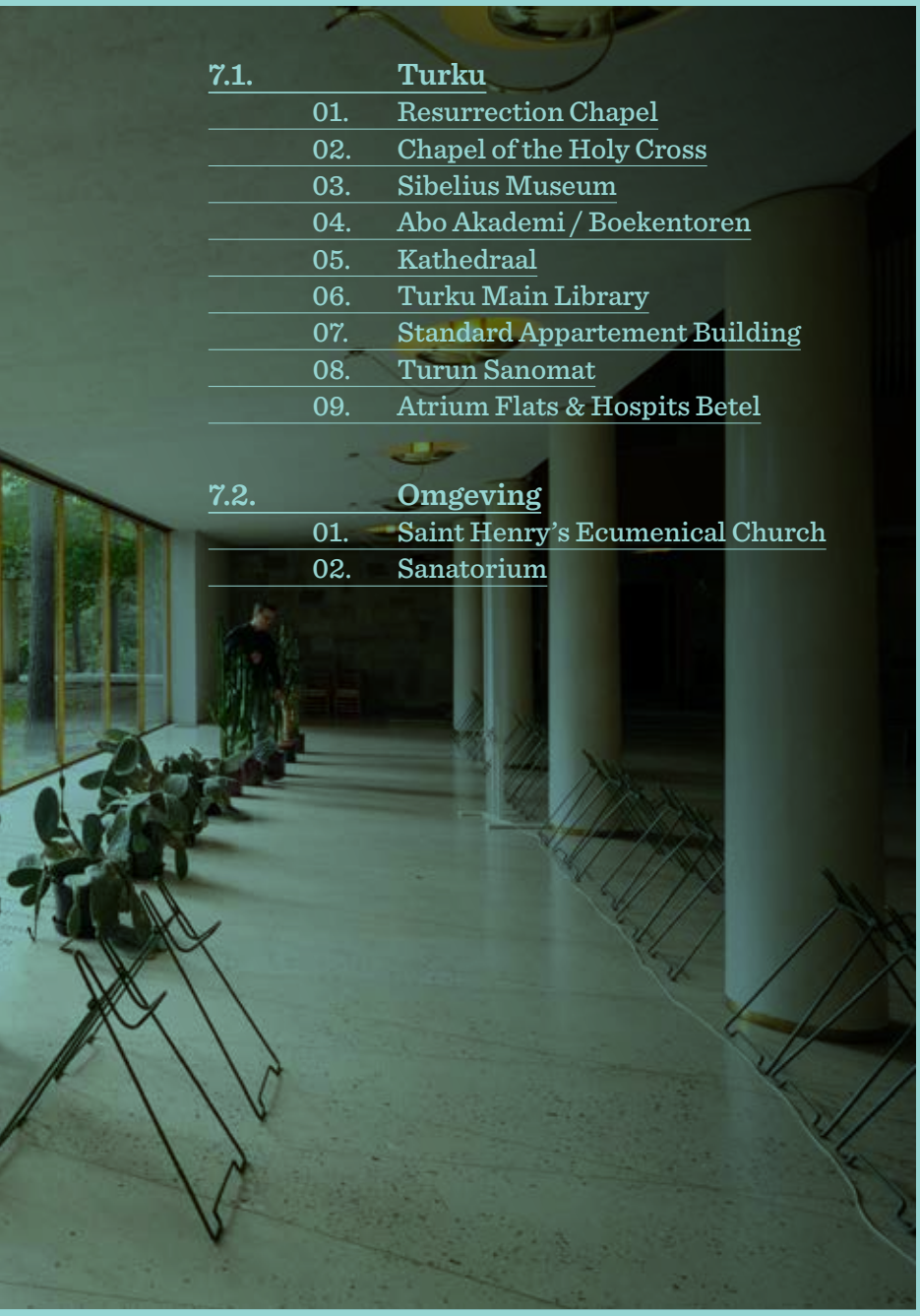
The church was completed in 1937 and is the first functional style church in Finland. It was designed by architect Erkki Huttunen. The church was donated by factory owner J. W. Suominen and his wife Emma Suominen. The donor couple has been buried in a crypt under the church. The height of the church tower including the cross is 58 m. The church is located on a high hill, making it visible from far away when approaching the centre of Nakkila.

The church is regarded as an iconic building, and is the subject of a popular saying *'by the Nakkila church'*, which is subject to many explanations. However, the explanations always lead to the inn located next to the Church of Nakkila, which was a resting place for men on trading trips. They enjoyed *'sips'* for their sorrows and of course certain things happened that they did not want to elaborate when they returned home. With feigned piety, their whereabouts were only stated as around the Church of Nakkila.









7.1. Turku

01. Resurrection Chapel
02. Chapel of the Holy Cross
03. Sibelius Museum
04. Abo Akademi / Boekentoren
05. Kathedraal
06. Turku Main Library
07. Standard Appartement Building
08. Turun Sanomat
09. Atrium Flats & Hospits Betel

7.2. Omgeving

01. Saint Henry's Ecumenical Church
02. Sanatorium


07
03
04
05
09
08
06
TURKU
Turun tuomiokirkko
Åbo domkyrka
Turun taidemuseo
Åbo konstmuseum
Turku
Turun Kaupunginkirjasto
Åbo stadsbibliotek
Åbo Vetus & Ars Nova
Panimoravintola Koulu
Radisson Blu Marina Palace
Wäinö Aaltosen museo
Wäinö Aaltonen Museum of Art
Paavo Nurmi Stadion
PORT ARTHUR
Kakolanmäki
Turun konservatorio
Turun Konservatorion
Kannatusyhdistys
Forum Marinum
Kirurgian sairaala
LUOLAVUORI
VÄHÄHEIKKILÄ
LILLHEIKKILÄ
KORPPOLAISMÄKI
KORPOLAISBACKEN

7.1. Turku

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01 Resurrection Chapel

ERIK BRYGGMAN

1938-1941 –HAUTAUSMAANTIE 21



SUB SPECIE AETERNITATIS

'Het symbool is nooit abstract of concreet, nooit rationeel of irrationeel, nooit reëel of irreëel, het is altijd beide.' **Een symbool is een raadsel.**

'In verhouding tot het bewustzijnsniveau, worden de categorieën van tijd en ruimte steeds meer relatief, tot ze uiteindelijk oplossen in het absolute onderbewustzijn en plaats maken voor een gebeurtenis los van ruimte en tijd, waar enkel de wet van synchroniciteit standhoudt.' **Bryggman heeft met deze rouwkapel iets gemaakt dat architectuur overstijgt. Voor zijn voorstel in de wedstrijd voor de begrafeniskapel van Turku, koos hij als zijn motto *'sub specie aeternitatis'* van Spinoza. Spinoza onderscheidt Gods eeuwige beeld tegenover het tijdelijke van de mens *'sub specie durationis'*. De mens moet proberen om Gods beeld te benaderen door zichzelf te bevrijden van de limieten van tijd.**

Bryggman heeft in zijn loopbaan vele herdenkingsmonumenten, kerken en rouwkapellen getekend, en telkens weer de lessen van het vorige ontwerp in zijn volgende verwerkt om te komen tot een culminatie in zijn Opus Major. Het gebouw is ontworpen in 38, de bouw is onderbroken door de winteroorlog van 39-40 en afgewerkt in 1941.

Alle symbolen zijn verwijzingen zowel naar verleden als naar toekomst. Hij synthetiseert alle culturele en architecturale voorbeelden die in zijn ervaringswereld zijn binnengedrongen. Het Scandinavisch classicisme van de jaren 20, de Italiaanse verniculair landschapsarchitectuur, de Finse middeleeuwse natuursteenarchitectuur en het functionalisme. Hij ontwierp niet alleen de traditionele kerkelijke iconografieën, maar gebruikte ook zijn eigen persoonlijke inzichten om een symbolisch vocabularium te creëren van spreuken en motieven.

De kapel staat op de kam van een kleine granietheuvel. Een lange toegangsweg, vanuit het westen, leidt ons doorheen het oudere deel van het kerkhof naar de kapel. De toegangsweg transformeert in een lichthellende trap die ons naar een portico brengt gedesaxeerd naar de zuidzijde van de kapel. Onder de portico de bronzen inkomdeur met rechts ernaast een zandkleurige fries met het opstandingtafereel. Boven het fries een groot kruis omwonden met koperen wijnranken en bladeren. Het kruis is uitgediept in het gepleisterde gevelvlak, en creëert letterlijk een schaduwkruis.



Deze gevel leidt ons naar het verrassende interieur van de kapel met zijn adembenemende schoonheid. De lage inkomhall is een voorportaal dat fungeert als overgang naar de kapel zelf, die reeds – als een tip van de sluier – wordt ervaren doorheen de glazen en smeedijzer decoratie van de ingangsdeur. Aan de linkerzijde leidt een overhangende trap naar het orgelbalkon.

Als men door de deur gaat naar de kapel, ervaart men rust en spanning tegelijk. Deze kapel is overgang. De elementen van verandering overvallen de bezoeker: van donker naar licht, van hoog gesloten en gebogen naar laag vlak horizontaal en open, van de klassieke centrale as gericht op het altaar naar de ongewone secundaire focus buiten doorheen het zuidelijk raam naar het bos – het kerkhof. De stoelen, reflecteren deze tweeledigheid. De tongewelfvorm van de kapel is ingedeeld in segmenten, welke van elkaar zijn losgewerkt door een verschuiving. De noordgevel heeft symbolische geladenheid en lage vensters, de zuidgevel hoge kloosterachtige vensters en kolommen. Achter deze kolommen vinden we een zijbeuk met een volledig open zijwand. De preekstoel en



baldakijn zijn zeer sober in de vorm maar de oppervlakte is uitgewerkt in inleghout. Ernaast is een zijuitgang welke doorheen de glaswand snijdt, een kubusvormige poort naar het bos, naar het nieuwe leven. De donkere noordwand heeft vele symbolen als een soort indrukken in de wand, mysterieus. Veel elementen stammen uit de filosofie van de Crematiebeweging in Finland.

Deze ruimte is ontstaan uit illusie, niet zichtbaar maar begrijpbaar. Ruimte glijdt weg, verdwijnt, welt op in dit volume. Het roteren van volume en licht geeft een ervaring ven continuïteit, van tijdigheid en eeuwigheid.

In all the buildings designed by the Finnish architect Erik Bryggman connection to the nature is very important. Also the Resurrection Chapel has been designed to follow the lines of the surrounding nature. Contact with nature is also a part of the interior of the chapel. An unbroken glass wall in the lateral aisle permits the pines outside to take part in the shaping of the space within. Motifs of vines and leaves wind their way through the doors and walls of the chapel. A gentle southern light filters through the surrounding trees and streams in from a wall of glass, and is a part of the chapel's rare beauty and harmony. The reliefs and other sculptural works are made by two local artists of symbolistic school.

This building combines Functionalism with post-war Romanticism. *'The chapel strikes a chord because it makes death appear a part of life. It's* not trying to convince you of anything, but it restores your faith in quiet, unpretentious architecture', architecture critic Pallasmaa believes. Outside of the Resurrection Chapel lays the tombstone of Eric Bryggman (1891 - 1955).





02 PEKKA PITKÄNEN

Chapel of the Holy Cross

1967 – SKARPPAKULLANTIE

Dit crematoriumcomplex is een schitterend voorbeeld van het ordenen van wandelpaden, ruimte en massa. Het heeft een zuivere plechtstatigheid en waardigheid in de zwaarte van zijn architecturale elementen, een demonstratie van de klassieke canon van het modernisme. Het complex is geplaatst in een rustig en mooi landschap, veel vlakker dan de setting van de kapel van Bryggman. Het contrast van Pitkänen's zware horizontale massa's met de omhullende pijnbomen, jeneverbesstruiken en de zuivere grasperken versterkt het gevoel van *'memorial'* van de gebouwen.

Doordat het geheel is onderverdeeld in verschillende aan elkaar verbonden fragmenten is de schaal nooit overweldigend. Ieder gebouwdeel is zorgvuldig en naadloos verbonden met het aanpalende. Het geeft de indruk alsof modernisme autonoom is geworden. Er is nooit een overdreven demonstreren van vakbekwaamheid, enkel de evidentie van het zichzelf wegcijferen in een totale competentie in het behandelen van vorm, massa en verbinding.

Pitkänen's ontwerp, dat vol gebruik maakt van de lange afstand van de lager gelegen parking, introduceert de bezoeker langzaam in de berekende ernst van rituele architectuur. De rouwkapel van het heilig kruis, komt stapvoets in zicht, en reikt de hand met zijn lange luifel, ons de zekerheid gevend van de plechtstatigheid van de plaats, waar leven en dood elkaar symbolisch ontmoeten in de bosrijke tuin.

Er is niets romantisch aan de architecturale bewegingen van Pitkänen. Hij neemt eenvoudig zijn bouwmaterialen: beton, natuursteen, licht en natuur, en ordent ze met gepaste waardigheid. Het feit dat hij deze waardigheid heeft gevonden binnen de vormentaal van het modernisme is veelbetekenend, want het toont ons dat het herkennen van plechtstatigheid en waardigheid evenveel afhangt van gewicht, massa en licht, als van sommige beeldende en grafische effecten en symbolen.



Just a few meters south of Bryggman's Ressurection Chapel is the Chapel of the Holy Cross by Pekka Pitkänen. It is a funeral chapel built in the 1960's in the style of concrete minimalism. It contrasts sharply with Bryggman's soft romantic chapel. The interior space of the Chapel of the Holy Cross is minimal, austere with selective beams of

light cutting through the void. Gone is the traditional church plan, gone are the references to past forms. In fact gone is everything save concrete and light.

The concrete crematorium consists of a number of austere chapels of varying scales, each commanding views over the landscape. Perhaps of more interest here were the service areas, which were treated with the same architectural rigour as the more sacred spaces; although out-of-view from the mourners, the mortuary, furnace and urn rooms were rational and somewhat methodical in their organisation. The chimney from the furnace room expressed outside as though mediating between heaven and earth.



03

WOLDEMAR BAECKMAN

Sibelius Museum

1968 – BISKOPSGATAN 17 / DOMKYRKOGATAN



Het compact en zorgvuldig gemoduleerd plan is duidelijk schatplichtig aan de rationalisering van Aulis Blomstedt. Blomstedt was de schoonzoon van Sibelius. Het concept is afkomstig van de organisatie van twee naast elkaar gelegen binnentuinen, zoals bij de Palazzo della Cancelleria van Donato Bramante in Rome. Bij Bramante is de ene binnentuin werkelijk een cortile, en huist de andere een kerk. Bij Baeckman's variatie op dit klassieke thema wordt de kerk vervangen door een concerthall. De neutrale structuur uit betonpanelen met een natuurstenen plint laat zich onopvallend in het park integreren, in de schaduw van de kathedraal van Turku.

In de ordening van het plan en de buitengevels volgt Baeckman trouw Blomstedt's voorschriften. Echter niet in de draagstructuur van de concerthal, waar 4 betonnen kolommen, met een omgekeerde piramide als drager van het dak een sterk expressionistische toon zetten. Het lijkt alsof Baeckman's gebaar wil aangeven, dat de geest van Sibelius niet kan gevat worden in een strak raster van rechte hoeken.

Dedicated to the renowned Finnish composer Jean Sibelius, the Sibelius Museum is considered to be Finland's best music museum. On display in its halls is a wide range of Sibelius memorabilia: his walking stick, hat, a half-smoked cigar, and a vast number of manuscripts and family photographs. But the Sibelius Museum is not just devoted to Sibelius; it is also a tribute to music as such. Housed in the museum is a documentation of the history of music, and an impressive collection of some three hundred or so musical instruments from across the world.

The austere, yet exciting building, designed by Woldemar Baeckman, is one of the most original Finnish creations of the 1960s. Surfaces of glass and concrete, funnel-shaped pillars, and the atrium garden in the centre of the building provide a unique setting for the museum. Woldemar Baeckman stated *'One of the most interesting assignments I have had, and one to which I devoted my whole heart' ... 'at first, the untreated concrete surfaces caused amazement in quite a few, but nowadays it is not possible for anyone to think they could be any different'*

Pekka Pakkala: 'Woldemar Baeckman 1911-1994'.
Finnish Architectural Review 94 (1997) No. 2)





04

ERIK BRYGGMAN

Abo Akademi — Boekentoren

1935 — HENRIKSGARTEN

In 1927 begint Bryggman samen te werken met Alvar Aalto en in 1928 reisde hij naar het Bauhaus in Dessau, waar hij Walter Gropius ontmoette. Door deze invloeden begint een verschuiving richting functionalisme zichtbaar te worden. Eerst ontwierpen Aalto en Bryggman samen een kantoorgebouw in de stad Vasaa. In 1929 ontwierp hij samen met Aalto de tentoonstelling ter gelegenheid van het zevenhonderdjarig bestaan van Turku, het eerste echte statement van functionalisme in Finland. Na de verhuizing van Aalto naar Helsinki bleef Bryggman in Turku zijn beroep uitoefenen. In 1935 realiseerde hij de uitbreiding van de bibliotheek Abo Akademi University, in een uitgesproken functionalistische stijl.



THE LIBRARY: FOUNDED IN 1919

The new university called Åbo Akademi was originally home to two faculties: the Faculty of Arts and the Faculty of Mathematics and Natural Sciences. The Faculties of Social Sciences and Chemical Engineering commenced their operations in 1920-21 and the Faculty of Theology opened its doors in 1924. The Business School, Handelshögskolan vid Åbo Akademi, was founded in 1927 as an independent institution of higher learning. The book collections at the various departments grew. A library for the entire university was needed. Eight rooms on the bottom floor of the main building of Åbo Akademi University were converted into a library which opened in 1919 under the direction of Allan Törnudd, M.A. The Library operated in the main building for sixteen years before it could be relocated into a building of its own when the Book Tower was completed in 1935.



THE BOOK TOWER: BUILT IN 1934-35

In the spring of 1934, Gertrud and Gösta Branders made a donation to Åbo Akademi University making the construction of a separate library building possible. The construction committee contracted architect Erik Bryggman, who later became a professor, for the project. The Book Tower was inaugurated in the autumn of 1935. Bryggman travelled throughout continental Europe in 1927 and 1928 and became acquainted with new trends in architecture like the form of international Modernism known as Functionalism. The cube-shaped Book Tower, with its large white, smoothly stuccoed outer walls, its flat roof with a cube-formed construction for ventilation and lift machinery on top, its special windows illuminating all seven floors, and its balconies for cleaning on the four uppermost floors, is one of the classics of Functionalism in Finland. The white, stuccoed, jutting chimney adds further cubic character to the building complex. The Book Tower was built on the site of the mediaeval bishop's residence. The building occupies an area of 19 x 14 m and is 20 m high. The Book Tower was recessed from Domkyrkogatan Street in the middle of the block. It was thought that an annex for library functions could later be added between the Book Tower and the street.

In 1938, the exterior of the Book Tower was altered when a small astronomic observatory with an observation dome were added to the otherwise cube-formed construction on the roof.



THE ANNEX: BUILT IN 1956-57

The stack floors in the Book Tower were thought to be sufficient for the needs of the Library for no more than six years. The second phase of the construction work was to take place during the ensuing period. Mr. and Mrs. Branders donated approximately eighteen million marks to a building trust for the expansion of the Library. Times were tough though. The country suffered the war and a great lack of materials in its wake. The value of the trust diminished. It was not until 1955 that the expansion work could commence. Bryggman proposed an overall plan for the library complex. He was, however, afflicted with illness and died before completing the detailed plans. The planning work was then given to Woldemar Baeckman, who was asked to make a proposal of his own as Bryggman's plan was only a draft. Baeckman followed the plans of Bryggman in terms of placement and spirit, even though the exterior was altered somewhat. Baeckman wanted the façade of the building to remain intact so as to be as visible as possible from Domkyrkogatan Street.

The main building is made up of two wings between the Book Tower and Domkyrkogatan Street, so placed that they leave the tall old trees intact. Both Bryggman and Baeckman had the difficult task of integrating the Library complex with the more or less Classicist Empire style buildings surrounding the Cathedral with its mediaeval brick walls. The trees had to be taken into consideration when enlarging the original buildings. Like Bryggman, Baeckman let large white surfaces give his creation a pure and bright impression in the spirit of Functionalism.

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05

ONBEKEND

Kathedraal

1300

Turku wordt in het Zweeds Åbo genoemd en het is de oudste stad van Finland. Na de verovering van Finland door de Zweden werd Turku de hoofdstad van wat toen een Zweedse provincie was. Toen de Russen het aan het begin van de 19de eeuw voor het zeggen kregen, werd de hoofdstad verplaatst naar Helsinki. Niet lang daarna werd de stad door brand verwoest en opnieuw opgebouwd door de Berlijnse architect Carl Ludwig Engel, die ook het centrum van Helsinki een nieuw aanzien gaf.



The Tuomiokirkko, the Turku Cathedral, is the apex church in Finland, and is befittingly one of the oldest and most ornate religious buildings in the country. Constructed way back in the 13th century, the Tuomiokirkko suffered like the rest of Turku heavy damage from fires through the centuries, but many of the original features of the cathedral have managed to survive.

The cathedral was originally built out of wood in the late 13th century, and was dedicated as the main cathedral of Finland in 1300, the seat of the bishop of Turku. It was considerably expanded in the 14th and 15th centuries, mainly using stone as the construction material. The cathedral was badly damaged during the Great Fire of Turku in 1827, and was rebuilt to a great extent afterwards.

From the roof of the cathedral, a tower reaches 92 meters into the sky and inside the cathedral is a museum dedicated to a 600-year-old chalice. In other words, history is pouring out from every crack in the walls of the old cathedral. Amongst the church's most prominent features are the tombs of some of Finland's illustrious personalities. The tombs are ornately carved structures.

Turku used to be the number one town in Finland until 1809 when Helsinki was made the capital city. After the passing of the Scandinavian Classicists and the early functionalist architects Alvar Aalto and Erik Bryggmann, the city was best known for its eagerness to tear down older buildings and replace them with structures commissioned by friends of local politicians and bankers. But recently Turku's name has once again begun to appear in association with quality architecture like the new city library by JKMM architects.

06 JKMM
Turku Main Library

1998-2007 — LINNENKATU 2

De hoofdbibliotheek van Turku is een opmerkelijke stedelijke interventie, die erin geslaagd is een architectuur van de 21ste eeuw te implementeren in een reeks van veel oudere gebouwen. Het uitgangspunt van het project was het realiseren van een nieuwe bibliotheek die voldoet aan de toekomstige uitdagingen, rekening houdend met haar lange en rijke geschiedenis. Het architectonisch geheel harmoniseert heden met verleden. Door de lokalisering van het gebouw op de buitenring hebben de architecten een ruimte gecreëerd in het midden van de gebouwen. Het leidende principe achter de ruimtelijke ordening is flexibiliteit, omdat de functies van de bibliotheek in de toekomst kunnen veranderen, met de invoering van nieuwe media. Het gekozen materiaal respecteert de omgeving: bepleistering, natuursteen, hout en beton gegoten op de site. Veelvuldig gebruikt, geeft het glas de transparantie en openheid die dit type van gebouw nodig heeft.

The initial Turku Main Library (a 2,900 m^2 old building) is a Dutch late Renaissance style building, constructed in 1903, built and delivered by Turku commercial counsellor Fredric von Rettig and designed by Karl August Wrede. The design was based on a Swedish House of Nobility in Stockholm. The first floor was a national library for the working class and the second was the city library for academics. These two libraries merged in 1912 to become Turku City Library. This library at the time was the third in Finland. Before there was a library in Turku, the only places to get books from a building was in Helsinki and Rauma. In 1998 a competition was organized to expand and modernise the entire site. It was won by JKMM architects and realised in 2007.

A new city library in the centre of Turku is the latest addition to a block of historically valuable buildings. It fills an unstructured street corner, following the existing building line. Building on the perimeter of the site left a space in the middle, which serves as a courtyard for recreation and a stage for events. The new building is connected to a neighbouring 100-year old library and to the early nineteenth century governor's chancellery, now a cafe and meeting rooms.

Flexibility was a guiding principle in the space planning; the functions of the library may change in the future with the introduction of new media. The main entrance is on the corner of two busy streets, and opens onto a reception and lounge area. The ground floor also contains



a children's and youth area, and a contemporary version of a periodicals reading room called the *'news market'*, which functions simultaneously as a link between the new library and the old buildings. The main stair opens onto a large space containing the non-fiction stacks and reading areas. Staff rooms, also on this floor, are on one side of the building facing the street. More book stacks are located above, on the second floor.

The facades are mainly plastered, which is the predominant material of the older buildings in the block. Natural stone is also used extensively on the exterior and the stair. European oak is used internally for wall finishes and furniture. The in-situ fair-faced concrete frame, formed with vertical boards to achieve a characteristic rough feeling, is also evident throughout. Extensive glazing to the ground floor news market and first and second floor reading rooms (supplied by Pilkington) plays an important role both in the external appearance of the building and its interior world; a public library building, suggest the architects, should evoke the idea of openness.

The basis of the planning was to create a new library to meet up with the challenges of the future. At the same time, the library has a long and rich history, which the architecture should also take into account. The architectonic whole is formed from the union of these two oppositions, the past and the future.



07

ALVAR AALTO

Standard Appartement Building

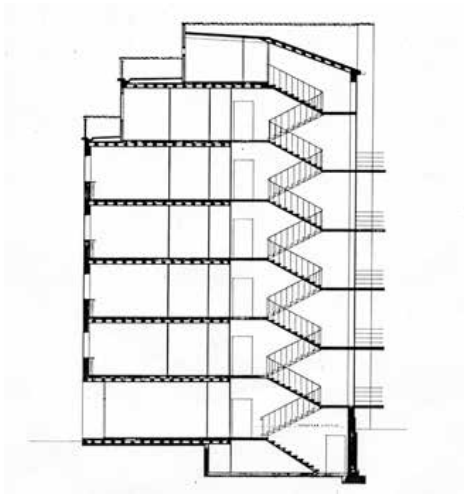
LANTINEN PITKAKATU 20

Aalto en Bryggman, de toonaangevende architecten van de nieuwe architectonische beweging, werkten in Turku, waar de sfeer gunstig was voor het modernisme. In Turku waren er klanten die specifiek in functionalistische architectuur wilden bouwen. Aalto was in staat om een skeletconstructie, flexibele plannen en het modulaire principe toe te passen voor een woongebouw op Läntinen Pitkäkatu 20, in opdracht van de fabrikant Juho Tapani. Het werd gebouwd in 1927-1929 met behulp van gestandaardiseerde prefabbetonelementen ontwikkeld door Tapani.

In this building, Aalto's interest in International Rationalism, already hinted at by the Kinkomaa sanatorium plan, blossomed forth. It was commissioned by Juho Tapani of the Tapani construction firm, which manufactured standard precast concrete units: beams of standard 50 cm width and wall units one foot thick, all hollow in order to facilitate installation of pipes, air ducts, and electrical wiring. The building has shops on street level and three stairways, with lifts to the five residential floors. The structural principle of transverse bearing walls between non-load-bearing facades was borrowed from Mies van der Rohe's house at Stuttgart's Weissenhof exhibition in 1927, and provides flexible variation of secondary walls and windows, allowing for varied apartment size, from studio flats to three-room apartments with kitchen and servant's room. Some of the apartments contain a living room which can be partitioned in various ways. When the building was completed in 1929, Aalto furnished one of the flats with high-quality standard furniture, some of it made by the Thonet Company, some designed specially by Aino Aalto. This model apartment was exhibited to the public during the Turku 700th anniversary exhibition.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt







08

ALVAR AALTO

Turun Sanomat

1928 – KAUPPIASKATU 5

Aalto started work in January 1928 and signed a complete set of drawings in 1:100 scale on June 15 the same year. Reworking and detail drawing continued up to July 1929. This was a multipurpose building with a printing works and rotary presses in the basement, rented shop facilities on street level, a typesetting room and newspaper office one flight up, editorial offices on the second floor, nine apartments on the third, a 29-room hotel on the fourth, and finally on the top floor a process engraving works on the courtyard side and a luxury flat with a roof terrace overlooking the street. Aalto thought his idea of displaying the pages of the newspaper in giant format on the large facade window could be carried out by placing a projector on a post at the curb. Two important elements made their first appearance in January 1929: the round skylights at the back of the basement and the asymmetrical, *'organic'* capitals of the columns in the printing works (the drawings for these are not among the 226 detail plans in the Aalto archives). The building was completed in spring 1930; since the war, it has undergone extensive renovations which have seriously tampered with the facade and interiors (though the main staircase is intact).

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt



09

ERIK BRYGGMAN

Atrium Flats & Hospits Betel — Scandic Plaza

1927-1929 — YLIOPISTONKATU 29

De atriumflats, Hospit Betel, het tussengebied en de Campanille op de achtergrond vormen wat we de meest *'Italianiserende stedenbouwkundige site'* zouden kunnen noemen van Finland. Het ontwerp van het geheel is van de hand van Erik Bryggman.

Voordat hij zijn architectuurstudies beëindigde, reisde hij met zijn vriend Hilding Ekelund naar Zweden en Denemarken op zoek naar de nieuwe ontwikkelingen in de architectuur. In 1920 gaan ze samen schetsen in Italië, waar ze een enthousiasme ontwikkelen voor de *'architettura minore'* van de Italiaanse landelijke architectuur. De invloed van deze reizen zal steeds weer in het werk van Bryggman terug te vinden zijn. Een zeer belangrijk element in zijn architectuur is de contextualiteit, de binding met de omgeving en de aandacht voor de publieke plaats.



De ommezwaai in het werk van Eric Bryggman rond 1927 is hier duidelijk geïllustreerd in deze twee gebouwen, maar we zien dat hij er toch in slaagt om twee architecturale invalshoeken, het classicisme en het functionalisme te verenigen.

Het uiteindelijke ontwerp van de atriumflats, samengesteld uit drie in terrasvorm oplopende volumes, hebben sterk neoklassieke patronen en elementen om het oplopend perspectief te versterken. Toch vinden we in de uitwerking van het gebouw boven het gelijkvloers reeds een behoefte naar soberheid die het functionalisme inluidt.

Het gebouw is gerealiseerd in 1927 en op dat ogenblik liep er een wedstrijd voor een hotel op het aanpalend perceel. Het was de bedoeling een gebouw te maken dat de achterliggende kerk niet zou overschaduwen. In het programma stond ook ingeschreven dat een *'indrukwekkende ingang naar de kerk zichtbaar moest zijn in de voorgevel'*. Er waren 51 inzendingen. Alle ontwerpen werden gepubliceerd in Arkkitehti, en waren hoofdzakelijk classicistisch. Ook het ontwerp van Bryggman was duidelijk een voortzetting van de stijl van de atriumflats, en de gevel was een variatie op hetzelfde thema. Bryggman won de wedstrijd en het gebouw werd voltooid in het voorjaar van 1929. Het stedenbouwkundig concept en het gebouwvolume van de wedstrijd is perfect gerespecteerd, maar de decoratie is weggehaald en de stijl is aangepast aan het functionalisme. In 1928 had Bryggman de Weissenhofsiedlung in Stuttgart en het Bauhaus in Weimar bezocht, en dat heeft de detaillering sterk beïnvloed tijdens de uitvoering. Over het project wordt geschreven dat Bryggman de functionalistische vormentaal op een subtiele manier gebruikt, rekening houdend met de bestaande omgeving en stedenbouwkundige inplanting.

Het ensemble maakt duidelijk dat twee stijlidealen perfect kunnen worden verenigd. De overhangende luifel van de inkomhall van Hospit Betel samen met de zes kubusvormige balkonvolumes is een soort *'manifesto'* van modernisme. De Campanille-toren op de achtergrond, met zijn twee slanke klokkengaten en het ronde uurwerk geven een signaal van de toekomst van dit modernisme.

Erik Bryggman (1891-1955) lived and worked in Turku through most of his life. He was the youngest child in the family of a customs official. He studied at the Turku Art School while a secondary school student. He studied at the Helsinki University of Technology, receiving his architect's degree in 1916. After graduation, he worked at some architectural offices in Helsinki for a few years, returning to Turku in 1921. After a couple of years, he was able to open a design office of his own. He always preferred it small, with four or five assistants at most. He eagerly participated in architectural competitions, often with success. Small and large commissions came: from summer villas to educational institutions, hospitals, industrial buildings, and residential complexes. He also designed furniture, as well as monuments and cemeteries.

Most of Bryggman's architectural work is located in or near Turku. Some works are elsewhere in Southwest Finland. A few are to be found in other parts of the country. The best-known works in Turku are the Resurrection Chapel, the Book Tower of Åbo Akademi, Atrium apartments, and Hotel Hospits Betel (now Scandic Plaza). Among items on the list of nationally significant cultural environments (published in 2009 by the National Board of Antiquities and the Ministry of the Environment), Bryggman's buildings or groups of buildings have rated eight mentions.

Erik Bryggman sought happiness in work well performed, not in public limelight. The architect Aulis Blomstedt gave a highly appreciative assessment in Bryggman's obituary in the journal Arkkitehti in 1955: *'Everything he touched became alive. The most trivial building task, the simplest material changed under his hand into a kind of crystallised humanity, which cannot be described in words. The hidden flower of architecture had burst into full blossom.'*

Transl. Jüri Kokkonen 1991


Luvia
Nakkila
Harjavalta
Kokemäki
Eurajoki
Kiukainen
Rauma
Eura
Köyliö
Lappi
Säkylä
Vampula
Pyhäjärvi
Alastaro
Laitila
Yläne
Oripää
Loimaa
Humppila
Punkalaidun
Sastamala
Huittinen
Mellilä
Riihikoski
Kyrö
Aura
Koski Tl
Tarvasjoki
Marttila
Vehmaa
Mynämäki
Mietoinen
Vahto
Nousiainen
Lemu
Masku
Taivassalo
Rusko
Lieto
Turku
Åbo
Raisio
Naantali
Merimasku
Rymättylä
Kaarina
Piikkiö
Paimio
Kuusjoki
Pertteli
Salo
Sauvo
Muurla
Pargas
Parainen
Nagu
Nauvo
Kimito
Kemiö
Kimitolandet
Purunpää
Dalsbruk
Taalintehdas
Perniö
Kisko
Tenala
Tenhola
Ekenäs
Tammisaari
Hanko
Hangö
Skärgårdshavets
nationalpark
01
02

7.2. Turku omgeving

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01

MATTI SANAKSENAHO

Saint Henry's Ecumenical Church

1995-2005 – HIRVENSALO

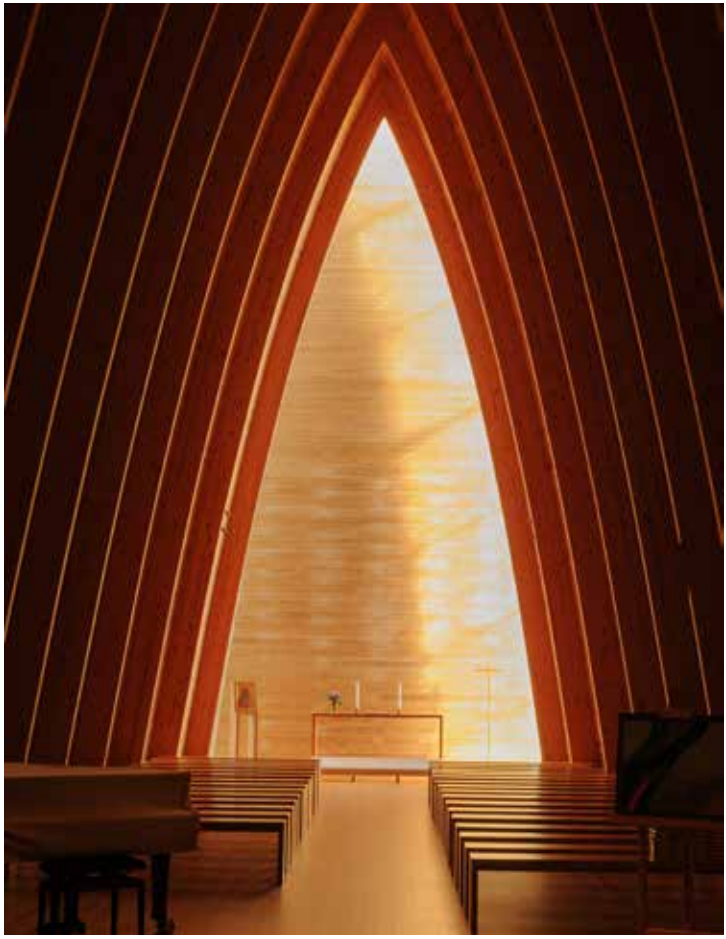
Nederige en minimale ontwerpelementen maken een sterke indruk bij de St. Henry's Oecumenische Kunstkapel in Turku, ontworpen door Sanaksenaho Architecten uit Helsinki. De structuur bestaat uit een slank volume met gebogen wanden die dramatisch convergeren in een steile hoogte. (De vorm is geïnspireerd door het christelijke symbool van de *'vis'*). Met *'pine'* planken wordt vrijwel elk oppervlak van het ark-achtig interieur vormgegeven, waarbij de geprofileerde kanten het gevoel van perspectief accentueren. Vooraan laten verticale glasvlakken het onopgesmukte altaar in het zonlicht baden, als lichtgevend brandpunt voor de eredienst.

A HEAVENLY MINIMALIST CHAPEL IN FINLAND

St. Henry's Ecumenical Art Chapel is placed in the landscape like religious buildings traditionally were. Outside the city of Turku, it stands upon a hillock amidst pines and spruces on the island of Hirvensalo, an area characterised by open fields and wooded hillocks. The shape of the building follows the contours of the site. The gradually forming green patina of the copper cladding blends in with the colour of the pine trees. Amidst the buildings of an activity centre, the chapel resembles an old village church.

The entrance to the east-west oriented church is from the western end. The permeating idea is that of a quiet journey towards the east, the altar. The lighting, too, confirms this idea. One walks from darkness towards light from a hidden source. The elongated nave is organised in two parts, the chapel in the front part and the gallery at the back. The gallery and the chapel are one space. The exhibition of art and religious ceremonies coexist within the same space. The symbiosis of art and ceremony is well known from Renaissance churches, which are still used in this way. Visitors view the art at the rear of the space, while religious ceremonies are occurring in the front of the chapel.

The chapel is constructed like an upturned boat. Another layer of recollection is that of a herringbone. The load bearing structure consists of tapering ribs made of glued-laminated pine. Rising at two-meter intervals, they give the building a natural, organic form. Between the ribs there is a curved interior lining of ten-centimetre wide, untreated pine boarding. In the course of time, natural light will turn the tone of



the timber to a reddish colour. The floor boards, twenty-centimetre wide and five-centimetre thick pine planks have been nailed to the joists and run parallel to the space. The floor is waxed and makes a clicking sound like the floors of old churches when you walk inside. The vestry furniture, vestibule benches and hat rack are made of solid, edge-laminated common alder.

The contrasting play of light and shadow powerfully articulates the interior of the space. The wooden pine ribs of the construction are lit by spotlights. Strong indirect light enters from both ends of the chapel. The chapel's patinated altar is the last public work of academician and sculptor Kain Tapper. In the altar window is a work by artist Hannu Konola, and light filters through it onto the altar wall.

02

ALVAR AALTO

Sanatorium

1928 – ALVAR AALLONTIE

Na de voltooiing van zijn Turun-Sanomat-krantengebouw, kon Aalto dankzij zijn groeiende reputatie deelnemen aan internationale conferenties over moderne architectuur en constructie. Tijdens een conferentie over gewapend beton in Parijs 1928, leerde hij het werk kennen van de Nederlandse architect Johannes Duiker. Diens sanatorium Zonnestraal uit gewapend beton werd het uitgangspunt voor Aalto's prijsvraaginzending in januari 1929 voor het Paimio-sanatorium.

Ten tijde van de bouw van het sanatorium heeft de Finse architectuur een grote stap achteruitgezet door een openstaande betrekking voor professor afdeling architectuur van de Universiteit voor Technologie, toe te wijzen aan



architect J.S. Sirén (1989-1961), die het neoclassicistische Finse Parlementsgebouw in Helsinki had gebouwd. Alvar Aalto was ook kandidaat voor deze betrekking maar de jury had volgende commentaar: *'Aalto is zonder twijfel zeer getalenteerd en bezit merkwaardige artistieke kwaliteiten, die waarschijnlijk in de toekomst, als de gelegenheid zich voordoet, mooie sporen zal nalaten in onze architectuur. Hij heeft evenwel hoofdzakelijk gewerkt binnen de geboorte van een modieuze architectuur die vandaag opgang maakt, het functionalisme, een stijl waarvan de ontwikkelingsmogelijkheden en blijvende waarde nog niet te voorzien is.'* Op dat ogenblik was de 30-jarige Aalto bezig zijn rijpheid en bekwaamheid, zijn genie op een onvergetelijke wijze gestalte te geven in dit sanatorium (1929-1933) en in de bibliotheek van Viipuri (1927-1935).



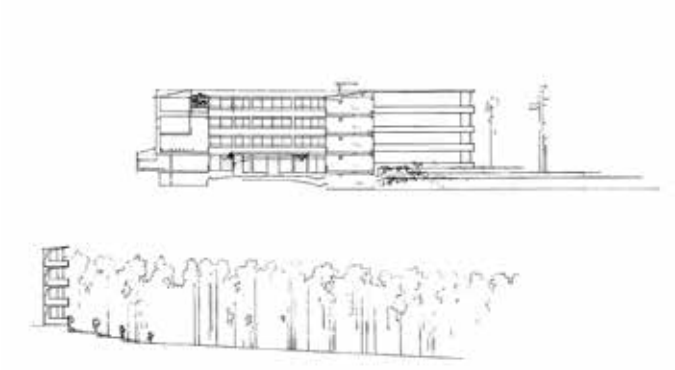
Alhoewel Aalto geen ervaring had met de complexiteit van hospitaalbouw en volop bezig was met de stilistische omschakeling naar het modernisme, is de artistieke en technische vernieuwing binnen dit project verpletterend. Het volledige concept van het project vertrekt vanuit zijn bezorgdheid voor de patiënt. Het kleinste onderdeel, van deurkrukken, wastafels, verlichting, verwarming, kleuren, enz. zijn getekend en vastgelegd door Aalto vanuit zijn bezorgdheid voor de rust en het zich goed voelen de zwakke patiënt.

De reflectie van de felgele vloer geeft, ook in de donkere winterperiode, een zonnige lichtschijn voor de in zijn bed getransporteerde patiënt. De kunstverlichting ligt buiten het gezichtsveld van de zieke, de vorm van de wastafel maakt de waterstraal geruisloos zodat de patiënt niet gestoord wordt, de verwarming is gericht op zijn voeten.

The competition was announced in November 1928, with January 31, 1929 as the deadline. Aalto's winning entry had the drawing of an L-shaped window as its motto. He divided up the functions among a number of freely combined building volumes. A dominant patients' wing with a slightly angled open-air ward facing south communicates with a central entrance section containing the stairs and elevators. This part connects with a lower wing placed at an angle, containing the canteen, kitchen, and social facilities, beyond which another obliquely

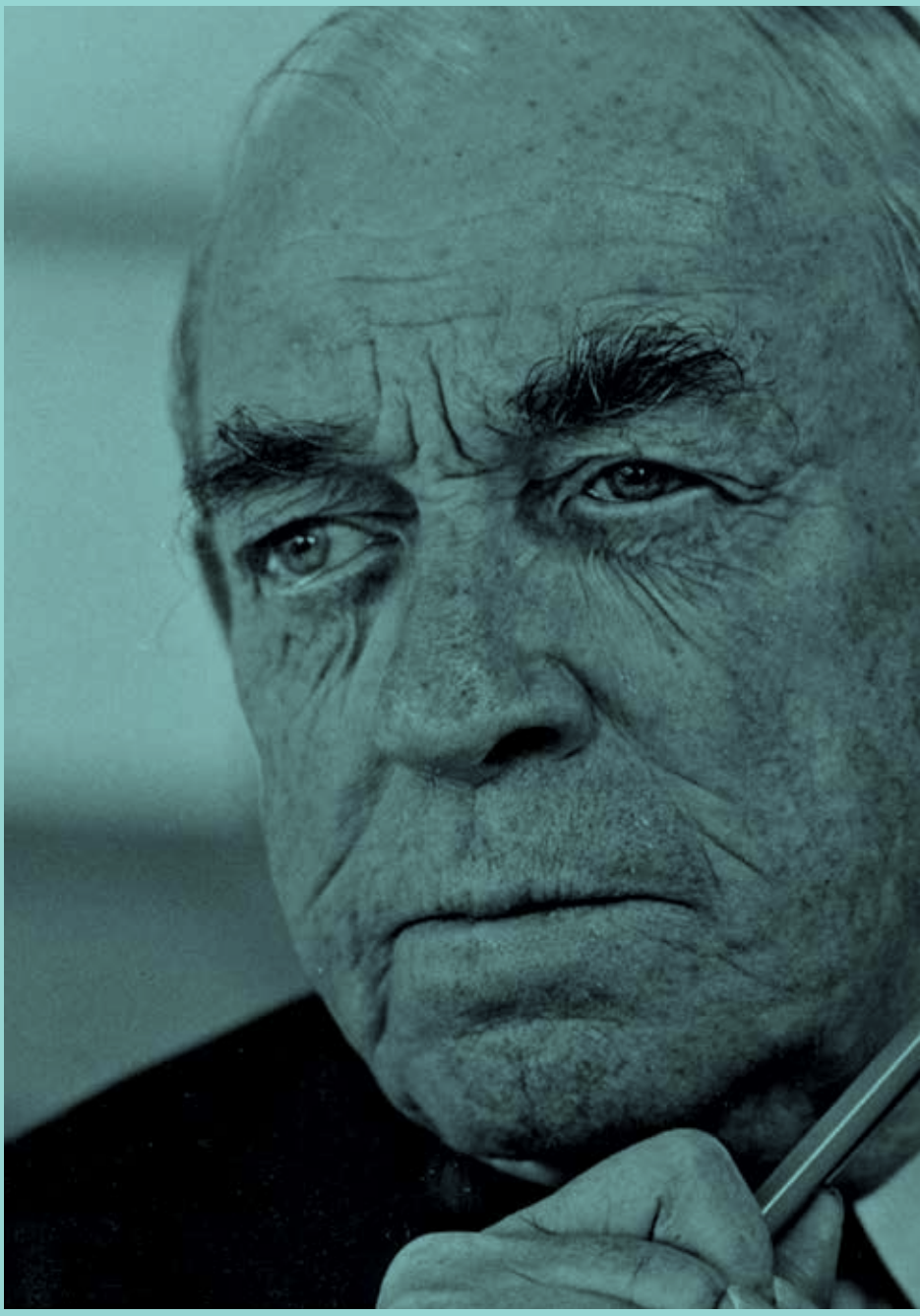
placed service wing connects with the whole. For the competition entry, Aalto borrowed the L-shaped windows of the patients' rooms from André Lurçat, but at the construction stage these were replaced for practical reasons with conventional windows. Increased space requirements had the result that the building (erected 1929-32) ultimately became three stories higher than in the original plan, accentuating the monumental impression. The pan-tiled monopitch roof of the competition entry was replaced with a flat Rationalist roof both for the main building and the surrounding staff housing. The complex also included a greenhouse and a mortuary of the same type as in the Jyväskylä funeral chapel design. As a result of Finland's success in fighting tuberculosis, Paimio Sanatorium was later converted into an ordinary hospital, resulting in extensive alterations and new construction.

From: Alvar Aalto: The Complete Catalogue of Architecture, Design and Art by Göran Schildt











BIOGRAFIEËN

Alvar Aalto
Verstas Architects
Erik Bryggman
JKMM Architects
Lassila Hirvilammi Architects
Pekka Pitkänen
Woldemar Baeckman
Viljo Revell
Reima Pietilä
Lars Sonck
Lahdelma & Mahlamäki
Aarno Ruusuvuori
Heikki Siren
Erkki Huttunen
Sanaksenaho Architects
Aulis Blomstedt
Carl Ludvig Engel



ALVAR AALTO



ERIK BRYGGMAN

ALVAR AALTO 1898-1976

Alvar Aalto was born in 1898 in the small town of Kuortane in western Finland and the family moved to Jyväskylä when Alvar was five years old. Aalto, whose favorite subject at school was drawing, matriculated from Jyväskylä Lyceum in spring 1916. He chose to study architecture and moved to Helsinki, where the polytechnic (now Helsinki University of Technology) had the only school of architecture in Finland. Aalto qualified as an architect in summer 1921 with excellent grades. In September 1923, Aalto set up his own office in Jyväskylä and hired Aino Marsio (1896-1949), who he married in autumn 1924, as an assistant. In 1927, Aalto won the competition for the southwestern Finland agricultural cooperative building and the family moved to Turku. Paimio Tuberculosis Sanatorium, which brought Aalto international recognition, was completed in 1932 and showed that an architectural masterpiece can be brought to life over a short assimilation period and far from the centre.

In 1933, the Aaltos moved to Helsinki when the decision was finally made to build Viipuri (Vyborg) Library on the basis of the competition Aalto had won in 1927. Aalto's own house was completed at Riihitie in Helsinki in 1936. This was, in a way, a statement of a new style, which Aalto eventually brought to fruition in the Villa Mairea, the house designed for his friends Maire and Harry Gullichsen. Design that relied on the natural surroundings as a starting point became Aalto's trademark and he adapted it to suit spatial planning and social building.

Aalto's first commission in Helsinki, the Finnish engineers' association building, was followed by several competition wins in Finland, the head-offices for the National Pensions Institute in 1948, The master plan for Helsinki University of Technology at Otaniemi in 1949, Säynätsalo Town Hall in 1949 and the university of Jyväskylä in 1951. All of these important projects were completed in the 1950's and all of them involve careful consideration of the characteristics of public building and the nature of urban space.

After the death of Aino, Alvar married the young architect Elsa-Kaisa (Elissa) Mäkiniemi (1922-1994), who also became his colleague, and they built the Muuratsalo experimental house as their summer villa. the 1950s and 60s were a boom time for construction and Aalto was awarded an increasing number of honours and distinctions including the royal gold medal for architecture in 1957 by Queen Elizabeth II.

Aalto was still working actively in the early 1970s, but died in Helsinki on May 11, 1976.

VERSTAS ARCHITECTS

VERSTAS Architects Ltd is a Helsinki-based architecture practice founded in 2004 by four architects, Väinö Nikkilä, Jussi Palva, Riina Palva and Ilkka Salminen. Verstas offers high quality architectural design and operates on the whole scope of architect's work, from urban design to the finest architectural detail. Verstas Architects is a member of the Association of Finnish Architects' Offices (ATL).

VERSTAS aims to improve the built environment, committed to working in close collaboration with all parties involved in a project to achieve the best result.

'The name VERSTAS (Finnish for workshop) crystallizes the work practices essential to the office: close, discourse-rich group work generating a tailor-made, unique design result that best serves the customer, the environment and the purpose intended. Buildings are always an agglomeration of space, a weave of material and light. The underlying principle of VERSTAS Architects is to design places and spaces where people can be comfortable and thrive, and to ensure that the finished structure fits into the surrounding environment in a balanced and harmonious way.' **(Excerpt from www.finnisharchitecture.fi *'Architect of the month'* profile October 2010)**

ERIK BRYGGMAN 1891-1955

Architect 1916, Helsinki University of Technology. Erik William Bryggman made a study tour to Sweden and Denmark in 1914. He worked in Helsinki in the offices of Sigurd Frosterus, Armas Lindgren and Valter Jung and in Helsinki City Planning Office. In 1923 he established a private office in Turku. He was nominated Professor in 1949, was invited as a member of the Danish Academy of Arts in 1954 and of the Swedish Academy a year later. In 1920 Bryggman travelled to Italy, where he studied anonymous vernacular buildings in addition to Renaissance architecture. Italian influence is evident in his works of the late 1920s in Turku, such as the Atrium apartment block and the Hospits Betel Hotel. After his graduation, all through the 1920s and 30s, Bryggman took actively part in architectural competitions.

Bryggman designed the 7th centenary exhibition in Turku in 1929 in collaboration with Alvar Aalto. It was the first conscious manifesto of functionalism in Finland. A year earlier Bryggman had visited the Weissenhof Siedlung in Stuttgart, housing areas in Frankfurt am Main under guidance of Ernst May, and the Bauhaus school in Dessau, where he had met Walter Gropius. Immediately after this his work showed a shift from Italianate classicism to functionalism, which is evident in the Turku exhibition.

The Åbo Akademi library in Turku and the Vierumäki Sports Institute built in the mid-1930s represent functionalism at its purest. In 1930, Bryggman made the Parainen Funerary Chapel near Turku an ascetically reduced building. The ten years later Resurrection Chapel in Turku clearly reflects a change towards a more romantic architecture. In the 1950s Bryggman had heaps of commissions. He designed schools, hospitals, power plants and villas. These buildings with their darkish plastered facades and ridge roofs are reminiscent of contemporary Swedish architecture.

Bryggman's latest works include the restoration of the medieval Turku Castle that had been bombarded at war. He restored it partly to its former shape and gave the touch of his own time to the sections that were taken to congress and restaurant uses.

JKMM ARCHITECTS

JKMM is Helsinki based architecture office. Founded by 4 partners, Asmo Jaaksi, Teemu Kurkela, Samuli Miettinen and Juha Mäki-Jyllilä at 1998, the office now employs 36 people. Over the years, JKMM has won over 75 prizes including 20 first prizes,

making JKMM one of the most successful architecture offices in Finland. JKMM Architects offers complete service from all the areas and scales of architecture to interiors and furniture design.
ARCHITECTURE
4 points of departure:

1. Architecture has to do with the context. Architecture of a single building simultaneously creates the larger architectural context: new fragments of urban fabric or landscape emerge.
2. Architecture has to do with people. Spatial experience, scale and function are abstract things. But in buildings, they should be translated into a physical form. Buildings begin their life when somebody walks in.
3. Architecture has to do with making sculptures. The guiding force behind the architectural concept is the logic of sculptures. The design process is a delicate affair of refining the balance between the contemporary and timelessness, between stereotypical beauty and odd discoveries.
4. Architecture has to do with craft. The finished building is what counts. Over decades, buildings should not only withstand time, but get more beautiful with age. The materials of a building are real: they have texture, weight and smell. The joints in a wooden boat possess beauty because they are simple, natural and full fill their function. In buildings, architectural beauty can be found in crafting things. Architects are craftsmen.

LASSILA HIRVILAMMI ARCHITECTS

Lassila Hirvilammi Architects was founded in Oulu 2001 (as Lassila Mannberg Architects). In 2004, the office moved to Seinäjoki, a small town well known for Alvar Aalto's architecture in the mid-western Finland. Today the office works on a large variety of different projects: churches, office buildings, housing, private houses, interior design and renovations. Lassila Hirvilammi Architects has a construction friendly approach to architecture. Their task is to create a sustainable buildings and environments in co-operation with client and builders. Lassila Hirvilammi has worked successfully with many general governess as well as contractors and has now a confidential client-principal relationship with them. The office consists of two partners Anssi Lassila (b.1973) and Teemu Hirvilammi (b.1974), both graduated as Architect SAFA (MS architecture). The office profile: *'In our architecture we combine innovation with experience. Our objective is architecture and surroundings that are functional, technically and ecologically sustainable, of aesthetically high quality, committed to the location. We have found it inspiring to work with professionals of different fields in building and construction. We have humbly learnt the appropriate methods of working wood from the masters of craftsmanship and we have enjoyed the seamless cooperation with the most skilful of structural designers.'*

PEKKA PITKÄNEN

Pekka Pitkänen is een meester van architectuur in beton die kan worden vergeleken met Aarno Ruusuvuori. In 1953 ontvangt Pitkänen zijn diploma in de architectuur aan de Universiteit van Technologie te Helsinki en oefent zijn beroep uit in Turku vanaf 1954. In 1982 ontving hij een nationale onderscheiding en werd in 1988 tot hoogleraar benoemd. Het bekendste werk van Pitkänen is de Kapel van het Heilig Kruis (1967) en de uitbreiding van de omliggende kerkhof (1965-1983).

Pekka Pitkänen heeft vele kerken en religieuze gebouwen ontworpen, waaronder het parochiecentrum van Säkylä (1966), de Kerk van Pallivaha (1968), de Kerk van Hirvensalo (1962) en de kerk van Harjavalta (1984). Pitkäsen ontwierp ook het Cultureel Centrum van Iisalmi (1989) en het gerechtsgebouw van Turku (1989-1997).

Pekka Pitkänen, Ola Laiho en Ilpo Raunio ontwierpen de eerste uitbreiding van de

Eduskuntatalo (1978) en deden de restauratie van de kathedraal van Turku (1979).

WOLDEMAR BAECKMAN 1911-1994

Professor Woldemar Baeckman was an active civil servant and later ran the architectural office WB in 1952-1973, renamed WB & Aartelo in 1973. He became a professor in 1973. Woldemar Baeckman has completed his most renowned works on the commission of Åbo Akademi University including the Library Annex, the Business School, Gadolinia, Sibelius Museum, Axelia and the renovation of the Trappska huset building. Woldemar Baeckman received his education and his architectural vision in the hey-day of Functionalism; in several of his works, however, he has used a freer form, emphasising the effect of materials.

VILJO REVELL 1910-1964

Viljo Revell, Finnish architect, one of the foremost exponents of Functionalism in Finnish architecture. He became an assistant to the Finnish architect and designer Alvar Aalto while he was still a student. Before his studies were completed in 1937, he had participated in the design of a Helsinki department store called the Glass Palace. Early works emphasizing simple precise forms with smooth unbroken surfaces include the Teollisuuskeskus Hotel and offices in Helsinki (1952; in collaboration with Keijo Petäjä) and a hosiery factory for Kudeneule Ltd., at Hanko (1954–56). An increased freedom of form characterizes his four-tower apartment buildings in Tapiola (1959–60), which are rhomboid in plan; the cemetery chapel at Vatiala, near Tampere (1960–61), actually a group of buildings the most prominent of which is a large chapel with a parabolic shell roof; an apartment house in Helsinki-Munkkiniemi (1961–62), notable for balconies or verandas giving a view of the Gulf of Finland; and the Toronto (Canada) City Hall (1965), a combination of two gracefully curved, semi-circular tower office buildings and a low-domed central structure.

REIMA PIETILÄ 1923-1993

Reima Pietilä did most of his work together with his wife Raili Pietilä (b 1926). Reima Pietilä was professor of architecture at the University of Oulu from 1973 to 1979. The life and career of Reima Pietilä has been well charted in the writings of British architectural historian-critics Roger Connah and Malcolm Quantrill, as well as Norwegian theorist and historian Christian Norberg-Schulz. Their basic question is to what extent Pietilä goes against the grain of a Finnish modernist architecture concerned with rationalism and economy. The whole question is problematic, however, because Finland's most famous architect, Alvar Aalto, was also seen as someone who broke the mould of pure modernism, someone who indeed talked about extending the notion of rationalism. Pietilä saw his work as organic architecture, but also very much modern. Pietilä intellectualised his position, and was well-read in philosophy. He was very much concerned with the issue of a phenomenology of place, epitomised by the Student Union building Dipoli (1961–66) at Helsinki University of Technology. This concern for place also extended to his concerns about national identity and Finnishness, even exploring the Finnish language to generate architectural form. The same then applied also for his works abroad, in Kuwait and Delhi.

A major exhibition of the work of Reima and Raili Pietilä was held in 2008 (from 27 February to 25 May) at the Museum of Finnish Architecture in Helsinki, titled Raili and Reima Pietilä. Challenging Modern Architecture. Their daughter and only child Annukka Pietilä (born 1963), is also a qualified architect.

(Wikipedia)

LARS SONCK 1870-1956

Lars Eliel Sonck was a Finnish architect. He

graduated from Helsinki Polytechnic Institute in 1894 and immediately won a major design competition for a church in Turku, St Michael's Church, ahead of many established architects. The church was designed in the prevailing neo-Gothic style. However, Sonck's style would soon go through a dramatic change, in the direction of Art Nouveau and National Romanticism that was moving through Europe at the end of the 19th century. During the 1920s, Sonck would also design a number of buildings in the emerging Nordic Classicism style.

A prominent figure in Finland's search for architectural identity - at a period when Finland was a Grand Duchy under the control of Russia and Finnish politicians, intellectuals and artists were defining a distinct national identity - Sonck played a leading role in the development of National Romanticism, along with such other architects as Herman Gesellius, Armas Lindgren, and Eliel Saarinen. This style of architecture is often seen as part of the Art Nouveau style or Jugendstil, but shows influences from Romanesque architecture as well as elements borrowed from the historical tradition of Finland's medieval stone structures and residential wooden architecture. Among Sonck's well-known works in the neo-Romanesque style are Kallio Church, Helsinki (1912) and Kultaranta, the President of Finland's official summer residence in Naantali (1920); in the Jugendstil style are Tampere Cathedral, Tampere (1907) the Eira Hospital, Helsinki (1905) and *'Ainola'* (1903), the family home for the composer Jean Sibelius in Järvenpää; in the Nordic Classicism style are the housing blocks on Museokatu Street, in Töölö, Helsinki (c. 1920) and the Mikael Agricola Church, Helsinki (1935).

Sonck was also active in city planning theory debate, between the picturesque theories of Austrian theorist Camillo Sitte versus fellow Austrian Otto Wagner. Sonck favoured the former approach. The debate came to a head in Finland in the first ever town planning design competition in 1898-1900 for the Töölö district of Helsinki. Three entries were lifted out for recognition; first prize to Gustaf Nyström, second prize to Lars Sonck, and third prize to a joint entry by Sonck, Bertil Jung and Valter Thomé. A fantastic sketch accompanying Sonck's competition entry gives an indication of the imagery he was aiming for, inspired by his travels in Germany. Historian Pekka Korvenmaa makes the point that leading theme was the creation of the atmosphere of medieval urban environments - and Sonck later designed a similar proposal in 1904 to rearrange the immediate surroundings of St.Michael's Church in Helsinki, with numerous *'fantastic'* spired buildings. In the Töölö competition, undecided what course of action to take, however, the City Council asked the prize-winners to submit new proposals. When this led to further stalemate Nyström and Sonck were commissioned to work together on the final plan combining Nyström's spacious street network and elements of Sonck's Sittesque details. The final plan (1916) under the direction of Jung, made the scheme more uniform, while the architecture is seen as typical of the Nordic Classicism style. A typical street in the plan is that of Museokatu, with tall lines of buildings in the restrained Nordic Classicism style along a curving street line, designed by Sonck. A still wider new tree-lined boulevard was that of Helsinginkatu, driven through the working-class district of Kallio, first outlined in 1887 by Sonck.

(Wikipedia)

LAHDELMA & MAHLAMÄKI

Founded in 1997 by partners Ilmari Lahdelma and Rainer Mahlamäki, both architect SAFA. The partners have been working together since 1985, in 8Studio and in Kaira-Lahdelma-Mahlamäki. The total number of employees is approximately 20.

Their team has extensive experience in

all aspects of architecture: public buildings, residential buildings, renovation projects, urban planning as well as interior architecture and furniture design. Significant part of our work has started through architectural competitions, in which the partners have received 35 first prizes (and 57 other prizes). In year 2013: the Capella Parkways Ideas Competition resulted in the first prize; the competition for Vantaa Aurinkokivi School gave joint 3rd prize and the Campus 2015 –University competition the first purchase.

Their main clients include the State of Finland, municipalities like Helsinki, Kotka, Espoo, Kauniainen, Vaasa, Rauma, Lohja, Oulu and Joensuu, and the universities of Tampere and Helsinki as well as parishes and private constructors. Our Polish clients are the State of Poland and the City of Warsaw.

They specialise in public buildings, with design projects ranging from small-scale kindergartens to libraries and very large cultural centres and university buildings. The newest in this category are the Museum of the History of Polish Jews, completed in 2013 (inauguration will take place in October 2014) and the Finnish Nature Centre Haltia, also completed in 2013.

The work of the firm Lahdelma & Mahlamäki Architects is generally split between the two partners, though with each having some input in all the works. The style of the firm has been described as contextual, varying dramatically in character depending on the project, from minimalism to expressionism. The contextualism is typified by Lahdelma's design of the Jyväskylä University Teacher Training School (2002) built adjacent to several buildings on the university campus designed by Alvar Aalto. The form of the new building complex was generated by the *'site lines'* of the surrounding buildings, resulting in a *'fortress-like'* appearance.

AARNO RUUSUVUORI 1925-1992

Aarno Emil Ruusuvuori was a Finnish architect, professor and director of the Museum of Finnish Architecture. He studied at Helsinki University of Technology, completing his studies in 1951. Aarno Ruusuvuori was one of the central architects in Finland during the 1960s, well known for designing modern buildings, often using exposed concrete, often in a Brutalist style. His best-known works are the Weilin & Göös Print Works in Espoo (1964–66) and the Church of Hyvinkää (1961).

Ruusuvuori courted much controversy during the early 1970s with his ambitious plans for the modernisation of the Helsinki City Hall in the very centre of Helsinki. The City Hall takes up an entire city block, consisting mostly of several buildings built in the neo-classical style, including buildings designed by C.L. Engel. Ruusuvuori preserved the main festival hall, but demolished many of the interiors, preserving only their facades. This saga, together with many other developments where historical buildings were demolished was captured in an influential book by architects Vilhelm Helander and Mikael Sundman, titled Kenen Helsinki? (Whose Helsinki?) (1970). Ruusuvuori continued to work on the large scheme throughout the 1970s, completing it in 1988, but toned down the scale of the earlier proposed demolitions.

The Weilin & Göös Print Works (1964–66), Espoo, designed by Ruusuvuori, was closed down at the end of the 20th century. It was then purchased by the City of Espoo, who had it converted into the WeeGee Exhibition Centre, for culture and the arts, which opened its doors to the public in October 2006.

Wikipedia

HEIKKI SIREN 1918-2013

Heikki Siren graduated from the Helsinki University of Technology in 1946 as a student of his father J. S. Sirén. In 1948 Heikki Siren made a study tour to Germany, England,

Switzerland, France and Italy. In the Scandinavian countries he was a frequent visitor. He married architecture student Katri (Kaija) Tuominen in 1944, and in 1949 they set up an office, Kaija and Heikki Siren (their respective contributions in the output of the office are not differentiated here). Nowadays the office is named Arkkitehtitoimisto Siren & Co.

The early stage of the Sirens' career includes the Teekkarikylä students' housing from the 1950s, the Servin mökki restaurant built for the Helsinki Olympics in 1952 and the Otaniemi Chapel from 1957, all part of the campus of Helsinki University of Technology in Otaniemi, Espoo. Kaija and Heikki Siren designed many buildings for Tapiola garden city, Espoo, such as the experimental wooden rowhouses at Kimmeltie and Kontiontie streets built in 1955, the luxurious Otsonpesä rowhouse from 1959 and the Aarnivalkea School from 1957. During the following decades they continued to design dwellings around Tapiola.

Examples of early cultural buildings by the Sirens are the small stage of the Finnish National Theatre and the Lahti Concert Hall, both built in 1954. Their Orivesi Church, built in 1961, was radical in form by contemporary standards. The Sirens' work in Helsinki includes large office blocks, of which the best known is probably the circle-formed Ympyrätalo built in 1968. The Sirens made designs abroad, too: a housing area was built in Paris in 1970, the Bruckner House concert hall in Linz, Austria, in 1973, and the Baghdad Congress Palace in Iraq in 1982. In the mid-1970s golf courses by their design were built in Japan. The architects' home and studio Villa Siren was built in stages in 1951/1956/1960 for Lauttasaari, Helsinki. Their holiday buildings in Barösund, placed beautifully by the seaside on the smooth rocks of the archipelago, are mainly from the late 1960s.

ERKKI HUTTUNEN 1901-1956

He was an important designer of Functionalist office and industrial buildings in Finland. Huttunen trained at the Technical High School in Helsinki between 1921 and 1927, at the same time practising as a painter and caricaturist. He was the architect for the SOK (Suomen Osuuskauppojen Keskuskunta) chain of shops from 1928 to 1942. His first shops were in the classical style, but after 1930 the SOK building division's design principles moved rapidly towards Functionalism through his influence. The rural shop as created by Huttunen (cubic, stuccoed and painted white with a gently sloping roof), as well as streamlined offices and warehouses with horizontal bands of windows, promoted the spread of Modernism in Finland. The mill at Viipuri (1930; now Vyborg, Russian Federation) was constructed entirely of reinforced concrete and steel joists; it was Finland's first Functionalist factory building. Examples of Huttunen's industrial architecture in red brick are the Functionalist complexes for the state alcohol monopoly at Rajamäki near Helsinki (1935) and Enso (1936; now Svetogorsk, Russian Federation). The church at Nakkila, near Pori in the south-west of the country (1937), is one of Finland's few Functionalist ecclesiastical buildings.

SANAKSENAHO ARCHITECTS

Sanaksenaho Architects ltd. - Sanaksenaho Arkkitehdit Oy was founded in Helsinki in 1991 by architect Matti Sanaksenaho. Since the year 1997 architect Pirjo Sanaksenaho has been a partner.

Sanaksenaho Architects designs many types of buildings, interiors and urban plans for the special needs of the comissioner, the user and the place. The pure materials and sculpturous forms are often used in the design.

AULIS BLOMSTEDT 1906-1979

Aulis Blomstedt was a strict modernist and a brilliant analyst in his work. He explored

passionately the nature of the fundamental architectural concepts, form and harmony, in all his works. He explained that what he always aimed at was simplicity and clarity and he used only few basic geometric elements in his designs. It was Blomstedt who created the theoretical foundation for a discussion about the aesthetic principles and social applications of modular systems.

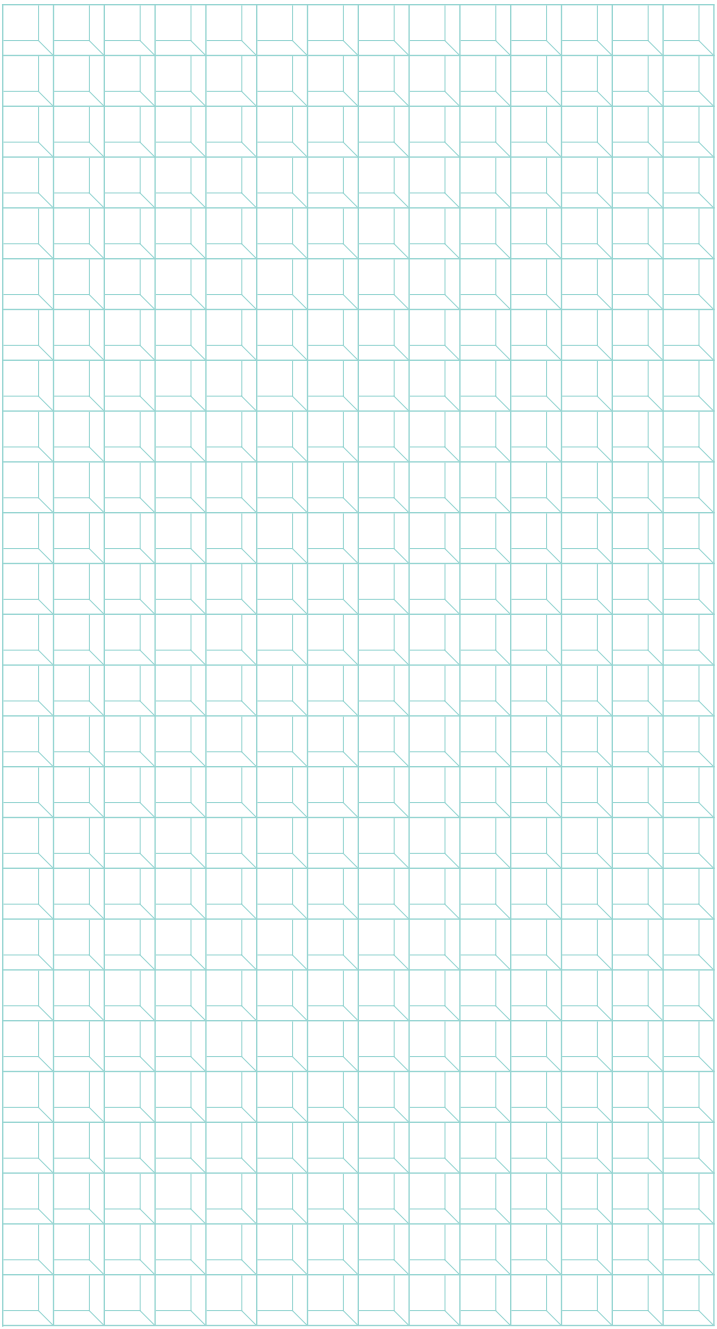
Blomstedt's principal designs are the residential apartment blocks designed in Tapiola in the 1950s – 1960s, the atelier houses of Suomen taiteilijaseura in 1955 as well as the expansion of Helsingin Työväenopisto in 1959. He branched out from his portfolio of commercial and residential buildings to design some furniture and jewellery and also made graphic art. He was a leading educator and an erudite participant in the discussions in his field. Blomstedt held the professorship of architecture at Teknillinen korkeakoulu and an active contributor to professional publications.

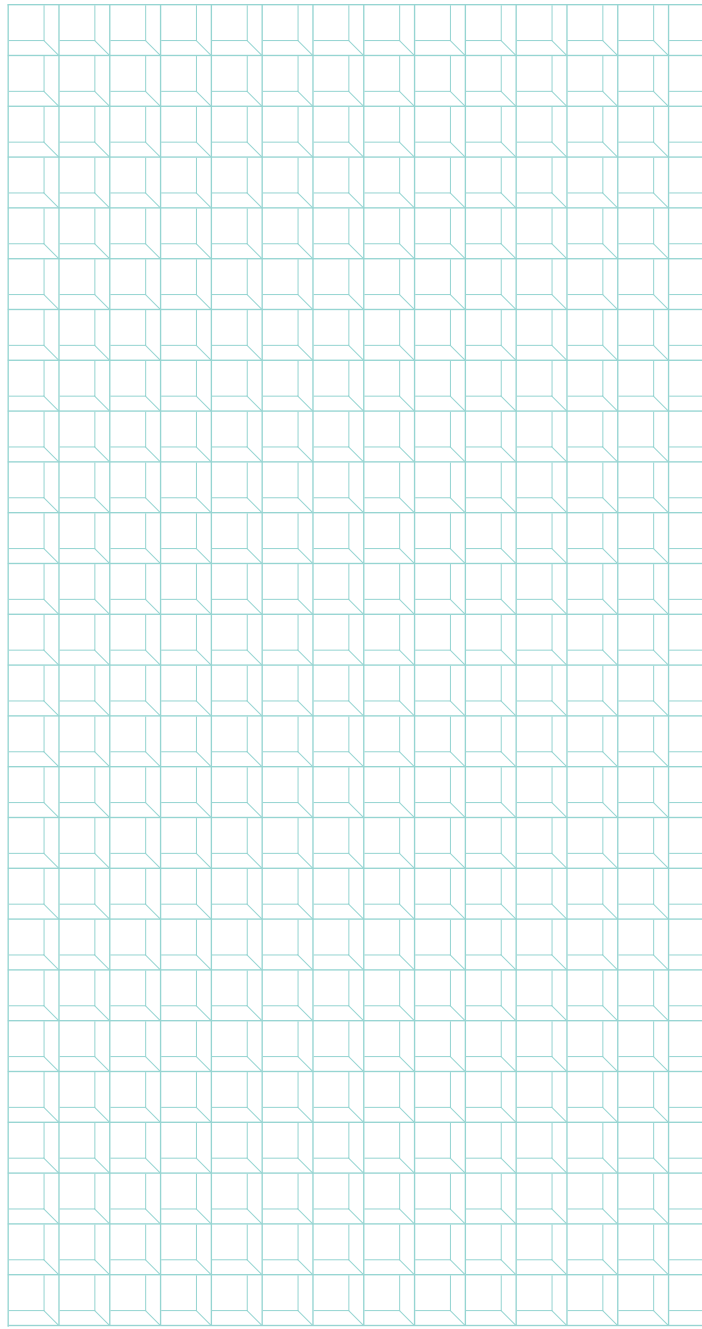
CARL LUDVIG ENGEL (D) 1778-1840

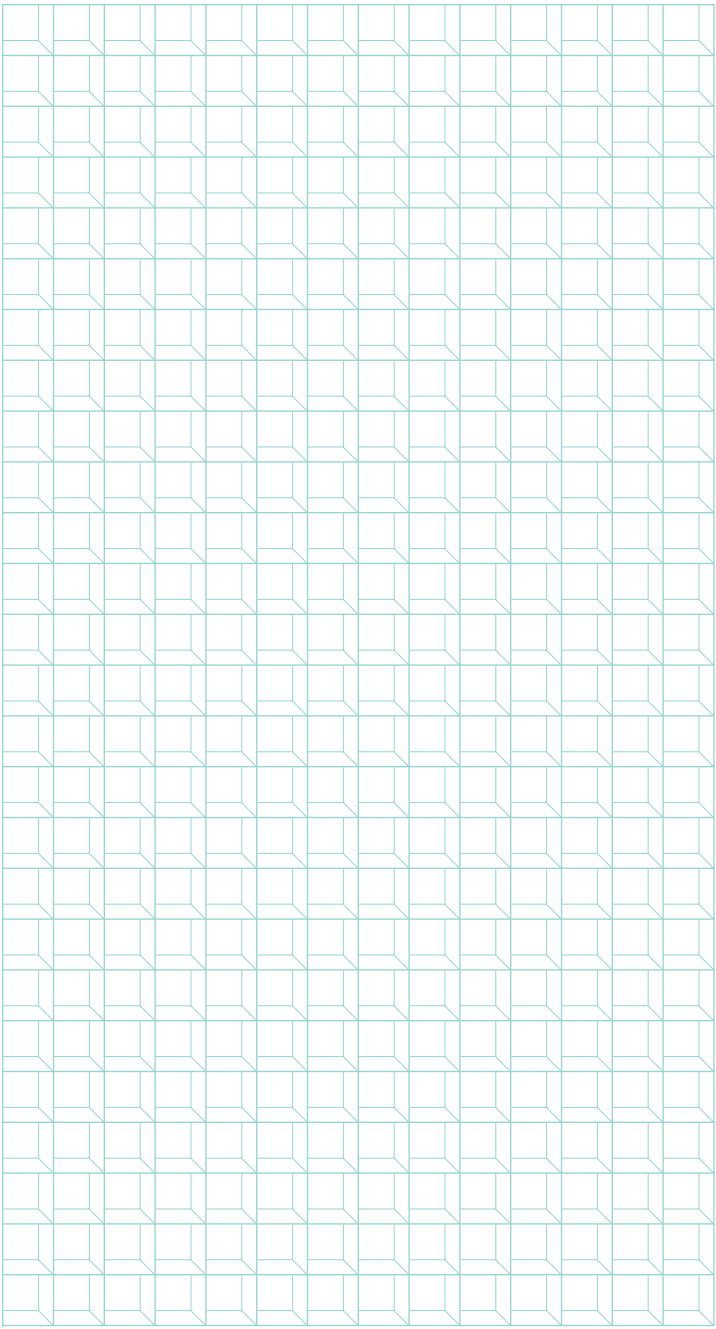
Carl Ludvig Engel, or Johann Carl Ludwig Engel was a German architect known for his Empire style, a phase of Neoclassicism. He had a great impact on the architecture of Finland in the first part of the 19th century. His most noted work can be found in Helsinki, which he helped rebuild. His works include the Senate Square and the buildings surrounding it. The buildings are Helsinki Cathedral, The Senate (now the Palace of the Council of State), the library and the main building of Helsinki University. The square is the monumental centre of Helsinki.

Carl Ludvig Engel was born in 1778 in Charlottenburg, Berlin, into a family of bricklayers. It was probably as a bricklayer apprentice that he first came in contact with his future profession as an architect. He trained at the Berlin Institute of Architecture after which he served in the Prussian building administration. The stagnation caused by Napoleon's victory over Prussia in 1806 forced him and other architects to find work abroad. In 1808 he applied for the position as town architect of Tallinn, Estonia. He got the job and this way he came into the vicinity of St. Petersburg and the Russian Empire. Finland was also close by and was soon to experience a new governmental phase as a Grand Duchy under Russian rule.

Engel started working in Tallinn in 1809, but just after a few years he was forced to move on again because of a lack of assignments. From 1814 to 1815 he worked for a businessman in Turku, Finland, and this way he came in contact with Johan Albrecht Ehrenström, who led the project of rebuilding Helsinki. The city had just been promoted to be the new capital of the new Grand Duchy of Finland. Ehrenström was searching for a talented architect to work at his side and this meeting proved to be decisive for Carl Ludvig Engel's future career. Engel's plans for Helsinki had been shown to Czar Alexander I and in February Engel was appointed architect of the reconstruction committee for Helsinki. Engel worked as Director of Public Housing until his death. He died on May 14, 1840 in Helsinki.








ARCHIPEL