

THE RELIGIOUS ARCHITECTURE
OF
ALVARO ALTO

BY

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INTRODUCTION

When I was first exposed to the work of the then little known Finnish architect, Alvar Aalto, I was still a student. I felt an urge to leave my country and go to this northern land study his fascinating architecture, and to try to become a member of Aaltos' team.

As soon as I finished my studies I went to Finland. I was determined to learn about the man behind this architecture and to experiment with the architectural result of his design process. Unfortunately I did not meet Aalto, he was abroad at the time, but I spent one summer submerged in Aalto's architecture.

As I was leaving Finland, I knew... the trip had only just begun.

I learned from this visit and from his work that architecture is much more than the simple knowledge of how to build: It is art, it is sculpture... in which people pray, work, play or sleep.

Architecture (buildings) are not machines. They are not boxes. They are not places where people simply function, act or perform. People live inside as much as around them, and that is why they have to be as functional and as aesthetically appearing on the inside as on the outside.

Doing my master's programme, I did research on one of Aalto's most beautiful and representative realizations: "The Three Crosses Church" in Vuoksenniska. I was surprised at the number of religious projects that Aalto had worked on during his professional life, and also the fact, that very little attention had been given to this particular aspect.

This inspired me to write a thesis on Aalto's religious architecture and to try to give a just place to this part of his work.

Part I, THE ROOTS AND THE ROLE OF THE CHURCH IN THE FINNISH SOCIETY takes the form of a brief retrospective of the Finnish Church and a description of its place in Finland's contemporary social structure.

Part II, THE ROLE OF TRADITION IN AALTO'S CHURCH ARCHITECTURE examines how Aalto's religious work reflects the "authority of the past." To detect the congruities between them I concentrate on presenting a concise chronological view of church architecture in Finland up to the National Romantic Movement and compare the elements of the past with the vocabulary of Aalto's church architecture.

Part III, THE EMERGENCE OF FUNCTIONALISM IN ALVAR AALTO'S WORK

Explains how Aalto played a desisive role in the evolution of Finnish architecture by introducing Functionalism to Finland. I draw a general line of Aalto's contribution by focusing on his religious designs.

* * *

". . .churches should inspire devotion
rather than awe."

Usko Nystrom
Schildt, Goran.
Alvar Aalto The Early Years
(p. 80)

- I -

THE ROOTS AND THE ROLE
OF THE CHURCH IN
FINNISH SOCIETY

During the decisive years of the birth of the Christian Church, small groups of people, later known as Finns migrated from the middle course of the river Volga across the Gulf of Finland and settled along the Western and South-Western coast of this northern country.

The national epic, the KALEVALA, and other folk legends tell of the ancient religion of the Finns, the main features of which were worship of the dead and the cult of the forces and manifestations of nature.

During the 10th century, Christian faith reached Finland from two directions, East and West.

The competing and loosely organized Finnish tribes were united as one nation through the establishment of a stable administration and taxation system, first by the Catholic Church, and then by the State.

The Medieval Church sowed the seeds of church practice, established schools and was the initiator of social reforms. Through its monasteries and wandering monks it reinforced international contacts and the spiritual care of the common people.

Although many pagan beliefs and practices prevailed, the Medieval church laid a lasting foundation for the Finns as a nation and for their culture.

Finland was reformed by Mikael AGRICOLA (1510-1557), Luther's disciple and the father of the Finnish literary language. He translated the New Testament and about a quarter of the Old Testament. He published the first Finnish book (a primer) and books of prayer and service.

The Counter-Reformation had little impact on Finland. The only attempt to reinstate the Catholic service failed and from 1593 the Lutheran Orthodoxy took the lead.

Finland was part of the Kingdom of Sweden until the beginning of the 19th Century. It was annexed by Russia in 1809 and then became the Grand Duchy of the Russian Empire. As a consequence of the annexation, the Lutheran Church of Finland detached itself from the church of Sweden and gained independent status.

During the Russian Revolution, Lenin's Government recognized Finland's right to a sovereignty and on December 6, 1917, the First Republic was born.

The Freedom of Religion Act was promulgated in 1923 and since then a complete freedom of religion has prevailed. Religious freedom meant the right to organize religious groups and to act in accordance with one's faith as long as one does not break the law nor offend contra "bonos mores."

Today's Lutheran Church encompasses nearly 93% of the population. The local parish is the basic unit of the Lutheran Church of Finland. It enjoys a relatively great degree of independence both from the administrative and economic points of view.

The economy of the parish is based on a church tax, collected by the State and paid by all members of the Lutheran Church as well as by companies and associations subject to municipal taxation.

Parishes are engaged in a variety of educational activities. Instruction begins at Sunday School at the age of four. Various kind of study circles are common among juvenile and adult parishioners: Bible reading circles, mission circles, diaconal circles, men's and women's groups, young couples' groups, etc.

A new form of activity has recently emerged, i.e. contact meetings between representatives of the parish and professional or hobby groups.

Social changes made it necessary for the Church to develop new ways of serving people: hospital chaplaincy services, family counselling centres, counselling by telephone, work among the industrial labor force and supervisory staff, day-care centres for children, etc.

A parish church is a small part of a larger religious complex which with its supporting facilities forms an integral part of community life. These facilities include offices, meeting rooms, music rooms, restaurants, day-care centres and even physical fitness facilities.

Until the nineteen twenties, the Finnish tradition called for the parochial centre to be isolated. Aalto, with the Jamsa Church competition entry in 1925 (see file No. 9, page 141) and the Toolo Church competition entry in 1927 (see file No. 16, page 158), made the first attempts to incorporate a religious centre with the city fabric and thus made the church a community center as well.

It was not until the second period of his professional involvement in religious architecture, starting in the fifties, that Aalto was given the opportunity to realize several parish community centres which reflect his constant preoccupation of creating a perfectly balanced frame for human life, one which fulfills men's spiritual and material needs.

* * *

"Nothing old is ever reborn.
But it never completely disappears either.
And anything that has ever been
always re-emerges in a new form."

Alvar Aalto

The Museum of Finnish Architecture

Alvar Aalto 1898-1976, (p. 69)

"Painters and masons"

Jousimies, 1921.

- II -

THE ROLE OF TRADITION IN
AALTO'S CHURCH ARCHITECTURE

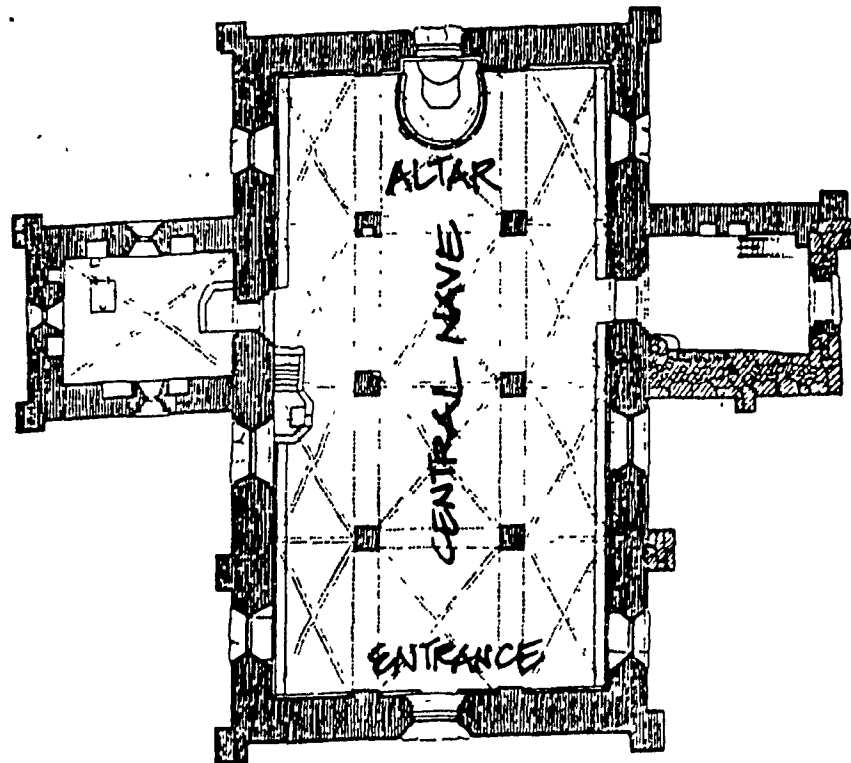
Sacral buildings are a society's tangible manifestation of its people's spiritual beliefs and of the role of faith within a giving society.

Christianity was officially established in the eastern part of the Kingdom of Sweden, what is now Finland, around 1229, when the first bishopric was founded.

By the end of the thirteenth century a number of churches had already been built, mostly of stone. Many more, strongly influenced by Swedish models, were built during the fourteenth century. The use of wood for the medieval church construction was restricted to some areas, such as, Ostrobothnia, the region bordering the Gulf of Bothnia. We have very little information about Finland's medieval wooden churches since they all have now disappeared.

As stone-built churches spread from the extreme south-west to other parts of Finland, the different regions evolved their own architectural characteristics. There are common features which characterize all Finnish stone-built village churches: the strength and the simplicity.

The typical church plan is a rectangle with aisles, without a tower. The walls are of undressed grey granite boulders. The nave is wider than the side aisles but of the same height. The first churches often had wooden barrel-vaulting. In the fourteenth century brick or stone cross-vaulting was used over the whole church, followed in the fifteenth century by star-vaulting over certain areas such as the central nave.



1.- Hattula Church. Plan.



2.- Hattula Church. From the left: bell-tower, gateway and church.

Externally, the village churches are dominated by the great expanse of the pitched shingle-covered roofs. The main volume has two projections, one on the north side, housing and sacristy, the second on the south side, housing an armory (Plate 1).

The entrance to the church is located in the center of the west front. A large window is situated in the east end. Smaller windows punctuate the side aisle walls. The exterior wall treatment consists of gables interrupted, depending on the region, by a patterned brickwork, of which recessed parts are sometimes whitewashed.

These decorated gables, which are of North German and Danish influence, achieved their greatest elaboration at the end of the fifteenth and the beginning of the sixteenth centuries. Except for the gables, external embellishment is rare in Finnish medieval churches. The use of brick, apart from the gables, was limited to door and window surrounds, internal pillars and vaulting. The exception is a fourteenth century country church at HATTULA, built almost wholly of brick (Plate 2). A characteristic feature of nearly all medieval stone churches, except those in the Aaland Islands, is a free-standing bell-tower built of wood, usually of a later date than the church itself.' (1)

The most representative medieval stone-built churches are KUMLINGE, INKOO, HATTULA, LOHJA, NAANTALI and JOMALA.

'KUMLINGE church (Plate 3) built in the fifteenth century is unusual in having its bell-tower over the armory which projects from the north side of the church. In 1767 a baroque spire was added by Antti Piimanen. The interior has a vaulted roof and exceptionally fine, early sixteenth-century wall-paintings.' (2)

'The INKOO village church, on the south coast, west of Helsinki, represents one of the earliest stone-built examples. It was built in the thirteenth century and then enlarged in the fourteenth and fifteenth centuries.



3.- Kumlinge Church. View of the armory with the bell-tower.



4.- Inkoo Church. Eighteenth-century bell-tower superstructure.

Inside, the church vaults are forming a double nave, with medieval wall-paintings. The gable is decorated with a brick pattern consisting of a triple cross and groups of recessed rectangles and circles.

The church shares its setting with a free-standing bell-tower (eighteenth-century) of an unusual form. A three-tier wooden superstructure, with each tier having a pitched shingled roof resting on a broad, square stone base.' (3)

'HATTULA is a rare example of a medieval church (Plates 1 and 2) built mainly of brick. The walls are 1.5 m thick, of a double skin of brick filled with earth. The west gable has a primitive version of the brick pattern, which is a recessed cross flanked by niches. The interior has cross-vaulting. The walls and the square piers are covered with primitive early sixteenth-century paintings. The church, dominated by a typical steeply pitched roof, stands in a walled enclosure, entered on the north and south sides through brick and stone gateways, that repeat the geometrical form of the church. The plan of the church, is that of most Finnish medieval churches: an aisled rectangular nave with a sacristy projecting to the north and an armory to the south. On the west side of the church rises a bell-tower with a stone base and a nineteenth-century wooden superstructure.' (4)

The church of LOHJA, located in a town about 72 km west of Helsinki, was built in the early fifteenth century, and is considered to be the largest Finnish medieval stone church (Plates 5 et 6). Besides the size, the church is also well known for its paintings, a mixture of arabesques and groups of figures, done between 1514 and 1522. These paintings cover the interior-walls, pillars and vaulting. During the church restoration in 1820 the paintings were whitewashed over and not re-exposed until 1952 when they were found to be in good condition.



5.- Lohja Church. West gable with entrance door



6.- Lohja Church. Interior wall paintings.

The 1820 restoration included a project of a new bell-tower designed by Carl Ludwig ENGEL. The cost being too high, the old simple wooden superstructure was restored instead. In 1950's the parish of LOHJA carried out a restoration, refurnishing the whole interior with shiny new wood that affected the historical authenticity the church had possessed.' (5)

'NAANTALI church is the only example of a monastic building which survived the abolition of monastic orders by Sweden during the Reformation. The church was a part of a monastery founded in 1443. In 1797, the church was drastically altered by the addition of a cupola, designed by C. F. Adelcrantz, to the original tower. The church has a vaulted interior with two aisles painted white throughout.' (6) As Goran Schildt states, the Naantali church was Aalto's favored example of Finnish traditional religious architecture. A indication of Aalto's interest in the Naatali church is found in the article "MEN NEITTEN AIKOJEN MOTIIVIT" (Motifs from Times Past) published in ARKKITEHTI, 1922:

"I remember well with what pleasure my architectural school class "attacked" the only limestone portal in the old monastery church in Naatali, a portal conceptually quite daring for the Finland of its time. Not just living stone, but living forms. Style. Here we met architecture. It was a stylistic creation as he had experienced it, this Nordic builder who created the portal. It was not just a case of traditional building skills permeated by the master mason's pleasure in his work; it was an artistic creation made by an architect." (7)



7.- Naantali Church. 1797 addition of a cupola.

The JOMALA village church is one of the oldest stone churches in Scandinavia (Plate 8). It was built in the early twelfth century from which time the west wall and the tower survive in their original form. In the nineteenth century the nave was enlarged and given a cruciform shape. At the same time a cupola was added to the tower. Fourteenth century paintings (among the oldest in Finland) once decorated the whole interior, but only those on the west wall and on the tower-arch have survived.' (8)



8.- Jomala Church. Twelfth century tower and west wall.
(Cupola of 19th century)

The acceptance of the Reformation in 1527 drastically affected the evolution of Finnish religious architecture. The abolition of monastic orders made the Finnish Church poorer. Consequently less expensive materials, such as, wood, instead of stone were used for the construction of new churches. It put an end to Finland's most interesting contribution to medieval architecture, the stone-built village churches.

The Reformation did not stimulate the development of Finnish religious architecture. Plans of new churches were plain variations of the medieval pattern.

The new approach to church design occurred only in the second half of seventeenth century, with the introduction of centralized or cruciform plans of Renaissance conception (Plate 9).



9.- Munsala Church.

The demands of increasingly sophisticated design of this period contributed to an emergence of the architectural profession in Finland. Jakob Rijf, member of a remarkable family of master-builders, became the first Finn trained as a professional architect. His works include churches at LARSMO, ORAVAINEN and at ALATORNIO.

In the course of the seventeenth and eighteenth centuries, church design underwent some changes.

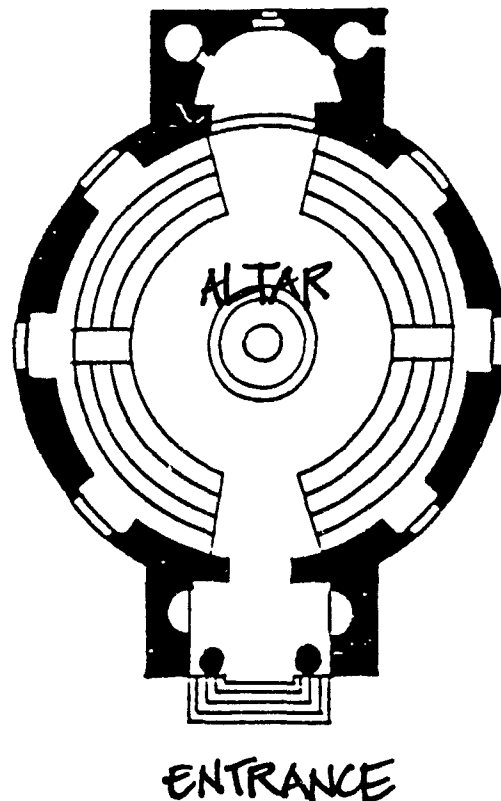
Internally, the emphasis was put on the pulpit, strongly associated with the Lutheran religion.

Externally, in the late seventeenth century, a new element, the many-storeyed free-standing bell-tower made its appearance. Like the churches, the bell-tower too shows variations in design from region to region. Ostrobothnian or those of west of Finland are three storey constructions with an octagonal cupola. In the South, the main intermediate floor which contains the bells and is sometimes octagonal. In the East the entire structure is octagonal. Bell-towers are built of wood painted in pale yellow or pale grey and white.

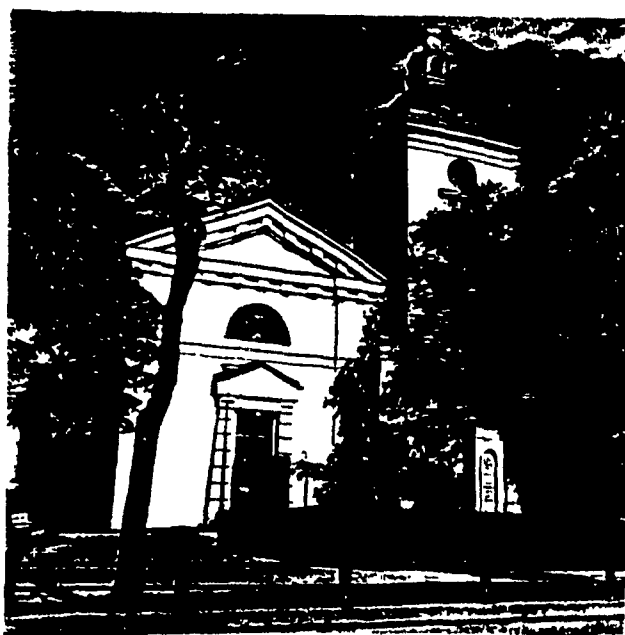
The wooden churches of this period, with their attendant bell-towers are an expression of a true vernacular, handled by the builders and master-carpenters responsible for them.

This vernacular religious architecture was gradually superseded by the individual architect-designed church of Neoclassical style.

'The church of HAMEENLINNA, built in 1798 by an architect of French origin Louis Jean Desprez, is the first manifestation of this style in Finland. (Plate 10 and 11). The church, circular in plan, with the seating arranged around a central altar, was so planned at the suggestion of King Gustav III, who influenced by his visit to Italy, instigated a project to commission churches of the Pantheon type in Sweden and Finland. The church of HAMEENLINNA was the only one built. The tower and cupola were added in 1837 and the church was enlarged in 1892 to give it its present cruciform shape.' (9)

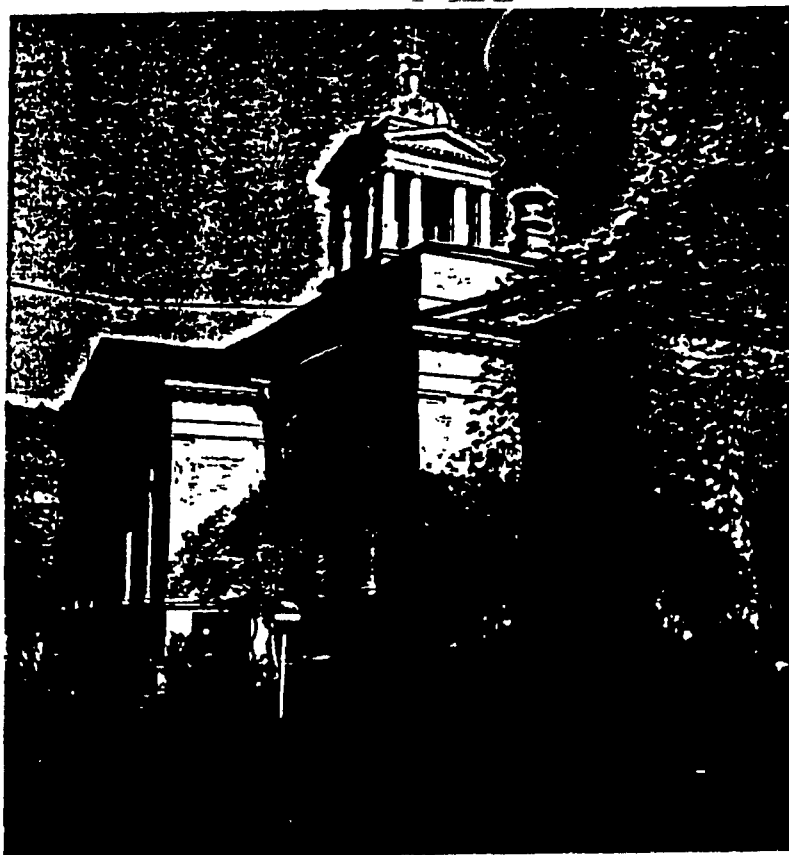


10.- Hameenlinna Church. Original Plan.



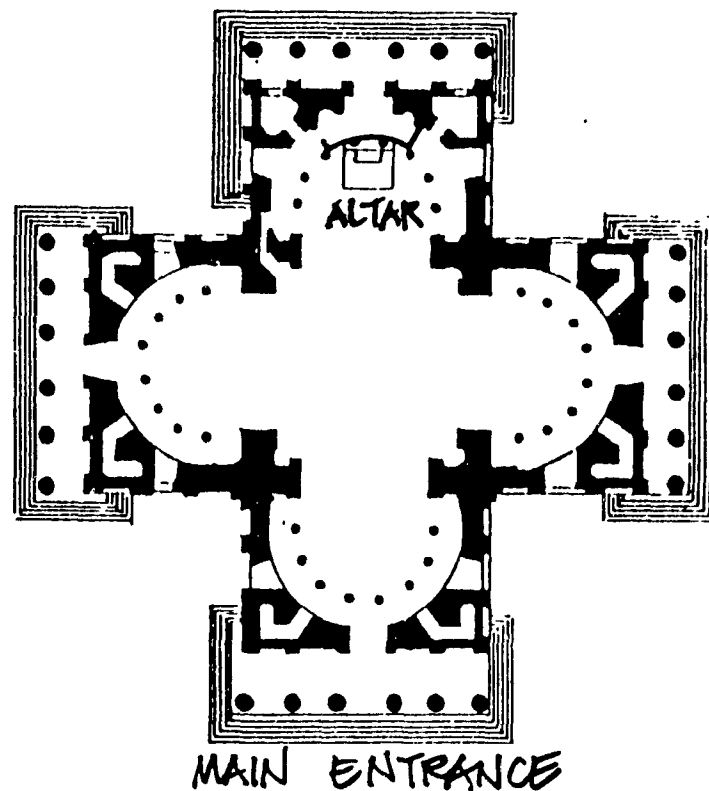
11.- Hameenlinna Church. Original elevation with the 1837 tower

The Neoclassical style period was dominated by Carl Ludwig ENGEL (1778-1840), an architect of German origin, town architect of TALLINN in Estonia and ST-PETERSBURG in Russia. In 1824, fifteen years after the annexation of Finland by Russia, C. L. Engel was appointed Head of the Central Building Organization and took charge of the planning of Helsinki, the new capital of the Grand Duchy of Finland. Under C. L. ENGEL's supervision a great number of neoclassical churches were constructed and bell-towers in the same style were added to existing churches. The Finnish churches of this period are domed, neoclassical in their expression and have many storeyed bell-towers. ENGEL was the architect of some of them: The VANHA church in Helsinki (Plate 12), the LUTHERAN CATHEDRAL in Helsinki and the churches of TURKU and LAPUA.



12.- Vanha (old) Church. 1826.

'The LUTHERAN CATHEDRAL (Plates 13 and 14) (first called the Nikolai Church) was designed and built between 1830 et 1840. It dominates the Senate Square, the government and university area. When approached from the sea, it dominates the city itself. It stands at the top of a wide flight of steps at the upper end of the sloping square, the steps being terminated at either end by tall pedimented pavilions between which a high platform spans the front of the cathedral's southern portico.' (10)

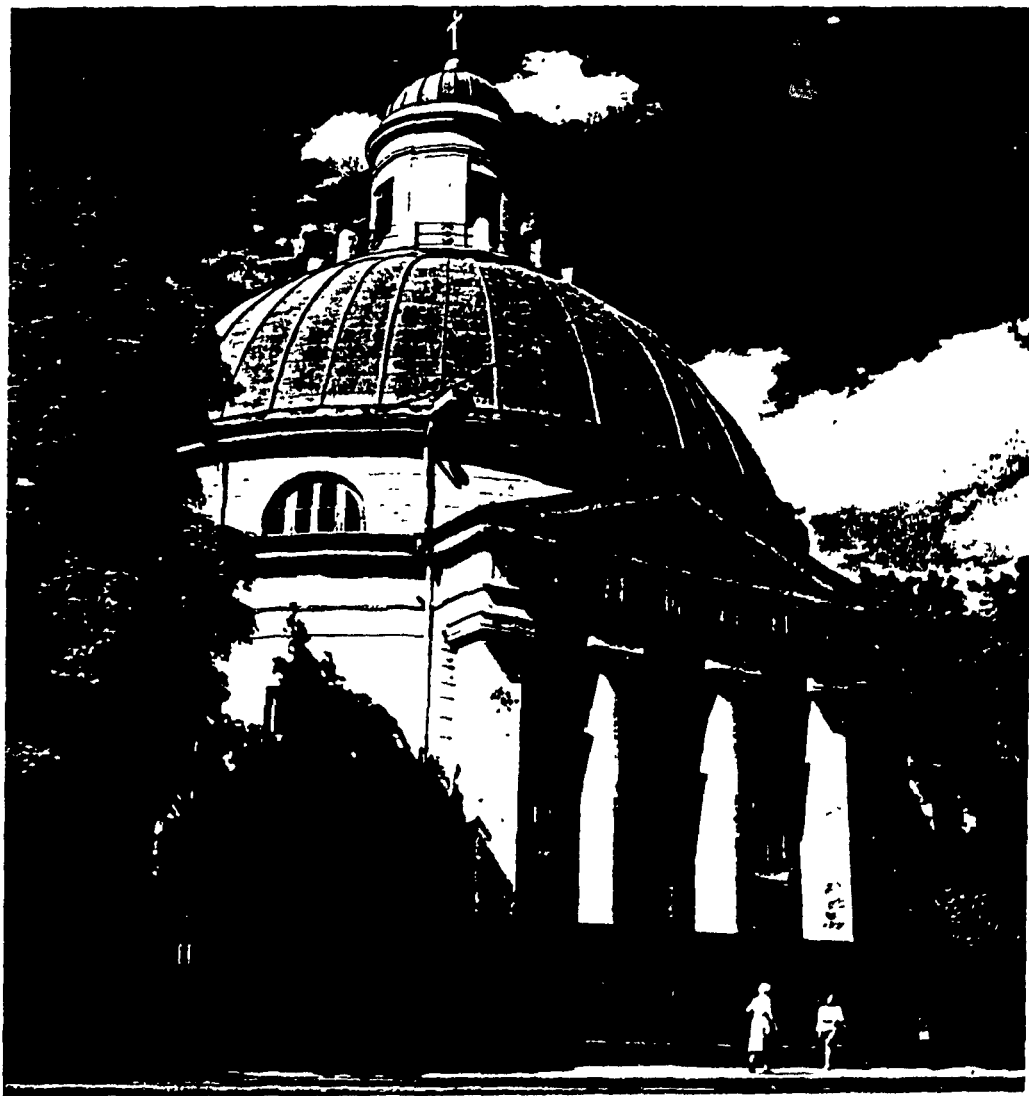


13.- The Helsinki Lutheran Cathedral. Plan.



14.- The Helsinki Lutheran Cathedral.

'The TURKU Church (Plate 15), an orthodox church in Finland's former capital city, stands at the highest point of the large central market square. The construction was completed in 1846, after C. L. Engels death and it was probably his last personal design.' (11)

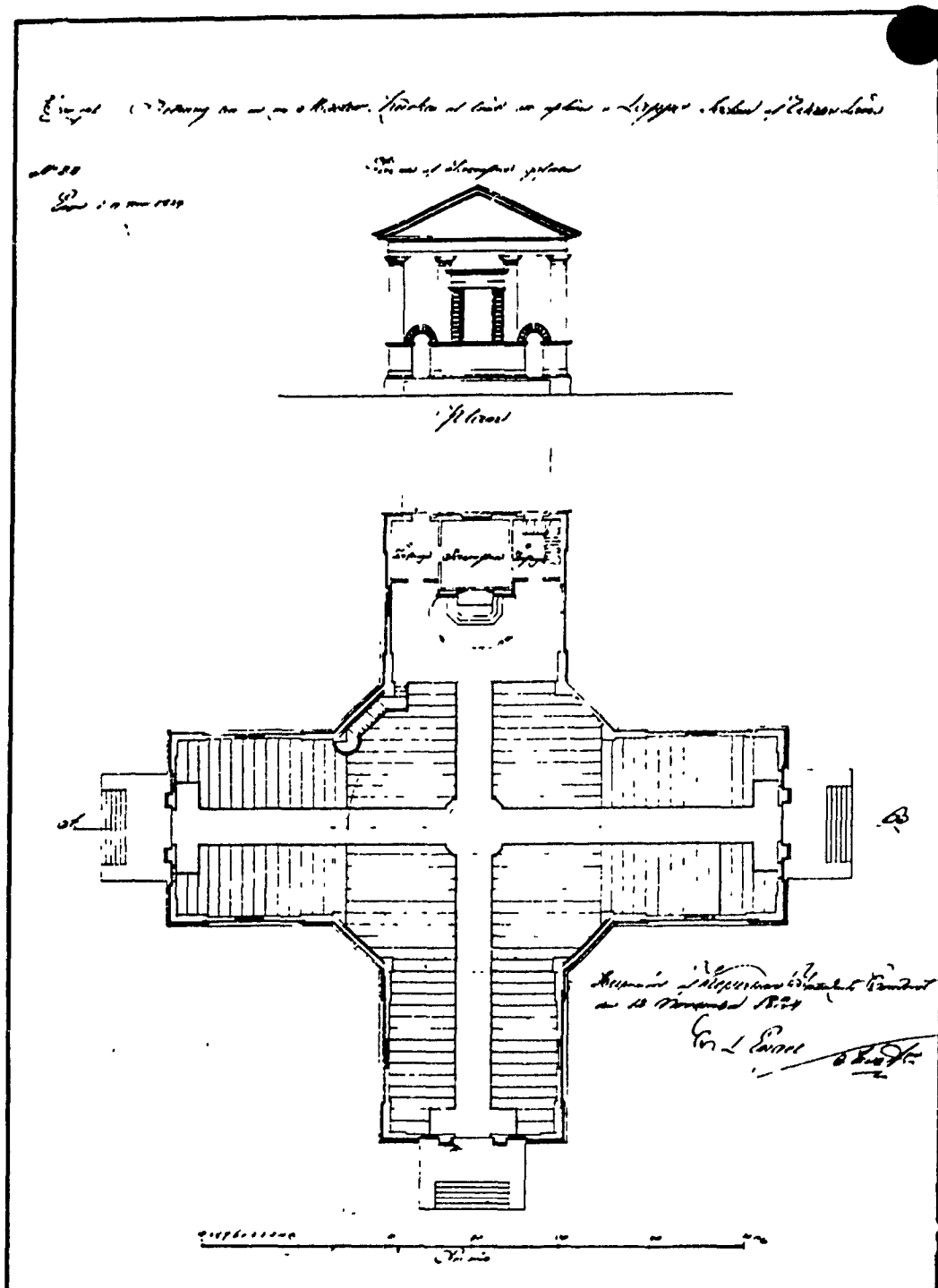


15.- Turku Orthodox Church.

'LAPUA (Plates 16 and 17) is a large, wooden cruciform church with a high central octagonal dome, designed by C. L. Engel (or, by Heikki Kuorikoski), with its characteristic three-storey bell-tower.' (12)



16.- Lapua Church.



17.- Lapua Church. Plan signed by Engel

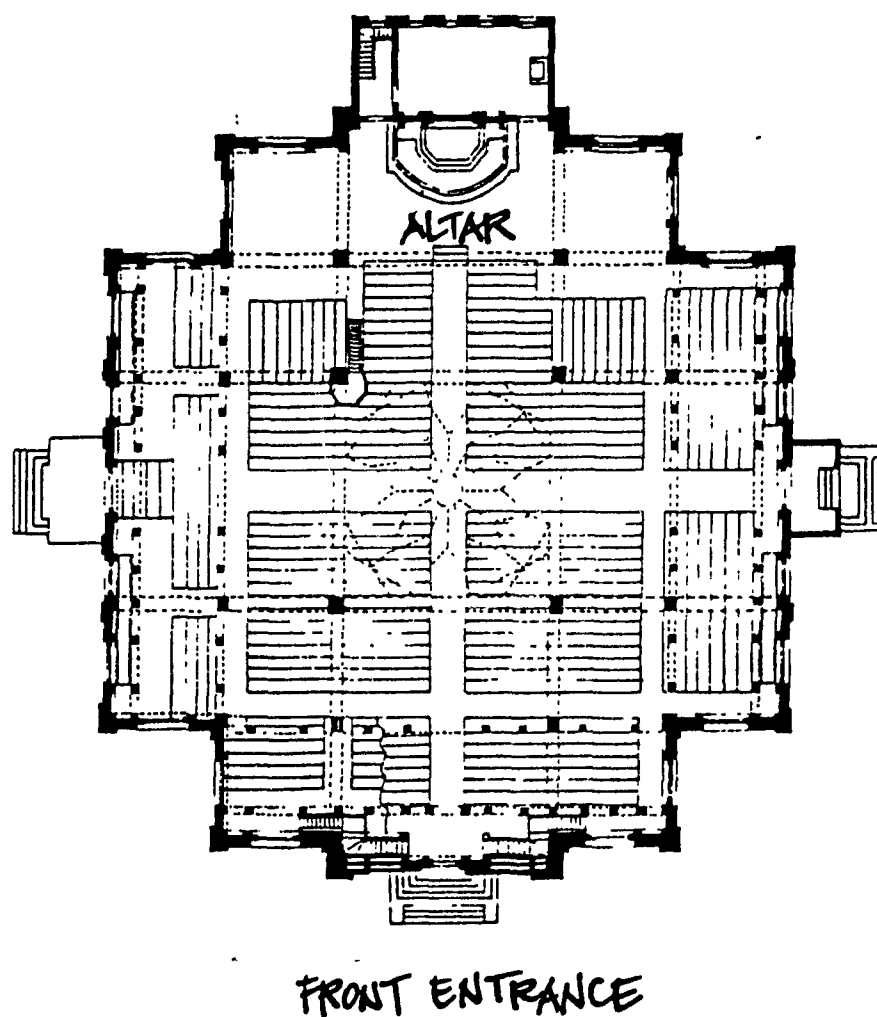
Late nineteenth-century church design fall into two main categories.

The first one is a continuation of the eighteenth-century expression, which are wooden carpenters' churches, with a vigorous use of carpenter's ornament, such as applied pilasters, paneling and mouldings. The KERIMAKI church (1848) (Plates 18, 19 and 20) is the most representative of this category.



18.- Kerimaki Church. Interior.

The construction of this cruciform church was the work of the parishioners themselves, the only trained craftsman being the builder in charge. This explains the odd variations in scale and the naive application of a mixture of classical and Gothic detail.' (13)



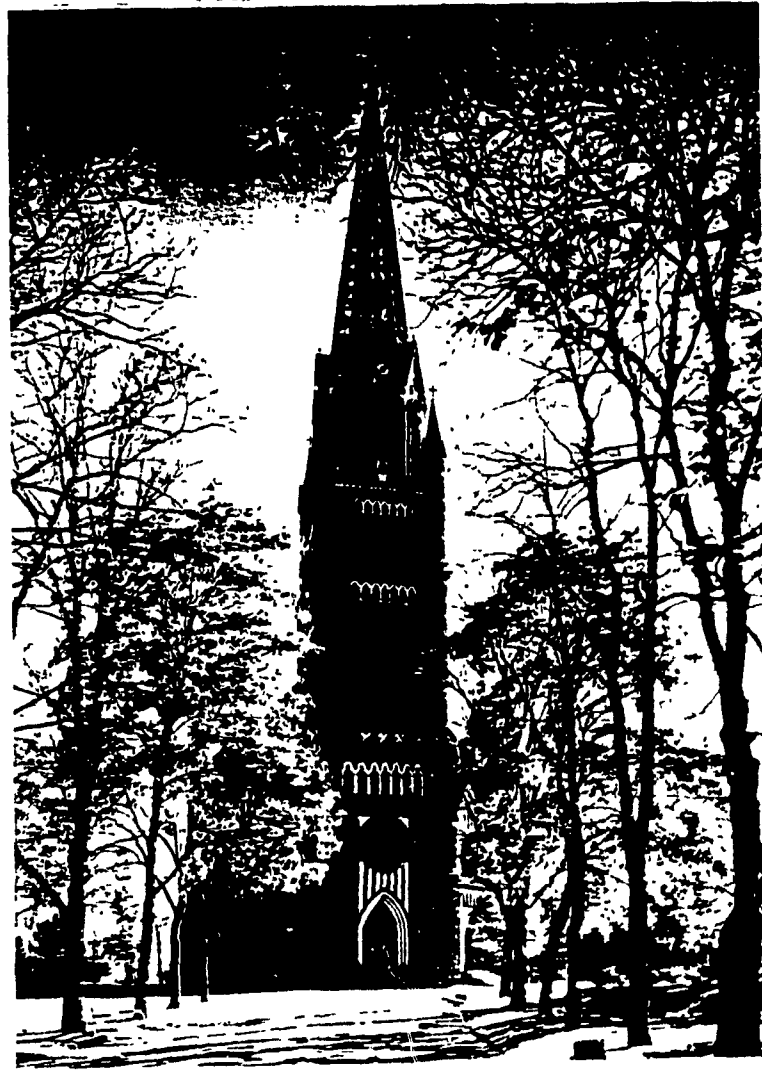
19.- Kerimaki Church. Plan.



20.- Kerimaki Church.

The second category of later nineteenth-century churches conforms more to the eclectic fashions influenced by the Gothic Revival from north Germany. Churches at YLISTARO (1847-1851), at VAASA (1867) and at PORI (1863) are typical examples.

'The PORI Church by G. T. Chiewitz (plate 21) exemplifies the historical revivalism that was current all over Europe at the time the church was built.' (14)



21.- Pori Church.

At the end of the nineteenth century, the Gothic Revival was succeeded by the National Romantic Style, born from a protest against a cultural domination by the Russian Empire and re-uniting all the arts in this cultural opposition. The Romantic Style, as an architectural expression of a nationalistic awakening, grounded itself firmly in 1902 with the construction of Tampere Cathedral by Lars Sonk.

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FOOTNOTES:
PART II

		Bibliographical source
1	J.M. Richards. <u>"800 years of Finnish Architecture"</u> , 19.	12
2	Ibid., 25.	12
3	Ibid., 27.	12
4	Ibid., 27.	12
5	Ibid., 30-31.	12
6	Ibid., 36.	12
7	Goran Schildt. <u>"Sketches, Alvar Aalto"</u> , 1-2.	13
8	J.M. Richards. <u>"800 years of Finnish Architecture"</u> , 19.	12
9	Ibid., 47.	12
10	Ibid., 50-51.	12
11	Ibid., 53.	12
12	Ibid., 48.	12
13	Ibid., 54.	12
14	Ibid., 56.	12

""FUNCTION" is the characteristic use, or work, or action of a thing. "FUNCTION" is also a thing or quality that depends upon, and varies with, another. "FUNCTION" the dictionaries boldly define as "conscious adaptation of form use" - it is both less and more than that, for truly it must recognize and reckon with both of the meanings of "FUNCTION.""

Alvar Aalto

Schildt, Goran.

Sketches, Alvar Aalto. (p. 76)

"The Humanizing of Architecture"
Technology Review, 1940.

- III -

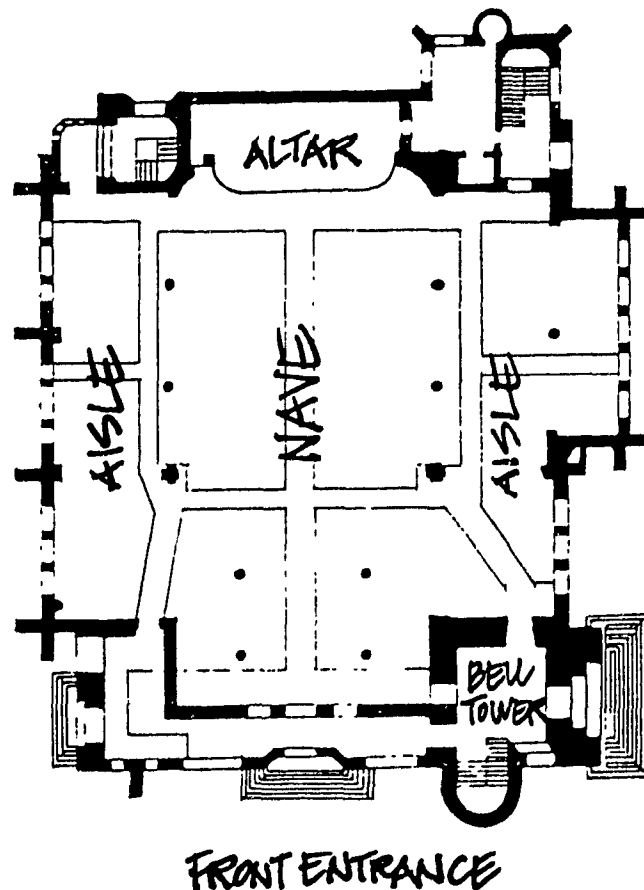
T H E E M E R G E N C E O F F U N C T I O N A L I S M
I N A L V A R A A L T O ' S W O R K

The originators of the Finnish National Romantic movement were the architect LARS SONCK and the painter AKSELI GALLEN-KALLELA. Sonck's interest in Karelian folklore and in the tradition of wooden construction was expressed by the architecture of his first villas (1894-1895) characterized by a knotty log construction and jutting cornices. At the same time, Gallen-Katella designed and constructed his studio-home KARELA, providing an early model of the new freedom of plan and formal expression that became characteristic of the National Romantic architecture.

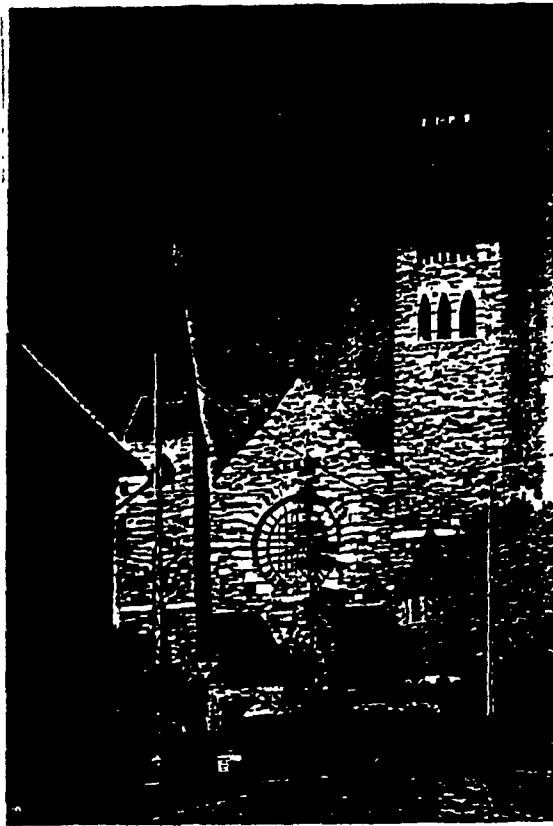
The history of Finnish architecture is not as complex as that of Central and Southern Europe, but its traditions have clearly identifiable components. There is a tradition of materials: stone, brick and wood, which is rooted in Finland's churches; then there is the formalism of the Neo-classical period of XIXth century, imposed by the Russians and implemented by the German architect Engel. There is also a formal experimentation which emerged during the National Romantic movement of 1890s.

Sonck's second church project, the TAMPERE cathedral, the most important contribution to the National Romantic Style, produced an important step stone toward the realization of the new Finnish architecture.

A subject of a competition held in 1899 this cathedral was built between 1902 and 1907. It is based on a square plan with a wide star vaulted nave, narrow galleried aisles and a very shallow sanctuary, creating a spatial effect similar to the earlier Finnish cruciform churches. Externally, we can notice a typical romantic approach which manifests itself in the different sizes of the two western towers and a wall treatment of pronounced textures of materials, such as coursed rough-faced granite and red tiles. The only embellishment is the one which surrounds the west door. (Plates 22, 23 and 24)



22.- Tampere Cathedral. Plan.



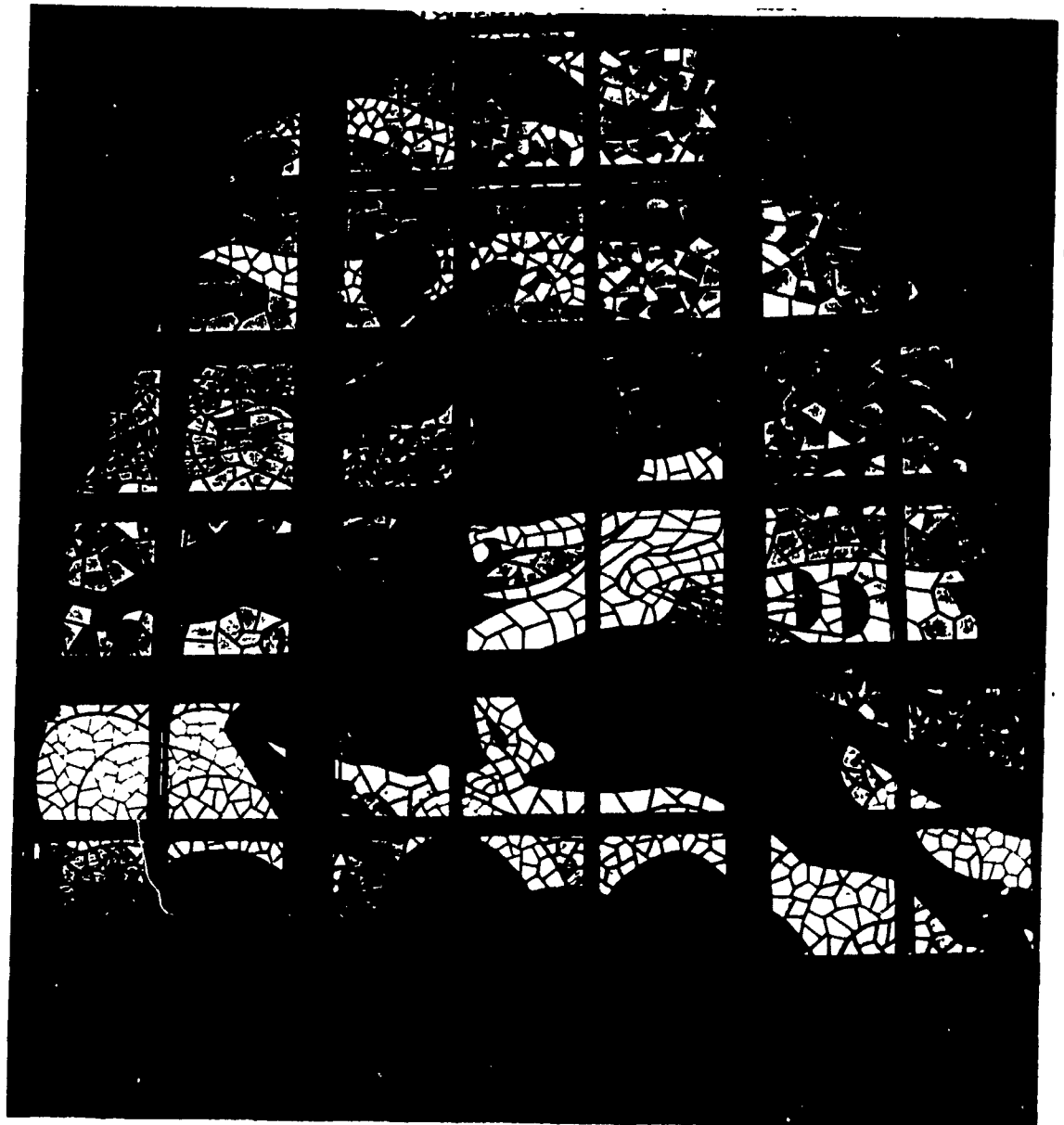
23.- Tampere Cathedral. Elevation.



24.- Tampere Cathedral. Interior.

As Mr. Malcolm Quantrill states:

"This cathedral church was one of A. Aalto's favourite buildings and its influence upon him is unmistakable"... "Aalto's prevailing freedom of his lines indicates a profound dependance upon the north gallery window depicting the Horseman of the Apocalypse". (1) (Plate 25)



25.- Tampere Cathedral. Horseman of the apocalypse,
by Lars Sonck

Irregularity of form, massing and fenestration became one of the characteristic imprints of Aalto's mature expression, and its roots can be traced to the inventions which characterise the evolution of the National Romantic style.

We can assume that the origins of modern architecture in Finland - and hence of its Functionalist development - emerged from the turn of the century tendencies.

The years of World War I - and the Finnish civil war that followed it - caused a break in architectural development.

A younger generation had recently graduated. Among them were Alvar Aalto, P.E. (Pauli) Blomstedt, Erik Bryggman, and Hilding Ekelund. The scarcity of professional commissions in Finland, provoked by many years of war and economic depression forced young architects to seek work abroad. Ekelund and Aalto went to Sweden, where both worked in offices preparing the Gothenburg Fair of 1923.

Aalto's previous involvement in exhibition architecture, as an assistant to Carolus Lindberg, for the Tivoli section of the First National Fair in Finland in 1920, initiated him into the world of exhibitions.

When working for the Gothenburg Fair, he realized the potential this events provided for experimental architecture. They were testing grounds for new technical solutions, materials and

stylistic concepts. They could provide an instructive example of good architecture for a wide range of general public. They were the forefront of progressive creative art, since the temporality of the exhibition architecture is by far less restrictive than the intended permanency of buildings.

Italian architecture, historical as well as vernacular, had a strong impact on Finnish architecture of the twenties. The curriculum at the University of Technology in Helsinki emphasized the vocabulary of Italian Renaissance and Baroque architecture. After the war when young architects were able to travel, Italy provided their inspiration. In addition to well-known buildings by famous architects, the anonymous vernacular architecture of Italy - the so-called *architettura minore* - proved important.

Finnish architects' interest in Italian historical architecture was so strong that many new directions of art and architecture, such as Futurism, passed totally unnoticed.

The best examples of this enthusiasm are particularly seen in the numerous church competition projects of that period.

Another important influence was Heinrich Tessenow. Through his architecture (Plate 26) and writings some of the ideas of *Deutscher Werkbund* were conveyed to Finland.

Tessenow's austere and well-proportioned architecture had something in common with Finnish vernacular.

His influence could be seen in buildings by Bryggman - Funeral Chapel in Parainen (1929), Villa Solin (1927-29) (Plate 27); and in the work of Gunnar Taucher - communal apartment houses in Helsinki (1925-26). The classicism of these projects was based on good proportions and not on materials or decorative elements.

The Finnish architecture of the 1920s is generally described as a Classicism of the 1920s to underline the difference in expression between it and the nineteenth century Neo-Classicism.

The basic forms were often derived from Finnish vernacular wooden architecture (Plate 28), enriched by the addition of classical details such as: garlands, medallions, columns, and arched porticoes. The symmetry and axuality of Classicism was sometimes followed, but more often the plan was designed functionally and freely.



26.- H. Tessenow: Housing. Hohensalsa, Posen.



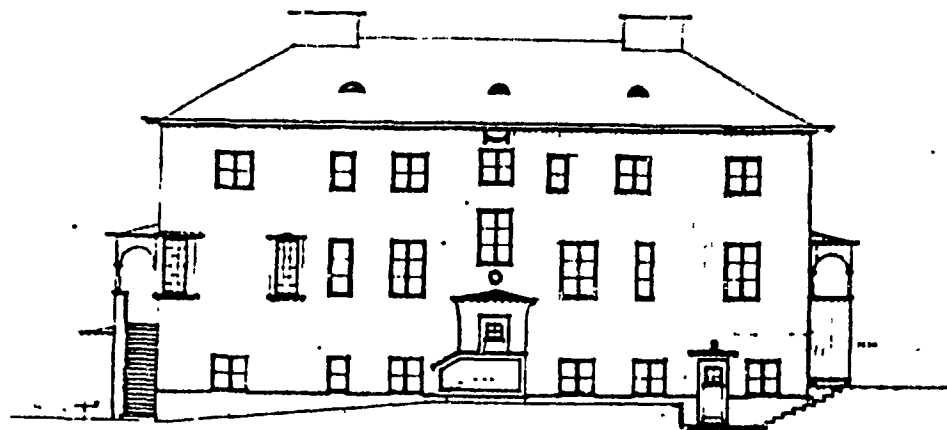
27.- Bryggman: Villa Solin. Katariinanlaakso.



28.- Ostrobothnian house. Lapua.

Aalto's two-family house, Casa Laurén (1925-26) (Plate 29), in Jyväskylä, is an example of a building in which the traditional wooden architecture and Classicism are integrated. It is free both in plan and facade.

Le Corbusier was the first of the pioneers of the modern movement to become known in Finland. His books were reviewed in *Arkkitehti*, (No. 8, 1926) "Uutta ranskalaista rakennustaiteellista kirjallisuutta" by Marius auf Schulten in 1926. Aalto referred to Le Corbusier's ideas in the same year in an article he wrote for the periodical *Aitta*.



CASA LAUREN
1925-26

29.- Aalto: Casa Lauren. Courtyard facade.

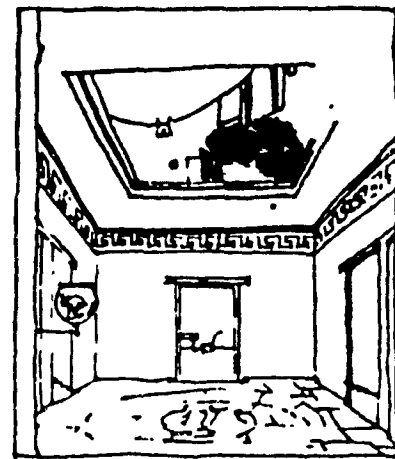
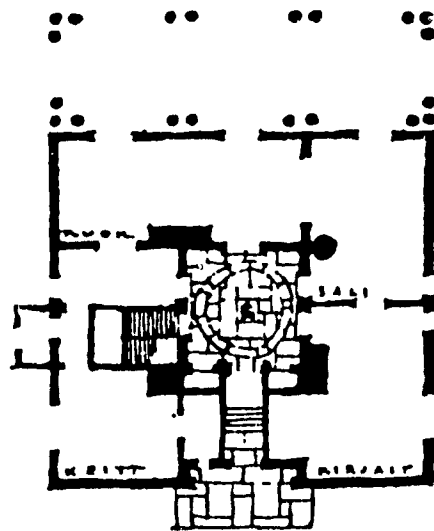
This article reveals Aalto's changing attitude towards Classicism. It is also an interpretation of the new ideology of architecture presented by Le Corbusier in "Vers une architecture", published in 1923, combining it with the Italian tradition. The main picture in the article is Fra Angelico's painting, "L'Annunziazione", which represents the idea of integrated interior space and nature. The Brunelleschian loggia in this picture is similar to those which Aalto designed in 1925 in his competition entries for Jamsa church and in the Muurame church. (Plate 30).



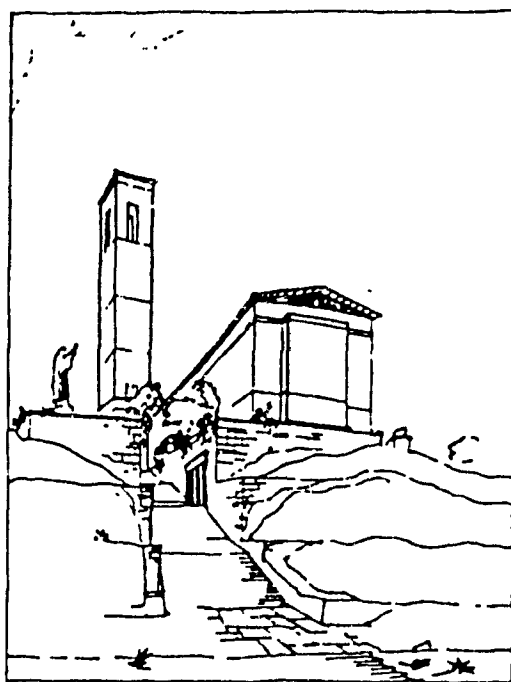
30.- Aalto: Muurame church. Loggia in the western wing.

The article was also illustrated with a drawing of a house for Aalto's brother, the Casa Vaino Aalto (Plate 31). The plan is square with a two-storey hall - an atrium - in the centre. The other rooms are grouped around the atrium and those in the upper floor also open onto it through a gallery. This space, as Aalto himself described, is:

"the symbol of free open air under the ceiling of home . . . very remotely related to the Pompeian patrician's atrium, the ceiling of which was the sky." (2)

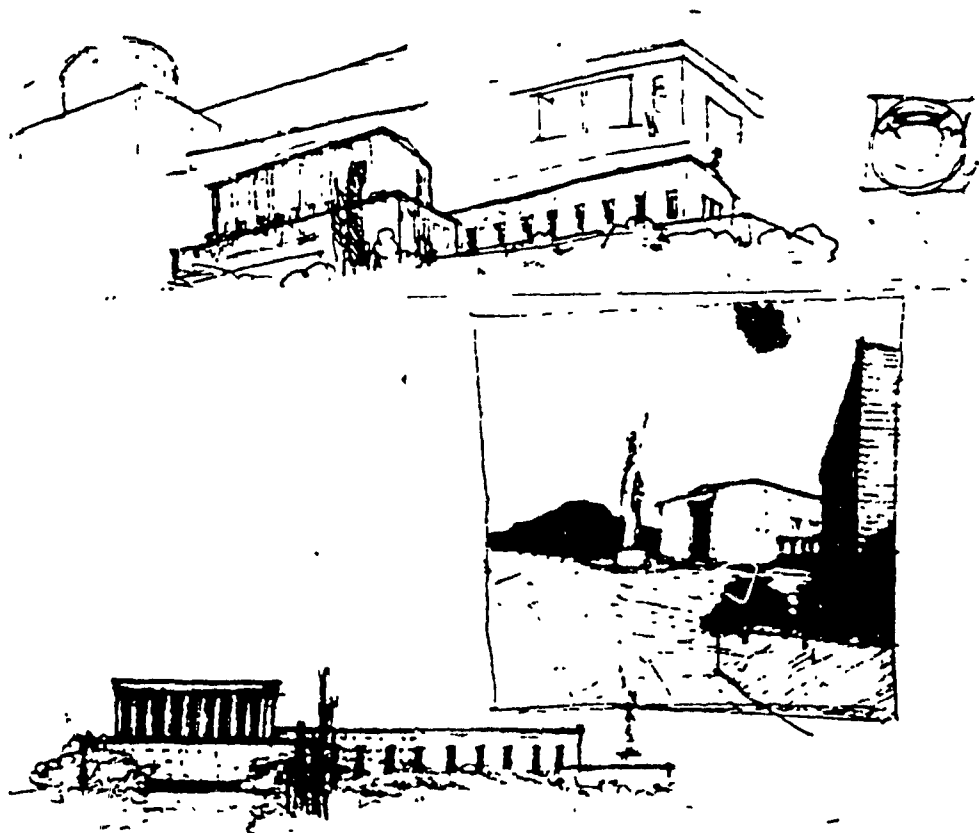


Aalto was familiar with Le Corbusier's architecture, but seems to have been more interested in his ideology and the Mediterranean Greek influence than in Le Corbsier's formal expression. The Acropolis motif (the idea of the Athenian Acropolis), a large temple surrounded by a ceremonial courtyard with a statue resembling that of Pallas Athene, is to be found in Aalto's succeeding competition entries for the Toolo church (Plate 32) in March, for the Viinikka church in April, for the Taulumaki church in Jyvaskyla, in July of 1927, and for League of Nations' Palace competition in 1926-27 (Plate 33).

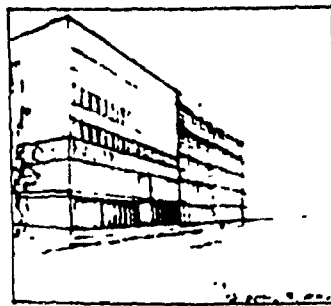
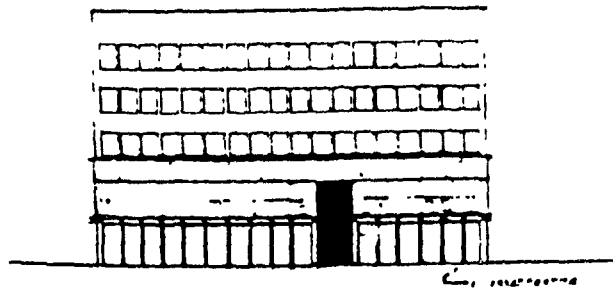


32.- Aalto: Sketch for the Toolo church competition.

At the end of 1927, Aalto and Bryggman took part in the competition for the Vaasan Kauppiain Oy commercial building (Plate 34) with a project that reveals the sudden change in their architecture. The modern expression manifested by a column visible in the two lower floors; an asymmetrically-placed entrance; a straight staircase leading to the first floor; continuous glazing on the first floor, towards both the street and the courtyard; and continuously-banded windows on the upper floors. The project was rejected by the jury, with the reason that it did not follow the rules of the competition.



33.- Aalto: Sketches for the League of Nations Place competition.



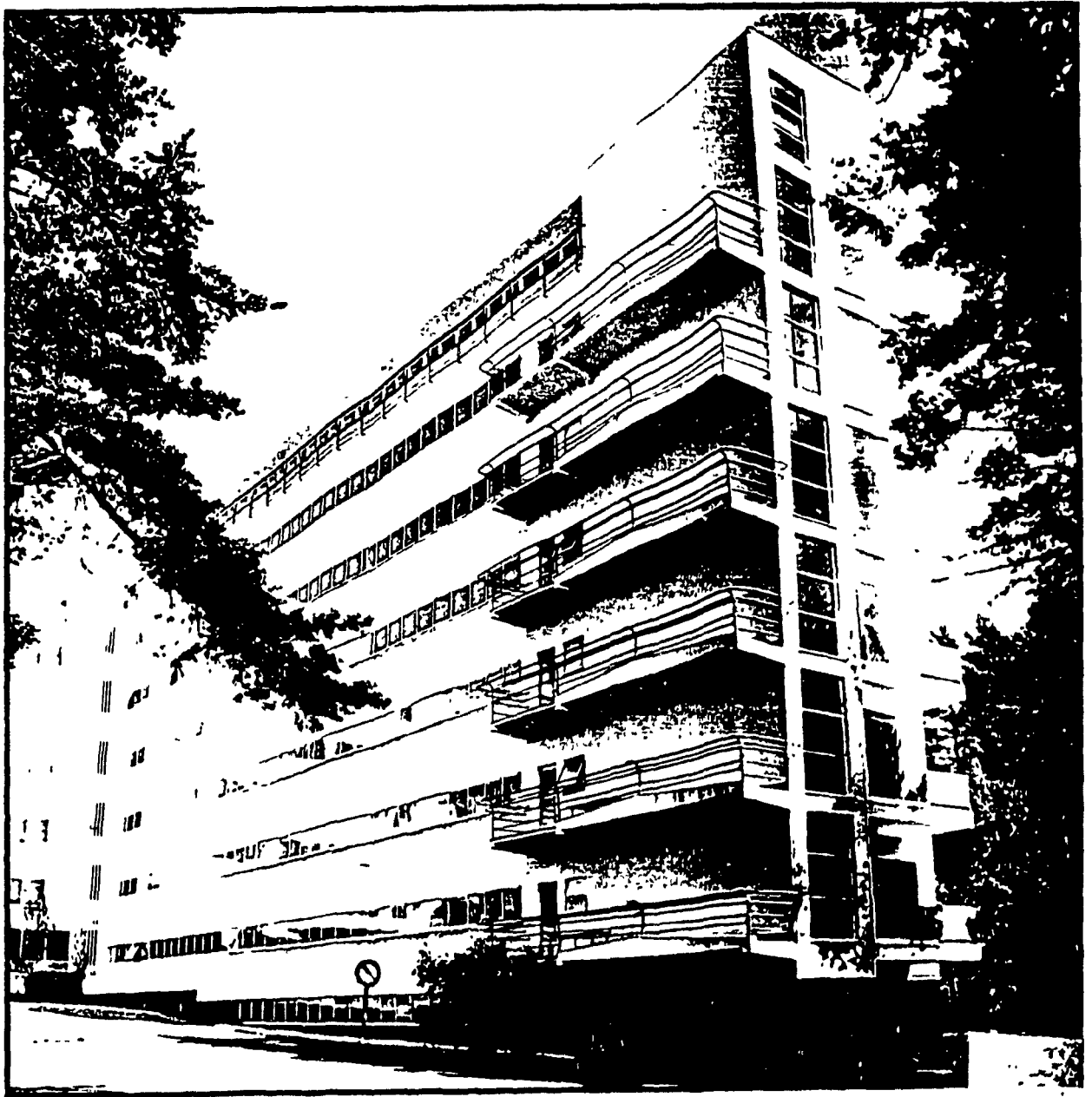
34.- Aalto and Bryggman: Vaasan Kauppiainden Oy competition entry

The new ideology of Functionalism became more widely known in Finland in 1928. In Finland as in Scandinavia, the term "Functionalism" is generally used instead of "International Style." It was mentioned as early as 1928 by Aalto, Bryggman and P.E. Blomstedt, through terms like "rationalism," "neo-rationalism" and "new objectivity" which were also used. In April the annual meeting

meeting of the SAFA (Suomen Arkkitehtiliitto-Finlands Arkitektförbund) was held in Turku. Sven Markelius from Stockholm gave the lecture: "The Tendencies of Rationalization in Modern Architecture;" advocating the new ideology. It seems that this lecture marked the breakthrough of Functionalism into Finland for it made the new ideas known to practically all Finnish architects.

Some of them, like Alvar and Aino Aalto and Erik Bryggman, went to France, Holland, Denmark and Germany to visit the most representative projects of the new architecture.

The competition for Paimio Sanatorium (Plate 35), at the beginning of 1929, made Aalto's name among Finnish architects; and at the building completion, in 1933, Aalto became known internationally. At Paimio, he assimilated several ideas from central Europe - not only from the Dutch (Duiker's Zonnestraal sanatorium), but also from Andr Lurát (project for a Mediterranean tourist hotel, 1927), Le Corbusier (Paimio's double-height dining room), and Walter Gropius (Bauhaus building). The same year in summer 1929, Aalto and Bryggman were asked to plan the Commercial Fair area for the 700th anniversary of Turku. The architecture was to be a strong proclamation of Functionalism, with standardised, whitewashed, easily-erectable stands, and the use of typography developed in the Bauhaus. The end product did not provoke the reaction expected. It was only in the seventies it has been appreciated, and is now considered to be the first appearance of Functionalism in Finland (Plate 36).



35.- Aalto: Paimio Sanatorium, Paimio

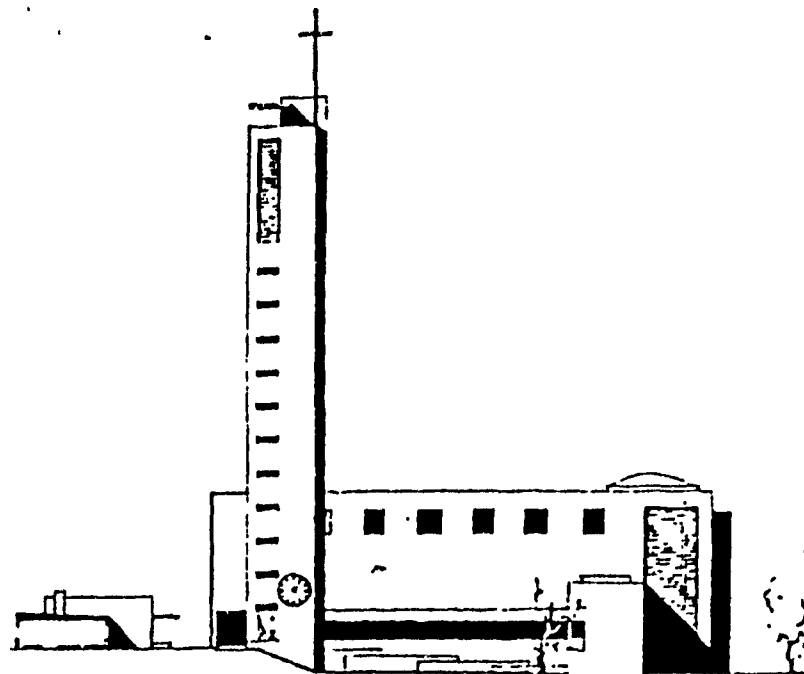


36.- Aalto: Finland pavillon: Turku.

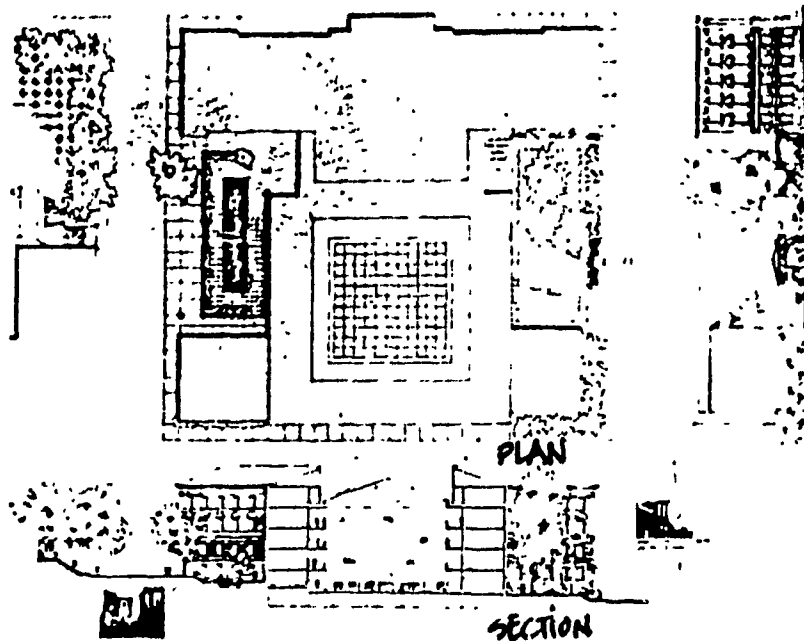
Functionalist projects were highly prized in many competitions during 1928-30.

Competition results, were often not only a question of selecting the best entries but also a question of viewpoints for or against Functionalism. This became evident, especially in the many church competitions. In 1929, Bryggman's entry for the Sortavala church (Plate 37) won a first prize, and became a model for a modern church. In the Tehtaanpuisto (Mikael Agricola) church competition in Helsinki, 1930, the first three prizes were given to entries which were variations of Bryggman's Sortavala church. All of them were designed by architects from Turku.

In 1932, two major schools of thought were remarked on by a Swedish critic, Gotthard Johansson, in an article called "The Romanticism of Helsinki, the Rationalism of Turku"(3). In Turku, the architects around Aalto and Bryggman were then called modernists, while the older generation of Helsinki architects, were traditionalists.



37.- Bryggman: The Sortavala church competition entry.



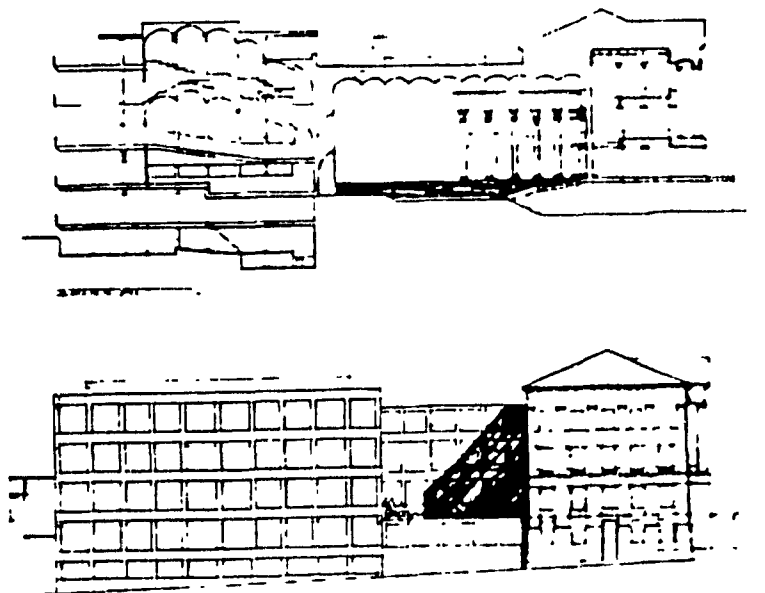
38.- P.E. Blomstedt: The Helsinki University extension competition entry.

Reaction against the Functionalistic church architecture was immediate and came from the general public as well as from the traditionalist camp of professionals. When a new competition was announced for the Tehtaanpuisto church, in which it was required that the church should recognize "traditional ritual," some traditionalists, such as Lars Sonck and Siren, were specially invited to compete in this otherwise public competition. The result of this competition started the most violent public debate between, Siren and Ekelund, in the pages of Arkkitehti and at SAFA meetings.

Siren won this debate by obtaining first prize in the Helsinki University Extension Competition in 1931 (Plates 38 and 39), with his design almost identical to the existing Neo-Classical building by C.L. Engel (1918).

However at the end, in Finland, the reaction against Functionalism, was not very strong, may be because in Germany and Russia the political reaction against Functionalism was very hard.

At the beginning of the 1930s, economic depression in Finland restrained new construction. During this time ideas matured. In the following years Functionalism was accepted without any ideological or political program.



39.- Aalto: The Helsinki University extension competition entry.

Alvar Aalto's contribution to the introduction of Functionalism into Finland was the most important. He was the first Finnish architect to acquaint himself with the new ideology, to propagate it, and to assimilate it into his own architectural expression. Even in his most formally pure Functionalist buildings, such as Paimio and the Turun Sanomat, (Plate 40) he introduced individual details and in general sought to create an architecture that was in harmony with human life. As Aalto himself stated, from the very beginning he believed that:

"... a conscious respect for the problems of our own time in artistic creation implies a mighty goal, to bring industrialization step by step to the position, which it will no doubt one day achieve - of being a factor for cultural harmony." (4)

Aalto dominated Finnish architecture for almost half a century. His use of traditional forms has never produced a simple copy of the



40. Aalto: Turun Sanomat. Turku.

original but a development and transformation. Aalto was most concerned by the evolution of traditional architecture rather than the development of an individual style. By accepting his roots in a national idiom, particularly that of the immediate past, Aalto was able to extend design attitudes from the National Romantic movement into his own personal interpretation of modern architecture. In Aalto's words:

"The first impulses of architecture, are born... out of the sentiments and lives of people." (5)

Aalto's conception of architectural representation differs from that of other masters of Modern Architecture for whom Dimitri Porphyrios said:

"A formal repertoire should be rooted in the representability of function, accept explicitly an architecture of pure denotation and refuse to acknowledge the world of meanings." (6)

For Aalto the function itself should have a ritual basis so that the form which derives from that function can have a symbolic meaning. Aalto's personal interpretation of functionalism is an approach based on the belief that if form was to follow function, then function must be properly defined... and must have distinct representational or symbolic meaning.

As Ludwig Wittgenstein stated:

"Architecture perpetuates and glorifies something. Therefore there can be no architecture where there is nothing to glorify." (7)

* * *

FOOTNOTES:
PART III

		Bibliographical source
1	Malcom Quantrill. " <u>Alvar Aalto, a Critical Study</u> ", 10-11.	11
2	Raija-Liisa Heinonen. " <u>Some Aspects of 1920's Classicism and the Emergence of Functionalism in Finland</u> ", 22.	4
3	Ibid., 25.	4
4	Ibid., 27.	4
5	Demitri Porphyrios. <u>Oppositions</u> , 22, 55	10
6	Ibid., 55.	10
7	Goran Schildt. " <u>Alvar Aalto The Early Years</u> ", 5.	15

" In ancient days building a church was a major event for the whole parish. Such an undertaking required considerable economic effort. The crafts were not as specialized as they are today; every citizen had something of the builder and artist in him. In other words, everyone knew what it was all about. Public opinion could easily point out the person who was best suited to direct the work by virtue of his inclinations and skill. The result was therefore the best possible, a real work of art."

Alvar Aalto

Schildt, Goran.

Alvar Aalto The Early Years. (p. 178)

"Our Old and New Churches"

Iltaalehti, December 1921.

- IV -

C O N C L U S I O N

From the very beginning of his career and even as a student, Aalto had been involved in church design. As early as 1918-19 he had been commissioned to add a belfry to the church at KAUHAJARVI. (Plate 41)

A philosophy of 18th Century Enlightenment prevailed in his parents home, a Voltairean rationalism and a Goethean inclination provided Aalto with means to interpret life in different terms from those fostered by the church.

Like Goethe, he believed in an innate balance in existence, a harmony of proportions to be sought and expressed in artistic form.



41.- Aalto's Bell Tower of Kauhajarvi Church.

Alvar Aalto was neither ideologically opposed to the Christian religion, nor hostile to the Church. On the contrary, he accepted the Church as an existing institution having its right place in contemporary community life.

But the speculation proper to the Church which involves metaphysical problems and feelings which find outlet in religious ceremonies were alien to his way of thinking, as confirmed in Gorans Schildt statement:

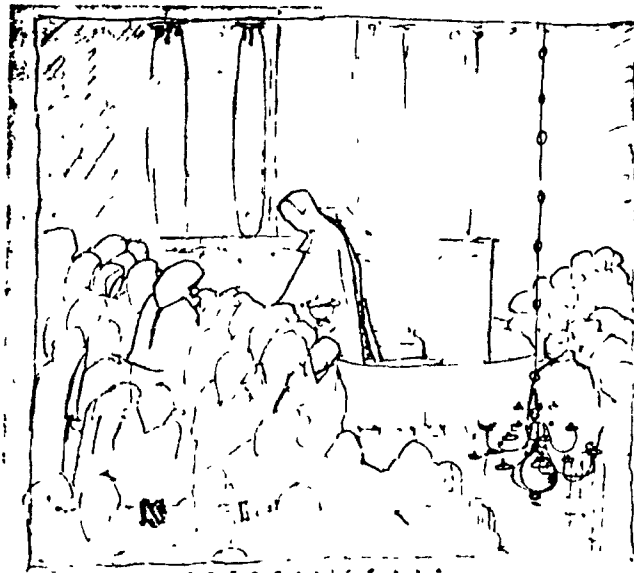
"Aalto never went to church for the sake of the service, but... out of sociological... or architectural interest." (1)



42.- Aalto: Vignette of Alajarvi Church in Indian ink.

Aalto describes the following:

"One Sunday not so long ago there was a great church festival and people went to take communion. I sat next to the precentor in the gallery and enjoyed the festive spirit and devotions and Engel's beautiful dome (ALAJARVI Church, designed by C.L. Engel). It was a joy to the eye to see all women march up to the altar rail in their Sunday gowns in all the world's finest colours: dark green and ochre and caput mortuum and raw umber... The finishing touch is provided by a sweet old lady in ultramarine. I send up an ardent prayer that she will take the right place among the colours in front of the altarcloth. And she does in fact kneel next to black and raw umber. My prayer has been heard... And later, when I am leaving the church, I feel what a complete human being I am, well-meaning and chemically free from sin. For a moment one has received the gift of seeing the beautiful in everything." (Plates 42, 43 and 44) (2)



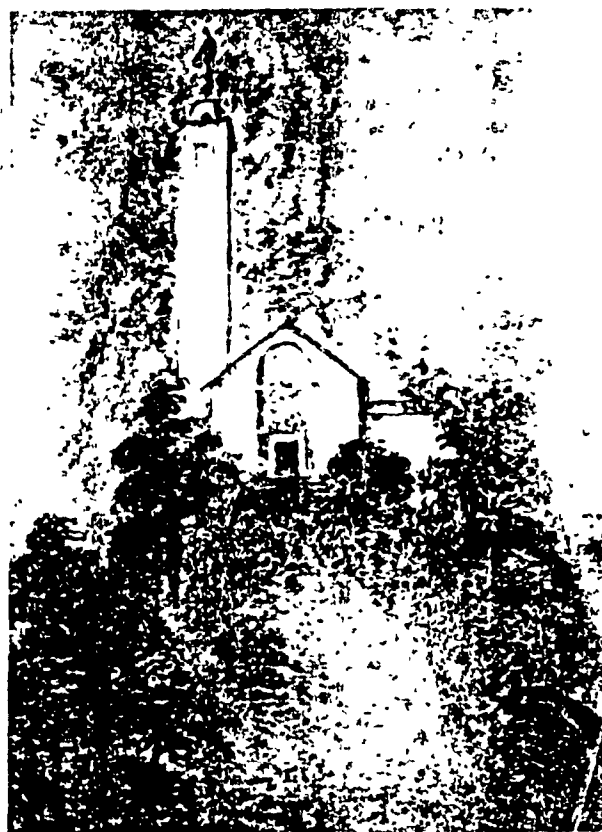
43.- Aalto: Old peasant women and men receiving communion in Alajarvi Church. Pencil drawing.



44.- Aalto: Alajarvi Church, designed by C.L. Engel.
Water color paint.

During the JYVASKYLLA years of his professional career (1923-1933), Aalto was involved with 23 church assignments, mostly due to his father's contacts with the rural clergy of central Finland.

Aalto's most intensive period of church design which lasted until 1933, consisted of realized restorations or renovations of TOIVAKKA, ANTOLLA, AENEKOSI, VIITASAARI, KEMIJARVI, PYLKONMAKI and KORPILAHTI churches, a proposal for the restoration of RISTIINA church, carrying out of his own designs for KAUHAJARVI bell tower and MUURAME church, as well as 8 competition entries. (Plates 45, 46 and 47)



45.- Aalto: Preliminary perspective sketch for Muurame Church.

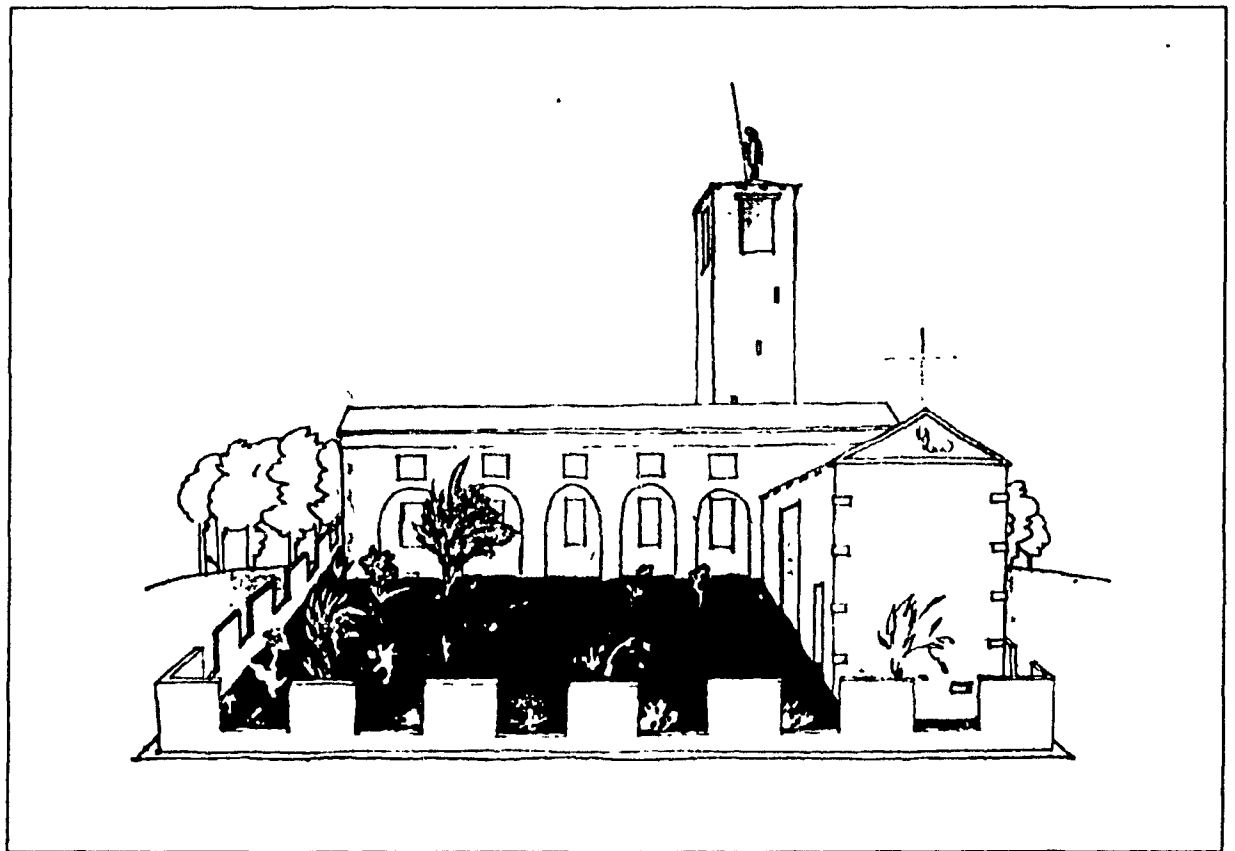


46.- Aalto: Muurame Church. Perspective sketch.



47.- Aalto: Interior of Muurame Church.

Among Aalto's religious assignments Muurame Church and five of the unbuilt churches belong to the period of Renaissance inspiration. Renaissance conventions were more closely applied by Aalto to his church architecture than to his secular buildings. This included a symmetrical church interior, an ornamental facade aligned with the axis of the chancel and a bell tower. (Plate 48)



48.- Aalto: Muurame Church, with a rose garden that was never planted.

It was not until 1950 that Aalto won a church competition, for LAHTI Church (redesigned and built in the '70s). In the '50s he built the churches of VUOKSENNISKA and SEINAJOKI, and in the '60s those of WOLFSBURG and DETMERODE in Germany.

The church he designed for RIOLA, Italy, in 1966 was built ten years later and the new version of the principal church of LAHTI was completed in 1978, two years after Aalto's death.

During his architectural career Aalto designed 18 new churches which were never built. Several of them were among Aalto's outstanding creations.

In chronological order they are:

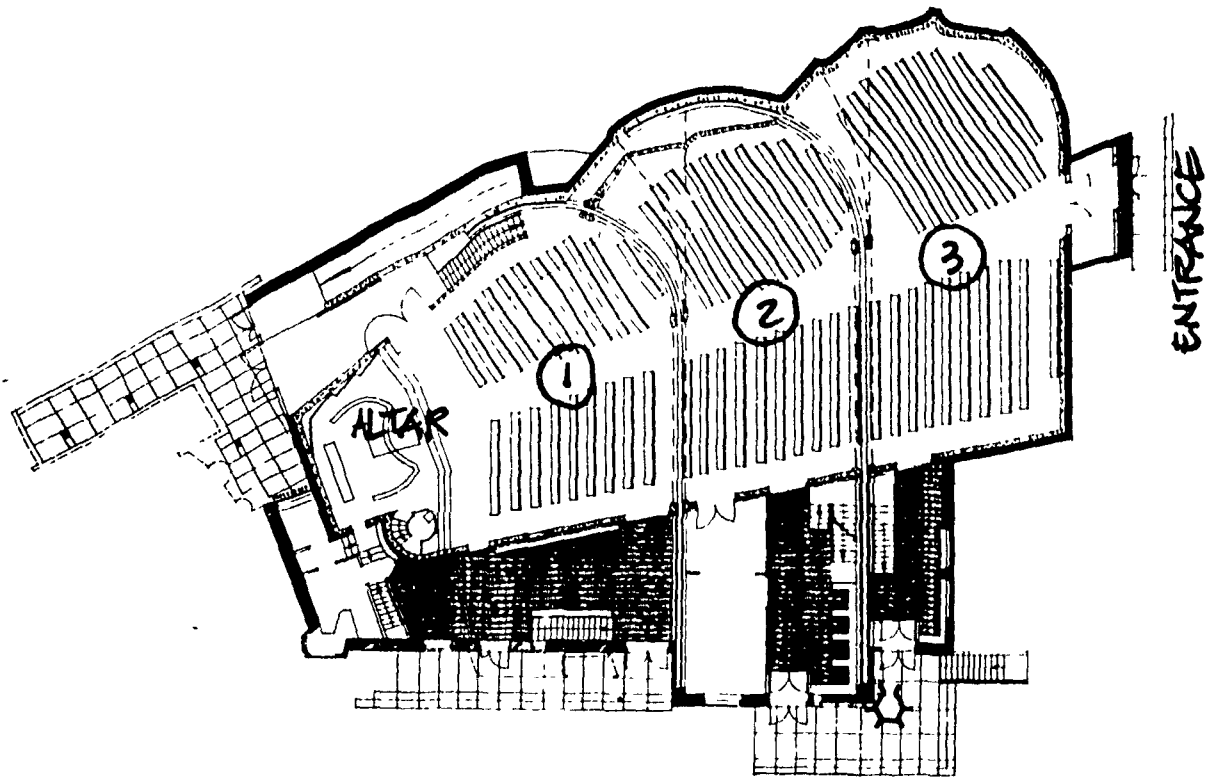
1925	PERTUNMAA Church.
1925	A wooden circular church.
1925	JYVASKYLA Funeral Chapel.
1925	JAMSA Church (Competition entry).
1925	JYVASKYLA Rural Parish Church.
1925 (27)	TOOLO Church, Helsinki.
1927	TAULUMAKI Church (Competition entry I and II).
1927	VIINIKKA Church, Tampere.

1929	VALLILA Church.
1930	POYTYA Church
1930	MIKAEL AGRICOLA Church (First competition), Helsinki.
1932	MIKAEL AGRICOLA Church (Second competition), Helsinki.
1933	TEMPPELIAUKIO Church, Helsinki.
1950	MALMI Funeral Chapel, Helsinki.
1950	LAHTI Church (First competition entry).
1952	LYNGBY Funeral Chapel, Denmark.
1967	ZURICH-ALTSTETEN Church, Switzerland.
1969-70	ALAJARVI Parish Center.

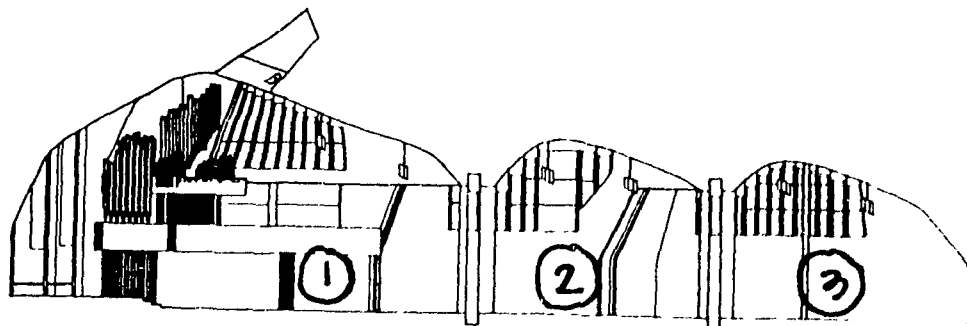
Aalto's need to set churches free from rigid conventions started to manifest itself in the 1930s by a free placement of secondary volumes around the church.

In the '50s the interior itself began to take on free forms as shown in VUOKSENNISKA, WOLFSBURG and DETMERODE Churches.

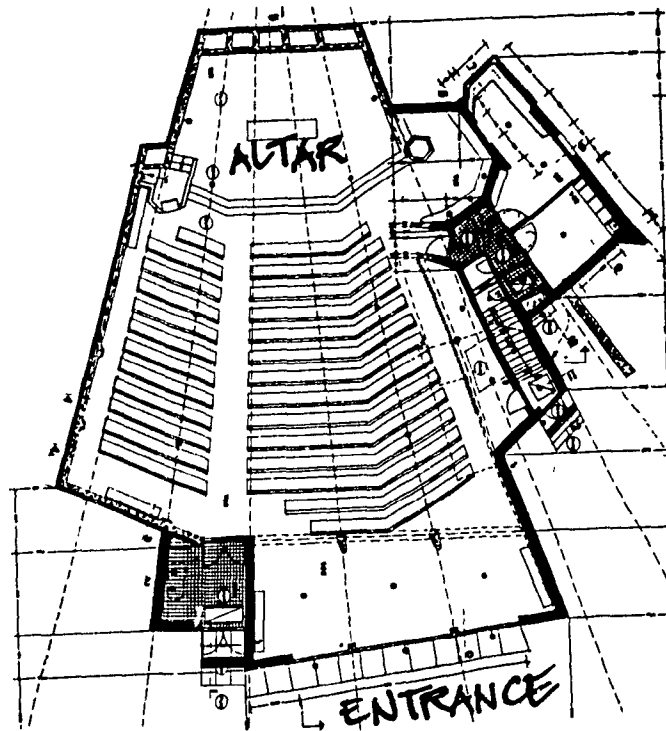
(Plates 49, 50, 51 and 52)



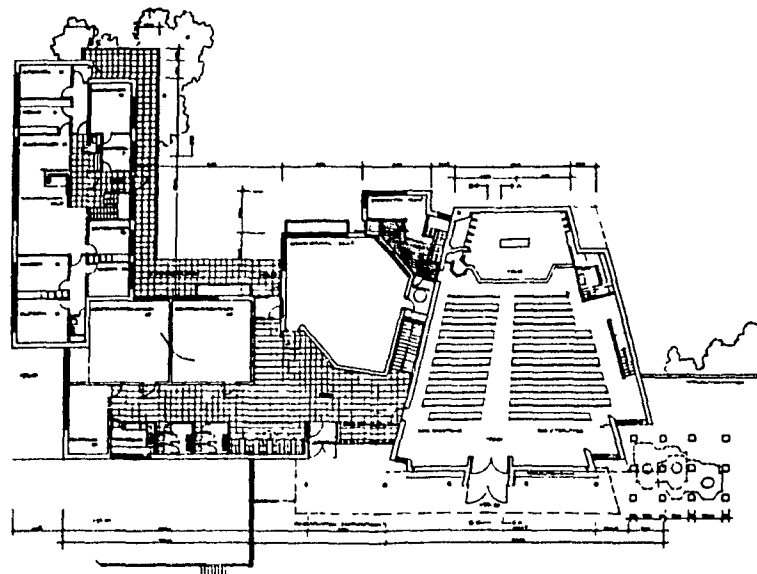
49.- Vouksenniska Church. Plan.



50.- Vouksenniska Church. Section.

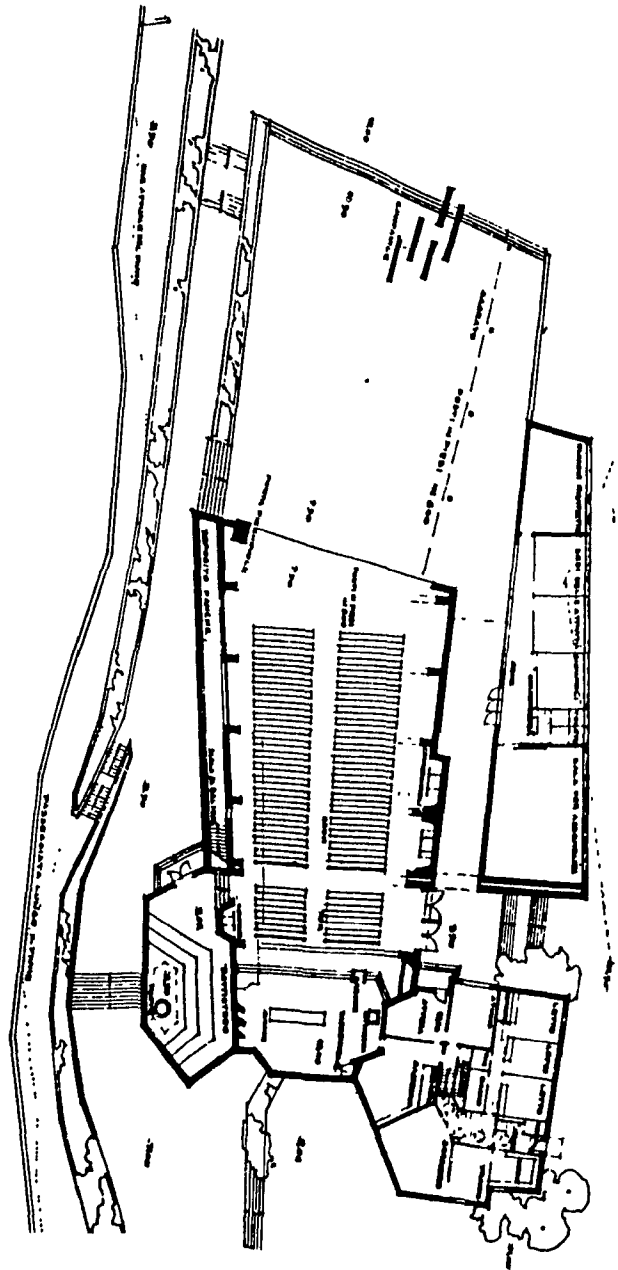


51.- Wolfsburg Church. Plan.

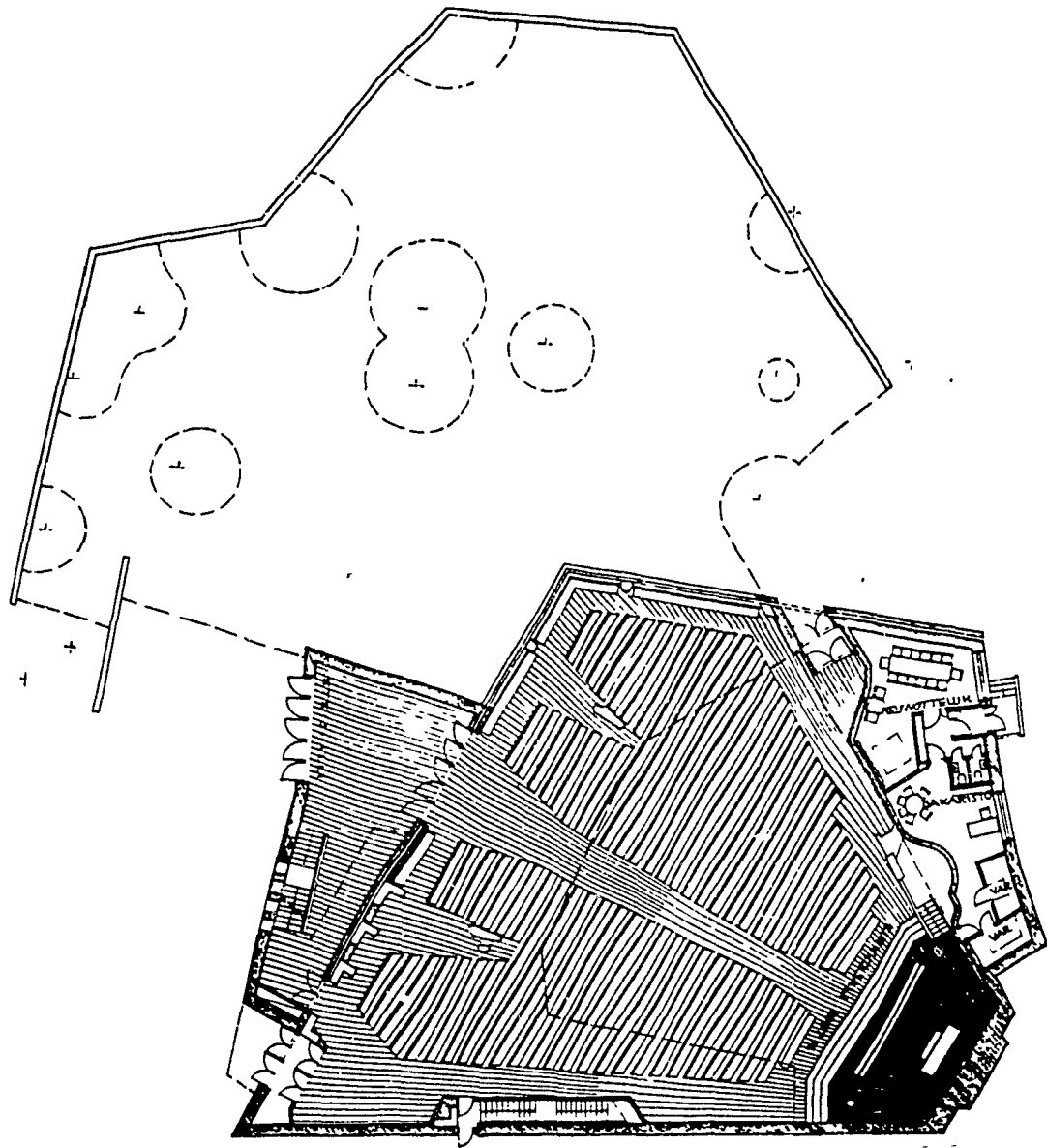


52.- Detmerode Church. Plan.

Only in his last two churches, RIOLA (Plate 53) and LAHTI (Plate 54) Aalto attained a completely unconventional asymmetrical church interior.



53.- Aalto: Riola Church. Plan.



54.- Aalto: Lahti Church. Plan.

Aalto's interest in church architecture was stimulated by the opportunity for a freer play in handling volumes and motifs, compared to other type of buildings design. It gives the chance to express what was his religion: a belief in a harmonious order common to nature, man and cultural forms. A belief in a divine element within existence. Like Aalto himself describes:

"Architecture is a natural art (Ruskin)." (3)

On December 14, 1921, the Helsinki newspaper ILTALEHTI ran an article by its art critic Alvar Aalto. The heading was:

OUR OLD AND NEW CHURCHES:

"The train stops at Keuruu station. We look through the window at the station building, which looks just as dull as all railway stations do. In front of us is the village, which is quite ordinary, neither better nor worse than Finnish rural centres in general. Something does catch the eye, however, and this is the fact that there are two churches here. One of them is on level ground, in a birch grove. It is humble and old. The other stands among pine trees on a hill. It is large, not at all humble, and it is new...

The old church is built of wood. Its colour is black, a strikingly beautiful shade of black. The homely tar has darkened over the years into a wonderful patina. The church tower has a noble design, the whole church is well-proportioned. It reflects stylistic forms from faraway, civilized countries, but seen through the child's eye of a Northerner. Its style is quite simply homely. We can read the history of its origins in its forms like an open book. Not a single detail bears the stamp of mass production. Every mark of the knife speaks of work that was dear to the carpenter. Every form reveals its author and bears witness to the fact that he did his best.

The new church is made of brick, it has a high tower and the whole building bursts out of the frame of the landscape. This church does not speak, it shouts, like a person who doesn't want to hear other voices. We see no trace of a devoted master's love of his work here, we do not see the consideration of a sensitive eye for the nature around. This church is like a glossy picture cut out of a German picture book. It is bad architecture.

My old teacher Gustaf Nyström once told me: "The old time smiles gently at the barbarians of our day." In the same way, the old church of Keuruu smiles gently at the loud brick giant which has been erected next to it in witness of the taste of our age or, more precisely, of its lack of taste.

Must we submit unprotestingly to the old smiling down at the new? Can only the old be beautiful and must the new always be ugly? Is nobility of proportions and beauty of form in Finland restricted to what goes under the name of 'relics'?

This is the conclusion one is tempted to draw after travelling around Finland and studying its old and new churches in turn. (4)

Religious architecture, therefore, creates a meaningful framework for the spiritual actions of man.

Aalto's churches are architectural offerings to the religious experience: man's relationship with God and ceremonial acts celebrating that relationship, as himself stated:

"Architecture -the real thing- is only to be found when man stands at the center." (5)

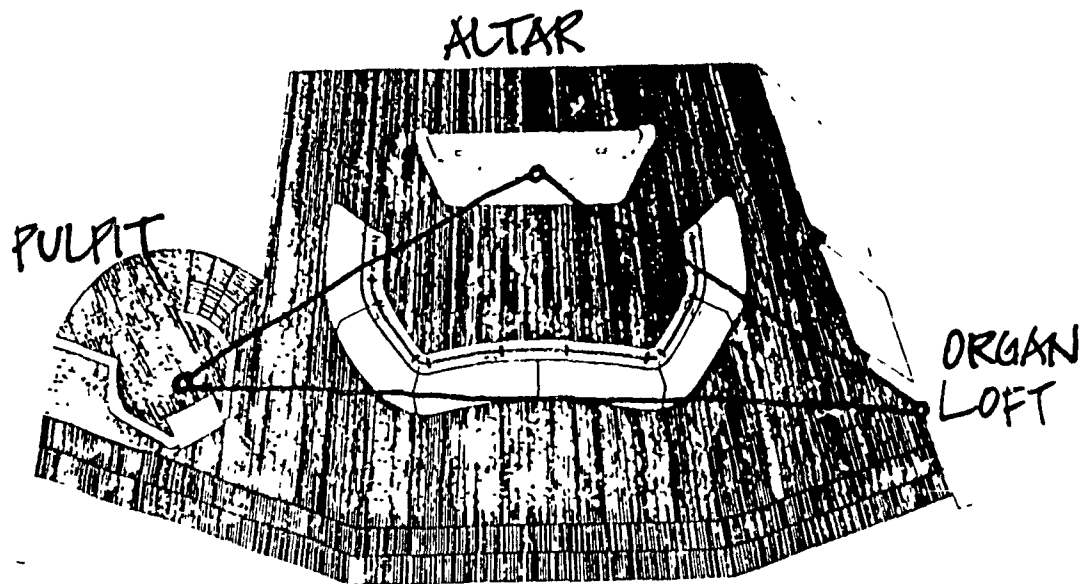
Aalto, when asked where he found his information and insights upon which to base his design, said:

"I usually find it in a small black book about this thick" (6) referring to the Bible.

With the exception of nine church renovations and one complete project (MUURAME Church), all executed in the 1920's, the majority of Aalto's religious projects have been designed in the second period of his architectural practice (1950-1976).

The design framework Aalto creates is a blend of liturgical and architectural elements. The altar, the pulpit, the organ loft for music and choir and the baptismal font are set in a frame mediated by space, light, acoustic control and materials.

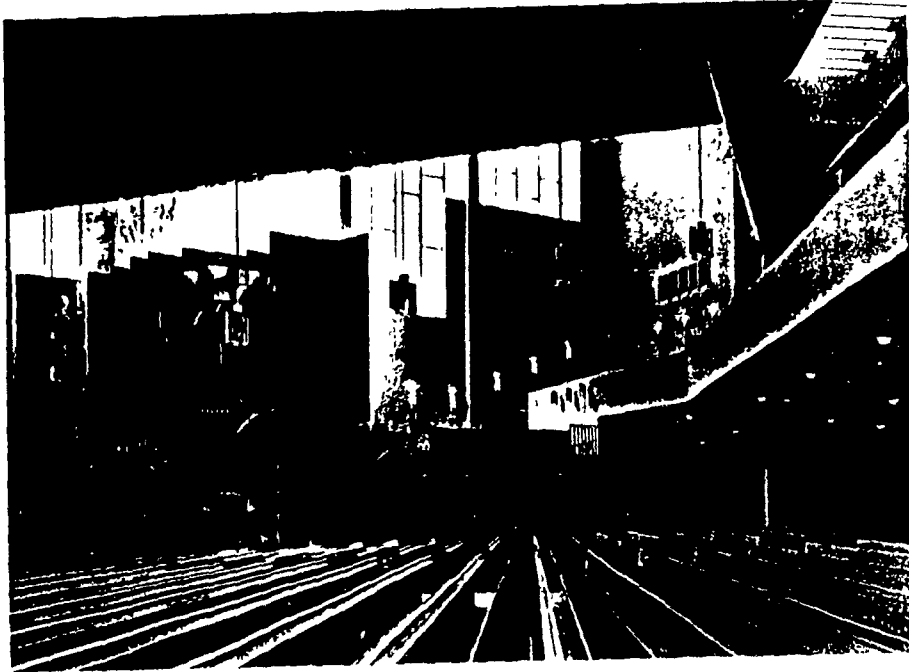
Regardless of the size and different degrees of formality in Aalto's church designs there are continuities occurring throughout his religious oeuvre. The relationship between the altar, the pulpit and the organ loft generally expressed by a triangular composition is the first one. (Plate 55)



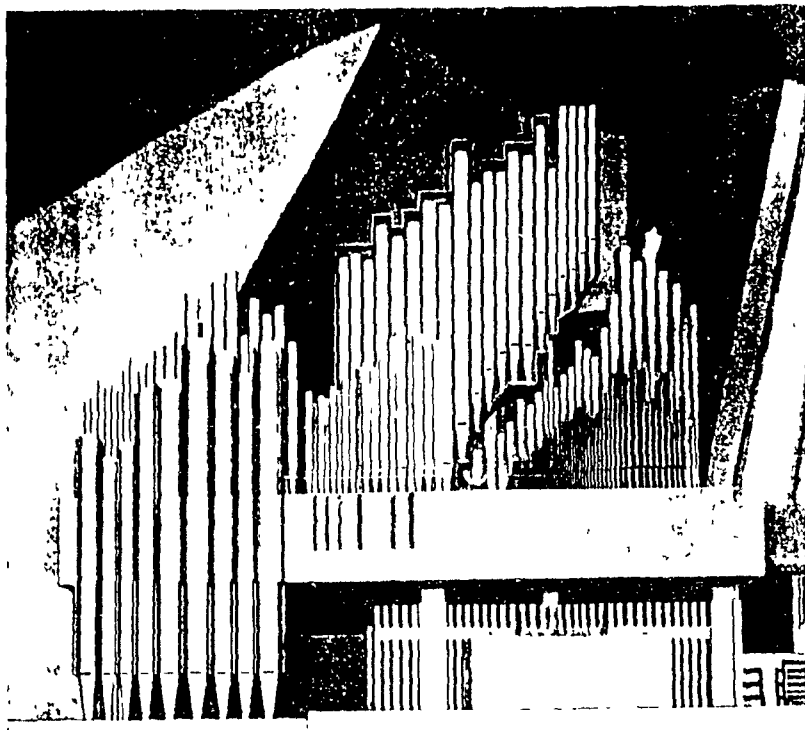
55.- Aalto: Vuoksenniska Church. Plan of Altar, Pulpit and Organ Loft.

The altar being the most sacred element in the liturgy of the Lutheran service is placed in the center with the pulpit to the left and the organ loft (which Aalto always elevated for acoustic reasons) to the right.

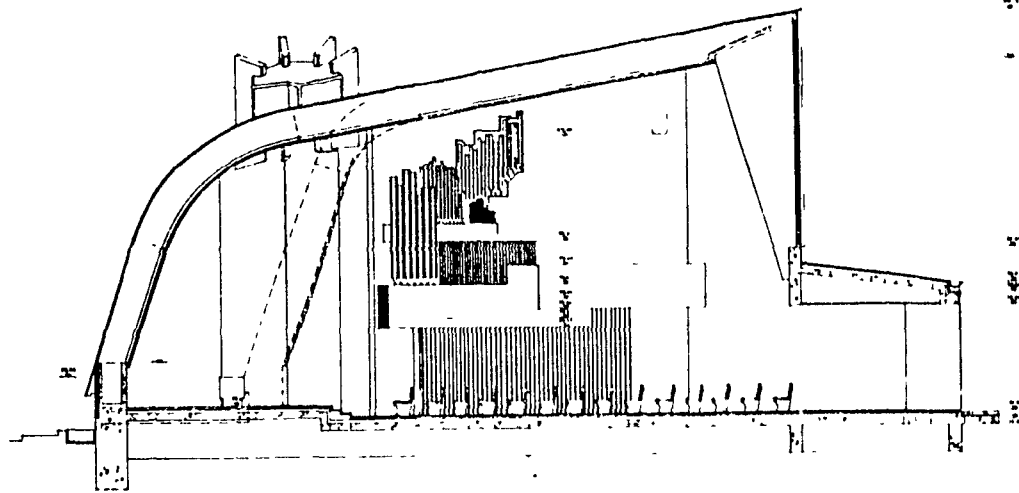
Only the Seinäjoki Church breaks this pattern by having the organ loft situated in the rear of the church. The organ loft being an integral part of the worship service Aalto always emphasized its importance in his architectural composition. (Wolfsburg, Vuoksenniska, Zurich-Altstetten, Detmerode, Riola, Lahti Churches). (Plates 56, 57, 58 and 59)



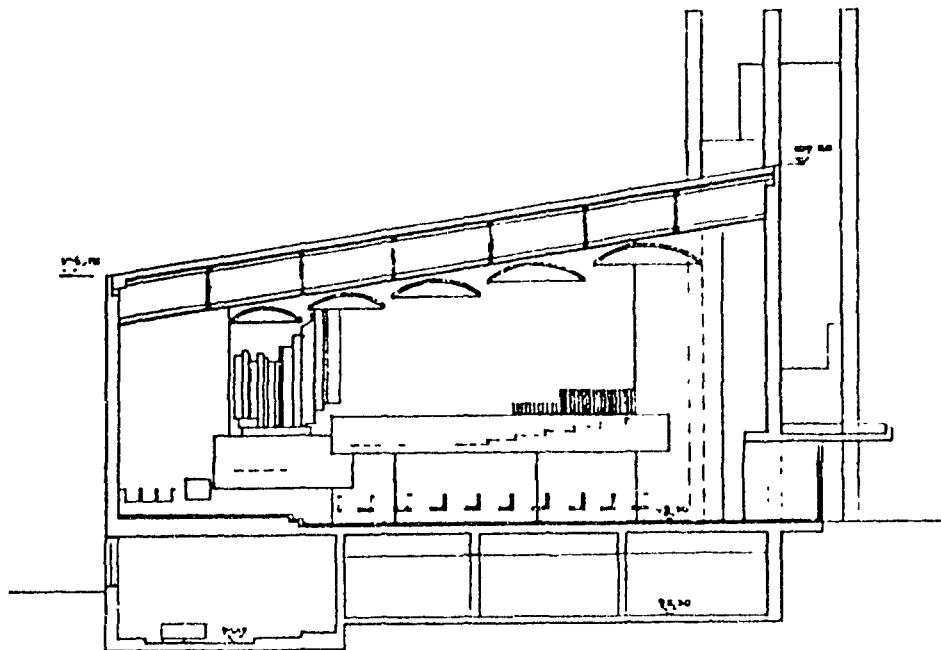
56.- Aalto: Lahti Church. Interior



57.- Aalto: Vuoksenniska Church. Organ.



58.- Aalto: Wolfsburg Church. Section and organ elevation.



59.- Aalto: Detmerode Church. Section and organ elevation.

The second continuity in Aalto's church design is his concern about the acoustic tone of the sermon. This preoccupation emerged for the first time in Vallila Church competition entry in 1929, where he applied the acoustic principles of the "Salle Playel" in Paris to the main vaulted volume of the church.

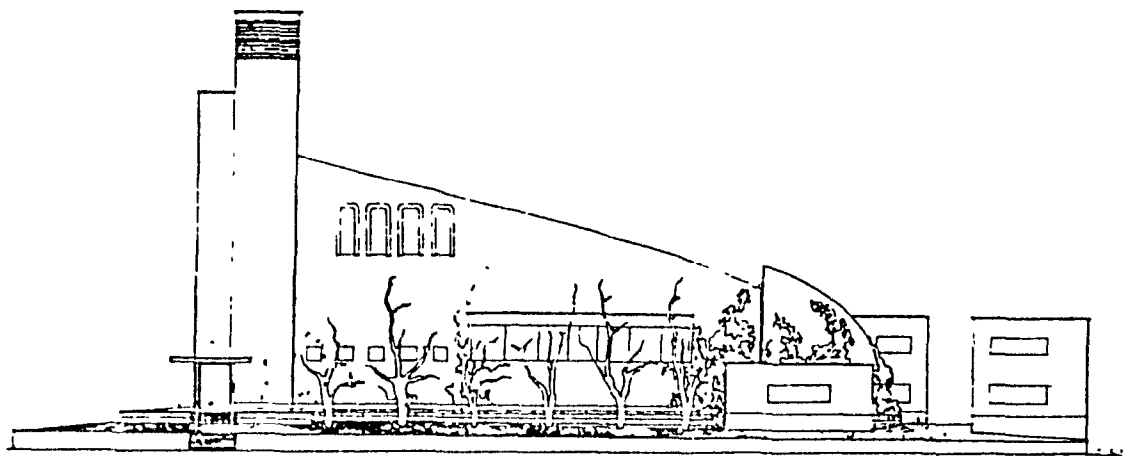
From this time on, Aalto applies two architectural devices to insure that his church volume provides the appropriate acoustic performance.

First, the side walls of his churches are never parallel.

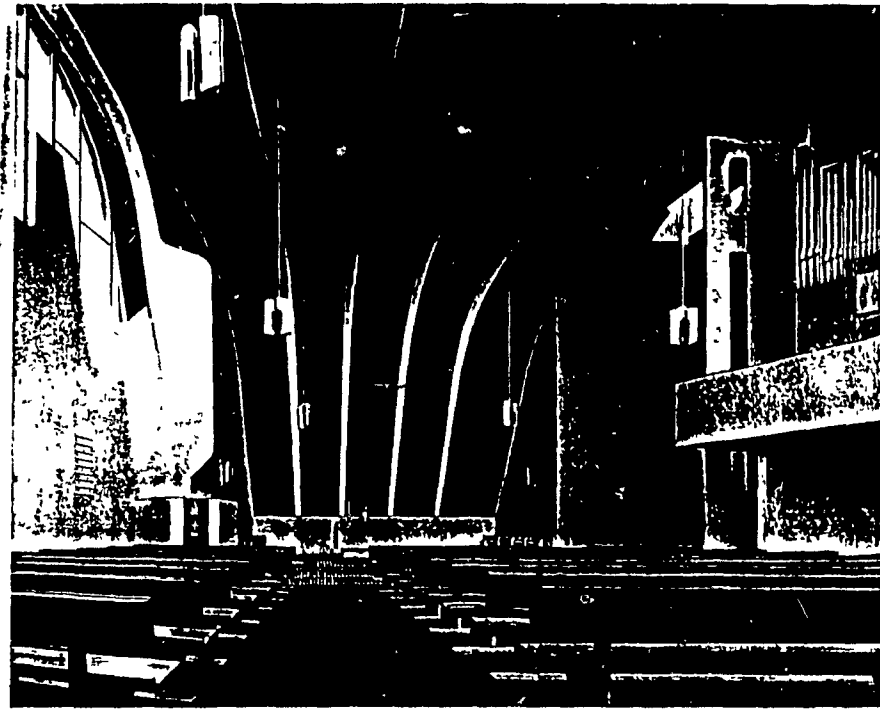
Generally wider at the rear (where entry is usually located) and narrower at the altar.

Second, the end wall behind the altar is a curved wall/ceiling plane which acts as a continuous sound reflector to the seating area.

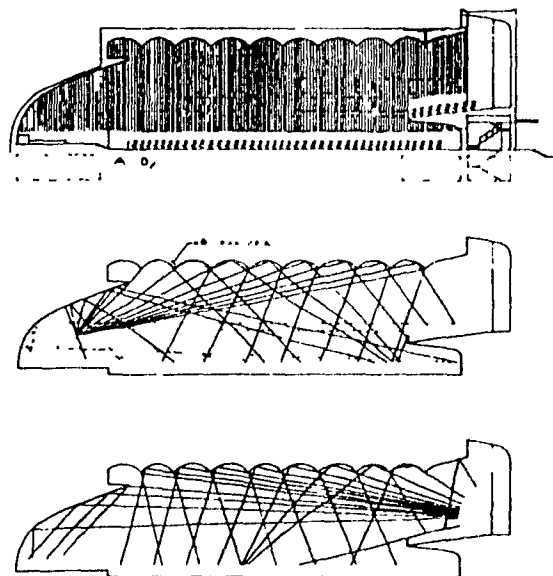
(Plates 60, 61, 62 and 63)



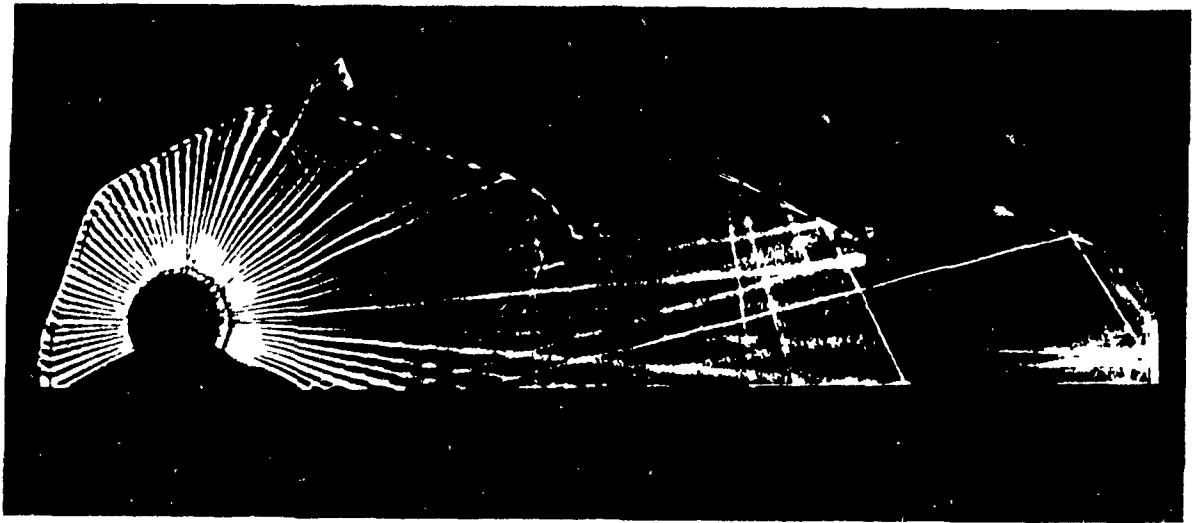
60.- Aalto: Vallila Church. Side Elevation.



61.- Aalto: Wolfsburg Church. Interior.



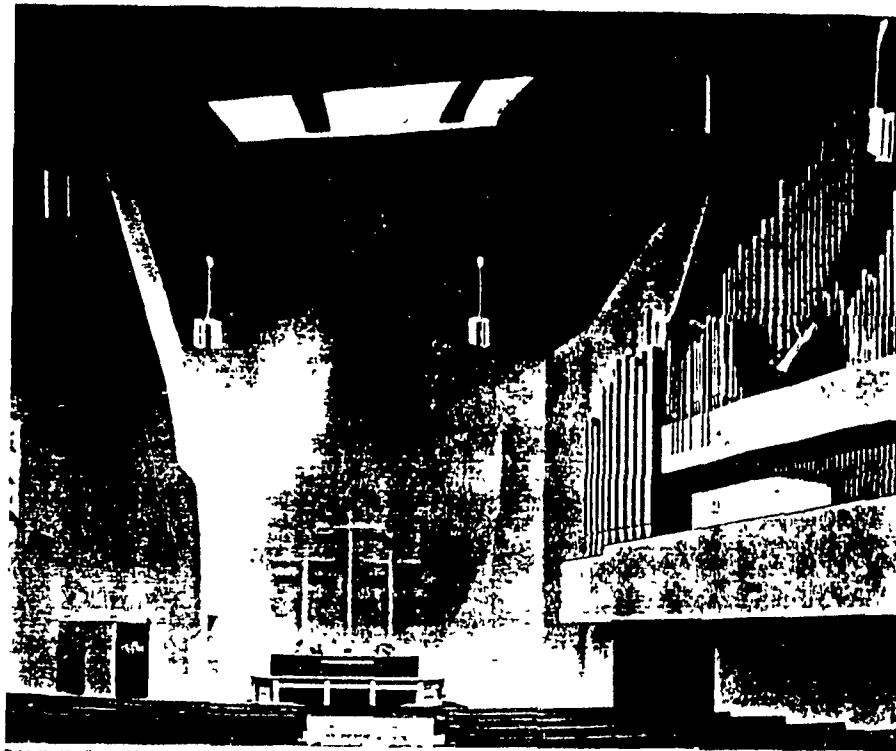
62.- Aalto: Tehtaanpuisto Church. Acoustic Study.



63.- Aalto: Vuoksenniska Church. Acoustic Model.

These two acoustic devices, at the same time act to create a visual focus towards the prime element of liturgy, the altar. By combining the acoustic response with the formal intention, a more significant totality is achieved. (Plate 64)

Another continuity throughout Aalto's church design is the manner in which he uses light. There is a main light source which provides a general illumination of the sanctuary space and directional light-giving devices to express hierarchical importance of elements in the liturgical/architectural ensemble.



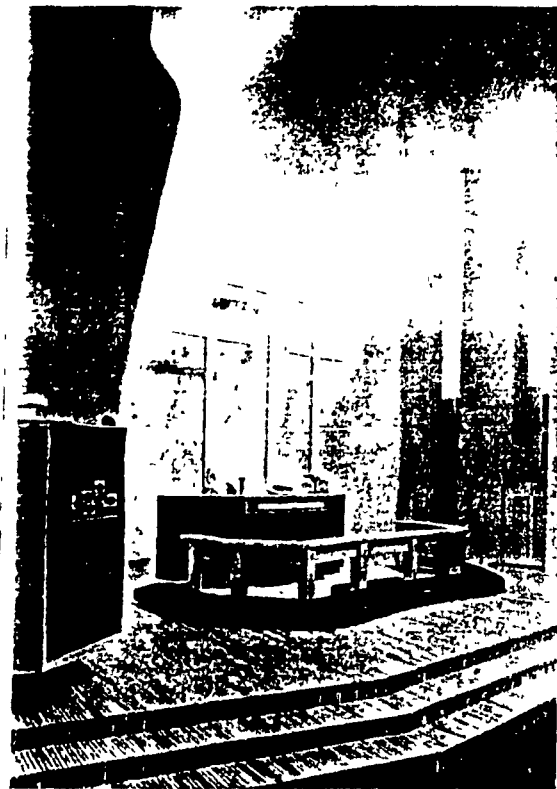
Black paper: Altar, Kazuo and Orgel / View from altar, to share of the organ / View of altar, pulpit and organ

64.- Aalto: Vuoksenniska Church. Interior.

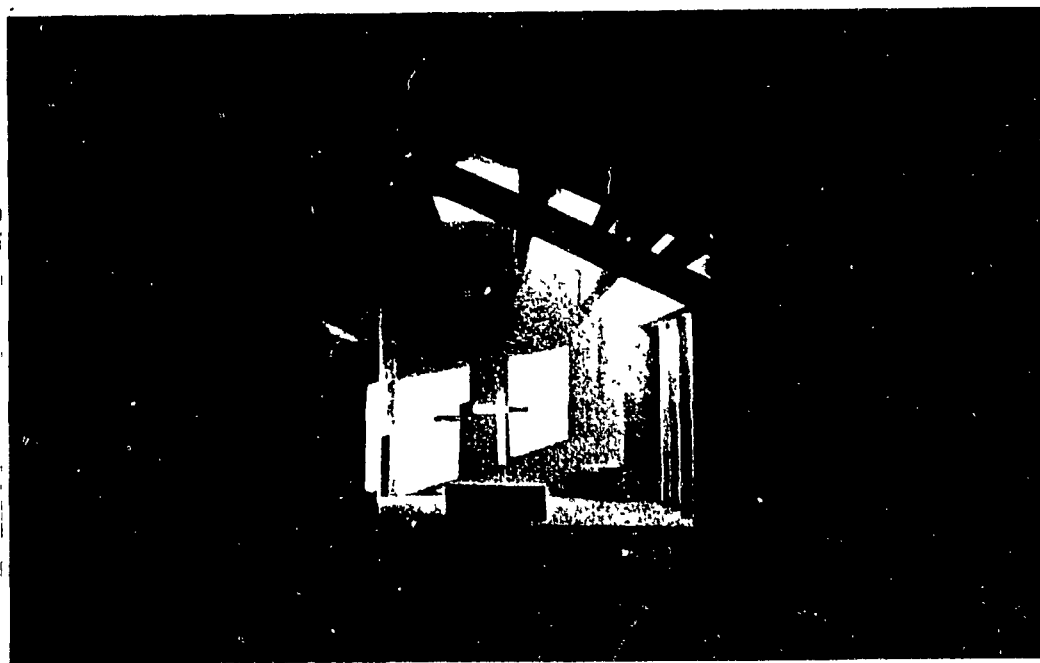
Windows are never arbitrarily placed into a facade, but are designed to bring light where it is wanted and needed.

In Vuoksenniska Church, the thick double-glazed windows modify the light and are acoustic and thermal barriers which further justify their presence.

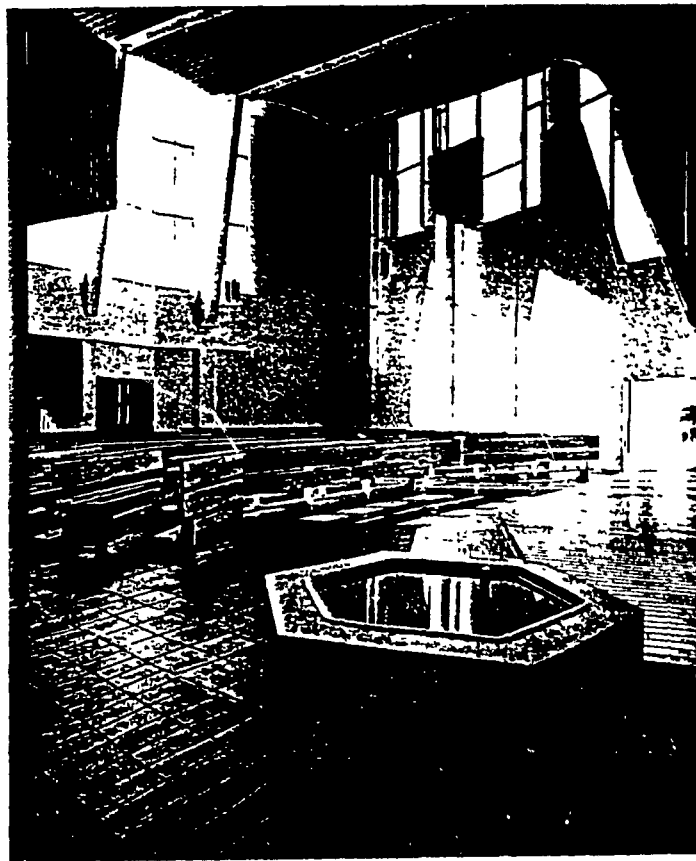
The directional light is used to crown or to accentuate the space, to denote the movement from place to place, or to punctuate an activity in controlled light. Light is considered in relation to the human functions it illuminates. (Plates 65, 66, 67 and 68)



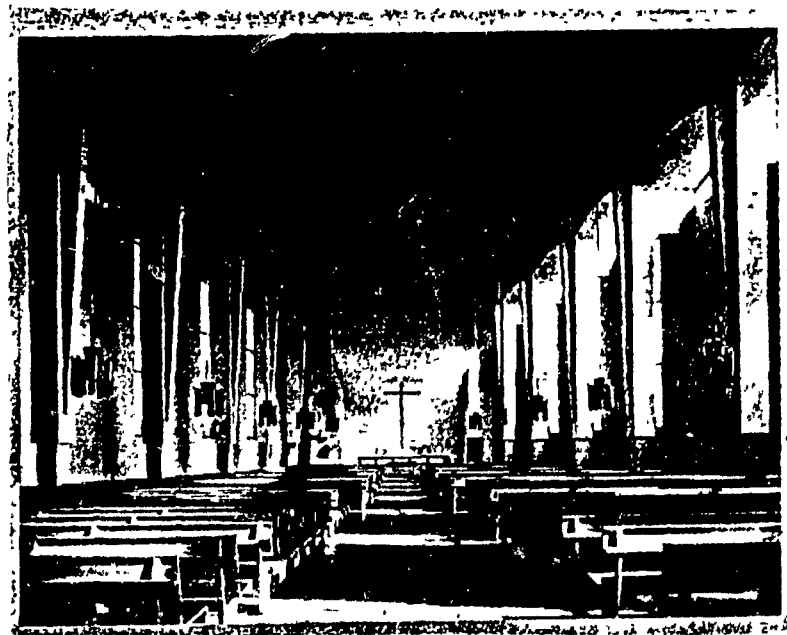
65.- Aalto: Vuoksenniska Church. Altar and Pulpit.



66.- Aalto: Riola Church. General Lighting Model.



67.- Aalto: Wolfsburg Church. Interior.



68.- Aalto: Seinajoki Church. Interior.

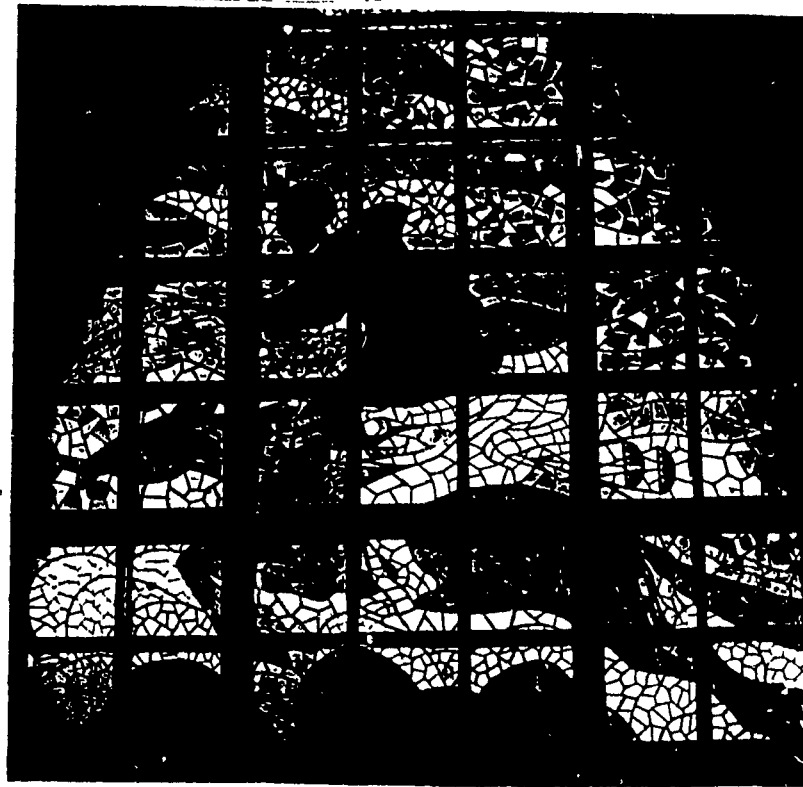
The only exception which does not follow this pattern is Seinajoki Church, where, to emphasise a cathedral formal quality of the interior space, Aalto places tall windows on the side walls.

(Plate 69)



69.- Aalto: Seinajoki Church. Interior.

Aalto rarely uses stained glass and if he does is as an accent. An example is the chapel of the Seinajoki Church, where the only light source for the space is a stained glass window. Aalto is creating a historic precedent. The early vernacular churches and those of the classical revival style all use clear glazing with little or no stained glass for climatic reasons. Exceptions are the churches of National Romanticism (Lars Sonck) where stained glass was used throughout. (Plates 70 and 71)



70.- Lars Sonck: Tampere Cathedral. Horse of
Apocalypse. Stained-glass Window.



70.- Aalto: Vuoksenniska Church. Side Window.

Aalto selects for his church design a restricted number of materials and a simplicity in the choice of colors to reinforce the architectural framework he creates. In a majority of the churches the walls and ceilings are painted white with the exception of MUURAME, WOLFSBURG and ZURICH-ALTSTETTEN Churches, where he introduces natural a wooden ceiling.

The flooring materials act as space and activity definers. The sanctuary floors are of natural stone or red tile.

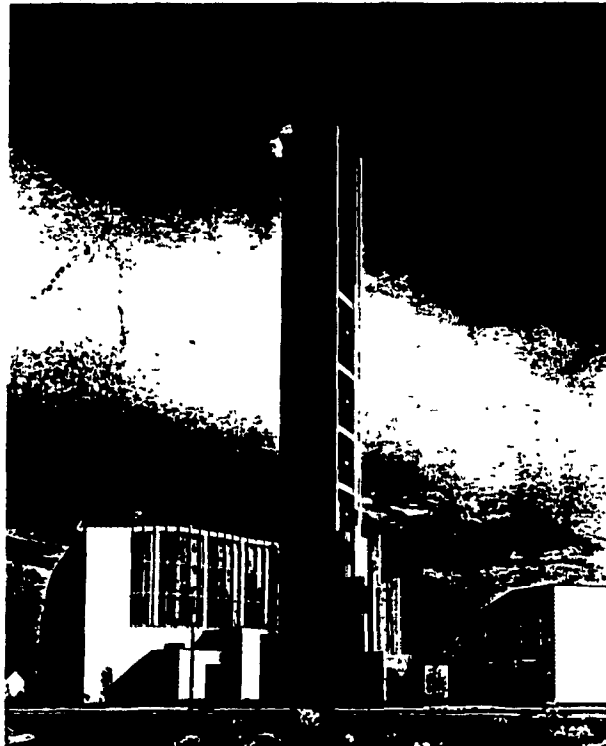
The importance of the altar, the most sacred place in the church, is translated by the use of a noble white marble.

This simple use of materials allows, for the color accents to be provided by the altar clothing and by the ceremonial acts of the worship service, as Aalto expressed in his article published in Kerberas, 1921.

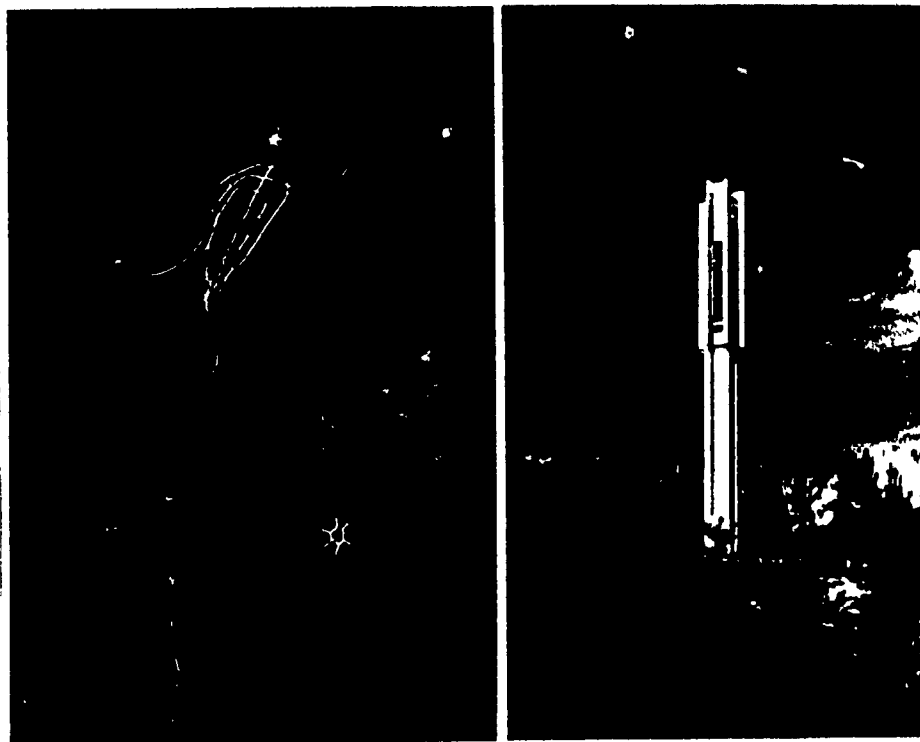
The churches Aalto designs are usually part of a large religious complex, a parish centre (SEINAJOKI, WOLFSBURG, DETMERODE, RIOLA, ZURICH-ALTSTETTEN, VUOKSENNISKA, all designed in the second period of his professional practice with its supporting facilities ranging from meeting rooms, lecture and music rooms to the restarents, physical exercise facilities, day-care centers and schools. This reflects Aalto's view that the church should form an integral part of community life. To codify this interaction Aalto designs a belfry for his churches which acts as a visual symbol, a landmark for both, the church and the community. (Plates 72, 73 and 74)



72.- Aalto: Denmerode Church. Bell-tower, Model.



73.- Aalto: Wolfsburg Church.



74.- Aalto: Vuoksenniska Church. Bell-tower.

Most of the time, the belfry is detached from the church volume. Once again, Aalto accepts and expresses, as with the use of clear-glazed windows or simplicity of colors and materials, an evolutive continuity of the traditional vocabulary, He said:

"Nothing old is ever reborn... (but) always re-emerges in a new form" (7).

Aalto's understanding of his role as an architect, as a public servant, was an imprint of the humanistic philosophy practiced in his family home, a practice based on the knowledge and respect of an interrelated evolutive continuity of all the elements forming life.

As Aalto himself quoted:

"Admiration for and a deeper knowledge of, our old indigenous architecture and our former values would appear to be of a relatively late date in this country, but so deeply rooted among us "professionals" that we are now actually finding in them a basis for our own work. Yes, I suppose one can say without reserve that it is precisely the authority of the past that is the main criterion for our work today.. .. our ancestors will continue to be our masters." (8)

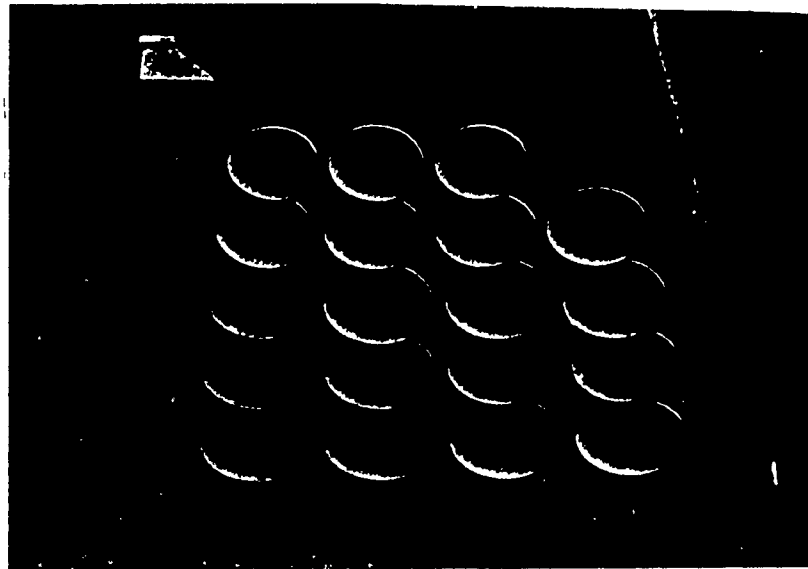
Throughout Aalto's church work we can clearly see his respect for the past values, not through a repetitive formalistic application, but through a creative evolutive interpretation of them.

Aalto's commitment to the church design covers two periods, distinctive by the time-frame and by the character of a professional intervention. During the first period (1927-1933), on 23 assignments only one, Muurame Church (1927-1929), is a completely realized project, others being partial renovations or unrealized designs. The second period (1950-1976) consists of only new church projects. Out of a total of 11, only 6 were realized. This analysis is particularly concentrated on built churches, the renovations having as a constraint already established vocabulary, and the unrealized designs having a possibility of further changes.

Prevailing expression, common to Aalto's churches, is a simplicity and not an overpowering strength, both being the innate characteristics of Finnish medieval stone village churches. The simplicity is achieved by the use of a restricted variety of building materials and of few exterior decorative elements. The strength is achieved by a crisp but not aggressive volume definition.

The use of a bell-tower as an integral part of church design, in most cases free-standing and of a particular expression, is another evident link between the past (seventeenth century) and Aalto's twenty century architecture.

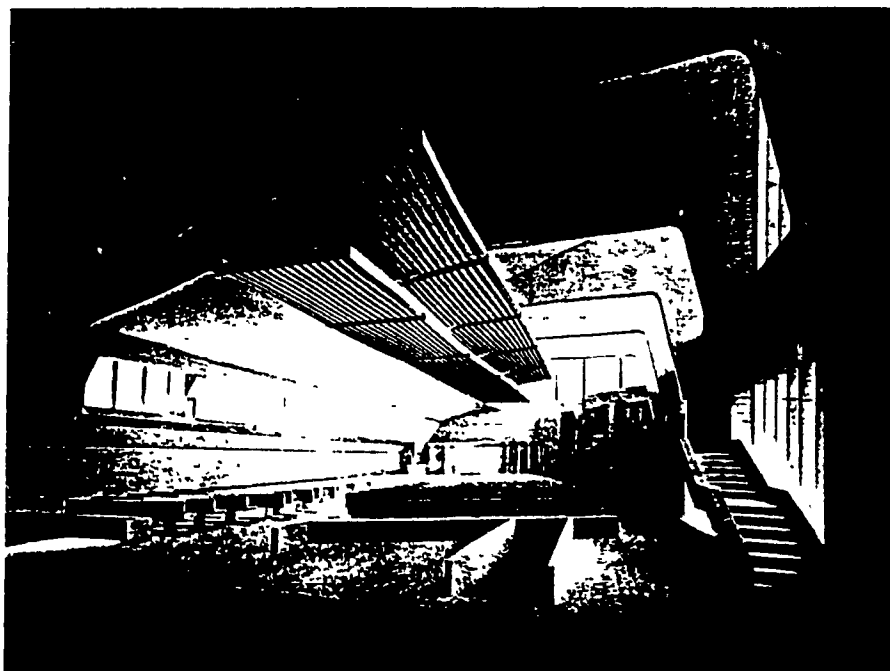
There is a tradition of materials in Finnish church architecture: stone, brick, wood, clear window glass. Aalto's churches are of man-made stone, concrete or brick. They are painted (i.e. Wolfsburg, Vuoksenniska, Zurich-Altstetten) or stone faced (Riola). The wood, following a traditional use, is reserved for the interior applications like church furniture or ceiling treatment (Muurame, Wolfsburg, Detmerode, Zurich-Altstetten). In Aalto's Muurame church, which is of Italian Renaissance conception so dear to him in the nineteen twenties and thirties, that he introduced a medieval ceiling vocabulary which is a wooden barrel vault over the nave and aisles. (Plates 75, 76 and 77)



75.- Aalto: Detmerode Church. Wooden acoustic treatment of church ceiling (model).



76.- Aalto: Muurame Church. Wooden ceiling treatment.



77.- Aalto: Zurich-Altstetten. Wooden ceiling model.

Church fenestration is always of clear glass, respecting the climatological conditions of the country. Stained glass windows, which were scarcely used in a traditional architecture, serve a particular function of a "mood accent" (i.e. Seinajoki, stained glass window in a chapel).

Decorative elements, like medieval wall paintings, or carpenters wooden ornaments of 18th and 19th centuries, evolved in Aalto's hands. Pictorial effects are done with everchanging light, through an introduction of masterfully placed natural light devices. Functional elements, especially liturgical ones, like the altar, pulpit and organ loft, become powerful embellishments by their complete integration into the church architecture.

Such evolutive interpretation of the past values were only possible because of Aalto's profound commitment to the architecture as an art serving the man.

We can always remember Aalto's thought:

"Man is forgotten. . . and yet true architecture exists only where man stands in the center. His tragedy and his comedy, both." (9)

* * *

FOOTNOTES:
CONCLUSION

		Bibliographical source
1	Goran Schildt. <u>"Alvar Aalto The Early Years."</u> , 184.	14
2	Ibid., 101-102.	14
3	Ibid., 193.	14
4	Ibid., 177.	14
5	William C. Millerm. <u>"Faith & Form."</u> , 10.	5
6	Ibid., 10.	5
7	The Museum of Finnish Architecture. <u>"Alvar Aalto 1898-1976."</u> , 69.	9
8	Schildt, Goran. <u>"Sketches, Alvar Aalto."</u> , 1.	13
9	Ibid., 161.	13

APPENDIX

APPENDIX A

CORRESPONDENCE BETWEEN
MRS. AALTO AND E. ZARATE

Mr. Eduardo Zarate
365, rue de Châteauguay, Apt. 038
Longueuil (Québec)
Canada J4H 3X5

February 12, 1986

Mrs. Elissa Aalto, Architect
Rühitie 20
00330 Helsinki, FINLAND

Dear Mrs. Aalto:

I am presently completing a Masters Degree in Architecture at McGill University and the object of my thesis is The Religious Architecture of Alvar Aalto. I have always admired your husband's approach to architecture, and given the breadth, depth and quality of his work, I feel he deserves universal acclaim.

In 1966, after having completed my architectural studies in Colombia, I made a special trip to Finland for the purpose of studying your husband's works. I had also hoped to have the opportunity of meeting Mr. Aalto and joining his team of post-graduates to acquire firsthand knowledge of his approach. Unfortunately for me, he was not in Finland at the time of my visit. Later, I also wrote an essay on one of his churches, namely the Three Crosses Church in Vuoksenniska. (Introduction enclosed).

At this time, the kind of information I require to complete my thesis (by August '86) is either unavailable or almost impossible to obtain in Canada. In other words, I urgently need to find answers to several questions and I thought perhaps you, as an architect yourself, as his wife and long-term associate, might be able to help me fill in some of the gaps. For example:

1. Alvar Aalto, the man: Who was he and what role did religion play in his life?
2. Could you suggest a bibliography dealing specifically with the religious architecture of Alvar Aalto?
3. Where could I find the following books:

- Suomen Kirkot, by C. Lindberg, Ed. Kustantaja Kuvataide, Helsinki 1934.
- Suomalaisia Kirkonrakentajia, by Heikki Klemetti, Ed. Werner Söderström Oy, Porvoo 1927.
- Ark (Finnish magazine on architecture - impossible to find in Canada)

4. Would it be possible to obtain the names and addresses of some professional contacts, associates and friends of Mr. Aalto's who could provide further information on him?

5. What are your personal views regarding the work of Göran Schildt entitled **Alvar Aalto: The Early Years**? Has anyone written a sequel to this book? (i.e. covering the period 1927-1976)

6. In Arkkitehti 1922, Alvar Aalto wrote an article entitled: **Menneitten Aikojun Motiivit** in which he speaks about the limestone portals of the St. Brigitta Monastery in Naantali. Where could I find further written and illustrated material on these?


7. I would also appreciate receiving information on any of your joint projects with Mr. Aalto, particularly in the field of **religious architecture**, including articles you may have published on the subject.

Of course, I realize this is asking a lot from you, but I feel you are the most knowledgeable person and appropriate source for the type of information I require.

I am also contacting your embassy, to enquire about any cultural exchange programs which might exist between Canada and Finland, and which would allow me to pursue my research even further in Mr. Aalto's homeland. Should the possibility of participating in such a program exist for me (during spring or summer 1986), then I would hope to have the pleasure of meeting you at such time, if at all possible.

Thank you in advance for your kind consideration of my requests, and rest assured of my deep admiration and sincere respect.

Yours truly,



Eduardo Zarate

Encl. (3)

C.C. - Mr. J. Blomberg, Ambassador to Canada

Mr. Eduardo Zarate
365, rue de Châtauquay, Apt.038
Logueuil (Quebec)
Canada J4H 3X5

Helsinki 18.3.1986

Referring to your letter of 26.2.1986 I will try to answer to some of your questions. All the questions on this matter concerning the books of my late husbands works are impossible to answer. To find some older books you have to make a trip over to Finland to do research personally.

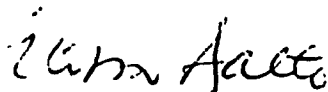
1. I recommend the book done by William C. Miller named: Alvar Aalto An Annotated Bibliography: Garland New York, London 1984. In the end of this book you will find sc. Building and Project Index according to which you will find articles and books in position to each other. Besides every book you will find a short report of its content. You will probably find this book in Canada. But it might be expensive.
2. Either one of the books, as well as the issues of old Architect Magazines you will not find in Finland, just if you are lucky enough to find them in an Old Book Store and even that is very rare.
3. Everything published you would find in the Museum of the Finnish Architecture and in the Library of Helsinki University the department called History of Art, as well as in Helsinki University Library, but these books belong to the sc. Fennica-serie which means that the University does not lend them outside the building. So I am sorry that I cannot be of help in this matter.
4. In the Museum of Finnish Architecture Magazine files there is none review in English according to Dr. Schildts book: Early years, you will find reviews of the matter in all the American Architect Magazines. In Dr. Schildts next part of the biography (1927-1939) has been published in Finnish, The translation in English is going to be published next summer (Rizzoli) he is just working on the next part. But it will take some two years before this book will be ready to publish.
5. In the Birgitta Monastery in Naantali you will not find a publication in English (just a small introduction for the tourists in the church itself) In 1969 it has been published in Swedish a very thorough publication with pictures and drawings of this matter based on research done by Henrik Lilius: Called The Birgitta Church in Nådendahl, 1969. In the file made by the Finnish Society of Archaeological you will unfortunately not find a summary in English.

You might find it in the foundation of Archaeological Society of Finland, and have the possibility to buy it there.

6. The article published 1922 (The Motives of the Past) is published into English, in the book Alvar Aalto: Sketches which has been published by M.I.T. Press 1978 and 1979. Other books: Artemis Verlag Zürich. Alvar Aalto I II III. Alvar Aalto Synopsis Swiss Federal Institute of Technology Zürich. Birkhäuser Verlag 1970.

I hope you will find this information helpful for your research.

Yours truly

A handwritten signature in cursive script, appearing to read "Elissa Aalto".

Elissa Aalto

APPENDIX B

THE PLACE OF RELIGIOUS PROJECTS
IN AALTO'S OVERALL WORK

1- CHRONOLOGY IN RELATION TO OTHER PROJECTS

YEAR	RELIGIOUS PROJECTS	OTHERS
1912-13		1- OHRANIEMI VILLA AND PRIVATE STEAM BOAT (for J.H. Aalto family)
1917		2- PARK CAFE (Assignment at the Institute of Technology)
1919		3- MUNICIPAL GRANARY (Assignment at the Institute of Technology) 4- HERRENAS MANDR (Assignment at the Institute of Tehnology) 5- ROW HOUSE IN TOOLO DISTRICT (Assignment at the Institute of Technology) 6- MAMMULA, ALAJARVI (For Aalto family) 7- SHOP RENOVATION, ALAJARVI 8- BANNERS FOR THE DEFENCE CORPS OF ALAJARVI DEFENCE 9- ALAJARVI SOLDIERS MEMORIAL 10- ALAJARVI DEFENCE CORPS BLDG. 11- FURNITURE FOR DR. PAAVO PERAINEN'S OFFICE 12- RENOVATION OF HOISO SHOP Alajarvi 13- MEMORIAL STONE OF THE SOUTH OSTROBOTHNIANS
1920		14- TOWN HALL, JYVASKYLA (Assignment at the Jyvasyla Town) 15- GRAND HOTEL ADALMINA (Assignment at the I.T.) 16- IISALMI TOWN HALL (competition) 17- OULU SOLDIERS' MEMORIAL 18- RENOVATION OF MYLLYANGAS FARM 19- LAUHAJARVI ELEMENTARY SCHOOL 20- HELSINKI FAIR HALL (Diploma project at the J.T.) 21- BEDROOM SUITE AND LAMPS FOR CAPTAIN HOLMOVIST

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1921	1- KAUHAJARVI BELL TOWER	22- SCREEN FOR STUDENT HOUSE THEATRE STAGE, HELSINKI 23- EXHIBITION PAVILION FOR SUOMEN RAAJASOPIERITEHDAS, HELSINKI 24- BEDROOM SUITE FOR TOINI AND VAINO AALTO 25- THEATRE FOR THE LANSAN NAITIAMU COMPANY, HELSINKI
1922		26- PAVILLION FOR THE SECOND FINNISH NATIONAL FAIR, TAMPERE
1923	2- RESTORATION OF TOIVAKKA CHURCH	27- FINNISH PARLIAMENT HOUSE (Competition) 28- V. HEIKKILA'S HOUSE 29- TERHO MANNER S HOUSE, TOYSA 30- H. HEINONEN COMMERCIAL AND RESIDENTIAL BUILDING, JYVASKYLA 31- CHIEF CONSTABLE PARPIO'S SUMMER VILLA, JYVASKYLA 32- 20 DIFFERENT GRAVESTONE MONUMENTS 33- FINNISH PARLIAMENT HOUSE (Competition 1923-24)
1924	3- RENOVATION OF ANTTOLA CHURCH (1924-26) 4- RENOVATION OF AANELOSKI CHURCH	34- RENOVATION OF THE LAHTINEN HOUSE, JYVASKYLA 35- BEDROOM SUITE FOR DR. PERAINEN 36- DINING ROOM FURNITURE FOR ERIC LONNROTH 37- SIMUNANKOSKI FISHERY 38- WORKERS' CLUB, JYVASKYLA 39- MAIN BUILDING FOR ALATALU FARM, TARVAALA 40- PETROL STATION, JYVASKYLA 41- SHOP SIGNS, JYVASKYLA 42- INDEPENDENCE MONUMENT IN VIIPURI (Competition) 43- RENOVATION OF THE OLD DEFENCE CORPS CLUB AND CAFE FURNISHING, JYVASKYLA 44- MUNICIPAL HOSPITAL, ALAJARVI

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1924 (cont).		45- ARCHITECTURAL SETTING FOR JYVASKYLA SONG FESTIVAL 46- RAILWAY OFFICIALS' BLOCK OF FLATS, JYVASKYLA (1924-26) 47- FURNISHING FOR HAMALAIS-OSKUNTA STUDENTS CLUB, HELSINKI 48- NUORA HOUSE, JYVASKYLA 49- SEINAJOKI DEFENCE CORPS BUILDING (1924-29) 50- VEHARA'S SUMMER VILLA, KARSTULA
1925	5- RENOVATION OF VIITASARI CHURCH 6- PERTUNMA CHURCH (First complete church plan) 7- WOODEN CHURCH ON CENTRAL PLAN 8- FUNERAL CHAPEL, JYVASKYLA 9- JAMSA CHURCH, (Competition)	51- TUURALA'S VILLA 52- RENOVATION OF CAFE, JYVASKYLA 53- BLOCK OF FLATS, JYVASKYLA 54- SAYNATSALO OLD PEOPLE'S HOME (Competition) 55- FURNITURE FOR SMALL HOMMES 56- FURNISHING OF HATTERS'S SHOP 57- CASA LAUREN, JYVASKYLA 58- ONE FAMILY HOUSE (Competition) 59- ATRIUM HOUSE, FOR VAINO AALTO
1926	10- MUURAME CHURCH (1926-29)	60- RENOVATION OF WOODEN HOME 61- IMATRA POWER PLANT FACADE (Competition) 62- RENOVATION OF JYVASKYLA SAVINGS BANK 63- TWO WOODEN FLOORS, JYVASKYLA 64- JYVASKYLA DEFENCE CORPS BUILDING (Competition) 65- VAINOLA HOUSE, ALAJARVI 66- DINING ROOM FURNITURE FOR TOINI AND VAINO AALTO 67- RENOVATION OF THE RAUHANYHDISTYS ASSEMBLY ROOMS, JYVASKYLA 68- TOWN PLAN FOR SAMMALLAHTI INDUSTRIAL ESTATE, JAMASA (1926-27)

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1926 (cont.)		
	11- RENOVATION OF A WOODEN CHURCH HEMIJARVI (1926-29)	69- TOWN PLAN FOR KEURUU 70- OLLILA FARM MAIN BUILDING, JYVASKYLA
	12- JYVASKYLA RURAL PARISH CHURCH	71- HELSINKI UNION BANK OFFICES (Competition)
	13- RENOVATION OF PYLONMAI CHURCH	72- JYVASKYLA VICARAGE (Competition)
	14- RENOVATION OF PORPILAHTE CHURCH	73- PALAIS DES NATIONS IN GENEVA, (Competition) 74- THREE STOREY APARTMENT HOUSE IN SLOPING TERRAIN 75- THREE STOREY RESIDENTIAL AND COMMERCIAL BUILDING
1927		
		76- HEALTH RESORT IN PARNU, ESTONIA 77- MARKET SQUARE, JYVASKYLA 78- SOUTHWESTERN FINLAND AGRICULTURAL CO-OPERATIVE BUILDING, TURKU (Competition) 79- RENOVATION OF LANGAS PAPER MILL OFFICE BUILDING, JYVASKYLA
	15- RENOVATION OF RISTIIINA CHURCH	80- EMPLOYEE'S HOUSING FOR JOENSUN PLYWOOD MILL 81- MUNICIPAL MEAT INSPECTION BUILDING, JYVASKYLA
	16- TOOLO CHURCH IN HELSINKI (Competition)	82- PROPOSAL FOR RENOVATION OF AN OLD PEOPLE'S HOME 83- PETROL STATION FLOSI AND NEWS STAND, JYVASKYLA
	17- VIINIKKA CHURCH IN TAMPERE (Competition)	84- FINNOMAA TUBERCULOSIS SANATORIUM (Competition) 85- VIIPURI LIBRARY (Competition) 86- FURNISHING OF OYASALVALTAS OFFICE 87- STANDARD APARTMENT BLOCK, TURKU
	18- TAULUMAKI CHURCH JYVASKYLA (Competition)	88- LAUPIAITTEN OSAKEYHTIO OFFICE BLOCK, VAASA

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1928		<p>89- FURNISHING FOR THE AGRICULTURAL COOPERATIVE BUILDING, TURKU</p> <p>90- VIIPURI CITY LIBRARY, SECOND VERSION (Competition)</p> <p>91- TURUN SANOMAT BUILDING, TURKU</p> <p>92- PERNIO MUSEUM</p> <p>93- SUOMEN BIOGRAFI CINEMA, TURKU</p> <p>94- PETROL STATION HIOSK, JYVASKYLA</p> <p>95- SUMMER AND WEEK END COTTAGE (Competition)</p> <p>96- BLOCK OF FLATS, TURKU</p> <p>97- MODERNIZATION OF PATAJA'S HOME</p> <p>98- TOMBSTONE FOR URS NYSTROM</p> <p>99- INDEPENDENCE MONUMENT, HELSINKI (Competition)</p>
1929	<p>19- VALLILA CHURCH, HELSINKI (Competition)</p>	<p>100- VIIPURI CITY LIBRARY, THIRD VERSION (Competition)</p> <p>101- PAIMIO TUBERCULOSIS SANATORIUM (Competition)</p> <p>102- LIGHTHOUSE IN THE DOMINICAN REPUBLIC (Competition)</p> <p>103- HALVIA TUBERCULOSIS SANATORIUM (Competition)</p> <p>104- NORDIC UNION BANK, HEAD OFFICE IN HELSINKI (Competition)</p> <p>105- CITY OF TURKU 700th ANNIVERSARY EXHIBITION</p> <p>106- THONET MUNDUS FURNITURE DESIGN (Competition)</p> <p>107- G.A. SERLACHIUS HEADQUARTERS IN MANTTA (Competition)</p>
1930	<p>20- TEHTAANPUISTO CHURCH (First Competition)</p>	<p>108- TURKU WATER TOWER (Competition)</p> <p>109- TOPPILA-VAARA PULP MILL</p> <p>110- OFFICE BUILDING FOR TOPPILA PULP MILL</p> <p>111- TELEPHONE BOOTH, JYVASKYLA</p> <p>112- VIERUMAKI SPORTS INSTITUTE (Competition)</p> <p>113- PLACING OF HELSINKI STADIUM (Competition)</p> <p>114- MINIMUM APARTMENTS EXHIBITION IN HELSINKI ART HALL</p>

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1930 (cont.)	21- PARISH CENTRE, POYTYA (Aino Aalto ?)	115- SETS FOR HANGAR OLSSON'S PLAY SOS, TURKU THEATRE
1931		116- ZAGREB CENTRAL HOSPITAL (Competition) 117- LALLUJA ARTISTS HOME, HELSINKI (Competition) 118- VILJUND DEPARTMENT STORE, TURKU 119- HUNTING LODGE FOR AN UNKNOWN CLIENT.
1932	22- TEHTAANPUISTO CHURCH (SECOND COMPETITION)	120- THE INSULTITE CO OF FINLAND'S TYPE HOUSE (COMPETITION). 121- ENSO-GUTZEIT WEEKEND COTTAGE (COMPETITION). 122- SPRUNG WOODEN ARMCHAIR AND STOOL WITH BENT LEG. 123- FEMI RURAL MUNICIPALITY DEFENCE CORPS BUILDING. 124 VILLA TEMMEHAN, TARTU. 125- FARHULA'S UTILITY GLASS (COMPETITION)
1933	23- TEMPELIAUKIO CHURCH, HELSINKI (COMPETITION)	126- RIITHIMAJI GLASSWORK (COMPETITION) 127- RENOVATION OF THE NLDRE NORRMALM DISTRICT, STOCKHOLM (IDEAS COMPETITION) 128- HELSINKI STADIUM (FIRST COMPETITION) 129- HELSINKI STADIUM (FINAL COMPETITION) 130- PHYSICIAN'S RESIDENCE FOR ENSO-GUTZEIT. 131- HOUSE FOR ENSO GUTZEIT OFFICIALS, ENSO.

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1934		<p>132- TAMPERE RAILWAY STATION (COMPETITION)</p> <p>133- HELSINKI FAIR HALL (COMPETITION)</p> <p>134- FURNISHING OF THE CORSO THEATRE RESTAURANT, ZURICH.</p> <p>135- HELSINKI'S MAIN POST OFFICE (COMPETITION)</p> <p>136- PLANNING OF HELSINKI'S MALMI GRAVEYARD (IDEAS COMPETITION)</p> <p>137- HIGH-RISE AREA FOR STENIUS OY IN MUNKkiniemi, HELSINKI.</p> <p>138- AALTO'S OWN HOME AND OFFICE IN MUNKkiniemi, HELSINKI.</p>
1935		<p>139- FINNISH EMBASSY BUILDING IN MOSCOW (COMPETITION)</p> <p>140- CENTRAL WAREHOUSE AND FACTORY OF THE STATE ALCOHOL MONOPOLY, HELSINKI (COMPETITION)</p>
1936		<p>141- AHTO VIRTANEN'S GRAVE, HELSINKI.</p> <p>142- FURNISHING OF HARRY AND MAIRE GULLICHSEN'S HOME, HELSINKI.</p> <p>143- FINNISH PAVILION AT THE 1937 WORLD'S FAIR, PARIS (COMPETITION).</p> <p>144- ASSOCIATION AND CLUB HOUSE FOR TOPPILA OY, OULU.</p> <p>145- SONNENBLICH SUMMER HOUSE FOR JOHN M. GYLPHÉ.</p> <p>146- TOWN PLAN OF VARKAUS.</p> <p>147- STANDARD HOUSING FOR VARKAUS.</p> <p>148- MASTER PLAN OF SUNILA.</p> <p>149- SUNILA SULPHATE PULP MILL AND OFFICE BUILDING.</p> <p>150- SUNILA MILL HOUSING AREA.</p> <p>151- RENOVATION OF OLD BUILDINGS, SUNILA.</p>

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1937		<p>152- NORTIC UNION BANK BRANCH OFFICE, FARHOLA.</p> <p>153- ANJALA PAPER MILL.</p> <p>154- SERVICE BUILDINGS, VARKAUS.</p> <p>155- STAFF HOUSING FOR TAMPELLA.</p> <p>156- MASTER PLAN FOR INFEROINEN</p> <p>157- TALLINN ART MUSEUM (COMPETITION)</p> <p>158- WEEKEND HOUSE FOR MR. RICHMOND TEMPLE.</p> <p>159- FURNISHING OF THE SAVOY RESTAURANT, HELSINKI.</p> <p>160- BATHING BEACH FOR MARICHAMM.</p> <p>161- EXTENSION TO THE HELSINKI UNIVERSITY LIBRARY (COMPETITION)</p> <p>162- STAFF HOUSING FOR FARHOLA FACTORY EMPLOYEES.</p> <p>163- RENOVATION OF TAMPELLA'S</p> <p>164- INFEROINEN ELEMENTARY SCHOOL.</p> <p>165- MASTER PLAN FOR LAUTUA.</p> <p>166- TERRACE HOUSE IN LAUTUA.</p> <p>167- VILLA MAIREA (FIRST VERSION)</p> <p>168- VILLA MAIREA (FINAL VERSION)</p> <p>169- NEW YORK EXHIBITION PAVILION (TWO COMPETITION ENTRIES)</p> <p>170- H. RYDGFEN'S SUMMER COTTAGE.</p> <p>171- FOREST PAVILION FOR THE AGRICULTURAL EXHIBITION, LAPUA.</p> <p>172- MASTER PLAN FOR MUNIFINJEMI.</p> <p>173- FILM STUDIO FOR BLUMBER IN WESTEND (HELSINKI)</p> <p>174- JALASJARVI DEFENCE CORPS BUILDING.</p>
1939		<p>175- EINO MAJINEN'S RESIDENCE.</p> <p>176- HOUSING EXHIBITION, HELSINKI.</p> <p>177- DIRECTOR'S HOUSE, SUNILA CO., SUNILA.</p> <p>178- THREE STOREY HOUSING FOR SUNILA CO., SUNILA.</p> <p>179- ELEMENTARY SCHOOL, INFEROINEN.</p> <p>180- ANJALA TERRACED HOUSING, INFEROINEN.</p>

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1939 (cont)		181- ENGINEERS HOUSING, JUNI EROINEN. 182- GOLDEN GATE EXHIBITION, SAN FRANCISCO, USA.
1940		183- HAFA HOUSING DEVELOPMENT, HELSINKI. 184- PLAN FOR AN EXPERIMENTAL TOWN.
1941		185- TRAFFIC CIRCULATION PLAN AND OVERALL DESIGN OF EROTTAJA, HELSINKI (COMPETITION) 186- REGIONAL PLAN FOR THE JOHANNI VALLEY.
1943		187- WOMMEN'S DORMITORY, RAUTTU. 188- TOWN CENTRE FOR THE DULU (COMPETITION) 189- POWER STATION, MERI DULU.
1944		190- VILLAGE PLAN FOR ENSO-GUTZEIT CO., SAYNATSALO. 191- EXTENSION TO FACTORY, RAUTTU. 192- TOWN CENTRE, AVESTA, SWEDEN (COMPETITION) 193- STROMBERG HOUSING DEVELOPMENT, VAASA.
1945		194- AHLSTROM APARTMENT BUILDING, RAHULA. 195- AHLSTROM HOUSING, OTSOLA, RAHULA. 196- ONE-FAMILY HOUSING FOR AHLSTROM, INHO. 197- URBAN DESIGN FOR ROVANIEMI. 198- AHLSTROM MECHANICAL WORKSHOPS RAHULA. 199- ARTEL EXHIBITION PAVILION, HEDEMORA, SWEDEN. 200- GRAVE OF UNO ULLBERG, HELSINKI. 201- SAUNA AND LAUNDRY BUILDING, RAUTTU.

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1945 (cont)		202- ENGINEER S HOUSE, FAUTUA. 203- HEALTH CENTRE FOR AHLSTROM, NOORMARK FU.
1946		204- A. AHLSTROM SAW MILL, VERM AUS. 205- SINGLE FAMILY HOUSING DEVELOPMENT, VERM AUS. 206- HELMDAL HOUSING, NYNASHAMN, SWEDEN. 207- SINGLE FAMILY HOUSE, PIHLAVA. 208 SAUNA, VILLA MATREA, NOORMARK FU. 209- TOWN HALL, NYNASHAMN, SWEDEN.
1947		210- STROMBERG MILLER FACTORY, VAASA. 211- JOHNSON RESEARCH INSTITUTE, AVESIA, SWEDEN. 212- COMMERCIAL BUILDING, OTILLA, SAYNATSALO. 213- SAUNA AND LAUNDRY FOR STROMBERG, VAASA.
1948		214- VILLA FAUPEL, HELSINKI.
1949		215- NATIONAL PENSION BANK BUILDING, HELSINKI, (COMPETITION) 216- MIT SENIOR DORMITORY, BAKER HOUSE, CAMBRIDGE, USA. 217- VILLA FIILMAN, NASIJARVI. 218- AHLSTROM FACTORY WAREHOUSE, TARNILA. 219- SEA HARBOUR FACILITIES, HELSINKI (COMPETITION) 220- TOWN PLAN OF OTANEMI (COMPETITION)
1950	24- LAHTI CHURCH (COMPETITION) 25- MALM FUNERAL CHAPEL, HELSINKI (COMPETITION)	221- TAMPELLA HOUSING, TAMPELLA 222- FIVELA HOSPITAL, HELSINKI (COMPETITION) 223- JYVASKILA UNIVERSITY.

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1951	26- CEMENTERY AT LYNGBY (COMPETITION)	224- EROTTAJA PAVILION, HELSINKI. 225- REGIONAL THEATRE, HUOPIO (COMPETITION) 226- ENSO-GUTZEIT PAPER FACTORY, KOTKA. 227- SINGLE FAMILY HOUSE, OULU, 228- WORKERS' HOUSING, INIEROINEN. 229- M. S. FINNTRADER, BOAT INTERIOR.
1952	27- SEINAJOKI PARISH CENTER (COMPETITION)	230- TYPPI CO. SULPHATE FACTORY, OULU. 231- APPARTMENT BUILDING FOR THE EMPLOYEES OF TYPPI CO., OULU. 232- TON HALL, SAYNATSALO. 233- VILLA MANNER, SUNDBY. 234- SPORTS HALL, OTANIEMI. 235- BUILDING FOR THE ASSOCIATION OF FINNISH ENGINEERS, HELSINKI. 236- ENZO-GUTZEIT COUNTRY CLUB, KALLVIK, HELSINKI. 237- NATIONAL PENSION BANK BUILDING, HELSINKI.
1953		238- ARCHITECT S SUMMER HOUSE, MUURATSALO. 239- REGIONAL PLAN FOR IMATRA. 240- ENZO-GUTZEIT PAPER FACTORY, SUMMA. 241- SPORTS HALL AND CONCERT HALL "VOGELWEIDPLATZ", VIENNA, AUSTRIA (COMPETITION)
1954		242- PAPER FACTORY, CHANDRABHONA, E. PAKISTAN. 243- CELLULOSE FACTORY, HOUSING, SUNILA, KOTKA. 244- EMPLOYEES HOUSING, NATIONAL PENSION INSTITUTE, HELSINKI, 245- STUDIO R. S. MILAN. 246- GENERAL PLAN FOR PASHINEN. 247- AERO HOUSING, HELSINKI. 248- SINGLE-FAMILY HOUSING, PITAJANMAKI, HELSINKI. 249- SPORTS HALL, OTANIEMI.

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1955		250- BANK, BAGHDAD, IRAQ. 251- THEATRE AND CONCERT HALL, OULU. 252- SOLDIERS MEMORIAL, ALAJARVI. 253- REGIONAL PLAN FOR LAPPLAND. 254- RAUTATALO OFFICE BUILDING.
1956	28- VUORI SENNISTÄ PARISH CENTER	255- ALVARO ALTO'S STUDIO, MUNKKINIEMI, HELSINKI, 256- MAIN RAILWAY STATION, GÖTEBORG. 257- MASTER PLAN, UNIVERSITY, OULU. 258- FINNISH PAVILION, VENICE BIENNALE. 259- TYPPÖ KU, DIRECTOR'S HOUSE, OULU. 260- SETS FOR METROPOLITAN OPERA HOUSE, NEW YORK.
1957		261- APARTMENT BUILDING, HANSAVIERTEL, WEST BERLIN, GERMANY. 262- TOWN HALL, GÖTEBORG, SWEDEN (COMPETITION) 263- TOWN HALL, MARL, WEST GERMANY (COMPETITION)
1958		264- HOUSE OF CULTURE, HELSINKI. 265- LAMPENENTSRACHEN HOUSING DEVELOPMENT PROJECT, STOCKHOLM, SWEDEN (COMPETITION). 266- TOWN HALL HUFVUSTA, STOCKHOLM, SWEDEN. 267- TOWN HALL FRIUNA, SWEDEN (COMPETITION) 268- NATIONAL BANK OF IRAQ, BAGHDAD, IRAQ. 269- ART MUSEUM, BAGHDAD, IRAQ. 270- BUILDING FOR POSTAL ADMINISTRATION, BAGHDAD, IRAQ.

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1959	29- WOLFSBURG PARISH CENTER.	271- VILLA CARRE, BAZOCHES-SUR-GUYONNE, FRANCE. 272- OPERA HOUSE, ESSEN, GERMANY (COMPETITION) 273- IARHUSAARI HOUSING DEVELOPMENT, ESPOO.
1960		274- CIVIC AND CULTURAL CENTRE, SEINAJOKI. 275- FINNISH WAR MEMORIAL, SUOMUSSALMI. 276- AALTO FAMILY TOMB, ALAJARVI.
1961		277- SUND CENTRE, AVESTA, SWEDEN. 278- FORI ALOVAARA HOUSING, ROVANIEMI. 279- SHOPPING CENTRE, OTANIEMI. 280- POWER STATION, LIEP SANKSI I, LIEP SA. 281- POWER STATION, PANKI AOSI I. 282- HIGH-RISE APARTMENTS, VIITANIEMI, JYVASKILA. 283- PROJECT FOR THE CITY CENTER, HELSINKI. 284- OPERA HOUSE ESSEN, GERMANY (COMPETITION)
1962		285- NEUE VAHR, HIGH-RISE APARTMENT BUILDING, BREMEN, GERMANY. 286- FOLI MUSEUM OF CENTRAL FINLAND, JYVASKILA. 287- RESIDENTIAL AND COMMERCIAL BUILDING, ROVANIEMI. 288- CULTURAL CENTRE, LEVERHUSEN, GERMANY. 289- ENZO-GUTZEIT BUILDING, HELSINKI. 290- ENSI ILDA BAKKEN BUILDING, STOCKHOLM, SWEDEN (COMPETITION) 291- STOCKMANN DEPARTMENT STORE, HELSINKI.

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1963		<p>292- CULTURAL CENTRE, WOLFSBURG, GERMANY.</p> <p>293- THERMO-TECHNICAL LABORATORIES INSTITUTE OF TECHNOLOGY, OTANIEMI.</p> <p>294- HOUSING, ROVANIEMI.</p> <p>295- BOILER HOUSE, INSTITUTE OF TECHNOLOGY, OTANIEMI.</p>
	30- DETMERODE PARISH CENTER	296- TOWN PLAN FOR OTANIEMI.
1964		<p>297- INTERIORS OF THE INSTITUTE OF INTERNATIONAL EDUCATION, NEW YORK, USA.</p> <p>298- PROJECT FOR THE CITY CENTER, HELSINKI.</p> <p>299- MAIN BUILDING, INSTITUTE OF TECHNOLOGY, OTANIEMI.</p> <p>300- OFFICE BUILDING FOR POHJOISMAIDEN YHDYSPAINI, HELSINKI.</p> <p>301- BF ADMINISTRATIVE BUILDING, HAMBURG, GERMANY (COMPETITION)</p> <p>302- WOOD TECHNOLOGY LABORATORIES, OTANIEMI.</p> <p>303- ADMINISTRATIVE BUILDING FOR THE CITY ELECTRICAL CO., HELSINKI.</p> <p>304- EXTENSION TO PAIMIO SANATORIUM, PAIMIO.</p>
1965		<p>305- TOWN HALL, SEINAJOKI.</p> <p>306- MUNICIPAL LIBRARY, SEINAJOKI.</p> <p>307- VASTMANLAND-DALA STUDENT UNION, UPPSALA, SWEDEN.</p> <p>308- HEILIG-GEIST-GEMEINDE FINDERGARTEN, WOLFSBURG, GERMANY.</p> <p>309- ADMINISTRATIVE AND CULTURAL CENTRE, JYVASKYLA.</p> <p>310- ADMINISTRATIVE BUILDING FOR THE PONJOLA INSURANCE CO., HELSINKI (COMPETITION)</p> <p>311- SINGLE-FAMILY HOUSE, ROVANIEMI.</p>

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1965 (cont.)		<p>312- TOWN CENTRE, CASTROP-RAUXEL, GERMANY.</p> <p>313- EXTENSION TO THE UNIVERSITY, JYVASKYLA.</p>
1966	<p>31- RIOLA PARISH CENTER.</p>	<p>314- STUDENT HOSTEL, OTANIEMI.</p> <p>315- TERRACED HOUSING, PIETARSAARI.</p> <p>316- SWIMMING POOL, JYVASKYLA UNIVERSITY, JYVASKYLA.</p> <p>317- STUDENT UNION, JYVASKYLA UNIVERSITY, JYVASKYLA.</p> <p>318- PARISH HALL, SEINAJOKI.</p> <p>319- URBAN DESIGN FOR STENSVIK.</p> <p>320- EXPERIMENTAL TOWN PROJECT FOR GAMMELBACHA, PORVOO.</p> <p>321- MIXED DEVELOPMENT AT SAN LAFRANCO, PAVIA, ITALY.</p> <p>322- CULTURAL CENTRE, SIENA, ITALY.</p> <p>323- WOLFSBURG THEATRE, GERMANY.</p> <p>324- PROTOTYPE FOR THE ADMINISTRATION BUILDING AND WAREHOUSE OF THE SOCIETA FERRERO, TURIN, ITALY.</p> <p>325- TERRACED HOUSING, JACOBSTAD.</p>
1967	<p>32- PROTESTANT PARISH CENTER IN ZURICH-ALTSTETTEN, SWITZERLAND.</p>	<p>326- LEHTINEN ART MUSEUM, RUUSISAARI, HELSINKI.</p> <p>327- TOWN PLAN, ROVANIEMI.</p> <p>328- EKENAS SAVINGS BANK, TAMMISAARVI.</p>
1968		<p>329- SCHONBUHL HIGH-RISE APARTMENT BUILDING, LUCERNE, SWITZERLAND.</p> <p>330- SCANDINAVIAN HOUSE, REYKJAVIK, ICELAND.</p> <p>331- ROVANIEMI LIBRARY, ROVANIEMI.</p>
1969		<p>332- LIBRARY, INSTITUTE OF TECHNOLOGY, OTANIEMI.</p> <p>333- TAMMISAARI SHOPPING CENTER.</p> <p>334- TOWN HALL, ALAJARVI.</p> <p>335- LIBRARY, FORSOLA.</p>

CHRONOLOGY (cont.)

YEAR	RELIGIOUS PROJECTS	OTHERS
1969 (cont.)		<p>336- ACADEMIC BOOK SHOP, HELSINKI.</p> <p>337- FOHONEN HOUSE, JARVENPAA.</p> <p>338- WATER TOWER, INSTITUTE OF TECHNOLOGY, OTANIEMI.</p> <p>339- SAUNA AND SUMMER HOUSE, PAJANNE.</p> <p>340- SEINAJOKI MUNICIPAL THEATRE, SEINAJOKI.</p>
1970	<p>33- ALAJARVI PARISH CENTER.</p> <p>34- LAHTI CHURCH.</p>	<p>341- SPORTS INSTITUTE, JYVASKYLA UNIVERSITY, JYVASKYLA.</p> <p>342- MOUNT ANGEL BENEDICTINE COLLEGE LIBRARY, SALEM, OREGON, USA.</p> <p>343- VILLA SCHILD, TAMMISAARI</p> <p>344- JYVASKYLA POLICE HEAD-QUARTERS, JYVASKYLA.</p> <p>345- ALAJARVI THEATRE, ALAJARVI.</p> <p>346- MUSEUM OF MODERN ART, SHIRAZ, IRAN.</p>
1971		<p>347- FINLANDIA CONCERT HALL.</p> <p>348- EXTENSION TO THE INSTITUTE OF TECHNOLOGY, OTANIEMI.</p>
1972		<p>349- PROJECT FOR THE CITY CENTRE, HELSINKI.</p> <p>350- VILLA ERICA, TURIN, ITALY.</p>
1973		<p>351- ART MUSEUM, AALBORG, DENMARK.</p> <p>352- ALVARO AGLIO MUSEUM, JYVASKYLA.</p> <p>353- FIRE-TESTING LABORATORY, OTANIEMI.</p>
1974		<p>354- ADMINISTRATIVE BUILDING FOR THE CITY ELECTRIC CO., HELSINKI.</p> <p>355- ENSO-GUTZEIT ADMINISTRATIVE BUILDING, ANNEXE, HELSINKI.</p> <p>356- SCULPTURE FOR THE FINNISH EMBASSY, BRAZIL.</p>

CHRONOLOGY (cont.)

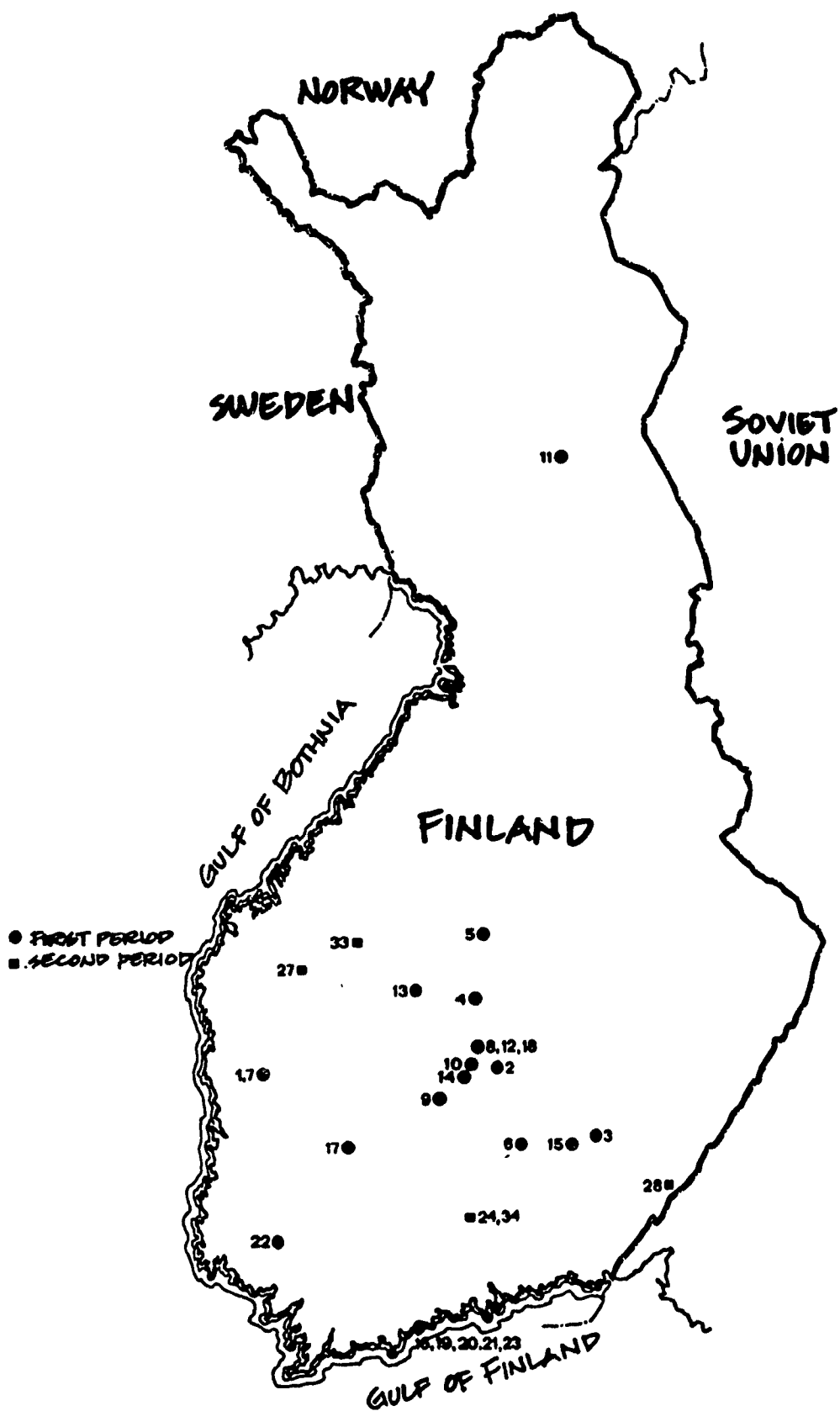
YEAR	RELIGIOUS PROJECTS	OTHERS
1975		357- LAPPILA HOUSE, THEATRE AND CONGRESS HALL, ROVANIEMI. 358- CONGRESS WING OF THE FINLANDIA HALL, HELSINKI. 359- MID-WEST INSTITUTE OF SCANDINAVIAN CULTURE, EAU CLAIRE, WISCONSIN, USA.
1976		360- UNIVERSITY OF REYKJAVIK, ICELAND.

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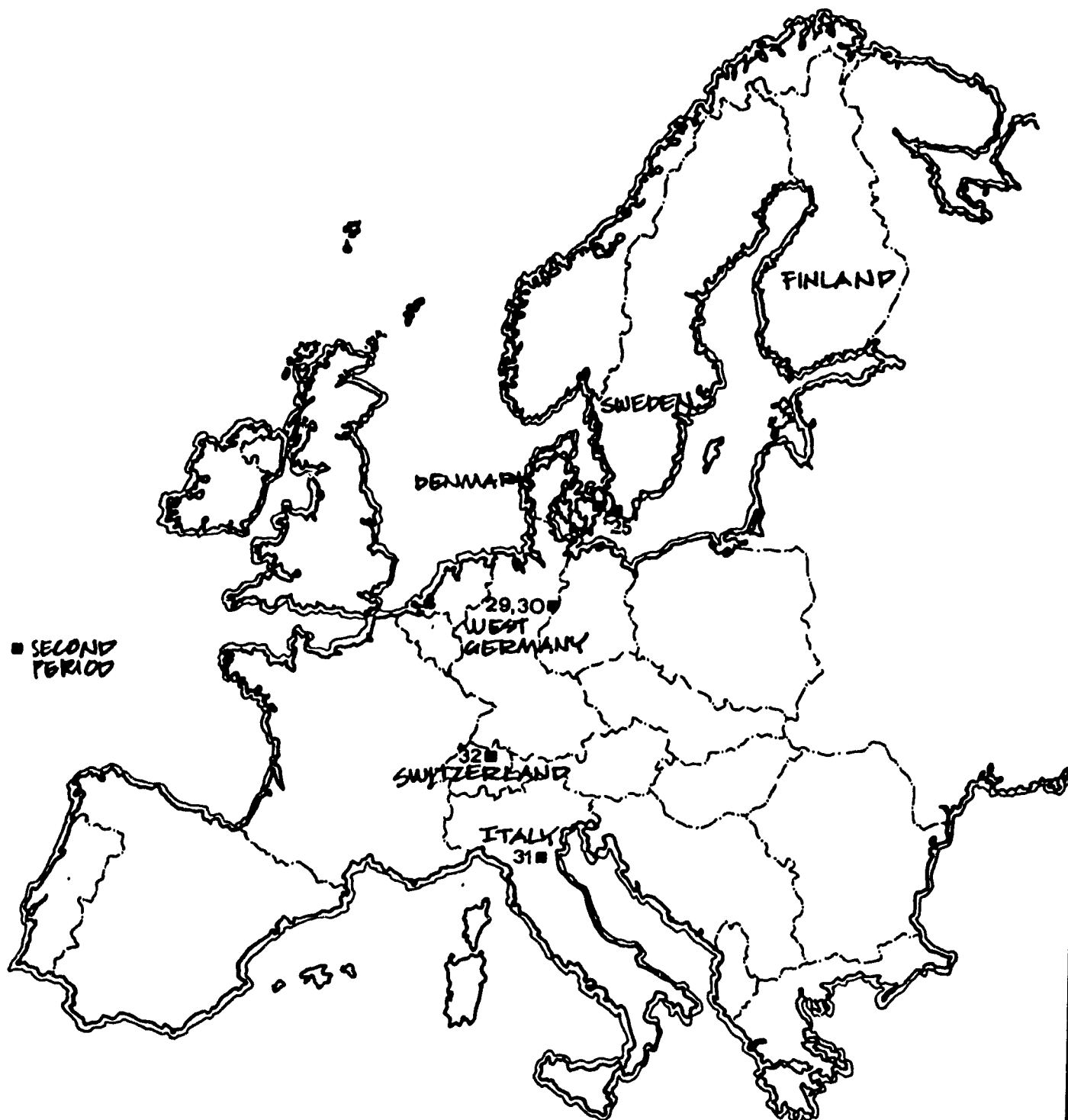
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LOCALIZATION MAP (FINLAND)



LOCALIZATION MAP (EUROPE)



APPENDIX C

THE FIRST PERIOD:

1918-1933

1918 - 1933

23 PROJECTS

	Renovation	Complete Project	Competition	TOTAL
Realized	8	1	0	9
Unrealized	1	5	8	14
TOTAL	9	6	8	23

Alvar Aalto involvement in church design can be clearly divided into two distinctive periods.

The first one starts in 1918 with an addition of the bell-tower to the existing KAUHAJARVI church (Aaltos first architectural assignment) and ends in 1933 with the preparation of the competition entry for TEMPPELIAUKIO church.

In a span of 15 years of architectural practice, covering the first period, 23 religious projects can be subdivided in 3 groups of interventions; renovations, complete projects and competitions entries. On a total of 23 church designs, only 9 were realized, 8 of them being renovations or additions.

MUURAME church, designed by Aalto in 1926 was the only complete and realized religious project (1927-1929) of this period.

Aalto's architectural approach toward a church design within the first period reflects three different tendencies:

- From 1918 to 1925 - Finnish traditional expression.
- From 1925 to 1929 - Highly Italianate and ancient Classical treatment (influenced by his and Aino travel to Italy in autumn 1924).
- From 1929 to 1933 - Awakening of Functionalism which starts with the competition entry for VALLILA church.

During my research I was astonished by a lack of cohesion, and a scarcity of information available through different publications and especially concerning the first period, so the files which follow could not be as complete as I would have wished.

In the following files, the projects are classified by chronological order and the numbers of the religious projects correspond to the list in Appendix B. The number following *, corresponds to the bibliographical number and the page in brackets refer to that book.

GENERAL INFORMATION:

Name of the project: RAUHAJARVI CHURCH built in 1867-68 (*15-*7)
 Localisation: Kauhajarvi
 Intervention: Addition of the bell-tower to an existing circular wooden church.
 Year of design: 1918 (*1) 1921 (*15-*4) construction: 1923 (*15-*4)
 Notes:

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the buildings: area: capacity:

Space description: Steeply pitched four-sided roof supported from within by log trusses in the form of a double ladder. There are no girders in the interior, only a staircase leading up to the bells.

Characteristics features: Arched door crowned by a classical palmette.
 (see Aalto's drawing)

Materials and colours.

exterior: Lower section has vertical white weather boarding.

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: The colonnade and the arched door were not built. (see Aalto's drawing and photo)

REFERENCES:

Text:

A. Aalto:

Illustrations:

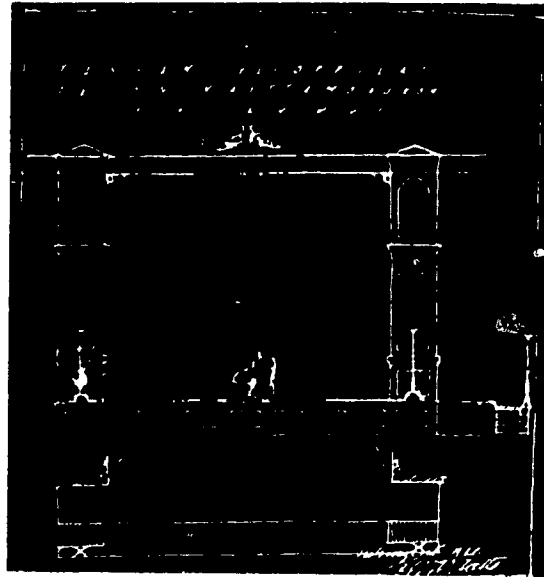
sketches:

drawings: *15(265) elev.

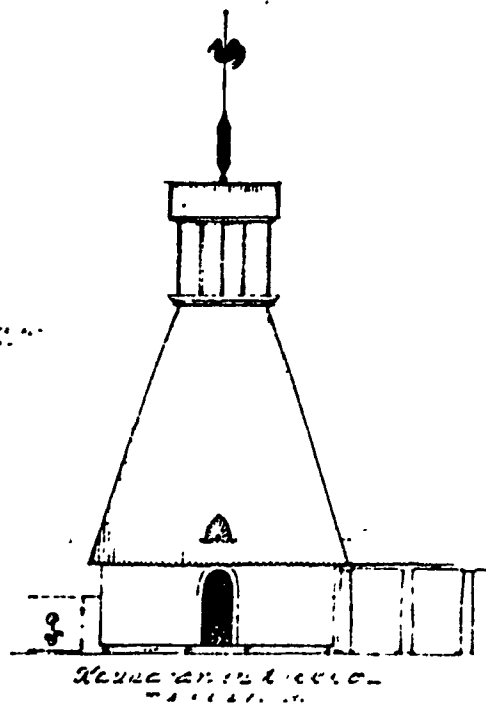
Others: *15(115/265/266) *1(70)
 *1(70)
 *4(110)

photos: *15(116) ext.

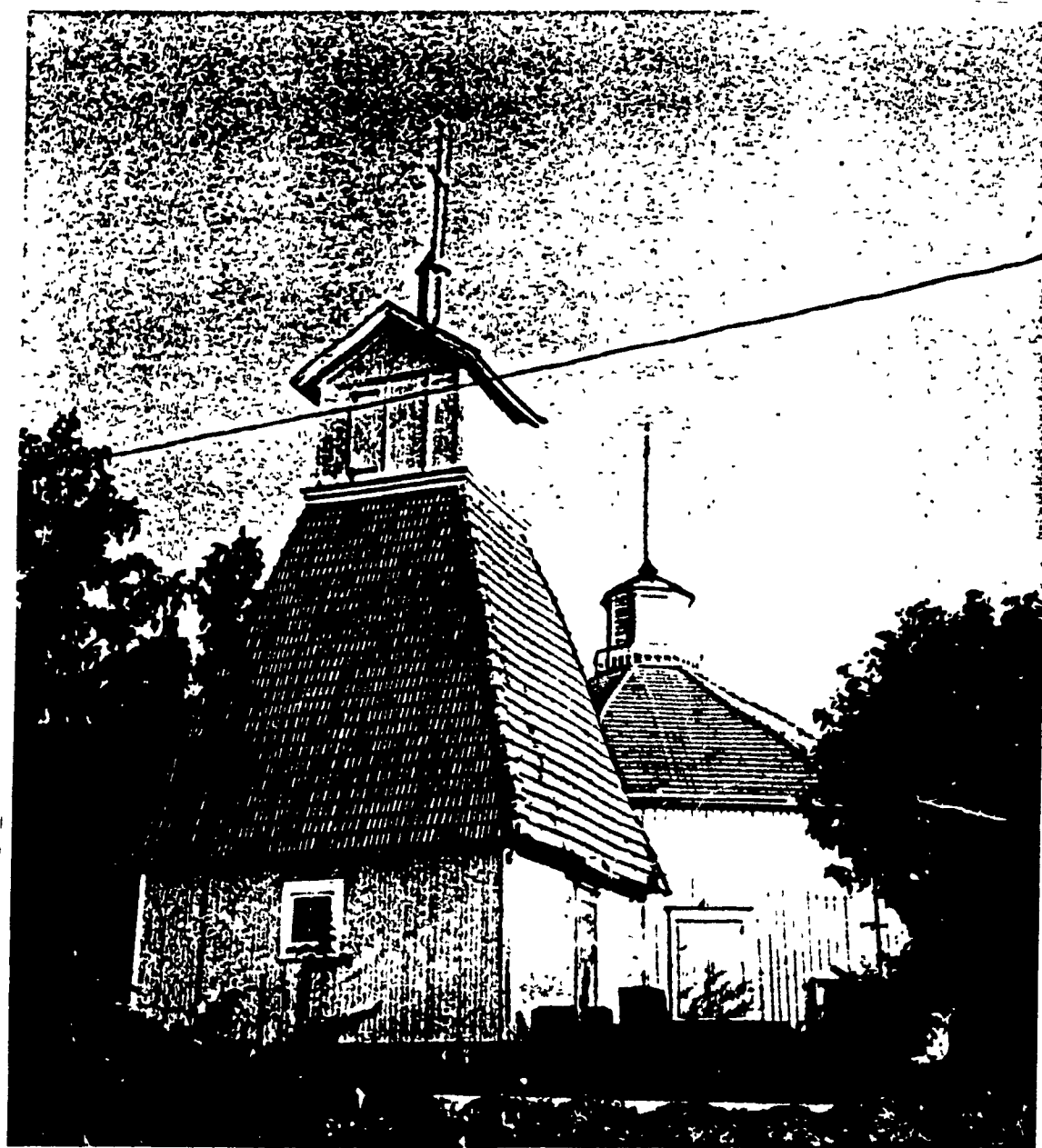
NOTES: Aalto's FIRST architectural assignment.



KAUHAJARVI CHURCH. Bell Tower.



KAUHAJARVI CHURCH. Aalto's drawing.



KAUHAJARVI CHURCH. Bell-tower.

GENERAL INFORMATION:

Name of the project: TOIVAKKA CHURCH

Localisation: Toivakka

Intervention: Restoration. Realized.

Year of design: 1923 (*15) construction:

Notes: Work on the chancel and the ceiling. Sketches for new glass paintings of the three Holy Kings and the Virgin Mary for the chancel.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description:

Characteristic features:

Materials and colours. Wooden church
exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: Aalto's design for a candelabrum.

REFERENCES:

Text:

A. Aalto:

Illustrations:

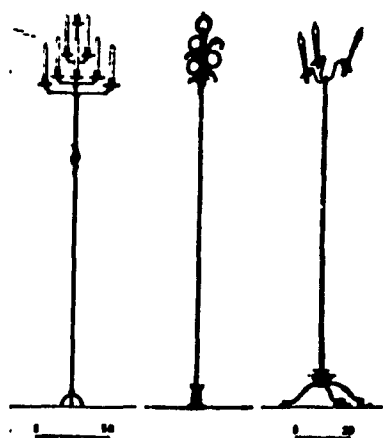
sketches:

drawings: *8(42)furniture.

Others: *15(266)

photos: *15(122)int.

NOTES:



TOIVAKKA CHURCH. Candelabrum sketch.



TOIVAKKA CHURCH. Interior.

GENERAL INFORMATION:

Name of the project: ANTOLLA CHURCH built in 1870 (*15)

Localisation:

Intervention: Renovation. Realized.

Year of design: 1924 (*15-*1) construction: 1926 (*15)

Notes: For this wooden centrally planned church, Aalto designed a new altar rail, a communion table and candlestick, a board for psalm and verse numbers, an organ loft with medallions over a Brunelleschi-style colonnade, new pews and wall coffers. (*4)

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building:

area:

capacity:

Space description:

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

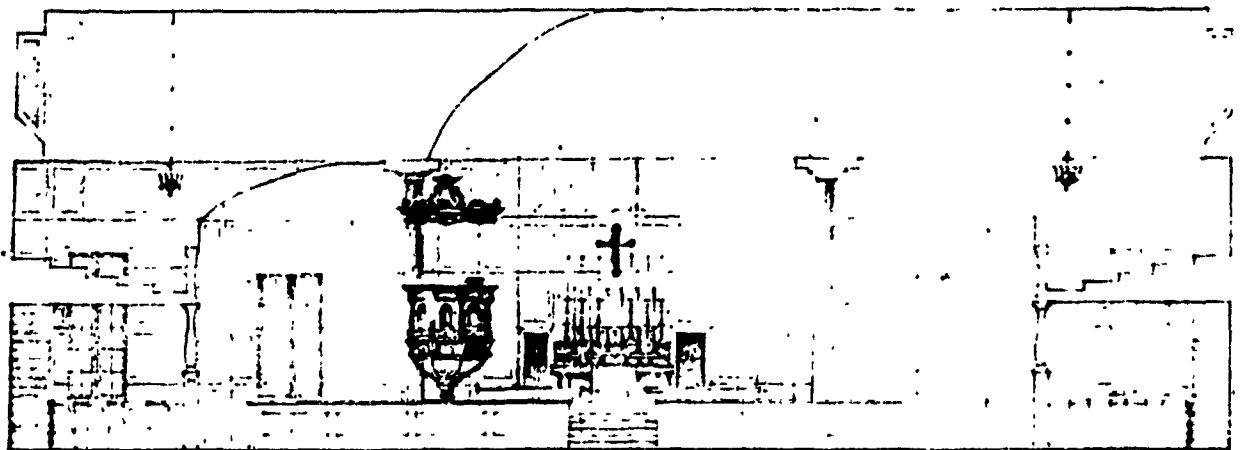
drawings: *15(271)section

Others: *15(271)

* 1(70)

photos:

NOTES:



ANTTOLAN KIRKKO

LYDENSE KIRKKON SIUNTAAN - KESKIVÄLLE KÄSISTÄ VÄRTTÄ

1881-1882
HILMA A. S. B.

Anttolan kirkon
Hilma A. S. B.

GENERAL INFORMATION:

Name of the project: AANEKOSKI CHURCH designed by Yrjö Blomstedt, built 1907
 Localisation: Village located 50 kms. north from Jyväskylä
 Intervention: Renovation (Partially realized) (*15)

Year of design: May 1924 construction:

Notes: Complementary furniture for the wooden church in National Romantic Style,
 New altar with a tabernacle in early Renaissance style, three different
 kinds of chandeliers.

Church destroyed by the fire in the 60s.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building:

area:

capacity:

Space description:

Dominant features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

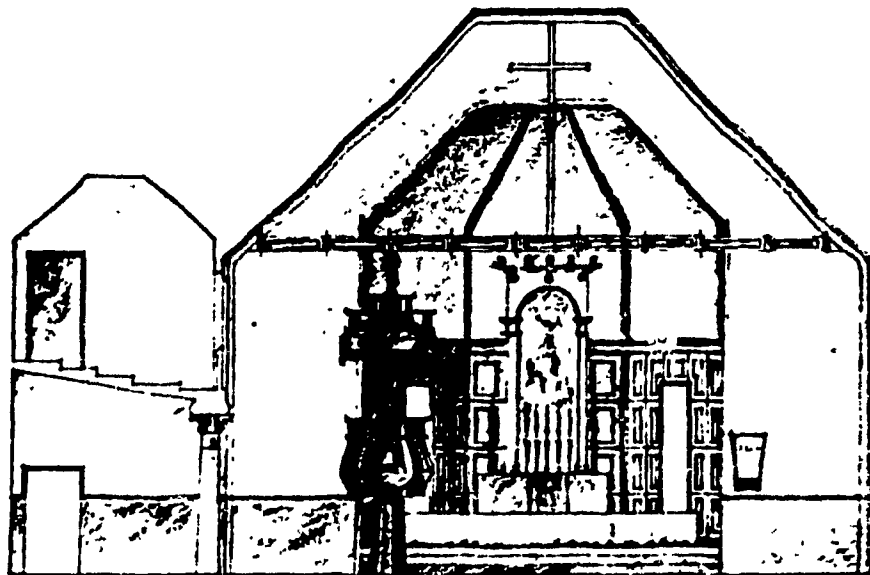
sketches:

drawings: *15(272) section

Others: *15(272)

photos:

NOTES:



AANAKOSKI CHURCH. Section.

GENERAL INFORMATION:

Name of the project: VIITASAARI CHURCH built in 1877-78 (*15)

Localisation:

Intervention: Renovation, realized

Year of design: June 1925 (*15-*1-*4) construction:

Notes: Aalto gave the belfry capping the entrance of the Neo-Gothic church, a new Italianate form, at the same time raising it with a technically original beam construction. For the altar he designed a baldachin borne on high narrow columns, and a few wooden candelsticks. (*15)

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building:

area:

capacity:

Space description:

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

drawings: *15(275) façade before
*15(275) façade after

Others: *15(275)
* 1(70)
* 4(110)

photos:

NOTES:



VIITASAARI CHURCH. Before renovation.



VIITASAARI CHURCH. Proposal.

GENERAL INFORMATION:

Name of the project: PERTUNMAA CHURCH

Localisation:

Intervention: First complete project. Unrealized. (*15)

Year of design: 1925

construction:

Notes: Aalto presented two versions of a single aisle wooden church, one in Romanesque style with a whole gable covered with blind arcades, other in Neo-Classical with a meander strip under the eaves and decorative tabernacle shaped window in the hip roof above the entrance. The latter of Alberti's influence. (*15)

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: The interior is an unadorned hall with a semi-classical pulpit and a simple crucifix over the altar. (*15)

Dominant features: Free-standing campanile. (*15)

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

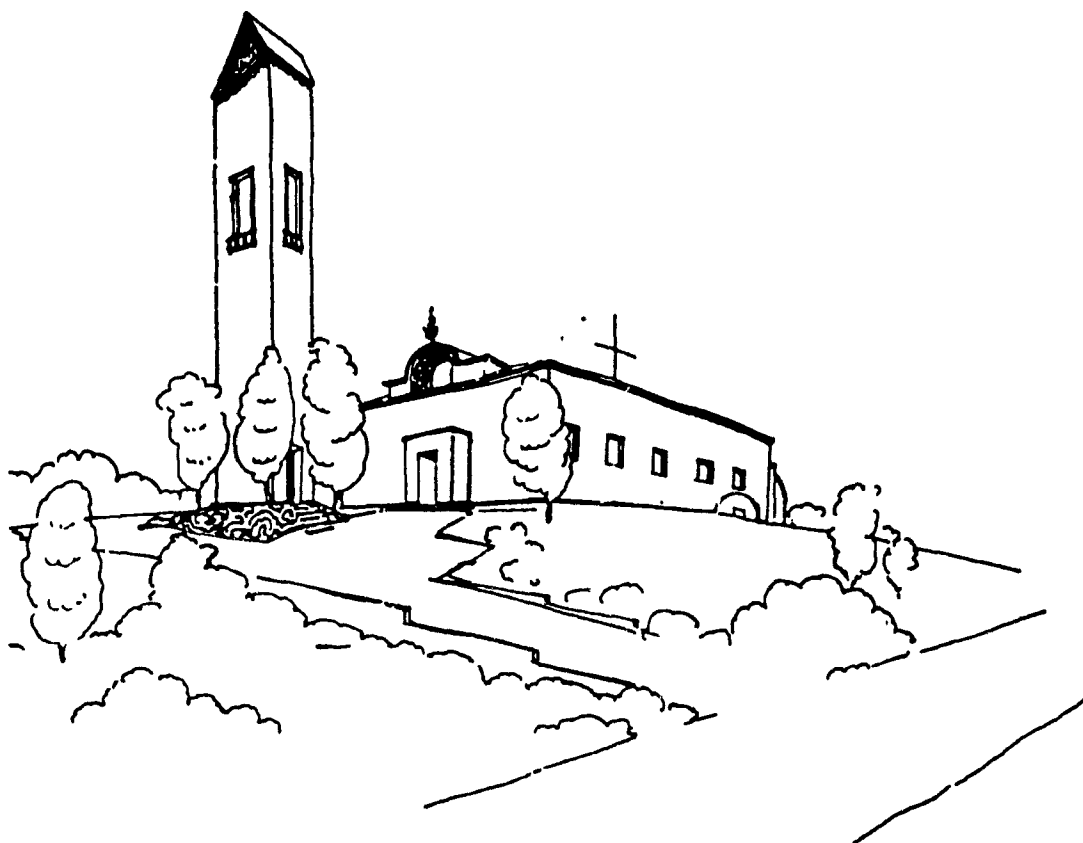
sketches:

drawings: *15(275) perspective

Others: *15(275)

photos:

NOTES:



PERTUNMAA CHURCH. Perspective.

GENERAL INFORMATION:

Name of the project: WOODEN CHURCH ON CENTRAL PLAN (*15)
 Localisation: Kauhajarvi, (?) unknown site (*15)
 Intervention: Project, unrealized

Year of design: 1925 construction:
 Notes:

ARCHITECTURAL CHARACTERISTICS:

Site description:
 Size of the building: area: capacity:
 Space description: Octogonal plan, covered by a dome.

Characteristic features: Brunelleschian dome in miniature.

Materials and colours.

exterior: Horizontal weatherboarding.

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: Overall plan is in Engel's Empire tradition.

REFERENCES:

Text:

A. Aalto:

Illustrations:

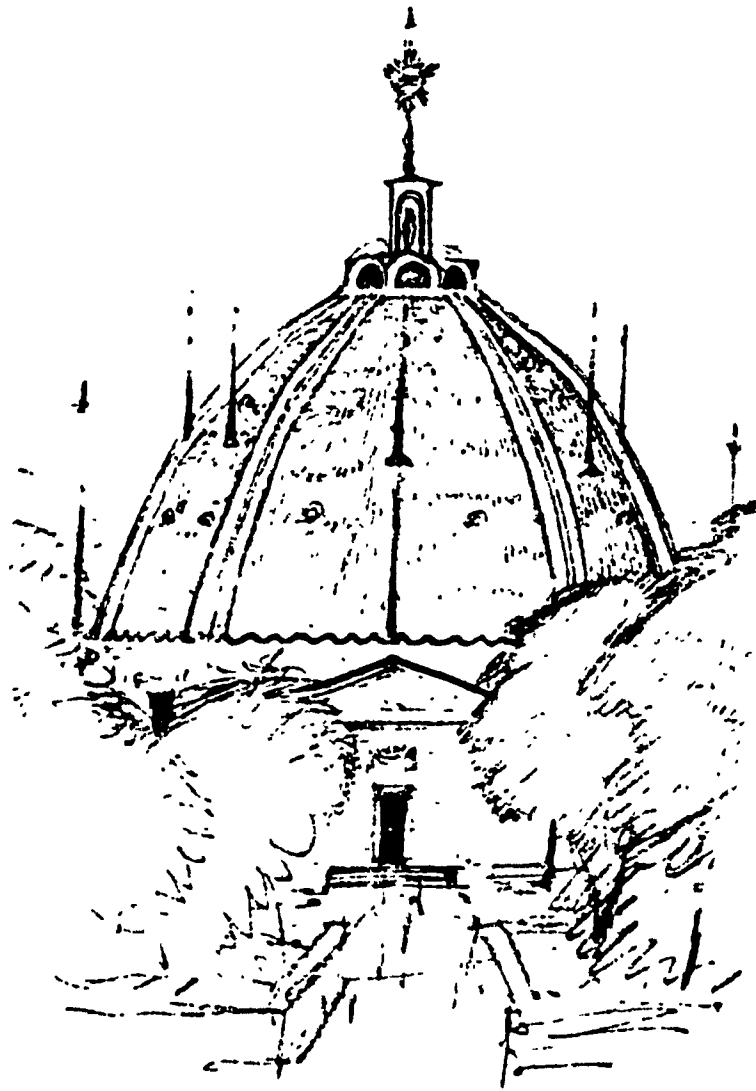
sketches: *15(276)ext.

drawings:

Others: *15(276)

photos:

NOTES:



WOODEN CHURCH. Sketch.

GENERAL INFORMATION:

Name of the project: FUNERAL CHAPEL FOR JYVASKYLA (*15)

Localisation: Jyvaskyla

Intervention: Project, not accepted

Year of design: 1925 (*15) construction:

Notes: Ascetic chapel with a cloister in front (for uru burials) and a mortuary in the form of a tumulus beside it, all in severe 15th centry Tuscan style.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: "Its simple expressive force is due to decorative elements which are small in volume and scale. The highly decorative altarcloth dominates completely" A.A. (*15)

Dominant features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: Aalto's proposal was not accepted by the parish, and the chapel was later built from a plan by Pauli Blomstedt.

REFERENCES:

Text:

A. Aalto: *15(276)

Illustrations:

sketches: *15(276)ext.
*15(188)int. persp.

drawings:

Others: *15(276)

photos:

NOTES:



FUNERAL CHAPEL. Exterior perspective.



FUNERAL CHAPEL. Interior perspective.

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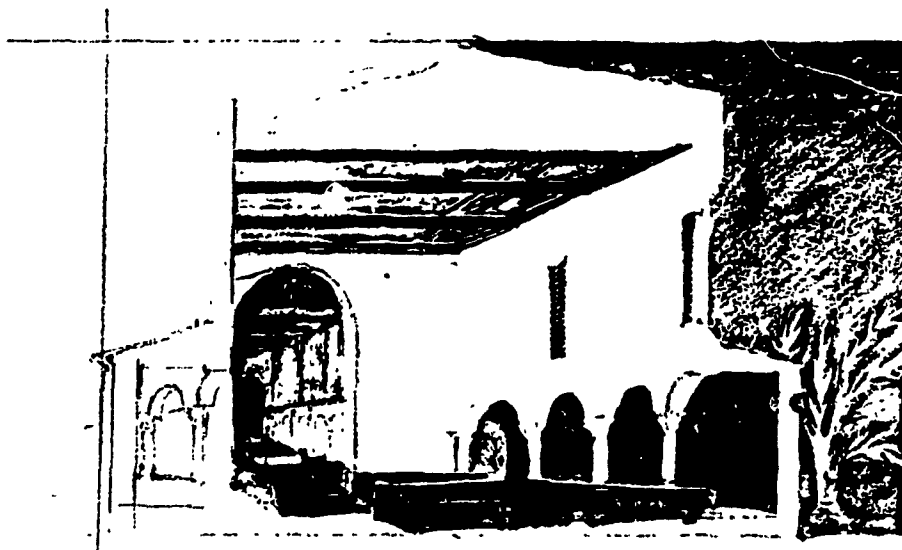
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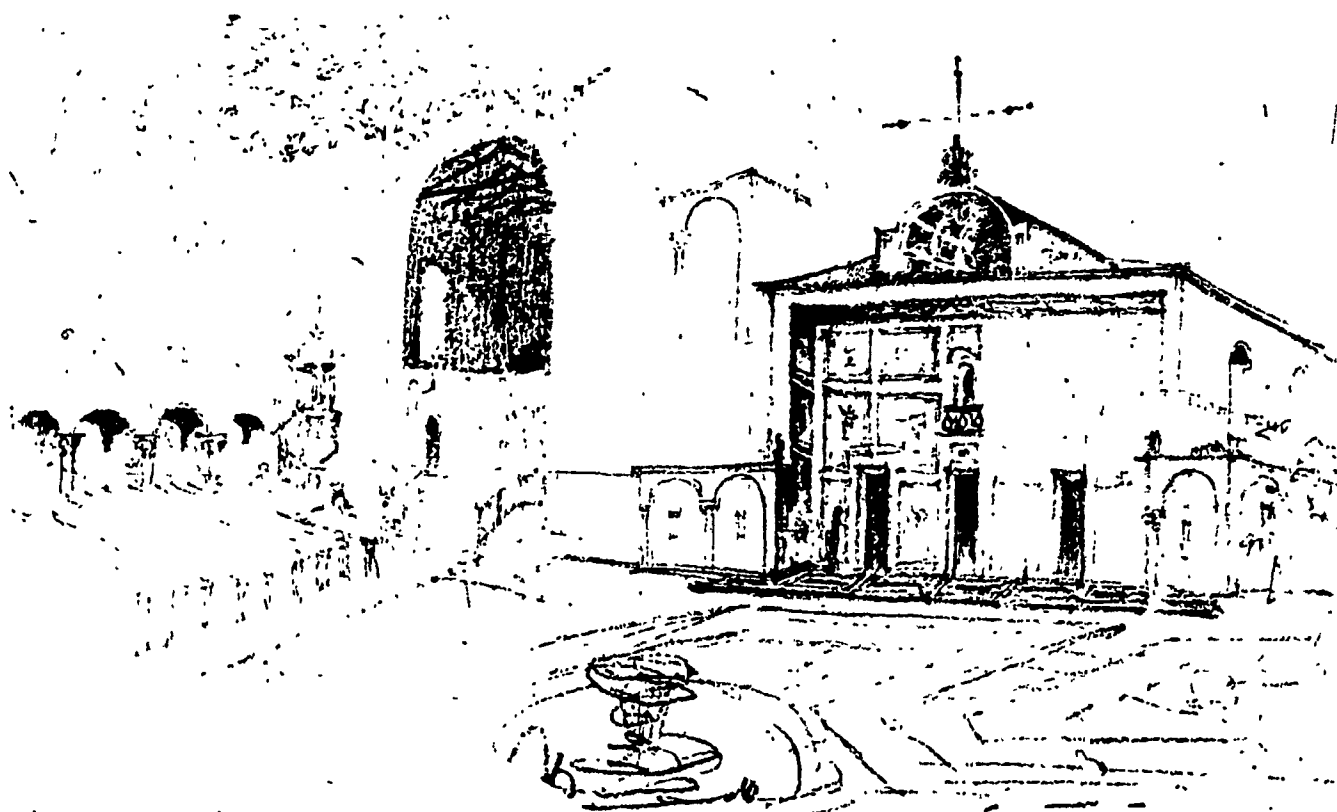
1

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JAMSA CHURCH. Interior perspective.



JAMSA CHURCH. Exterior perspective.

GENERAL INFORMATION:

Name of the project: MUURAME CHURCH

Localisation:

Intervention: Project realized

Year of design: 1926 (*15-*1) construction: 1927 1929 (*15-*1-*4)

Notes:

ARCHITECTURAL CHARACTERISTICS:

Site description: Hilly terrain

Size of the building: area: capacity:

Space description: Single-aisle long church with barrel vault above wooden rafters, vestry and campanile on one side of the rounded chancel, a parish hall/chapel with a stair exit to a loggia in Brunelleschi style on the other side. (*15)

Characteristic features: Brunelleschian loggia in the western wing

Materials and colours.

exterior: Fine stucco finish

interior: Simply plastered walls, florentine-style fresco concentrated in the small apse behind the altar. Ceiling -exposed wooden truss ties with a wooden boarded vault beyond

Lighting.

natural:

artificial:

Technical devices:

Notes: The original 1926 plan had a "rose garden" at an oblique angle between the church and the side chapel, a higher campanile and painted figures in the vault of the end façade.

REFERENCES:

Text:

A. Aalto:

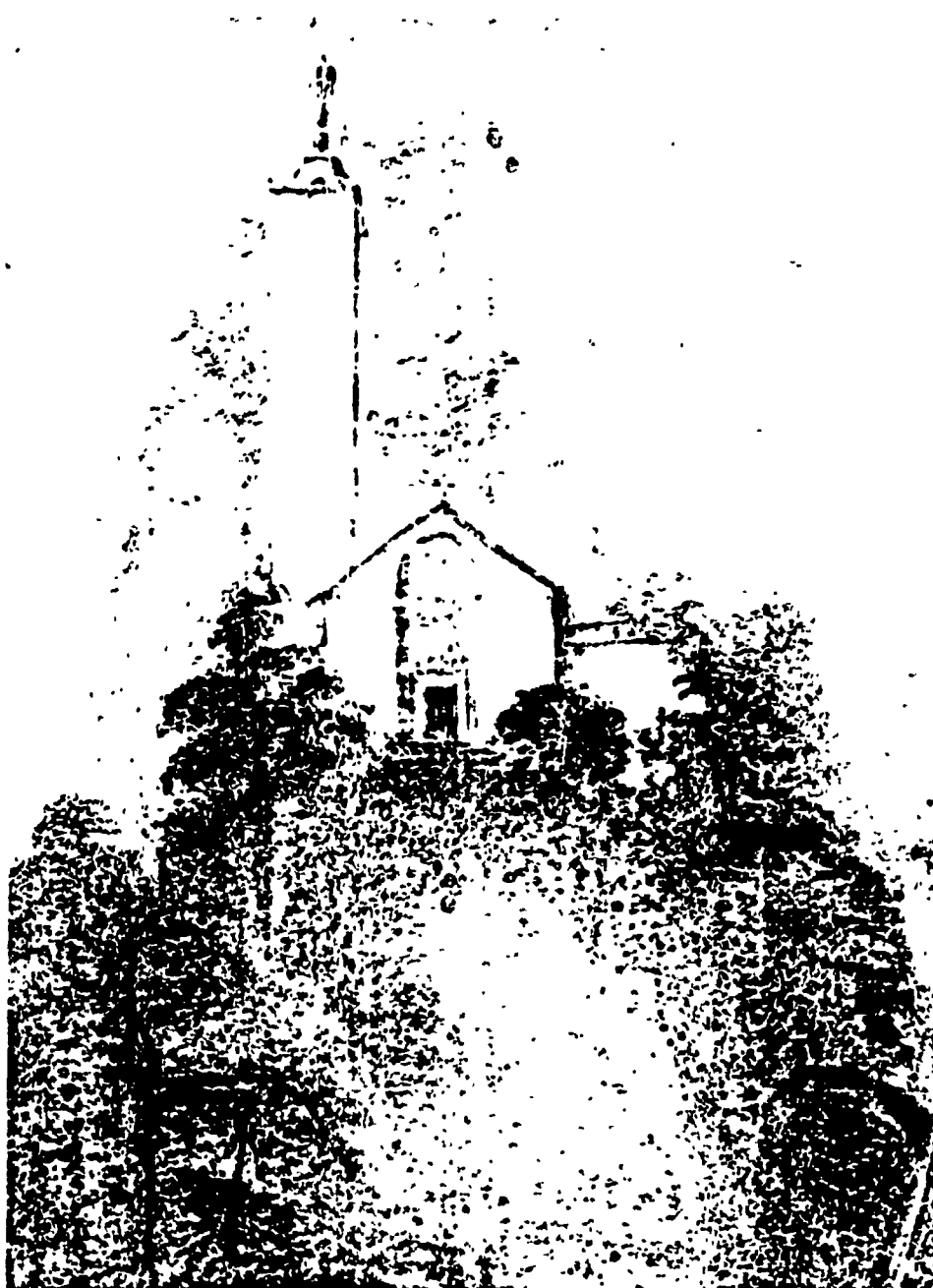
Others: *15(283)
* 1(111)
* 4(70)

Illustrations:

sketches: *15(144)ext. persp.
*15(145)int. persp.
*15(187)int. persp.
drawings: *15(283)elev.
*15(189)rose garden

photos: *15(145)interior
* 9(37)exterior

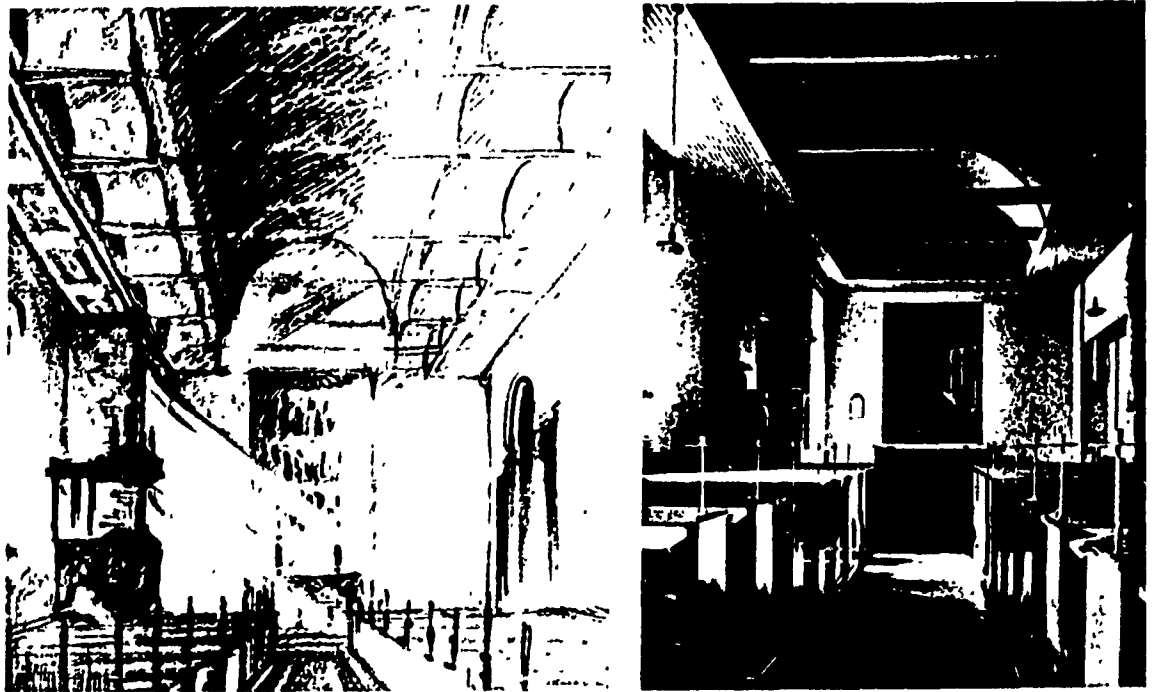
NOTES:



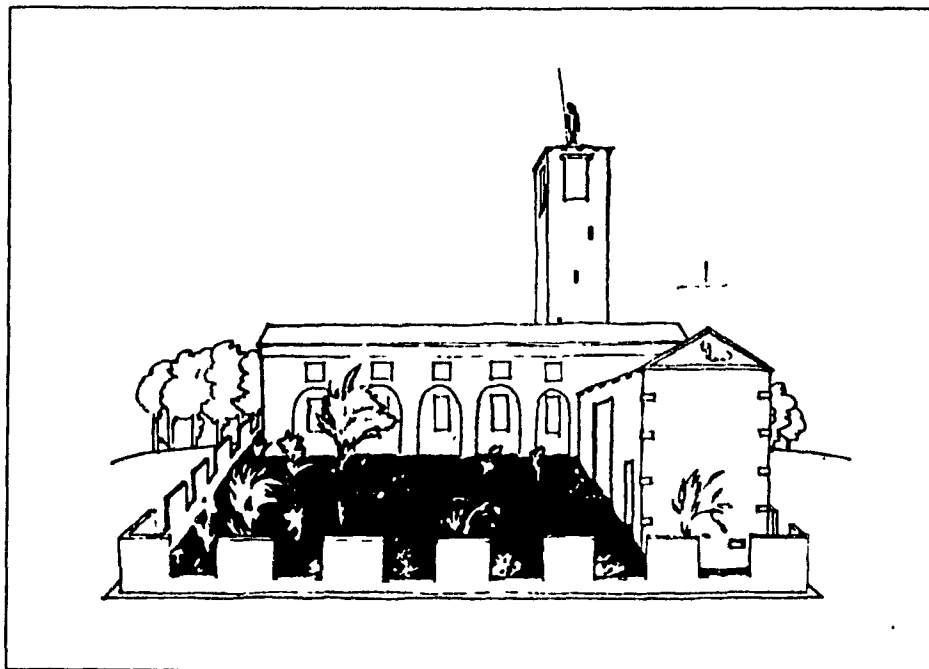
NUURAME CHURCH. Preliminary perspective.



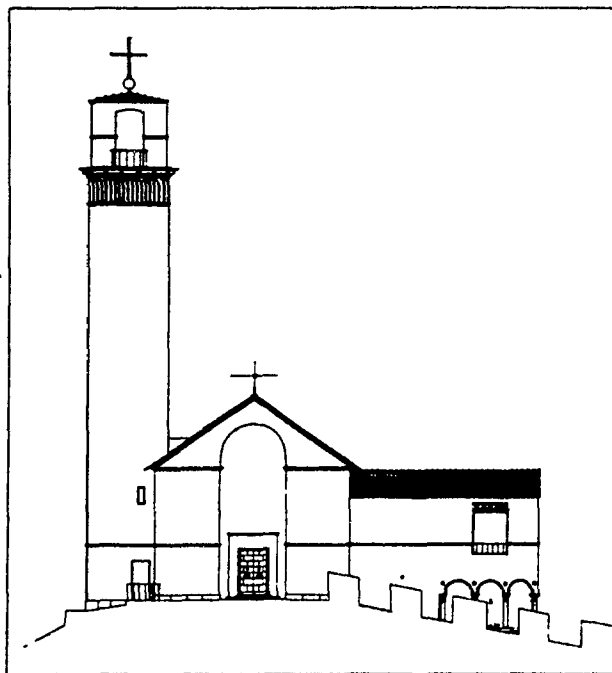
MUURAME CHURCH. View from the side chapel.



MUURAME CHURCH. Interior sketch and photo.



MUURAME CHURCH. Exterior with the rose garden.



MUURAME CHURCH. Front elevation.



MUURAME CHURCH. Photo.

GENERAL INFORMATION:

Name of the project: REMIJARVI CHURCH

Localisation:

Intervention: Renovation, realized.

Year of design: 1926(*15)

construction: 1929(*15)

Notes: A new spire, new ceiling vaults, interior design as organ screen, pews, chandelier, painting of altar, textiles, staff facilities.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building:

area:

capacity:

Space description:

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: The church was destroyed during the war.

REFERENCES:

Text:

A. Aalto:

Illustrations:

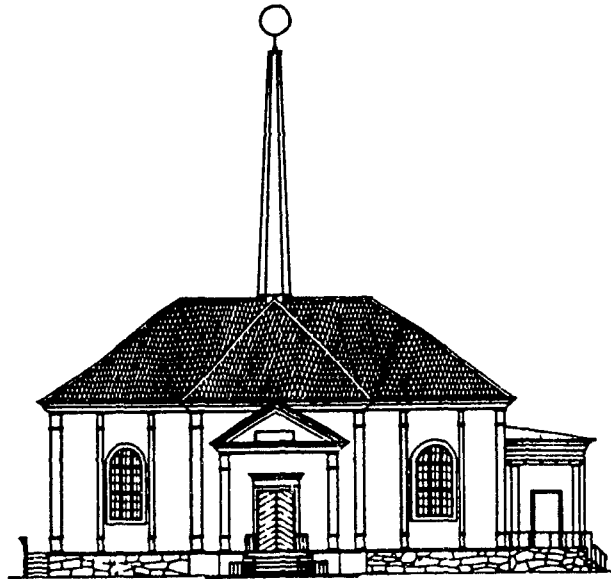
sketches: *15(222) interior

drawings: *15(284) elevation

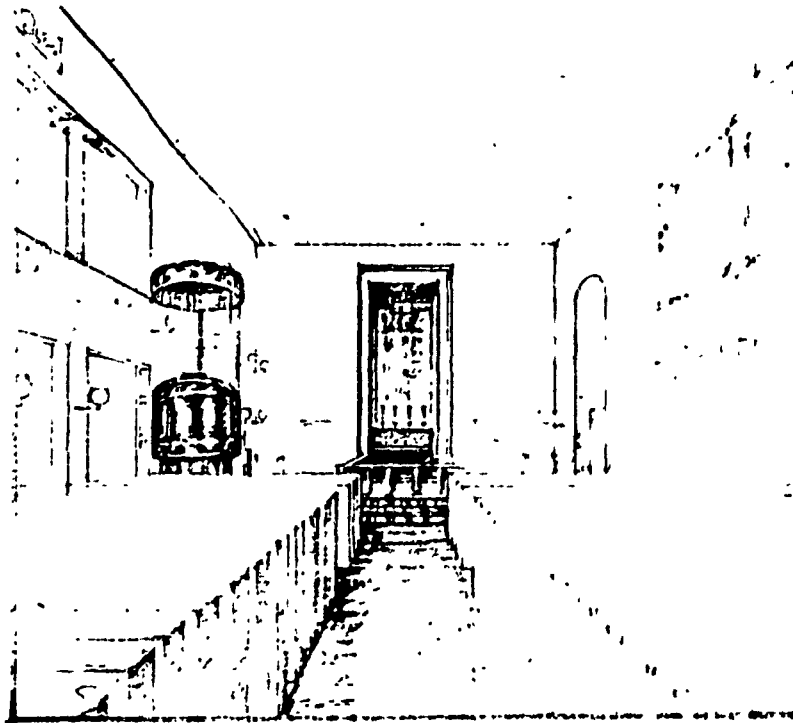
Others: *15(284)

photos:

NOTES:



KEMIJARVI CHURCH. Front elevation.



KEMIJARVI CHURCH. Interior perspective.

GENERAL INFORMATION:

Name of the project: JYVASIYYLA RURAL PARISH CHURCH

Localisation: Taulumaki (town district)

Intervention: Proposal (unstarted)

Year of design: 1925 ? 1926 (*15) **construction:**

Notes: Highly Italianate proposal. The campanile is connected to the façade of the basilican church by means of a covered staircase in loggia style. The entrance is through the base of the campanile. (*15)

ARCHITECTURAL CHARACTERISTICS:

Site description: The square in front of the church takes on an attractive piazza character from a 15th century arcade which links the church with the parish hall. (*15)

Size of the building: area: capacity:

Space description: Basilica interior with side galleries. Shell-form vault for the altar tabernacle, coffered ceiling. (*15)

Characteristic features: Attached campanile

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial: Unusual "Baroque" chandeliers

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

perspective

Illustrations:

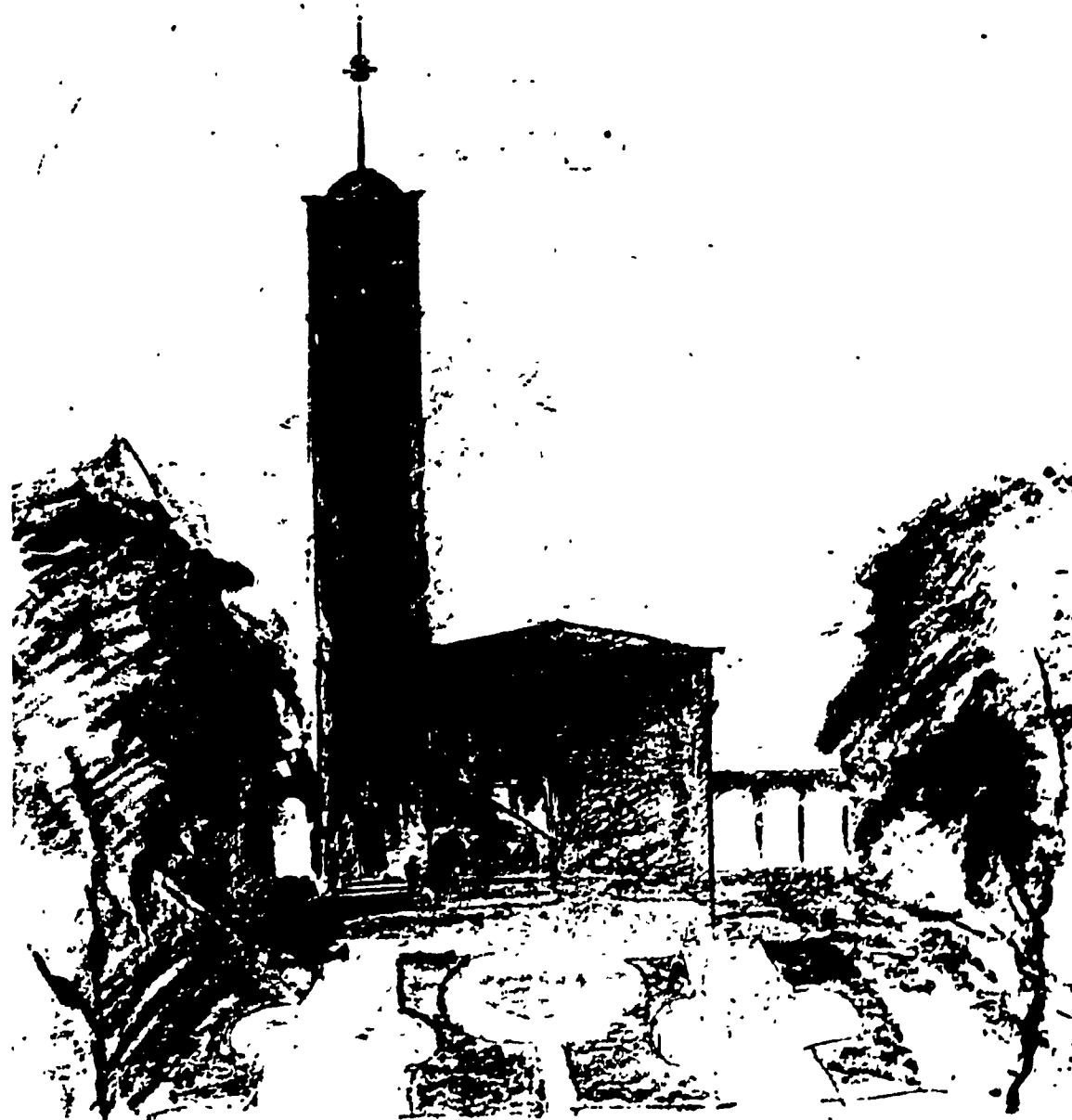
sketches: *15(146)ext. persp.
*15(184)int.

drawings: *15(290)main elev.

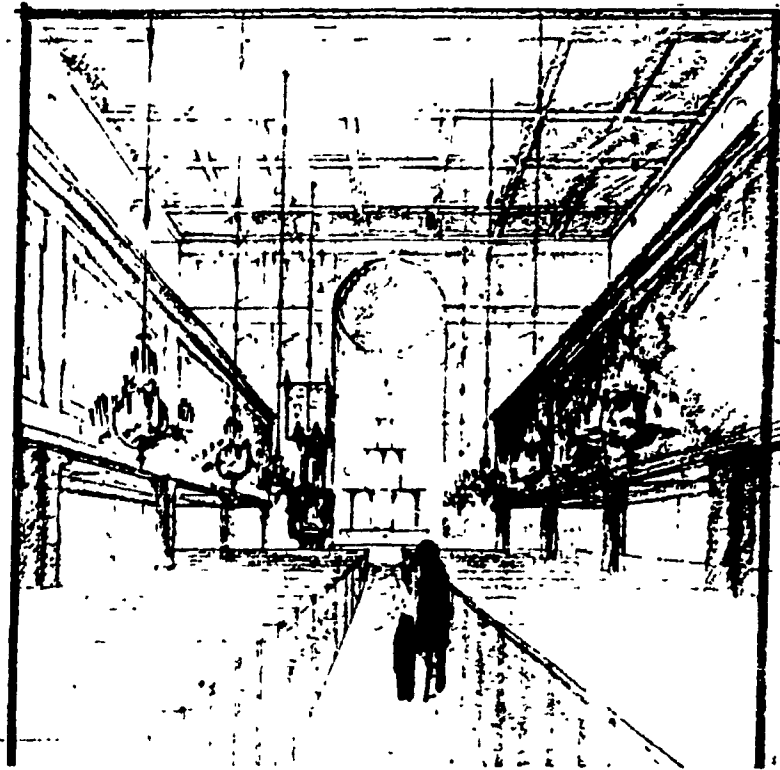
Others: *15(185/290)

photos:

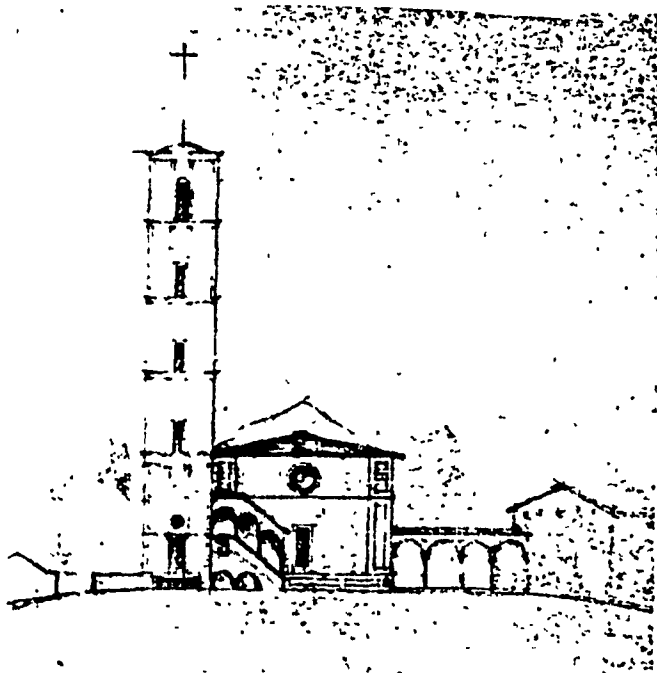
NOTES:



JYVASKYLA RURAL PARISH CHURCH. Preliminary sketch.



JYVASKYLA RURAL PARISH CHURCH. Interior perspective.



JYVASKYLA RURAL PARISH CHURCH. Front elevation.

GENERAL INFORMATION:

Name of the project: PYLKONMAKI CHURCH

Localisation:

Intervention: Renovation, realized (*15-*1) Bell-tower (*7)

Year of design: 1926(*15) 1927(*7-*1-*4) construction:

Notes: Recladding of the single-aisle wooden church and its belfry in neoclasical garb. Entrance tower in the form of a simple cube crowned by a sharp spire, rectangular windows and powerful, classically profiled cornice. Horizontal weather boarding replaced with vertical. (*15)

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Single-aisle wooden church with flat ceiling.

Characteristic features: Horizontal weatherboarding, attached belfry (entrance tower)

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: Later restoration effaced Aalto's work.

REFERENCES:

Text:

A. Aalto:

Illustrations:

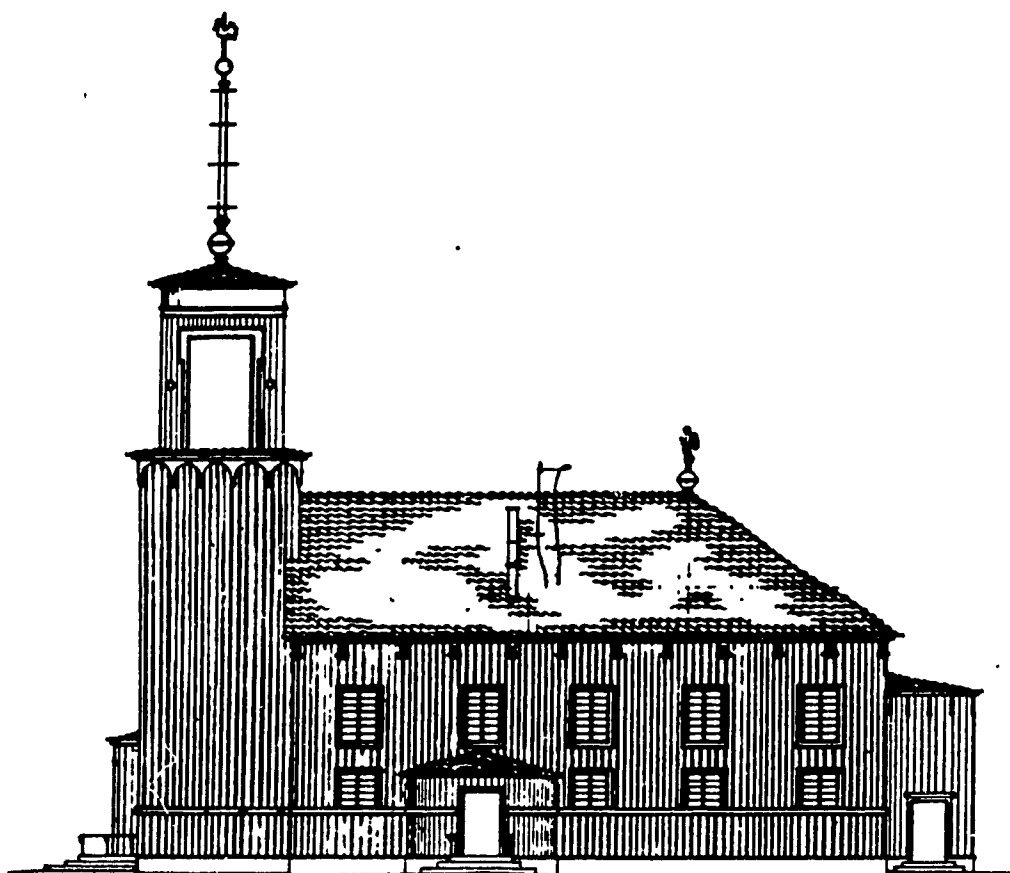
sketches:

drawings: *15(285) side elev.

Others: *15(285)

photos:

NOTES:



PYRKONMAKI CHURCH. Side elevation.

GENERAL INFORMATION:

Name of the project: KORPILAHTI CHURCH built in 1820 by Carlo Francesco Bassi

Localisation:

Intervention: Renovation, realized.

Year of design: 1926-27 (*15) 1928(*1-*4) **construction:**

Notes: Aalto's extensive alterations to the church: opening of a lantern by placing eight small windows in the ceiling vault. Transformation of the pulpit, altar, chancel and others were greatly simplified in the final version. Aalto designed light fixtures and textiles.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Centrally planed church.

Dominant features:

Materials and colours.

exterior:

interior:

Lighting.

natural: Eight small windows in the ceiling vault

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches: *15(185) angel sculpt.

drawings: *15(285) section

Others: *15(285)

* 1(70)

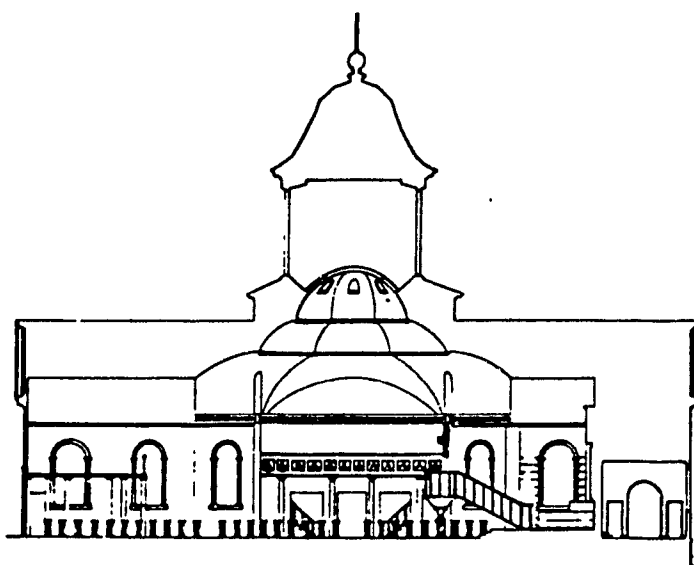
* 4(111)

photos:

NOTES:



KORPILAHTI CHURCH. Sketch for a sculpture.



KORPILAHTI CHURCH. Section.

GENERAL INFORMATION:

Name of the project: RISTIINA CHURCH

Localisation:

Intervention: Renovation. Unrealized.

Year of design: 1927 (*15) construction:

Notes: No drawings survived. (Aalto signed a receipt for 3,000 marks plans and travel expenses)

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description:

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

drawings:

Others: *15(288,

photos:

NOTES:

GENERAL INFORMATION:

Name of the project: TOOLO CHURCH
 Localisation: Helsinki
 Intervention: Competition entry

Year of design: Submitted 31. 5. 1927 construction:

Notes: Separated building volumes (church, campanile, parish halls and vicarage) asymmetrically grouped around a terraced slope. The overall effect is that of an Italian town on terraced terrain, echoing the Acropolis of Athens. A classic open air spatial design. (*15)

ARCHITECTURAL CHARACTERISTICS:

Site description: Hilly slope

Size of the building: area: capacity:

Space description: Basilican church with windowless chancel wall. Free standing campanile pierced at the base to form an entrance portal.

Characteristic features: Windowless chancel wall of the church.
 Large statue of an apostle dominating the piazza.

Materials and colours.
 exterior:

interior:

Lighting.
 natural:

artificial:

Technical devices:

Notes: Hilding Ekelund won the competition. Aalto's entry was purchased and published.

REFERENCES:

Text:

A. Aalto:

Illustrations:

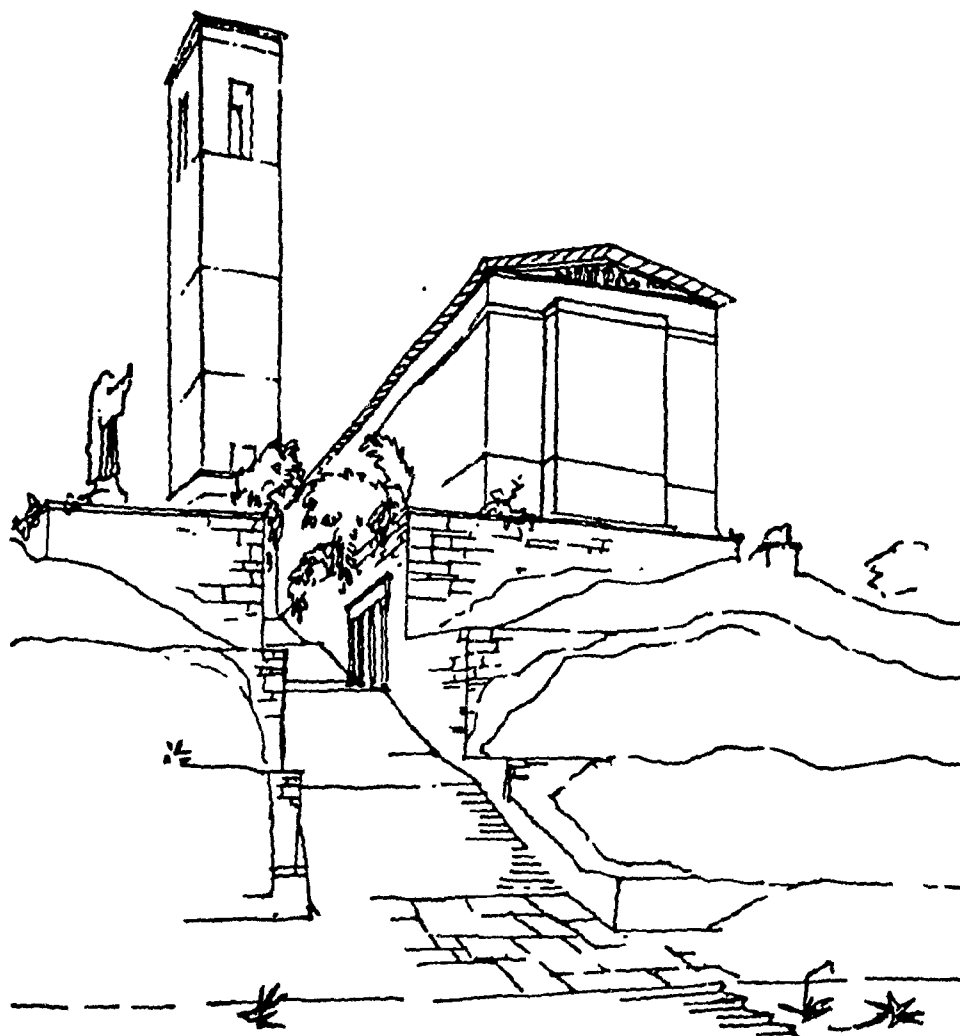
sketches: *15(288)ext. persp.

drawings:

Others: *15(219/288)
 * 4(110)

photos:

NOTES: Acropolis treatment *9(23)



TOOLD CHURCH. Perspective.

GENERAL INFORMATION:

Name of the project: VIINIRKA CHURCH
 Localisation: Tampere
 Intervention: Competition entry

Year of design: Submitted 30.4.1927 (*15) construction:

Notes: Three building volumes (Basilican church, Parish hall and Presbytery) are united around a courtyard enclosed on three sides. The massive round campanile is free-standing and assymetrical. Buildings are placed on different levels, connected by steps and framed by bearing walls.

ARCHITECTURAL CHARACTERISTICS:

Site description: Very slight slope
 Size of the building: area: capacity:
 Space description: Basilican church

Characteristic features: Round free-standing campanile

Materials and colours.
 exterior:

interior:

Lighting.

natural:

artificial:

Technical devices: Sliding wall permits acces from the parish hall to the church

Notes: Yrjö Wastinen won the competition. Aalto shared second prize.

REFERENCES:

Text:

A. Aalto:

Illustrations:

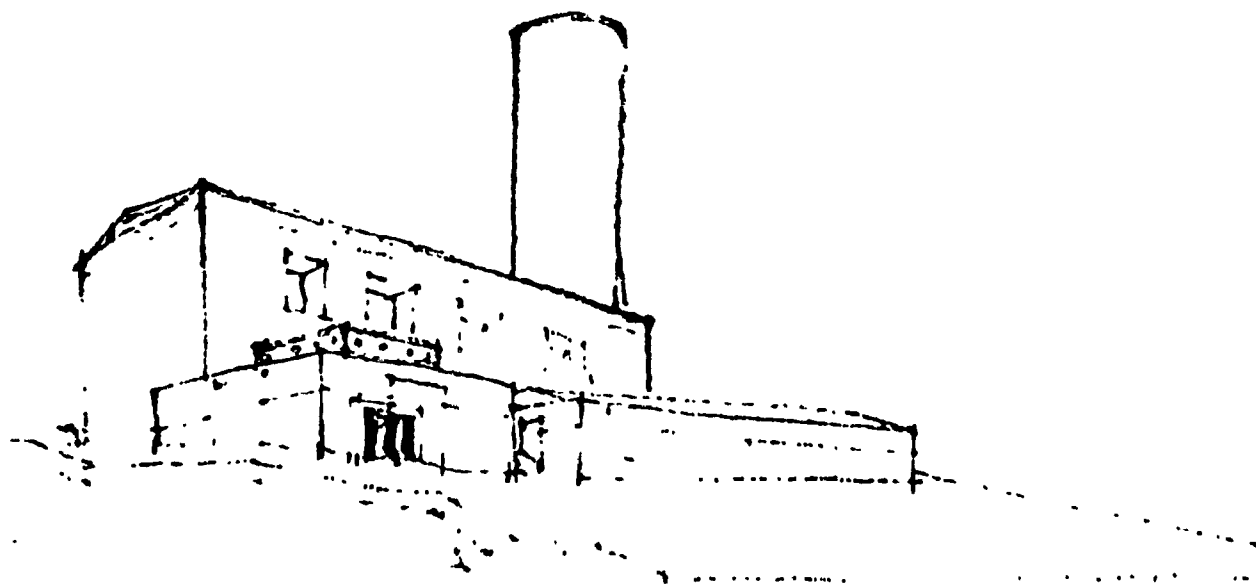
sketches: *15(288)perspective
 variant perspective

drawings:

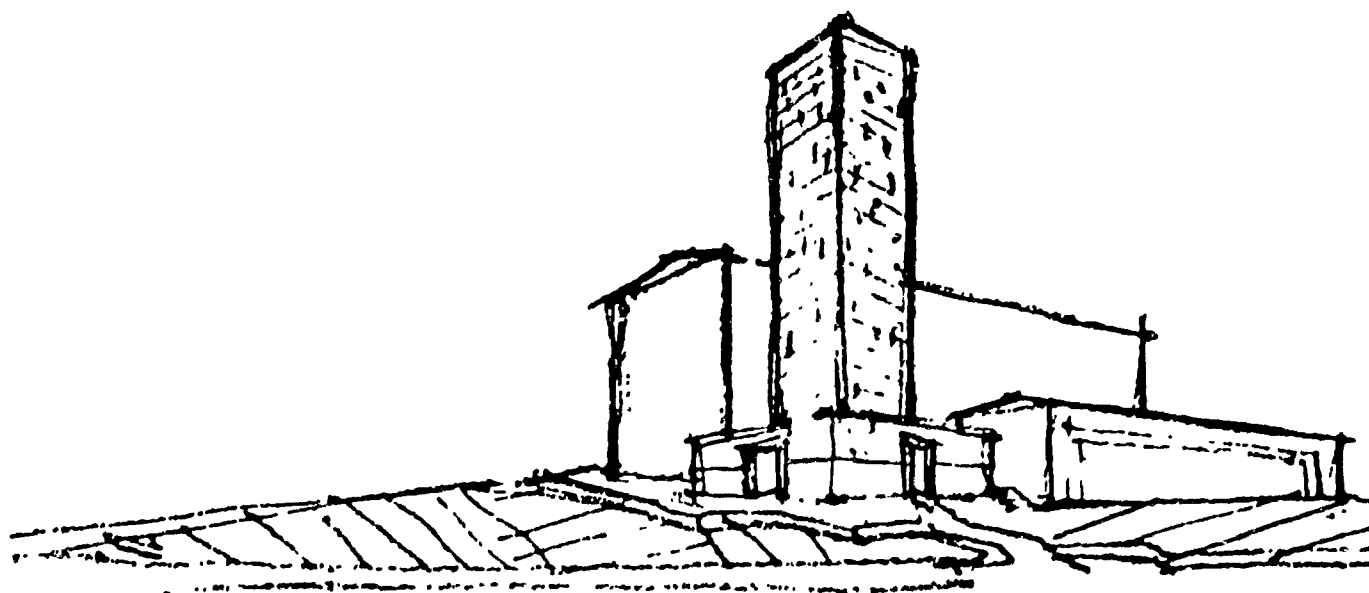
Others: *15(288)
 * 4(110)

photos:

NOTES: Acropolis treatment *4(23)



VIINIKKA CHURCH. Competition entry - perspective.



VIINIKKA CHURCH. Variant perspective.

GENERAL INFORMATION:

Name of the project: TAULUMAYI CHURCH
 Localisation: Jyvaskyla
 Intervention: Competition entry

Year of design: Submitted 1.7.1927 (*15) construction:

Notes: Two entries close to the ancient classical style. I- "Korinthus Felix" church is the cella itself, capped by a pediment surrounded by a row of decorative column stumps on the projecting plinth. II-Walls of the cella are moved on the top of columns creating porticoes. A classical frieze circles the internal wall above the colonnade.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Classical Temple Paraphrases

Characteristic features: Flat-Topped, free-standing campanile in front of the church.

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: Elsa Borg won the competition.

REFERENCES:

Text:

A. Aalto:

Illustrations:

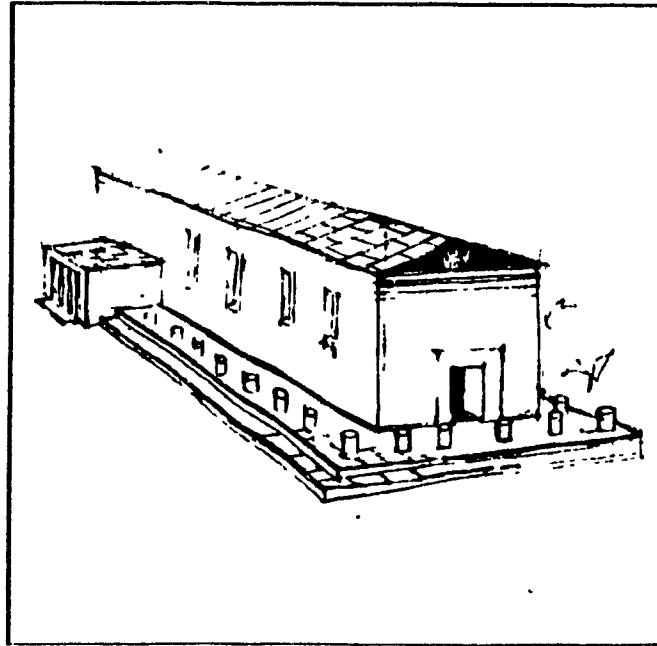
sketches: *15(291)

drawings: *15(291)

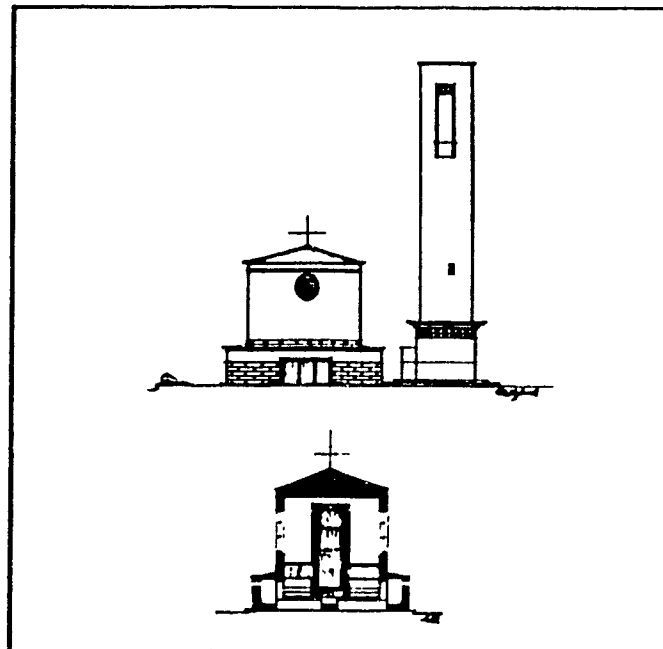
Others: *15(290,291)

photos:

NOTES: Acropolis treatment. *4(23)



TAULUMAKI CHURCH.
Competition entry "Korinthus Felix" - perspective.



TAULUMAKI CHURCH.
Competition entry "Talumaki" - section, elevation.

GENERAL INFORMATION:

Name of the project: VALLILA CHURCH
 Localisation: Helsinki
 Intervention: Competition entry

Year of design: Submitted 15.1.1929 construction:

Notes: A vaulted volume dictated by acoustic considerations, based on principles applied to the "salle Pleyel" in Paris. The entrance hall and the bell-tower are attached to the main volume.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Interior appears to be a tapering vaulted tunnel based on a wedge-shaped floor plan, expressed by a vaulted exterior.

Characteristic features: Vaulted exterior

materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: Aalto did not win the prize. The jury criticized the entry on the grounds that the acoustics were directed one sidedly from the chancel

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

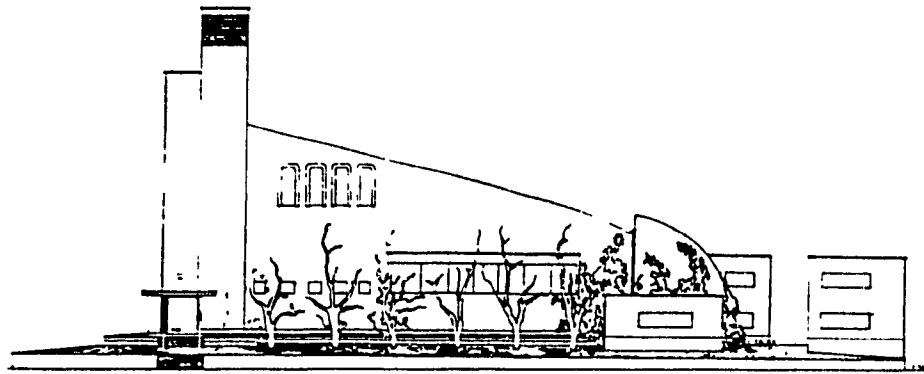
drawings: *14 (239)

Others: *14 (239)

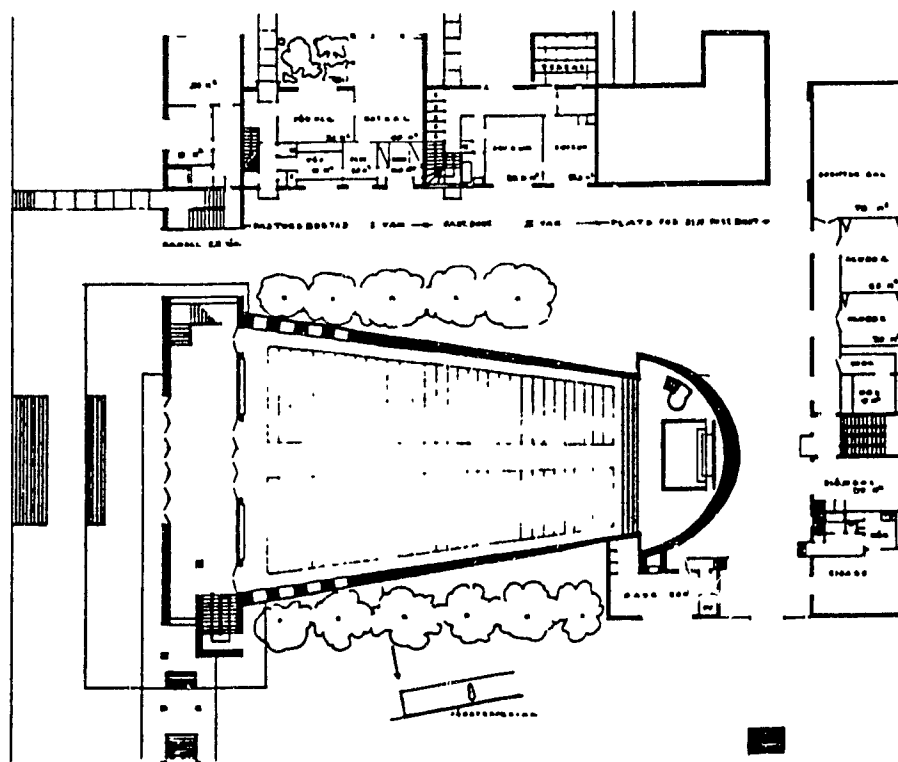
*11 (261)

photos:

- NOTES: 1- Aalto's first church project expressing architecturally acoustic properties of the volume.
 2- The wedge-shaped floor plan and the vaulted area between the back wall of the chancel and the ceiling will recur in Temppeliaukio and Wolfsburg churches.



VALLILA CHURCH. Side elevation.



VALLILA CHURCH. Plan.

GENERAL INFORMATION:

Name of the project: TEHTAANPUISTO CHURCH (MICHAEL AGRICOLA)

Localisation: Helsinki (*11)

Intervention: First competition entry

Year of design: Submitted 15.11.1930 construction:

Notes: A long Hall Church with a Parish Hall to the left of the chancel and a free-standing campanile with an open bell-frame.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: A long Hall Chrch with acoustically rounded back wall and ceiling, which is made up of parallel cylinder segments. Interior side walls are covered by slats which serve to filter the light from many side windows.

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural: Controlled by vertical slat-wall treatment.

artificial:

Technical devices:

Notes: Any prize was awarded.

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

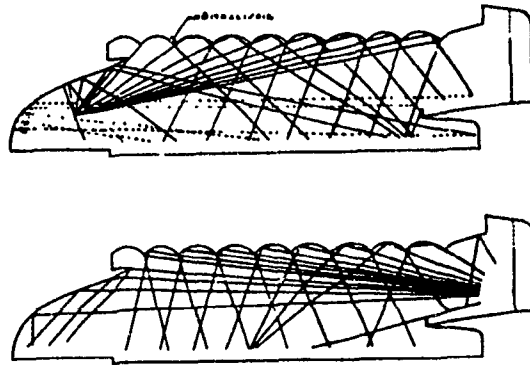
drawings: *14(246)

Others: *11(262)

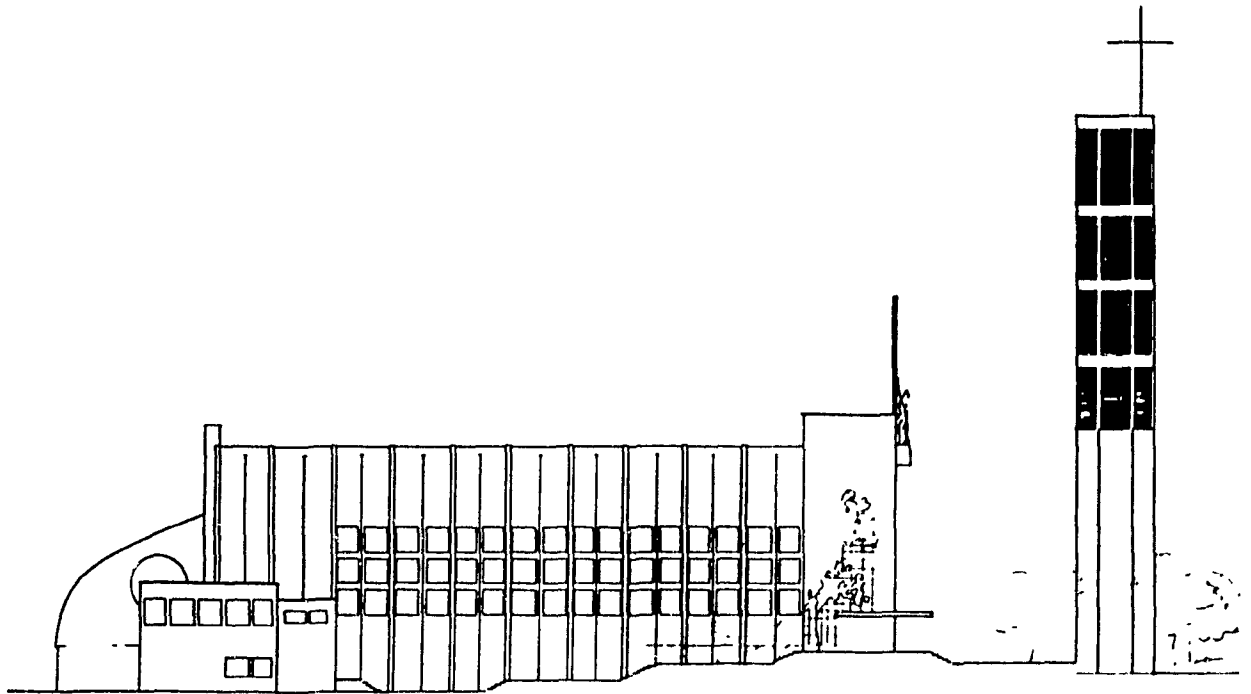
*14(246)

photos:

NOTES:



THETAANPUISTO CHURCH. Acoustic calculations.



THETAANPUISTO CHURCH. Side elevation.

GENERAL INFORMATION:

Name of the project: TEHTAANNPUISTO CHURCH
 Localisation: Helsinki
 Intervention: Second Competition entry (Probably not Submitted)

Year of design: 1932 construction:

Notes: (Based on forty pencil sketches)
 Wedge-shaped volume, with the chancel enclosed in a cube.
 Very high free-standing bell-tower.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Wedge-shaped interior.

Characteristic features: Wedge-shaped main volume

Materials and colours.
 exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

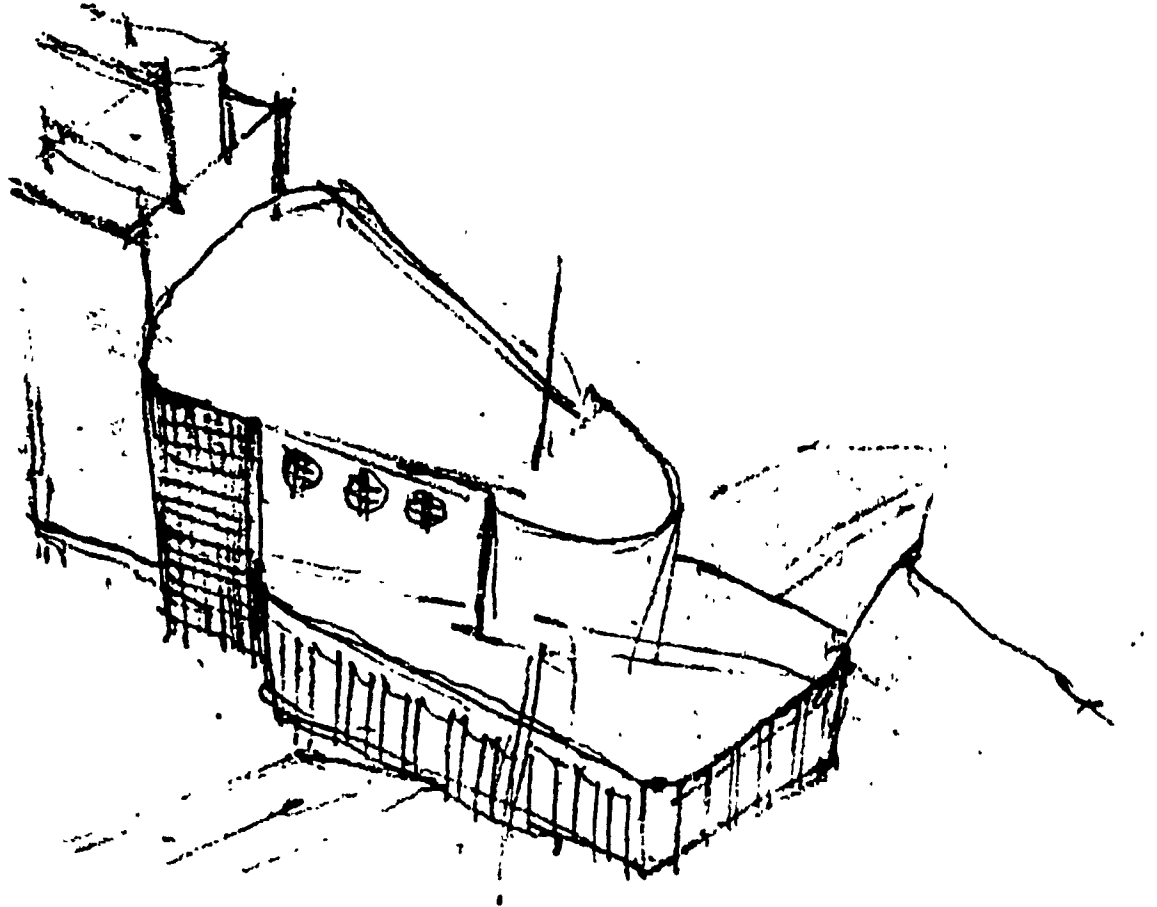
sketches: *14(246)

drawings:

Others: *14(246)

photos:

NOTES:



TEHTAANPUISTO CHURCH. Terspective sketch.

GENERAL INFORMATION:

Name of the project: PARISH CENTRE
 Localisation: Poytva
 Intervention: Project realised

Year of design: 1930 construction:

Notes: According to a letter written at the time by Bjertnaes, the building was designed entirely by Aino Aalto.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Simple wooden building housing a hall for church meetings, conference room, a post office and caretakers flat.

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

drawings:

Others: *14(247)

photos:

NOTES:

GENERAL INFORMATION:

Name of the project: TEMPFELIAUKIO CHURCH
 Localisation: Helsinki
 Intervention: Competition entry

Year of design: January 1933 construction: -

Notes: This proposal is a further development of an idea Aalto had tested in the 1929 Vallila Church competition. On 57 entries submitted none qualified for the first prize.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Wedge shaped floor plan with a vault-like rounded chancel lighted indirectly by a "light channel"

Characteristic features: Open bell tower rising asymmetrically from the entrance hall. Wedge shaped floor plan (*14)

Materials and colours.

exterior:

interior:

Lighting.

natural: "Light channel" encircling the end wall of the chancel (*14)

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

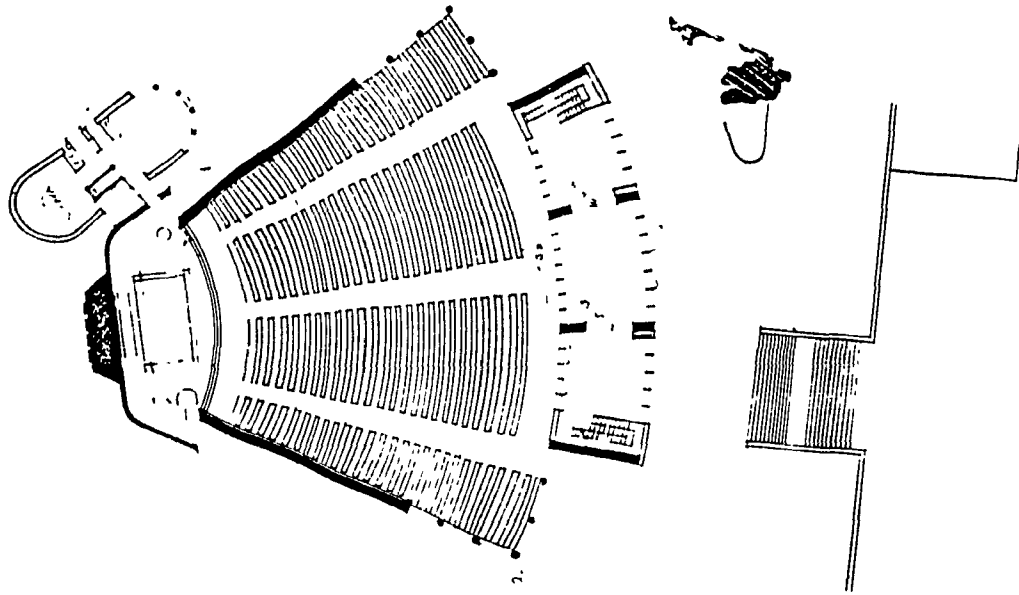
sketches:

drawings: *14(253) side elev.
 floor plan

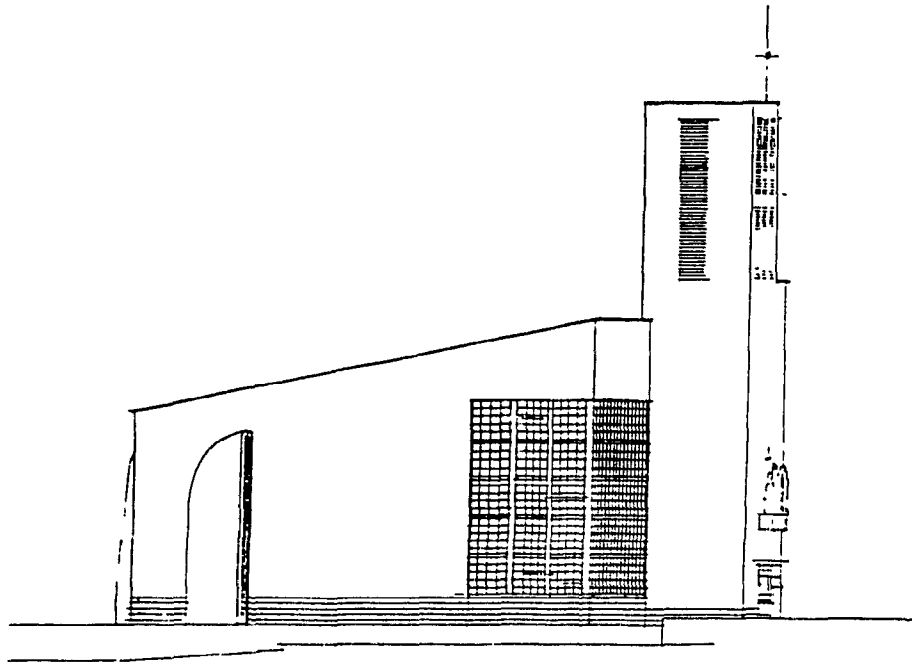
Others: *14(253)

photos:

NOTES:



TEMPELIAUKIO CHURCH. Plan.



TEMPELIAUKIO CHURCH. Side elevation.

APPENDIX D

THE SECOND PERIOD:

1950-1976

1950 - 1976

11 PROJECTS

	Renovation	Complete Project	Competition	TOTAL
Realized	0	4	2	6
Unrealized	0	1	4	5
TOTAL	0	5	6	11

The second period of Aalto's involvement in religious architecture starts 17 years after the Temppeliaukio Church competition, with his competition entry for Lahti Church and Community Center in 1950.

For the first time in Aalto's professional career his church design was awarded the 1st prize. The construction of an almost completely redesigned church started only 20 years later and was completed 2 years after Aalto's death.

Out of a total of 11 designs made during the second period, only 6 have been built (Seinäjoki Parish Center, Vuoksenniska Parish Center, Wolfbourg Parish Center, Detmerode Parish Center, Riola Parish Center and Lahti Church) two of which were completed posthumously (Riola Church and Lahti Church).

International recognition as a master of modern architecture brought Aalto assignments from abroad. Five of his church designs are located outside Finland: Cemetery at Lyugby, Denmark; Wolfburg Parish Center, Germany; Detmerode Parish Center, Germany; Riola Parish Center, Italy and Protestant Parish Center in Zurich-Altstetten, Switzerland.

The architecture of the second period churches is marked by the application of Aalto's personal vision of Functionnalism, Seinajoki Church (1952) being his last relatively traditional design.

In the 1967 competition entry for the Zurich-Altstetten Protestant Parish Center, Aalto freed completely the church space from a symmetrical established convention.

And finally, the Riola Parish Center crowns Aalto's involvement in church design by masterfully orchestrated blurredness of architectural and functional elements of the space.

In the following files, the projects are classified by chronological order and the numbers of the religious projects correspond to the list in Appendix B. The number following *, corresponds to the bibliographical number and the page in brackets refer to that book.

GENERAL INFORMATION:

Name of the project: LAHTI CHURCH AND COMMUNITY CENTRE

Localisation: Lahti

Intervention: Competition, 1st Prize, unrealized *3(182)

Year of design: 1950

construction:

Notes: The design was substantially modified in 1970 in preparation for construction. Only the basic wedge shaped floor plan was retained. First one to win a Church competition. No drawings or description of this competition entry were available for my research.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building:

area:

capacity:

Space description:

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

drawings:

Others: *11(136, 197, 265)

*3(182)

photos:

NOTES:

GENERAL INFORMATION:

Name of the project: MALM FUNERAL CHAPEL
 Localisation: Malm
 Intervention: Competition, 1st prize, unrealized.

Year of design: 1950 construction:

Notes: Centralized complex of three independent chapels with their own ceremonial courts. The complex is served by the same car park.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: Each chapel is basically square in plan. Aalto's intention was to achieve natural simplicity and avoid banal effects

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural: Top lighting in the largest chapel, variations of side lighting in the two subsidiary ones

artificial:

Technical devices:

Notes: External expression -simple barn- like trusses with dual-pitched roofs, straight-forward rectangular windows

REFERENCES:

Text:

A. Aalto: *11(137)

Illustrations:

sketches:

drawings: *2(161) site plan

*2(162) main plan

*2(163) sections

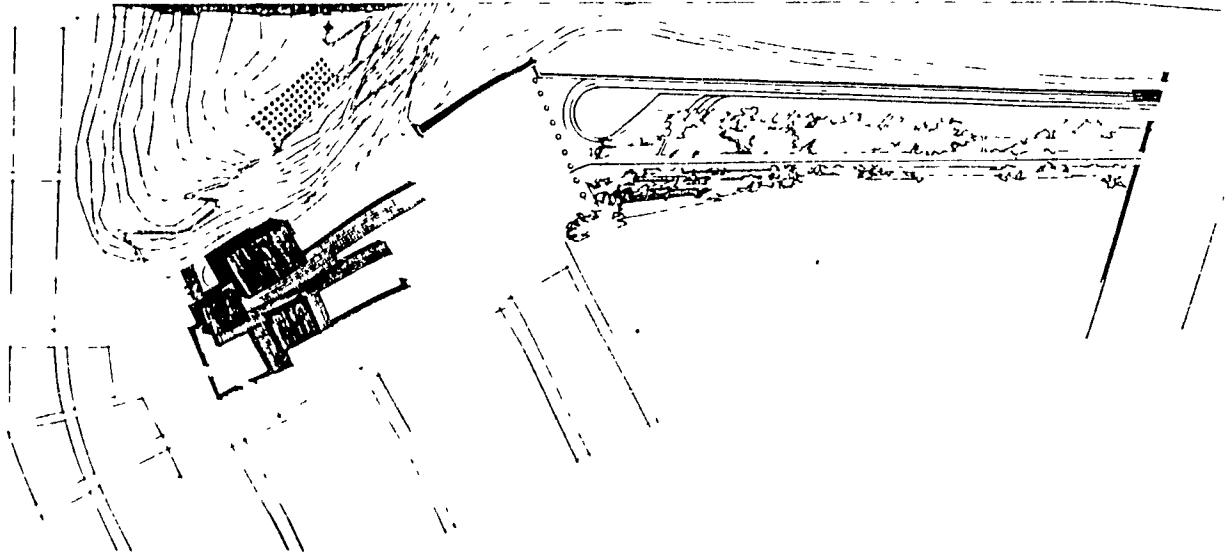
Others: *11(137)

*2(160)

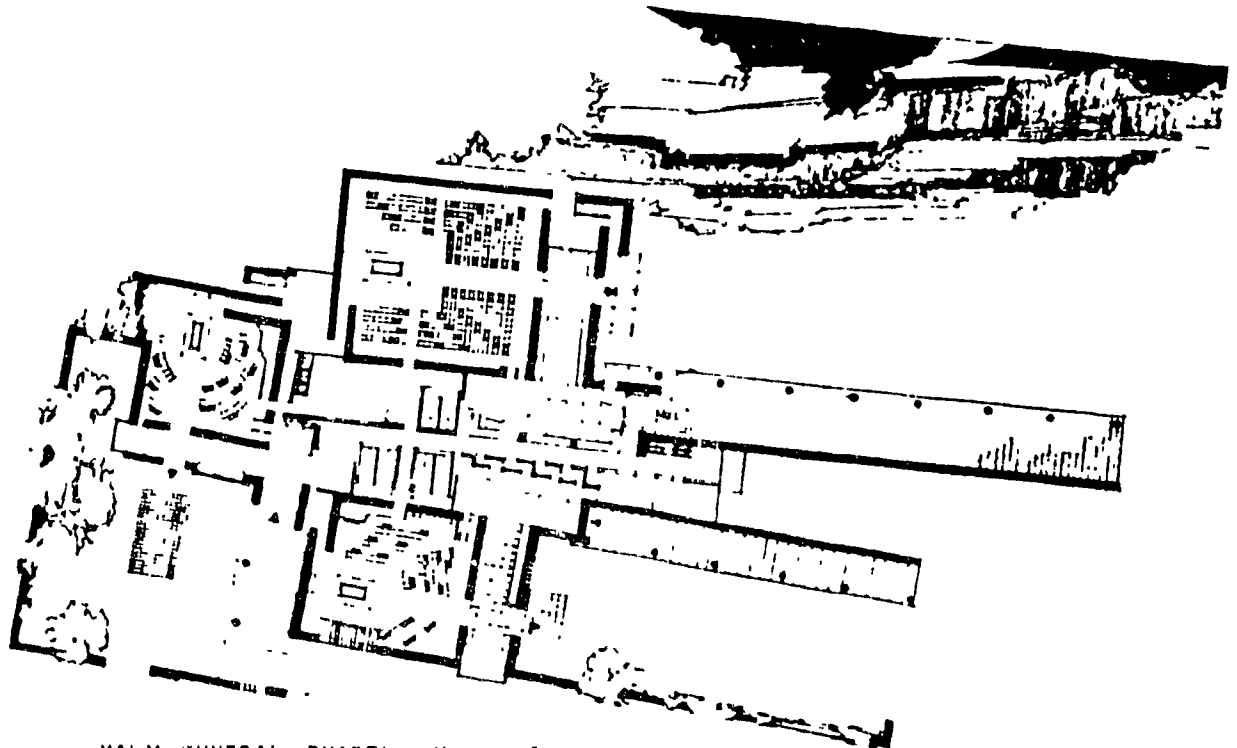
photos:

NOTES: Most complex and compact organization of interior and exterior spaces in Aalto's entire oeuvre (*11)

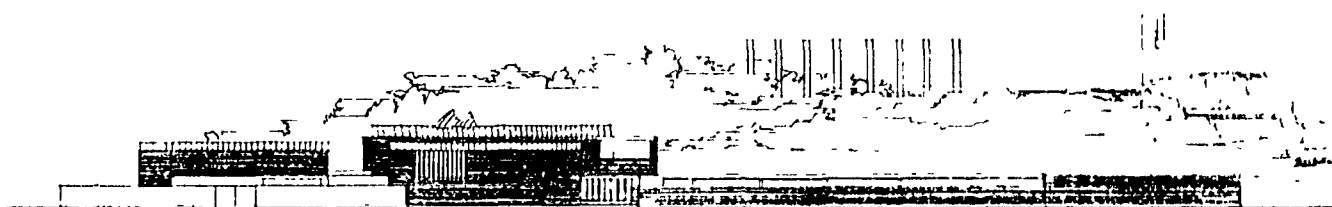
"Already, for quite a long time, ever-increasing demands have led to a quasi industrialized type of operation in the use of funeral parlours. There in Malm, three chapels have been brought together in a centralised group so that the mourners would not be made aware of the technical, functional aspects of the chapel routine. Each of the three chapels has its own ceremonial court, so orientated as to prevent the possible occurrence of distracting disturbances when the three chapels are being used simultaneously." Alvar Aalto *11(p. 137)



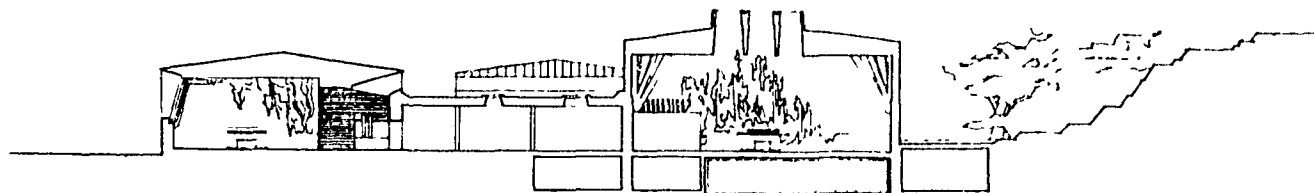
MALM FUNERAL CHAPEL. Site plan.



MALM FUNERAL CHAPEL. Main plan.



MALM FUNERAL CHAPEL. Longitudinal section.



MALM FUNERAL CHAPEL. Cross section.

GENERAL INFORMATION:

Name of the project: CEMETERY AT LYNGBY (DENMARK)

Localisation:

Intervention: Competition, unrealised.

Year of design: 1952

construction:

Notes: Aalto's design organizes the cemetery and memorial gardens into twin "amphitheatres" of Greek influence. The quasi temple form of the crematorium dominates them.

ARCHITECTURAL CHARACTERISTICS:

Site description: The cemetery lies in a crater-like ravine

Size of the building: area: capacity:

Space description:

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes: All paths to the graves lead down the ravine. Parallel to the paths are water courses flowing in small brooks. The solution provides each individual funeral with an atmosphere of peace and privacy

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches: *2(165) sketch

drawings: *2(165) site plan

*2(166) main plan

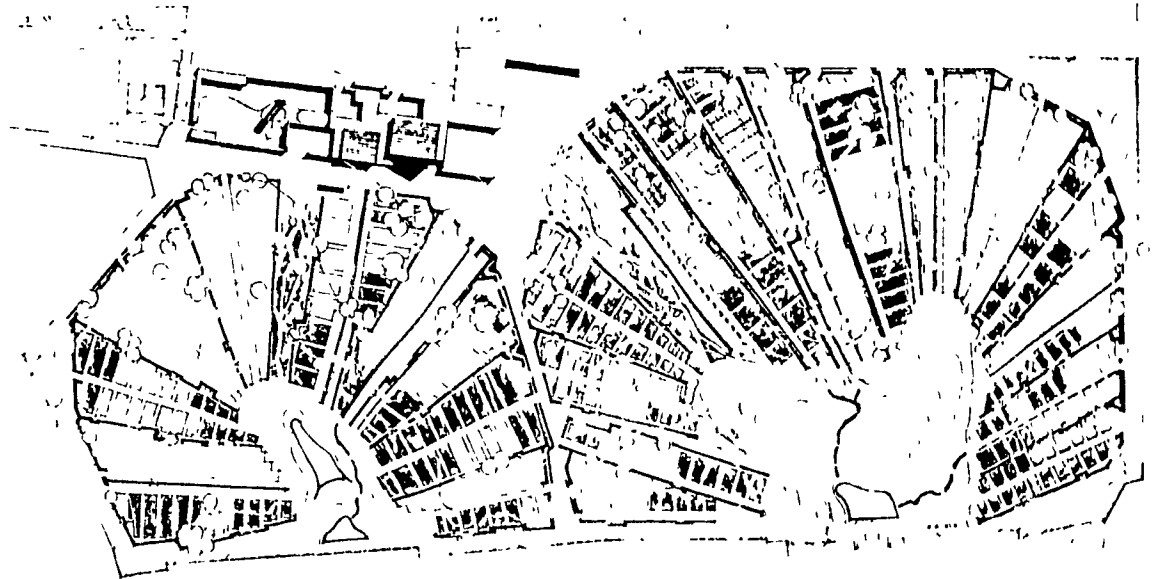
*2(167) facade and
long. section.

Others: *2(164)

*11(138)

photos:

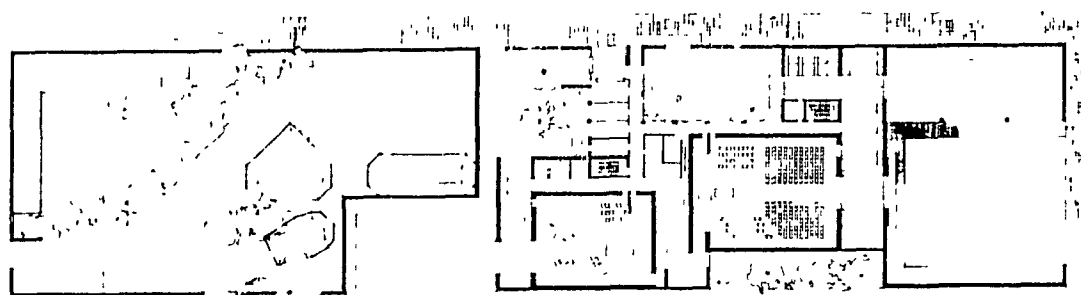
NOTES:



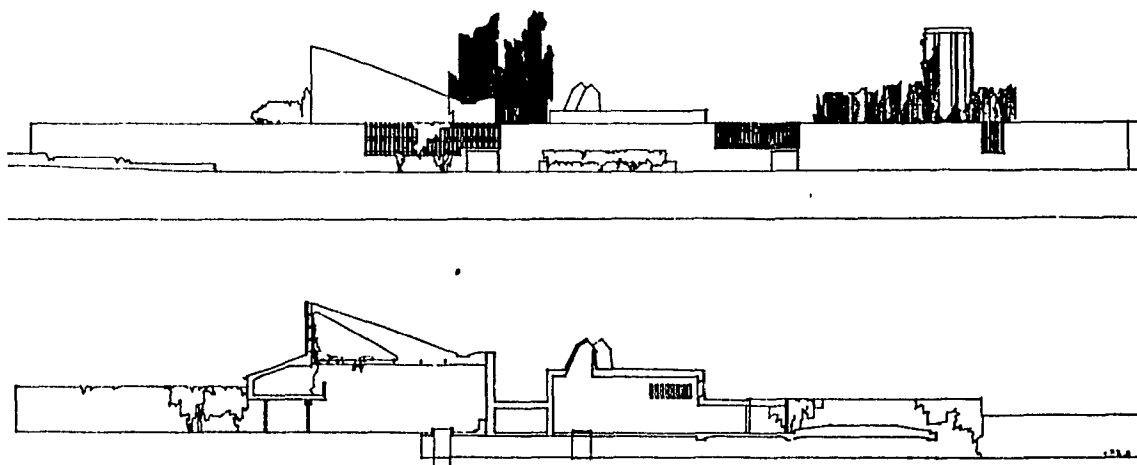
CEMETERY AT LYNGBY. Site plan.



CEMENTERY AT LYNGBY. Sketch.



CEMETERY AT LYNGBY. Main plan with funeral chapel.



CEMETERY AT LYNGBY. Facade and longitudinal section.

GENERAL INFORMATION:

Name of the project: SEINAJOKI PARISH CENTRE
 Localisation: Seinajoki
 Intervention: Competition, 1st prize, realised

Year of design: 1952 (*11-*3) construction: 1958-60

Notes: The parish center encloses a rectangular courtyard ascending from the church at different levels. The church square is utilized for open air worship and for large festival celebrations. Part of the roof is developed as a roof terrace. *3(152)

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity: seating 1400

Space description: Traditional church design axially aligned. Next to the choir is a small chapel for christenings, weddings and other ceremonies. The parish center contains a banquet hall, restaurant, offices, club room, lounges, lecture and music rooms and apartments.

Characteristic features: Free standing bell tower, a landmark of Seinajoki (*3) the organ loft is placed at the rear of the church (*5)

Materials and colours.

exterior:

interior: Floor is of red tiles with marble in the chancel

Lighting.

natural: Repetitive, rhythmic, symmetrical tall windows on the side walls stained glass windows in the chapel (*5).

artificial: Specially designed ceiling lighting fixtures.

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Others: *3 (152,153)

*11(266)

*2 (231)

*5 (11-12)

*15(186)

Illustrations:

sketches: *13(153) Church and town hall

*13(139) organ

drawings: *3(153) plan

*3(152) bell-tower

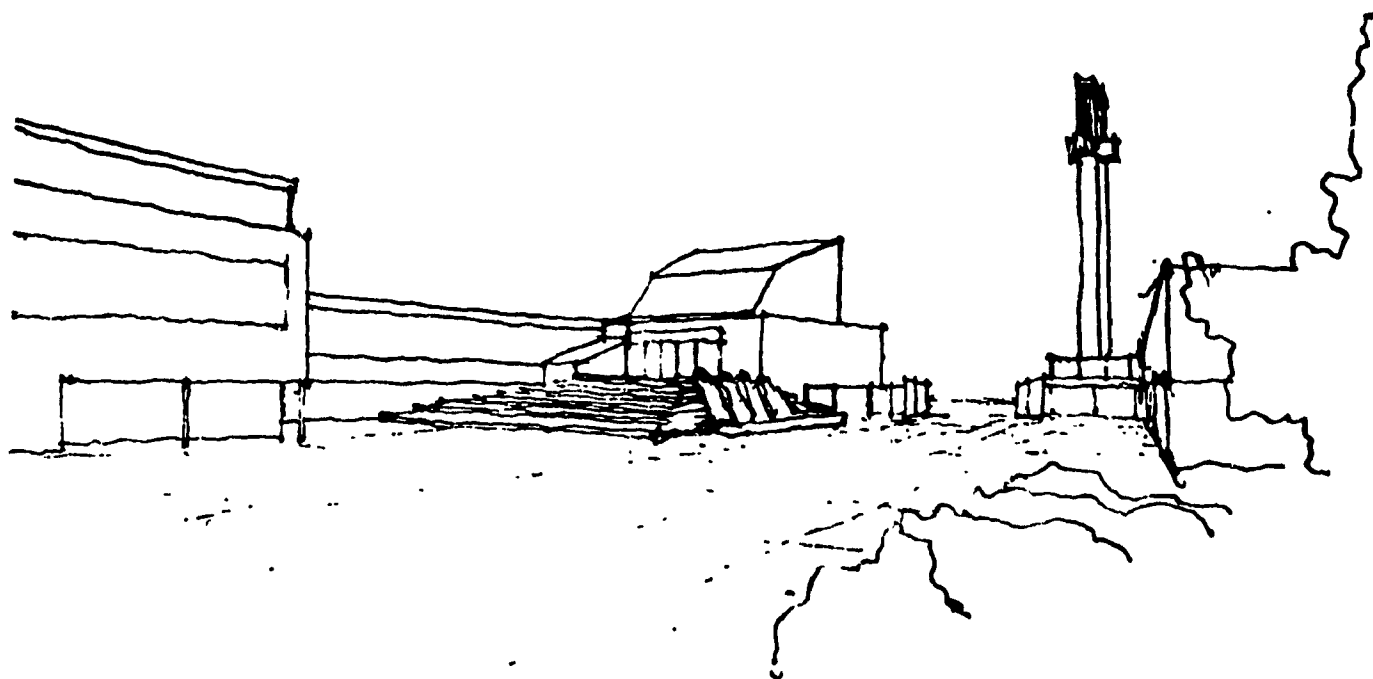
photos: *15(186) exterior

*4 (103) inter. screen.

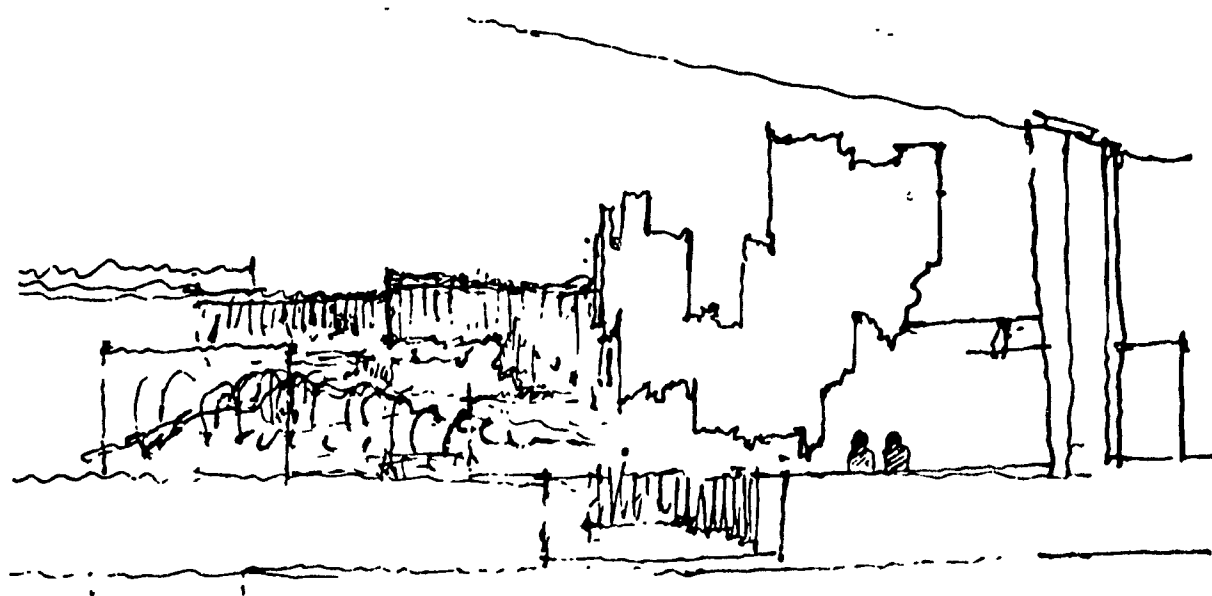
*8 (167) interior

*3 (153) side view

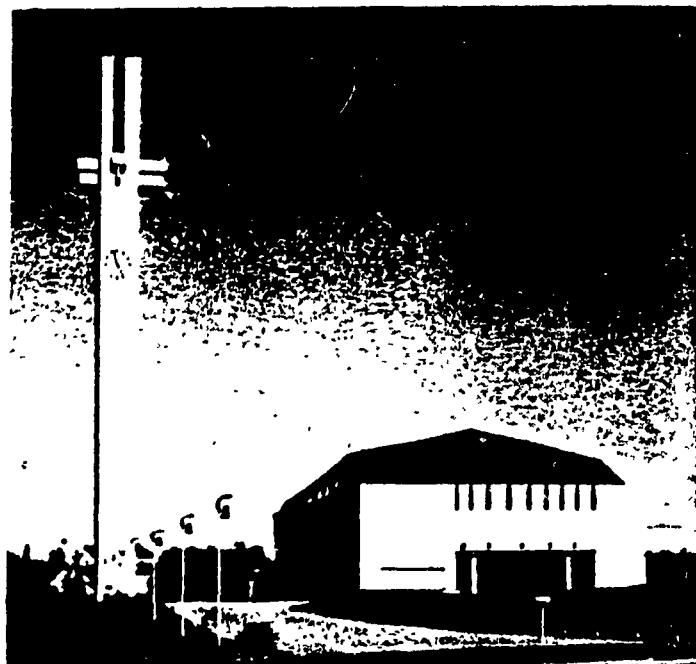
NOTES: Seinajoki is the religious center of central and northern Finland *2(231). The parish center is a part of a public administration center (competition 1959) *12(266).



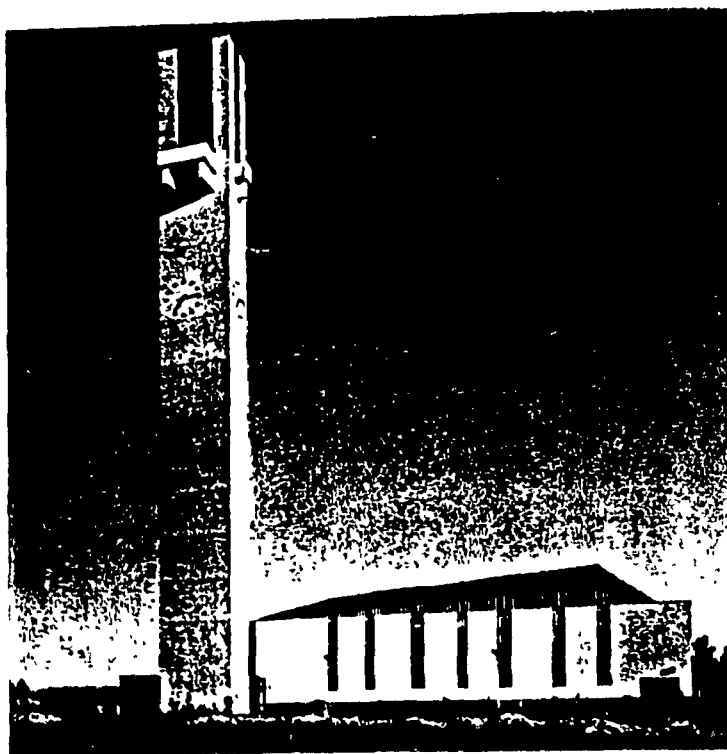
SEINAJOKI PARISH CENTRE. Church and town hall Sketch.



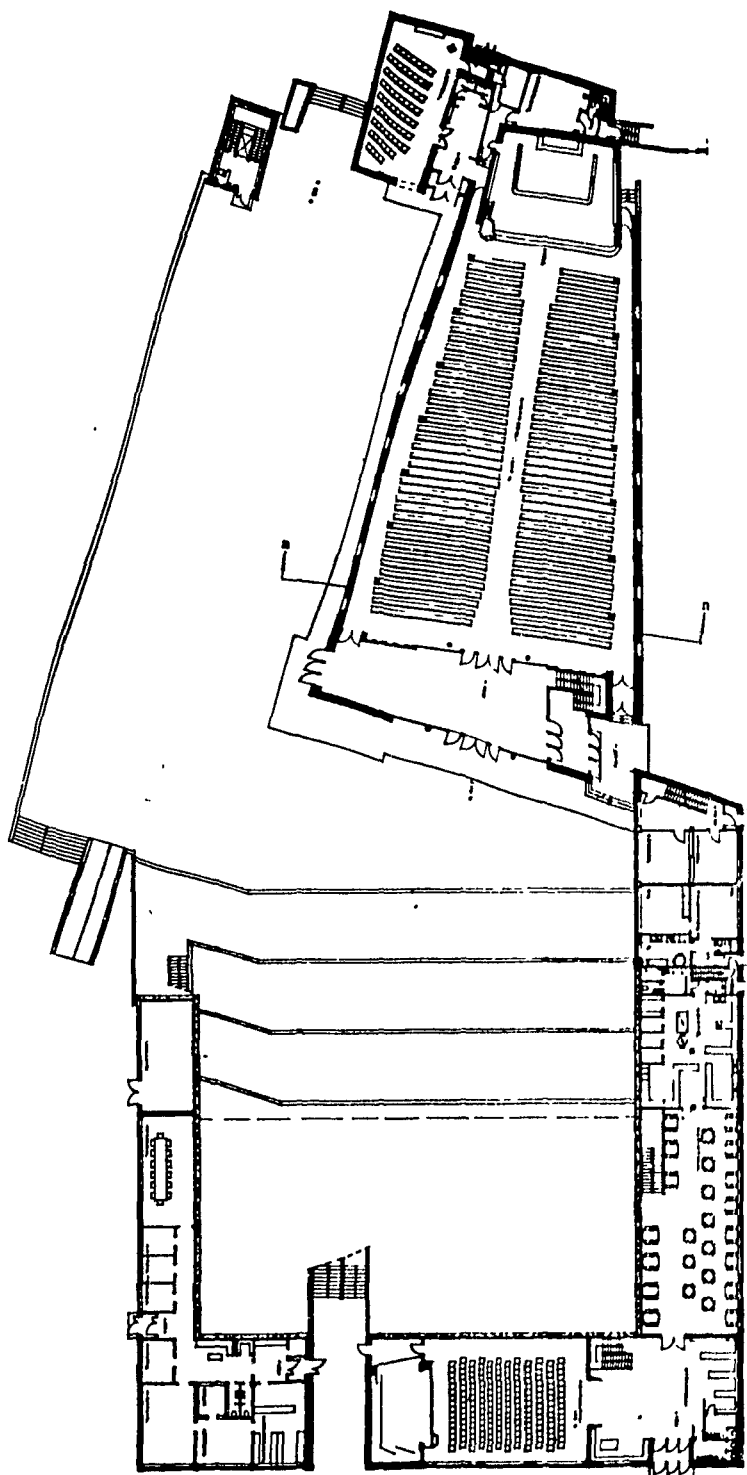
SEINAJOKI PARISH CENTRE. Organ sketch.



SEINAJOKI PARISH CENTRE. Main entrance and bell-tower



SEINAJOKI PARISH CENTRE. Side view.



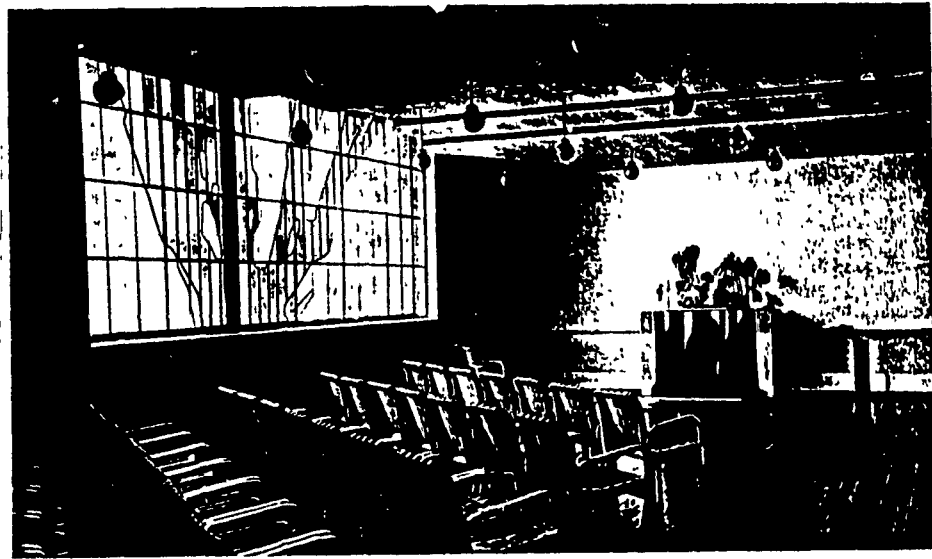
SEINAJOKI PARISH CENTRE. Plan.



SEINAJOKI PARISH CENTRE. Interior.



SEINAJOKI PARISH CENTRE. Interior screen.



SEINAJOKI PARISH CENTRE.
Chapel with brightly coloured stained-glass window.



SEINAJOKI PARISH CENTRE. Bell-tower.

GENERAL INFORMATION:

Name of the project: VUOYSENNISKA PARISH CENTRE (THREE CROSSES CHURCH)

Localisation: Imatra, South Karelia.

Intervention: Project, realized.

Year of design: 1956 (*2)

construction: 1957-59 (810)

Notes: The Church located in a highly industrialized community fulfills sacral and social functions. The Parish Centre is composed of the three-hall church, chapel for ceremonial rites and the pastor's house.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: +/-32mX39m area: capacity: seating 800

Space description: Three asymmetrical contiguous halls of diminishing width and height toward the chancel are expressed by curves of the longitudinal wall and respective ceilings: the architect's response to functional and acoustical needs.

Characteristic features: Double-shell construction of curved external walls. Attached bell-tower of very distinctive form to compete with the surrounding 130m high factory chimneys.

Materials and colours.

exterior: Walls - white stucco, roof - copper.

interior: Walls - white, floor of the raised chancel - white marble slabs; in the nave - red quarry tile.

Lighting.

natural: Internally slanted double windows, skylight above chancel, directional windows to lit wall/ceiling plane behind altar.
artificial: Aalto's light fixtures suspended from the ceiling

Technical devices: 42cm thick concrete sound insulated sliding partitions, which curve into external walls, divide the nave in three halls.

Notes: The exterior wall and the roof line reflect the three interior spaces.

REFERENCES:

Text:

A. Aalto: *16(24)

Others: *8(167)
*2(218-229)

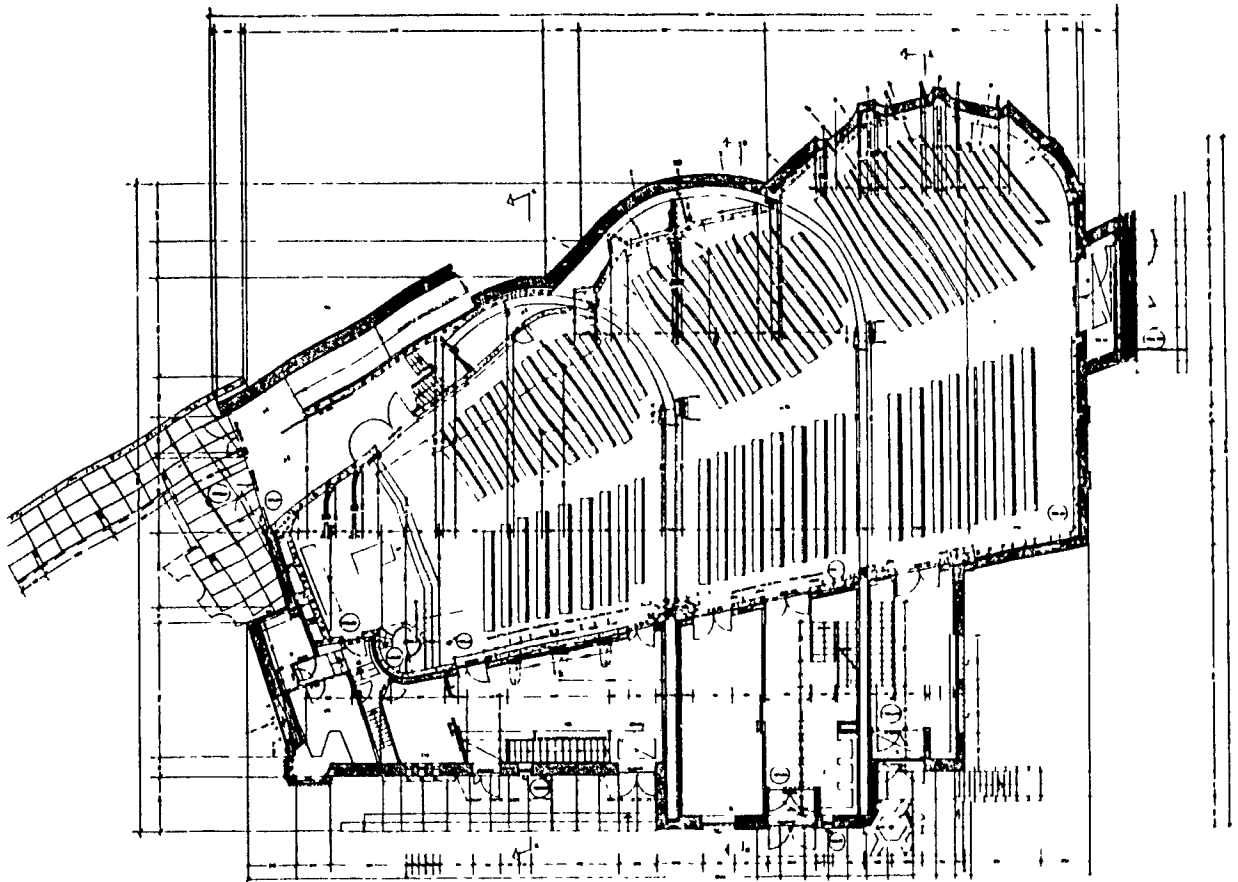
Illustrations:

sketches:

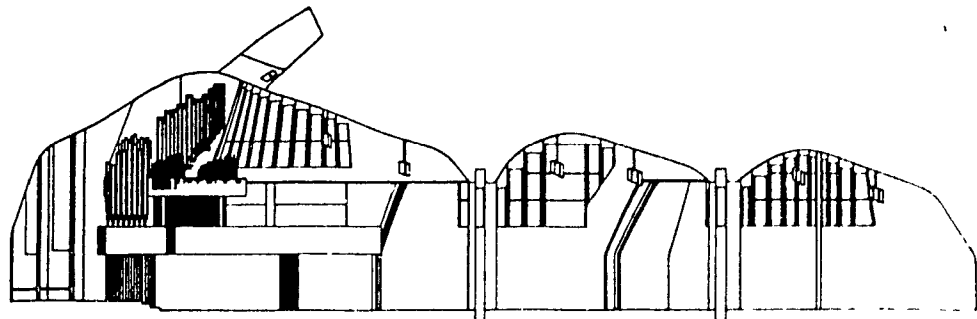
drawings: *2(220) plan.
*2(222) long. section

photos: *9 (110) acoustics
*11(201) section
*2 (225) interior
*2 (226-7) exterior

NOTES:

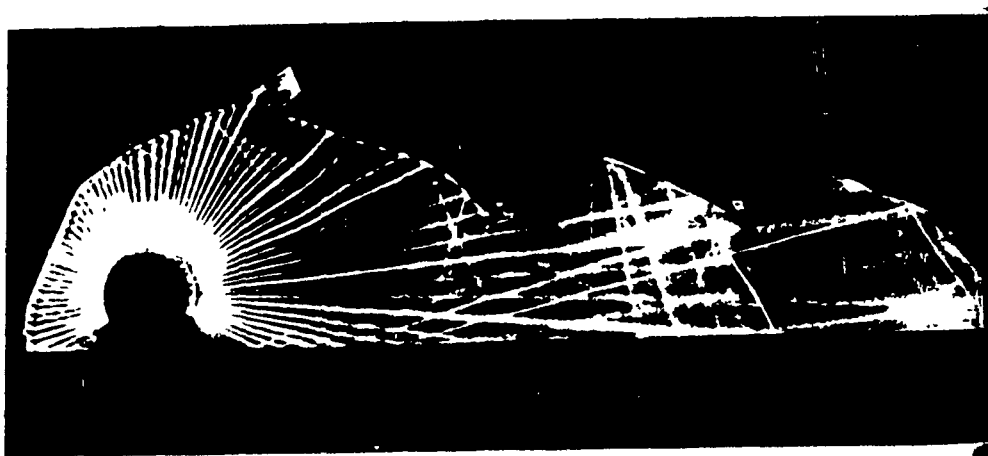


VUOKSENNISKA PARISH CENTRE. Plan.

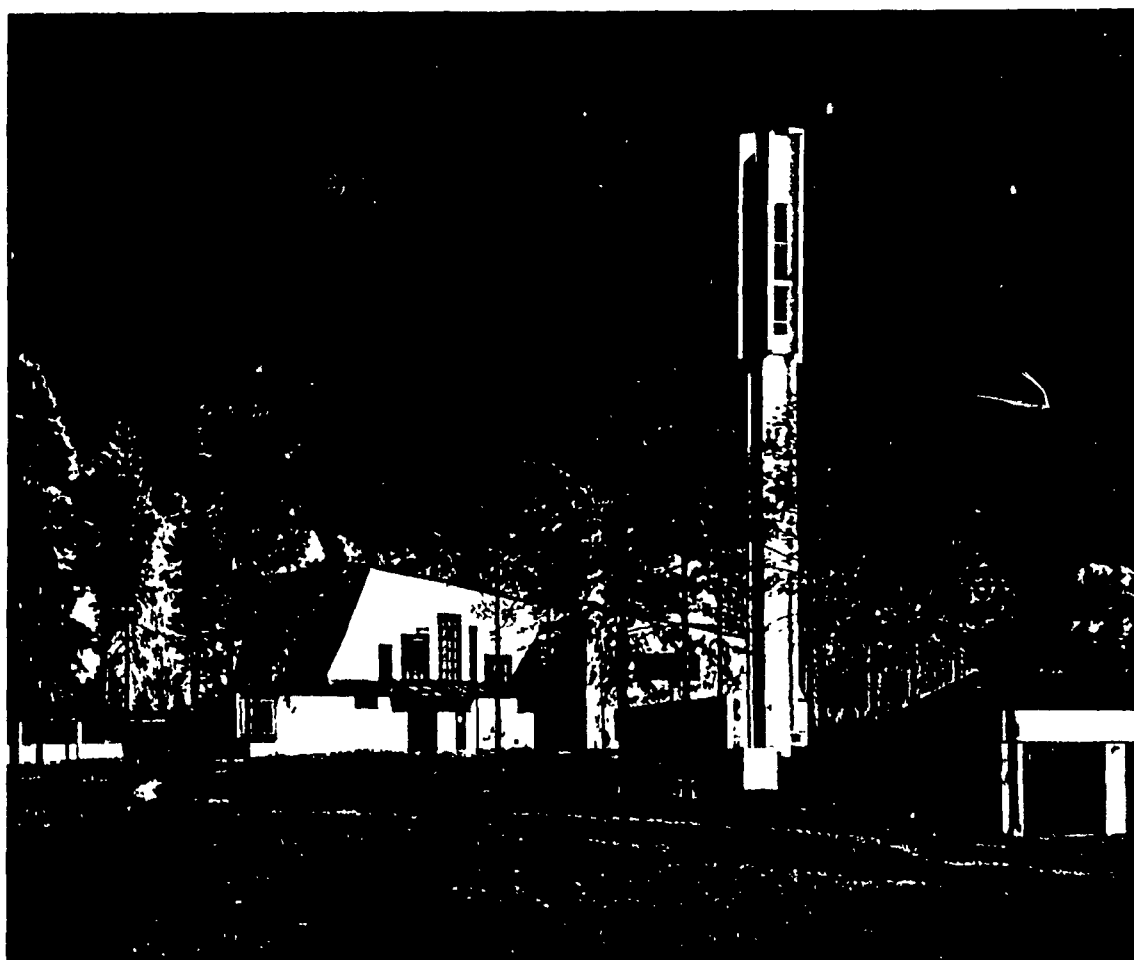


VUOKSENNISKA PARISH CENTRE.

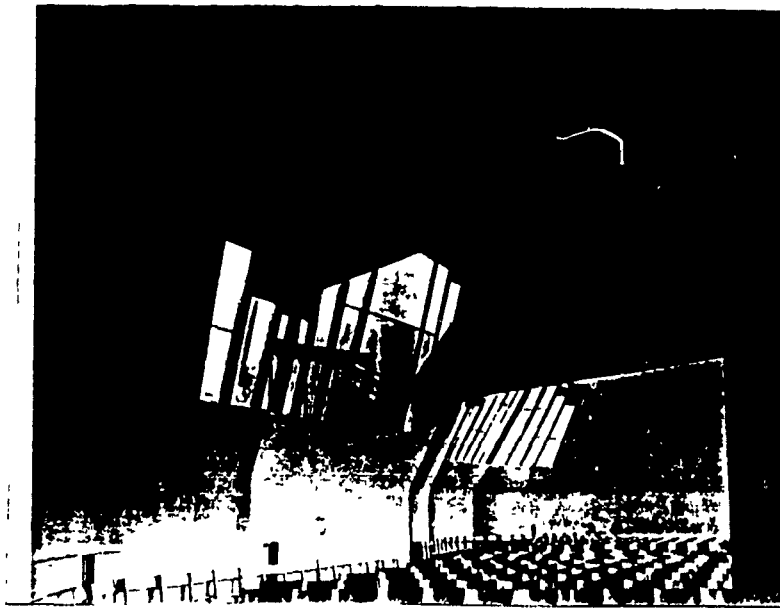
Section showing internal form, the position of the movable walls and the rooflight at the east end.



VUOKSENNISKA PARISH CENTRE. Acoustics.

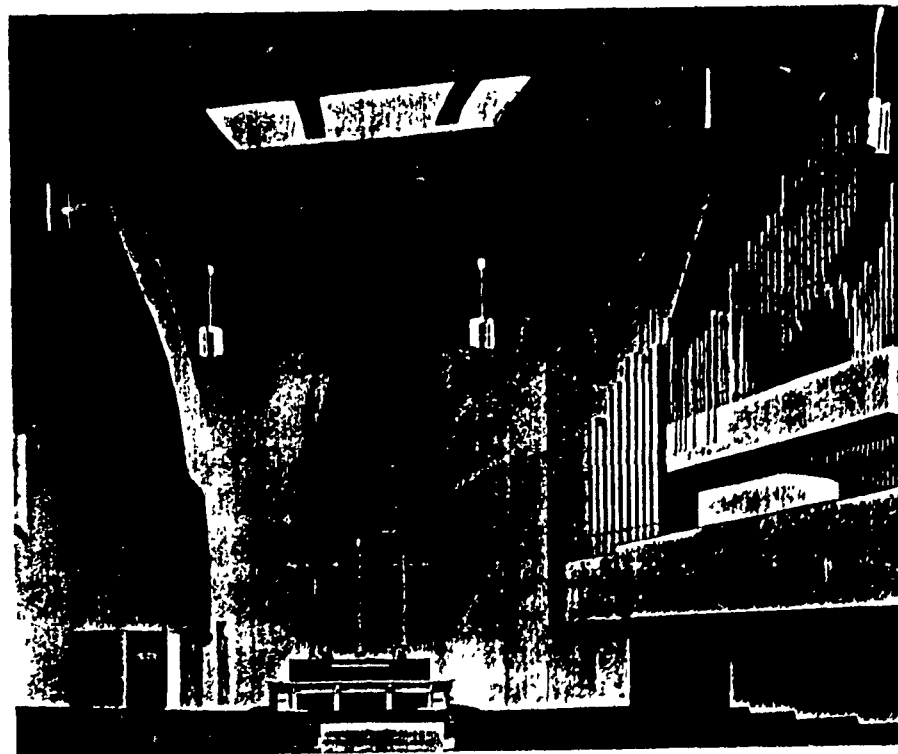


VUOKSENNISKA PARISH CENTRE. Exterior.



VUOKSENNISKA PARISH CENTRE.

Interior view, showing the positions of the two movable walls and the window located in the double-shell construction of the external walls.



VUOKSENNISKA PARISH CENTRE. View of altar, pulpit and organ.



VUOKSENNISKA PARISH CENTRE.
The exterior forms reflects the three interior spaces.

GENERAL INFORMATION:

Name of the project: WOLFSBOURG PARISH CENTRE
 Localisation: Wolfsburg (Germany)
 Intervention: Project, realized.

Year of design: 1959 (*11-*3) construction: 1960-62

Notes: The parish center consist of three separated buildings: the church, a hall and a complex comprising the vicarage, administration, clubrooms and facilities for young people (*3). The church and the hall are disposed around a square. Free standing bell tower is facing the roadway.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building: area: capacity:

Space description: The outside walls and the longitudinal headers of the roof construction are oriented towards a focal point located outside the plan. Seatings are asymmetrical. Organ and choir loft are elevated on the longer side.

Characteristic features: Isolated open bell tower

Materials and colours.

exterior: Church-white painted brick, belfry -white painted framed concrete. Roofs -copper sheeting

interior: Walls -white, floor of the choir -natural stone, floor of the nave-red tiles, ceiling-wood. (*5)

Lighting.

natural: Skylight illuminating the baptismal niche.
 Controlled height of windows on east and west sides

artificial:

Technical devices:

REFERENCES:

Text:

A. Aalto:

Others: *3 (156-162)
 *5 (12)
 *11 (268)
 *11 (181)

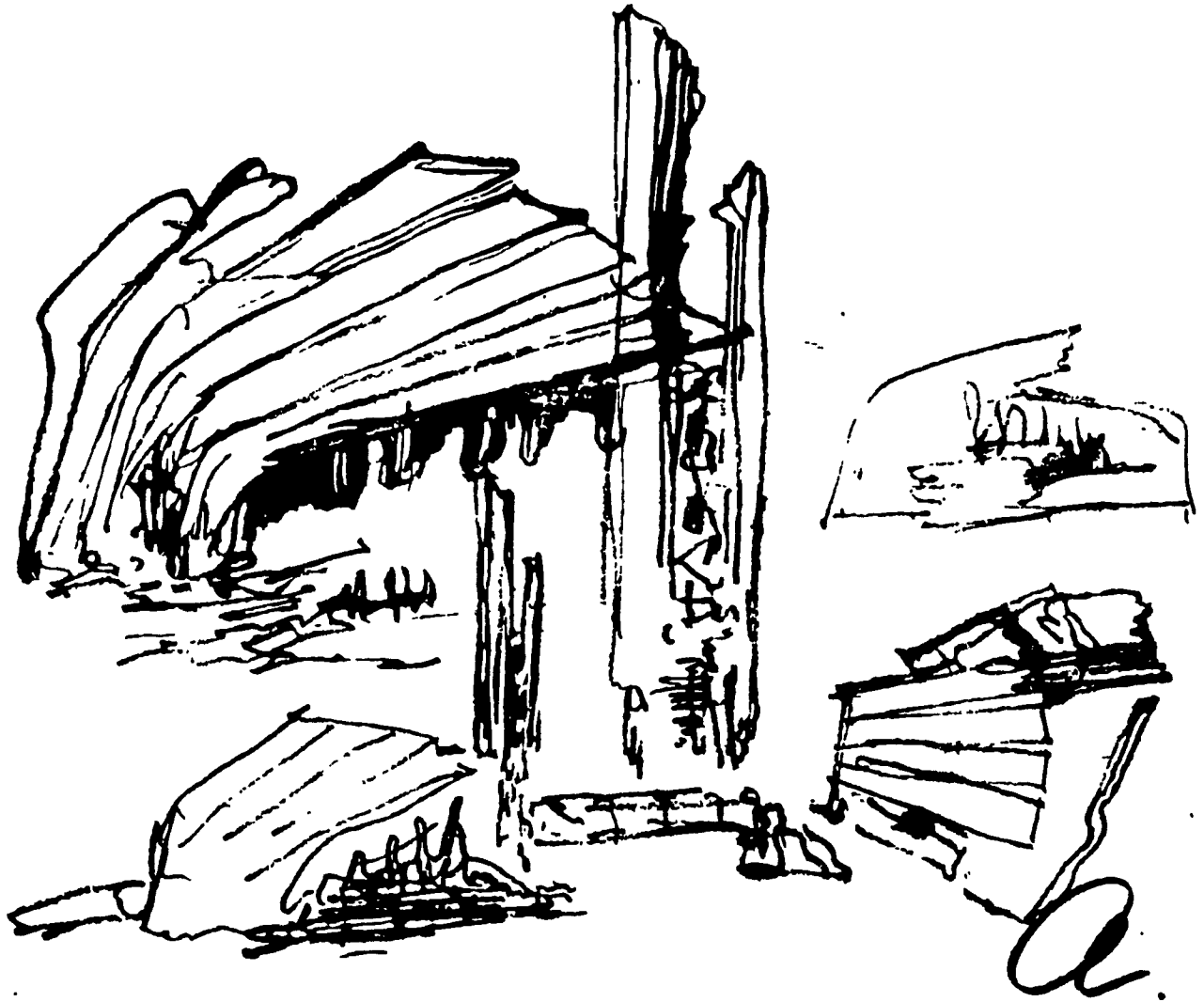
Illustrations:

sketches: *13 (149)

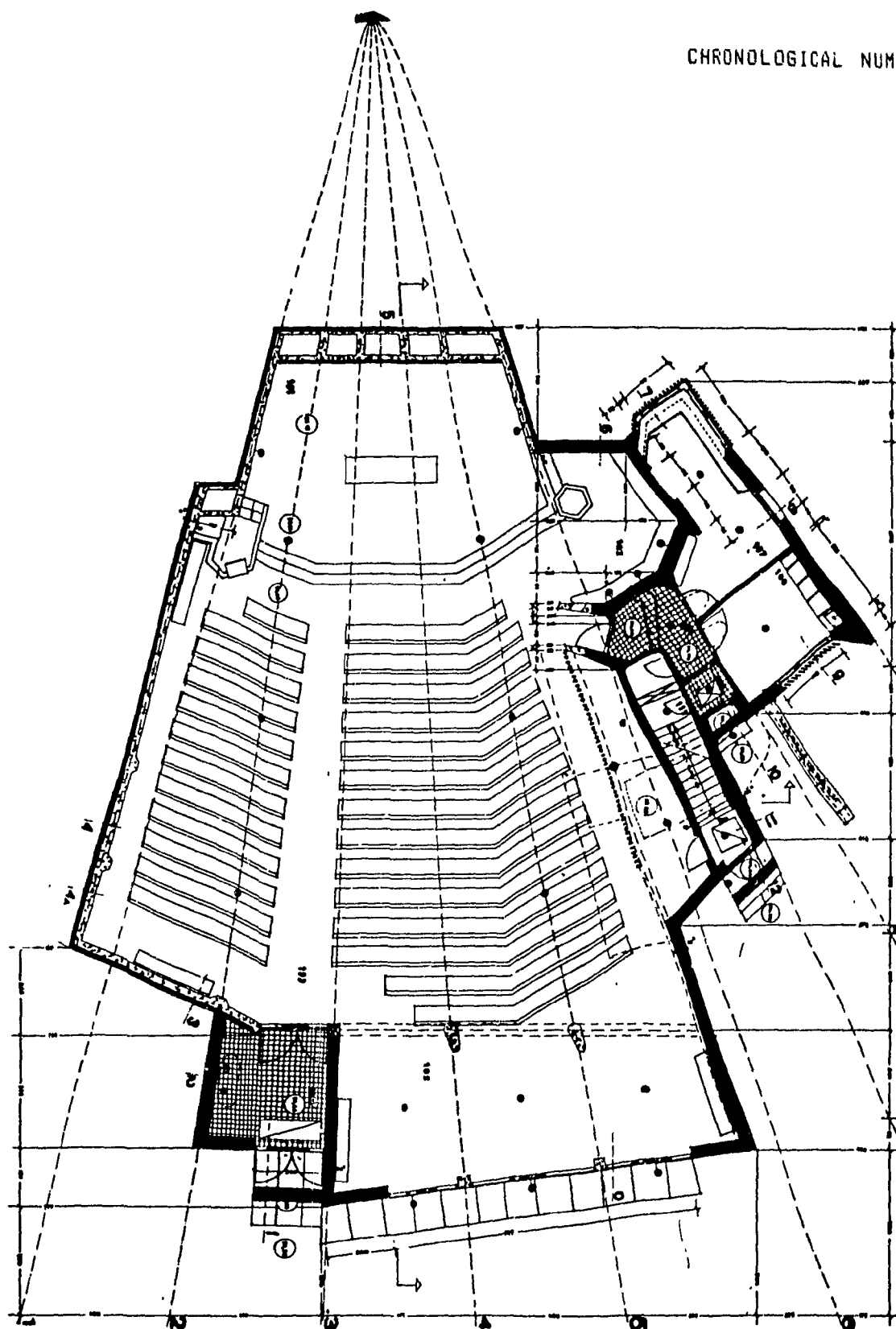
drawings: *3 (157) site plan
 *3 (158) plan

photos: *3 (157) bell tower
 *3 (160) interior
 *3 (161) skylight
 *3 (162) windows, section
 *11 (180) general view

NOTES:



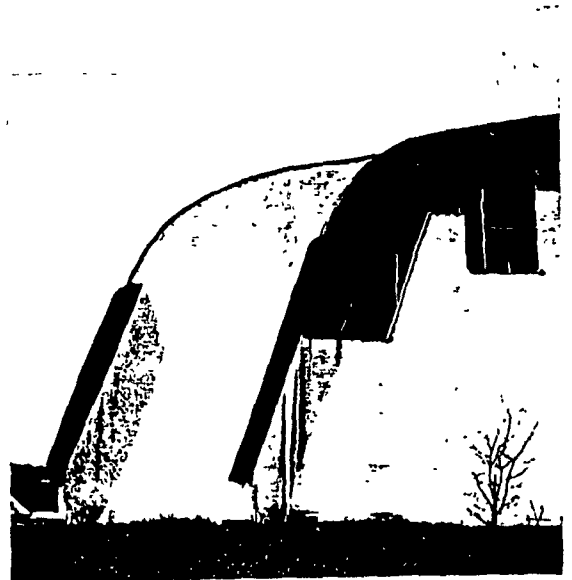
WOLFBURG PARISH CENTRE. Study sketches.



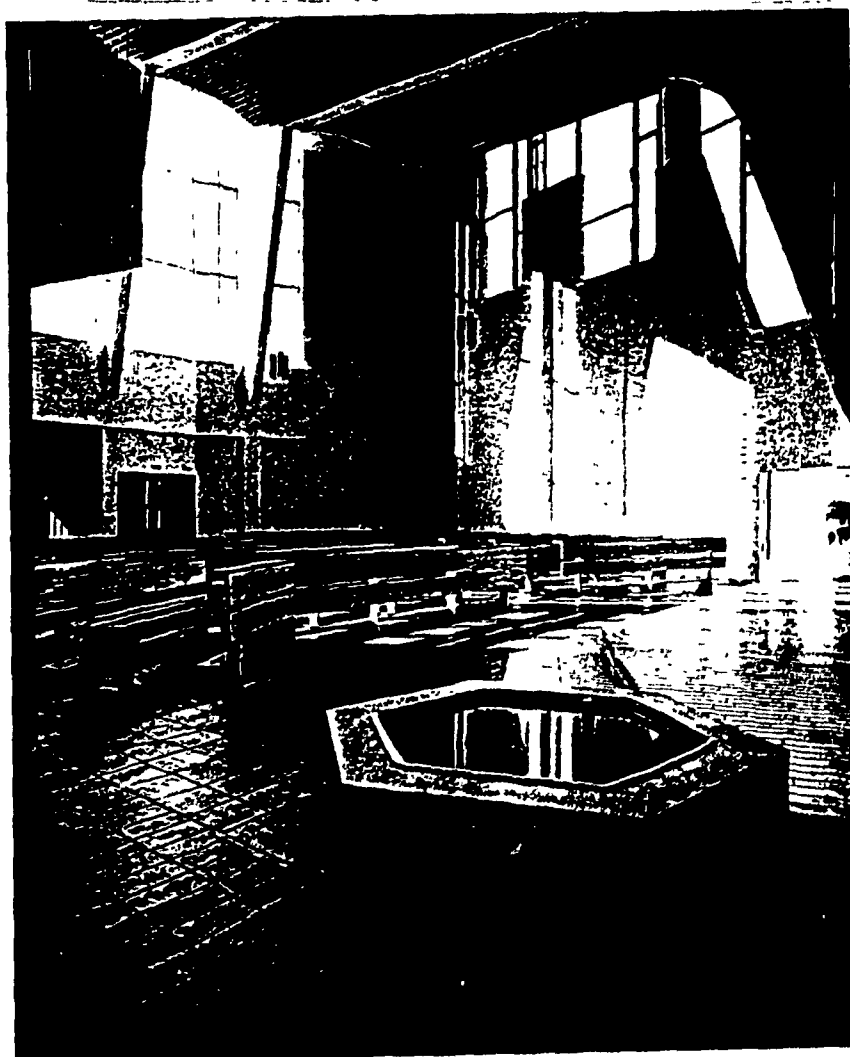
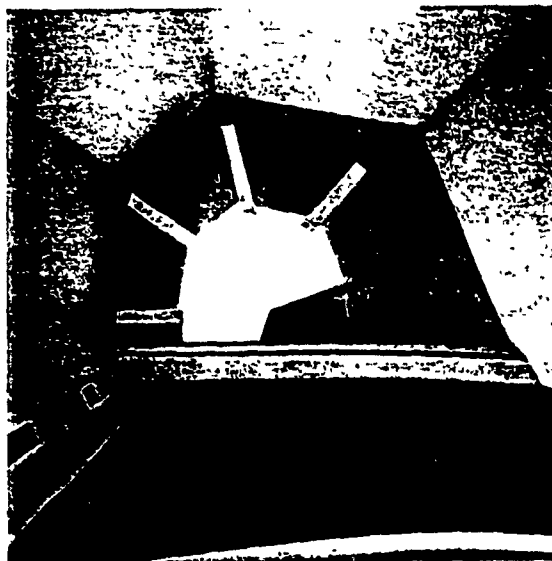
WOLFBURG PARISH CENTRE. Plan.



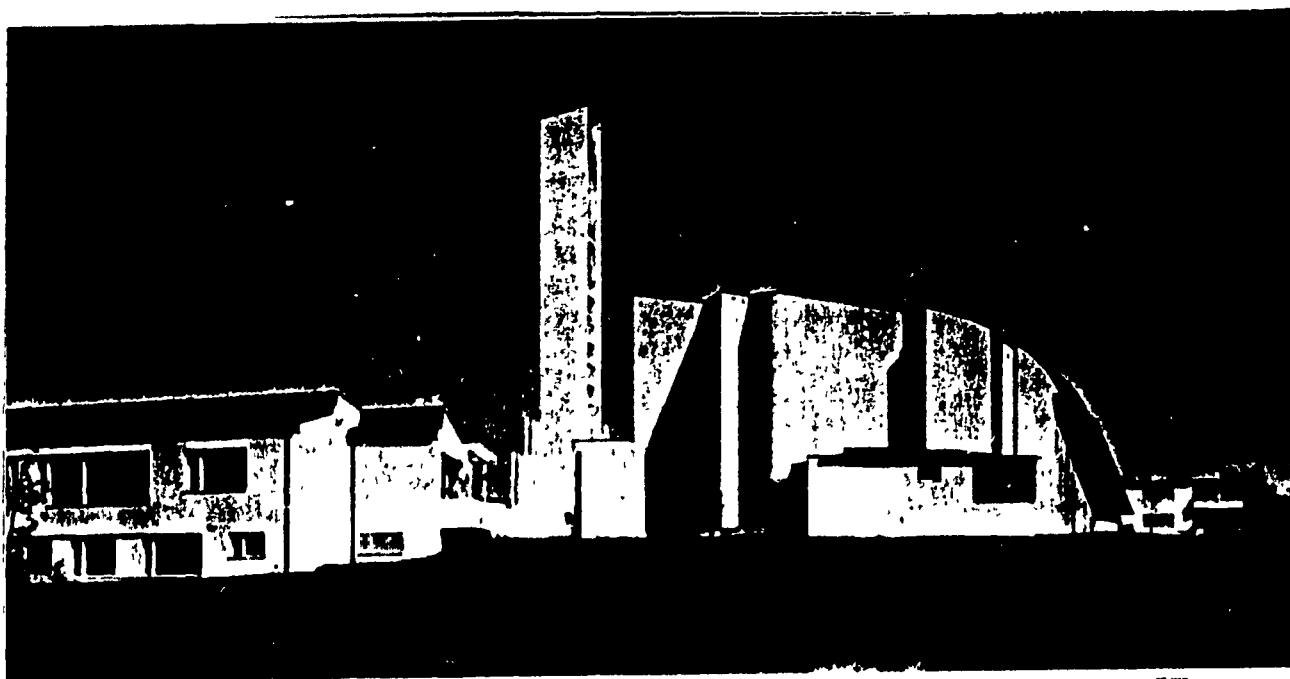
WOLFSBOURG PARISH CENTRE. Interior.



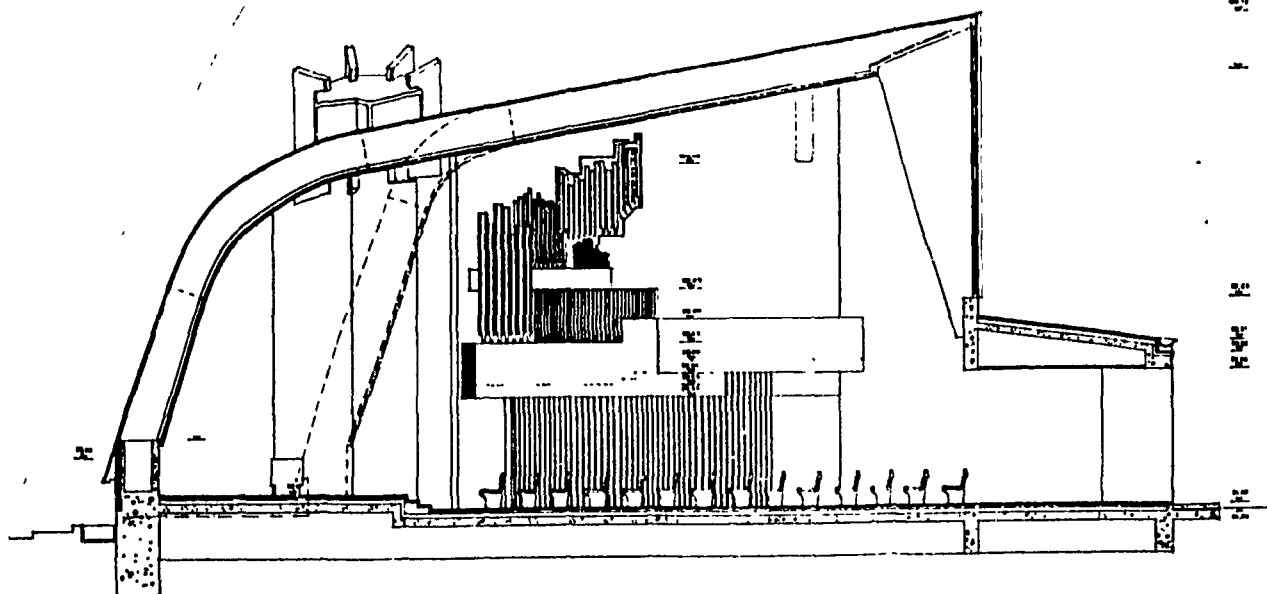
WOLFSBOURG PARISH CENTRE.
Windows from inside and from outside.



WOLFSBOURG PARISH CENTRE.
The skylight illuminating the baptismal niche.



WOLFSBOURG PARISH CENTER. General view.



WOLFSBOURG PARISH CENTRE. Section.

GENERAL INFORMATION:

Name of the project: DETMERODE PARISH CENTRE
Localisation: Detmerode (Germany) Residential quarter of Wolfsburg
Intervention: Project, realized

Year of design: 1963 **construction:** 1965-68

Notes: The Center stands at the meeting point of the axes of two shopping streets on the small square thus formed. Covered arcade gives a direct access to the church and parish center which comprises a parish hall, two confirmation rooms, clubroom, and apartments for the pastor and curates.

ARCHITECTURAL CHARACTERISTICS:

Site description: The center is located in a proximity of an important traffic intersection, so it serves as a reference point

Size of the building: **area:** **capacity:** seating 250-600

Space description: Trapezoidal floor plan. Organ loft on right blind wall, two groups of full height windows on the left wall. Ceiling covered by 19 wooden acoustic reflectors of +/- 250 cm in diameter. Chapel reserved is located at basement level.

Characteristic features: Twelve concrete columns bell tower, symbol of the community center

Materials and colours.
exterior:

interior:

Lighting.

natural: Direct light from a group of 6 full height rectangular windows in the nave area. Indirect from a group of 3 in the chancel area

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

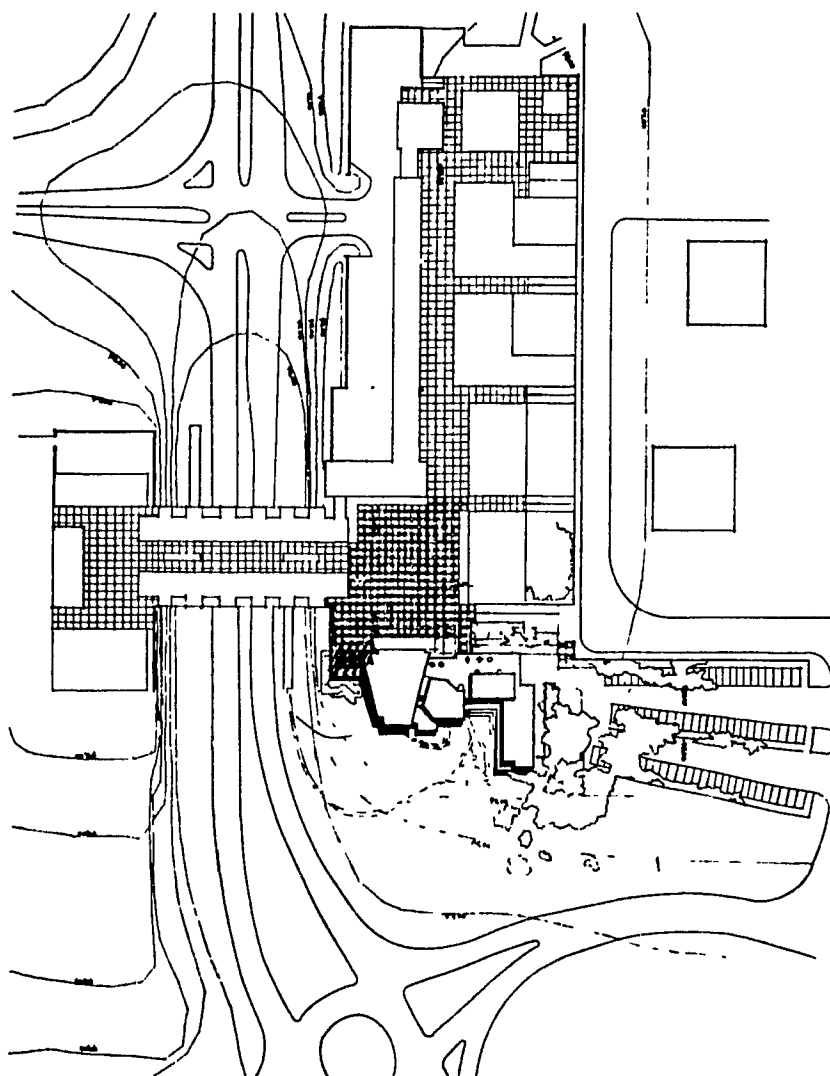
Illustrations:

sketches:

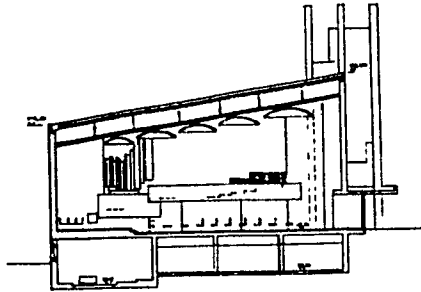
Others: *3 (164,165)
 *11(197-200)

drawings: *3 (165) site plan
 *3 (166) main floor
 *3 (168) elevations
photos: *11(197) belfry
 *3 (164) wooden acoustic reflectors

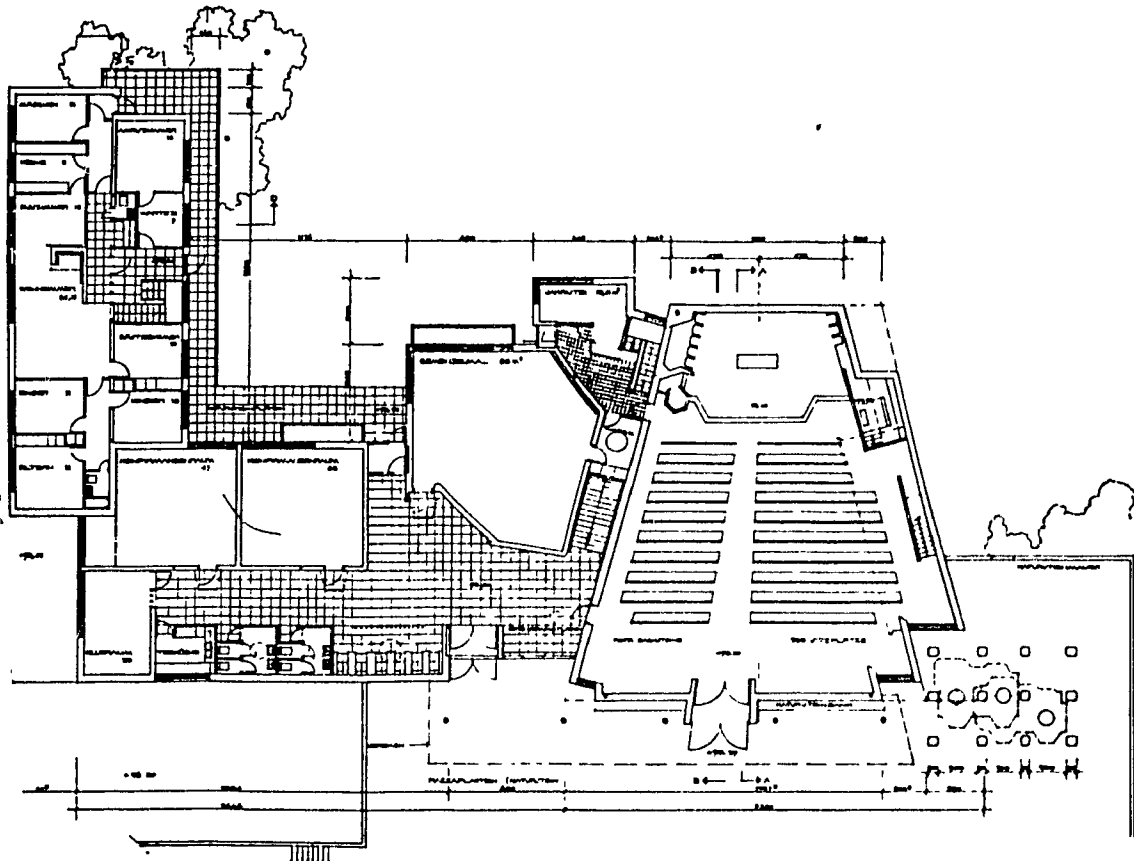
NOTES:



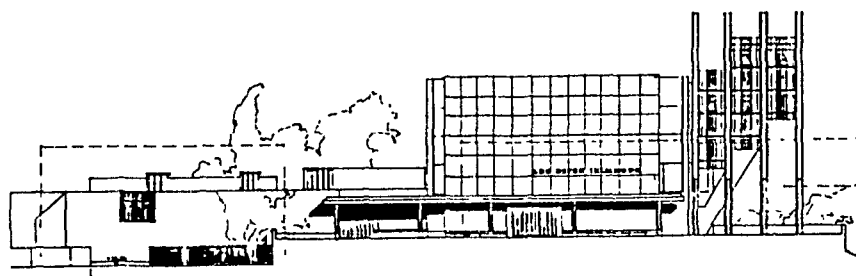
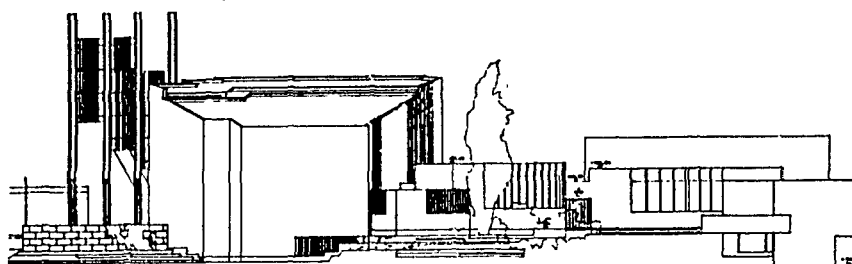
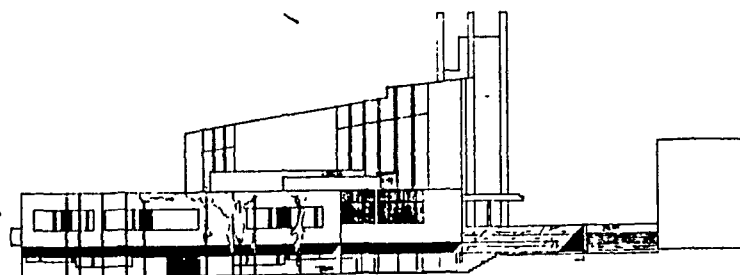
DETMERODE PARISH CENTRE. Site Plan.

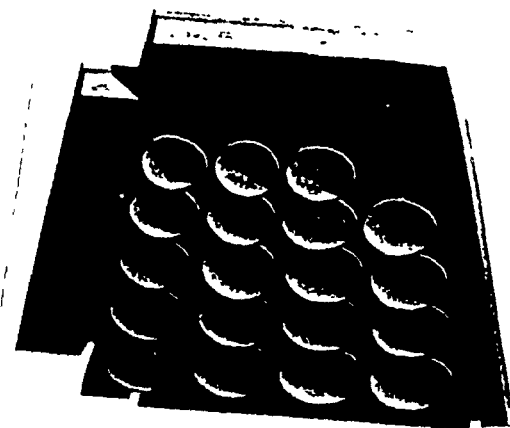


DETMERODE PARISH CENTRE. Longitudinal section.



DETMERODE PARISH CENTRE. Plan.





DETMERODE PARISH CENTRE.
Model with the wooden reflectors on the ceiling.



DETMERODE PARISH CENTRE.
Model of the proposed form for the campanile.

GENERAL INFORMATION:

Name of the project: RIOLA PARISH CENTRE (CHIESA DI SANTA MARIA ASSUNTA)
Localisation: 35 miles from Bologna (Italy)
Intervention: Project, realized posthumously

Year of design: 1966 **construction:** beginning 1975

Notes: The parish and community center comprises church, forecourt with free standing bell tower, sacristy with presbytery, community hall, school centre, and car park. The complex is organized as an urban center. Its form is articulated as a cluster of radiating fan shapes.

ARCHITECTURAL CHARACTERISTICS:

Site description: Sloped terrain along the river Reno

Size of the building: **area:** **capacity:**

Space description: The space of an asymmetrical basilica is organized into a succession of fan shapes in plan and in elevation six prefabricated concrete arches diminishing in height and width toward the altar supports the roof. 2/3 of the nave length can be separated from the sacral part by use of sliding canvas panels for community activities. The front wall can be opened, so the forecourt becomes a continuation of the church.

Characteristic features: Organ and choir loft rises along the north wall in linear steps from the baptismal font to the entry wall

Materials and colours.

exterior: Church -walls clad with local sandstone. South side of the roof/wall clad with sheet copper

interior: Altar area -floor and furniture made of Carrara marble

Lighting.

natural: Progression in size and height level of scalloped longitudinal light monitors on the north side of the roof

artificial:

Technical devices:

Notes: The church is bound by the river on its long side and stands on an embankment erected against floods

REFERENCES:

Text:

A. Aalto:

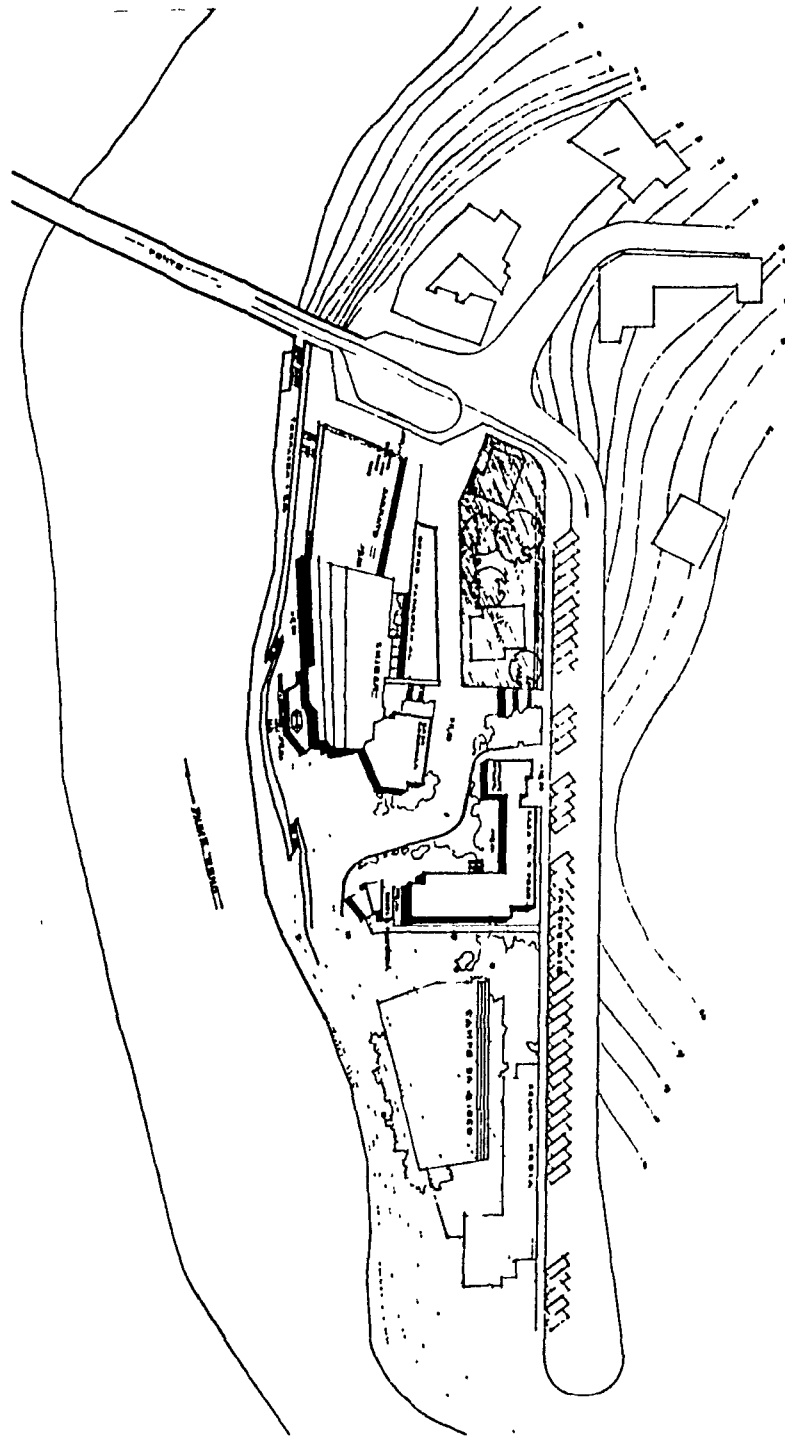
Illustrations:

sketches:

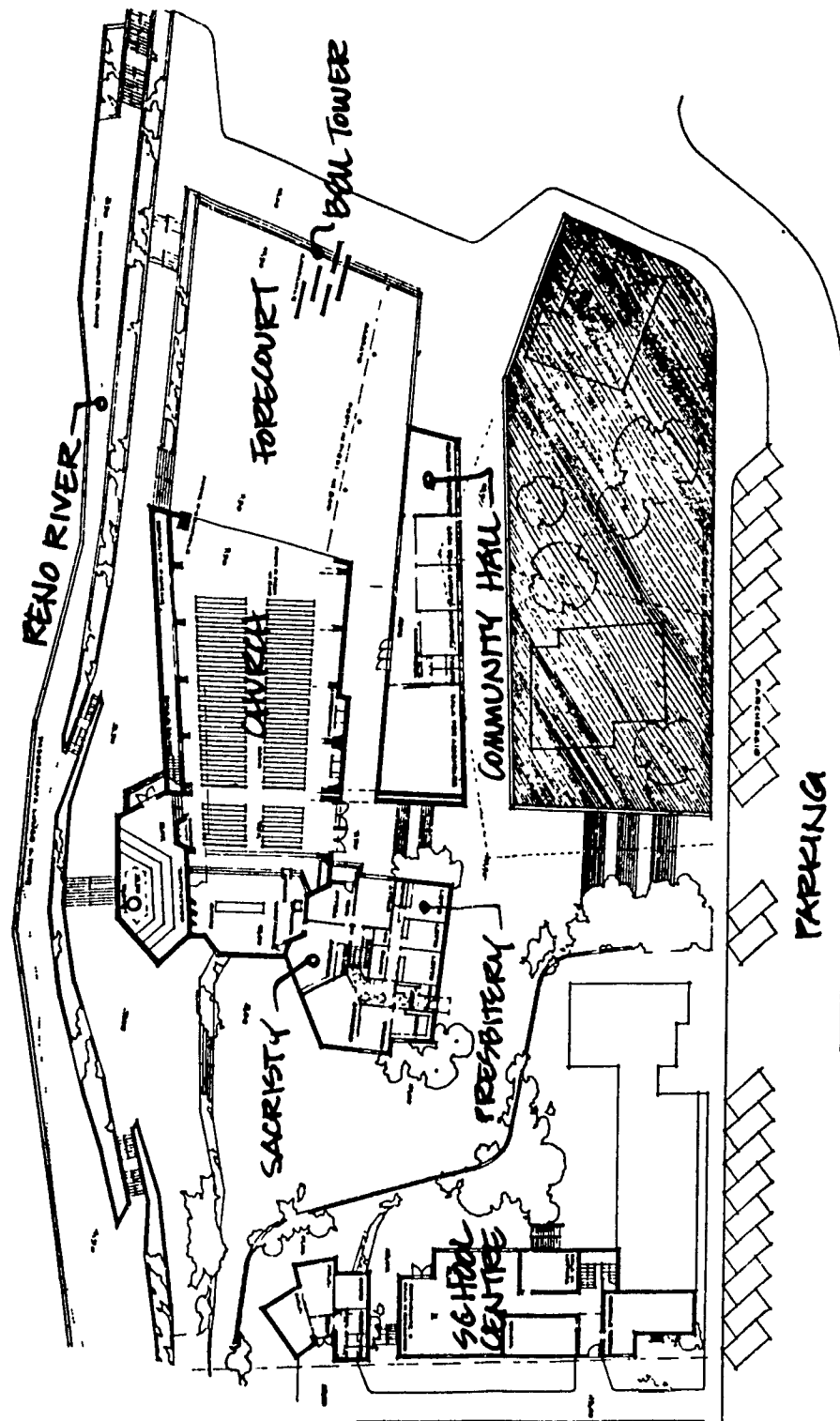
Others: *3(170-175)
 *6(57-62)

drawings: *3(170) site plan
 *3(171) main plan
 *3(172) section
 *3(172-175) elev
photos: *3(173) interior
 *6(60) exterior

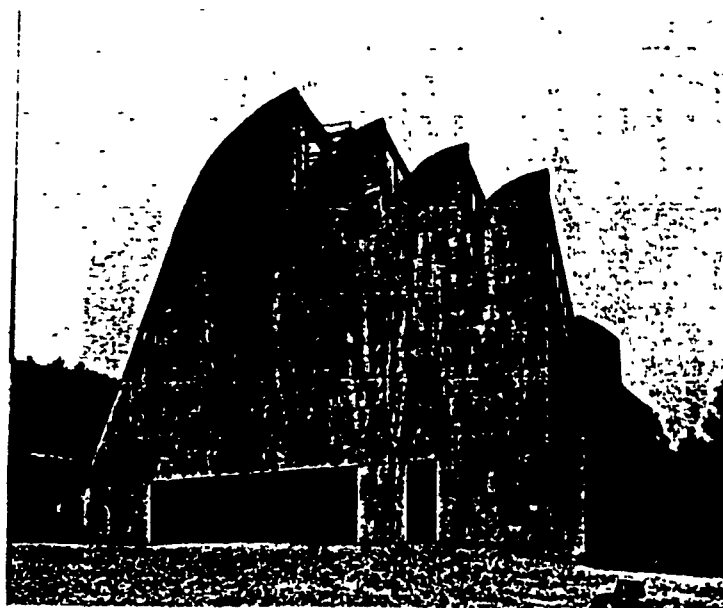
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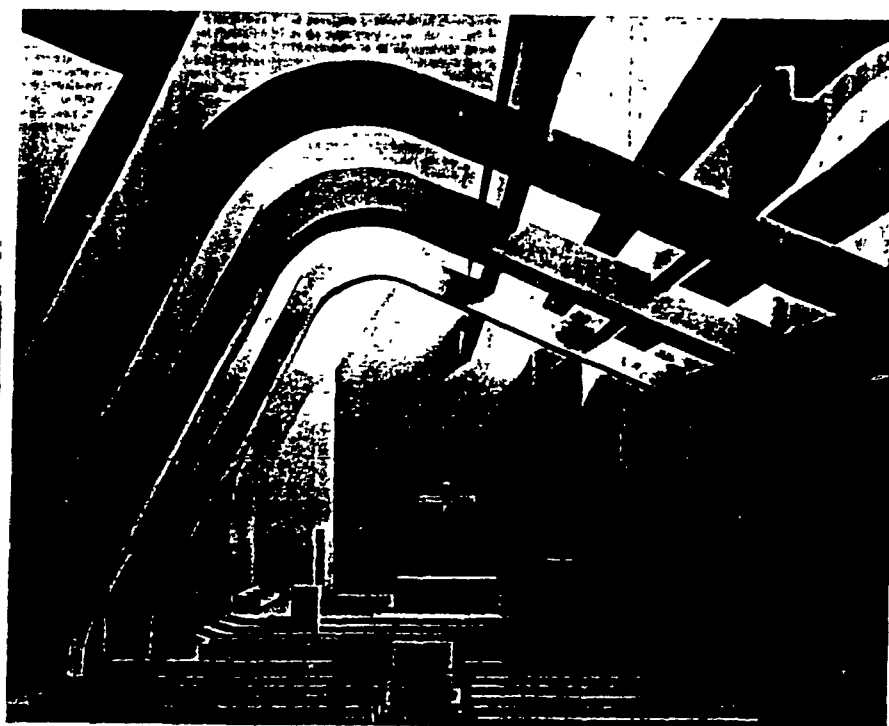
RIOLA PARISH CENTRE. Site Plan.



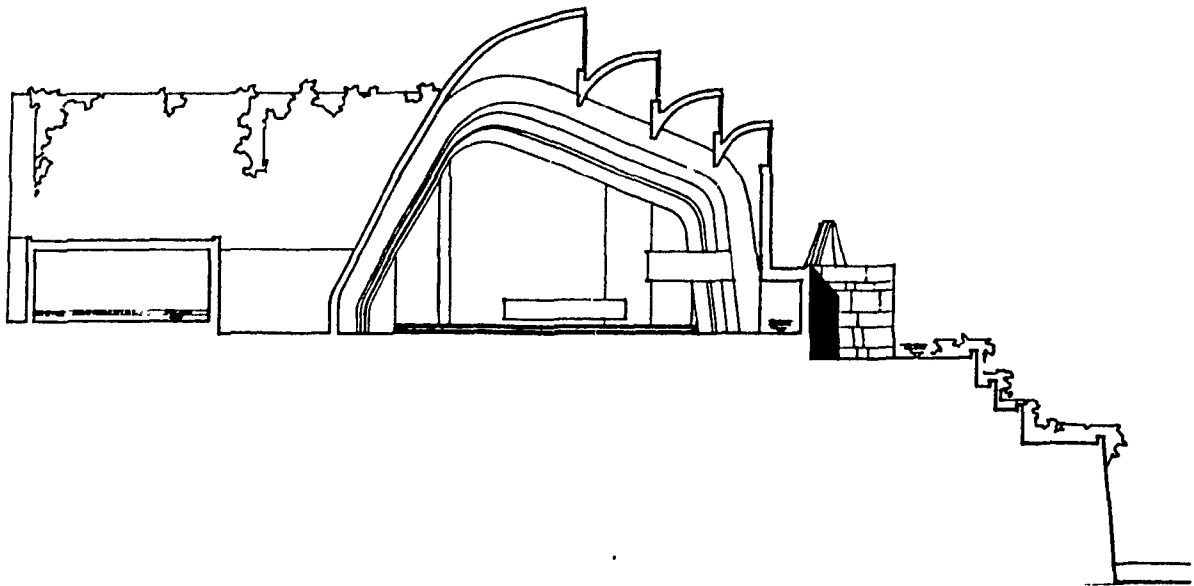
RIOLA PARISH CENTRE. Plan.



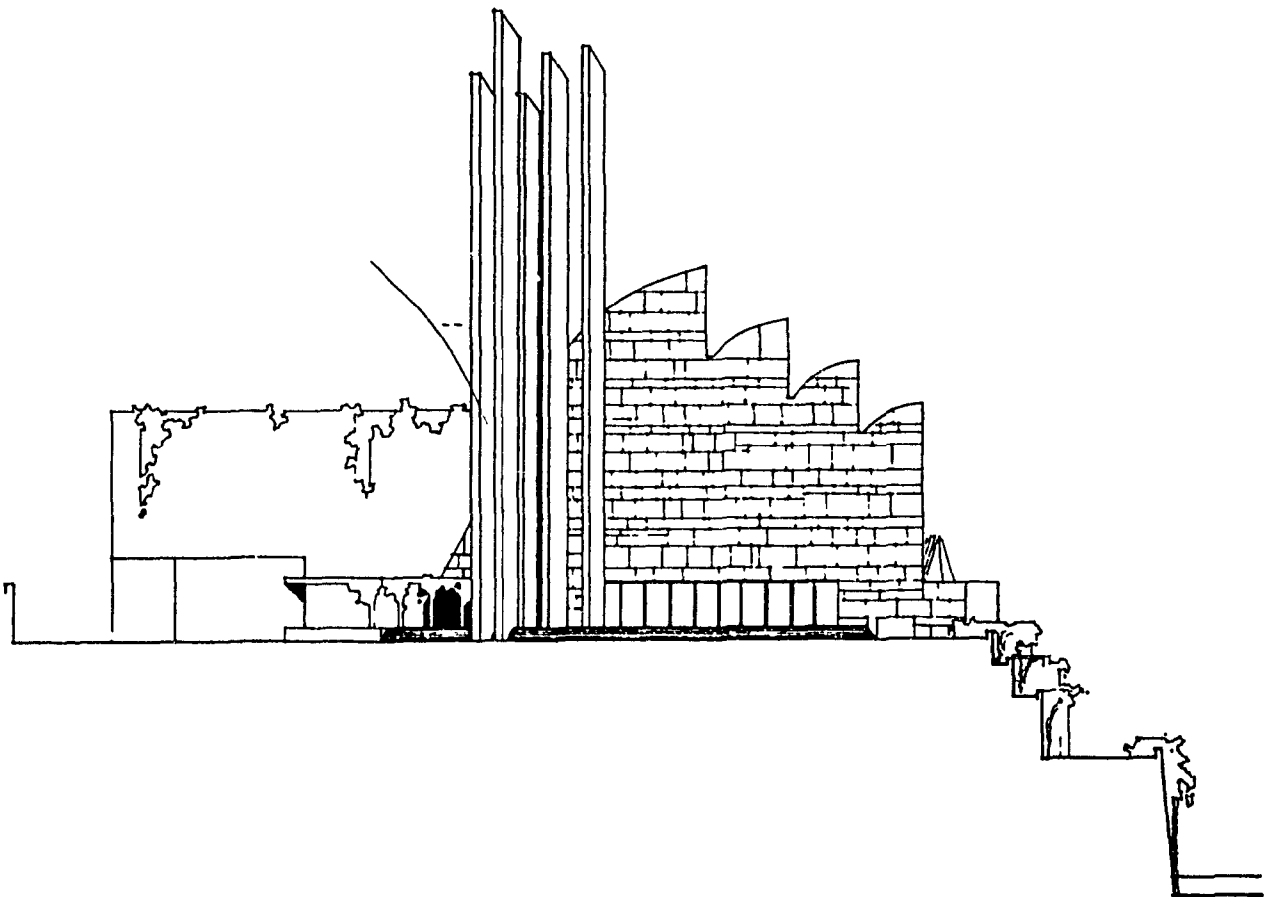
RIOLA PARISH CENTRE. North elevation.



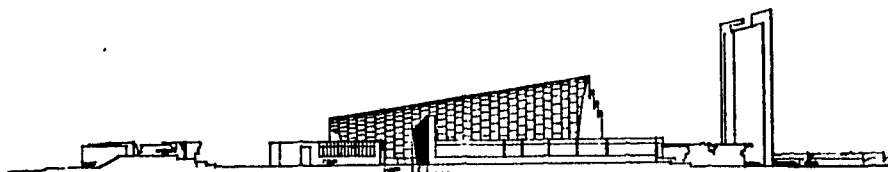
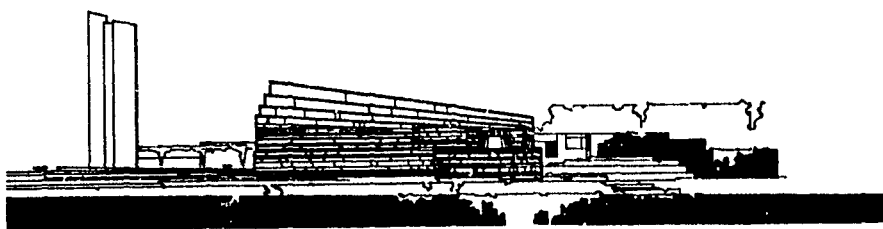
RIOLA PARISH CENTRE. Interior.



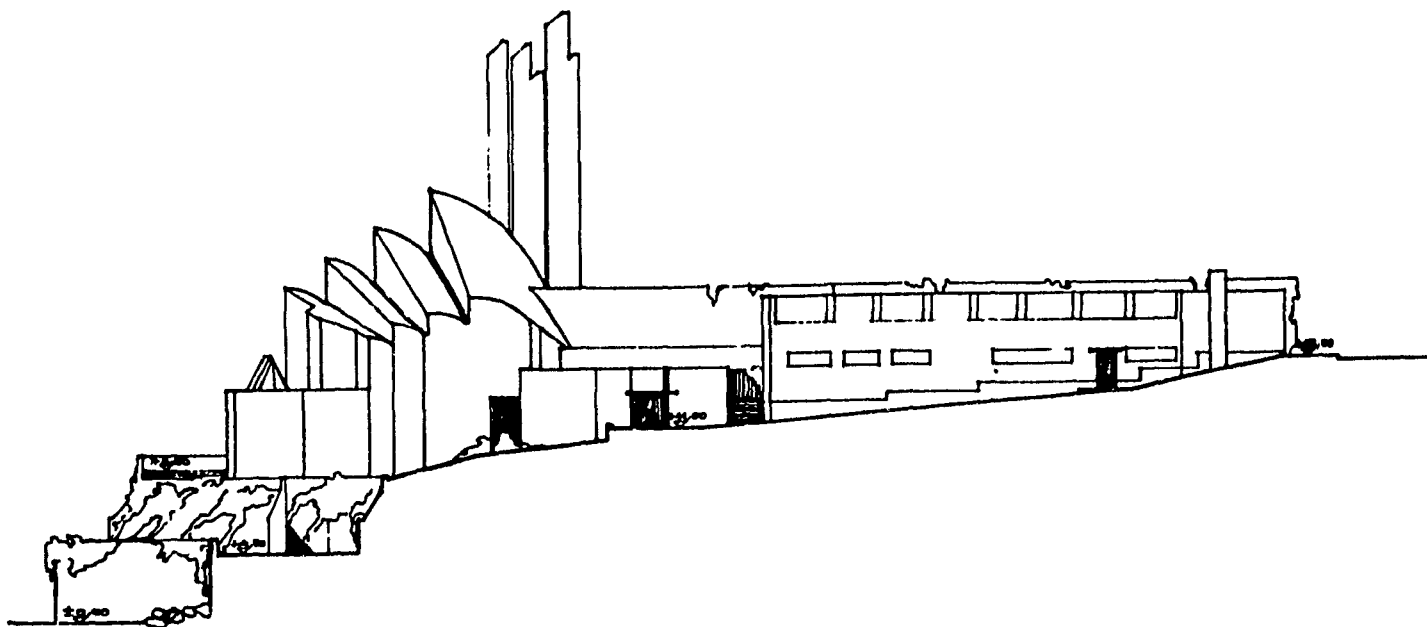
RIOLA PARISH CENTRE. Section.



RIOLA PARISH CENTRE. Elevation.



RIOLA PARISH CENTRE. Elevations.



RIOLA PARISH CENTRE. Side elevations.

GENERAL INFORMATION:

Name of the project: PROTESTANT PARISH CENTRE IN ZURICH
Localisation: Zurich-Altstetten (Switzerland)
Intervention: Competition, 1st. prize, unrealized

Year of design: 1967 **construction:**

Notes: The parish centre is situated on the periphery of a residential complex facing a school and a park. Taking advantage of the sloped terrain, Aalto located the entrances to various functions on different levels creating a rhythmic sequence of open courts

ARCHITECTURAL CHARACTERISTICS:

Site description: Sloped terrain

Size of the building: **area:** **capacity:**

Space description: A completely asymmetrical church space arrangement, free from traditional convention

Characteristic features: Multilevel court design

Materials and colours.

exterior: Wall surfaces -white. Inclined roof -sheated with copper.
 Bell tower -concrete painted white
interior: Wall surface -white

Lighting.

natural: Continuous horizontal window bands on four walls of the church.
 Sun breaks on the exterior

artificial:

Technical devices: A roll-up wall in the middle of the auditorium divides the space if needed.

Notes: The parish centre is composed of the pastor's and the sexton's quarters. Church and parish spaces beneath the church are all interrelated. Multiple optional entrances or space dividers give the possibility of using different areas simultaneously.

REFERENCES:**Text:**

A. Aalto:

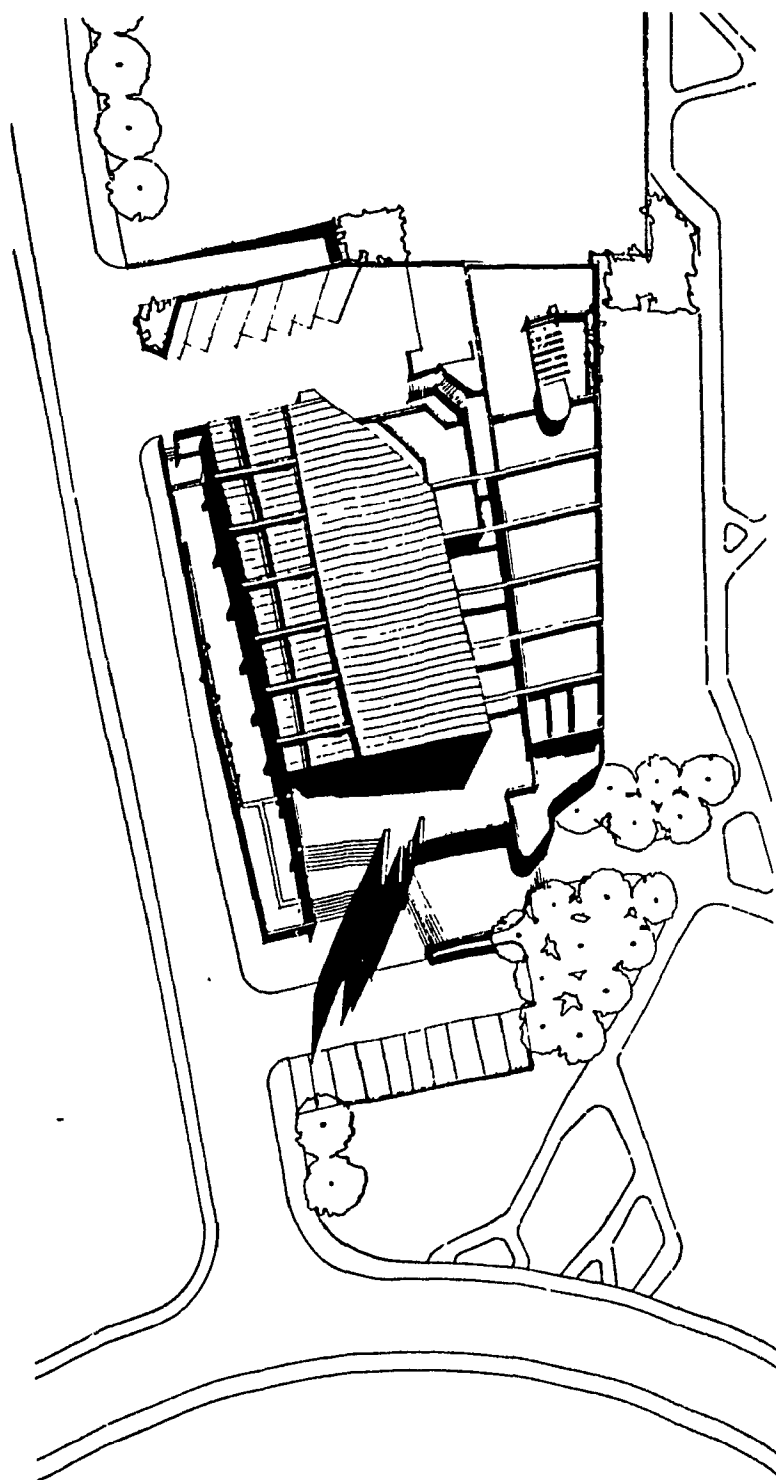
Others: *3(176-180)

Illustrations:

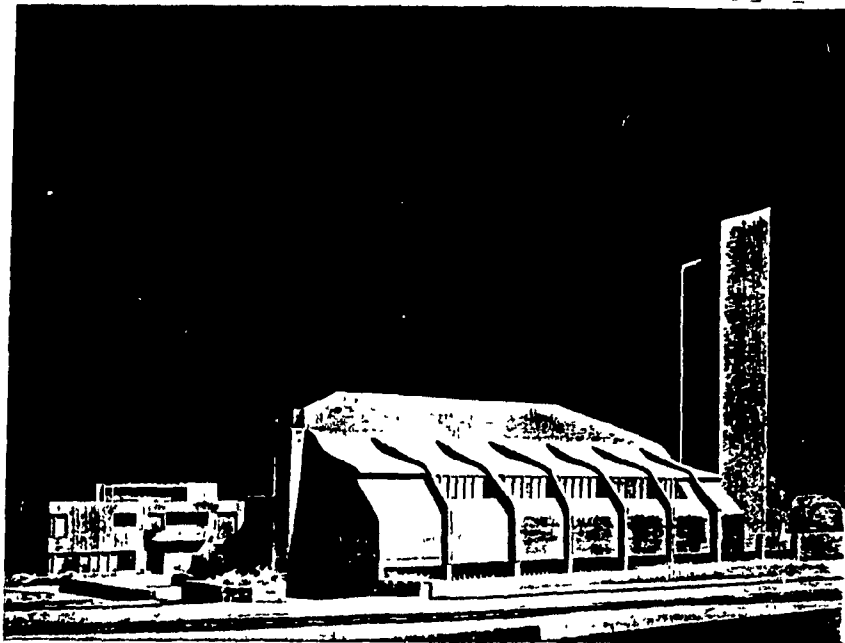
sketches:

drawings:*3(176)site plan
 *3(178)church level
 *3(179)parish hall
photos:*3(181)model int.
 *3(180)model ext.

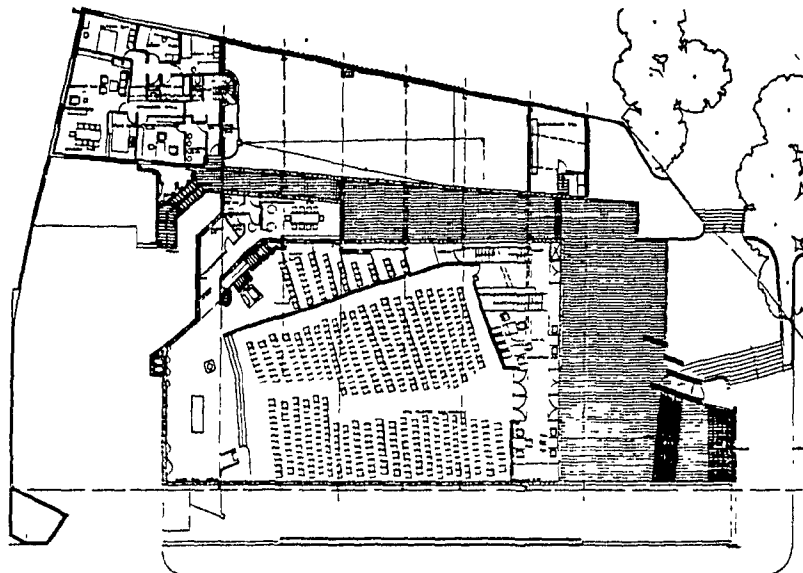
NOTES: From the entrance point 2m. high stairway climbs to the church court with bell tower, another stairway goes 1.5m down to the auditorium court. A countersunk square is situated between the church and the street at the level of parish hall



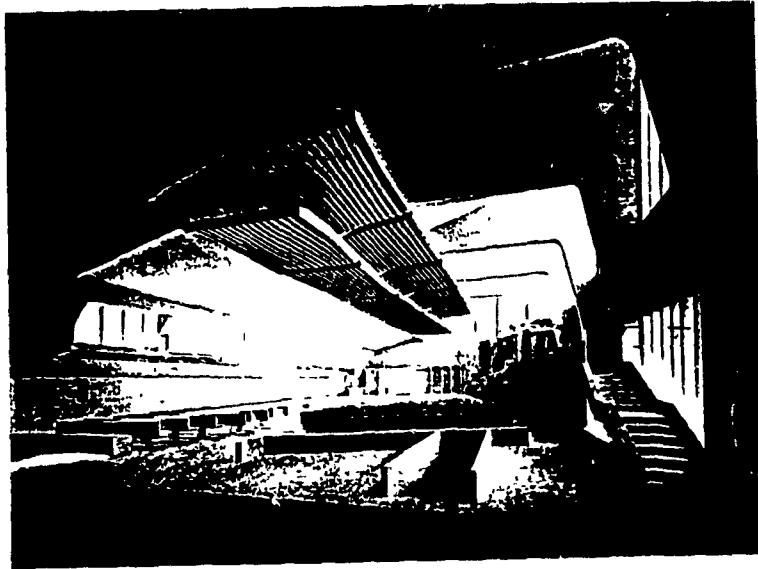
PROTESTANT PARISH CENTRE IN ZURICH. Site Plan.



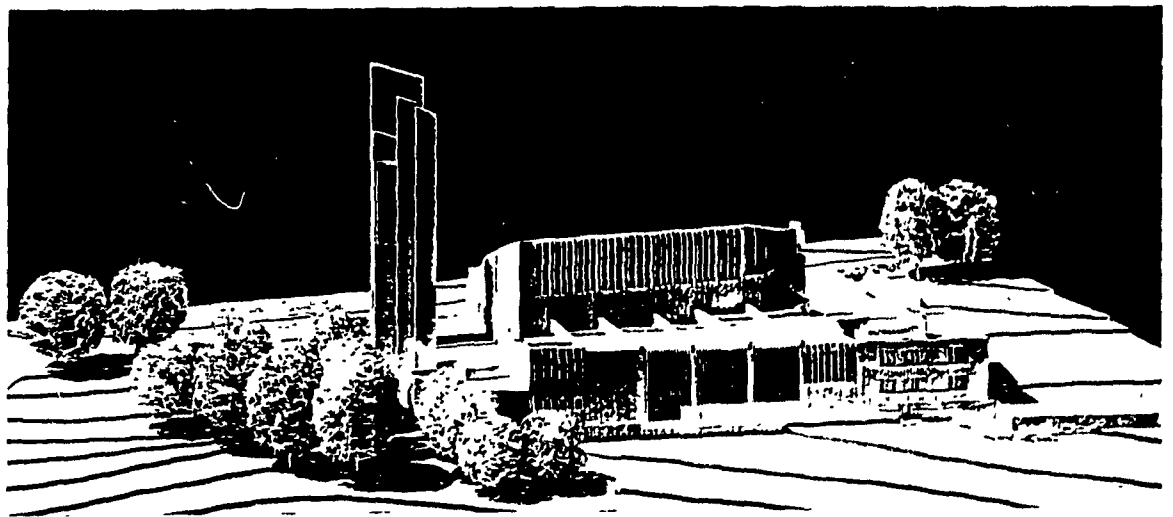
PROTESTANT PARISH CENTRE IN ZURICH. Model.



PROTESTANT PARISH CENTRE IN ZURICH. Plan.



PROTESTANT PARISH CENTRE IN ZURICH. Interior Model.



PROTESTANT PARISH CENTRE IN ZURICH. Model.

GENERAL INFORMATION:

Name of the project: ALAJARVI PARISH CENTRE
Localisation: Alajarvi
Intervention:

Year of design: 1969-70 (*11-*1) **construction:**

Notes: Sources *11 and *1 mention this project in their respective list of Aalto's works, but I could not find any drawing or description of these projects in the documents available to me.

ARCHITECTURAL CHARACTERISTICS:

Site description:

Size of the building:

area:

capacity:

Space description:

Characteristic features:

Materials and colours.

exterior:

interior:

Lighting.

natural:

artificial:

Technical devices:

Notes:

REFERENCES:

Text:

A. Aalto:

Illustrations:

sketches:

drawings:

Others: *11 (271)

*1 (7)

photos:

NOTES:

GENERAL INFORMATION:

Name of the project: LAHTI CHURCH

Localisation: Lahti

Intervention: Competition (1950), realised

Year of design: Redesigned construction: 1970

Notes: Principal church of the town. Elevated cubic mass of the church supports a monumental bell tower consisting of individual pillar elements. Three flights of open stairway lead from the street level to a roofed open porch of the church. Axis of the nave, proper building and the stairway are not aligned.

ARCHITECTURAL CHARACTERISTICS:

Site description: Hilly triangular plot between two main thoroughfares in the town center

Size of the building: area: capacity: seating: nave-1000, gallery 250

Space description: Wedge shape floor plan, with a gallery containing on the right-side the organ and choir/orchestra areas.

Characteristic features: Powerfull, concised mass of the church with integrated bell tower

Materials and colours.

exterior:

interior:

Lighting.

natural: Nave -continuous under roof line window pan on the side wall.
Gallery -zenithal continuous skylight

artificial: Special' designed lighting fixtures

Technical devices:

Notes: A completely unconventional, asymmetrical church interior

REFERENCES:

Text:

A. Aalto:

Others: *3 (182-184)
*15(186)

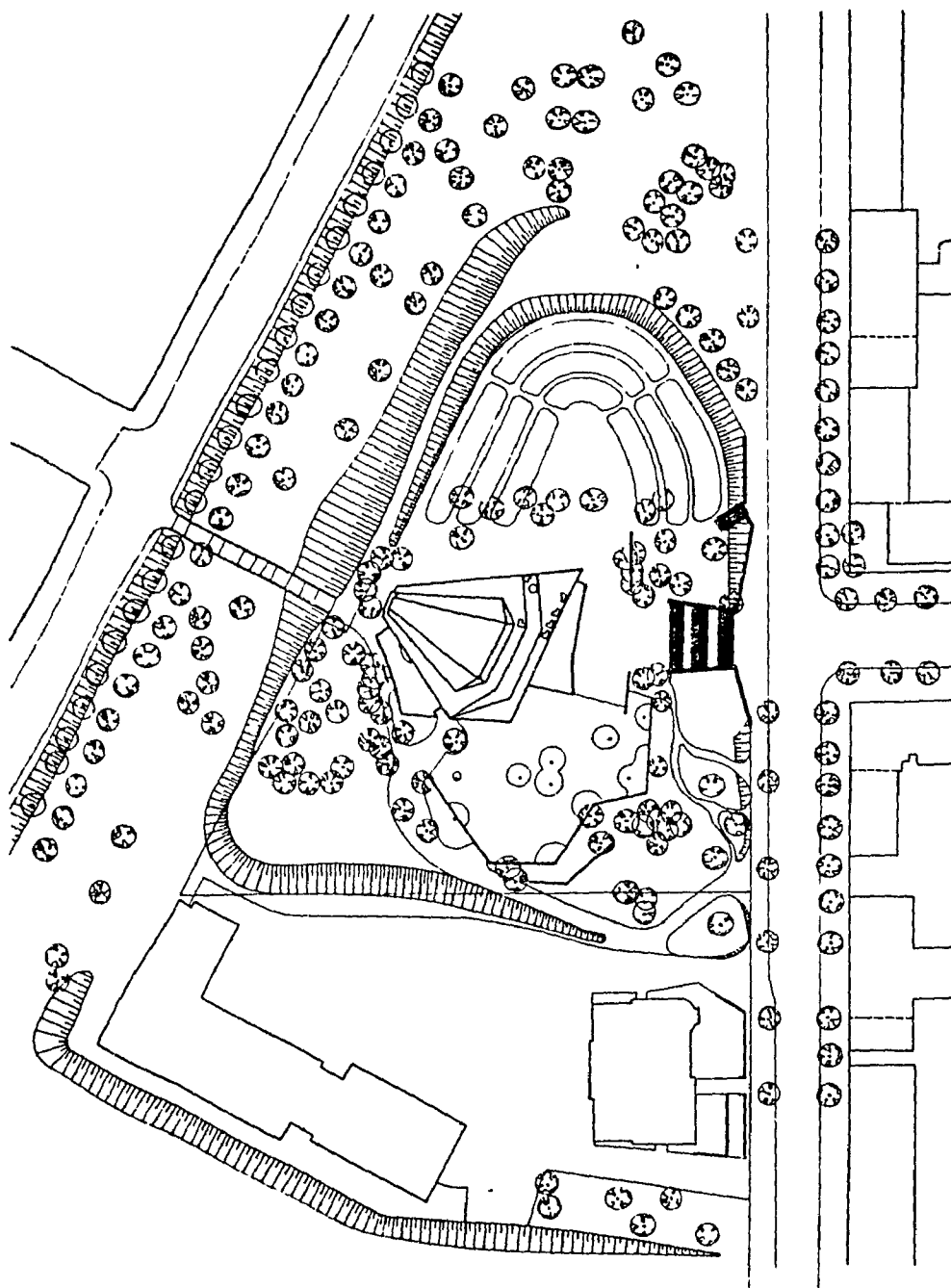
Illustrations:

sketches: *3(184)sketch

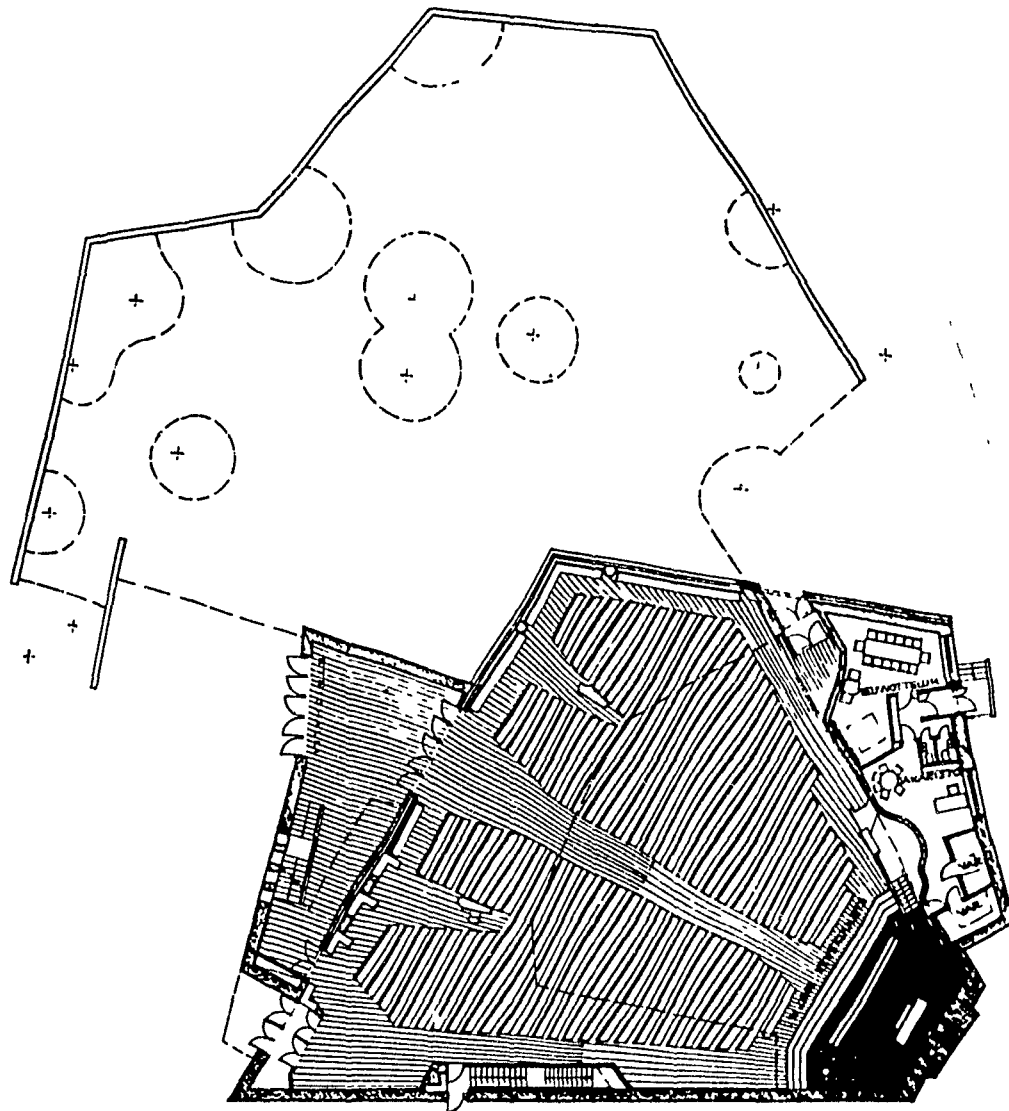
drawings: *3(182)site plan
*3(183)plans
*3(184)elevations

photos:

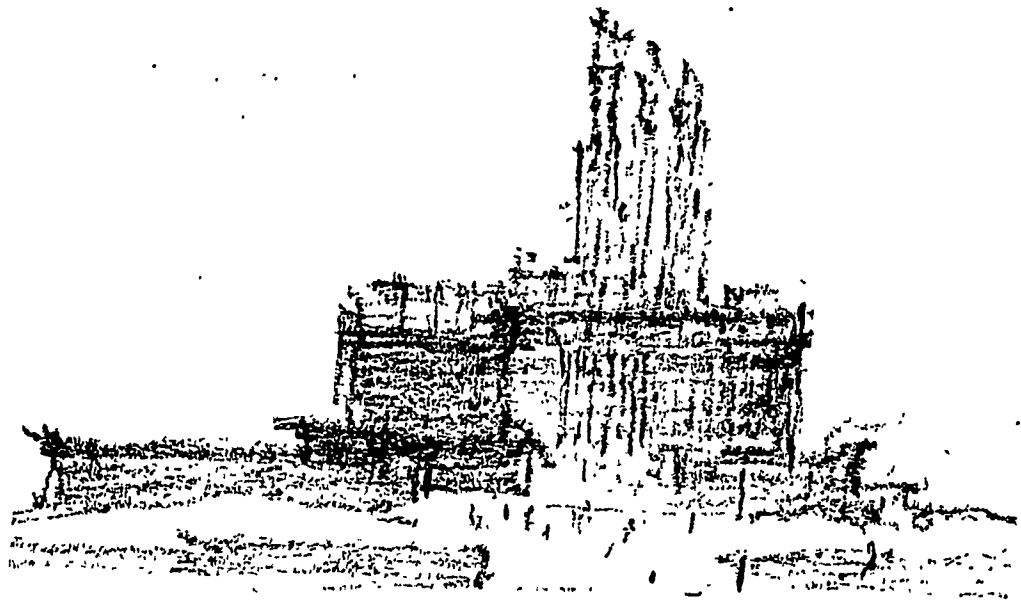
NOTES:



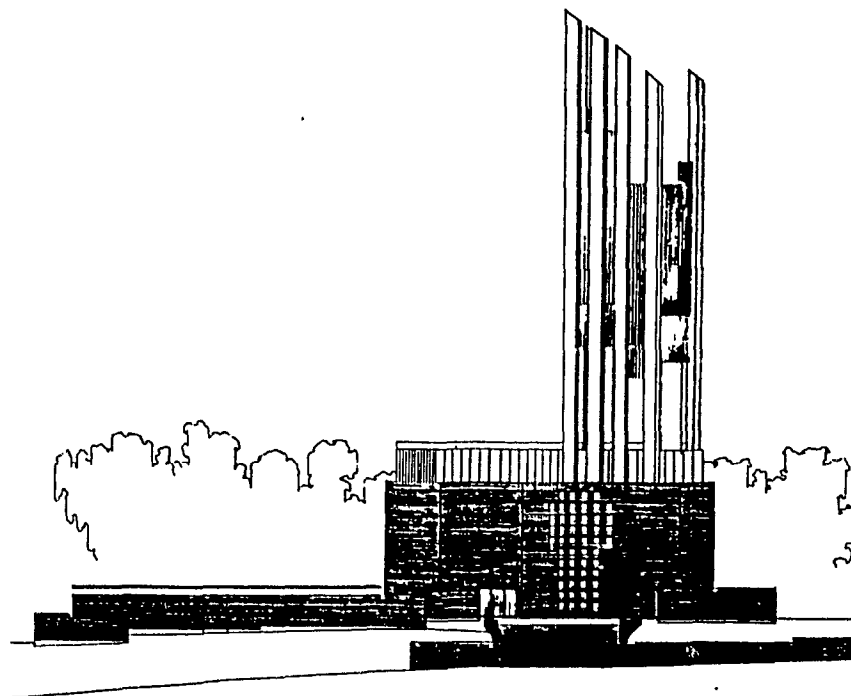
LAHTI CHURCH. Site Plan.



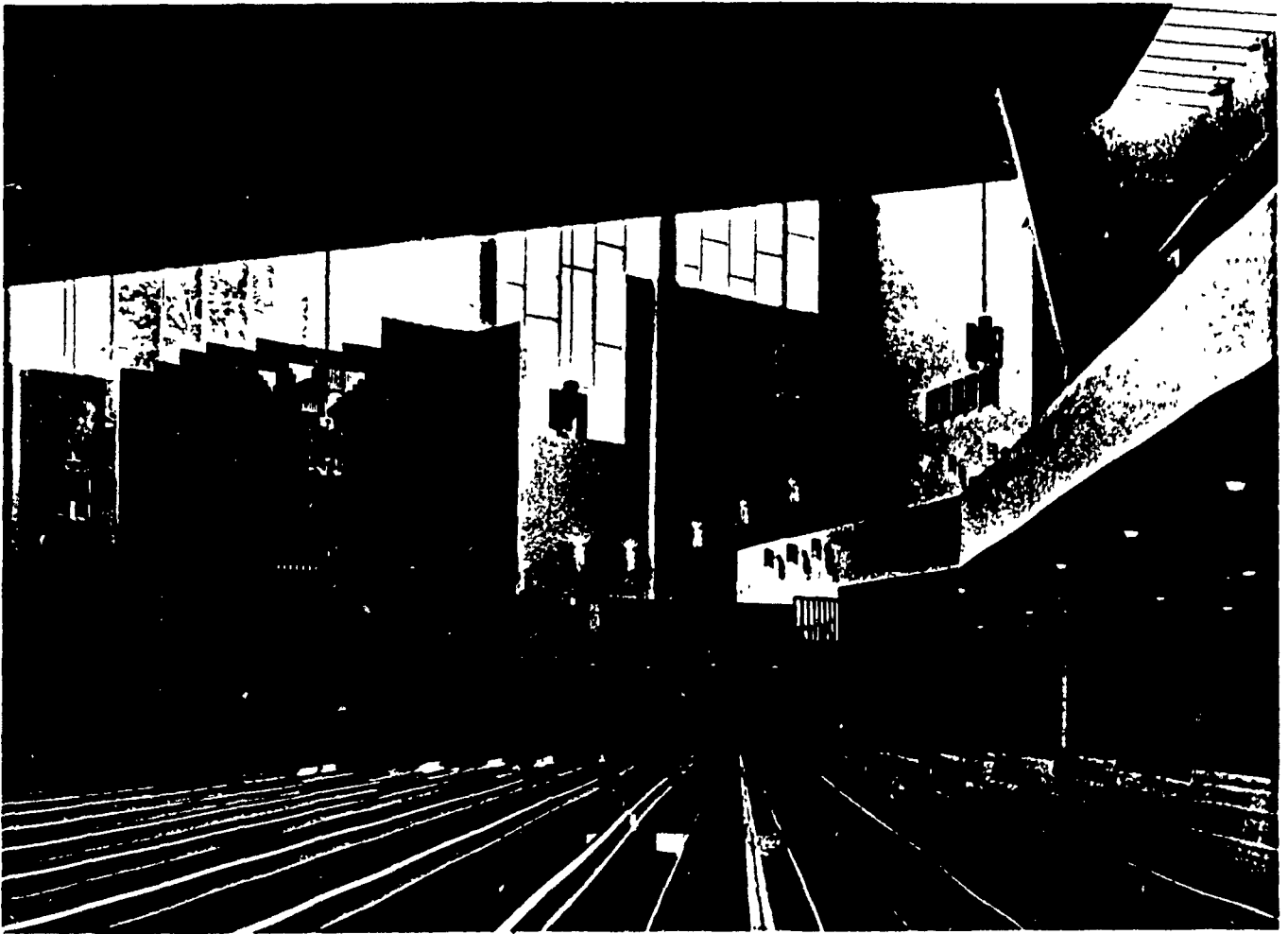
LAHTI CHURCH. Plan.



LAHTI CHURCH. Facade Sketch.



LAHTI CHURCH. Facade.



LAHTI CHURCH. Interior.

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