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THREE POINTS ON FINNISH ARCHITECTURE

TRI TOČKE O FINSKOJ ARHITEKTURI

Key words • Ključne riječi

Finnish architecture	finska arhitektura
styles in architecture	arhitektonski stilovi
Alvar Aalto	Alvar Aalto
Eliel Saarinen	Eliel Saarinen
Classicism	klasicizam
Modernism	moderna

Abstract • Sažetak

This analysis of three points of Finnish architecture deals with: I, the presence of the Latin spirit in the architecture of this Nordic country (a significant presence is noticed), II, the position of Finnish architecture between modelation and modulation (the author speculates that modulation should express the Finnish spirit better than modelation), III, the internationalization of Finnish architecture (in a process in which Finnish architecture exchanges ideas with global architecture).

Na temelju analize triju točaka promatran je položaj finske arhitekture unutar ukupne arhitekture. To su: I. prisutnost latinskog duha, uz bilježenje znatnog postojanja klasicističkih tema u toj nordijskoj arhitekturi, II. finska arhitektura između modelacije i modulacije, s hipotetičnom tezom da bi modulacija bolje izražavala finski duh nego modelacija, III. internacionalizacija finske arhitekture, s opisom procesa u kojemu finska arhitektura razmjenjuje teme i ideje s cjelokupnom svjetskom arhitekturom.

Introduction

One of the most specific architectures of this century, considered on the national base, is quite probably Finnish architecture. It is highly regarded abroad, and in the country, among the Finnis, it is viewed as a strong mark of their own national identity. Its specific values are discussed in many books, studies and reviews, and there is no doubt that the fame and glory of Finnish architecture per capita is the highest in the world.[1]

In this article, I am not going to discuss specific values, but those points that connect Finnish architecture with the global flow of world architecture, and points that are intermingled with the architecture, buildings and architectural thinking of others.

Point I: The Presence of the Latin Spirit in Finnish Architecture

In the east century the Nordic versus the Latin polemic, where Gothic was seen as being Nordic in character and Renaissance and Classicism were seen as being Latin (an idea generated by G.Vasari in 1552 and W. Goethe in 1775), was present just at the time when the new Finnish capital was developing. The approach that the cultures (people, "tribes", spirit and climate) north and south of the Alpes were producing two kinds of architecture, one stemning from antiquity and the other from the Middle Ages, was not proved by building practice in those two circles.[2] Promotors of "true Christian principles" in the form of Gotic architecture, J. Ruskin and A. W. Pugin, would have been disappointed in many Nordic building enterprises. One of those was the Helsinki empire od Engel's era 1817-1840, and many other later buildings in the growing metropolis. It would not be difficult to prove that the Latin spirit illuminates many institutional buildings (symmetry with a central pediment) of the Finnish state. An illustration of the classicist Latin line in Finnish architecture could be followed on an exemple, first seen in the concept of the Altes Museum in Berlin 1823-30, promoted by K. F. Schinkel probably with Palladian inspiration.[3] The construction plan is based on a rectangle with a central circle-based cylinder that gets light from above, the same concept as in the Helsinki University Library.[4]

A rectangular plan with a circle, but withouth lighting from, above, is also characteristic of Aalto's Jyvaskyla Worker's Club from 1924. This idea of a circle as a focal point appeared in a slight degree and temporarily once more in the 1963 phase of Aalto's Essen Opera project. Siren's Parliament Building from 1926-31 can best be compared to Schinkel's prototype, then a hundred years old. It would be interesting to find out if the idea came straight from the Altes Museum, whether it

1 "The population of Finland in 1992 reached the 5 million mark". From the brochure - *Facts about Finland*, 1994.

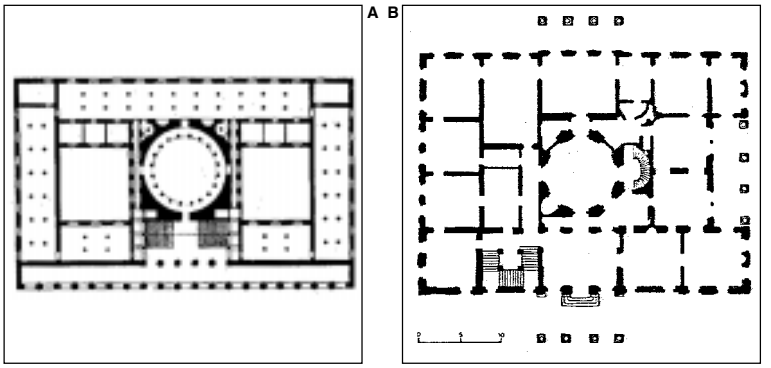
2 V. Neidhardt made an interesting remark about different landscapes: " the northern landscape is romantic, the Mediterranean landscape is classical, the desert landscape is cosmic".

3 At the same time, or a few years later (about 1830), Januševac Manor near Zagreb was built on a similar concept: rectangle+circle (architect: B. Felbinger=?)

4 Both Schinkel and Engel organized front elevation with the same number of vertical elements,=18.

FG. 1. SENATE SQUARE IN HELSINKI WITH ITS CLASSICISTIC ARCHITECTURE - THE ARROW POINTS AT C. L. ENGEL: UNIVERSITY LIBRARY, 1840.

SL. 1. HELSINŠKI TRG SENATA SA SVOJOM KLASIČNOM ARHITEKTUROM - STRELICA PRIKAZUJE ZGRADU C. L. ENGELA: SVEUČILIŠNA KNJIŽNICA, 1840. G.



FG. 2. CLASSICAL EXAMPLES BASED ON THE PATTERN "RECTANGLE + CIRCLE":
A - K. F. SCHINKEL: ALTES MUSEUM, BERLIN, 1824;
B - B. FELBINGER(?): JANUŠEVAC MANOR, NEAR ZAGREB, 1830.

SL. 2. KLASIČNI PRIMJERI OBRASCA "PRAVOKUTNIK + KRUŽNICA":
A - K. F. SCHINKEL: ALTES MUSEUM, BERLIN, 1824;
B - B. FELBINGER(?): DVORAC JANUŠEVAC, BLIZU ZAGREBA, 1830.

was generated by Engel, or whether the influence came through some other Scandinavian neo-classicist example?[5]

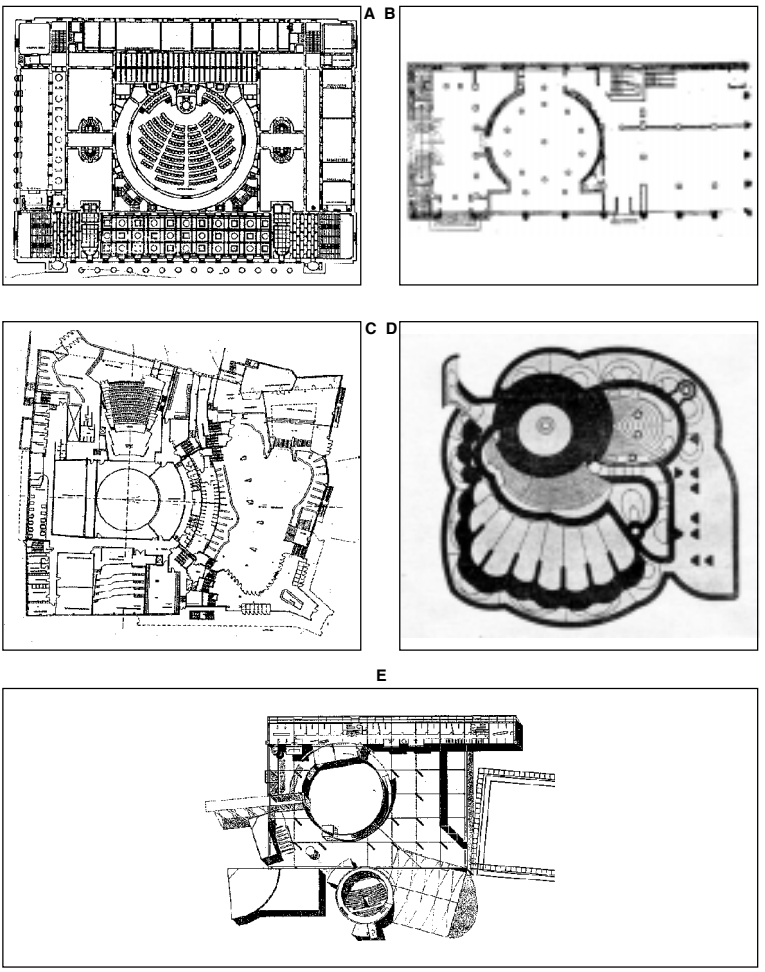
Even nowadays, some Finnish projects exploit an inner circle as a plan generator. The Tampere Library designed by the Pietilas in 1979-86, although an organic form, gives a hint of this long lasting theme. The best contemporary exemple of reminiscence on "a rectangle and a circle" is the exciting "Heureka" building designed by Heikkinen +Komonen in 1986-89. The classicist mark on this project would be more evident if it was not a little shaken by a deconstructivistic touch or by an Aalto-like moving of plan parts.

If these are a good illustration of the general situation in quite a number of examples of classicism, neo-classicism and their echos in Finland (which I belive it is), Gothic revivalists be really disappointed with the amount of the Latin spirit that exists in one Nordic country.

5 The famous project of the G. Asplund-Stockholm Library dates from the same time from 1920-28. The pattern of the rectangle+circle layout is also noticeable in the A. Loos competition project for the "Esplanade Hotel" in Zagreb in 1921 (the inside circle was generated in the V. Kovačić Stock Exchang project in Zagreb in 1923). One of the last famous examples of this pattern was Le Corbusier: Parliament Building in Chandigard (India) from 1961.

FG. 3. FINNISH EXAMPLES GENERATED AROUND AN INNER CIRCLE:
A - J. S. SIREN: PARLIAMENT BUILDING, HELSINKI, 1925.
B - A. AALTO: WORKERS CLUB, JYVASKYLA, 1924.
C - A. AALTO: ESSEN OPERA HOUSE, ESSEN, 1963.
D - R+R. PIETILA: TAMPERE LIBRARY, TAMPERE, 1985.
E - M. HEIKKEN, M. KOMONEN: HEUREKA SCIENCE CENTER, VANTA, 1988.

SL. 3. FINSKI PRIMJERI ZGRADA GENERIRANIH OKO UNUTRAŠNJE KRUŽNICE:
A - J. S. SIREN: ZGRADA PARLAMENTA, HELSINKI, 1925.
B - A. AALTO: RADNIČKI KLUB, JYVASKYLA, 1924.
C - A. AALTO: ZGRADA OPERE, ESSEN, 1963.
D - R+R. PIETILA: BIBLIOTEKA, TAMPERA, 1985.
E - M. HEIKKEN, M. KOMONEN: ZNANSTVENI CENTAR HEUREKA, VANTA, 1988.



Point II: Finnish Architecture Between Modelation and Modulation

On the basis of visual expression, considering the idea of how a building is generated and formed, let me establish the method of two opposite models. Two architectural approaches can caracterize many architectural projects:

- *modul (ation)* = a structure made of accumulation and repetition of a grid unit, of one field, of a modul.

- *model (ation)* = on irregulary shaped object without or with a small help of geometry. (Once Aalto said that his modul is 1 mm.)

Some catchwords that give more information about what is considered to be modulation and modelation will help illustrate these concepts:

Expressions and phrases	
organic, irregular, spontaneous instinctive, natural, corrugated biology sculpture, plastic specific	abstract, regular, rational, controlled, optimal, repetition mathematic, geometry, clarity
Feelings	
exciting(+), romantic(+), unique(+), interesting, surprising(+), sensitive, bizarre(-) one-man architecture	clean(+), serious(+), strong(+), decent(+), simple anonymous, boring(-), banal(-), deja-vu, team-work architecture
Characteristics	
masonry, wall bearing walls, heavy construction, stone, brick, pouring concrete, mass[6]	grid, cage frame, skeleton assembling, column+beam, panel light construction volume
Sign	
Savoy Glass vase	structure of ice
Symbol	
freeflowing or broken line, hand, pencil, hammer craftmeanship	straight line, computor, crane, machine, industry
Styles	
Organic architecture, Expresionism, Modern regionalism	Constructivism International style
Projects	
Einstein Tower, Goetheanum, Dornah, Ronchamp, TWA-terminal	Lever, Seagram, Lake Shore Drv., Stockholm Center Towers
Names	
Gaudi, Mendelson, Häring, Scharoun, Taut, Steiner	Baron le Jenny, Sullivan, Hood, Howe, SOM, Leonidov

Both modelation and modulation are present in modern Finnish architecture. Some objects are completely interpreted in that way some partly.

Aalto's work shows most modelation architecture and modelation fragments on buildings conceived in another way. For the less informed outside public, this is not only a trademark of Aalto's opus, but a main characteristic of the entire Finnish architecture. As a matter of fact, these projects are only one part of the great master's enormous work. Modelling is always a very specific process and so are its products, but with Aalto it is possible to follow three lines: a) *fan composition*, b) *free flowing undulated surfaces* and c) *extended solids from the broken line.*

a) Although some radiating lines can be noticed in the thirties (Paimio, Sunila), Aalto's auditorium shaped Metopolitan Opera project and Kulturitalo's realization (1958) paved the way for a series of fan projects, for

6 The first, out of three, principle of the International Style that Hitchcock and Johnson proclaimed in 1932 was concern with "volume rather than with mass". New Style was dealing with architecture as volume, which was opposite of mass.

FG. 4. A. AALTO: GLASS VASE (LEATHER TROUSERS OF AN ESKIMO WOMAN) SAVOY RESTAURANT, 1937.
SL. 4. A. AALTO: STAKLENA VAZA (KOŽNE HLAČE ESKIMKE), RESTORAN SAVOY, 1937.

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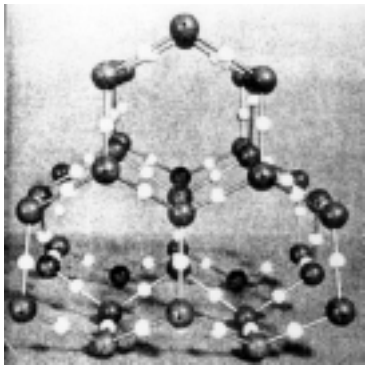


FG. 5. THE STRUCTURE OF ICE - THE IRREGULAR DISPOSITION OF WATER MOLECULES, GET A CRYSTAL LINE REGULARITY BELOW 0° C.
SL. 5. STRUKTURA LEDA - NEPRAVILNI RAZMJEŠTAJ MOLEKULA VODE ISPOD 0° C POPRIMA PRAVILNI RASPORED KRISTALA

apartment building in Bremen, for the visualy ally exposed parts of several libraries (Seinäjoki, Rovaniemi, Mount Angel), in Wolfsburg for the arrangement of auditorium units.

b) Attention turned to Aalto's undulation with the Viipuri ceiling, with glass vases and the pavilion in the village of Lapua, it gaired a high degree of respect with the pavilion arrangement in New York in 1939, but real triumph came with the M. I. T. Baker Dormitory in 1947. His work was concluded on this line with the post-mortem completion of the Aalto Opera House in Essen. Free flowing inspiration can be found on the wall of the Vouksenniska Church in 1956, on the waves roof of Lappia House in 1975, on the Mairea southern corner, on the facade of the student hotel in Otaniemi, on the ceiling line in the Carre House. The housing complex in Pavia, 1966, was completely planned in the manner of Aalto's "sentimental" work. Yrjo Lindegren's Serpentine House from 1951 might be a good comparison with Aalto thinking on this project.

c) On some of Aalto's several nonrealized projects, like the Multipurpose Theater in Jyväskylä, Town Hall in Kuopio, and Cultural Center in Siena, stress is laid on relief solids of corrugated forms. The broken line in the plan is verticaly extended and then cut in a slanting way.

The best expression of this formal aproach is the shape of the Finlandia auditorium with its accent on solids.

Broken lines and surfaces are very typical for Raili and Reima Pietila's most important projects: Dipoli 1966, Kaleva Church 1966, and the project for the New Presidential Palace from the eighties.[7]

Modelation can be found with other Finnish architects, but to a lesser degree, fragments arily, and none of them can be labelled as modelation architects.

A very interesting piece of Aalto's modelling is the Otaniemi semi-amphitheatheatrical Auditoria. Its form can be described in a mathematical way: (one cylinder minus one inverted cone) times 7/24. This piece is probably between "soul and mind", or on a point that can be approached from two different angles, sensitive and rational.

7 This project in solitude among trees, by its function serves also as a national symbol. Its features mean quite a shift from the imperial style of the Old Presidential Palace on the Helsinki waterfront, intermingled with other public buildings in the very center of the city-so the new one is quite opposite and provocative to the existing situation.

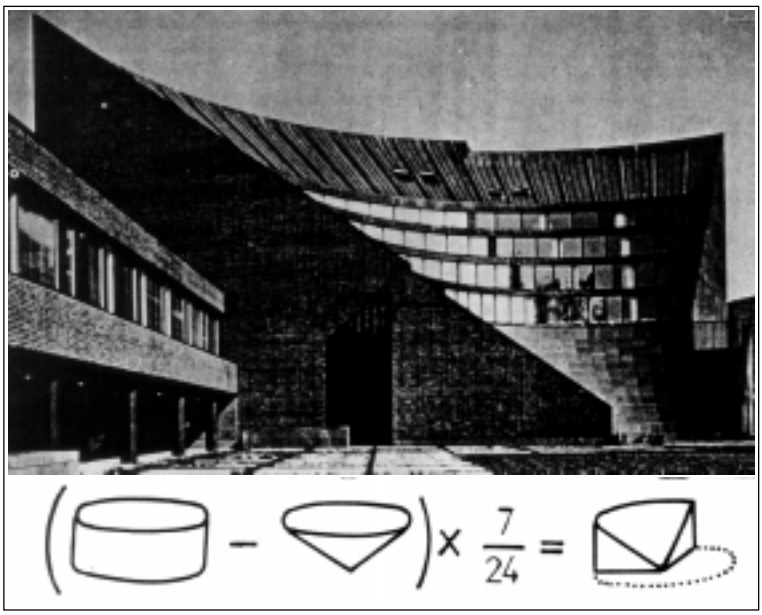
Modulation examples in Finnish architecture are more numerous than modelation examples. Many buildings have a regularly posted structure of columns and beams, even if this is not exposed on the elevations, and some objects are only partly treated in a modulation way.

Before the grid-elevation phase, Finnish architecture started with ribbon windows to substitute heavy bearing facade walls. New stronger materials proved and showed their strength in long horizontal lines of windows on Turun Sanomat and Paimio at the begining of the third decade, and with Aalto later in 1952 on the Pensions Building. The fifth Corbusian point of the new architecture is also noticable on the elevation of Viljo Revell, Heiki Castren, Arne Ervi, the Sirens, Alius' Blomstedt and others. The big Paimio windows on the ward block could almost be treated as a grid, and were like an announcement for the real Aalto modulation that would happened with a series of excellent examples in the Helsinki center office architecture. Buildings like Rautitalo from 1955, Enzo-Gutzet from 1962, the Scandinavian Bank from 1964, the City Electricity Co. from 1964, and the Academic Bookshop from 1969, prove that Aalto developed at least two approaches, according to setting. In a more open space Aalto inclined to modelation, and on the contrary, in a dense urban tissue he accepted modulation.

Modulation structures have a potentiality for being quite huge and high, but can also serve on lower objects. Finnish needs are not skyscrapers-Americana, but objects mainly lower than ten floors. Sometimes even small structures of family homes, like the Juhani Pallasmaa semidetached Tammisalo House, express a modulation picture.

The size of one modul, a grid unit, is adjusted to the inner functional need. Sometimes it is a very dense net, but in some cases it is a mega-rhythm, as with the Valio Factory by Mäkinen, Katajamaki and Lofstrom in 1972, or the Marimeko Factory by Erki Kairamo. On Aarno Ruusuvuori's W+G Tapiola mega constructive elements are exposed on the roof. A recent excellent example of mega rhythm in an urban block appeared in 1990, on the Stockman-addition by Gullichsen, Kairamo and Vormala, where modern shapes nicely and pleasantly unite with Frosterus's facade rhythm from the twenties, and also perfectly fit the pleasant neo-English eclecticism on the other side. No "boring effect" produced by modulation with a mega-rhythm can be noticed on some parts of the Office Building in Leppavaara by Helin and Siitonen, where a grid is orchestrated (and lost) in the vertical direction, and then is horizontaly repeated.

Many dwelling programs and prefabricated-systems are treated with modulation, like Domino-1964 by Kallio-Manila and Koivu, Moduli-1969 by Gullichsen and Pallasmaa, Kortepohja terrace houses by Lundsten and Kahri, Kanelmäki by Kahri, the Olari Residential Complex by Jarvinen and Valjaka, etc. All these and many other exam-



FG. 6. A. AALTO: INSTITUTE OF TECHNOLOGY, MAIN BUILDING, OTANIEMI, 1964.

SL. 6. A. AALTO: INSTITUT ZA TEHNOLOGIJU, GLAVNA ZGRADA, OTANIEMI, 1964.

ples in Finland show the great variety, possibilities and presence of the modulation principle.

The question is: which is the more appropriate expression for the Finnish situation, modelation or modulation?

In primitive circumstances when an object is almost completely handmade, modelation is very typical. On the contrary, modulation requires a high level of organized work, standardized parts, powerful mechanical support, and often requires an organized process which is generated somewhere deep in industry. Modulation beauty is not *ad-hoc* improvisation, but controlled perfection. If modulation is interpreted as a cage of non-massive and strong materials, a lot of energy is required to use and maintain that structure. This would mean that modulation is primarily suited for a highly developed country and energy rich society - which Finland is.

Following the Gideon interpretation of Aalto, modelation is an expression that corresponds to the nature of Finland. Gideon conected some of Aalto's shapes with the contours of Finnish lakes. It could even be accepted that lake lines were a decisive inspiration for Aalto, but can the undulation achived be very specific of Finland and of the north? For the sake of discussion, let me take the opposite stand. Arguments that the undulating line belongs to southern areas is based on the fact that the south has plenty of sun and warmth, and all materials when heated have a tendency to become deformed. At high temperatures, if it is not burnt, nothing in nature remains straight, nothing retains its normal shape, but is deformed and transformed in a variety of irregular, accidental and unpredictable shapes. Geometry loses its straight-

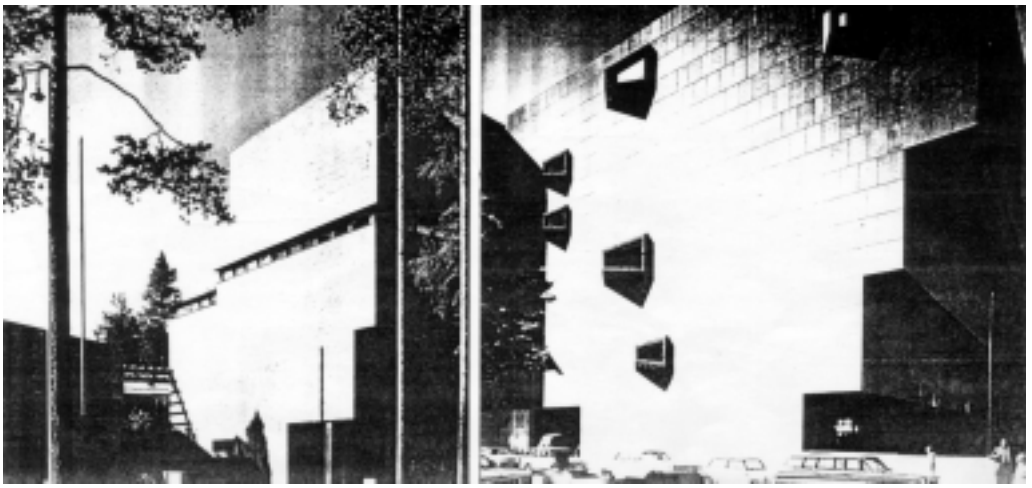
ness and clarity, and becomes very complex or even disappears. On the contrary, in the cold a shape retains its form. Sub-zero temperatures, make water crystalize into the geometric structure of ice or snow. Therefore, an expression and symbol of the north, might not be a melted mass that belongs to the south, but the crystal. A crystal of ice might be a sign of northern architecture as well as of the modulation principle.[8]

Point III: Internationalization of Finnish Architecture

A hundred years ago, at a time when Finnish society was totally politized on the basis of national revival, architecture played its role. Earlier architectural values in the example of the Helsinki empire style, as a sign of Russian imperial presence, were ignored. In the total strugle for national identity cosmopolitan classicism did not serve a purpose. Poetic inspiration came from the spirit of the Kalevala and from medieval country sensibility. By the turn of the century that feeling engulfed Finnish architects, too. Many national romantics belived that real values could be found in the past of the people, in the peasant, rural unspoiled culture, in the sacred national soil. It was difficult to find answers for all architectural problems and tasks in the villages of Karelia, in the forests and by the inland lakse. Exciting legends, stories, painting of landscapes or specific music sounds generated the feelings of architects, but real inspiration came from the contemporary European Jugendstil (Art nouveau, Sezession) and its American counterpart. On that international basis a national architecture was achived and a "political" stroy fulfiled. The period of National Romanticism brought many passionate buildings, some with picturesque local signs like the goodwill bear in front of the National Museum, or the strong heroic "suomilainen übermensch" statues that hold a torch and mistily illuminate the space in front of the Railway Station. Eliel Saarinen, the author of both of these buildings the Museum with Lindgren and Gesellius soon become a figure of international stature. He proved his reputation abroad in Canbera in 1912, and a decade later in Chicago in the competition for the *Chicago Tribune*. Saarinen's journey to the USA in 1923 was a significant event for the internationalization of Finnish architecture. The recognition he got by being invited to Cranbrook to make an American version of Hvystrak, was also recognition for all he had designed, and his country had built. Therefore it was both on honour for his home country and the inclusion of Finnish architecture in the world architectural process.

An important role in the international promotion of Finnish architecture was played by its pavilions at world exibitions, from the vernacular one in Paris in 1900 by Saarinen, Gesellius and Lindgren, the modern one in Antwerp in 1930 by Bryggman, to those in Paris in 1937 and New York in 1939 by Aalto that were labeled as genuine Finnish archi-

8 Of course, this is a very poetical and speculative explanation in a non-scientific manner, but it can symbolic ally be accepted, if somebody finds some "logic" and attractiveness in it-the same as with Gideon's arguments.



A B

FG. 7. CONNECTION OF IDEAS:
A - A. AALTO: TOWN HALL, SÄYNÄTSALO, 1950.
B - M. BREUER: WHITNEY MUSEUM, NEW YORK, 1963.

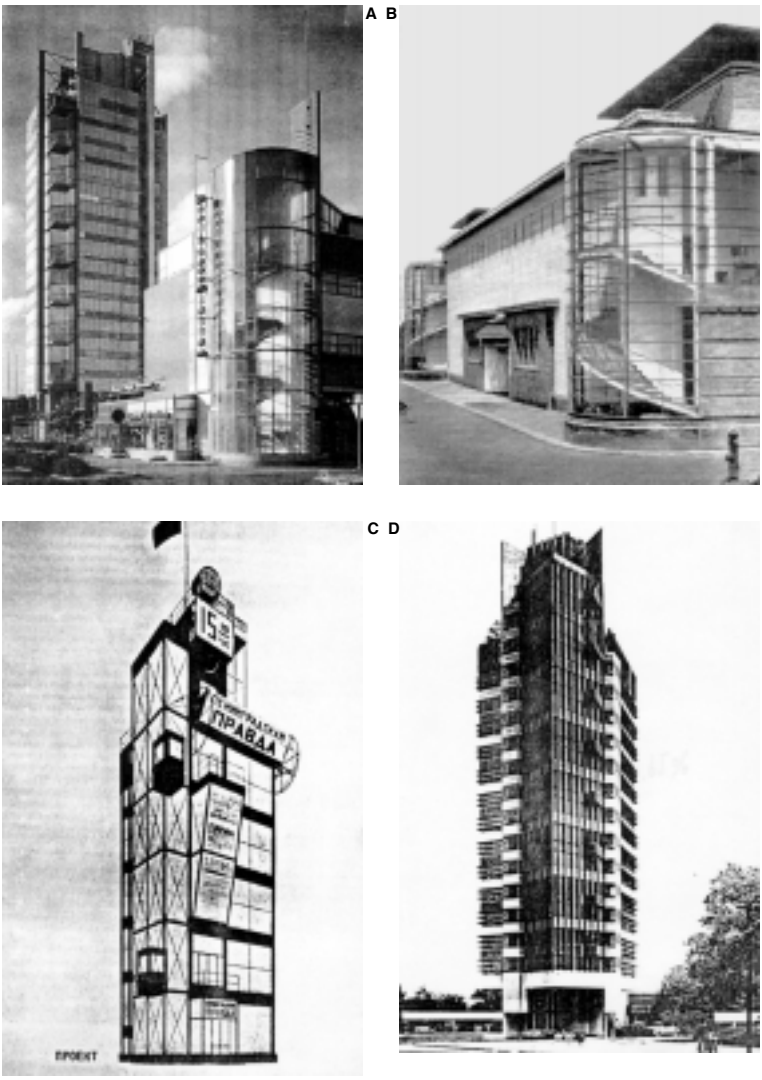
SL. 7. POVEZANOST IDEJA:
A - A. AALTO: GRADSKA VIJEĆNICA, SÄYNÄTSALO, 1950.
B - M. BREUER: MUZEJ WHITNEY, NEW YORK, 1963.

tecture. The impulse to cover the Paris pavilion with timber may have come from H. Haring's Garkau Farm (1924) but the expression of timber became a mark of Finland. Later timber was rarely used on public structures like in the Olympic Stadium, the Otaniemi Gymnasium, or occasionally in interior themes like Aalto's famous roof trusses in Säynätsalo and trusses that J. Jarvi designed in a school.

The Finnish Pavilion at the World Fair in Seville (Spain) from 1992 was one of the last remarkable uses of timber, a very succesful and noticable work in the range of Finnish pavilion architecture abroad.

Timber is not long lasting, it is a vulnerable material, and it is difficult to prove ones patriotism by using timber as a national material. An illustrative example of international thinking in the sense of material is the Enzo-Gutzeit Building. Although it is the headquarters of the leading Finnish wood company, its facade material is Italian marble. The very attractive domestic granite was not even used in the popular Finlandia Hall, but again white marble. The most noticeable success is that achieved abroad, and the projects Finnish architects made for others gained high credit both for themselves and for Finland. One of the legends of modern architecture Alvar Aalto brought great honour to his country designing projects all over the world (in other Scandinavian countries, in Germany, USA, Italy, France, etc.), but he was not alone. Viljo Revell designed the Town Hall, one of the urban marks of Toronto, the Pietilas worked on several governmental buildings in Kuwait, Timo Pentila worked on a project in Austria, and Gullichsen designed the very special Grasse House in southern France.[9] Finnish architecture has thus been in the current of world architecture, and that means taking some impulses from others and giving some inspirations to others. This could be illustrated on Aalto's example. As a young architect he was influenced in some concepts or details by others (for instance by Le Corbusier in his converted years from neo-

9 Of the utmost importance for Finnish architecture is its presence in the world architectural media. Leading international magazines always give information and reviews on new buildings in Finland, and the most respectable books on today's architecture include chapters or notes on Aalto primarily, but on others, too. It is so in S. Gideon: *Space, Time and Architecture* (from 1954 on), C. Jencks: *Modern Movements in Architecture*, K. Frampton: *Modern Architecture*, Hitchcock+Johnson: *International Style*, where two Finnish projects were included. It is true that Aalto, the central figure of Finnish architecture, attracted the biggest attention, but even after him international interest has not been decreasing. Not only representative buildings, but even small and modest projects as G. Grotenfelt's or the "Arrâk"-group's (Kiiskila+Rautiola), are often published abroad.



FG. 8. GLOBAL REFERENCES FOR A FINNISH PROJECT:
A - E. KAIRAMO: ITA-KESKUS COMPLEX, HELSINKI, 1985.
B - W. GROPIUS: "FABRIK", COLOGNE, 1914.
C - A+V. VESNIN: PRAVDA BUILDING, MOSCOW, 1923.
D - F. L. WRIGHT: PRICE COMPANY TOWER, BARTLESVILLE, 1952.

SL. 8. GLOBALNE REFERENCE ZA JEDAN FINSKI PROJEKT:
A - E. KAIRAMO: KOMPLEKS ITA-KESKUS, HELSINKI, 1985.
B - W. GROPIUS: FABRIK, KÖLN, 1914.
C - A+V. VESNIN: ZGRADA PRAVDE, MOSKVA, 1923.
D - F. L. WRIGHT: TORANJ KOMPANIJE PRICE, BARTLESVILLE, 1952.

classicism to modern in 1928) but later Aalto's projects inspired and gave impulse to others, not only to numerous unknown architects, but also to the most famous architects. An image of Marcel Breuer's Whitney Museum in New York can easily recall the Town Hall of Säynätsalo. It seems that the volue concept of a New York City structure located in the very center of the megapolis in Manhattan was generated in a small town besides a lake in the middle of Finland. When similar concepts or details appear in the work of two architects, and the chronologically first one is outstanding and specially regarded, the second one shoud not be underestimated either. Because world architecture is not an accumulation of untouchable possessions, but a unity that belongs to all, to be used and

developed further in the best possible way.

Erki Kairamo designed the Ita-Keskus in his own powerful and original way, and it is an excellent example of contemporary Finnish architecture. Not as a weakness but as a very special quality, in this project we can find details and sensations that give an international feeling. A glass rounded corner with circular staircase corresponds with Gropius's similar corner on the *Fabrik in Cologne* (1914), sun shades on another corner are an echo detail from Asplund's Stockholm Exibition (1930) and the tower of Ita-Keskus gives a mixed feeling of Wright's Bartlesville Tower (1956) and the Vesnin Brothers' Pravda Tower (1923). It seems that all those sensations and images have one metaphorical message: *UNUS GENS SUMUS* (architectonicus).

The three points I elaborated make the stand for any national architecture, even for Finnish architecture, slightly unfavorable.

It is very difficult for a national architecture to act in a national way - at least in an easily noticeable way - in the midst of architectural styles that are very widespread in the world, like classicism, *Jugendstil* (*Secesssion, Art nouveau*) or modern styles.[10]

Vernacular situations that produce some specifics and identity are based on local, regional characteristics and usually do not correspond with the idea and essence of a modern nation. Traditional culture and that sort of metaphysical feelings hardly have any connection with modern and contemporary architecture where ever it is. Topography and climate as a determination of areas and states have a very slight influence on architecture - not in theory, but in practice. Long before the expression "international style" was coined (1932), architecture had behaved in that way. None of the famous styles is it possible to locate to certain areas, or conect with a certain nation. They always belonged to the world i.e. the international scene where ideas spread through religious canons, with political powers or business enterprises, over publications and direct inspiration of one author by another no matter where it came from. Never and nowhere is modern architecture based on traditional national feelings, but contemporary architecture is basically connected with the present economic power of a nation. Architecture and its expression in these days depends very much on national product and figures of GNP per capital.[11] Regardless of their heritage or position on the globe, architecturally countries develop in a similar, if not in a identical, way. Many architectural pieces that stand in one country could easily stand in another. It is not the same as with cars, ships, planes, guns and many other products like refrigerators, dishwashers, chandeliers, Barcelona chairs or Van Gogh's *Sunflowers*, but it is very close.

In these unifying modern circumstances, Finnish architecture nevertheless succeeds in achiving its own identity. One of its present expressions is a mark of a powerful modern nation.[12]

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10 Z. Strižić statement from 1932 is very significant (time of growing functionalism): "To prove nationality with ones national style (that mainly does not exist) is the same non sence as to build planes in that style. Buildings, like planes, express a form that is related to its function, and nationality can be stressed by raising the national flag on them" - *Problemi suvremene arhitekture*, Zagreb, 1932.

11 In the 1990s, the Finnish GNP was over US $ 20,000 per capita. "Calculated at market prices, per capita gdp in Finland in 1990 was one of the highest in the world"- *Facts about Finland*-1994.

12 This paper is based on lectures that I have been holding to students of the Faculty of Architecture in Zagreb, as part of prof. N. Filipović's subject: "World Architecture". I studied Finnish Architecture during the academic year 1975/76 at the Museum of Finnish Architecture in Helsinki under the mentorship of the architect Matti Vesikansa and art-historian Raija-Liisa Heinonen. During the two weeks study term in 1987 I enriched my Finnish experience. (L. P.)

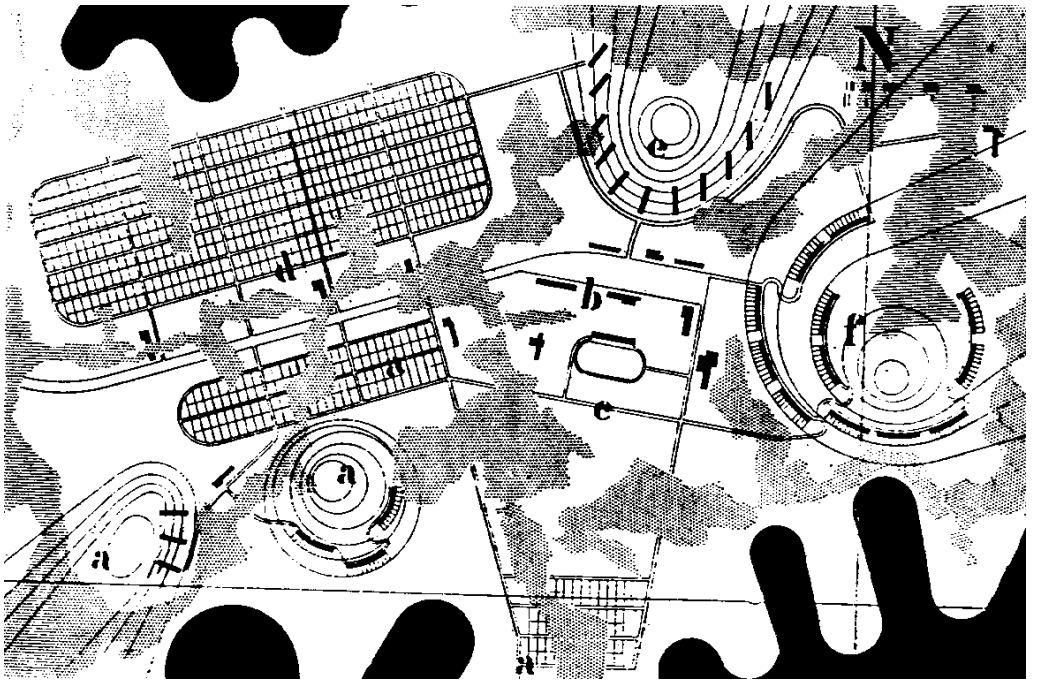
FG. 9. THE 50 FINNISH MARKS BANK-NOTE, WITH (SIDE ONE) THE GREATEST FINNISH ARCHITECT ALVAR AALTO (1898-1976), AND (SIDE TWO) HIS MASTER WORK: FINLANDIA HALL, HELSINKI, 1971.

SL. 9. NOVČANICA OD 50 FINSKIH MARAKA, KOJA PRIKAZUJE (LICE) NAJVEĆEG FINSKOG ARHITEKTA ALVARA AALTA (1898-1976) I (NALIČJE) NJEGOVO REMEK-DJELO: DOM FINLANDIA, HELSINKI, 1971.

FG. 10. ALVAR AALTO, PROJECT OF EXPERIMENTAL TOWN, 1940

Izvor • Source
S. Giedion, *Prostor, vreme, arhitektura,* Gradevinska knjiga, 1969.

SL. 10. ALVAR AALTO: PROJEKT EKSPERIMENTALNOGA GRADA, 1940.



FG. 11. VILLA MAIREA, ALVAR AALTO (1939).

SL. 11. VILA MAIREA, ALVAR AALTO (1939).

FG. 12. EXPERIMENTAL HOUSE OF THE MODULI 225; ARCH. K. GULLICHSEN & J. PALLASMAA

SL. 12. EKSPERIMENTALNA KUĆA S MODULOM 225 CM, ARH. K. GULLICHSEN & J. PALLASMAA

FG. 13. FINNISH PAVILION AT THE PARIS WORLD'S FAIR (1900); ARCH. GESELLIUS & LINDGREN & SAARINEN

SL. 13. FINSKI PAVILJON NA PARIŠKOJ SVJETSKOJ IZLOŽBI (1900); ARH. GESELLIUS & LINDGREN & SAARINEN

FG. 14. FINNISH PAVILION AT THE SEVILLE WORLD'S FAIR (1992); ARCH. J. JÄÄSKELÄINEN, J. KAAKKO, P. ROUHIAINEN, M. SANAKSENAHO, J. TIRKKONEN

SL. 13. FINSKI PAVILJON NA SEVILJSKOJ SVJETSKOJ IZLOŽBI (1992); ARH. J. JÄÄSKELÄINEN, J. KAAKKO, P. ROUHIAINEN, M. SANAKSENAHO, J. TIRKKONEN

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Sažetak • Summary

TRI TOČKE O FINSKOJ ARHITEKTURI

Danas jedna od najspecifičnijih arhitektura, finska arhitektura, analizirana je na temelju triju točaka tako da su ustanovljene njezine veze s općim kretanjima u cjelokupnoj svjetskoj arhitekturi.

I. **Prisutnost latinskog duha**. Idejama i raznovrsnim interpretacijama još je od renesanse, a osobito u prošlom stoljeću, dokazivano kako je gotički stil izraz sjevernih područja i *nordijskog duha*, a renesansa i kasnije klasicizam prikladni su za južna podneblja i izražavaju *latinski duh*. U izgradnji finske prijestolnice Helsinkija u prvoj polovici prošlog stoljeća zamjetna je snažna prisutnost klasicizma, a početkom ovog stoljeća popularan je bio neoklasicizam (zgrada Parlamenta, rani radovi A. Aalta).

II. **Modelacija i modulacija**. Da bi se objasnile te dvije odrednice, navedeni su raznovrsni parametri, a kao znakovi su odabrani: Aaltova vaza i struktura kristala leda. S obzirom na simboličku interpretaciju S. Gideona, modelacija bi trebala izražavati duh Finske. No među ostvarenjima nalazimo više objekata utemeljenih na načelu modulacije, u svjetskim razmjerima suvremene arhitekture, prisutnije težnje. Uz spekulaciju na način Gideona, kristal leda mogao bi se smatrati simboličkim znakom, a modulacija prikladnijim izrazom finske arhitekture.

III. **Internacionalizacija**. Arhitektonski stilovi koji se javljaju u Finskoj uklapaju se u tokove događanja u svijetu, ali dobivaju, poglavito u *nacionalnom romantizmu* (jugendstil), nacionalno iščitavanje. Serijom izložbenih paviljona na svjetskim izložbama i uspjesima na međunarodnim natječajima finski su arhitekti privukli svjetsku pozornost (E. Saarinen), a krunu svemu dodao je A. Aalto, koji je postao legenda i finske i svjetske arhitekture.

S obzirom na analizirane okolnosti može se zamijetiti velika prožetost finske i svjetske arhitekture. Posebnosti koje finska arhitektura danas iskazuje nisu toliko utemeljene na tradicijskom impulsu koliko na gospodarskoj snazi napredne moderne nacije.

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