

Genius in Scandinavian Design

Alvar Aalto and Jørn Utzon

- *Although the work of both architects incorporates both the form and counter-form for gathering, Aalto's most memorable works tend to embrace ancient forms that gather towards a centre and the world of the interior, and Utzon's most poetic works are based on ancient forms that invite us to gaze outward towards the horizon.*



Alvar Aalto

Alvar Aalto was born in Kuortane, Finland.

He studied at the Jyväskylä Lyceum school, completing his basic education in 1916. He then enrolled in architecture at the Helsinki University of Technology, graduating in 1921.

In 1923 he returned to Jyväskylä, where he opened his first architectural office. The following year he married architect Aino Marsio. The Aaltos moved their office to Turku in 1927, and started collaborating with architect Erik Bryggman. The office moved again in 1933 to Helsinki.



HUGH ALVAR HENRIK AALTO (1898-1976)

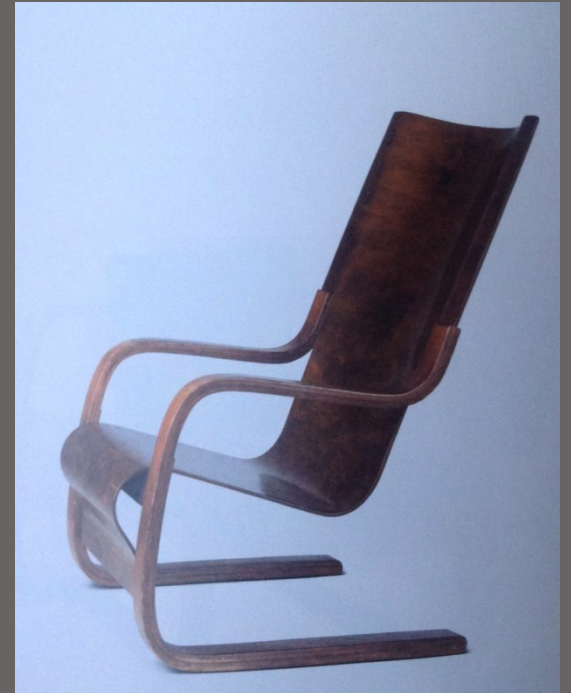
Alvar Aalto

- ALVAR AALTO is one of the most influential architects of the 20th Century
- 200 buildings and 300 unbuilt structures from the 1920's -1960's
- Forging a link from the beginnings of classical modernism to the threshold of 21st century.

Alvar Aalto

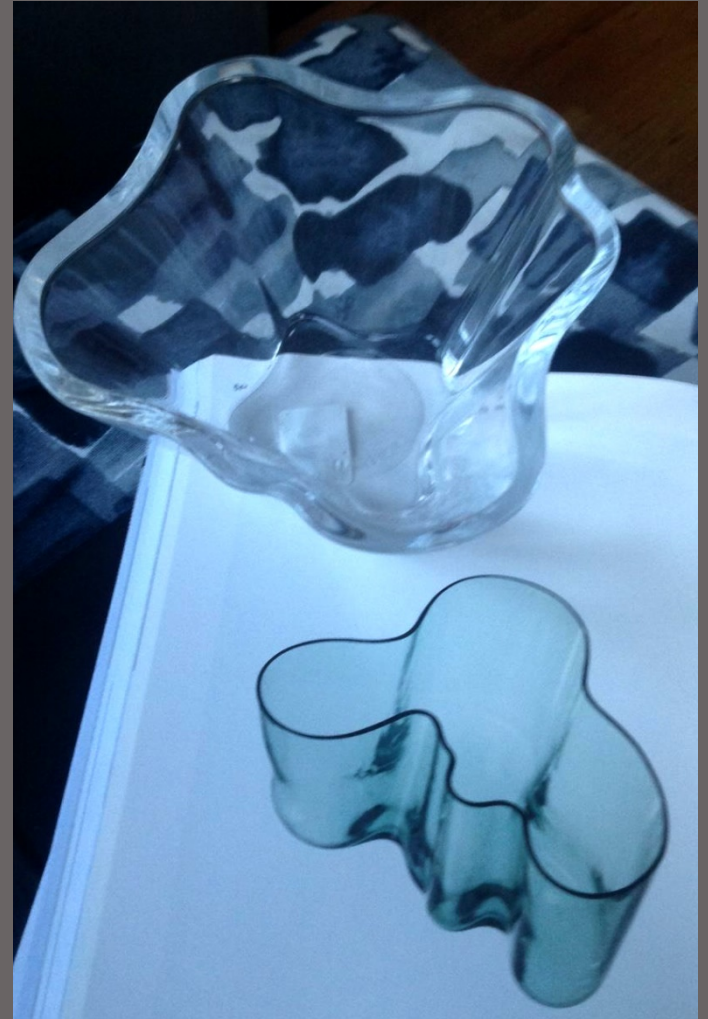
- Aalto 'organic line' his furniture and glass objects helped Scandinavian design to conquer the living rooms of Western society.
- His use of regional and natural materials.
- He is regarded as a nature oriented Romantic among the great modern architects, as a master builder rooted in Finland's wild landscapes who rid modern architecture of its sharp corners and glass.

Alvar Aalto



His laminated ply wood chairs make him one of the most important designers of the 20th century.

Alvar Aalto



Furniture, glassware for instance the 'Savoy vase' and lighting linked to his architectural work.

Alvar Aalto

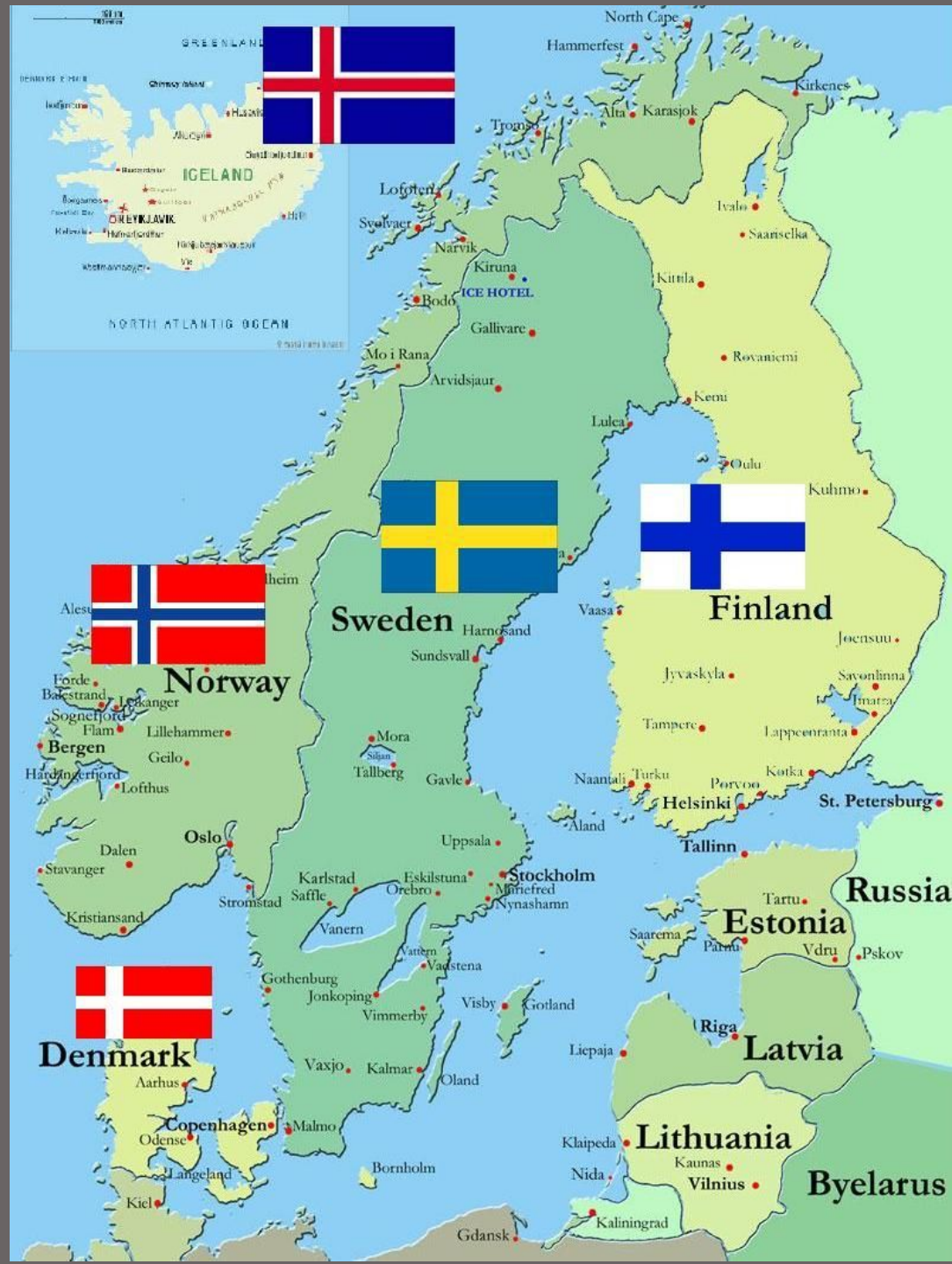


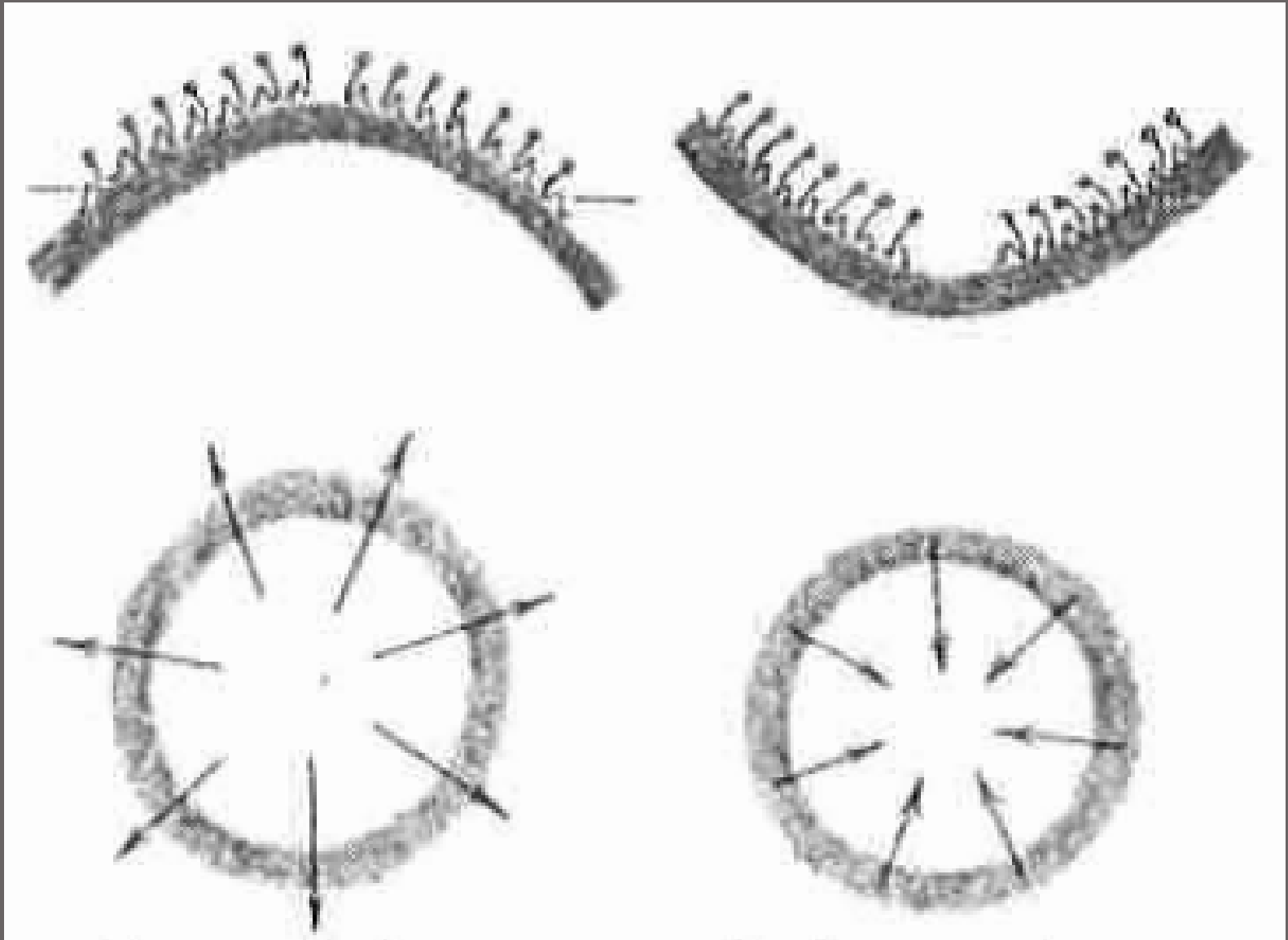
Alvar Aalto

- Aalto saw architecture not as a stylistic exercise, but as a scheme of light, surfaces, acoustics, climatic conditions which combine and interact as in nature.
- Boundaries between nature and artificiality, between interior and exterior of architecture are brought in to focus.
- His buildings aimed to respond sensitively to their surroundings thus fitting to regional and national cultures of building.

Alvar Aalto

- He was referred to as 'The Magus of the North' by architecture critic Siegfried Giedion - the best known Finnish architect of his generation and major exponent of a different kind of modernism conceived in a more human scale.
- Photographs of his buildings show everyday life - furniture, curtains, house plants.

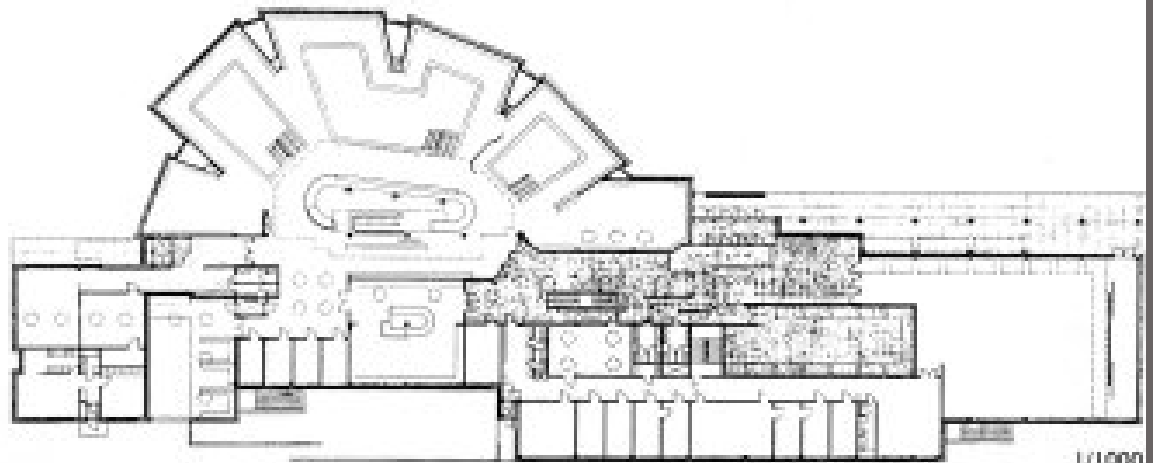




Aldo van Eyck: Two ways of being together

The architecture of Alvar Aalto

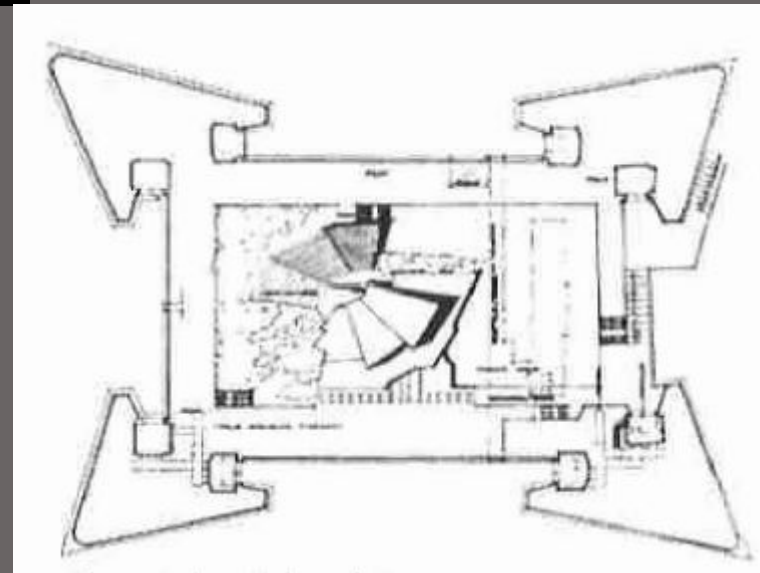
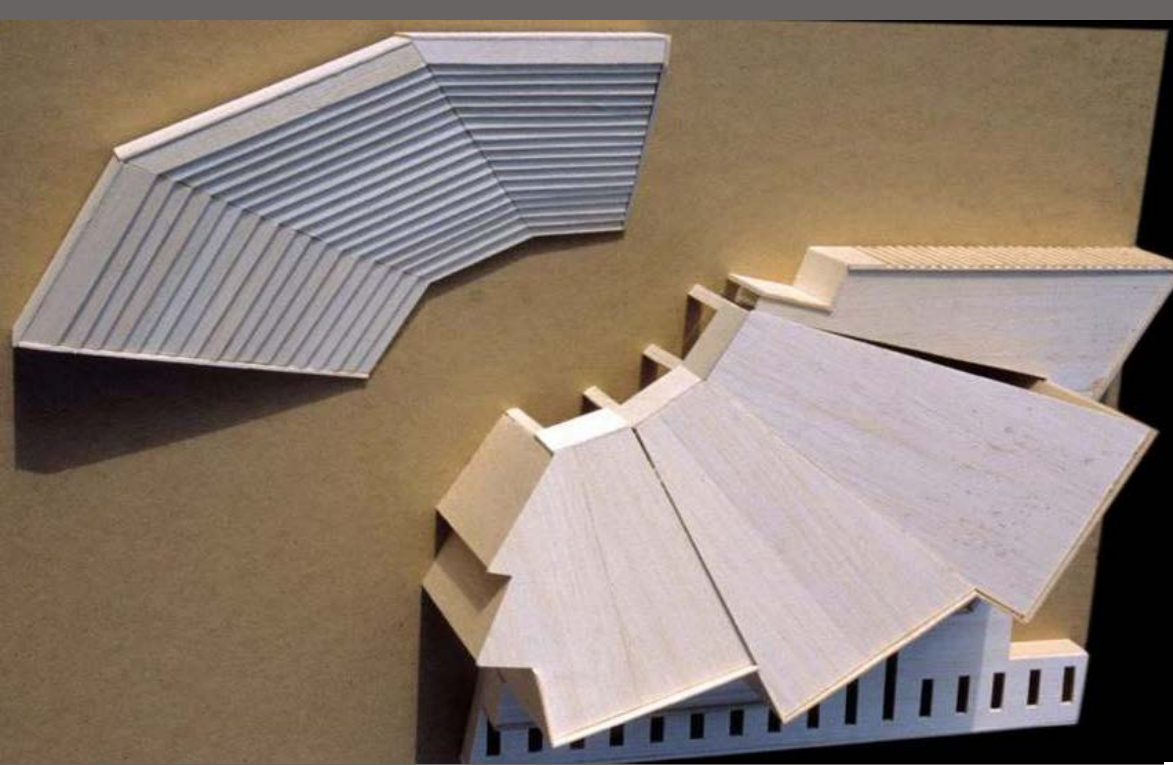
- In many of Aalto's work, a single room is designed to carry the essential architectural idea for the whole collection of rooms that make up the building.



Alvar Aalto: Library Rovaniemi, Finland 1963-68



Alvar Aalto: Library Rovaniemi, Finland 1963-68



Alvar Aalto: Cultural Centre competition entry Siena, Italy 1966

Alvar Aalto

- Six rooms in the landscape –
- **the atrium**
- **the book-lined room** of the public libraries
- **the forest room** of the exhibition buildings and the Villa Mairea
- **the theatre room**
- **the *tun*** (or piazza of the north) and
- **the ruined room** at Muuratsalo

the atrium



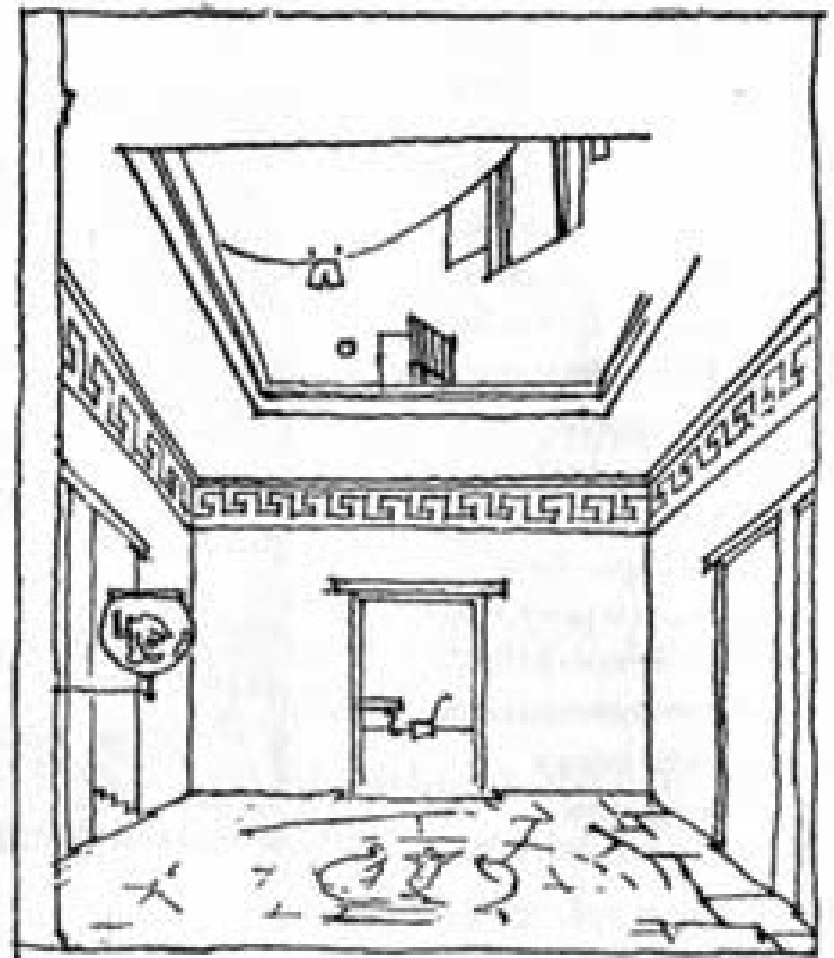
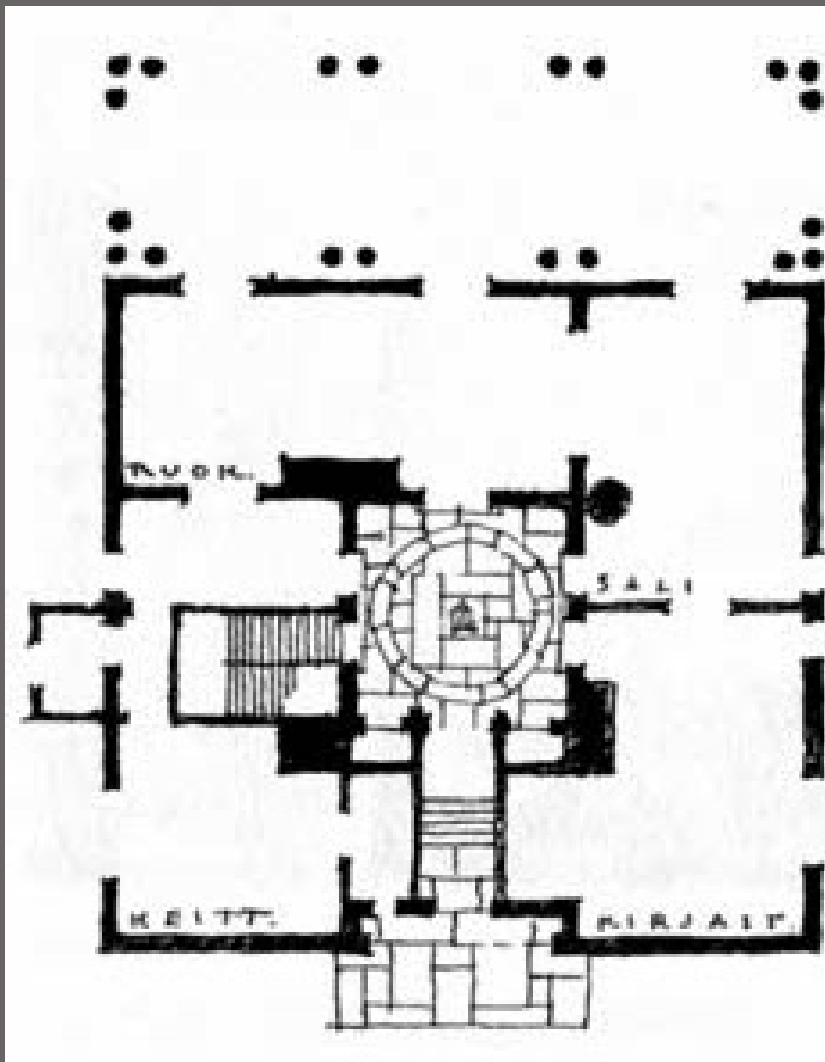
Roman atrium house
House of the Silver Wedding, Pompeii



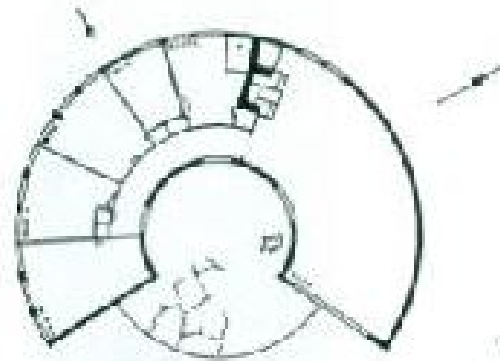
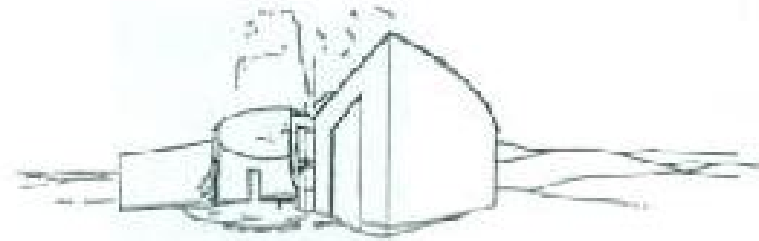
Luciano Laurana:Ducal Palace, Urbino, Italy 1468 CE



Great Hall, Cotehele Manor house, Cornwall 1350CE



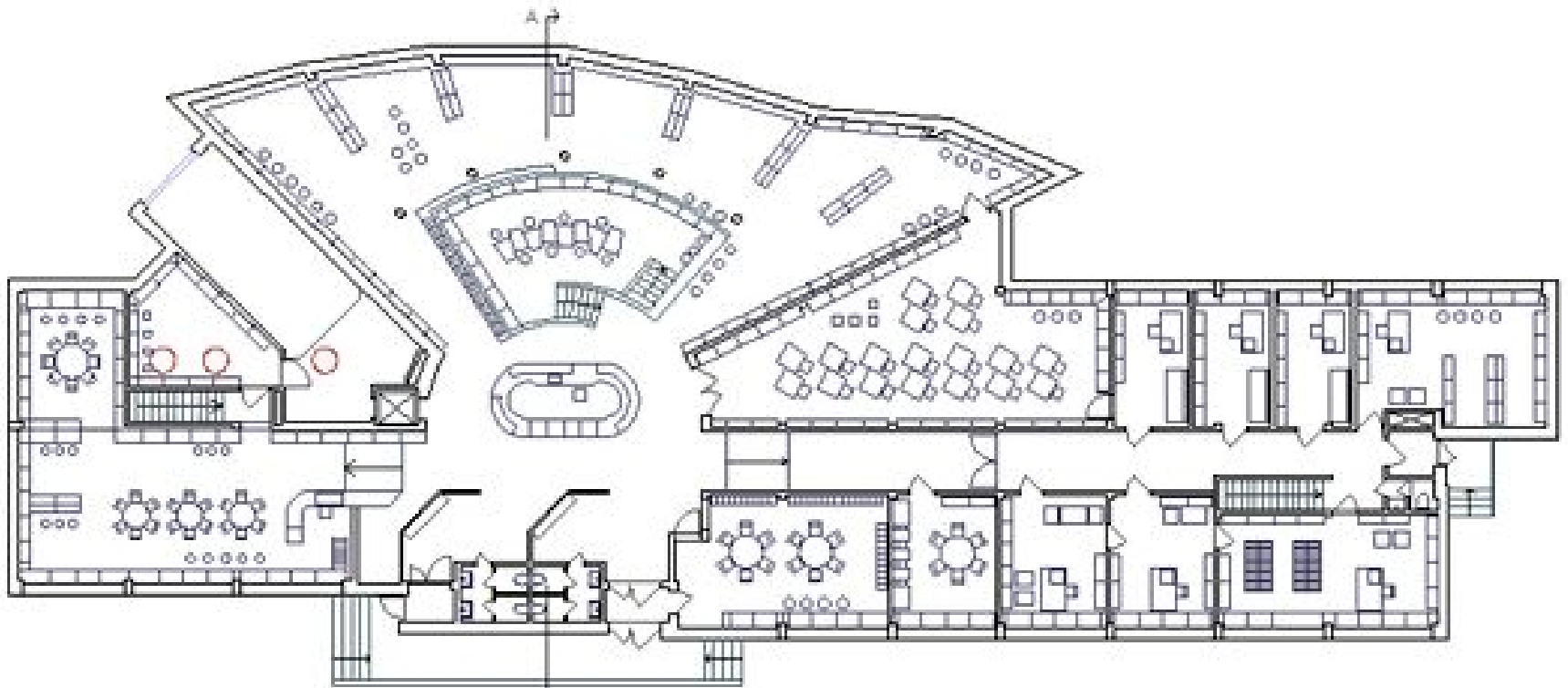
Alvar Aalto: Casa Vaino, Aläjarvi, Finland 1925CE



Merry Go Round

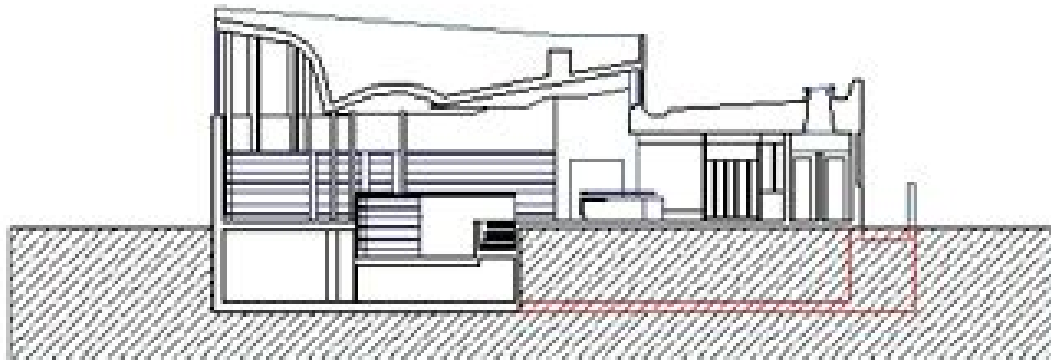
Alvar Aalto: Merry-go-around House 1928CE

the book-lined room



Alvar Aalto: Municipal Library Senj 1963-5

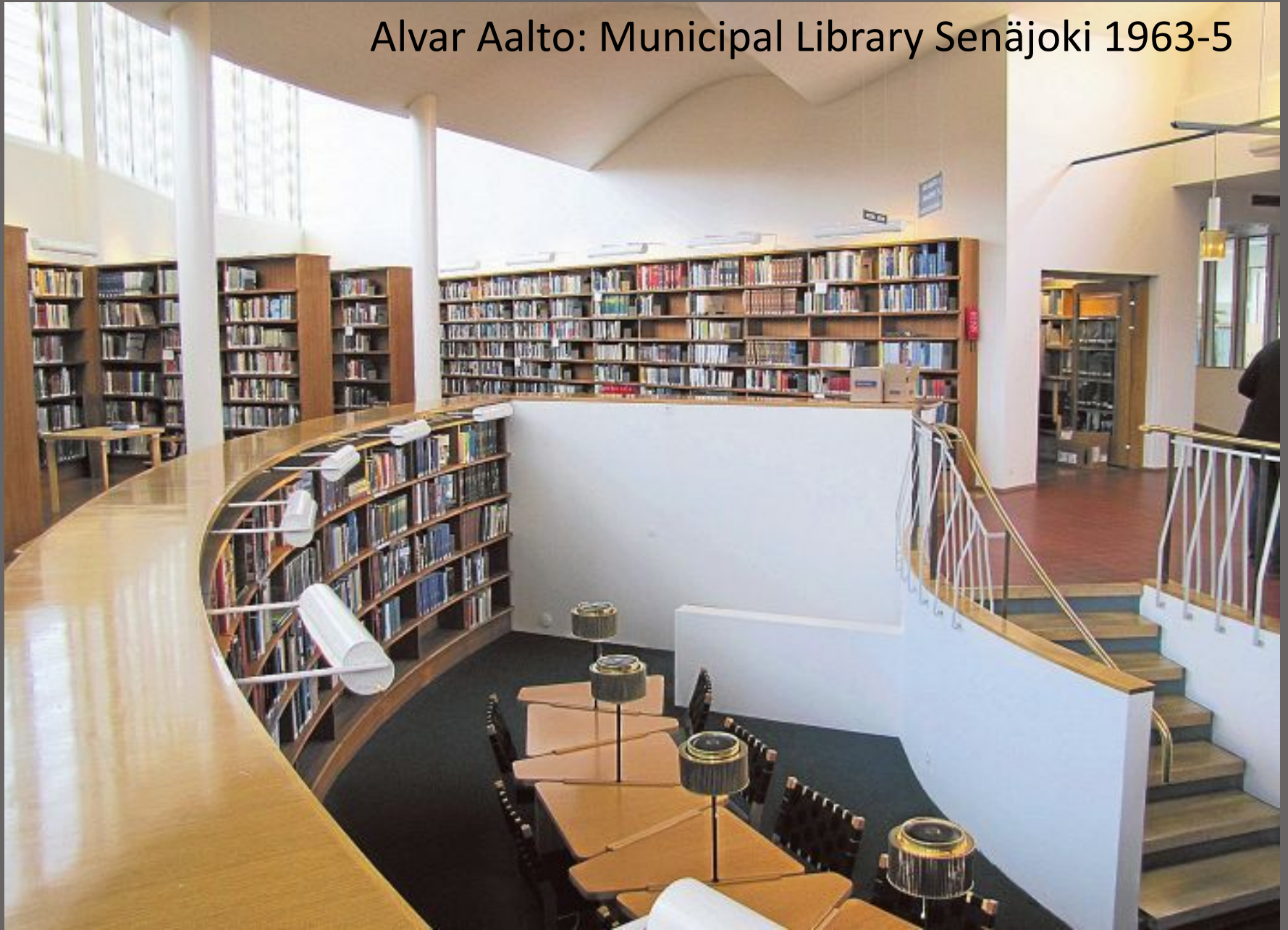
Pianta



Sezione A - A'

the book-lined room

Alvar Aalto: Municipal Library Senäjoki 1963-5



the book-lined room

Alvar Aalto: National Pensions Building Helsinki 1949-52



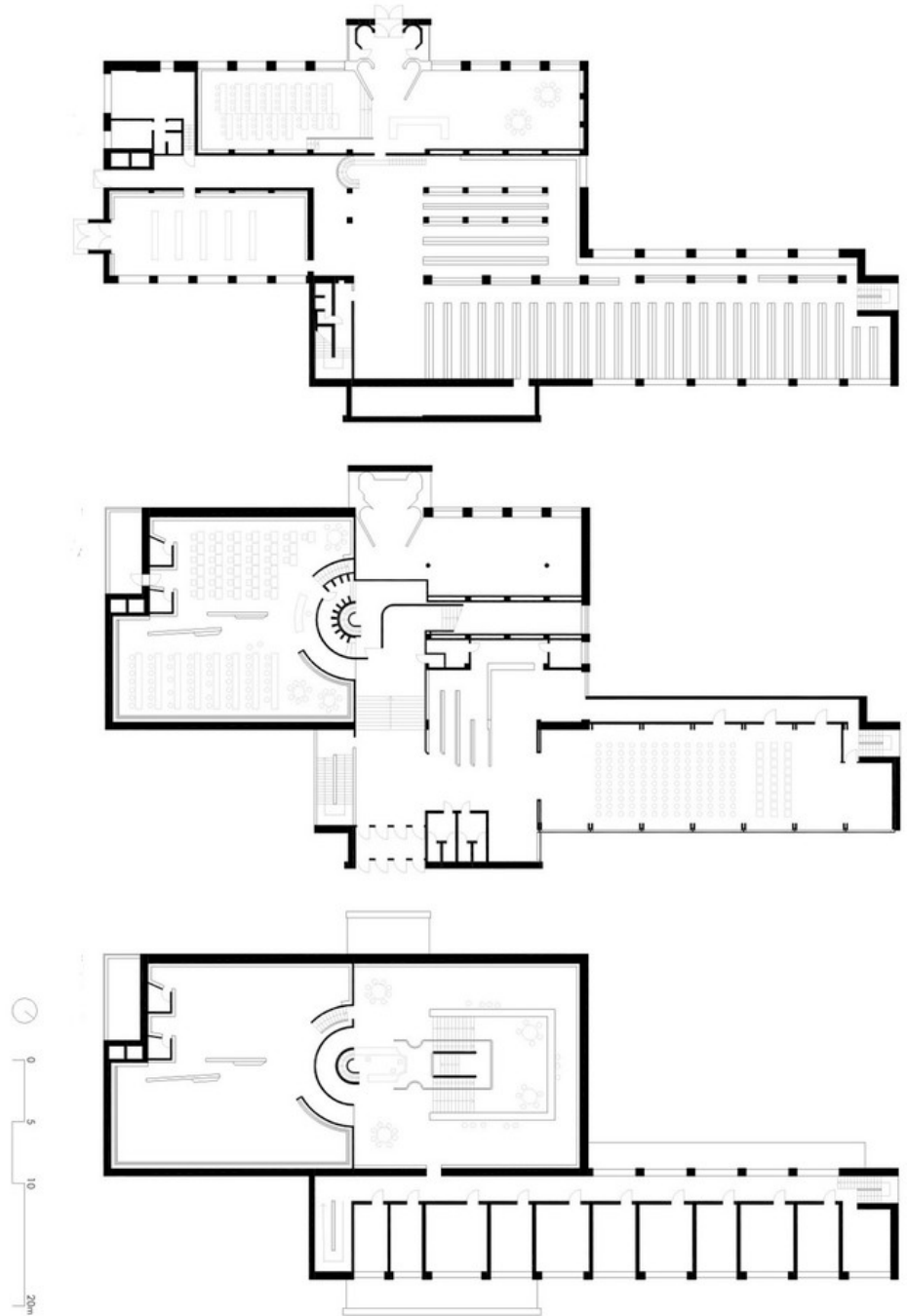
the book-lined room



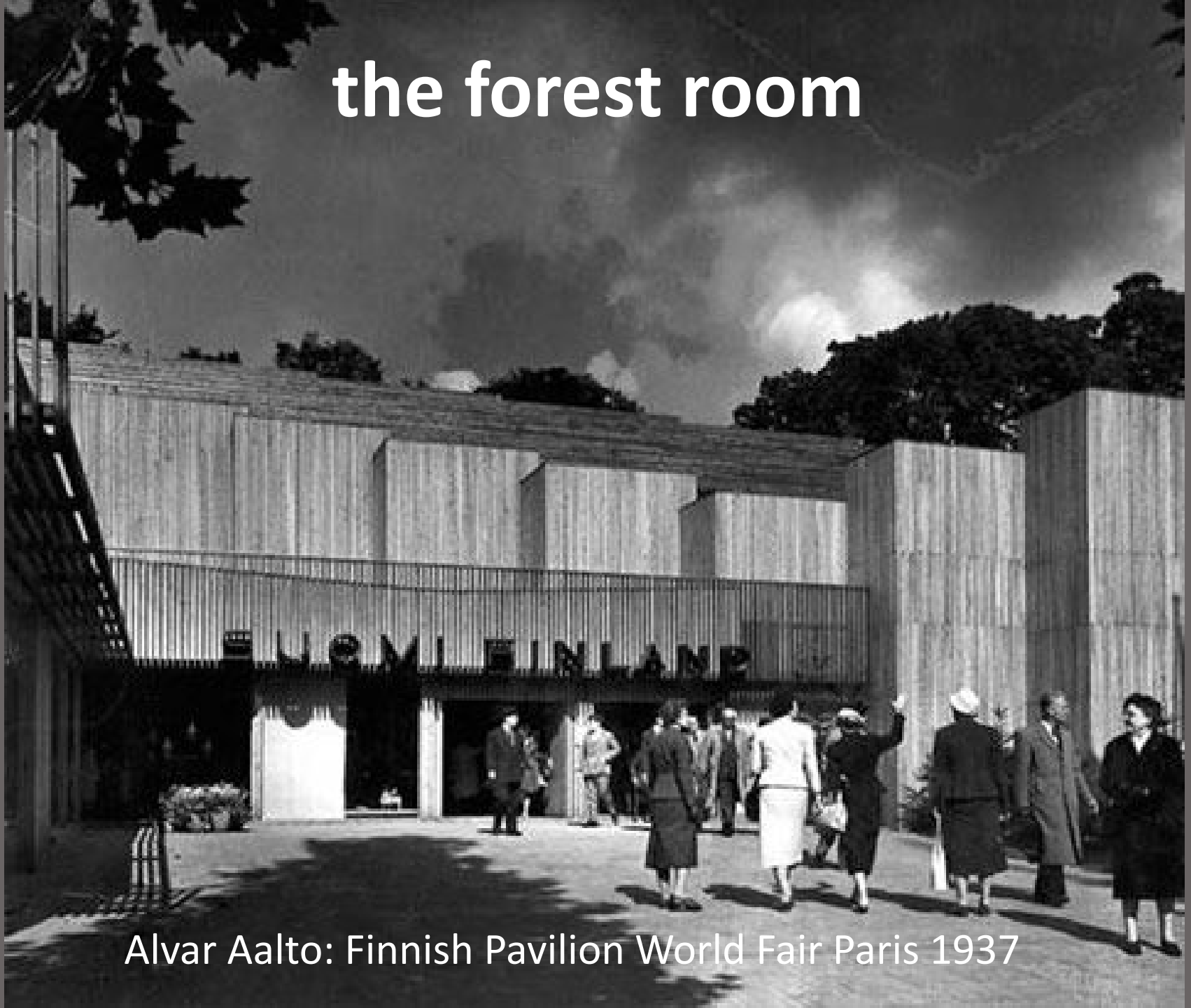
Alvar Aalto: Municipal Library Viipuri 1927-35

the book-lined room

Alvar Aalto: Municipal
Library Viipuri 1927-35

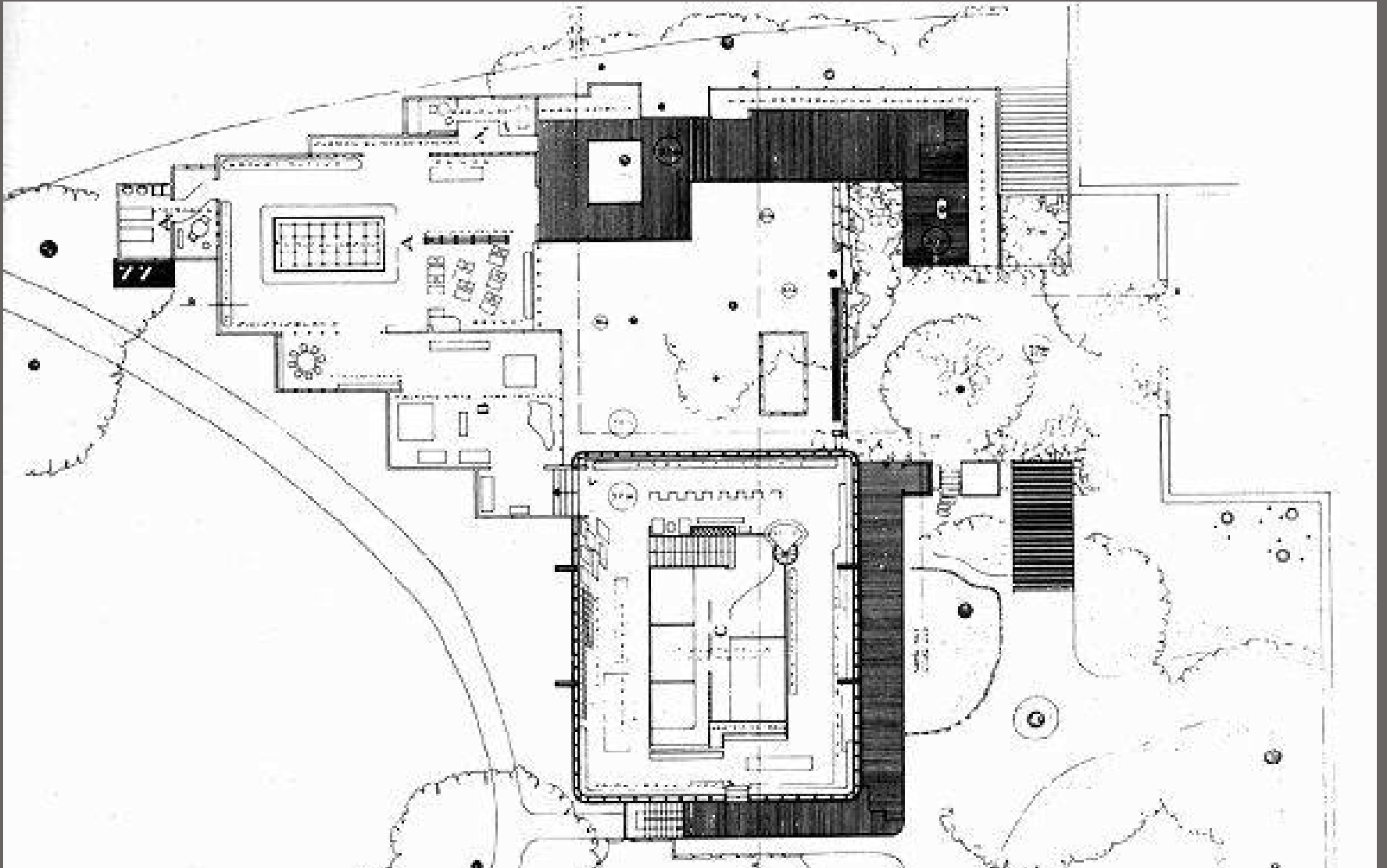


the forest room



Alvar Aalto: Finnish Pavilion World Fair Paris 1937

the forest room



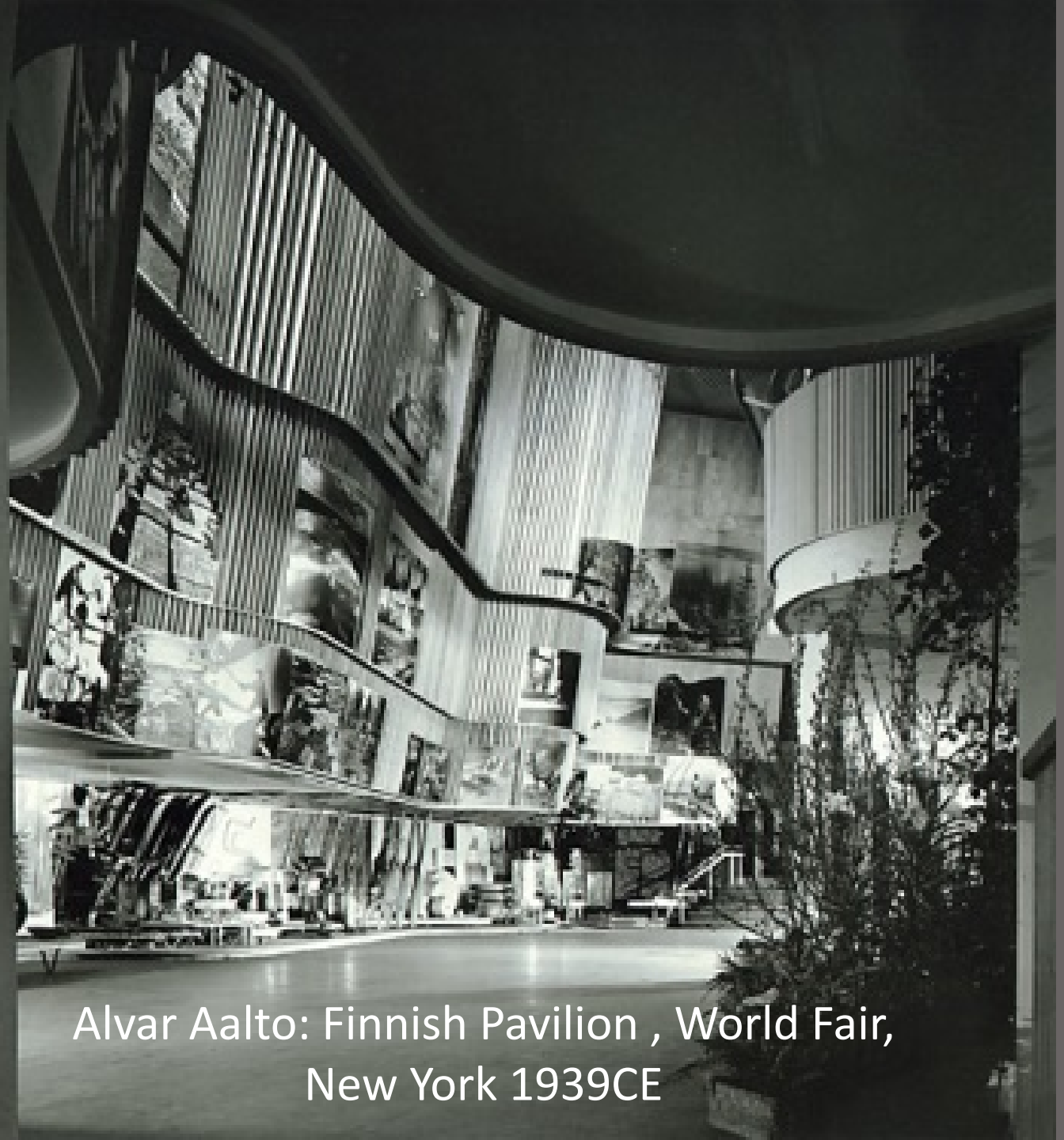
Alvar Aalto: Finnish Pavilion World Fair Paris 1937



Alvar Aalto House Munkkiniemi, Finland 1936



Alvar Aalto House Munkkiniemi, Finland 1936

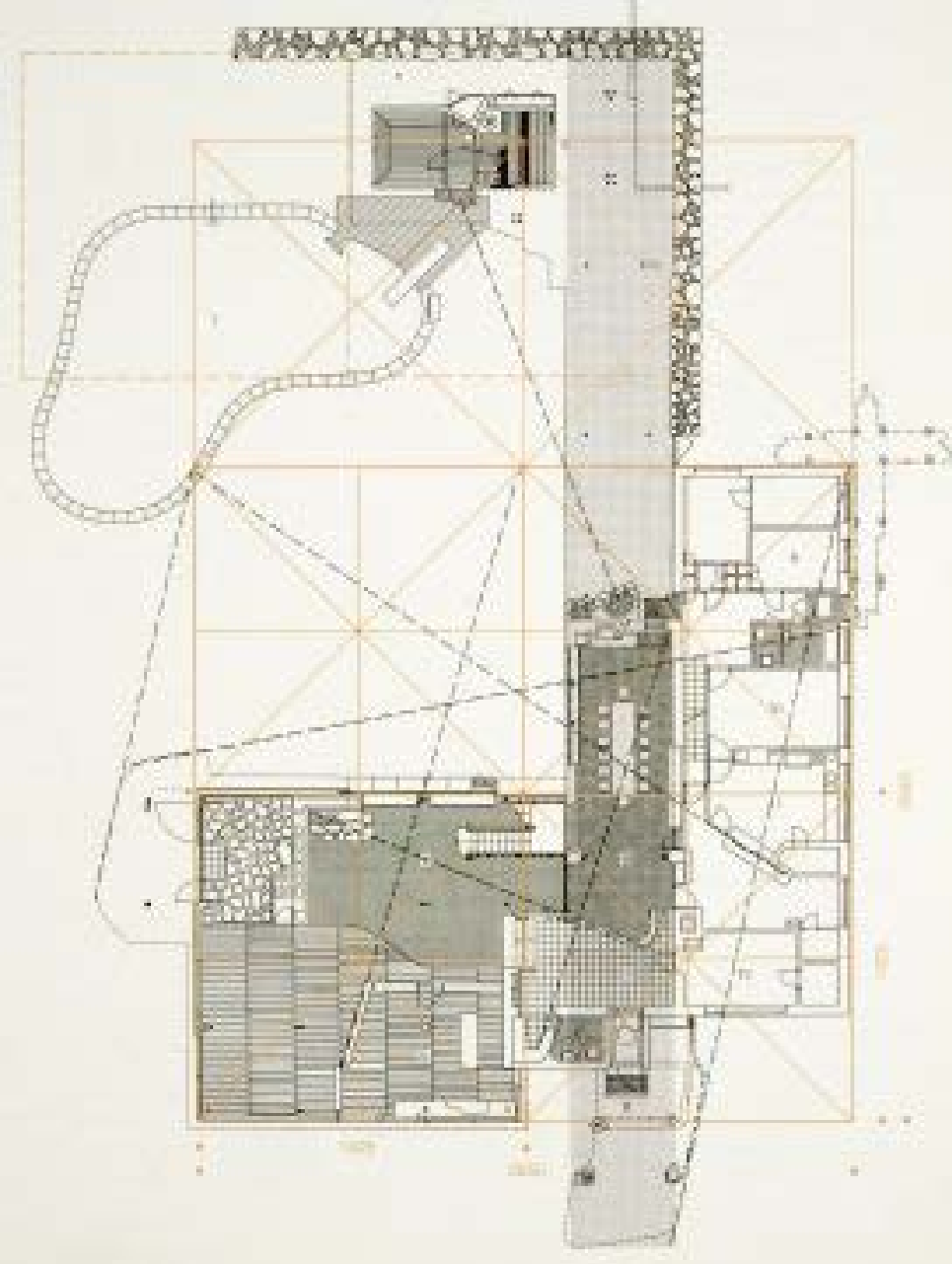


Alvar Aalto: Finnish Pavilion , World Fair,
New York 1939CE

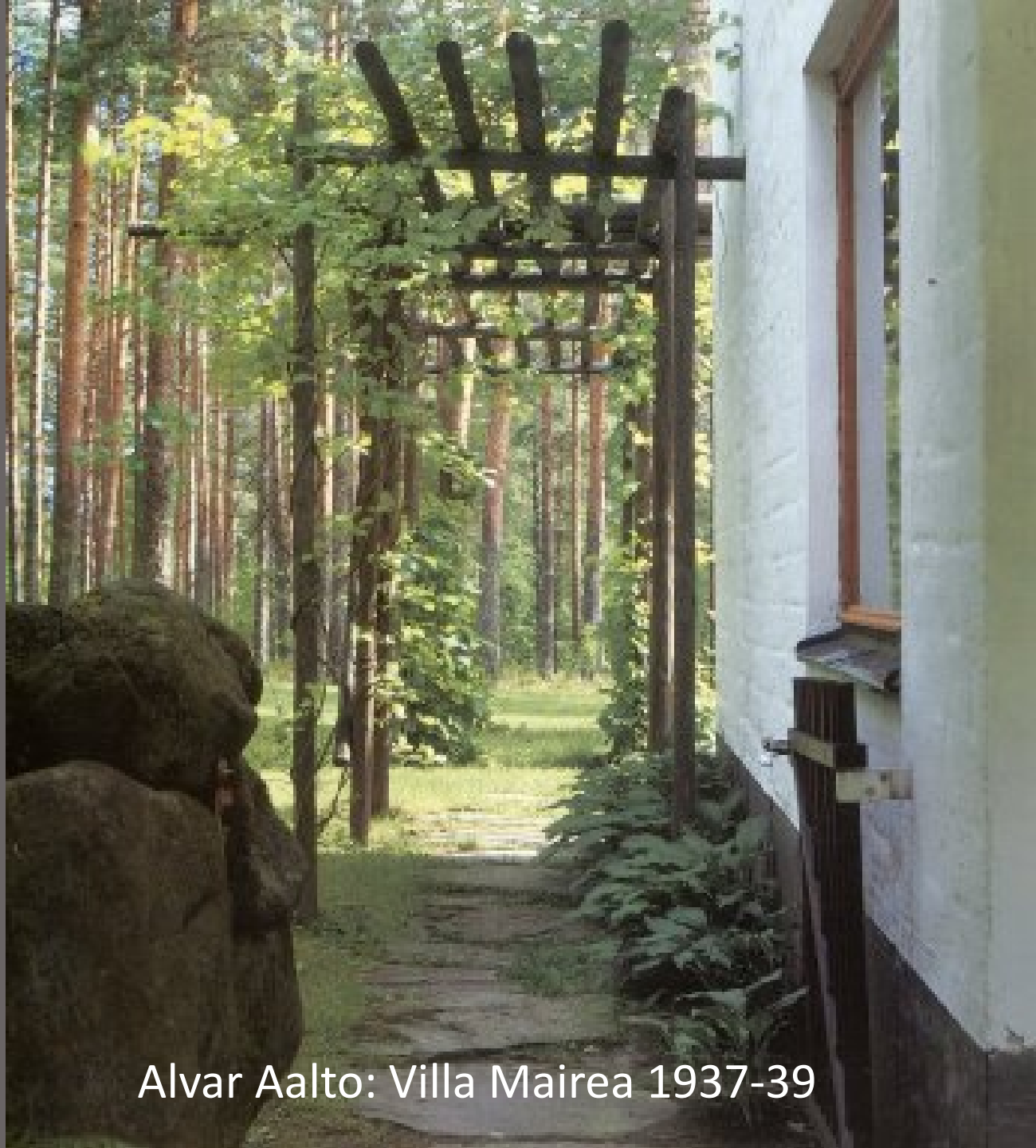
TEA AND COFFEE BREAK



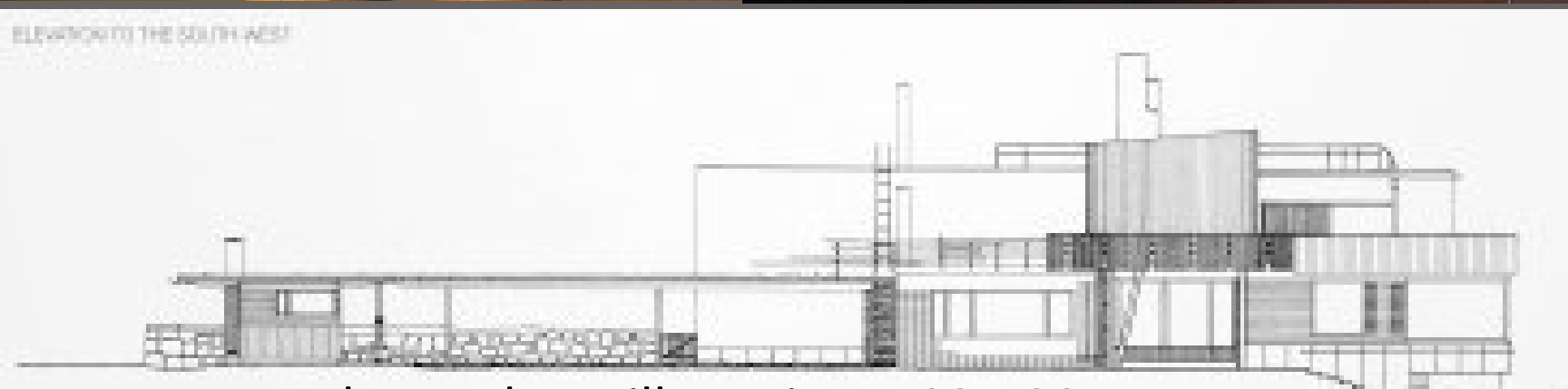
Alvar Aalto: Villa Mairea 1937-39



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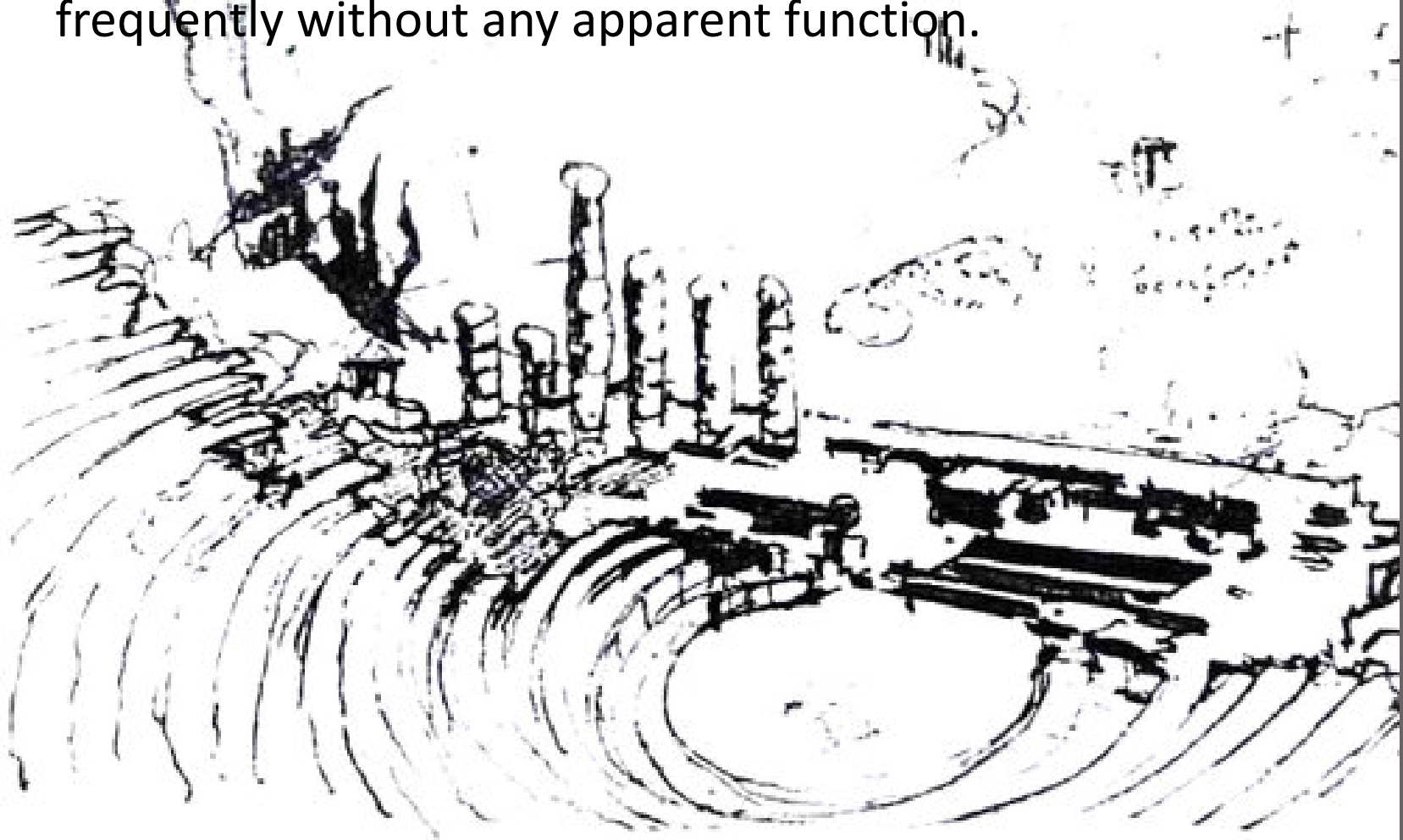
Alvar Aalto: Villa Mairea 1937-39



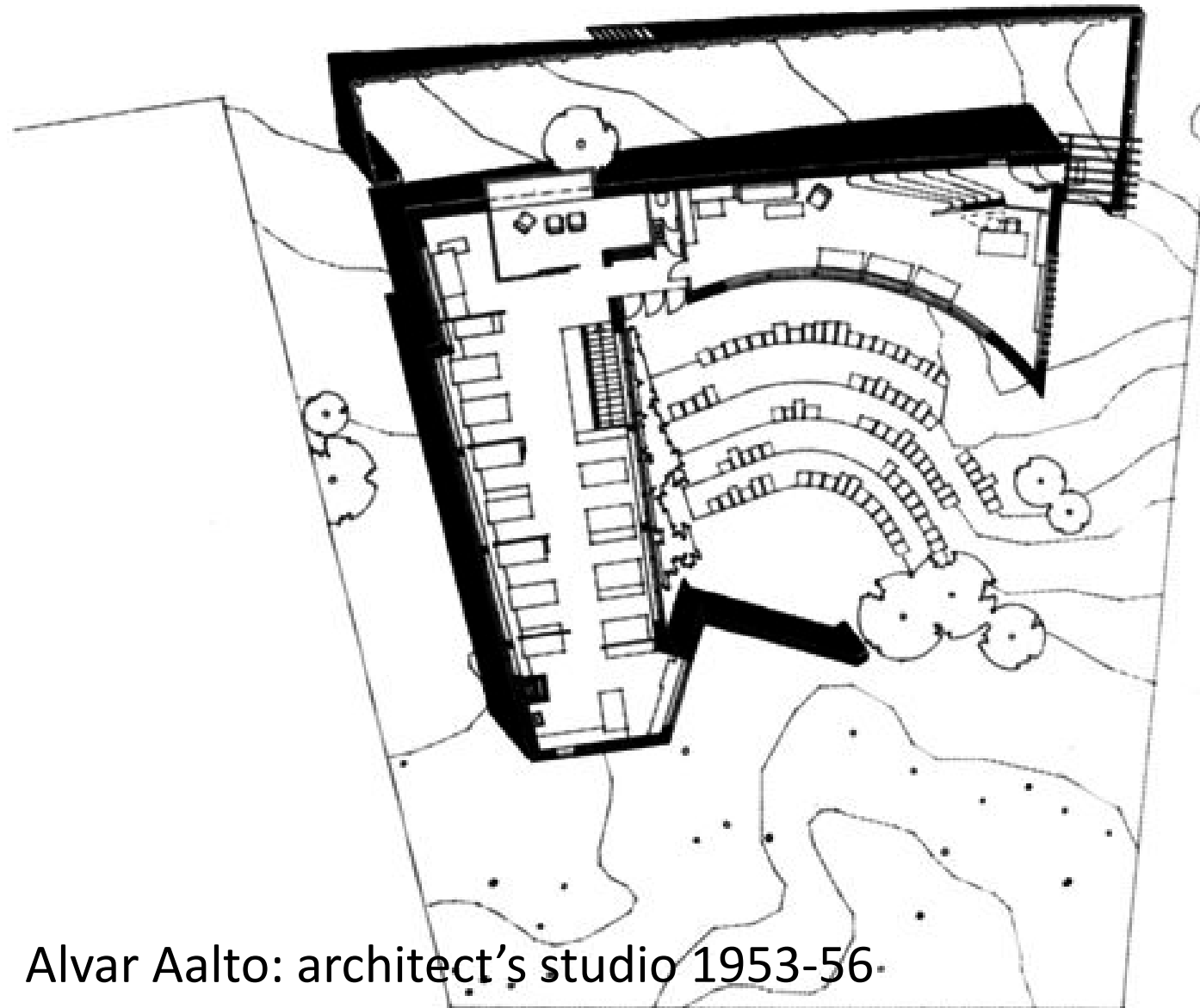
Alvar Aalto: Villa Mairea 1937-39

the theatre room

- This is a room that takes up the form of the classical amphitheatre and appears in Aalto's work from the 1920's.
- It is sometimes incorporated into theatre designs but is used frequently without any apparent function.



the theatre room



Alvar Aalto: architect's studio 1953-56.

the theatre room



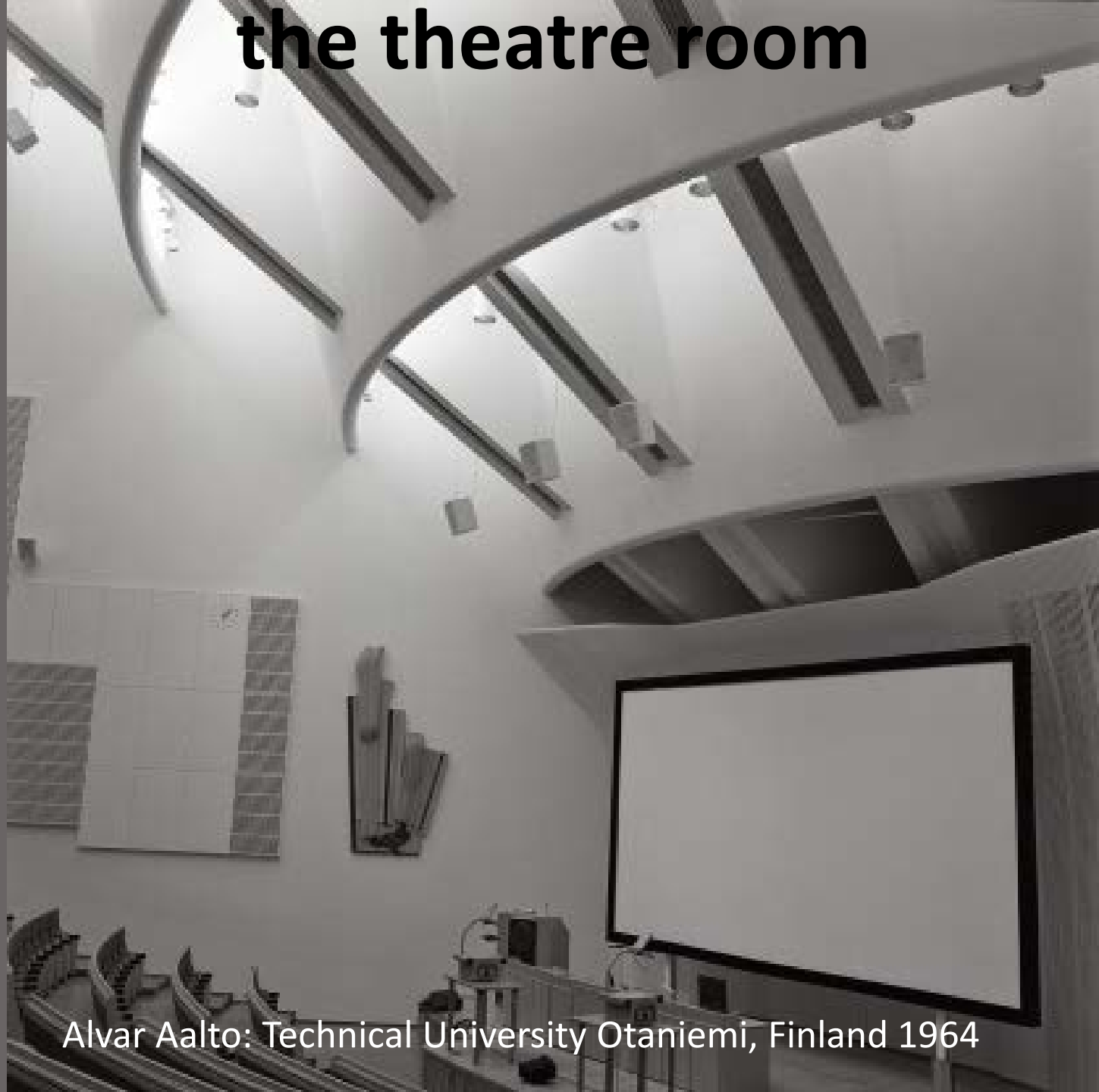
Alvar Aalto: architect's studio 1953-56

the theatre room



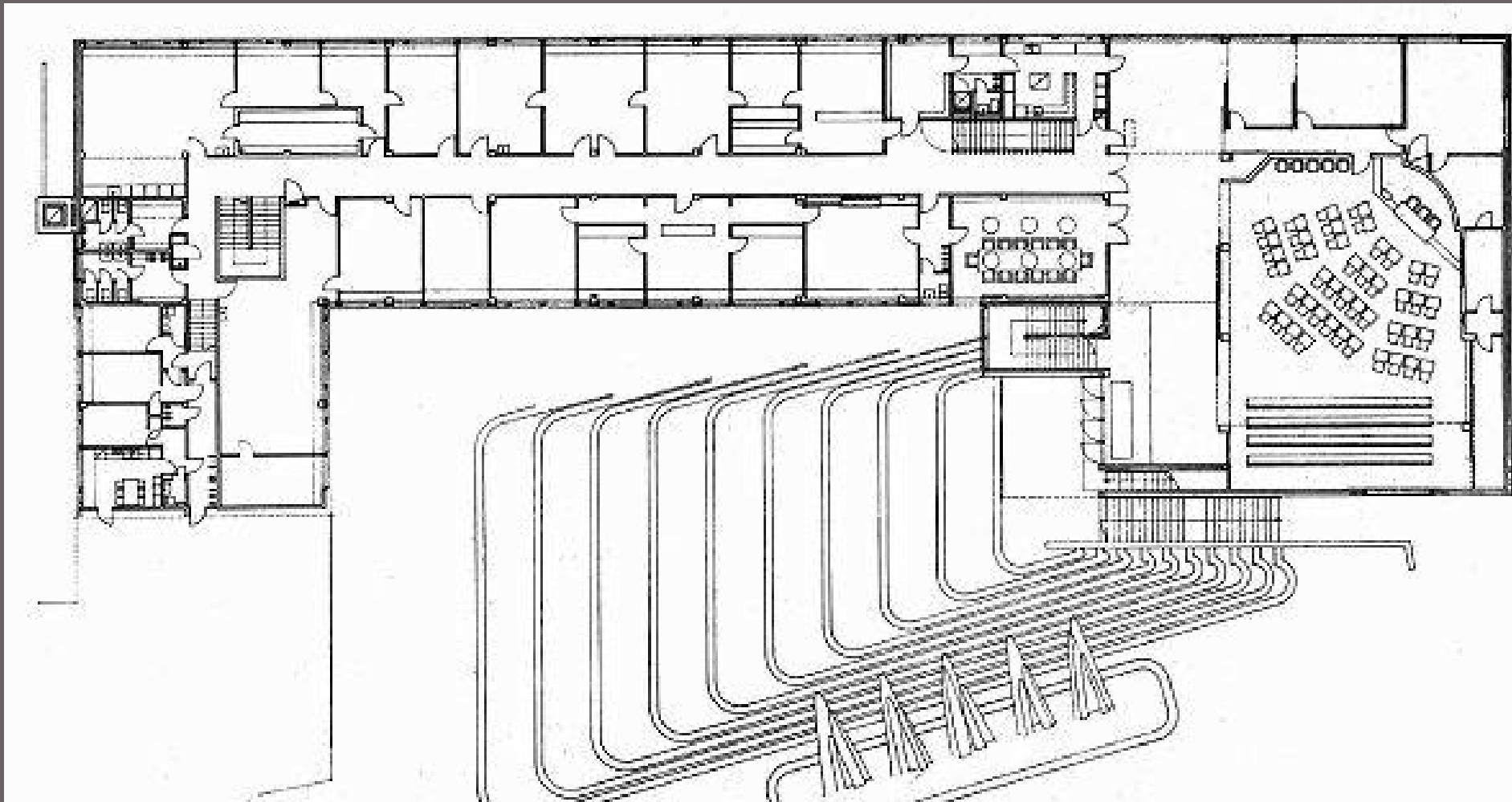
Alvar Aalto: Technical University Otaniemi, Finland 1964

the theatre room



Alvar Aalto: Technical University Otaniemi, Finland 1964

the *tun* (or piazza of the north)



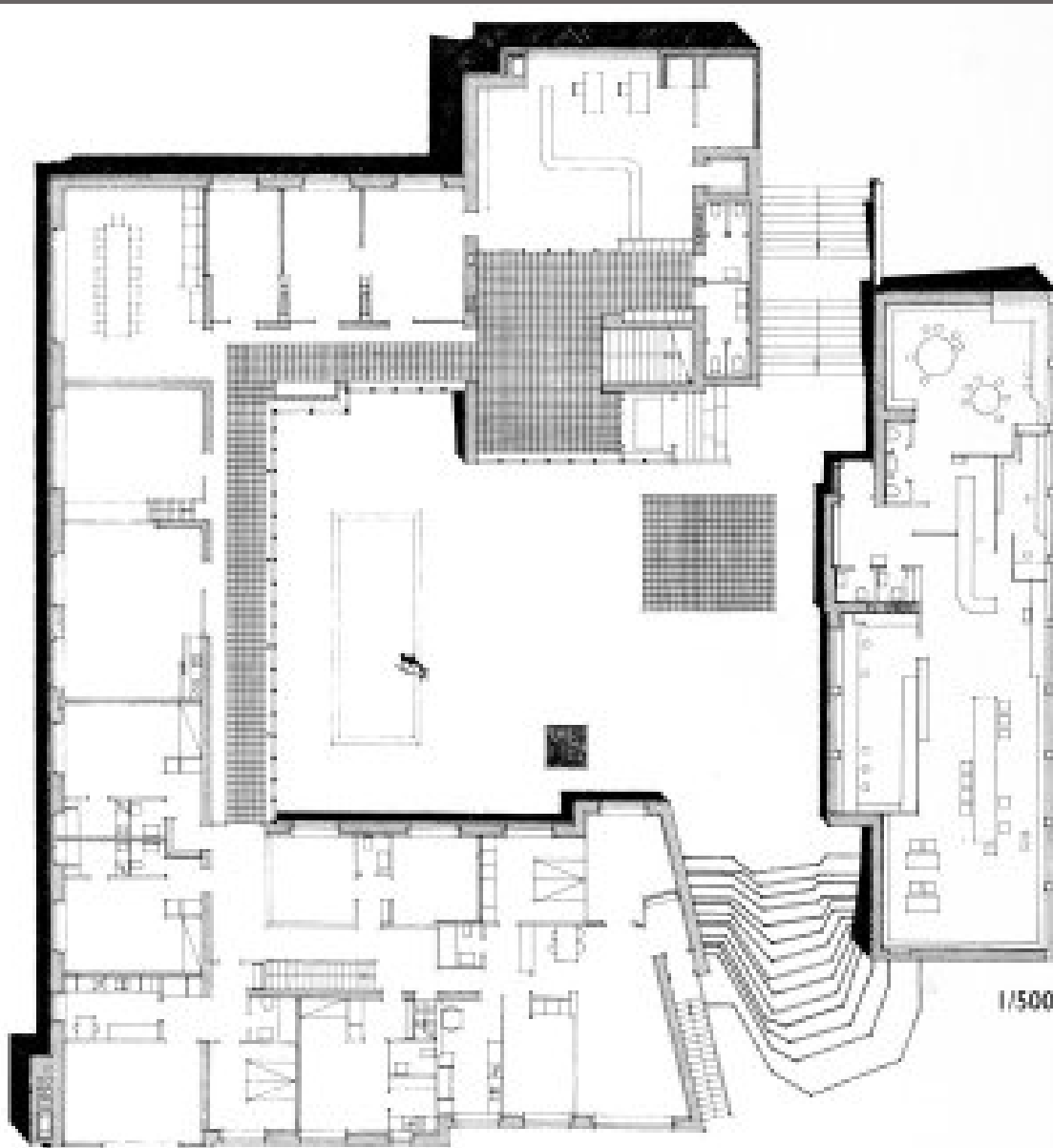
Alvar Aalto: Council Chamber Senäjoki, Finland 1965

the *tun* (or piazza of the north)



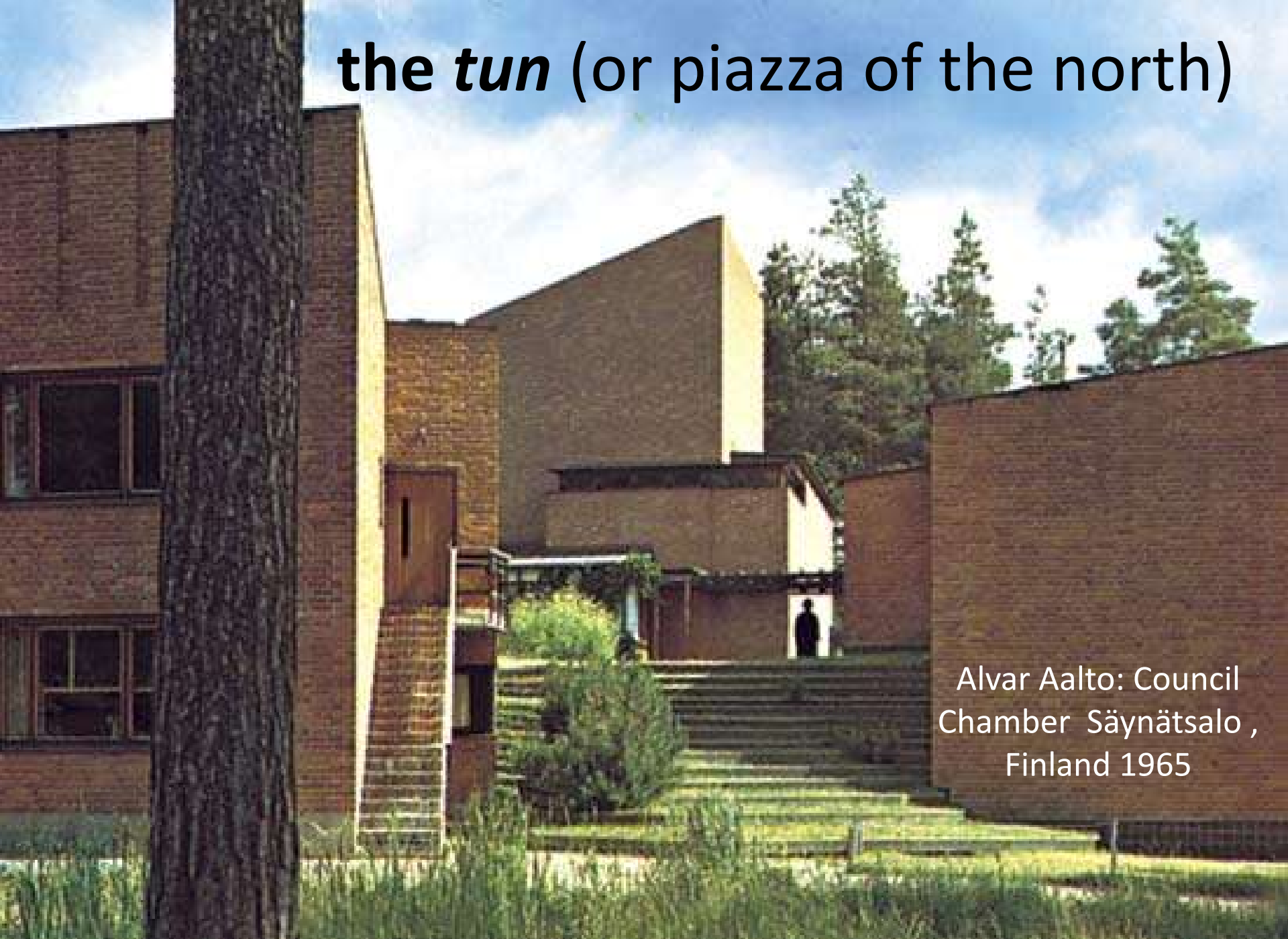
Alvar Aalto: Council Chamber Senäjoki, Finland 1965

the *tun* (or piazza of the north)



Alvar Aalto: Council Chamber
Säynätsalo , Finland 1965

the *tun* (or piazza of the north)

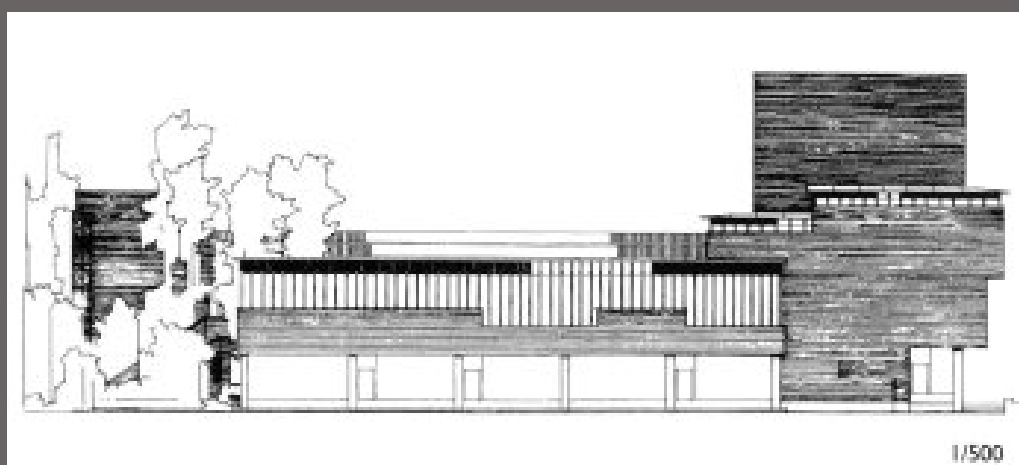


Alvar Aalto: Council
Chamber Säynätsalo ,
Finland 1965

the *tun* (or piazza of the north)



Alvar Aalto: Council
Chamber Säynätsalo ,
Finland 1965



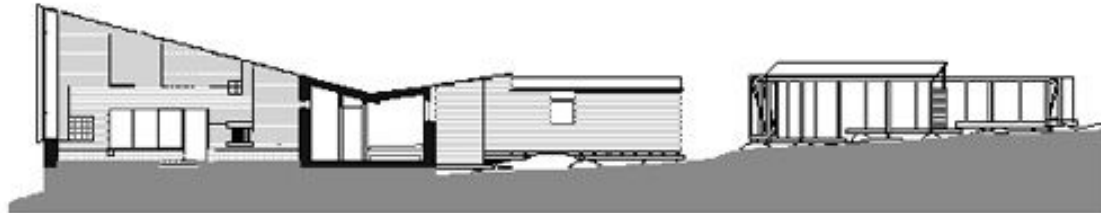
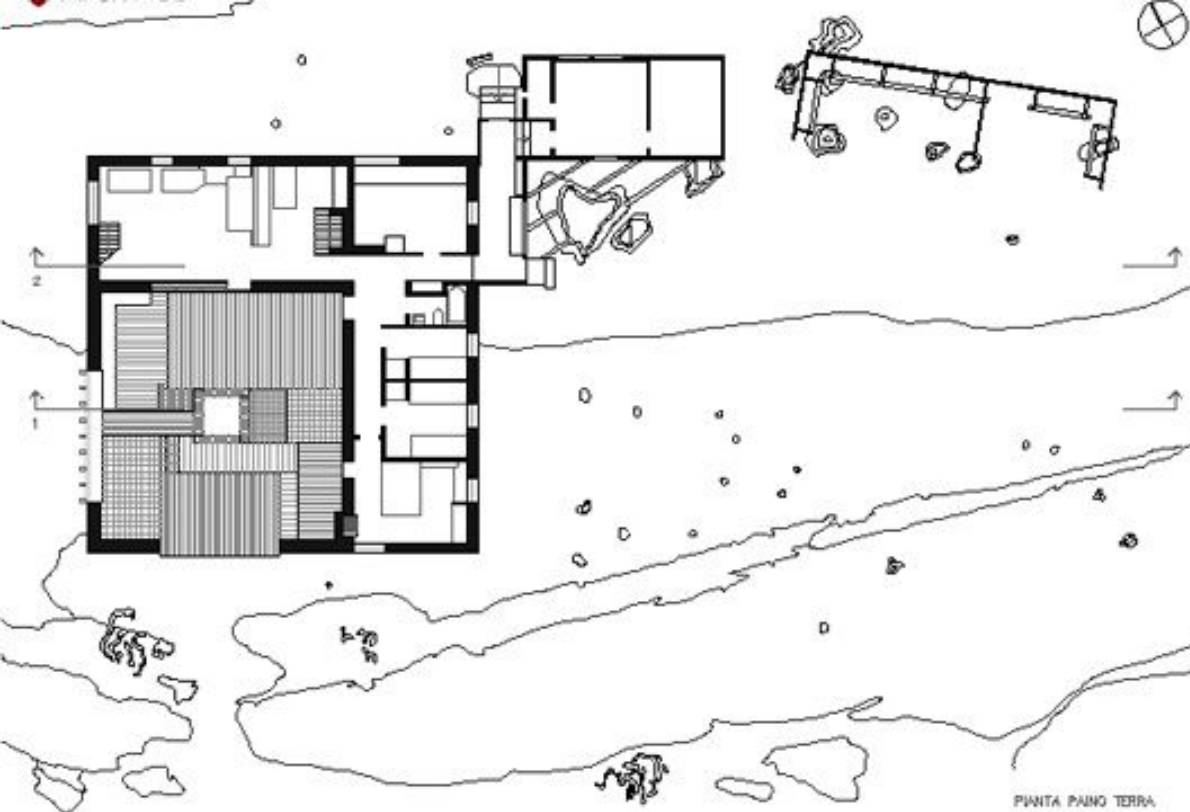
Alvar Aalto: Council
Chamber Säynätsalo ,
Finland 1965

the ruined room



Alvar Aalto:
Summer House,
Muuratsalo,
Finland 1953 CE

the ruined room



SEZIONE 1



SEZIONE 2

Alvar Aalto:
Summer House,
Muuratsalo,
Finland 1953 CE



Alvar Aalto:
Summer House,
Muuratsalo,
Finland 1953 CE



Alvar Aalto:
Summer House,
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Alvar Aalto:



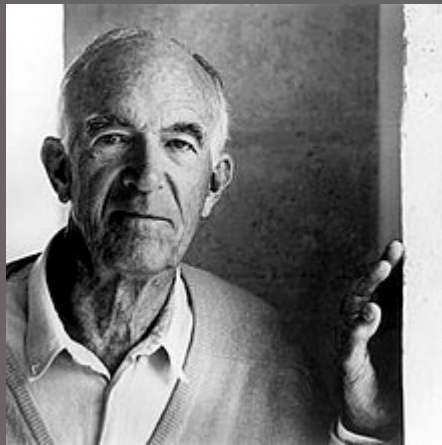
In brief, Aalto's poetic room is usually:

- 1 the carrier of the essential idea of the whole
- 2 elaborated, in contrast to the conventional rooms
- 3 created as the communal room
- 4 related to the landscape through conceptual interdependence
- 5 made with a simple plan configuration, for example, approximating a square and/or cube
- 6 designed to recall eternal human actions through the use of an ancient/enduring form.

LET'S TAKE A BREAK

Jørn Oberg Utzon

born 9 April 1918 – died 29 November 2008



‘standing outside of mainstream 20th century Modernism’

Jørn Utzon

- ‘If it grows naturally the architecture will look after itself’
- Utzon expressed the Nordic concern for nature – form, material and function for social values

Jørn Utzon

- In many of Utzon's poetic works, the constructed plateau is designed to order
- **'a world set apart'** and to intensify the experience of space stretching to the horizon under a vast sky.
- Utzon's raised platform is essentially a place set apart from the common level of the earth, the ground plane of everyday life.

Jørn Utzon

- A description of three of Utzon' s projects - the stepped platform with floating roof of the Sydney Opera House
- the 'otherworld' flat platform of Bagsvaerd Church
- the plateau by the sea at Porto Petro reveals the use of this ancient gathering form in the public, institutional and private domains.



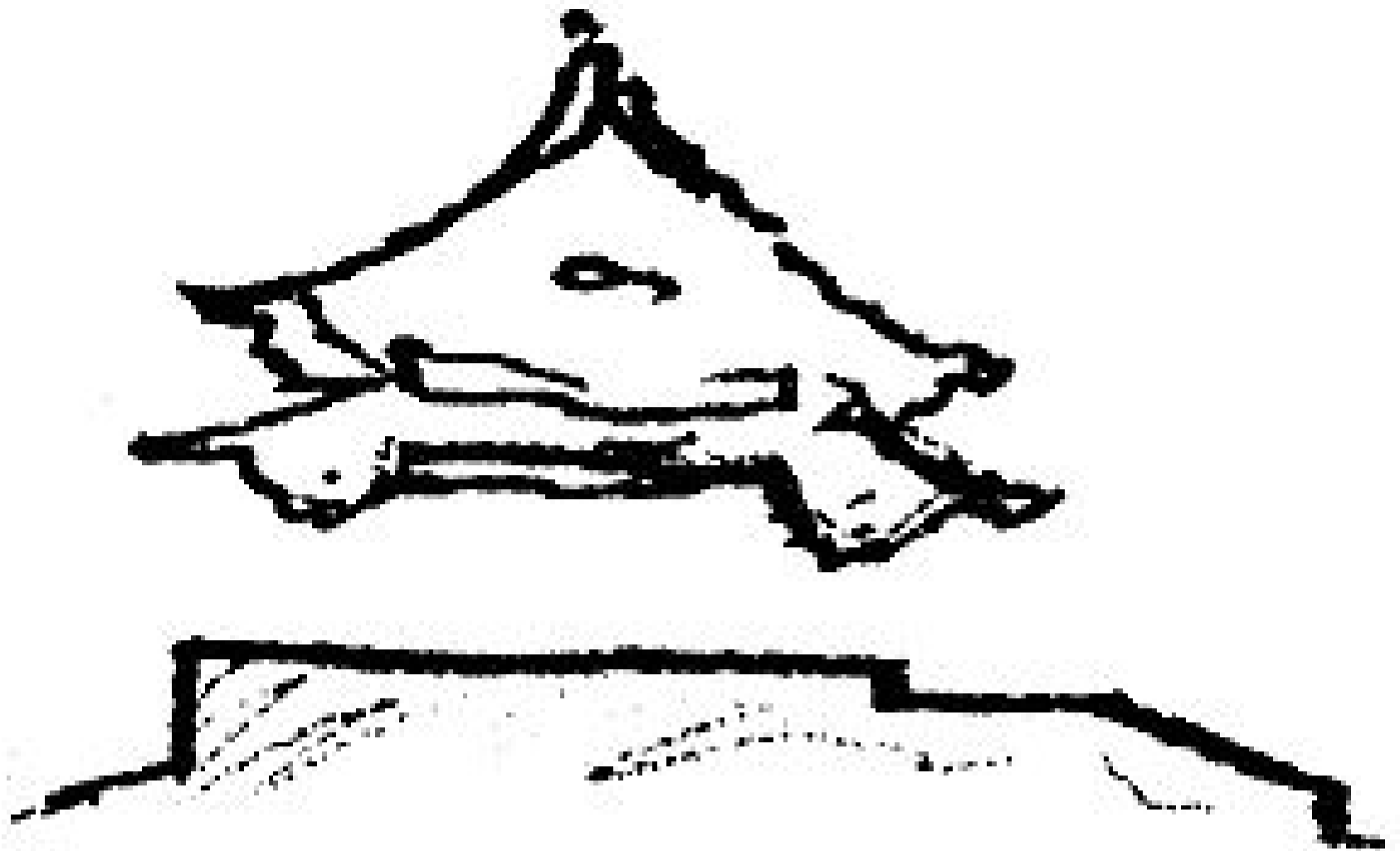
Mayan pyramid rising above the
jungle plain, Yucatan Mexico



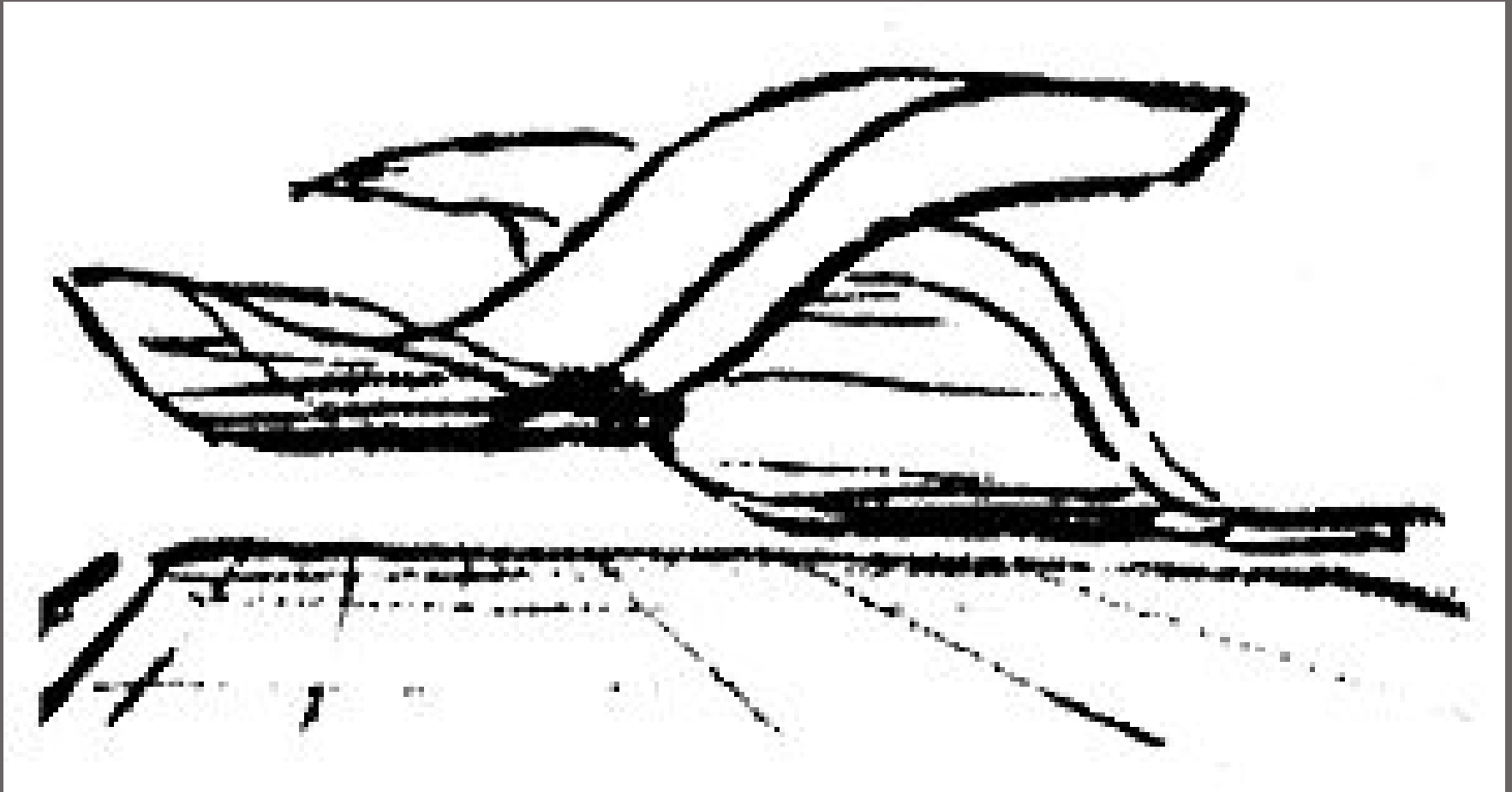
Jama Masjid mosque on its raised platform above the city,
New Delhi 1656 CE



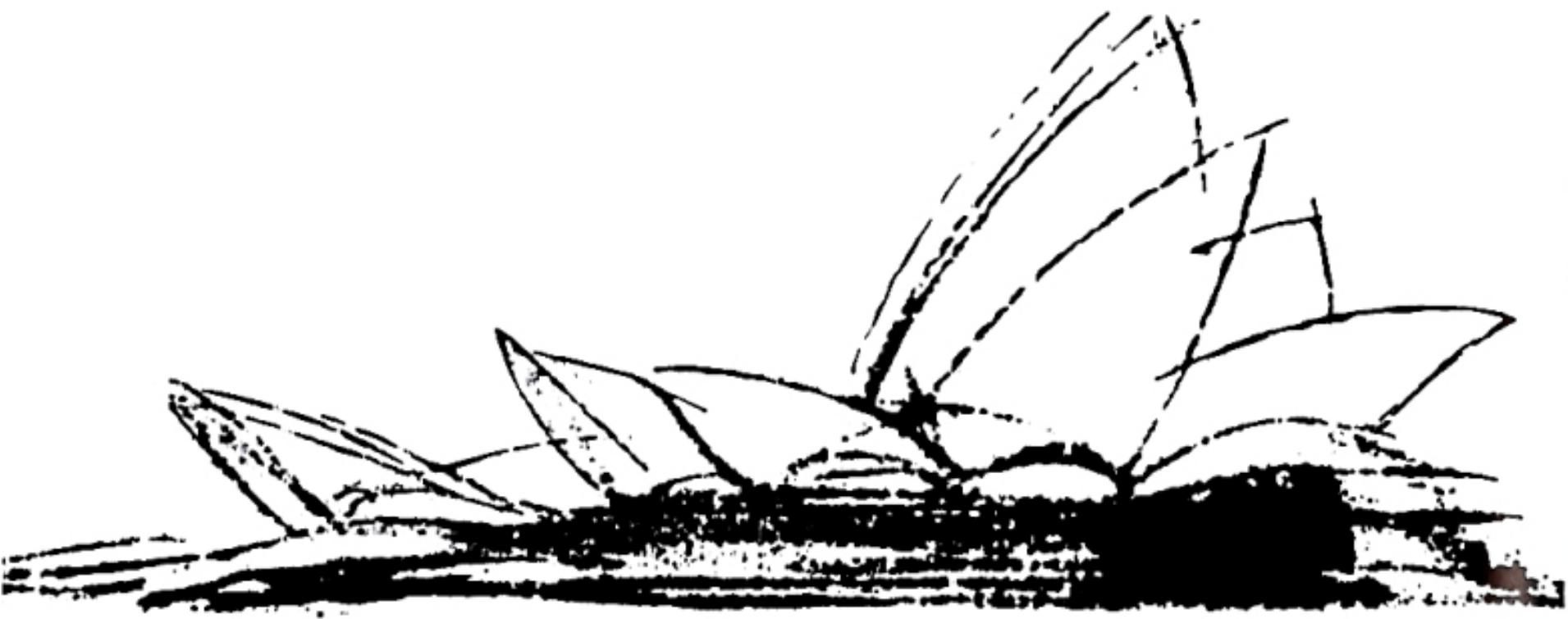
Simonopetra Monastery Mt Athos, Greece founded 1257, 1581-1891



Utzon, platforms with floating roof sketches



Utzon, platforms with floating roof sketches



Utzon, Sydney Opera House early sketches 1957



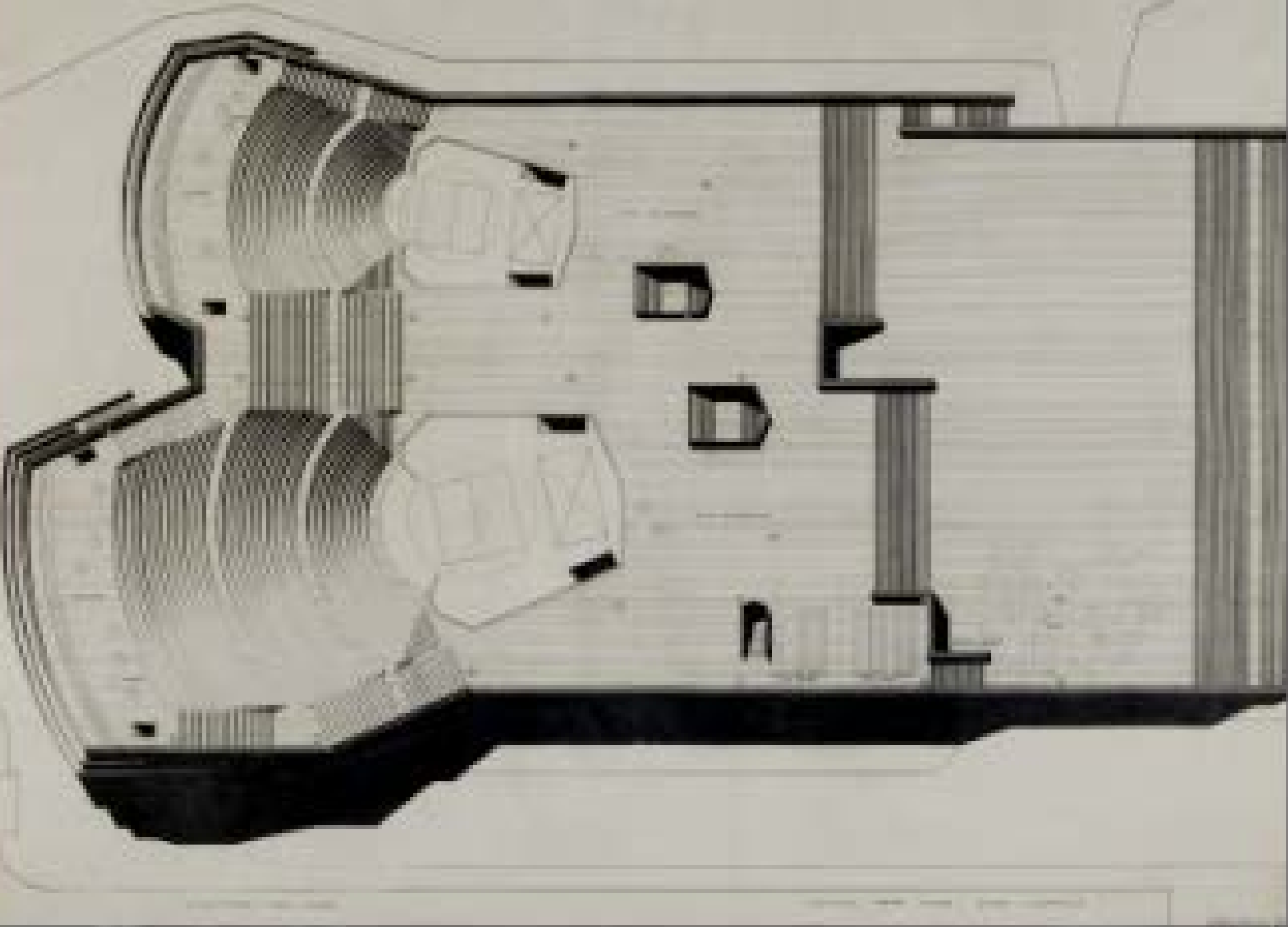
Kronborg Castle, Helsingør, Denmark 1585 CE



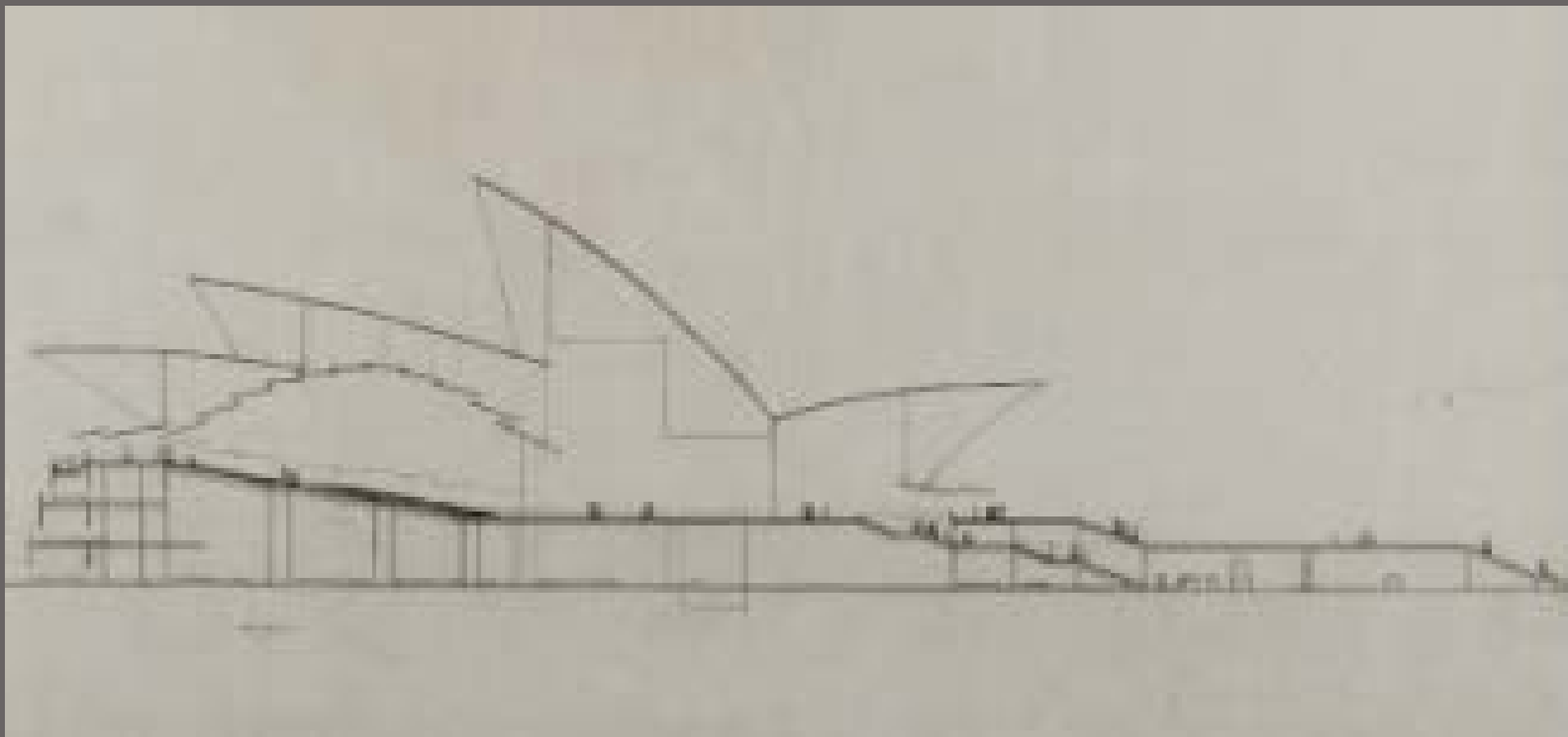
Kronborg Castle, Helsingør, Denmark 1585 CE



Utzon, Sydney Opera House early sketches 1957



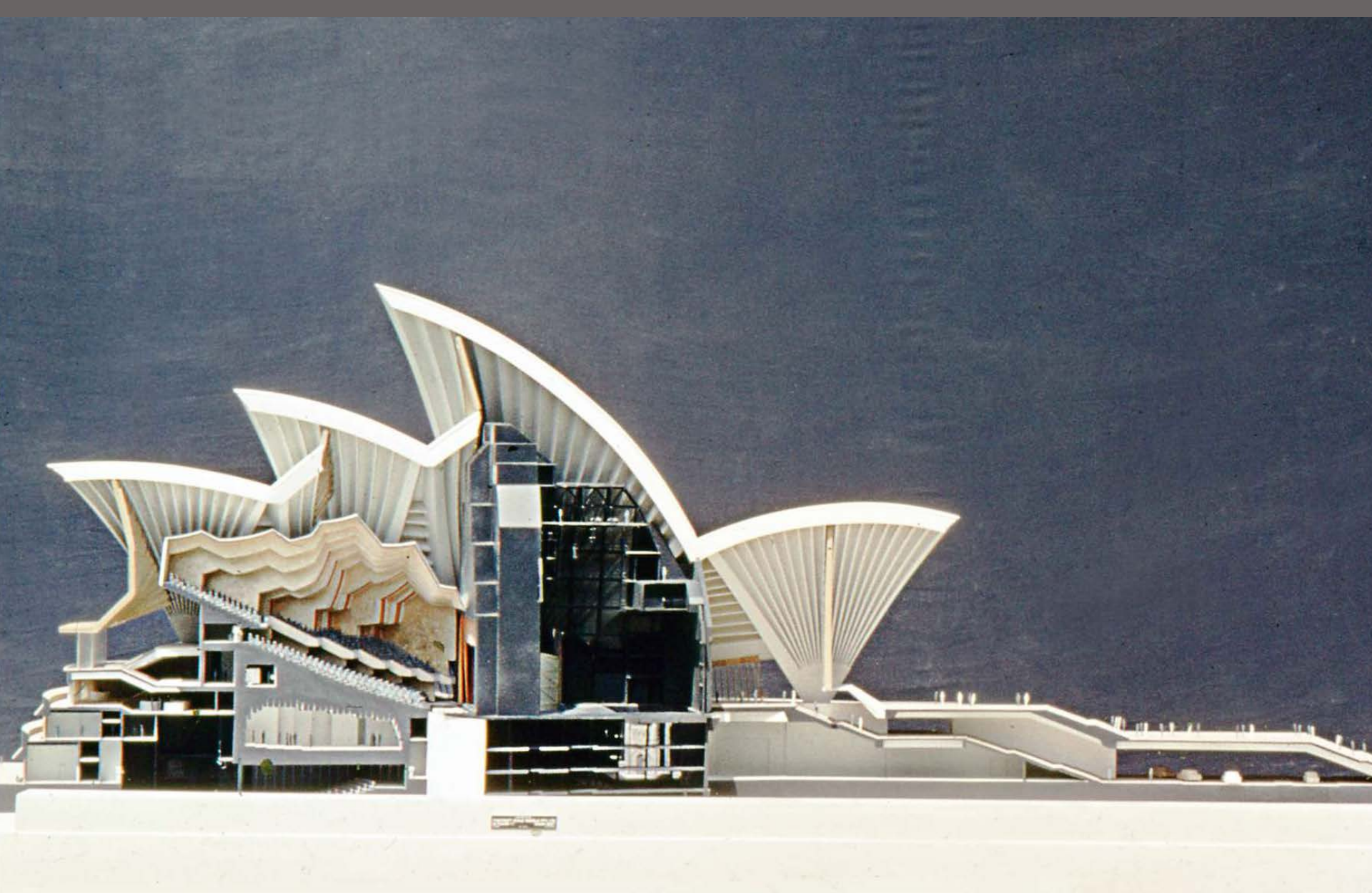
Utzon, Sydney Opera House early sketches 1957



Utzon, Sydney Opera House early sketches 1957



Jørn Utzon: Sydney Opera House, Australia
1957 - 1973 CE



Utzon, Sydney Opera House Section

Louis Kahn – ‘The sun did not know how beautiful its light was, until it was reflected off this building.’



Jørn Utzon: Sydney Opera House, Australia
1957 - 1973 CE

Jørn Utzon: Sydney
Opera House, Australia
1957 - 1973 CE





Jørn Utzon: Sydney Opera House, Australia 1957 - 1973 CE



Jørn Utzon: Sydney Opera House, Australia 1957 - 1973 CE

<https://www.youtube.com/watch?v=Qy3Q65eQpko>



Jørn Utzon: Sydney Opera House, Australia 1957 - 1973 CE



Monte Alban Mexico

TEA AND COFFE BREAK

"Thank you for light
Thank you for life
Thank you for all you have given"

This was the principle governing the Bagsværd Church project.
Built 1974-76. The church interior is covered by an arched concrete shell extending between the two sides. The altar, baptismal font, and altar rail are made of prefabricated concrete elements.

The screens behind the altar are made of white tiles. The carpet in the central aisle, the altar cloth, and the tapestries were made by the weaver Lin Utzon. The benches, which were specially designed, are made of light knotless deal. The niches in the opposite longitudinal wall are occupied by an organ, also designed by Jørn Utzon.

Utzon captured his idea for the church in two sketches showing the transformation from a gathering on a beach to a congregation framed by an abstracted landscape of tree-like columns and "cloud-vaults", realized as thin-shell concrete structures. Utzon's idea was inspired by regular, trade Wind-driven clouds he saw whilst lying on a beach in Hawaii.

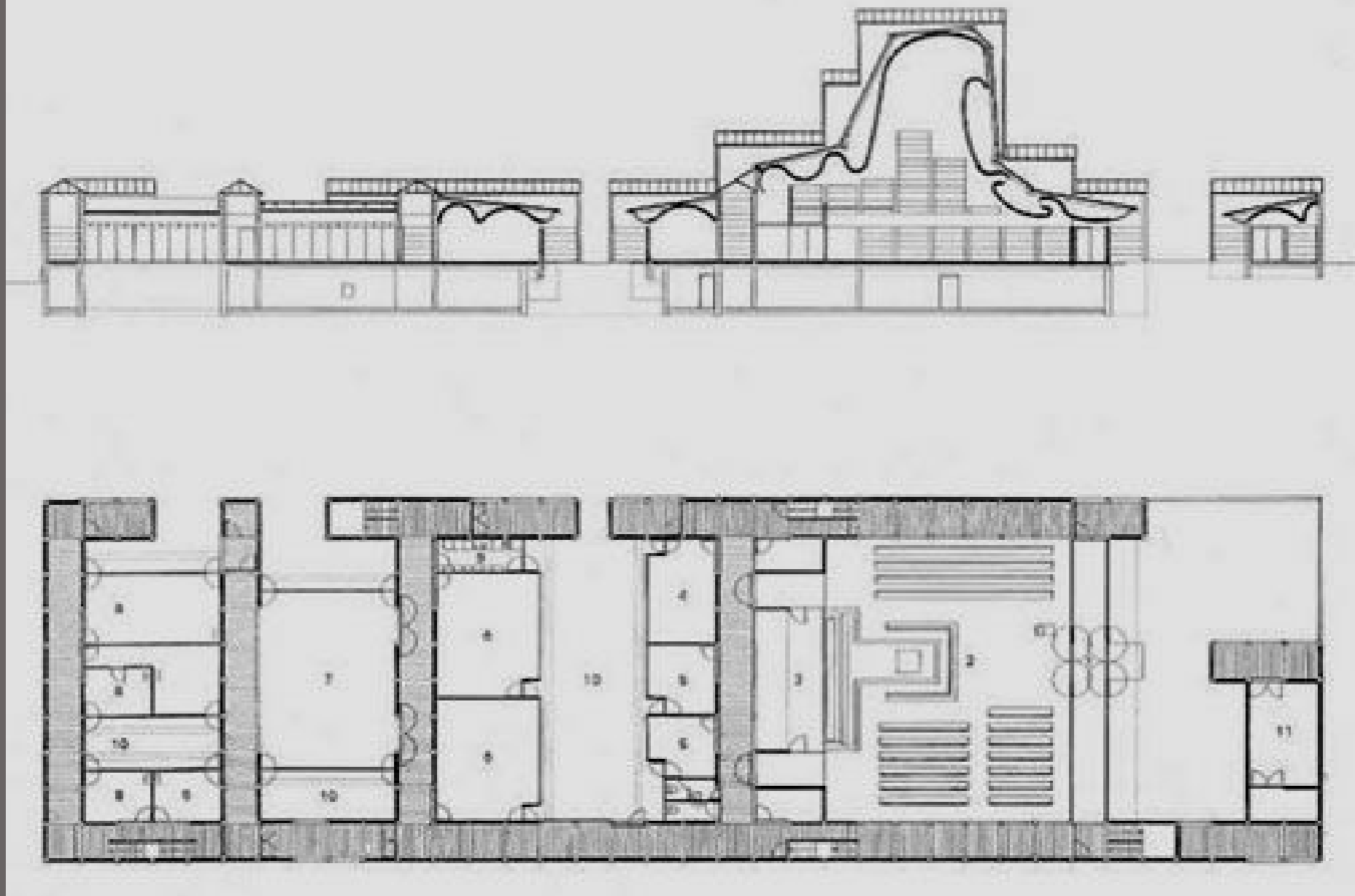
Jørn Utzon: Bagsvaerd Church
Denmark 1974-76 CE



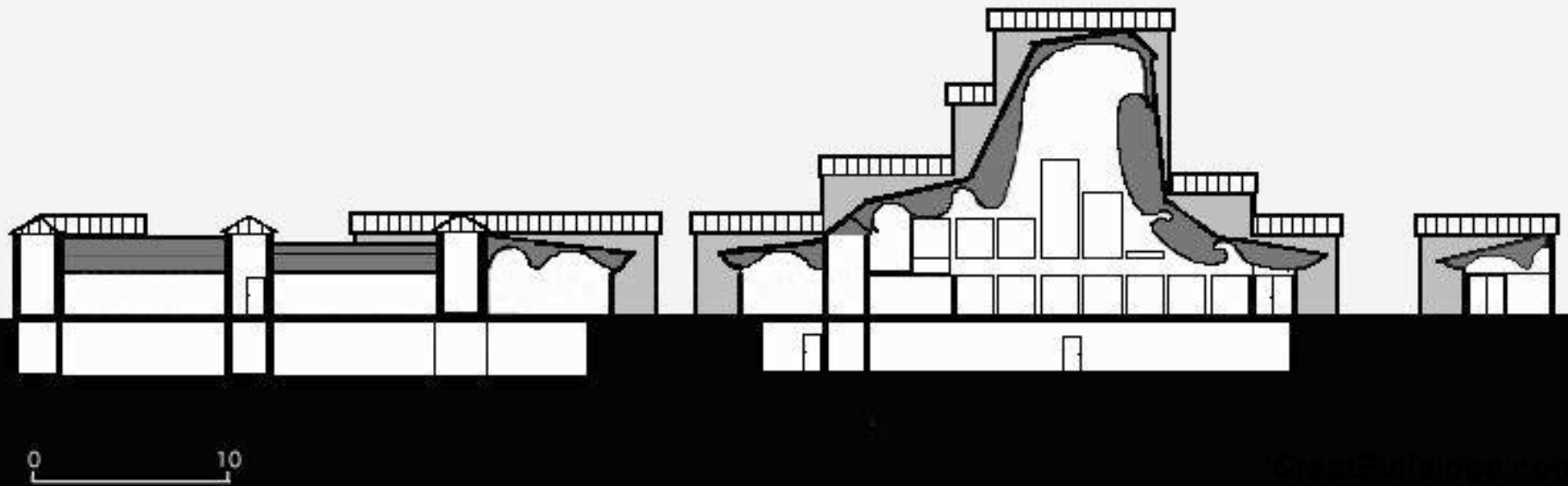
Utzon, concept sketch



Jørn Utzon: Bagsvaerd Church
Denmark 1974-76 CE



Jørn Utzon: Bagsvaerd Church plan and section Denmark 1974-76 CE



Jørn Utzon: Bagsvaerd Church section Denmark 1974-76 CE



Jørn Utzon: Bagsvaerd Church
Denmark 1974-76 CE



Jørn Utzon: Bagsvaerd Church
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Jørn Utzon: Bagsvaerd Church
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Jørn Utzon: Bagsvaerd Church
Denmark 1974-76 CE



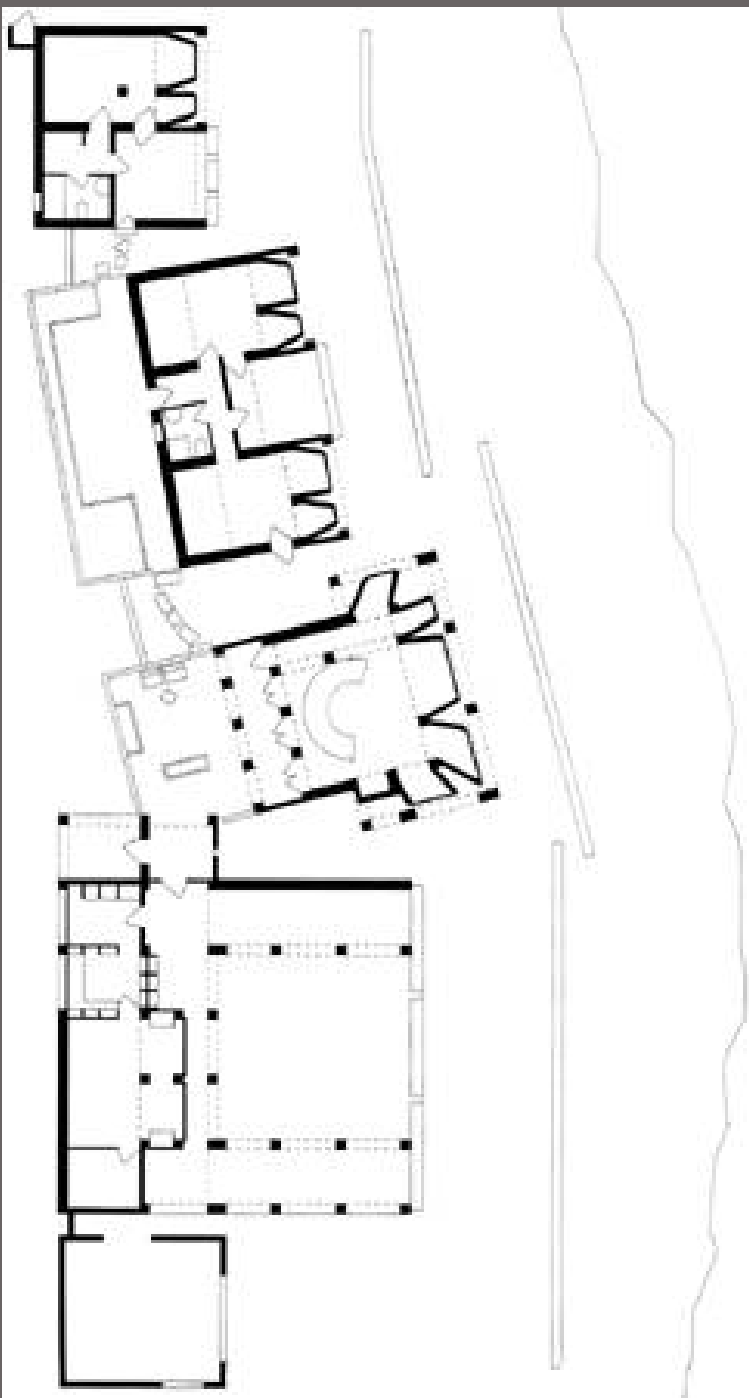
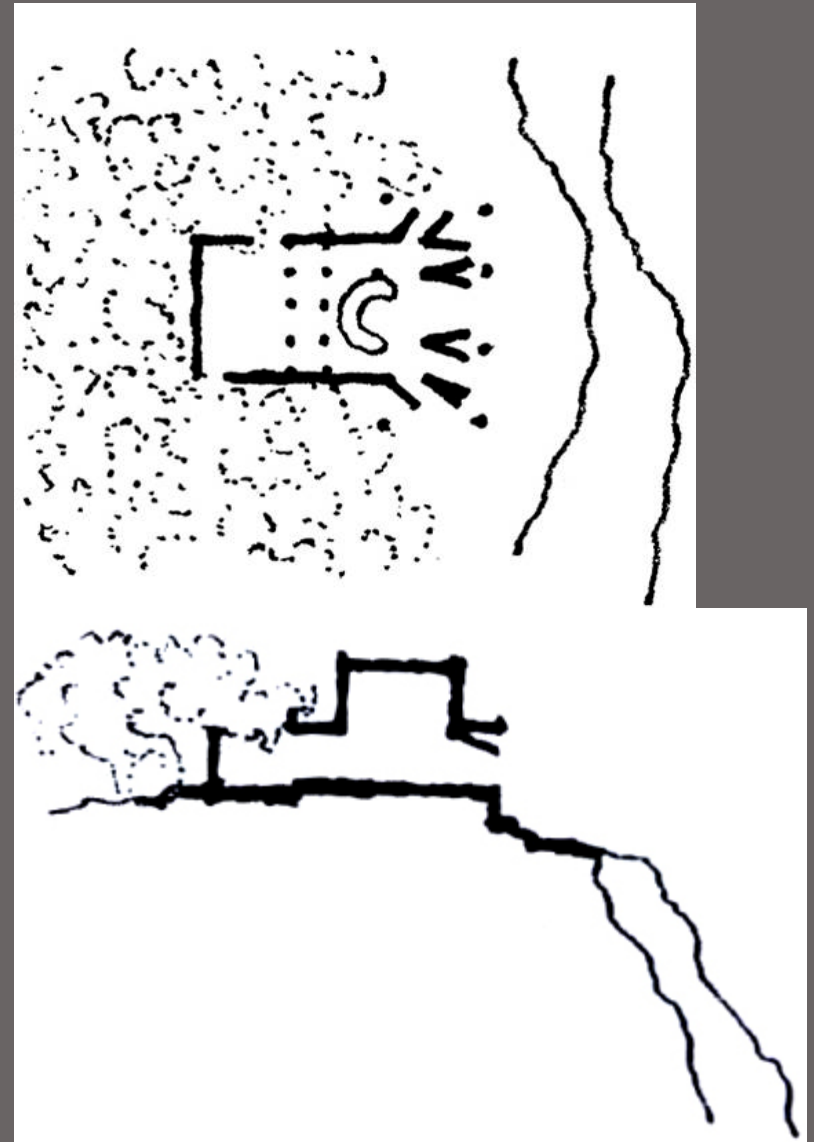
Jørn Utzon: Bagsvaerd Church
Denmark 1974-76 CE

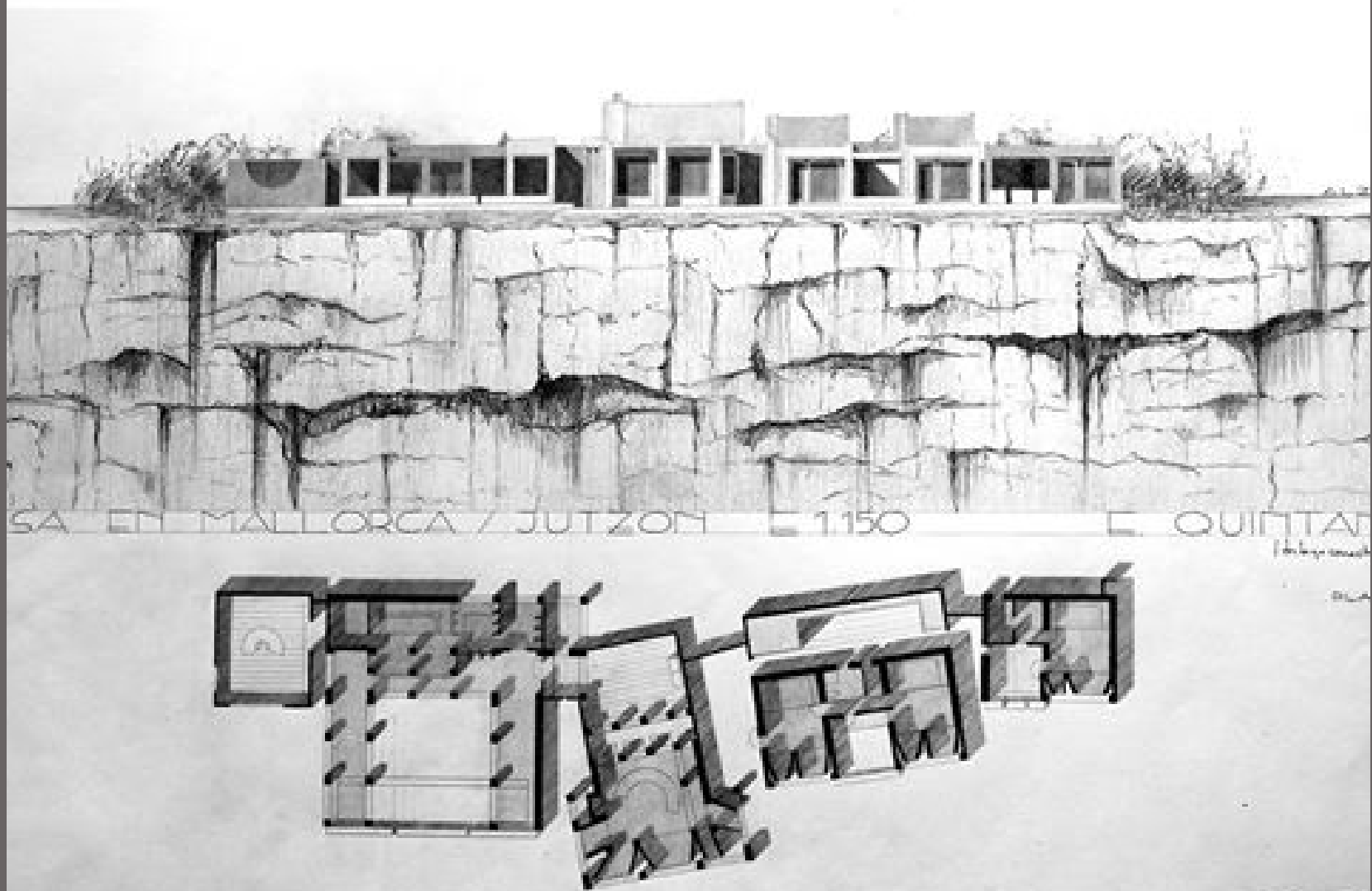


Can Lis was partly inspired by a cave Utzon found on the site, which informs the house's site-quarried stone walls and tunneled windows, their concealed frames suggesting unglazed openings. The central structure's seating evokes a campfire circle, adding to the primal appeal.

Jørn Utzon: Can Lis, Porto Petro, Majorca - 1972 CE

Jørn Utzon: Can Lis, Porto Petro, Majorca - 1972 CE





Jørn Utzon: Can Lis, Porto Petro,
Majorca - 1972 CE

Jørn Utzon: Can Lis, Porto Petro, Majorca - 1972 CE





Jørn Utzon: Can Lis, Porto Petro, Majorca - 1972 CE



Jørn Utzon: Can Lis, Porto Petro,
Majorca - 1972 CE



Jørn Utzon: Can Lis, Porto Petro,
Majorca - 1972 CE



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Majorca - 1972 CE



Jørn Utzon: Can Lis, Porto Petro,
Majorca - 1972 CE

‘A domestically scaled summation of Utzon’s architectural ideas’

Finlandia Hall, Helsinki, Alvar Aalto 1967-1971



END