

Aalto Works

Nomination for Inscription onto the World Heritage List



Finnish Heritage Agency

” Alvar Aalto developed a style that explicitly allowed room for `irrational` and `psychological` factors.”

Modernity and Classical Tradition, Alan Colquhoun 1989 (p. 84)

AALTO WORKS

Nomination for Inscription onto the World Heritage List 2024



Finnish Heritage Agency

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p.32. Aalto Works Component Parts images: 001, 004/ Jonas Malmberg;
002, 003, 005-013/ Maija Holma, Alvar Aalto Foundation

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Layout: Brand Agency Hurraa
Printed by: Newprint, Raisio/Finland, 2024
ISBN 978-951-616-314-0/ISSN 2489-2955



Finnish Heritage Agency

PREFACE: THE AALTO WORKS

Finland ratified the UNESCO World Heritage Convention in 1987 and since then a total of seven sites from around Finland have been inscribed on the World Heritage List. Alvar Aalto's architecture was identified as a potential World Heritage Site already early on. The nomination of Aalto's works for inclusion on the list has been a multi-step process and the procedure goes back almost 40 years. The Sunila factory and housing area was proposed for inclusion on the Finnish Tentative List at a meeting of the Nordic building conservation authorities in Bergen as early as 1986. A couple of years later, Villa Mairea was proposed in reports alongside Sunila, but neither of them ended up on the Finnish Tentative List. Instead, the 2004 updated Tentative List included Paimio Sanatorium, which was nominated for the World Heritage List, but was withdrawn in 2007 following preliminary assessments.

The preparation of the current Aalto Works proposal has been a years-long process at the Finnish Heritage Agency that began with the formulation of the World Heritage Strategy in 2015, after which an interactive public survey was conducted in 2018–2019 for the new Tentative List. The formulation of the Tentative List was carried out in 2020–2021, and the actual preparation process of the Aalto Works proposal in 2022–2024. The preparation has been carried out in cooperation with a wide range of stakeholders, site owners, municipalities, cities, and various authorities. The preparation of the proposal has been nationwide, spanning seven regions and seven

cities, and consists of a total of 13 component parts or sites. All the cities have supported the promotion of the project. The expertise of the Alvar Aalto Foundation, ICOMOS and docomomo professionals has been an invaluable support in the preparation.

The World Heritage Site is not being proposed as “the best of the Aaltos”, but rather as a representative selection of those buildings that have influenced the construction of a national welfare state and supported the well-being of communities in a way that has universal significance and impact on the development of modern architecture internationally. The preparatory work itself has contributed to the nurturing of modern architecture nationally, and as it continues it will further deepen the understanding of the significance of the Aaltos' modern architecture also internationally.

The Finnish Heritage Agency would like to express its sincere thanks for the thorough and expert work of all those responsible for and involved in the preparation, the steering group, and all the partners and stakeholders who have contributed to the completion of the proposal. Hopefully, the project will progress favourably, and the Aalto Works series will be inscribed on the World Heritage List.

Tiina Merisalo

Director General of the Finnish Heritage Agency
Helsinki, 29.11.2024

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Church of Three Crosses, the windows above
the choir loft on the eastern façade in 2023.
Photo: Maija Holma, Alvar Aalto Foundation



EXECUTIVE SUMMARY

State Party Finland

State, Province or Region

Finland, Regions of Central Finland, Kymenlaakso, Satakunta, South Karelia, South Ostrobothnia, Southwest Finland and Uusimaa

Name of nominated property

Aalto Works (formerly, The Architectural Works of Alvar Aalto - a Human Dimension to the Modern Movement on the tentative list)

Geographical coordinates to the nearest second

Sunila Housing Area, Kotka	60°	29'	46,370"	26°	57'	27,047"
Paimio Sanatorium, Paimio	60°	27'	54,004"	22°	44'	6,990"
Säynätsalo Town Hall, Jyväskylä	62°	8'	24,738"	25°	46'	8,788"
Aalto Centre, Seinäjoki	62°	47'	10,993"	22°	50'	31,833"
Social Insurance Institution Main Office, Helsinki	60°	11'	14,907"	24°	55'	1,595"
Finlandia Hall, Helsinki	60°	10'	33,934"	24°	56'	0,213"
Aalto House, Helsinki	60°	11'	48,359"	24°	52'	35,123"
Aalto Atelier, Helsinki	60°	11'	53,294"	24°	52'	10,253"
Muuratsalo Experimental House, Jyväskylä	62°	6'	53,273"	25°	44'	42,008"
House of Culture, Helsinki	60°	11'	17,754"	24°	56'	39,034"
Aalto Campus, Jyväskylä	62°	14'	9,666"	25°	43'	48,640"
Church of Three Crosses, Imatra	61°	14'	12,123"	28°	51'	22,012"
Villa Mairea, Pori	61°	35'	50,673"	21°	52'	28,496"

Textual description of the boundaries of the nominated property

The boundaries of the Aalto Works have been indicated on the map such that the nominated property includes all the characteristics that, according to the nomination, convey the proposed Outstanding Universal Value (OUV). Each of the 13 component parts of the Aalto Works has a boundary surrounded by a buffer zone. The boundary of the nominated property follows the boundaries of the component parts:

001 SUNILA HOUSING AREA, KOTKA

The boundaries of the housing area, located immediately north of the Sunila factory, follow the boundaries of the housing area of the 1930s that was located on the factory-owned land. Topographically, the boundary of the nominated component part follows the gentle slopes of the terrain. It includes the buildings, yards, the nearby forest, traffic areas and recreation areas. The area lies on the shore of the Gulf of Finland.

002 PAIMIO SANATORIUM, PAIMIO

The boundary of the nominated component part follows the boundary of the Paimio Sanatorium area, which was isolated with a fence in the 1930s, with the addition of a water treatment plant and the preserved structures of the so-called Lemmenlampi [Love pond] area.

003 SÄYNÄTSALO TOWN HALL, JYVÄSKYLÄ

The nominated component part, centrally located in the Säynätsalo population centre, includes the building's plot and its surroundings, i.e. the town hall's surrounding yards and park areas and the unbuilt plot on its southwest side. The boundary of the nominated component part follows the real estate boundaries.

004 AALTO CENTRE, SEINÄJOKI

The boundary of the nominated component part includes the urban blocks comprising the Aalto Centre as well as the streets Alvar Aallon katu and Koulukatu in the part between the buildings. In addition, it includes the streets Ala-Kuljunkatu, Kirkkopuisto and Kirkkokatu up to the riverside, and Lakeuden Puisto Park on the north side of the Aalto Centre. The boundary mainly follows the real estate boundaries.

005 THE SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI

The boundary of the nominated component part, which is located on the west side of Mannerheimintie, the main thoroughfare leading to the city centre, in the densely built inner city, includes the buildings on the plot and sections of the street areas of Nordenskiöldinkatu, Messeniuksenkatu and Minna Canthin katu.

006 FINLANDIA HALL, HELSINKI

Included within the boundary of the nominated component part, which borders the Helsinki city centre along the east side of the main thoroughfare Mannerheimintie and Töölö Bay, are the building plot and nearby park areas, the street area of Karamzinranta and a part of the water area of Töölö Bay. The boundary follows the boundaries of the local detailed plan's protective designation and the real estate boundaries.

007 AALTO HOUSE, HELSINKI

The boundary of the nominated component part, located in the city district of Munkkiniemi, follows the boundary of the plot of the building.

008 AALTO ATELIER, HELSINKI

The boundary of the nominated component part, located in the city district of Munkkiniemi, follows the boundary of the plot of the building.

009 EXPERIMENTAL HOUSE, JYVÄSKYLÄ

The nominated component part is a shoreline plot on a forested slope in an almost natural state that descends towards the lake, excluding a small remote part of the northeast corner of the plot. The boundary of the nominated component part mainly follows the boundary of the plot.

010 HOUSE OF CULTURE, HELSINKI

The boundary of the nominated component part follows the boundary of the plot.

011 AALTO CAMPUS, JYVÄSKYLÄ

The boundary of the nominated component part includes the Aalto buildings of the Seminaarinmäki campus and the landscaped areas bordering them. In the north, the boundary of the nominated component part includes, in addition to the buildings, the approach road and its surroundings bounded by the frontages of the older buildings in the area and the property boundary. In the west and south, the boundary of the nominated component part is demarcated by the street, excluding the Opinkivi building next to the Ilokivi building. The eastern boundary follows the pedestrian and bicycle route and the property boundary, but only the earliest part of the swimming hall built in 1955 and the facade from 1964 are included in the boundary of the nominated component part.

012 CHURCH OF THE THREE CROSSES, IMATRA

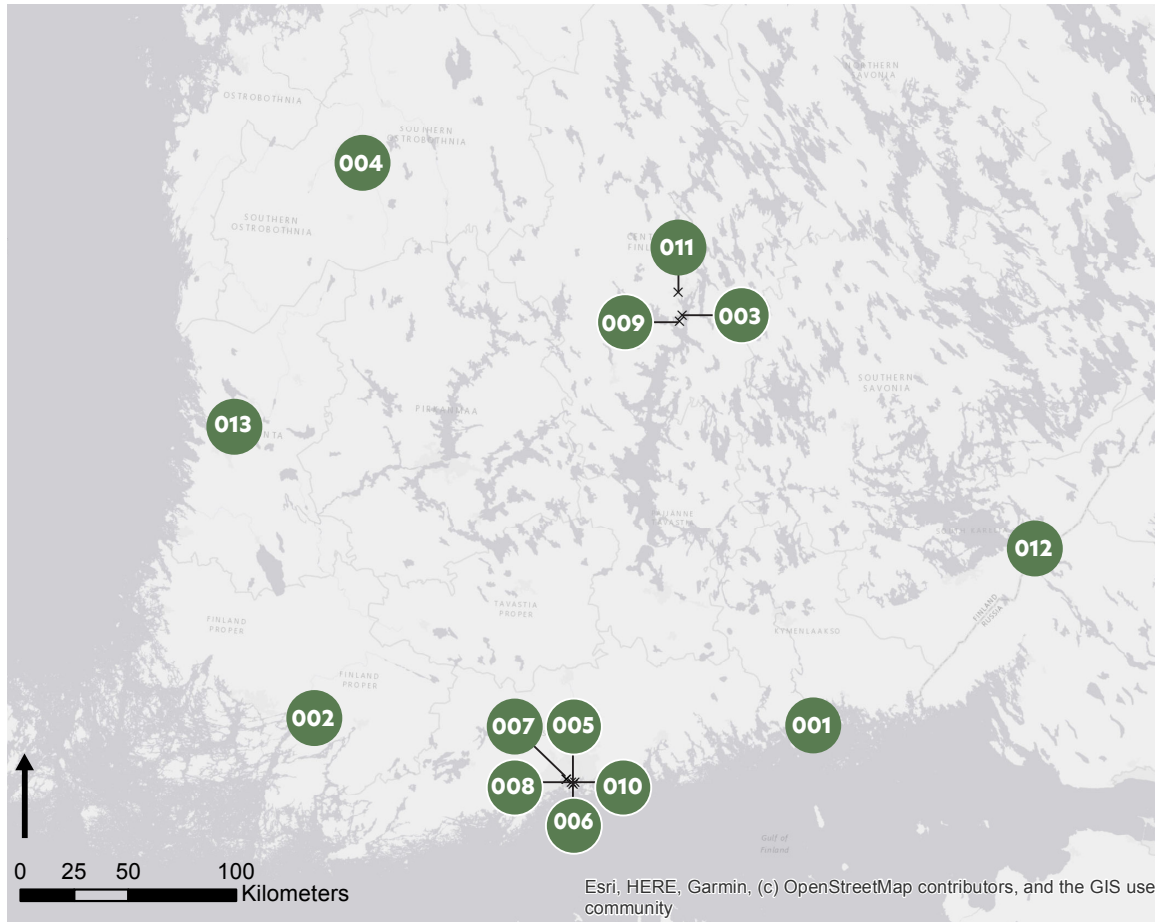
The boundary of the nominated component part follows the boundary of the church plot set within the Vuoksenniska industrial area.

013 VILLA MAIREA, PORI

The boundary of the nominated component part is located in the Noormarkku ironworks forested area, and includes the house, the sauna building integrally connected to it, the garden and part of the access road all within the protected area.

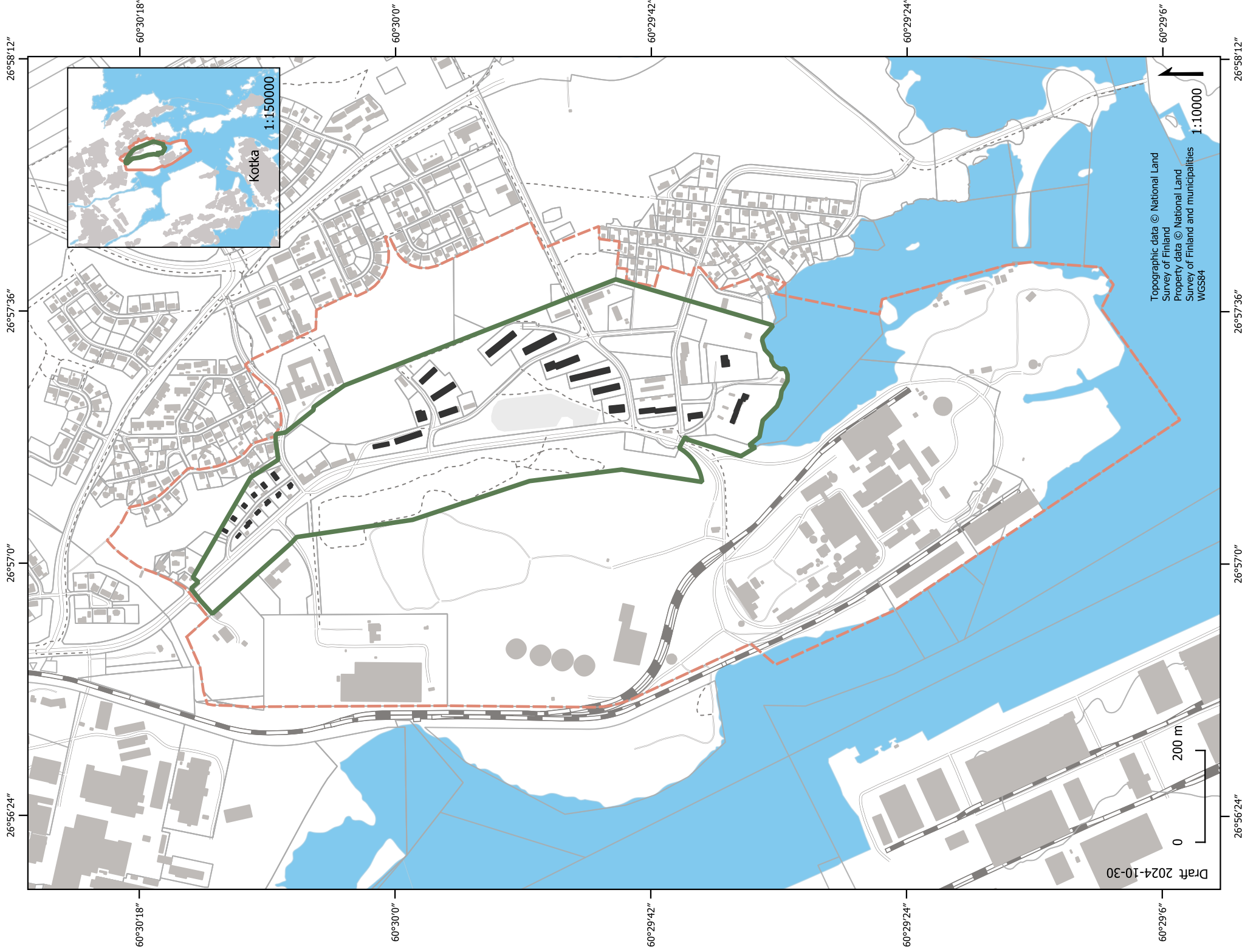
A4 size maps of the nominated property, showing boundaries and buffer zones

Aalto Works, Finland

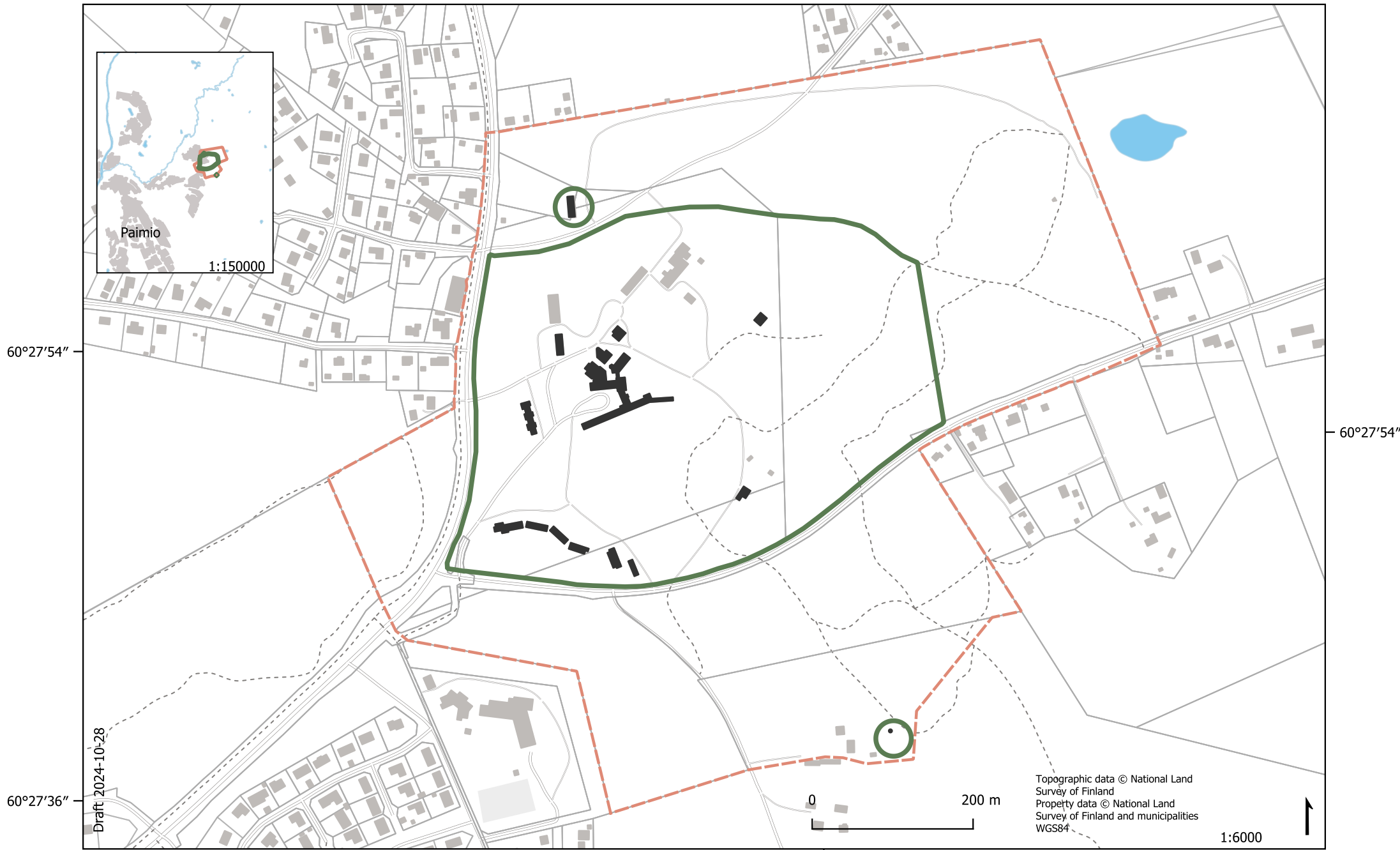


COMPONENT PARTS

- 001** Sunila Housing Area, Kotka
- 002** Paimio Sanatorium, Paimio
- 003** Säynätsalo Town Hall, Jyväskylä
- 004** Aalto Centre, Seinäjoki
- 005** The Social Insurance Institution Main Office, Helsinki
- 006** Finlandia Hall, Helsinki
- 007** Aalto House, Helsinki
- 008** Aalto Atelier, Helsinki
- 009** Experimental House, Jyväskylä
- 010** House of Culture, Helsinki
- 011** Aalto Campus, Jyväskylä
- 012** Church of the Three Crosses, Imatra
- 013** Villa Mairea, Pori



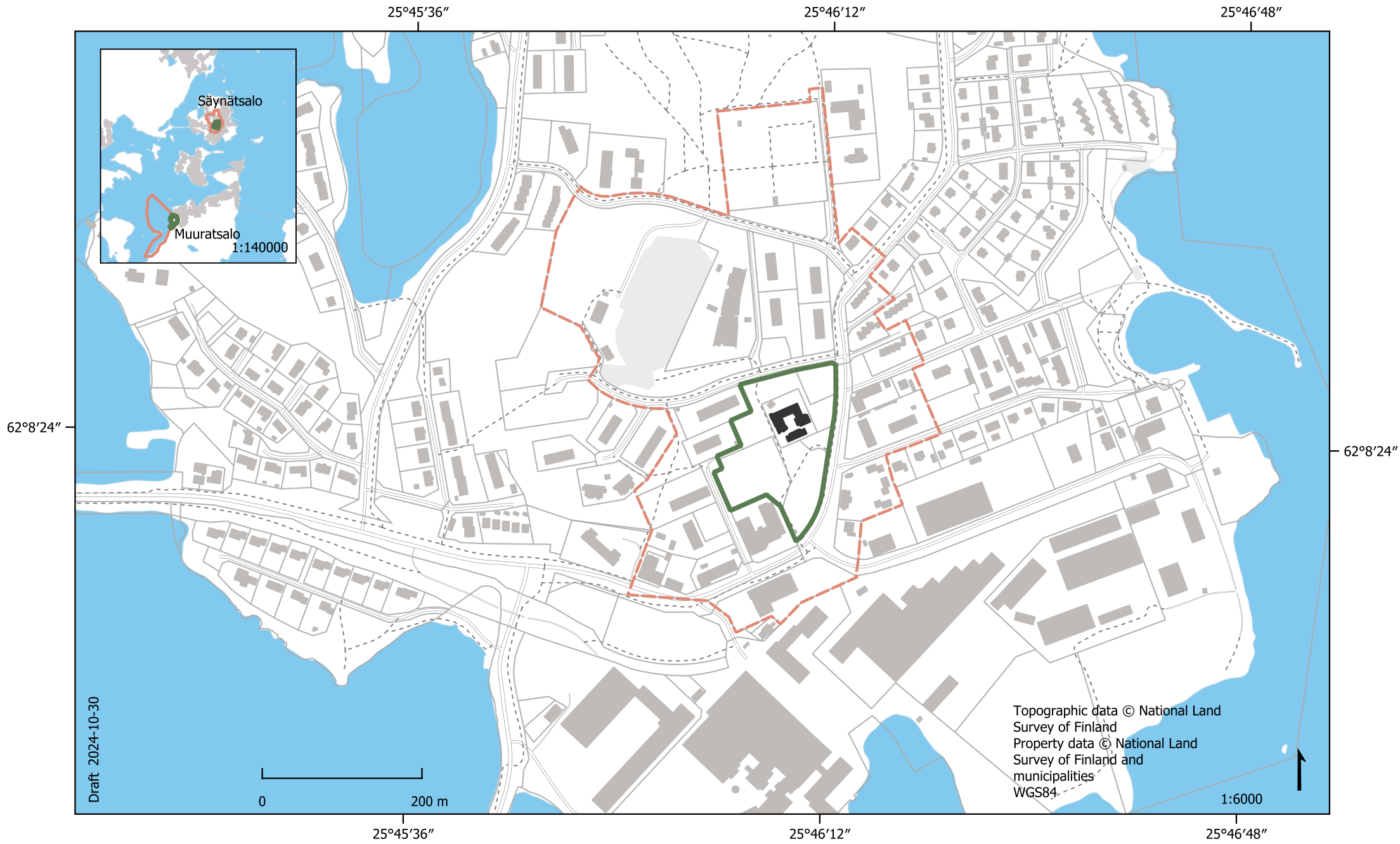
001 Sunila Housing Area, Kotka



002 Paimio Sanatorium, Paimio

- Property
- Property
- Buffer zone





003 Säynätsalo Town Hall, Jyväskylä

- Property
- Property
- Buffer zone



Draft: 2024-10-30



Topographic data © National Land Survey of Finland
 Property data © National Land Survey of Finland and municipalities
 WGS84

1:6000

22°49'48"

22°50'24"

22°51'0"

62°47'24"

62°47'24"

62°47'6"

62°47'6"

22°51'36"

22°49'48"

22°50'24"

22°51'0"



Draft 2024-10-28

0 200 m

Topographic data © National
Land Survey of Finland
Property data © National Land
Survey of Finland and
municipalities
WGS84

1:6000

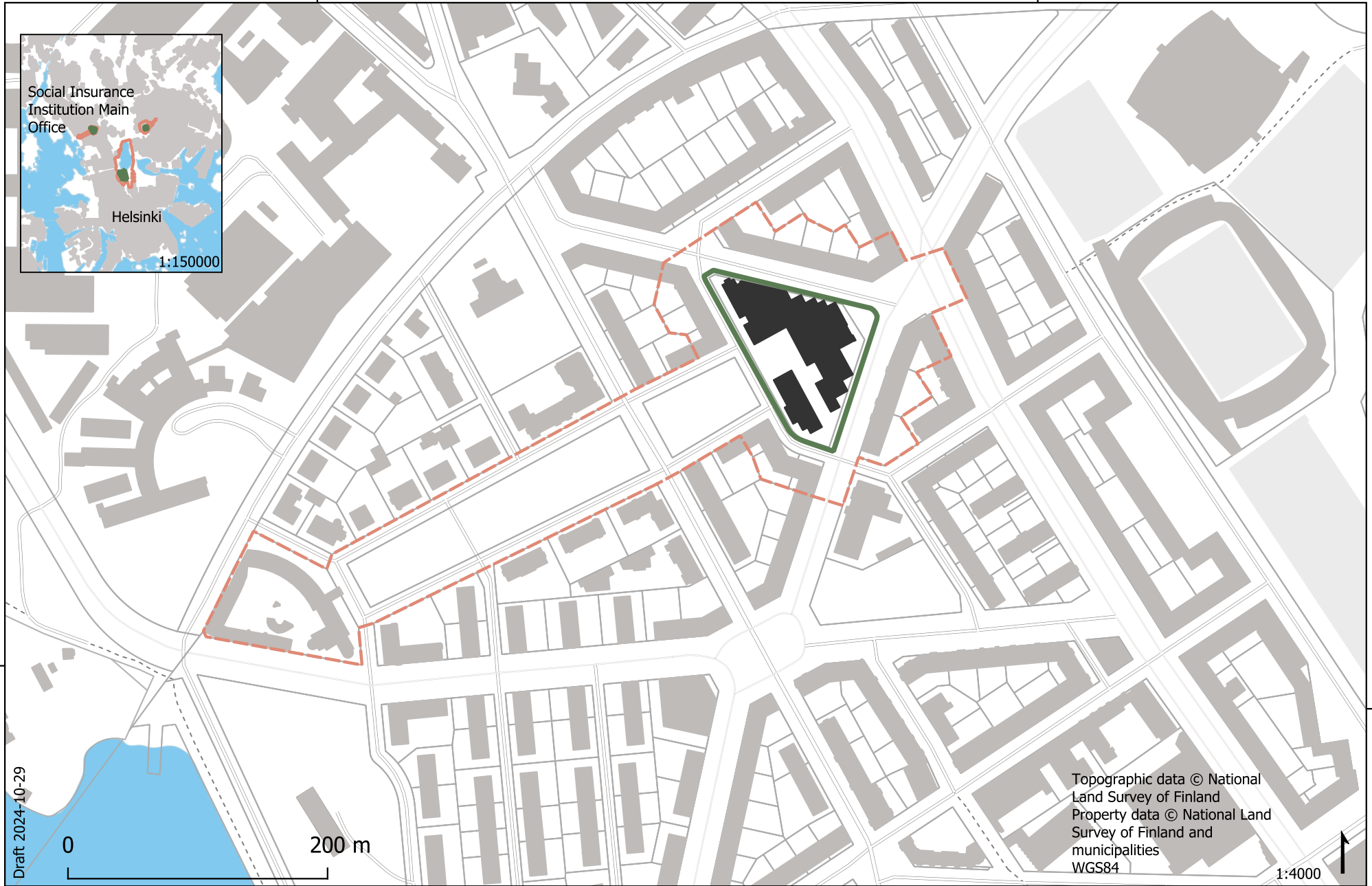
004 Aalto Centre, Seinäjoki

-  Property
-  Property
-  Buffer zone



24°54'36"

24°55'12"



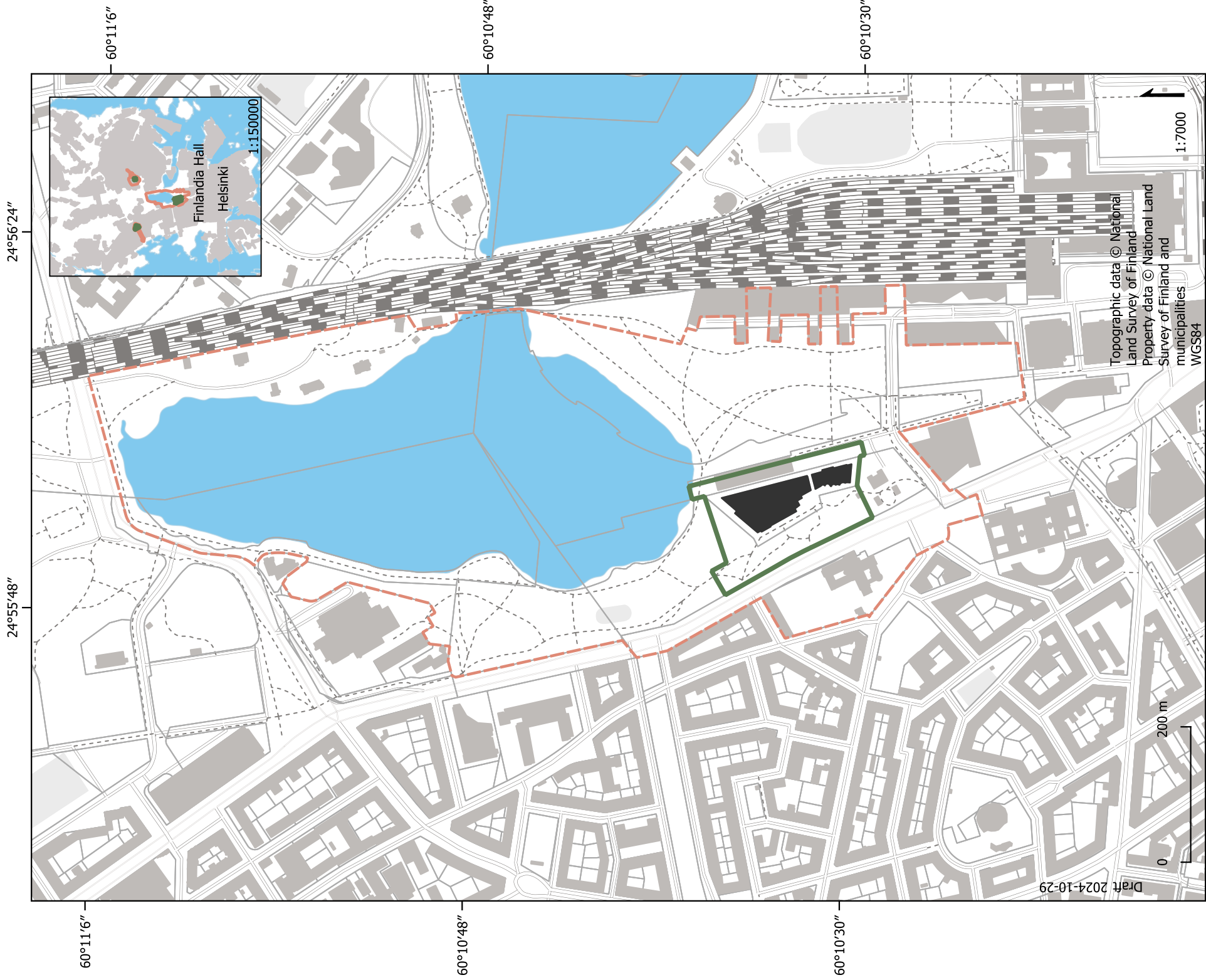
24°54'36"

24°55'12"




005 Social Insurance Institution Main Office, Helsinki


-  Property
-  Property
-  Buffer zone





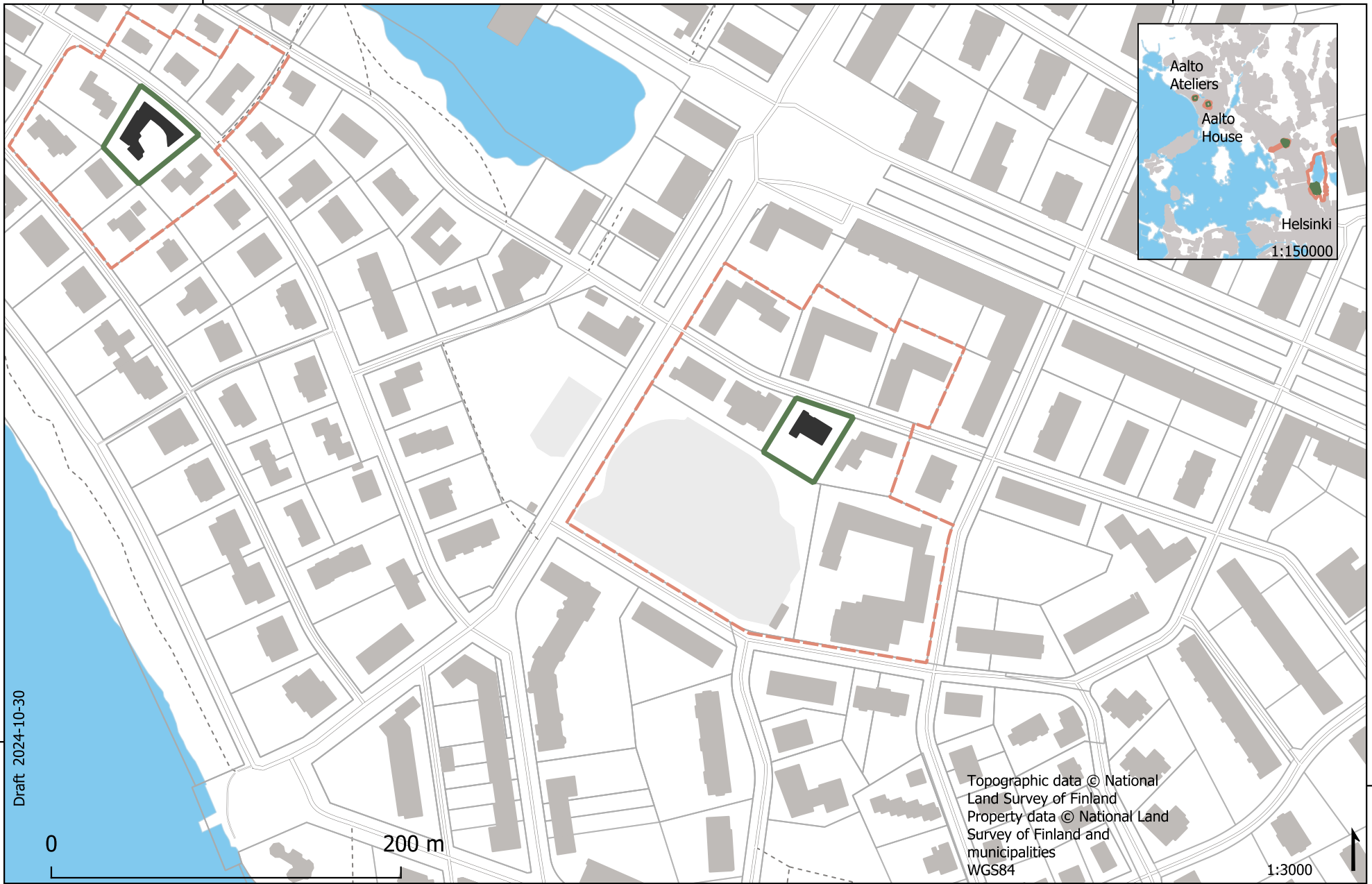
006 Finlandia Hall, Helsinki

 Property
 Property
 Buffer zone

 Finnish Heritage Agency

24°52'12"

24°52'48"



007 Aalto House, Helsinki

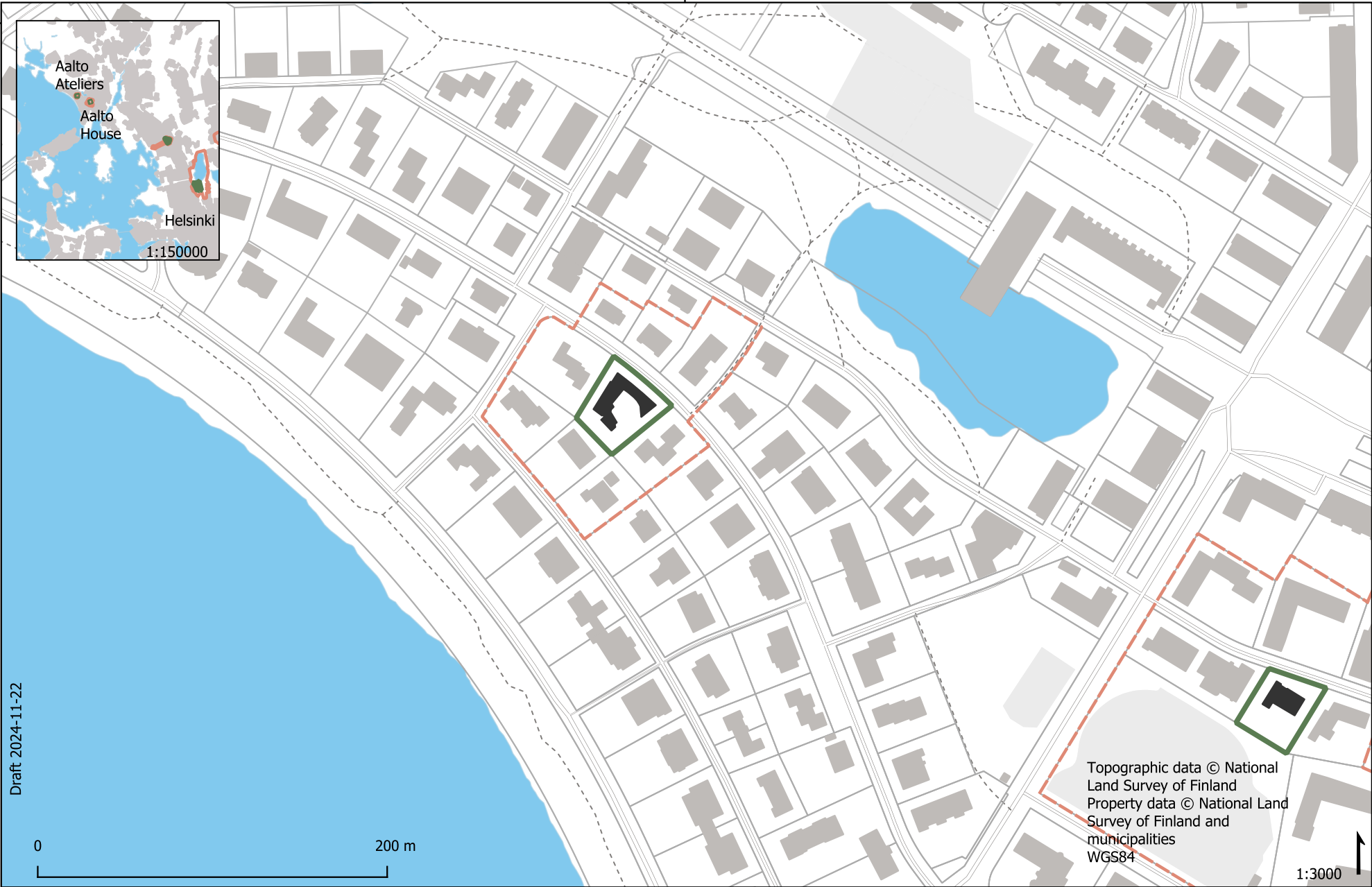
-  Property
-  Property
-  Buffer zone



24°52'12"

60°12'0"

60°12'0"



Draft 2024-11-22

0 200 m

Topographic data © National Land Survey of Finland
 Property data © National Land Survey of Finland and municipalities
 WGS84

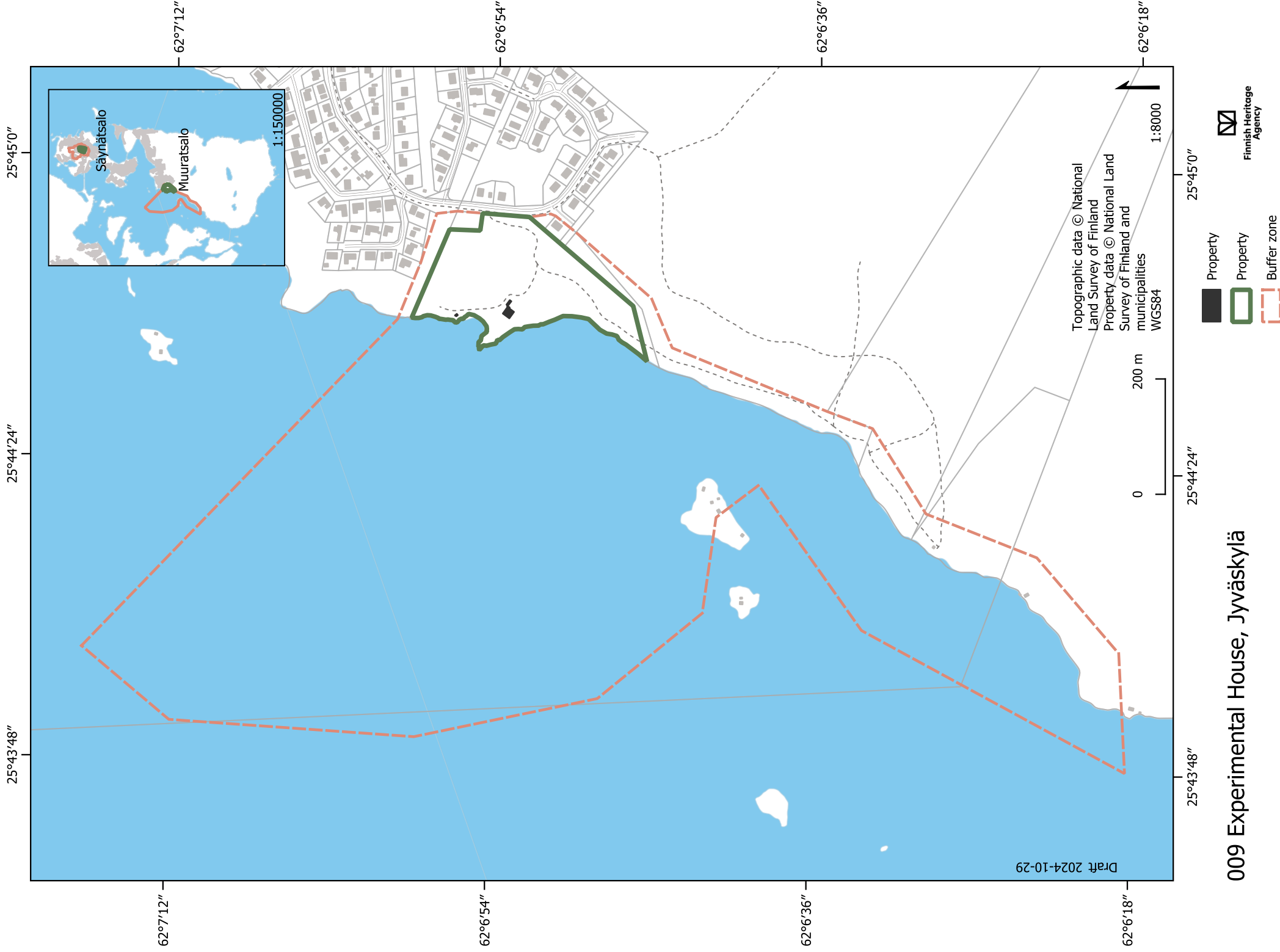
1:3000

24°52'12"

008 Aalto Atelier, Helsinki

-  Property
-  Property
-  Buffer zone





Draft 2024-10-29

009 Experimental House, Jyväskylä



Finnish Heritage Agency

24°57'0"

24°56'24"

60°11'24"

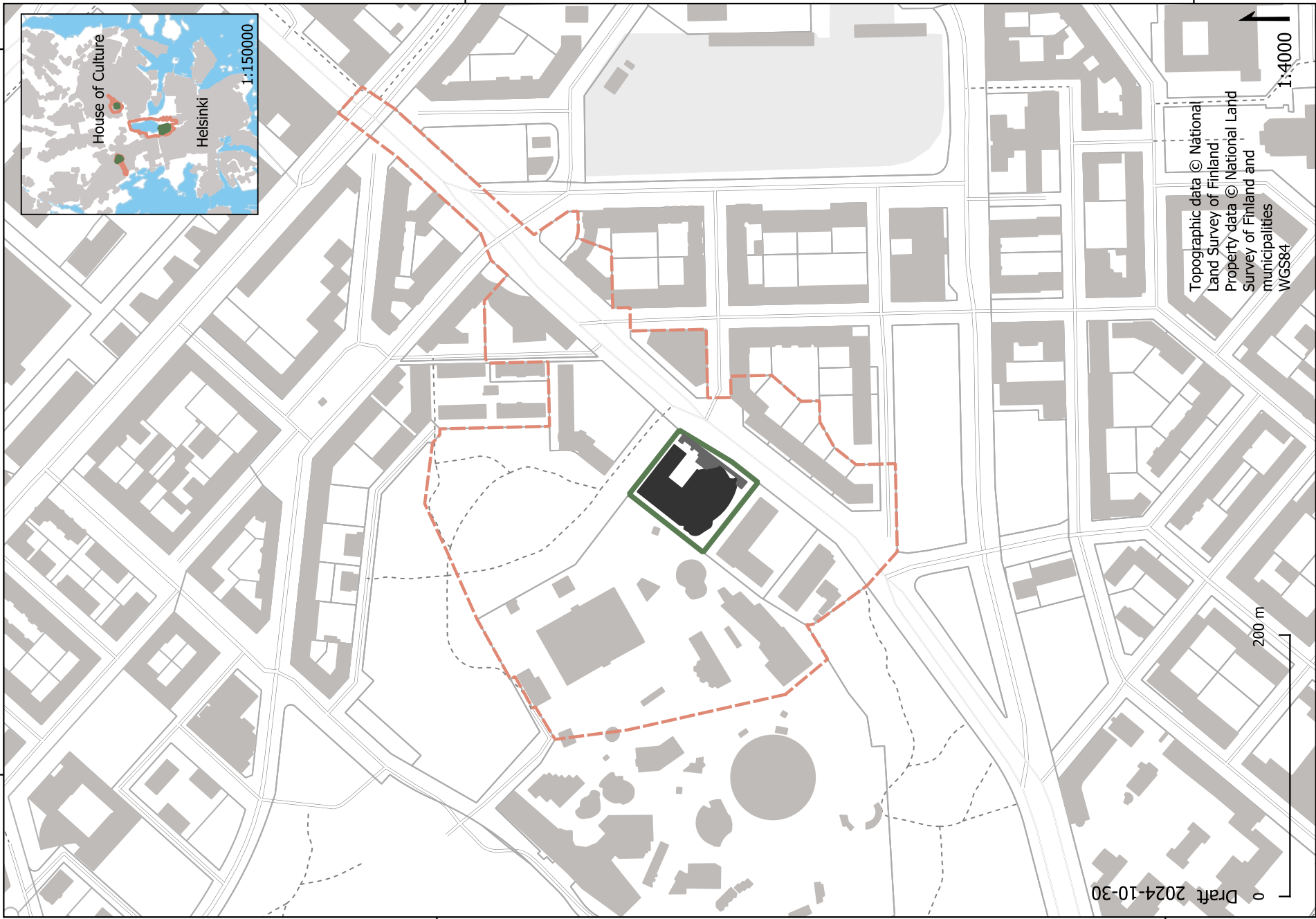
60°11'24"

60°11'6"

60°11'6"

24°56'24"

24°57'0"



0
Draft 2024-10-30

200 m

Topographic data © National
Land Survey of Finland
Property data © National Land
Survey of Finland and
municipalities
WGS84



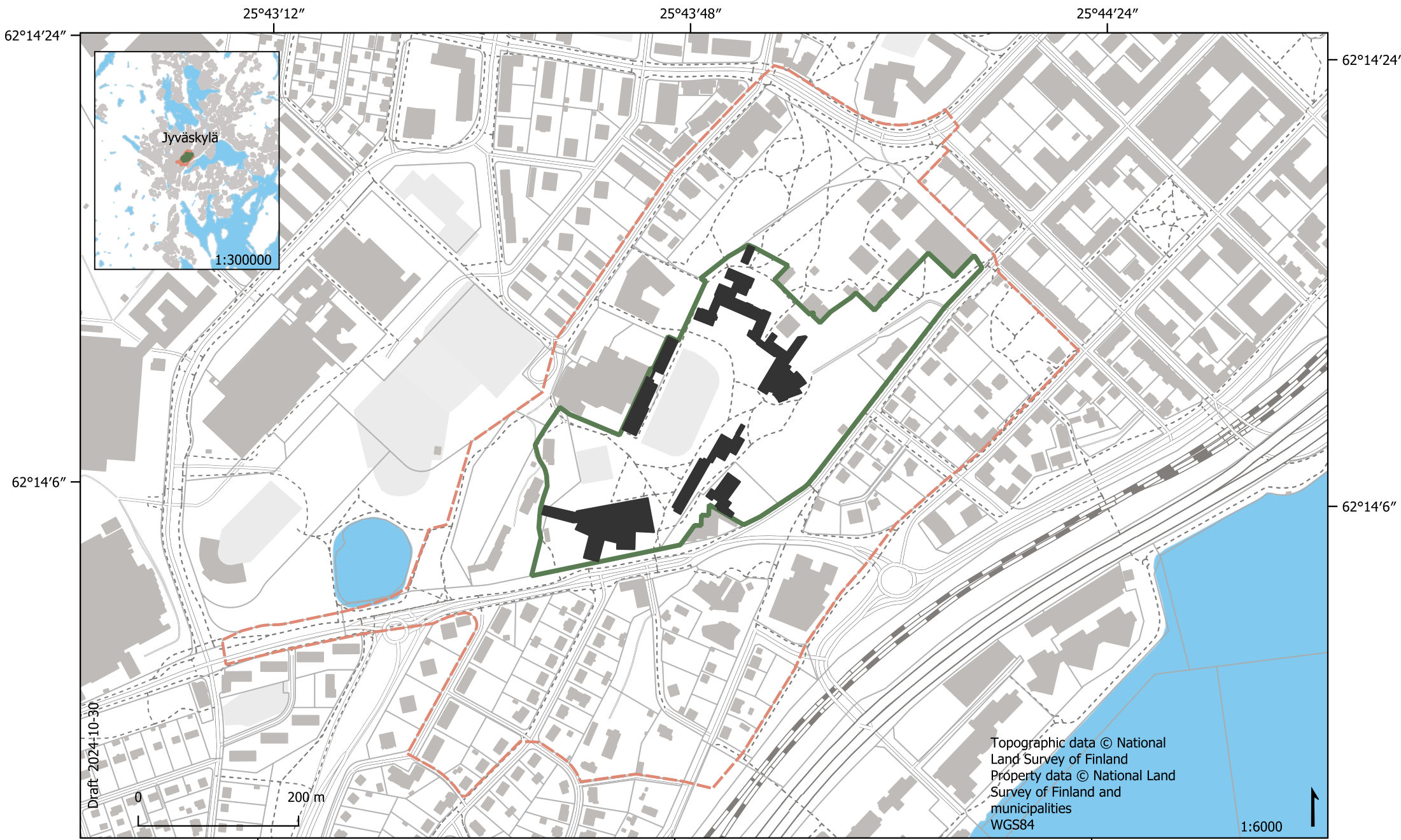
1:4000

-  Property
-  Property
-  Buffer zone

010 House of Culture, Helsinki



Finnish Heritage
Agency



011 Aalto Campus, Jyväskylä

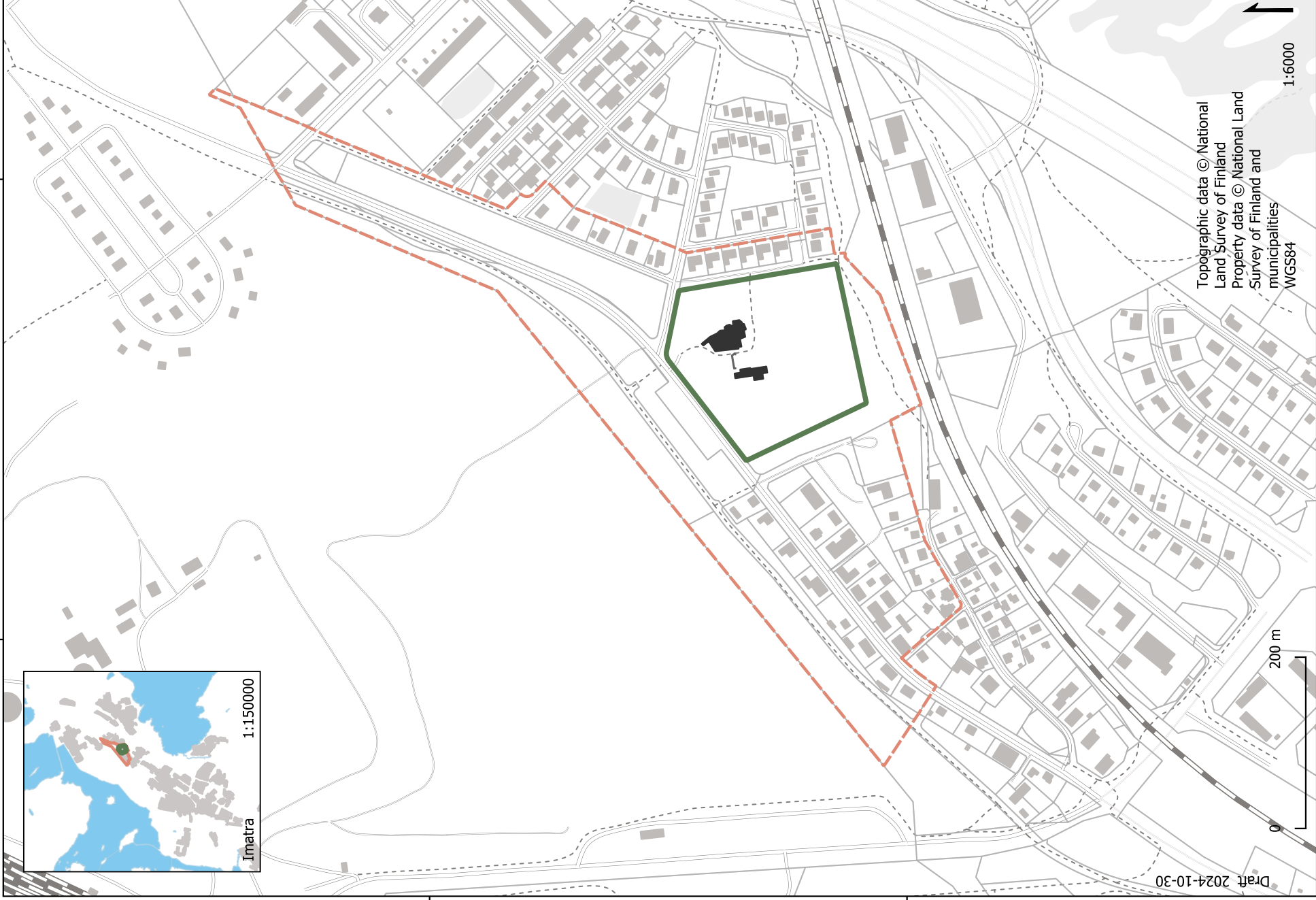
- Property
- Property
- Buffer zone



28°51'0" 28°51'36"

61°14'24" 61°14'6"

61°14'24" 61°14'6"



28°51'0"

28°51'36"

012 Church of Three Crosses, Imatra

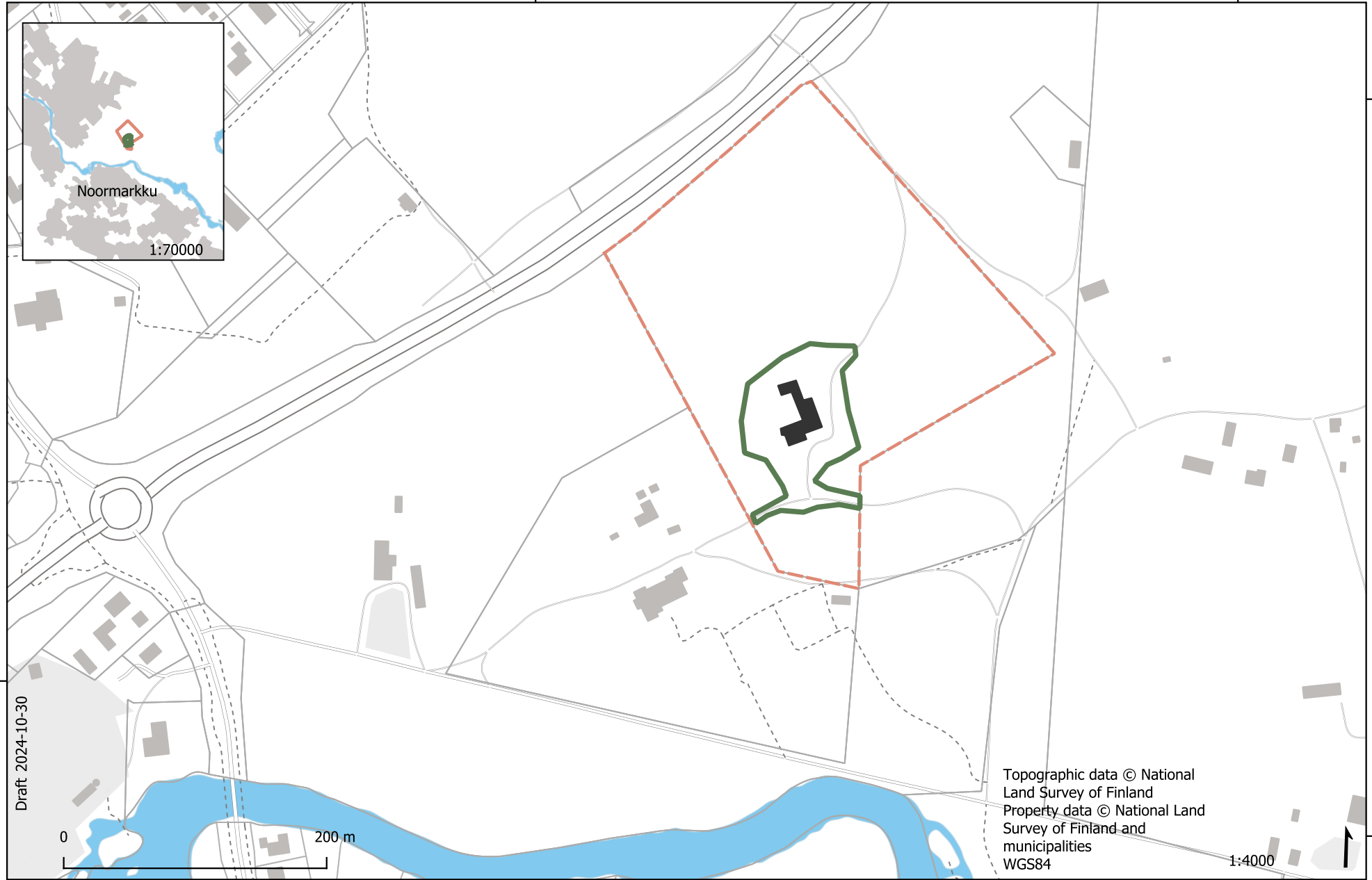
-  Property
-  Property
-  Buffer zone



21°52'12"

21°52'48"

61°36'0"



61°35'42"

Draft: 2024-10-30



Topographic data © National Land Survey of Finland
 Property data © National Land Survey of Finland and municipalities
 WGS84

1:4000

61°35'42"

21°52'12"

21°52'48"

013 Villa Mairea, Pori

-  Property
-  Property
-  Buffer zone



Sunila housing area, 2020. Karhu and Päivölä terraced houses in the foreground, the EKA Heating Plant in the center and Harjula, Kivelä, Kontio apartment buildings in the background.
Photo: Carl Viktor Irjala, City of Kotka image bank



001

Sunila Housing Area



Artek tables in the canteen by the courtyard of the Social Insurance Institution Main Office, 2022. Photo: Maija Holma, Alvar Aalto Foundation

Criteria under which property is nominated

Criterion (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.

Cultural Landscape

No.

Aalto Works: A Concise Statement of Outstanding Universal Value

To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

A) BRIEF SYNTHESIS

The Aalto Works nominated property draws upon the global ideas of the 20th century Modern Movement and represents modernism's responses to universal societal needs. The citizens' well-being lay at the forefront of society's modernization, as part of the young republic's social development goals. The development was based on both the cultural and the political desire to invest in art, architecture and design. Architecture and design thus became part of the republic's modern identity.

The Aalto Works nominated property comprises 13 component parts, in which modern buildings, including their interiors, furniture and surroundings, contributed to the creation of an image of international modernism and its various dimensions. The works known under the name of architect Alvar Aalto (1898-1976) are internationally renowned and the recognized results of a working tradition in which his most important collaborators, Aino Marsio-Aalto (1894-1949) and Elissa Aalto (1922-1994), as well as the Aalto studio and Artek play significant roles.

B) JUSTIFICATION: CRITERION ii

Both in the early part of the 20th century before the Second World War and in the post-war period, the Aalto Works contributed significantly to the modernization of society through the modern movement and the architecture and design that embodied it. In Finland, modernism became a symbol for the newly independent nation, and the Aalto Works nominated property includes monuments to this development. This heritage utilised the scientific, technical and economic developments of the time and added to



Aalto Campus, the Jyväskylä University main building staircase, 2009.
Photo: Maija Holma, Alvar Aalto Foundation

it a human and transgenerational dimension. International and national ideas from both architecture and design are seamlessly integrated into the buildings and groups of buildings to meet the needs of the individual, family, community and society, especially in regard to housing, leisure and religious activities, as well as administrative and welfare services.

The Aalto Works offered alternatives to the trends of international modernism, especially in the use of materials and in the expression of form. The encounter with the sentient, thinking and sensing human being is expressed in the spaces and spatial

sequences both indoors and outdoors, in the unique forms, architectural details, lighting solutions, in the use of wood, brick and copper, and especially in the tactile surfaces. The legacy of the Aalto Works plays the role of a bridge-builder between history and the modernist 20th century, combining a new form language with traditional architectural themes, materials and working methods - while at the same time testing the limits of industrial mass production.

The enduring characteristics of this cultural heritage highlight the impact of the relationship with nature on human well-being: the locality - that is, whether the place is an urban environment or forest - and the utilisation of climate, lighting conditions and seasonal cycles, which are integrated in a specific and unique way regardless of scale from individual dwellings to communities. In the implemented works, these characteristics are evident in the fading out of boundaries, for instance, between indoor and outdoor spaces, and in the integration of, for instance, furnishings and furniture.

The recognizable Aalto design philosophy manifests itself in the nominated property. The starting point of the empathic design approach lies in the individual experience, but produces architecture that supports experiences of citizenship, solidarity and community. The idea of usability resulting from the combination of art and technology has produced a simple, well-functioning, aesthetically high-quality environment, creative in its use of materials, appropriate in its structures and standardized in its production methods. The ideas have become a living legacy and the design method a tradition.

C) INTEGRITY

The nominated property's architectural and design heritage emerged in close interaction with the modern movement, and its influence on contemporary architecture continues today around

the world. The 13 component parts of the Aalto Works nominated property in Finland capably describe its influence on the character and development of modernism. The buildings of the nominated property form an exceptionally well-preserved architectural and design heritage, and the attributes of outstanding universal value – that is, the diversity of the architecture, the shaping of place and the surrounding nature, the connections between the architecture and design, the synthetic design method, the design philosophy, and the reciprocal international interactions – have been preserved intact. Also, the care of the movable cultural heritage, for instance furniture and lighting fixtures, artifacts and design objects, is well managed and there has been continuity in their production. The intangible heritage, such as the design tradition itself, is being maintained.

There are no threats to the integrity of the nominated property. Among the identified threats, the need for changes related to the use may endanger the characteristics of spaces and spatial sequences, and cause losses in the materials. The limits of acceptable changes are examined in official procedures when preparing, interpreting and amending protection designations. The endangerment of integrity due to a deteriorating condition is one of the aspects of the management planning. Also, buffer zones are regulated by the regulations of protective designations and/or protective plan symbols and protective regulations in municipal plans. Identifying the protection values of the buffer zone is the task of urban planning, and evaluating the effects of changes in relation to the outstanding universal value of the nominated property is a matter of management planning and impact assessment procedures.

D) AUTHENTICITY

The Aalto Works was recognized as architectural heritage already during the period when the Aalto studio was still actively creative. Also, authentic forms of intangible heritage are part of the welfare society and the nation's international and national identity. The

architecture remains appealing due to its humane qualities, and the buildings and groups of buildings are in their original or an equivalent use. Each component part is very well preserved and conveys the experience of the relationship between the architecture and its user in the same way as when the buildings and groups of buildings were first built. The nominated property is authentic also in terms of continuity of use and functions. The maintenance of the buildings and groups of buildings has been continuous. Despite minor or larger functional and structural changes and repairs, the degree of authenticity is still very high. The management of changes has been central to the maintenance of the buildings and their surroundings. The connection between the outstanding universal value and the characteristics that express it are identifiable and direct. Procedures for safeguarding the cultural heritage value are presented in local management plans.

E) REQUIREMENTS FOR PROTECTION AND MANAGEMENT

The protection of the nominated property occurs by protecting the buildings and groups of buildings of the individual component parts through municipal designations and their protective regulations under national protective legislation. Depending on the use and character of each cultural heritage site, the Act on the Protection of the Built Heritage, the Church Act, and articles on national urban parks in the Land Use and Building Act apply. Protection is ensured through site- and building-specific statements and permit procedures. Planning procedures support the preservation of the World Heritage value. Stakeholders as defined in the legislation are consulted in the protection processes and in the planning.

The integration of the values of buildings, planning and design is ensured legislatively in religious buildings and voluntarily in secular buildings through the long-term measures of the professional maintenance of interiors and movable property. The protection of movable property is carried out as furniture and artifact inventories

as well as museum deposits. The intangible cultural heritage, such as design traditions, is maintained in Artek, design offices and museum operations.

MANAGEMENT

The management of the series' outstanding universal value requires the planning, implementation and monitoring of the management of individual component parts and the series as a whole. This work is carried out by local management bodies (11-13 pcs) and the Aalto Works coordinating advisory board, each with its own area of responsibility. Local management bodies are made up of agents of the individual properties included in the component, the heritage authorities and experts in the affected area, as well as those involved in conservation work. The coordinating advisory board is comprised of representatives of the components (13 pcs) and the national World Heritage agents at the series level. There is a site manager for the management of the series.

Management costs are shared: costs arising from the activities of the coordinating management body are the responsibility of the Alvar Aalto Foundation, that is, the museum with national responsibility for Aalto architecture and design heritage. Local management bodies are responsible for their own management costs, including those of their representatives in the coordinating management body.

The first round of management planning began in 2024, with the aim of effectively managing the World Heritage value and consolidating the organization of planning and monitoring. The guidelines for management planning, its starting points and the existing means of implementation, are presented in the preliminary management plan, which is attached to the proposal. The refinement of the content, priorities and implementation programmes of the management planning, as part of the preservation of the cultural and historical value of the series and each component, will be part of the content of the second cycle of management planning to be prepared in 2026-2027.

A copy of the management plan is annexed to the nomination, see *Annex Aalto Works Management Plan*.



**Name and contact information of official local institution/
agency/organization**

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Web address:

www.museovirasto.fi/en/aalto-architectural-works

The Aalto house street side façade in 2021. The main entrance door is in the center.
Photo: Maija Holma, Alvar Aalto Foundation



Aalto Works Component Parts

- 001** Sunila Housing Area, Kotka
- 002** Paimio Sanatorium, Paim
- 003** Säynätsalo Town Hall, Jyväskylä
- 004** Aalto Centre, Seinäjoki
- 005** The Social Insurance Institution Main Office, Helsinki
- 006** Finlandia Hall, Helsinki

- 007** Aalto House, Helsinki
- 008** Aalto Atelier, Helsinki
- 009** Experimental House, Jyväskylä
- 010** House of Culture, Helsinki
- 011** Aalto Campus, Jyväskylä
- 012** Church of the Three Crosses, Imatra
- 013** Villa Mairea, Pori

”The range of tasks handled was also very wide and included schools, libraries, churches, housing schemes, and university plans and entire urban layouts. Each building was marked by a unique response to the aspirations of the client, to the anticipated character of human behaviour, and to the configuration of the particular site, but there were still transcending themes suggesting a corpus of general principles. In other words - like Le Corbusier, Wright, Mies van der Rohe, and any other architects in the period who achieved a genuine style - Aalto was able to rely on certain type forms which had proved their worth time and again in a variety of contexts. Moreover, his architectural language, like theirs, was drenched in personal mythologies and reminiscences, as well as being a crystallization of values he felt central to the social fabric of his time.”

Modern Architecture since 1900, William J.R. Curtis 1982 (p. 299)

One of the patient rooms of the Paimio Sanatorium main building has been restored to the appearance they had when the building was still in use as a sanatorium. 2022. Photo: Maija Holma, Alvar Aalto Foundation



002

Paimio Sanatorium

1. IDENTIFICATION OF THE NOMINATED PROPERTY

1.a Country

Finland

1.b Region

Regions of Central Finland, Kymenlaakso, Satakunta, South Karelia, South Ostrobothnia, Southwest Finland and Uusimaa

1.c Name of nominated property

Aalto Works



Interior view through the Aalto house in 2018: the dining room, the living room and the office spaces are connected on the first floor. Photo: Maija Holma, Alvar Aalto Foundation

1.d Geographical coordinates to the nearest second

See Table 1.d Geographical coordinates to the nearest second

1.d Table of Geographical coordinates to the nearest second

Id n°	Name of the component part	Regions	Coordinates	Property	Buffer Zone	Map N°
001	Sunila Housing Area, Kotka	Kymenlaakso	60° 29' 46,370" 26° 57' 27,047"	40,351 ha	161,872 ha	1e_001
002	Paimio Sanatorium, Paimio	Southwest Finland	60° 27' 54,004" 22° 44' 6,990"	22,804 ha	60,604 ha	1e_002
003	Säynätsalo Town Hall, Jyväskylä	Central Finland	62° 8' 24,738" 25° 46' 8,788"	2,127 ha	19,215 ha	1e_003
004	Aalto Centre, Seinäjoki	South Ostrobothnia	62° 47' 10,993" 22° 50' 31,833"	11,384 ha	59,699 ha	1e_004
005	Social Insurance Institution Main Office, Helsinki	Uusimaa	60° 11' 14,907" 24° 55' 1,595"	0,982 ha	6,369 ha	1e_005
006	Finlandia Hall, Helsinki	Uusimaa	60° 10' 33,934" 24° 56' 0,213"	3,246 ha	51,704 ha	1e_006
007	Aalto House, Helsinki	Uusimaa	60° 11' 48,359" 24° 52' 35,123"	0,135 ha	3,247 ha	1e_007
008	Aalto Atelier, Helsinki	Uusimaa	60° 11' 53,294" 24° 52' 10,253"	0,157 ha	1,271 ha	1e_008
009	Experimental House, Muuratsalo, Jyväskylä	Central Finland	62° 6' 53,273" 25° 44' 42,008"	5,195 ha	82,248 ha	1e_009
010	House of Culture, Helsinki	Uusimaa	60° 11' 17,754" 24° 56' 39,034"	0,476 ha	8,998 ha	1e_010
011	Aalto Campus, Jyväskylä	Central Finland	62° 14' 9,666" 25° 43' 48,640"	10,498 ha	42,151 ha	1e_011
012	Church of Three Crosses, Imatra	South Karelia	61° 14' 12,123" 28° 51' 22,012"	3,668 ha	20,242 ha	1e_012
013	Villa Mairea, Pori	Satakunta	61° 35' 50,673" 21° 52' 28,496"	0,808 ha	6,449 ha	1e_013
Total area (in hectares)				101,833 ha	524,071 ha	

1.e Maps and plans, showing the boundaries of the nominated property and buffer zone

See: 1.e Table of Maps and plans, showing the boundaries of the nominated property and buffer zone. See also A4 maps on pages 12-25.

1.e Table of Maps and plans

Id n°	Name of the Nominated Property	1.e.i A Location Map showing the location of the nominated property within the State Party	Scale		Date
000	Aalto Works	1e_000_Finland_A4	1:100 000 000		10.09.2024
Id n°	Name of the component part	1.e.ii Original copies of topographic maps showing the component parts of the property nominated, size A3	Scale	Date	1.e.iii Plans and specially prepared maps of the nominated property showing individual features
001	Sunila Housing Area, Kotka	1e_001_Sunila_Housing_Area 1e_001_Sunila_Housing_Area_orto	1:10000 1:7000	10.3.2024 6.9.2024	001_Sunila_Housing_Area_Building_names
002	Paimio Sanatorium, Paimio	1e_002_Paimio_Sanatorium 1e_002_Paimio_Sanatorium_orto	1:6000 1:4000	28.10.2024 6.9.2024	002_Paimio_Sanatorium_Building_names
003	Säynätsalo Town Hall, Jyväskylä	1e_003_Säynätsalo_Town_Hall 1e_003_Säynätsalo_Town_Hall_orto	1:6000 1:4000	30.10.2024 6.9.2024	
004	Aalto Centre, Seinäjoki	1e_004_Aalto_Centre 1e_004_Aalto_Centre_orto	1:4000 1:4000	28.10.2024 6.9.2024	004_Aalto_Centre_Building_names
005	Social Insurance Institution Main Office, Helsinki	1e_005_Social_Insurance_Institution_Main_Office 1e_005_Social_Insurance_Institution_Main_Office_orto	1:4000 1:3000	29.10.2024 9.9.2024	
006	Finlandia Hall, Helsinki	1e_006_Finlandia_Hall 1e_006_Finlandia_Hall_orto	1:7000 1:5000	29.10.2024 9.9.2024	
007	Aalto House, Helsinki	1e_007_Aalto_House 1e_007_Aalto_House_orto	1:3000 1:2000	30.10.2024 10.9.2024	
008	Aalto Atelier, Helsinki	1e_008_Aalto_Atelier 1e_008_Aalto_Atelier_orto	1:50000 1:2000	22.11.2024 10.9.2024	
009	Experimental House, Muuratsalo, Jyväskylä	1e_009_Experimental_House 1e_009_Experimental_House_orto	1:8000 1:5000	29.10.2024 10.9.2024	
010	House of Culture, Helsinki	1e_010_House_of_Culture 1e_010_House_of_Culture_orto	1:4000 1:3000	30.10.2024 10.9.2024	
011	Aalto Campus, Jyväskylä	1e_011_Aalto_Campus 1e_011_Aalto_Campus_orto	1:6000 1:4000	30.10.2024 11.9.2024	011_Aalto_Campus_Building_names
012	Church of Three Crosses, Imatra	1e_012_Church_of_Three_Crosses 1e_012_Church_of_Three_Crosses_orto	1:6000 1:4000	30.10.2024 11.9.2024	
013	Villa Mairea, Pori	1e_013_Villa_Mairea 1e_013_Villa_Mairea_orto	1:4000 1:3000	30.10.2024 11.9.2024	

1.f Area of nominated property and proposed buffer zone

Area of nominated property: 101,833 ha, Buffer zone: 524,071 ha, Total: 625,904 ha
See 1.f Table of Area of nominated property (ha.) and proposed buffer zone (ha.)

1.f Table of Area of nominated property (ha.) and proposed buffer zone (ha.)

Id n°	Name of the component part	Region(s)	Coordinates	Property	Buffer Zone
001	Sunila Housing Area, Kotka	Kymenlaakso	60° 29' 46,370" 26° 57' 27,047"	40,351 ha	161,872 ha
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Total area (in hectares)				101,833 ha	524,071 ha

”Aalto calls upon our embodied experience of nature in what seems, at first blush, a most ordinary building. As the comparison with the ostensibly similar (in reality whitteringly different) suburban office block shows, harmonizing a built environment with our human embodiment in the natural world takes more than the determination to do so. It takes an awareness of human perceptual subtleties, along with the creativity to appropriately accommodate them.”

Welcome to Your World - How the Built Environment Shapes our Lives,
Sarah Williams Goldhagen 2017 (p. 175)

Säynätsalo Town Hall council chamber interior and ceiling in 2021. Photo: Maija Holma, Alvar Aalto Foundation

003

Säynätsalo Town Hall



2. DESCRIPTION

2.a Description of the property

The Aalto Works nominated property is set in an increasingly industrialized and mechanized society of the modern era, and its design was based on ideas central to the modern movement in responding to global challenges. The property paints a picture of the 20th-century modernist way of life and modernism's responses to the needs of housing, community life, work and family life, education, municipal democracy, state services and decision-making, care services, spiritual life and leisure in its urban design, architecture and integrated design. While the series of modern buildings designed for different functions in the Aalto Works tells about aspects of international modernism, it also shows how widely the Aalto architecture and design has been adopted as part of Finland's modern identity.

The Aalto Works achieved a high quality of design and construction and immediately attracted international recognition. In this sense, the Aalto's works became a symbol of modern Finland at the international level and an object of architectural pilgrimage for people from all the regions of the world. The Aalto Works is distinguished by its comprehensive and particular approach to design, where each piece of architecture is unique and responds not only to specific programmatic requirements but also to the characteristics of the site location and to the surrounding natural or urban landscape. The Aaltos' approach to synthesised design also includes the integration of interior design - at many Aalto sites, the furniture and lighting collections remain extant and cherished - and



Bird's-eye view of the Aalto Atelier from the balcony, 2022. Photo: Maija Holma, Alvar Aalto Foundation

the combination of industrialised elements and local traditional materials acknowledges the importance of preserving craftsmanship as a means of producing buildings related to a specific geo-cultural context. This is a feature that contributed to the Aalto Works' international recognition, impact and influence on other architects. The works also recognise the professional participation of women in architecture and urban design as a feature of twentieth century society.

The contribution of the Aalto Works to the international modern movement and architectural modernism is demonstrated in ten monuments and three groups of buildings together with their immediate surroundings.

The ten architectural monuments are:

- Paimio Sanatorium, Paimio, built as a modern tuberculosis sanatorium complex, the design of which is based on the life of the patient and the hospital community, as well as the specific utilisation of the health effects of the surrounding environment and forest nature.
- Villa Mairea, Pori, a family villa exploring the dimensions of modern dwelling in a holistic design, that encompasses not only architectural elements but also interior design and art.
- Säynätsalo Town Hall, Jyväskylä, a place of municipal democracy endorsing social encounter and communality, underpinned by a holistic approach to detail.
- Aalto House, a manifestation of international ideas promoting human well-being and innovative approaches to architectural and interior design details.
- Aalto Atelier, Helsinki, encapsulating the recognition of the international impact and protection of modernist architecture as built heritage and design tradition as expressed by the building's characteristics and use.
- Experimental House, Jyväskylä, a place of retreat into nature and interplay with natural context.
- Church of the Three Crosses, Imatra, where science, art, architecture and design are fused together in the spatial sequences, forms and natural lighting solutions.
- Finlandia Hall, Helsinki, a place of international man and assembly, and a response to international identity, while providing a special place for these in the cityscape.
- House of Culture, Helsinki, celebrating the identity of communities while in response to the urban context.
- Social Insurance Institution Main Office, Helsinki, whose architecture serves citizen well-being and the modernization of society with integrated design.

The three groups of buildings and their immediate surroundings reflect the physical aspects of the everyday environment, together with synthesised design:

- Sunila Housing Area, Kotka, a contribution to the modernisation of society supporting egalitarianism and responses to the natural and social characteristics of the site, adapting the buildings to the environment in such a way that it achieves a direct relationship between the housing and nature.
- Aalto Campus, Jyväskylä, encouraging social encounter and the consolidation of the identity of a new nation through the unique coordination between the buildings and their natural surroundings.
- Aalto Centre, Seinäjoki, an ensemble that builds an identity for its citizens as a result of collaborative and integrated design resulting in a series of landmark urban spaces and public buildings.

The Aalto Works utilised the scientific, technical and economic developments that formed the basis for economic prosperity in the 20th century, but through synthesised design added to it human-centred and transgenerational dimensions that satisfy the needs of a new society and new communities. The Aalto Works also demonstrates in a particularly versatile and extensive manner the Aalto studio's experiments in construction, technology, architectural aesthetics and lighting. The focuses of the experimentation included materials – both natural and industrially-produced materials – building parts and construction methods, the moulding of space, form, and spatial sequences. The building location and surrounding nature are integrated into the character of the architecture and are inseparable parts of it.

2.b History and development of the property

In Finland, modernism became a symbol for the newly independent state already in the 1920s. As society developed and the country needed to overcome the new challenges brought about by modern life, both the cultural and political will to invest in art, architecture and design grew in significance.

The works ascribed to architect Alvar Aalto (1898-1976) are renowned and acknowledged worldwide. The contributions of his two most important collaborators, Aino Aalto (1894-1949) and Elissa Aalto (1922-1994), as well as the architects and designers of the Aalto Studio were credited in publications already early on, and more details about their exact contributions have come to light in recent research on the Aalto Studio's working tradition.

The Aalto Works serial property was created between 1928 and 1988 as a result of the design work of Alvar Aalto (1898-1976), Aino Aalto (1894-1949), Elissa Aalto (1922-1994) and the employees of their joint studio. The buildings included in the serial property each embody in their own way the social modernization of the era and its continued development. This can also be seen in the interiors of the components, in the lighting fixtures, furnishings and artifacts (including even hardware, such as, for example, railings, coat racks, gratings, etc.) designed by the Aalto studio down to the last detail. After Artek was founded, its design office was responsible for furnishing nearly all new buildings designed by the Aalto studio, and the Artek-produced items were complemented by products manufactured by utility companies, art-glass companies and other collaborative companies such as metal workshops.

The nominated property includes a wide range of administrative buildings for civic and community actors (Social Insurance Institution Main Office, Aalto Campus, Säynätsalo Town Hall, House of Culture, Church of the Three Crosses, Aalto Centre, Finlandia Hall) as well as pioneers in housing design (Sunila Housing Area, Villa Mairea, Aalto House, Experimental House). Between these is a sub-group

of buildings designed by the Aaltos themselves for living and work purposes, namely an office building (Aalto Atelier) in addition to the Aalto House and Experimental House. Those components completed in the 1930s are associated with housing and healthcare, and those components completed in the 1950s with social institutions and workplaces, while from the 1970s onwards, the components are associated with the development of city centres and the completion and expansion of components.

The nominated property broadly fulfils the spectrum of building types contributing to the creation of a welfare society, encompassing environmental entities, new buildings and supplementary construction, as well as solving new kinds of needs regarding interior design and furniture, from private apartments to entities that serve collective needs.

Within the 20th Century Historic Thematic Framework, themes (6) Internationalization, New Nation States and Human Rights, (2) Accelerated Scientific and Technological Development, (3) Mechanized and Industrialized Agriculture, (9) Religious, Educational and Cultural Institutions, and (7) Conserving the Natural Environment, Buildings and Landscapes have a strong correlation to the Aalto Works serial nomination. The nominated property is not focused on serving only the needs of individuals, but essentially different community needs. The entire series, as well as its individual components, are manifestations of a collective design approach. Collaboration was an ongoing way of working between the Aaltos, the studio and selected partners throughout the entire production. The experience of the Aaltos and the studio's employees, from office managers to assistants, has been transmitted to each component with case-specific variation, utilizing the expertise of partners and responding to the needs of users. The components functioned as community hubs for families as well as student-, factory-, parish-, municipal- or political communities and tuberculosis patients, as well as various professional and work communities - and ultimately for society as a whole, which had made well-being its mission. The

components of the series and their starting points are oriented towards the new needs of a new kind of society, but at the same time they draw from the communal and cultural tradition of the common good.

The design principles have been retained in the components and they have provided an influence through their example. The Sunila housing area is a modern residential environment, an early example of a "forest town" created as a model for urbanization during the late 20th century. The Aaltos' holistic approach to design - from regional planning to interior design and industrial design - broadened the concept of the architect's work, and the founding of Artek in 1935 supported this by also enabling the development of lighting fixtures and furniture for serial production.

Together, the Aalto Works form a unique ensemble that tells the story of the preservation of the modern architectural heritage, with a holistic architectural language that stands the test of time and continues to serve an astonishing range of uses. All the components of the series have very much preserved their originality as far as OUV is concerned, and the changes during their entire life cycle are minor in terms of the buildings, and moderate in terms of use. In almost all the series' components, the function of the buildings as well as their relationship with nature, design, and context have remained similar to the original. The Aalto Works's modern architecture and bespoke furniture and fixed interior furnishings form entities that are generally well preserved. Over the decades, developments in various fields have rendered some mechanical devices obsolete and replaced them with digital ones. Also, the administrative structures of society have changed, without affecting the architecture and the totality. Only Paimio Sanatorium and a few buildings of the University of Jyväskylä are currently open in terms of their future use. Aalto House, Aalto Atelier, Experimental House, Säynätsalo Town Hall and Villa Mairea are currently partially used as public attractions.

All the components have since their completion been considered valuable heritage sites. The architects and designers who worked in the Aalto studio and Artek heritage have passed on the appreciation of the property and the Aaltos' holistic design philosophy. After Alvar Aalto's death, the idea of preserving the values of the architectural heritage, which emerged during the studio's creative period, became formalised through official protective designations. Among the components of the Aalto Works, the Church of the Three Crosses in Imatra (protected in the local detailed plan in 1969) and the Aalto House (the decision ratified in 1982) in Helsinki were the first sites of modern architecture to gain legal protection in Finland, and among the first in Europe and even the whole world.

Elissa Aalto actively participated in the preservation of the Aalto architectural and design heritage, and towards the end of her career she directed the renovation of significant Aalto sites, such as Finlandia Hall, Paimio Hospital and the House of Culture, in a way that took into account the buildings' value. The public discussions about the management of Aalto properties and their movable furnishings have advanced the appreciation of sustainable design and the comprehensive consideration of the cultural environment.

Courtesy of Elissa Aalto, the Aalto House, Aalto Atelier and the studio's drawings, photos and documents were transferred to the ownership of the Alvar Aalto Foundation. The archive collection forms an exceptionally intact and extensive entity, which is freely accessible in Finland.

2.b. i) Modernism in Finland (1920s-1980s)

Modernist architecture arrived in Finland at the turn of the 1920s and 1930s. The timing was opportune in the nation state that had gained independence a decade earlier and wanted to build a society that was uniquely its own. Modernism quickly established itself as a means of expression for both the new architecture and the other arts, and more broadly as the ethos in constructing a modern society.

Aino and Alvar Aalto together with Erik Bryggman, influential in the city of Turku at the end of the 1920s, were central figures in the adoption of modernist architecture in Finland. They had simplified their architectural expression in the spirit of the Nordic Classicism of the 1920s. They were inspired by the aesthetics of modernism in their design for the temporary outdoor structures made for the City of Turku's 700th anniversary exhibition in 1929. This was the year before the Stockholm Exhibition of 1930, which has been regarded as the starting point for modernism in Sweden and the nordic countries.

Alvar Aalto participated in a number of CIAM congresses from 1929 onwards and the Aaltos were in close contact with both Nordic and continental European colleagues. The Aaltos and Bryggman were among the first to build completely modernist buildings in Finland, alongside their contemporaries Pauli E. Blomstedt and Erkki Huttunen. The Town Planning Act, which came into effect in 1932, introduced modernist urban design principles into land-use planning in Finland. Functionalism became a guiding principle in design, as specific areas were reserved for specific functions. In Sunila, the zoning was implemented by separating the housing area from the factory area with a green zone. The same approach also prevailed in the design of buildings. The cooperative movement played an important role in the spread of the new architecture around Finland; within a decade the production, warehouse and retail buildings designed by Huttunen and his colleagues for the cooperative group SOK in smaller towns across the country became landmarks of the new era.



The first appearance of modern architecture in Finland in 1929 - Alvar Aalto and Erik Bryggman designed the exhibition structures for the 700th anniversary celebrations of the city of Turku in Samppalinna. Photo: Turku Museum Centre

With the Second World War, the focus of the modernization of architecture shifted momentarily from new construction to the development of type plans, the standardization of the construction industry and future prefabricated construction. Alvar Aalto was actively involved in this work. In the 1930s, Aino and Alvar Aalto developed standard solutions in connection with the design of Paimio Sanatorium, and the wooden type houses in Sunila are also an example of their application to industrial production. During the war, Alvar Aalto promoted the issue as the director of the Reconstruction Bureau and adopted the latest trends in the industry from both Germany and the United States. From 1945 onwards, the work carried out earlier became useful for the needs of reconstruction, modern industry and the developing society. In terms of quantity, the largest construction projects during the following decades, alongside housing, occurred with schools, commercial buildings and industrial buildings.

A new generation of modernist architects emerged at the forefront of architecture, led by Viljo Revell, Aarne Ervi and Aulis Blomstedt. Society modernised both in parallel on many fronts and in phases across the board over the coming decades. The public buildings of the serial nominated property contributed to the creation of a modern national identity in the spirit of reconstruction. The new building legislation that came into effect in 1959 promoted modernization not only in urban planning but also in construction more broadly.

The 1960s became the decade of the rise of industrialised construction in Finland. The country's first public buildings built using fully prefabricated elements were completed in the late 1950s, and by the 1970s precast concrete construction had become the prevailing practice, especially in housing. The decade also became the golden age of architectural competitions and, with it, the various trends in modernist architecture (structuralism, concrete brutalism, constructivism, etc.).

The international cultural upheaval at the end of the 1960s and the simultaneous development in the field of architecture towards a repetitive and serial design language became used by its adherents as a criticism against Aalto's architecture. Parallel with the belief in the unlimited development of industrial modernism, an alternative, more organic approach gained a wider foothold. Along with Aalto, architects such as Reima and Raili Pietilä and Timo and Tuomo Suomalainen contributed to the expansion of the repertoire of modernist architecture. Alongside the universal and historic innovations, locality became more prominent than previously in the toolbox of the new architecture.

Alvar Aalto was a pioneer of both regionalist and organic architectural trends, not only in Finland but also in the international sphere of modernist architecture. As regards later international trends, postmodernist architecture arrived in Finland in the 1980s, but alongside the international postmodernist imagery, a trend developed in northern Finland drawing strongly from local tradition.

Finland's building stock is fairly young and practically 95% of it has been built within the last hundred years, and about half of it between the start of the design of Paimio Sanatorium and Alvar Aalto's death. In Finland, the establishment of a modern society and citizen well-being occurred very concretely through the means of modernist architecture.

The protection of the modernist building heritage has a tradition of already half a century in Finland. The Church of the Three Crosses was one of the first to receive a conservation designation in land use planning in 1969. The first modernist sites were protected by the Act on the Protection of the Built Heritage at the beginning of the 1980s, the very first of these being the Aalto House in 1982. The DoCoMoMo Suomi Finland's selection of landmarks of modernist architecture was completed in 1993 (from the Aalto Works series, the selection includes the Aalto House, Aalto Campus, House of Culture, Experimental House, Paimio Sanatorium, Aalto Centre, Säynätsalo Town Hall, Church of the Three Crosses and Villa Mairea). That same year, the



Aino and László Moholy-Nagy were in London to attend the opening of Parliament in 1933. Photo: Alvar Aalto, Alvar Aalto Foundation



Aalto House, a group of (American?) visitors chatting in the courtyard of the architects' home in 1937. Photo: Aino Aalto, Alvar Aalto Foundation

first inventory of nationally significant built cultural heritage (RKY 1993) was also completed, which included modernist sites from the post-war period. All of the Aalto Works of the nominated property were included, except for the Social Insurance Institution Main Office and the Experimental House. In the update of the inventory (RKY 2009), the Social Insurance Institution Main Office was included as part of the group of buildings in the Taka-Töölö city district.

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Alvar and Aino on the deck of a ship. Lake Lucerne, Switzerland. Circa 1928.
Photo: Alvar Aalto Foundation

2.b ii) Architects Alvar Aalto & Co.⁸¹ – Design practices and working method

AINO AND ALVAR AALTO

Alvar Aalto (1898–1976) graduated as an architect from Helsinki University of Technology in 1921. Having first received design commissions in Jyväskylä, he founded his own architect's office there in 1923, then moved from there to Turku in 1927, and then to Helsinki in 1933. Aino Marsio (1894–1949) graduated as an architect from Helsinki University of Technology in 1920 and began working in Alvar Aalto's office in Jyväskylä at the beginning of 1924. In October of that same year, Aino and Alvar Aalto got married.⁸² The Aaltos were at the forefront of the search for a modernist expression, creating works both as architects and designers.⁸³ The architecture studio's design work from 1925 to the beginning of 1949 is jointly signed with the names of Aino and Alvar Aalto.⁸⁴

Aino Marsio-Aalto created for herself an independent domain as the head of Artek's drawing office (1935–1948), and later as its director.⁸⁵ Marja Pöyry, an architect who worked in the Aalto studio in 1938–39, recalled that "Aino was not around much [in the office in the late 1930s]. She had a lot on her plate as the director of Artek."⁸⁶ According to the Aaltos' grandson, Heikki Alanen: "She launched

81 Alvar Aalto worked half of his career in partnership with his first wife, the architect Aino Marsio-Aalto, from 1924 to her premature death in 1949, and an equal period of time in partnership with his second wife, the architect Elissa (Elsa Kaisa Mäkinieniemi) Aalto, from 1952 to his own death in 1976, after which Elissa directed the office then called Alvar Aalto & Co. until 1994

82 "Aino Aalto", Alvar Aalto Foundation: <https://www.alvaraalto.fi/en/information/aino-aalto/> (accessed 2.9.2024)

83 "Alvar Aalto", Museum of Finnish Architecture: <https://www.mfa.fi/kokoelmat/arkkitehdit/alvar-aalto/> (accessed 20.9.2024)

84 See, for example, *Aalto. Architecture and Furniture*. The Museum of Modern Art. New York, 1938, 47; and "L'oeuvre d'Aino et Alvar Aalto", *L'Architecture d'Aujourd'hui*, no.29/ 1950, 2–33.

85 Pekka Suhonen, *Artek. Alku-tausta-kehitys*. Artek: Helsinki, 1985, 34.

86 Marja Pöyry's interview in Louna Lahti (ed.), *Alvar Aalto: Ex Intimo – Alvar Aalto Through the Eyes of Family, Friends and Colleagues*. Rakennustieto: Helsinki, 2001, 75.

the traditions of quality that Artek has followed to the present day.”⁸⁷ At Artek, Aino Marsio-Aalto established the furniture and interior design practices that formed an inseparable part of Aalto architecture. The symbiotic cooperation continued under the leadership of interior designer Maija Heikinheimo, who worked as Aino’s close collaborator throughout the 1950s. Göran Schildt, Alvar Aalto’s friend and biographer, emphasizes Aino Marsio-Aalto’s role as a key promoter of Alvar Aalto’s work, who had an understanding and acceptance of it, and whom he “named... as an associate in his work, even if her contribution had only been to approve the result.”⁸⁸ In addition, Aino’s responsibility for running the office, especially during Alvar Aalto’s long trips abroad, was significant.⁸⁹

Aino died on January 13, 1949, after a long illness.⁹⁰ The journal *Arkkitehti* [Finnish Architectural Review] published obituaries written by seven of her international colleagues and friends, the most extensive of which was written by art historian Carola Giedion-Welcker (1893–1979), a family friend of the Aaltos, a key influencer of modernism and the wife of Siegfried Giedion (a founding member of CIAM).⁹¹ With Aino’s death, Alvar Aalto lost his most important collaborator. He skipped the opening ceremony of Baker House, the student dormitory at MIT in the USA, and instead sought solace by meeting up with his international friends and put a lot of energy into travelling to Stockholm, Copenhagen, Zurich, Paris and the Netherlands. He also began work on significant commissions, such as the Säynätsalo Town Hall and the university campus in Otaniemi.⁹²

87 Heikki Alanen in Ulla Kinnunen (ed.), *Aino Aalto*. Alvar Aalto Foundation: Helsinki, 2004, 10.

88 Göran Schildt, *Alvar Aalto: The Mature Years*. Rizzoli: New York, 1991, 130.

89 Harry Charrington in Harry Charrington and Nava Vezio (eds.), *Alvar Aalto: The Mark of the Hand*. Rakennustieto: Helsinki, 2011, 64.

90 Göran Schildt, *Alvar Aalto: The Mature Years*. Rizzoli: New York, 1991, 132–133.

91 C. Giedion-Welcker, Walter and Ise Gropius, Alfred Roth (et.al). "Aino Aalto in Memoriam", *Arkkitehti* 1–2/1949, 2–3. Suominen-Kokkonen, Renja. 2014.

"Aino Marsio-Aallon matkapäiväkirja ja Artek". *Tahiti* 4 (3): <https://tahiti.journal.fi/article/view/85536> (accessed 15.10.2024).

92 Göran Schildt, *Alvar Aalto: The Mature Years*. Rizzoli: New York, 1991, 139–141.



Aalto Atelier, the Aalto studio staff ca. 1958. Standing (left to right): Eric Adlercreutz, Kimmo Söderholm, Arto Sipinen and Jorma Salmenkivi. Seated (clockwise from the front): Elissa Aalto, Kaarlo Leppänen, Erkki Luoma, Kalevi Hietanen, Maina Vatarä, Helga Mattsson, Jaakko Kontio, Ritva Leena Hartikainen, Walter Moser, Matti Itkonen and Alvar Aalto. Photo: Heikki Havas, Alvar Aalto Foundation

ALVAR AND ELISSA AALTO

In August 1949, a new employee joined the Aalto studio, architect Elsa Mäkinen (1922–1994, after her marriage Elissa Aalto), whom Alvar married in 1952.⁹³ The Muuratsalo Experimental House was built as their joint summer residence, allowing him to return to the landscape of Central Finland. In the years following Aino’s death, Alvar Aalto participated in numerous competitions and a compelling new phase began in the studio. The studio also moved into a new

93 Göran Schildt, *Alvar Aalto: A Life’s Work – Architecture, Design and Art*. Otava: Helsinki, 1994, 314; Göran Schildt, *Alvar Aalto: The Mature Years*. Rizzoli: New York, 1991, 150–152.

era in the mid-1950s with the completion of the Aalto Atelier, located close to the combined home and studio, the Aalto House.

Elissa Aalto's key role in the design projects and management of the studio deepened over time and she became an official partner in the studio in 1958.⁹⁴ The architect Sverker Gardberg, who worked in the Aalto studio between 1963 and 1994, emphasized: *"I remember him [Alvar] saying to me that when he is gone, Elissa will be the boss. This sentence was important to me. And I think Elissa did a remarkable job."*⁹⁵

At the end of the 1960s, the office's atmosphere began to change, architect Vezio Nava recalls: *"In the late 1960s the climate of protests and hostility towards Aalto increased. [--] At the same time the maestro began to feel more tired and isolated, and we colleagues felt more isolated than before, almost felt guilty for working in Tiilimäki. The great enthusiasm that had characterized the studio in the 1960s was muffled."*⁹⁶

Architects Alvar Aalto & Co (Arkkittehtitoimisto Alvar Aalto & Co) continued its activities after Alvar Aalto's death (1976) under the leadership of Elissa Aalto. The architectural studio started new, one-off design tasks, continued working on a list of ongoing projects, and took on the planning for the alterations and renovations of the studio's significant sites.⁹⁷ In Elissa Aalto's own work, there was an increasing emphasis on lecturing and the dissemination of information in connection with international exhibitions. In 1981 Elissa Aalto was invited as an honorary member of The American Institute of Architects.⁹⁸

The Aalto House, designed by Aino and Alvar Aalto and lived in by Elissa Aalto, was the first Aalto property to be protected by

legislation.⁹⁹ Especially the renovation of the House of Culture in 1989–1994 was notable, as most of the measures taken aimed at preserving the building's original architecture, which included partial reconstruction.¹⁰⁰ The long-drawn-out project to restore the Viipuri Library was also begun under the leadership of Elissa Aalto. In 1993, a special restoration association was established for the work, and its operations were located in the Aalto atelier.¹⁰¹

FOREIGN TRIPS AND CONTACTS, COMPETITIONS AND EXHIBITIONS

On trips abroad at the turn of the 1920s and 1930s, Aino and Alvar Aalto were introduced to the latest trends in international modernism, as well as to key modernist figures – critics, designers and artists. These networks became important both as providers of stimulus and for increasing the international reputation of Aalto's architecture and design.¹⁰² According to Heikki Alanen:

*"During the early years of national independence, in particular, art and culture signified something deeply national to most Finns, and they [Aino and Alvar Aalto] were regarded as important sources of national identity."*¹⁰³

The Aaltos' reputation as the vanguard of Finnish architecture and furniture design was established especially through the attention received by the Paimio Sanatorium and Viipuri Library, the subsequently dismantled Paris and New York World Expo pavilions, and the numerous international exhibitions and publications dating from as early as the 1930s. The exhibition *Aalto: Architecture and Furniture* held at MoMA in New York in 1938 was also significant

94 Harry Charrington in Mia Hipeli (ed.), *Alvar Aalto Architect: Muuratsalo Experimental House 1952–54 / Studio Aalto 1954–63. Volume 18*. Alvar Aalto Foundation: Helsinki, 2018, 121.

95 Sverker Gardberg in Harry Charrington and Vezio Nava (eds.), *Alvar Aalto: The Mark of the Hand*. Rakennustieto: Helsinki, 2011, 320.

96 Vezio Nava in Harry Charrington and Vezio Nava (eds.), *Alvar Aalto: The Mark of the Hand*. Rakennustieto: Helsinki, 2011, 33, 39.

97 Charrington Harry in Mia Hipeli (ed.), *Alvar Aalto Architect: Muuratsalo Experimental House 1952–54 / Studio Aalto 1954–63. Volume 18*. Alvar Aalto Foundation: Helsinki, 2018, 129.

98 "Elissa Aalto sai tunnustuksen Yhdysvalloista.", *Helsingin Sanomat*, 18.06.1981.

99 Mia Hipeli (ed.), *Elissa Aalto: Arkkitehti-Architect*. Alvar Aalto Foundation: Helsinki, 2022, 37, 40–42.

100 Mia Hipeli (ed.), *Elissa Aalto: Arkkitehti-Architect*. Alvar Aalto Foundation: Helsinki, 2022, 109–110.

101 Eric Adlercreutz et al. (eds.), *Alvar Aalto Library in Vyborg: Saving a Modern Masterpiece. Vol. I, 2009; Vol. II, 2015*. Rakennustieto: Helsinki.

102 Göran Schildt, *Alvar Aalto: The Decisive Years*. Otava: Helsinki, 1986, 54–77. Pirkko Tuukkanen (ed.), *Alvar Aalto: Designer*. Alvar Aalto Museum: Jyväskylä, 2002, 79.

103 Heikki Alanen in Ulla Kinnunen (ed.), *Aino Aalto*. Alvar Aalto Foundation: Helsinki, 2004, 11.



Aalto Atelier, the Aalto studio staff in the courtyard in June 1961. Photo: Vezio Nava, Alvar Aalto Foundation



Aalto House, architects working at their desks in the home office 9.1.1952. Alvar Aalto in discussion with the photographer. Photo: Nasretidin Rāshid, Finnish Heritage Agency

in furthering the Aalto works.¹⁰⁴ The second edition of Sigfried Giedion's book *Space, Time and Architecture* from 1949, in which Alvar Aalto and his architecture were widely presented, was central to it being established in the international canon.¹⁰⁵ In the 1965 edition, the presentation of the Aalto works was expanded even further.

Architectural competitions both at home and abroad were a key part of acquiring design commissions and developing architectural ideas. The successes also helped in building their international career. Throughout their career, the Aaltos and their studio were able to participate in more than one hundred architecture and design competitions.

¹⁰⁴ Pekka Suhonen, *Artek: Alku-tausta-kehitys*. Artek: Helsinki, 1985, 75–80.

¹⁰⁵ Göran Schildt, *Alvar Aalto: The Decisive Years*. Otava: Helsinki, 1986, 172–173.

From the turn of the 1950s, international success came from, among others, the Lungby-Taarbaek Cemetery Competition (1952, second prize) in Denmark, the Gothenburg City Hall Competition (1955, first prize), the Vogelweidplatz Sports and Culture Centre Competition in Vienna (1956, joint first prize), the Kampementsbacken Competition in Stockholm (1957, joint first prize), the Kiruna City Hall Competition (1958, joint first prize) in Sweden, and the Essen Opera House Competition (1959, first prize) in Germany. Only the latter was built, completed under the leadership of Elissa Aalto in 1991.¹⁰⁶

Aino Marsio-Aalto was responsible for the presentations of both the architecture studio and Artek, for example the arrangements for the 1936 Triennale in Milan and the first Aalto retrospective exhibition held in the Helsinki Kunsthalle in 1947. The 25-year anniversary exhibition was also shown in Copenhagen, Oslo, Zurich and Milan, and in the 1950s in Paris and Amsterdam.¹⁰⁷ The impressive exhibition celebrating 25 years together became Aino Aalto's farewell.¹⁰⁸

The number of international exhibitions increased, especially from the 1950s onwards, and Elissa Aalto's role as a promoter of exhibitions and publications later became central. During Alvar Aalto's lifetime, the retrospective exhibition held in Florence's Palazzo Strozzi on 14.11.1964–9.1.1965 has been identified as particularly outstanding.¹⁰⁹ After his death, the number of exhibitions increased even more, and along with the establishment of the Alvar Aalto Museum's exhibition activities, numerous international exhibitions have been organized every year.¹¹⁰

¹⁰⁶ Esa Laaksonen (ed.), *Drawn in Sand: Unrealized Visions by Alvar Aalto*. Alvar Aalto Academy, Museum of Finnish Architecture: Helsinki, 2002, 48–65, 104.

¹⁰⁷ "Aalto-utställningen i Oslo öppnad", *Hufvudstadsbladet*, 14.3.1948; Pirkko Tuukkanen (ed.), *Alvar Aalto: Designer*. Alvar Aalto Museum: Jyväskylä, 2002, 99.

¹⁰⁸ Göran Schildt, *Alvar Aalto: The Mature Years*. Rizzoli: New York, 1991, 135–137. *L'Architecture d'aujourd'hui*, no.29/1950, Hommage à Aino Aalto. p.3.

¹⁰⁹ Göran Schildt, *Alvar Aalto: A Life's Work - Architecture, Design and Art*. Otava: Helsinki, 1994, 302.

¹¹⁰ See, for example, Göran Schildt, *Alvar Aalto: A Life's Work - Architecture, Design and Art*. Otava: Helsinki, 1994, 303–304; Marjo Holma (ed.), *Syke ei sammu. Alvar Aalto- museo 50 vuotta*. Alvar Aalto seura ry: Jyväskylä, 2016, 73–85.

THE STUDIO'S INTERNATIONAL ATMOSPHERE AND PRODUCTION

Due to numerous personal contacts, the Aalto studio was international already in the early years of its operations. Continuously since the 1920s, several foreign architects worked there, and from the 1930s Swiss architects in particular were regularly employed. A total of around three hundred architects worked in the Aalto studio over the decades, of which one-third were foreigners – and practically from all continents. These brought both an international atmosphere to the studio's everyday life and, after returning to their home countries, passed on knowledge of Aalto architecture.¹¹¹

In 1955 Alvar Aalto designed and had built a large motorboat for his summer cottage, the Experimental House in Muuratsalo, which he named *Nemo propheta in patria* (No one is a prophet in his own land). In reality, Alvar Aalto's importance in his homeland continued to grow: he received many significant commissions and was successful in competitions. He was appointed an Academician in 1955 and was President of the Academy of Finland in 1963–68. International recognition also began to accumulate to an increasing extent, especially thanks to his eloquent and widely quoted speech on receiving the RIBA's Royal Gold Medal for Architecture in 1957. Alvar Aalto received a total of 32 honorary medals from 1939 until his death in 1976.¹¹²

Inspired by the RIBA Gold Medal ceremony, *The Times* newspaper published a broad overview of Alvar Aalto's work, stating amongst other things:

"It is remarkable that the Finnish architect Alvar Aalto should have gained a world-wide celebrity in architectural circles on the basis of

*a number of works that are inaccessible to all but the most assiduous travellers. Apart from two temporary exhibition pavilions, his only building outside his own country is the dormitory he designed for the Massachusetts Institute of Technology when he was teaching there just after the war, and this is not one of his most successful buildings. [...] Aalto reached his present unchallenged position as the leading architect of Finland without building anything of consequence in the capital. But now this situation is changing [...] with the completion of two important buildings by him near the centre of Helsinki, and besides buildings elsewhere in Finland he is now engaged on several in other parts of Europe, in Germany, France and Italy."*¹¹³

Alvar Aalto was skilled at building relationships of trust with clients and persuading them to pursue a common goal, and yet, according to his daughter Hanni Alanen, "he was always careful not to get irritated. [...] He never strictly insisted on his own ideas because then the client would have disappeared!"¹¹⁴ Several employees at the Aalto studio have been interviewed, especially since the 1980s and 1990s, and these have been published as books.¹¹⁵ A considerable part of the material has been deposited in the Alvar Aalto Foundation archives. The interviews convey the particularly creative and trusting atmosphere that prevailed in the studio over the different decades, which allowed different ideas to be heard. Even for its time, an exceptional workplace required a quality of character in its employees that was most frankly expressed by Jaakko Kontio:

"[The employees were to] get along with Aalto. I mean, adapt to the place and the freedom! Not very many offices had freedom." He

111 See the list of Aalto studio employees in Göran Schildt, *Alvar Aalto: A Life's Work – Architecture, Design and Art*. Otava: Helsinki, 1994, 314–317.

112 For a comprehensive list of awards, honours, memberships and doctorates bestowed on Alvar Aalto, see: Aarne Heporauta (ed.), *Alvar Aalto Arkkitehti / Architect 1898–1976*. Rakennustieto: Helsinki, 1999, 90–93.

113 "Architectural notes: Aalto's Imaginative New Work", *The Times*, Wednesday April 3, 1957. Newspaper clipping in the Aalto studio collection, AAA 6739, 6.

114 Hanni Alanen's interview in Louna Lahti (ed.), *Alvar Aalto: Ex Intimo – Alvar Aalto Through the Eyes of Family, Friends and Colleagues*. Rakennustieto: Helsinki, 2001, 9.

115 Göran Schildt interviewed several employees when writing his 3-part Aalto biography (*Alvar Aalto: The Early Years, 1982; Alvar Aalto: The Decisive Years, 1986; Alvar Aalto: The Mature Years, 1991*). The interviews have been published in English in two works: Harry Charrington and Vezio Nava (eds.), *Alvar Aalto: The Mark of the Hand*. Rakennustieto: Helsinki, 2011; and Louna Lahti (ed.), *Alvar Aalto: Ex Intimo – Alvar Aalto Through the Eyes of Family, Friends and Colleagues*. Rakennustieto: Helsinki, 2001.

continues: “Whatever blunder you made at work, he never put your back up against the wall like [some other contemporaries] did.”¹¹⁶

Despite their radical ideas, the Aaltos managed to find a wide audience and supporters for their thinking, especially among the elite of society. The reason could be that in Finland the art world, business life and the state had remarkably unified goals in relation to the national modernization project.¹¹⁷ With the increase in workload, the studio space in the Aalto House became cramped and the studio even had work spaces in the Helsinki city centre in a building on Ratakatu designed by the Aalto studio, as well as in Rovaniemi and in Berlin for the Interbau project. The new office space, the Aalto Ateljee, completed in the 1950s, saw the focus of operations shift to a new, more international realm. The transfer of interior design work from Artek to the Aalto studio in the early 1960s brought finally all the design work under the same roof at the Atelier at Tiilimäki 20.¹¹⁸ The studio grew at one time to become one of the largest in the country, with up to 30–40 employees. The clearly trust-filled way of working was maintained and the workspace in the Aalto House was also still used.

Alvar Aalto's working method was conversational, and he participated in the preparation of drawings mostly with sketches. In the open atelier space, information about ongoing projects passed between everyone.¹¹⁹ The way of working based on trust continued as the designers who worked in the studio for a long time passed on the working methods to the younger architects.¹²⁰ Swiss architect Karl Fleig's described the process:

“The atmosphere in the office was very free. Everyone had a key

116 Jaakko Kontio's interview in Louna Lahti (ed.), *Alvar Aalto: Ex Intimo – Alvar Aalto Through the Eyes of Family, Friends and Colleagues*. Rakennustieto: Helsinki, 2001, 98, 106.

117 Aleksi Lohtaja, “Alvar Aalto, avantgarde ja politiikka”, in Irmeli Hautamäki et al. (ed.), *Avantgarde Suomessa*. SKS: Helsinki, 2021, 199–200.

118 Harry Charrington and Vezio Nava (eds.), *Alvar Aalto: The Mark of the Hand*. Rakennustieto: Helsinki, 2011, 19–22.

119 Harry Charrington and Vezio Nava (eds.), *Alvar Aalto: The Mark of the Hand*. Rakennustieto: Helsinki, 2011, 33–35; 40–44.

120 Harry Charrington in Mia Hipeli (ed.), *Alvar Aalto Architect. Muuratsalo Experimental house 1952–54 / Studio Aalto 1954–63. Volume 18*. Alvar Aalto Foundation: Helsinki, 2018, 128.

to the place. One person acted as project leader from the first line to the completion of the building! Everyone knew what [Alvar] Aalto wanted.”¹²¹

Depending on how one counts it, there are approximately 500 Aalto projects designed to various stages of completion, and more than 200 of them were built. The vast majority of the projects are located in Finland, but the first one to be completed beyond the country's borders was Professor Tammekann's house in Tartu, Estonia, already in 1933.¹²² In terms of international reputation in the post-war USA, the aforementioned MIT dormitory (1949) became significant. Commissions abroad increased from the end of the 1950s onwards, but many remained unrealized. After Finland, Germany has the highest number of completed projects and Sweden has the highest number of unimplemented projects. In total, more than 20 projects were built abroad and about 60 remained at the level of plans or sketches.¹²³

STUDIO COLLABORATORS

Alvar Aalto had the ability of finding and convincing experts in various fields to become long-term partners. Such was the case in the furniture sector with Otto Korhonen and his furniture factory. The activities of Artek were an inseparable part of the design of Aalto buildings in the 1950s, the central figure of which was Aino Marsio-Aalto, first as one of its founders, then artistic director of its drawing office and later its managing director. Her close collaborator, interior designer Maija Heikinheimo, carried on the same roles after Aino's death, until her own death in 1963. In the field of lighting design, the Aaltos' cooperation with Paavo Tynell and Taito Oy proved fruitful

121 Karl Fleig's interview in Louna Lahti (ed.), *Alvar Aalto: Ex Intimo – Alvar Aalto Through the Eyes of Family, Friends and Colleagues*. Rakennustieto: Helsinki, 2001, 155.

122 When it was completed in 1935, the town of Viipuri, where the Viipuri Library is located, was still within the borders of Finland.

123 Esa Laaksonen (ed.), *Drawn in Sand: Unrealized Visions by Alvar Aalto*. Alvar Aalto Academy, Museum of Finnish Architecture: Helsinki, 2002, 3; Göran Schildt, *Alvar Aalto: A Life 's Work – Architecture, Design and Art*. Otava: Helsinki, 1994, 310–313.

in the projects of the 1930s, and in the 1950s Viljo Hirvonen and Valaistustyö Ky became a skilled partner with the Aalto studio in lighting fixture design.¹²⁴

In connection with the early Aalto concrete buildings, the engineer Emil Henriksson (later Hartela) was a significant figure in the design of, for example, the construction of the Turku Sanomat printing house and the Paimio sanatorium.¹²⁵ Starting with the design of the the Aaltos' own home, Aalto House, Magnus Malmberg became the Aaltos' trusted structural designer, whose office was even involved in completing projects during Elissa Aalto's time. Among the sites implemented jointly were Villa Mairea, Sunila, Säynätsalo Town Hall, the Aalto Atelier, the Aalto Centre in Seinäjoki, the Aalto Centre in Rovaniemi, Helsinki University of Technology, the churches in Imatra and Lahti, and Finlandia Hall.¹²⁶

Garden designer Paul Olsson collaborated with Alvar Aalto in garden design already from Villa Manner (1923) onwards.¹²⁷ For several decades, Olsson was involved at different scales in the yard and garden design of several projects and supplied plants from his own plant nursery. He designed yards and plant selections for, among other projects, the roof terrace of the Turku Sanomat office and Restaurant Savoy in Helsinki, as well as Villa Mairea, Sunila, the Aalto Atelier, the Experimental House in Muuratsalo, the Social Insurance Institution Main Office, the House of Culture and Säynätsalo Town Hall.¹²⁸ Olsson's style did not always suit the Aalto modern landscape concept, and so the transition from design to execution varied.¹²⁹



Aalto Atelier, Elissa Aalto in the drawing room in the 1970s (?). Photo: Stig Bergström, Alvar Aalto Foundation

124 Harry Charrington and Vezio Nava (eds.), *Alvar Aalto: The Mark of the Hand*. Rakennustieto: Helsinki, 2011, 13.

125 Alvar Aalto, "Paimion parantola", *Arkkitehti* 6/1933, 86.

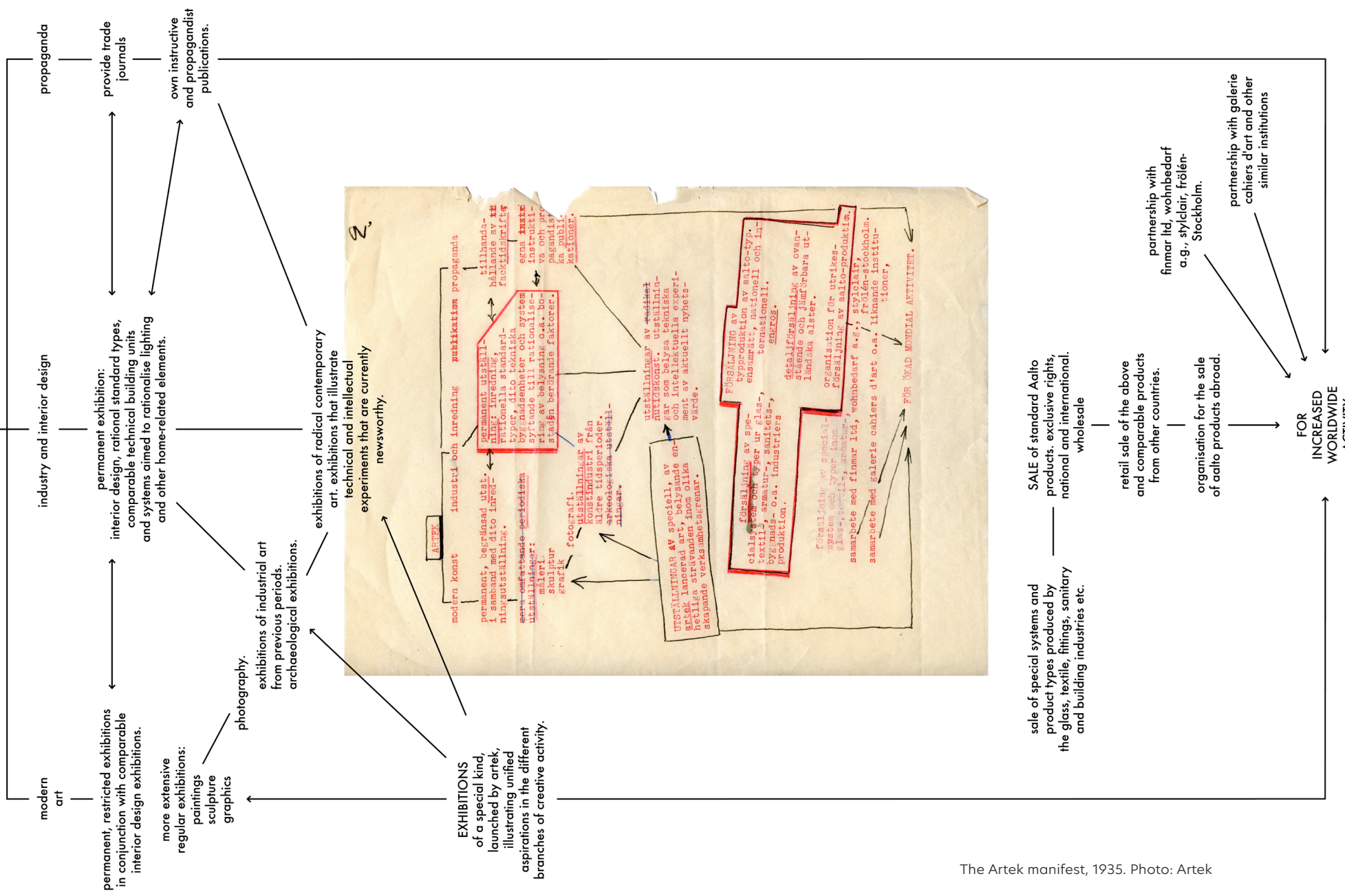
126 Raimo Seppälä (ed.), *Hyvin suunniteltu: Insinööritoimisto Magnus Malmberg 1935-1985*. Mäntän kirjapaino: Mänttä, 1985.

127 "Villa Manner", Museovirasto: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=4597 (accessed 5.9.2024).

128 Olsson Collection, Museum of Finnish Architecture archive. Eeva Ruoff, "Kiveä ja mäntyjä. Katsaus Olssonin tuotantoon 1930-luvulla", in Jyrki Sinkkilä et al. (eds.), *Unelma paremmasta maailmasta. Moderni puutarha ja maisema Suomessa 1900-1970*. Aalto yliopisto: Helsinki, 2016, 28-30.

129 Email message from researcher Teija Isohauta to Jonas Malmberg, 4.12.2020.

ARTEK



The Artek manifest, 1935. Photo: Artek

2.b iii) Artek: its founding and development

The Aaltos' trips to Europe for the purpose of holidays, visiting exhibitions and study trips, starting with Alvar and Aino's honeymoon in 1924, created a significant bond to both classical and contemporary art and architecture, and their creators. On their trips abroad they would meet up with colleagues and friends, purchase furniture and design objects, gain experiences and make observations. These significantly influenced the interior designs of Aalto architecture, including the choices of materials and industrial design products.¹³⁰

The context of Artek's foundation can be found in the Aalto studio's designs for interiors and furniture during its early years, as well as the cooperation in 1928–1935 with Otto Korhonen, the director of a joinery factory. The first product that resulted from the collaboration was a stackable row chair for the Government Building in Jyväskylä in 1929. A significant turning point was the furniture designed for the Paimio Sanatorium, in which plywood and wood-bending innovations were used. In 1932 Alvar Aalto was granted a patent for a metal foot stool with a plywood seat, in 1934 a patent for a method of bending wood and objects produced according to that method, including the Paimio Chair, and that same year a patent for a method of manufacturing furniture and similar objects and for a chair and other furniture produced in that way. The wood bending methods and the standardized furniture manufactured with the method formed the basis for the serial production at the Korhonen factory in Turku.¹³¹

In the early 1930s, the prototypes, variations and mass-produced wooden furniture of Paimio Sanatorium were presented both in architectural magazines – the German-language magazines *Bauwelt* and *Werk* and the English-language *Architectural Review* – and at exhibitions at Wohnbedarf AG in Zurich and the Fortnum & Mason department store in London. Aalto furniture was displayed and sold



Aino is "sitting" in the Paimio chair in the Turku Maalaistentalo home, around 1932. Photo: Artek Collection, Alvar Aalto Foundation

at the Wohnbedarf store since its opening in 1933 as well as under the trademark Finmar Ltd in Britain. They were positively received, and the export of the furniture took off. In the early years, Britain accounted for up to 85% of Aalto furniture exports. Showcase examples included, for instance, the "pure style" interior of the Corso Haus dance hall in Zurich, completed in 1934, and the Swiss Pavilion at the Brussels International Exposition in 1935, for which Siegfried Giedion supplied Aalto furniture.¹³²

Problems with production quality and delivery abroad of the internationally renowned Aalto furniture led to discussions about setting up their own operations, which would be able to take care of exports and marketing abroad. During a trip in 1935 to Brussels and Zurich, Aino Aalto wrote down a selection of products in her travel

¹³⁰ Suominen-Kokkonen, pp. 223–225.

¹³¹ Mikonranta, p.120.

¹³² Rüegg, pp. 123–128.



Aino Aalto. Photo: Alvar Aalto Foundation

diary, which then formed the basis for the complementary products in their new type of comprehensive interior furnishings. At the end of 1935, the group of friends, the Aaltos, Maire Gullichsen and Nils Gustav Hahl, founded the company Artek O.Y./A.B. based on the *art - tek* manifesto they had drawn up. The first Artek store opened in Helsinki in January 1936.¹³³

Aino Aalto was Artek's chief designer and artistic director from the very beginning and also CEO from 1941 to 1949. Design and marketing soon expanded from furniture to other products of the "home furnishing industry", such as lighting, glassware, fabrics and textiles. Aino Aalto's chief assistant

was interior designer Maija Heikinheimo. Aino Aalto designed the interiors for buildings designed by the Aalto studio as well as for other buildings, using Alvar Aalto's standard furniture combined with her own bespoke furniture. The most impressive of these interiors, where the building fulfilled the objective of living life as a whole, is Villa Mairea.¹³⁴

Artek disseminated the new kind of dwelling culture, especially in exhibitions in the 1930s and in their model interiors. At housing fairs in Finland, for instance in 1930, 1936 and 1939, the Aaltos and Artek presented model solutions and model homes for small dwellings, and in a 1939 exhibition in Sunila they furnished one of the workers' dwellings. Aino Aalto described their character as follows: "The key concept was that homes can be decorated in a different way than

previously, namely not by buying entire sets of expensive furniture, but by putting the main emphasis on different types of affordable furniture, from which, with the help of flowers, carpets, curtains and colours, one can create far more practical homes than previously." The working population at that time, however, didn't take to such modern solutions.¹³⁵

The ideas contained in the Artek manifesto were central to its activities in the 1930s. International promotions were carried out in Finland through exhibitions of modern art (e.g. the joint exhibition of the works of Fernand Léger and Alexander Calder in 1937) and internationally at World Expos in 1937 (Paris) and 1939 (New York) as well as at the Triennale di Milano. In them, Finland presented new trends in housing design, furniture and industrial design with the help of Aalto architecture and design. The exhibition at MoMA in New York in 1938 was the first time Aalto works had been exhibited in the new world.

Artek enabled the Aaltos' design experiments in glass and wood. While Aino Aalto created international award-winning utility glassware (e.g. the Bølgeblick series, 1932), Alvar Aalto experimented with free forms in glass (e.g. the Savoy vase, 1936). In 1932, the patented L-leg, which Alvar Aalto characterised as "the little sister of the column", was used in the development of furniture, among them Artek's most popular product range of all time, the collection of wooden stools.¹³⁶

Artek's international exhibition activities continued during the Second World War, and part of their furniture production was moved temporarily to Sweden. In 1948, the peak year for exports, Svenska Artek exported, for instance, the orders to the USA for MIT's Baker House student dormitory. In Finland, interior decoration employed more people than furniture production. In the 1950s, Artek's operations continued entirely from Finland through the *art-tek* line established in the 1930s. Professional journals published

133 Artek; Suominen-Koikkonen pp. 223-225.

134 Mikkola, p. 124.

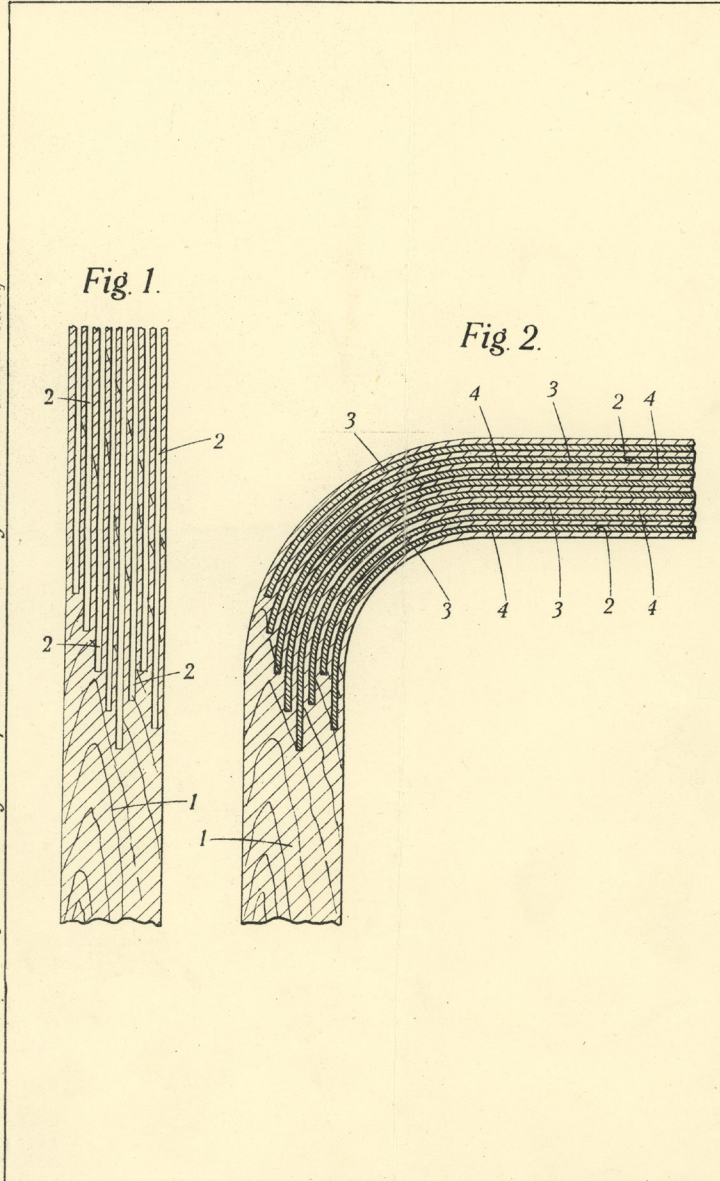
135 Mikkola, pp. 120-130.

136 Mikkola, p. 49.

423,686 COMPLETE SPECIFICATION

1 SHEET

[This Drawing is a reproduction of the Original on a reduced scale.]



Malby & Sons, Photo-Lith.

new architectural projects, and architectural literature and large international exhibitions made Aalto design widely known internationally. In 1949 gallery operations were separated into its own Galerie Artek.¹³⁷

The patents granted in 1948 and 1954 (the x- and y-legs) made possible new forms of the wooden parts and furniture, which then became widely used, especially in public building interiors. Their aesthetics and low price guaranteed a wide distribution. The furniture collection expanded, especially with the interior design solutions for the Social Insurance Institution Main Office completed in the early 1950s. In cooperation with Viljo Hirvonen's workshop, the range of lighting fixtures became a permanent part of Artek's product range. Geometric-patterned fabric and wallpaper designs by Elissa Aalto were added to the product range in the 1950s.¹³⁸ After Aino Aalto's death, Maija Heikinheimo, who worked in Artek's drawing studio in 1937-1939 and 1945-1962, became Artek's chief designer. At the beginning of the 1960s, interior design work for Aalto buildings moved from Artek to the Aalto studio, interior designer Pirkko Söderman having started work there in 1962.¹³⁹

Other domestic and foreign designers joined the Artek "stable" from the 1950s onwards. As exports lagged in the 1960s, investments were made in domestic marketing through exhibitions. The business only became fully established in the 1970s with the sale of standard furniture, and new stores were soon opened for the

In the late 1920s Aalto began experimenting with bending wood in collaboration with furniture manufacturer Otto Korhonen. Patented by Aalto in 1933, the L-leg technique meant that the warm, organic qualities of wood could be used to form stable hard-wearing designs.

To create the L-leg, cuts are made in the end of a piece of wood, with the slits extending just below the level of the planned bend. Wood veneer strips are then inserted and glued. Photo: Alvar Aalto Foundation

137 Suhonen, pp. 109-114.

138 Mikkola, p. 46; Hipeli, *Elissa Aalto: Arkkitehti*, pp. 82-86.

139 Suhonen, p. 172.



Aino Aalto at Villa Mairea, 1940. Photo: Mairea Foundation

domestic market. The 50th anniversary exhibition in 1985 presented a wide selection of Artek's own textiles, lighting and furniture, as well as model interiors. The exhibition featured representatives from all periods in the collection up until that time, with the chairs forming the main body of the collection in each era.¹⁴⁰

Many Artek products have become classics and part of the interior design heritage. They are currently supported by the so-called Artek 2nd Cycle department and the repair service, which maintains Artek's traditions and design heritage. The "art-tek" manifesto of the founding period has become the Artek spirit. Also, the principle of hybrid design established in the 1930s - decorating with individual Artek standard furniture - continues today. Exhibitions in their own premises were discontinued in 1997, when Galerie Artek merged with Galerie Anhava.

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206-231. Suhonen, Pekka. *Artek: Alku, tausta, kehitys*. Artek: Espoo, 1985.

¹⁴⁰ Suhonen, pp. 194-199.



Sunila household counselling: an exemplary children's party set with Artek furniture. Photo: Sunila Oy's archives.

Puistola residential area. A. Ahlström Oy's AA-type houses. Photographed from the intersection of Sunilantie and Poikkikatu towards the north. Photo: Foto Roos, Alvar Aalto Foundation

2.c Description, history and development of the component parts

001 SUNILA HOUSING AREA, KOTKA

Description of the component part

The Sunila housing area stands adjacent to the Sunila pulp factory and port located at the mouth of the Kymijoki river on the outskirts of the city of Kotka. The factory is a landmark of the region. In the local detailed plan, Sunila, including the housing area, is defined as a self-sufficient entity on a site that at the time was owned by the factory.

The area is former arable land bordered by forested rocky slopes. The area's main thoroughfare runs through the housing area and continues over the isthmus built on the seashore towards the Sunila factory area. The Sunila factory and port are located within the buffer zone of the housing area.

The Sunila housing area designed by the Aalto studio includes in total 16 white-rendered brick residential buildings, 12 wooden type houses, two heating plants and a sauna-laundry building, surrounded by a forested park area and fed by an access road.

The buildings were built in two phases before the Second World War, starting on the southern part, Valliniemi, in 1937 (11 residential buildings, a combined post office-sauna-laundry building and a heating plant), and continuing with part called EKA in 1938–39 (5 residential buildings, a heating plant and the Puistola type houses). The area was complemented with further construction after the war with three apartment blocks: Kuusela (1947), and Juurela and Runkola (1952–54). See also building names on the map [1e_001X_Sunila_Building_Names](#).

The apartments' external areas, courtyard, and balcony connections and entrances are of central importance to the residents. The abundant free areas left between the buildings form a communal park protected from car traffic. The area's vegetation

is a combination of almost natural pine forest on the rocky slopes and planted deciduous trees (such as linden trees and groups of hardwood trees in the vicinity of the buildings), a large open grass field and smaller lawn and planting areas immediately adjacent to the buildings. Today's Sunila residents have access to a fitness trail, as well as bicycle and pedestrian routes crossing the area, and the Alvariska neighbourhood clubhouse.

History and development of the component part

Development during the studio's creative period

In the second half of the 1930s, the Aaltos designed the Sunila factory building and adjacent housing area, as commissioned by the paper industry. Harry Gullichsen was the chairman of the board of Sunila Oy between 1936 and 1954, and Maire and Harry Gullichsen's friendship with Aino and Alvar Aalto and their cooperation within the framework of Artek, founded in 1935, influenced the choice of architect.

The local detailed planning of Sunila began in 1935. Aalto's Sunila is an early and highly developed example of a functionalist housing area, where the functions were separated from each other, the production plant placed adjacent to the harbour and the housing area and its recreation areas on the mainland side. Sunila is considered the prototype of a 'forest town'¹⁴¹ where the apartments have views and direct connections out to nature due to the open construction method, the fan-like placement of the buildings and the simple building forms. Central heating and running hot water were also part of the technical and social housing improvements that raised the quality of life of the factory community.



The girls departure in a Sunila local sports competition. Photo: Sunila Oy's archives.

In Sunila, planted vegetation and free nature overlap, and traffic routes and other infrastructure are integrated into the terrain. Garden designer Paul Olsson's office made yard and garden designs for the area. The sports field was completed in 1949.¹⁴²

In the general plan of the Sunila housing area, the apartments were grouped according to the employees' job duties and placed in such a way that the dwellings of the factory manager, engineers and foremen were closest to the factory. The housing area was built in two stages in 1938-1939. By the end of the 1950s, a total of around 1,700 people lived in the entire housing area, and generally all officials and white-collar workers and approximately half of the employees lived in the company-owned housing.¹⁴³

141 Kirmo Mikkola, Timo Keinänen, Marja-Riitta Norri (ed.), *Funkis: Suomi nykyaikaa etsimässä*. Suomen rakennustaiteen museo: Helsinki, 1980. p. 84.

142 Paavo Alava, *Sunila: Metsäjättien yhtiö*. Sunila Oy 1938-1988. Gummerus Oy kirjapaino: Jyväskylä, 1988. p. 129-132, 135.

143 Ibid. p. 148-149



Puistola single family type house in use as a maternity and child health counselling clinic, Sunila in 1949. Photo: Sunila Oy's archives.

Children of Mäntylä in front of the Sunila common sauna building. Photo: Aimo Kaski, Sunila Oy's archives.



In the 1960s, it was no longer necessary to tie the housing of white-collar workers to the company's rented apartments.¹⁴⁴ The EKA real estate company was transformed in 1969 into a limited liability housing company, and the sale of the apartments began.¹⁴⁵ The company's housing stock was constantly reduced until in 1986 the road and park areas of Sunila as well as half of Kantola became the property of the City of Kotka. For financing reasons, it was possible to sell the last apartments in 2003, and eventually Sunila became an ordinary residential area operating on the free housing market.

The use of Sunila's service buildings changed when the area was connected up to the municipal infrastructure. The residential wing connected to the Valliniemi heating plant was demolished. The former EKA heating plant now houses a neighbourhood clubhouse. In 1953 Sunila's combined post office-sauna-laundry building was

extended but its balcony was demolished. The post office wing was demolished in the 1980s. The company bus terminal was demolished in the 1960s, and the site is now taken by a vehicle weighing bridge.

Development as built heritage

In Sunila, which was protected in the local detailed plan in 1988, the activeness of the residents and users has been a decisive catalyst for the recognition of the area as built heritage. Its unique history has been recognized and its unified appearance has been preserved. Both professionals and residents - voices from different directions - have participated in the process. Construction method guidelines, student theses, exhibitions, international projects and local events have promoted the cause.¹⁴⁶ At the 2023 Sunila Aalto-homes event, more than 1,000 visitors came to see its 14 homes

¹⁴⁴ Ibid. p. 178

¹⁴⁵ Ibid. p. 196-197

¹⁴⁶ Laura Berger & Panu Savolainen, *Betonia, metsää, mielikuvia: Lähiöiden perintötyymisen monet kasvot*. Aalto-yliopisto: Espoo, 2023.



Sunila open area seen from the forest on the west side. EKA's type houses in the background, Päivölä on the left. Photo: Foto Roos, Alvar Aalto Foundation

open to the public.¹⁴⁷ Protection of Sunila will be strengthened in 2024 in the local detailed plan for the area.

The buildings are in residential use and are maintained according to current practices and the obligations of the Limited Liability Housing Companies Act. Necessary repairs to the facades and building infrastructure have been carried out as needed. Other changes regarding dwelling arrangements that have taken place in the area over time and which affect its appearance include, for instance, the increased need for vehicles and parking spaces and lighting, the growing number of terrace canopies, outdoor furniture and barbecue grills, and the development in requirements for waste management solutions. Cohesive solutions for these have been sought at Sunila through environmental plans, repair guidelines and repair method guidelines.

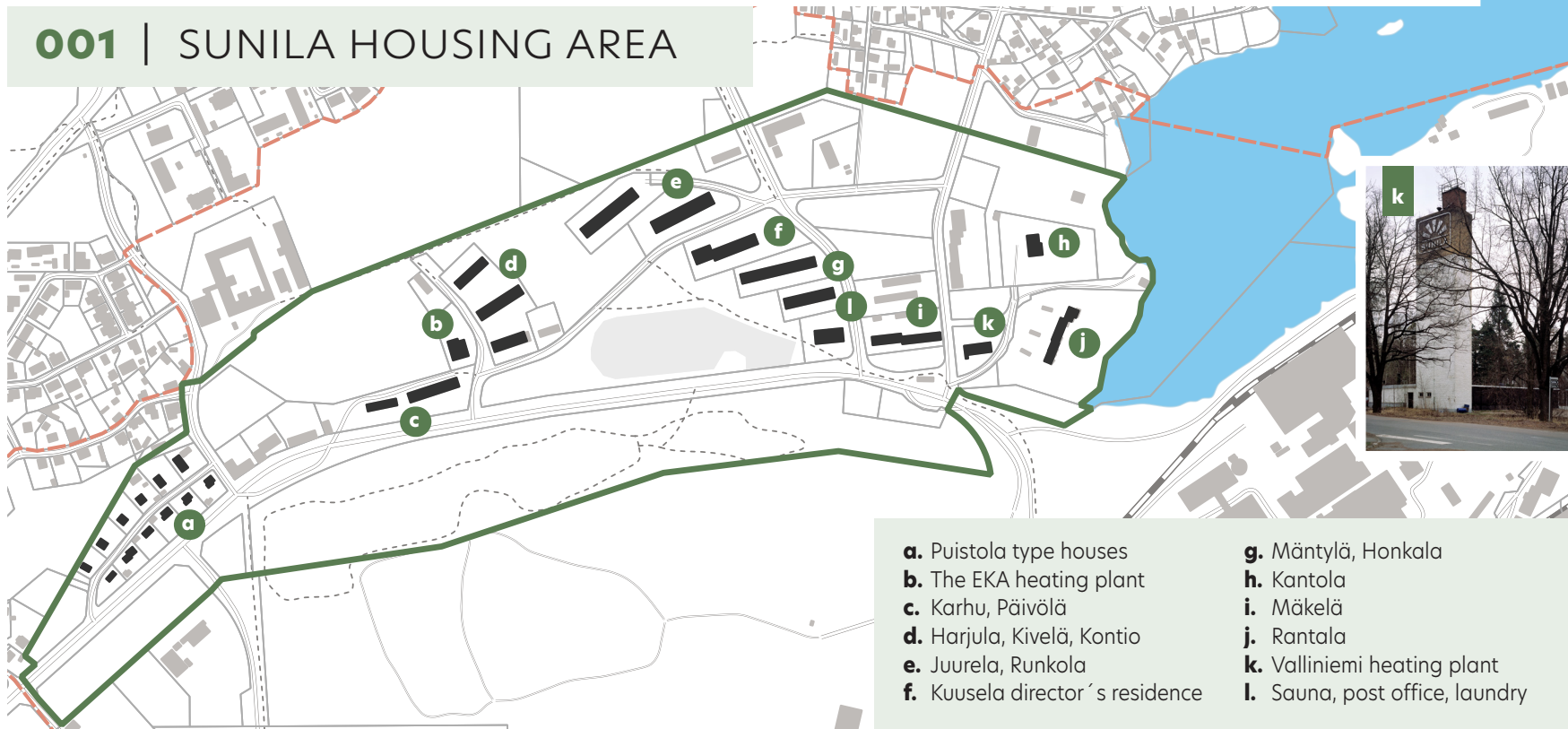
The owners of the dwellings are responsible for the maintenance of the yards and the surrounding environment. Most important in terms of the landscape as a whole are Sunila's public park and traffic areas, including the row of linden trees planted along the Sunilantie when the area was first founded, the central grass field and the sports field, the stone-wall terracing that structures them, and the rocky slopes of pine trees rising on both sides. The City of Kotka has regularly maintained them, and the work is supported by inventories and surveys of the Sunila area.¹⁴⁸

147 Pro Sunilan Toimintakertomus 2023, p.3.

148 Sunilan asuinalueen korjausohjeisto 2010. Sunila lentoon -hanke; Pro Sunila ry; Rurik Wasastjerna, Tapani Mustonen: <https://static1.squarespace.com/static/5a216888ace864c4e864c279/t/5a33a9488165f5e58a3e99cc/1513335151513/1-6.pdf> (accessed 16.10.2024); Rakennustapaohje Sunilan asuinalue. Kotkan kaupunki; kaupunkisuunnitelu, 15.5.2024: https://www.kotka.fi/wp-content/uploads/2024/10/0819_Kaavaselostus_Ehdotusvaihe_Liitteineen_2024-10-03.pdf (accessed 16.10.2024); Milla Aho, Tehtaan kupeessa, mäntyjen katveessa; Sunilan asuinalueen lähiympäristön kunnostamisen periaatteet. Diplomityö, 2003, Teknillinen korkeakoulu, Arkkitehtuuriosasto, Maisema-arkkitehtuuri: https://static1.squarespace.com/static/5a216888ace864c4e864c279/t/5a33a88e53450a1651987472/1513334970066/Tehtaan+kupeessa%2C+ma%CC%88n-tujen+katveessa_Milla_Aho.pdf (accessed 16.10.2024).



001 | SUNILA HOUSING AREA



- a.** Puustola type houses
- b.** The EKA heating plant
- c.** Karhu, Päivölä
- d.** Harjula, Kivelä, Kontio
- e.** Juurela, Runkola
- f.** Kuusela director´s residence
- g.** Mäntylä, Honkala
- h.** Kantola
- i.** Mäkelä
- j.** Rantala
- k.** Valliniemi heating plant
- l.** Sauna, post office, laundry



002 PAIMIO SANATORIUM, PAIMIO

Description of the component part

Paimio Sanatorium is a sanatorium complex built jointly by various Finnish municipalities between 1930 and 1933. In addition to the main building, the area comprises staff housing as well as buildings and structures related to building technical maintenance and sanatorium operations.

The component part includes 13 buildings and structures designed by Alvar Aalto Architects: the sanatorium main building (1933, 1958, 1980), heating plant (1933), garage (1933), staff residential building (1933), junior physicians' terraced house (1933), Kyykkartano nurses' residence and garages (1962), head physician's residence (1933) and garage (1962), Rose Cellar mortuary (1933), as well as the pump house and dam (1933) and the water treatment plant (1933). See also building names on the map 1e_002X_Paimio_sanatorium_Building_Names.

The plot of the sanatorium is a dense pine forest that slopes gently towards the south. It was chosen on the basis of the quality of the soil and groundwater in an area that had been remote yet accessible by train. Visible on the lawn on the south side of the patient wing of the main building are the remains of a serpentine path together with a series of fountains used by patients in the 1930s and 1940s.

The original non-fixed furniture in the sanatorium has been well preserved; for instance, those in the main entrance hall (chairs with armrests), dining hall (tables and row chairs), and one of the patient rooms have been restored to the appearance they had when the building was still in use as a sanatorium.

The sanatorium was a public institution open to all citizens, and serving the welfare goals of the young nation.



The Paimio sanatorium was a public institution open to all citizens. Paimio sanatorium main entrance and courtyard in 1940. Photo: Aarne Pietinen, Finnish Heritage Agency

The Paimio Sanatorium lecture hall. Photo: Gustav Welin, Alvar Aalto Foundation.



Exhibition in Helsinki in 1930 and the Paimio Sanatorium. Standardised drawings were made between 1930 and 1932 for lighting fixtures and furniture, and many of the models designed specifically for Paimio Sanatorium ended up in the serial production ranges of both the lighting manufacturer Taito Oy and Artek, the latter

of which was founded in 1935. The plywood armchair 41 became a furniture design classic.¹⁴⁹

The wooden Paimio Chair (no. 41) is still in production today. See also: Artek, its Founding and Development.

During the first stage of construction, 1930-1933, the buildings were designed in the Aalto studio by Alvar Aalto, together with Aino Marsio-Aalto, Erling Bjertnäs, Harald Wildhagen, Lauri Sipilä and Lars Wiklund. The striking concrete structures were designed by Emil Henriksson. The plans of the sanatorium and photographs of the main building were widely published internationally even before its completion, and the main building was already then understood as being an iconic Functionalist building (e.g., P. Morton Shand, 'A Tuberculosis Sanatorium', *The Architectural Review*, 1933).

History and development of the component part

Development during the studio's creative period

At the end of 1928, the building board of the Southwest Finland Tuberculosis Sanatorium issued an invitation for an open architecture competition (Arkkitehti 11/1928, 178). Alvar Aalto's proposal won the competition that ended on 31.1.1929 (Arkkitehti 3/1929, 42-46). The overall project was completed in stages, and the first patients were received in February 1933.

The Aaltos' view on the standardization of construction parts developed when attending the CIAM Congress in Frankfurt in 1929 and visiting Stockholm Exhibition in the spring of 1930, under the influence of the standardization ideologies presented at the exhibition of arts, crafts and handicrafts. The Aaltos applied the presented innovations to the plans for both the Minimum Apartment

¹⁴⁹ See, for example, *The Art of Standards / Standardien taide*, Acanthus 1992, Museum of Finnish Architecture: Helsinki, 1992.

In naming three buildings that have had the most impact on the rise of modernist architecture, historian Sigfried Giedion places Paimio Sanatorium alongside Walter Gropius' Bauhaus building and Le Corbusier's League of Nations project.

The buildings of the tuberculosis sanatorium underwent modifications in accordance with designs by the Aalto studio from 1933 up until the studio was closed in 1994. New treatments for tuberculosis were developed and incidents of the disease decreased from the 1950s onwards. Consequently, the patient sun balconies fell out of use. The most extensive of the changes was the construction of the operating theatre wing (1958) and the glazing in of the sun balconies (1964), while mainly preserving their original concrete structure.

Due to changed legislation from 1965 onwards, patients other than just tuberculosis patients were treated at Paimio Sanatorium. The first change in use took place and Paimio Sanatorium was officially renamed Paimio Hospital in 1971, and the building then underwent renovations in the 1970s and 1980s for other hospital uses. The patient room wing of the main building underwent extensive changes in the 1970s and 1980s with the renewal of the doors, furniture, water fittings and internal walls. In 1987 the building was incorporated as part of Turku University Hospital.

Development as built heritage

The hospital complex with its key original buildings was protected under the Act on the Protection of the Built Heritage (1993). LPR Architects was responsible for the planning of minor ongoing repairs and alterations between 1996 and 2015 (Arkkittehti 3/2009, 36–45)¹⁵⁰. The hospital was placed on UNESCO's Tentative List for World Heritage status in 2004, but the proposal was withdrawn from consideration at the 31st Session of the World Heritage Committee in Christchurch, New Zealand.

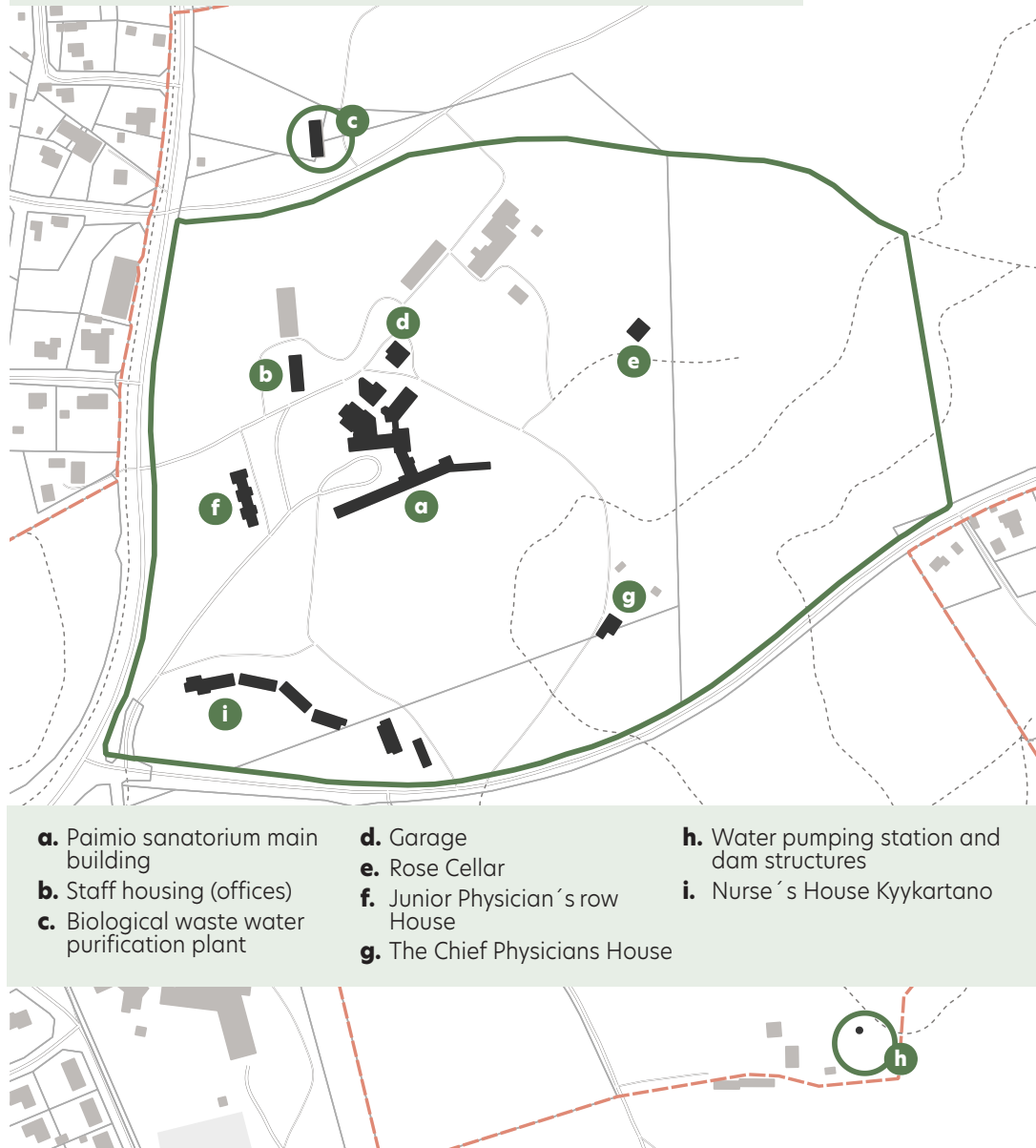
150 See Arkkittehti 3/2009, pp. 36–45.



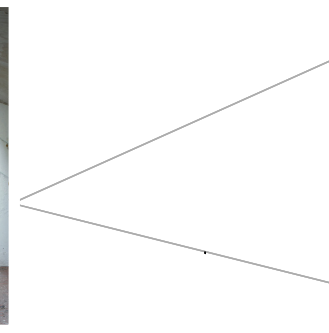
Paimio sanatorium solarium terrace in 1934. The roof strip was added to protect the patients from rain. Photo: Gustav Welin, Alvar Aalto Foundation.

Hospital use of the main building gradually decreased, until ending there completely in 2015. To preserve the building heritage complex, the Paimio Sanatorium Foundation was established in 2020. The search for suitable uses according to the conditions set by the protective designation for the new building complex is presently underway.

002 | PAIMIO SANATORIUM



- a.** Paimio sanatorium main building
- b.** Staff housing (offices)
- c.** Biological waste water purification plant
- d.** Garage
- e.** Rose Cellar
- f.** Junior Physician's row House
- g.** The Chief Physicians House
- h.** Water pumping station and dam structures
- i.** Nurse's House Kykkartano





003 SÄYÑÄTSALO TOWN HALL, JYVÄSKYLÄ

Description of the component part

The Säynätsalo Town Hall comprises a brick building completed in 1952 and a garage completed in 1959. The Town Hall houses facilities for the municipal services and its administration, as well as a library. At the centre of the building complex is a raised courtyard, which is connected to the surroundings via two sets of stairs located in the corners of the building's wall-like facades (grass steps embedded in the terrain and granite steps leading to the main entrance).

The Town Hall is located in the centre of its community, south of the Jyväskylä city centre, on the island of Säynätsalo on Lake Päijänne. Säynätsalo, which became a separate municipality in 1924, was an old factory community where the factory initially owned almost all the land and was the largest employer. The detailed plan for the area (1945) designed by Alvar Aalto Architects was only partially realized. Currently, about 3,000 inhabitants live on the island.

With the development of municipal democracy, new types of facilities were needed. For the needs of representative democracy, the new building included a council chamber and council meeting room, as well as an array of service facilities for the local residents (customer service desk, library and commercial facilities, as well as staff apartments). The building stands out from the tradition of municipal buildings both in terms of the placement of its functions and its architecture.

The Säynätsalo Town Hall fountain and Wäinö Aaltonen's sculpture Dancer in ca. 1952. In the background is the council tower. Photo: Eino Mäkinen, Alvar Aalto Foundation



The interior passage adjacent to the raised courtyard in Säynätsalo Town Hall in 1952. Photo: Eino Mäkinen, Alvar Aalto Foundation

History and development of the component part

Development during the studio's creative period

Alvar Aalto won the architectural competition for the town hall, which ended on 15.12.1949, with his proposal "Curia". After the competition, the design was developed both in accordance with the client's wishes and the architect studio's own ideas.

The municipal council actively steered the planning and construction of the building, and the facilities are, in diverse ways, a

reflection of the residents of the municipality. The facilities and desks in the council chamber were customized according to the number of councillors, the local government offices include a stately meeting room with a sloping ceiling, and the main floor comprises brightly lit, partially glass-walled offices and customer service facilities. The library included a separate newspaper reading room and children's section. The staff apartments were taken into use even before the building was completed. The ten commercial spaces on the ground floor were reserved for local businesses, some of which had already reserved their space in the building before its construction. Also, events were held in the Town Hall, and there was even a guest room.

The most noticeable change was related to the roof trusses of the council chamber - which dominates also the exterior architecture. The council chamber's conventional wooden structure as presented in the competition proposal was later refined into a sculptural work of art and the climax of the space. The hierarchical position of the council chamber can be seen at all scales, from the exterior architecture to the building's art programme and the smallest details of the furniture.

The architecture of the building combines typical solutions of the time in a particularly creative way: strong variations in the colour of the red brick laid on site, concrete, linoleum, wood, and copper and sheet-metal roofing. The complementary building parts were in wood.

The building was completed in stages and the final spaces were taken into use at the beginning of 1952. The building was further developed and received its finishing touches in accordance with plans by the Aalto studio until the end of the decade. The specially designed fixed and movable furniture in the key spaces were designed in Artek's drawing studio under the direction of Maija Heikinheimo, and the conventional pieces were chosen from those already in production. Several lighting fixtures were designed especially for the Säynätsalo Town Hall, and these were made by the Orno lighting factory. The lighting models designed for the



The grass steps of Säynätsalo Town Hall in 1959. Photo: Pänkäläinen Antti, Museum of Central Finland

library and council chamber, whose later production models went by the Artek product numbers A201 and A203, later ended up in large-scale production.¹⁵¹ See also: Artek, its Founding and Development.

¹⁵¹ The bespoke furniture was made at the local Parviainen factory, owned by Enso-Gutzeit. Artek's standard furniture came from the Korhonen factory (O.Y. Huonekalu- ja Rakennus-tehdas A.B.). Jonas Malmberg, *Säynätsalon kunnantalo: Rakennushistoriaselvitys*. Helsinki: Alvar Aalto -säätö, 2018.

The Town Hall's original staff apartments were converted into offices in 1979-82, and the commercial premises below the library were vacated and merged with the library. The use of the building as a municipal building has ended: the municipality of Säynätsalo joined the City of Jyväskylä in 1993 and until 2015 the building was a city service point. Since then, in addition to the library, the building has offered, for instance, cultural, accommodation, meeting and cafe services. The repairs have been made under the guidance of the Finnish Heritage Agency.

Development as built heritage

After the municipal merger in 1993, preparations for the building's renovation began and in 1995 it became protected under the Act on the Protection of the Built Heritage. The renovation, completed in 1998, was planned by the City of Jyväskylä under the direction of architect Ulla Teittinen. After the reduction in the use of the Town Hall, the residential and business premises were returned to their original uses. In the library and customer service space, for example, counters that had been removed over the decades were reconstructed. The library's functions were last renewed in 2023, when the original bookshelves and movable furniture from the 1950s were renovated and returned to their places.

The lighting fixtures have been supplemented over the decades, but in the most valuable spaces the original idea has been retained. The office lighting was supplemented already in the 1950s, and the models acquired at that time were added to several of the offices in the renovation of the 1990s. Some of the lighting fixtures were made as replicas but, for instance, the original lamps in the council chamber were retained.

With the exception of the library, the city's services ended in the Town Hall in 2015. Since then, emphasis has been given to the versatile use of the central public spaces for meetings and as a visitor attraction.



Aerial view of Seinäjoki around the Aalto Centre in 1970. The City Hall in the centre, with the library on the right and the State Office Building below. The Cross of the Plains Church is above it all. Photo: Seinäjoki Regional Collection.

004 AALTO CENTRE, SEINÄJOKI

Description of the component part

The urban ensemble comprising the Aalto Centre was built on flat farmland on the river plains of Southern Ostrobothnia on what was then the edge of the city of Seinäjoki. Construction continued from 1960 to 1987, starting on the eastern edge of the area and moving westwards, building by building and plot by plot, forming a series of public buildings, and squares and outdoor spaces between them. The city and the Aalto Centre together stand out on the wide and open expanse of land as their own distinct cityscape. The Cross of the Plains Church and its tall bell tower were completed in the spring of 1960, and the adjacent large Parish Centre in 1966 at the edge of the church courtyard. The Aalto Centre's other buildings, the City Hall, State Offices, Library and Theatre, were being designed by the Aalto studio from 1958 onwards, while the church was still under construction, based on the winning proposals of architectural competitions held in 1952 and 1959. The blue City Hall was built in

1961–1962, the white Library in 1964–1965, and the white State Offices and Courtrooms in 1967–1968. The white Theatre building was built in 1986–87, based on the drawings first completed already in 1968 and supplemented with other interior spaces in 1986–1987. See also building names on the map 1e_004X_Paimio_sanatorium_Building_Names.

The administrative and service buildings and their exterior spaces, unique in their facade materials and forms, became the focus of administrative, cultural, and religious services and the community spirit of the city's inhabitants. The buildings and yard areas that connect them contain a large number of typical Aalto architectural motifs, interior and exterior spatial sequences, forms and details, meeting and gathering places inside and outside the buildings, each with a different character. Already during the construction phase, the group of buildings and the silhouette they form became the city's collective monument and the church bell tower a focal point of the region and the expansive landscape. The Aalto Centre is the result of a significant design collaboration, where both Alvar and Elissa Aalto and a trusted team of studio staff and specialist designers played the role of designer and supervisor of the construction process.

History and development of the component part

Development during the studio's creative period

During the time when the Aalto studio was still operating, some changes were made to the buildings due to changes in their use and infrastructure. The acoustics in the church were improved in the 1960s and 1970s, and the interior was renewed after a fire in

the sacristy in 1984. The outdoor terrace of the Parish Centre was partially converted into an indoor space (architect Hannu Valkama) in 1984. The dwellings in the City Hall's B-wing were converted into offices in 1975 and 1981, the telephone exchange in the lobby was extended in 1975, and the terrace garden has been modified since 1970, though its current shape is that of the first phase. A wheelchair ramp was added at the west door of the Library in 1977. Some changes have been made to the interior of the theatre: the box office has been rearranged, the control room has been partially extended and the staircase of the studio theatre has been compartmentalized for fire safety. Since 1988, changes have been made to the offices and access routes in the State Offices to reflect the changes in the activities of the state administration. The sequences of squares were finished with paving of the Citizens' Square in 1988.

Development as built heritage

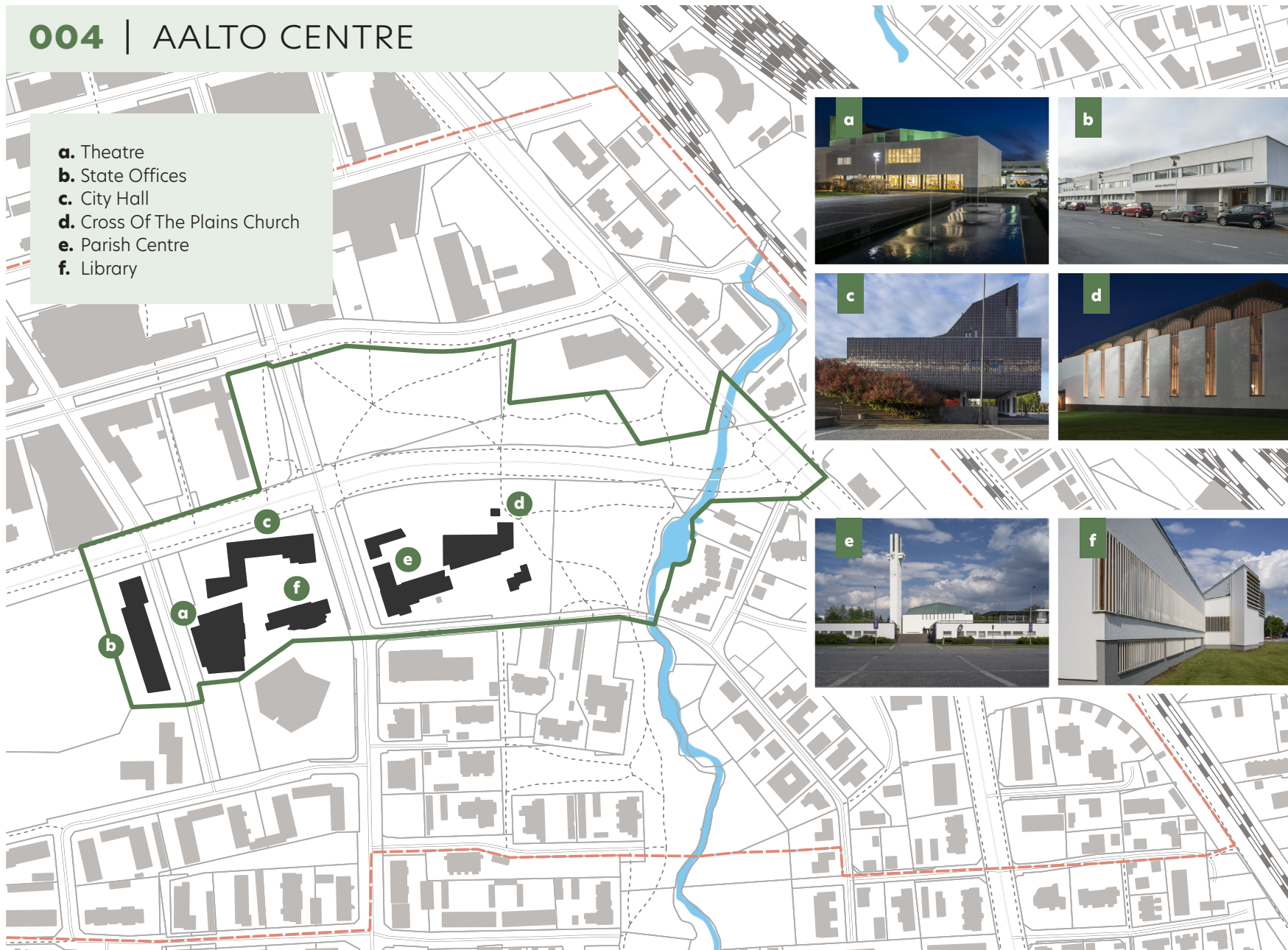
The changes guided by the provisions of a protective designation (1995) have also served the changes in use: the City Hall was renovated in stages from 2015 to 2024, in connection with which a new city council meeting room was built. The State Offices were transferred to the ownership and use of the city in 2003. In the Library, the basement floor was redecorated, and a new connecting passage leading to a new library extension (JKMM Architects) was built in 2012–2015. Renovations have also been carried out in the State Offices and the Theatre in phases from 2014 to 2024. The phased renovation of the Parish Centre started in 2021 and is due to be completed in 2025.

”Aalto’s concern for buildings as intermediaries between human life and the natural landscape was explored continuously in the post-war years. This was an architect who felt that there were almost archetypal building configurations to express the basic forms of human society. These he was able to intuit in both vernacular forms and the most ancient monumental buildings; Indeed, there was no false opposition between ‘high’ and ‘low’ traditions in his search for fundamentals. One such archetype was the courtyard, or to be more precise, the ‘harbour’, formed by an inward-looking perimeter building on three sides, and linked to the surroundings by overflows of steps and levels.”

Modern Architecture since 1900, William J.R. Curtis 1982 (p. 298)

004 | AALTO CENTRE

- a.** Theatre
- b.** State Offices
- c.** City Hall
- d.** Cross Of The Plains Church
- e.** Parish Centre
- f.** Library



005 SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI

Description of the component part

The building forms its own block in the middle of Helsinki's Töölö city district. The building is located close to the city centre, set back slightly from Mannerheimintie, the city's main thoroughfare, amidst otherwise residential blocks.

Built within a compact urban structure, the building complex contributes to its urban surroundings through its different facades and as part of a park axis. The raised courtyard is part of the wider adjacent park axis and an integral part of the building's spatial sequences. The architecture of the building with its myriad details is complemented by open areas, yard terracing, the park with a fountain, all of which can be viewed from the interior. The internal circulation is a special feature of the building, the various routes forming an almost street-like network.

The main part of the building consists of office spaces located in the 4-7 storey parts of the block. At the heart of the building is a tall hall, cutting up through the floors, used originally as a customer service area. The hall, several storeys high, receives natural light from high prismatic skylights. The library and staff dining room stand out in the block as low pavilions.

The main office of the state pension system and especially its interiors comprise a profusion of special architectural details. The key aspect of the architecture is its interior design. The customer service facilities, reception rooms and employees' work environment consist of a variety of material and spatial solutions. Lighting solutions based on both artificial and natural light serve well the different purposes of the office building. See also: Artek, its Founding and Development.



The Social Insurance Institution Main Office building on Messeniuksenkatu Street, ca. 1957. Photo: Heikki Havas, Alvar Aalto Foundation



Social Insurance Institution Main Office main entrance and lobby circa 1957. The architecture of the building extends a welfare society that cares for all its citizens. Photo: Heikki Havas, Alvar Aalto Foundation

Social Insurance Institution Main Office staff restaurant circa 1957. Photo: Heikki Havas, Alvar Aalto Foundation

A special feature of the interior is the “staff street” that draws together the different functions. Another special interior space is the staff dining room with its original ceiling heating and ceramic tiled walls. The prestigious conference and reception rooms on the upper floors reflect the institutional history of the National Social Insurance Institution.

The main entrance, with its draught lobby, entrance halls and corridors, is especially well maintained. High-quality materials, such as marble, ceramic tiles and mahogany, as well as lighting and furniture designed especially for the building, emphasize the importance of the spaces. The interior has different coloured ceramic tiles (white, grey, blue, brown and beige) made especially for this building. In connection with the interior design of the building, a total of ten lighting fixture models were designed, part of which soon became part of Artek’s lighting fixture collections.

History and development of the component part

Development during the studio’s creative period

The Social Insurance Institution was founded in 1937. After World War Two, a large public buildings construction programme began in Finland, in connection with which it was natural for the Social Insurance Institution also to build itself a new headquarters. Alvar and Aino Aalto won the architectural competition with their proposal “Forum revidium”. The building was originally intended to be located further along Mannerheimintie. The first sketches of the building to be located on its current triangular plot in the Taka-Töölö district were signed by Alvar Aalto in 1952.



The Aalto studio spent several years drawing up plans for the Social Insurance Institution Main Office, involving a wide team of designers. The plans were amended and supplemented several times during the construction work.¹⁵² The finishing of the main facade in particular took a long time, and it was only completed when the building was already in use. The seven-storey office and administrative building was completed in 1956. The building has been recognised as built heritage since its completion, and public visits to the interior have been arranged as early as 1958.¹⁵³

In 1972–1974 more extensive changes were made than previously, the most significant of which, such as the managers’ offices and conference rooms, were carried out by Arkkitehtitoimisto Alvar Aalto & Co. Alterations and renovation work continued in stages from 1985 to 1995. One significant change was the conversion of the customer-service hall, with its interview booths, first into an open office and then into an auditorium and exhibition space.

The changes that have taken place in the Insurance Institution Main Office are related to its use. Customer services in the main office came to an end and the customer-service hall was converted into an open office in 1973 and into an assembly space in 1987. In the 2000s, the building has undergone phased plumbing

renovations (2009–2013) and other changes necessary for use, such as in the offices and kitchen.

Development as built heritage

Over the decades, the Social Insurance Institution Main Office has undergone several changes and renovations, but it has been well preserved in its original state. There have been no significant alterations to the spaces or to the materials in the facades and the most prestigious spaces. The Social Insurance Institution is responsible for the repairs to the building.

In 2007, the Social Insurance Institution (KELA) celebrated the 50th anniversary of its main office with an illustrated book on the building’s architecture, titled “Ylevöittää arjen” [Elevating Everyday Life]. The building is still in use by the Social Insurance Institution, its original client-developer, but the use of the main office has changed. Digital transactions and many service channels have gradually reduced the need for traditional client services, and especially in the 2020s, the possibility of remote work has reduced the need for an actual office space. The building is in the process of being protected in 2024.

152 Jonas Malmberg, *Kansaneläkelaitoksen päätoimitalo: Sisätilojen hallintasuunnitelma*. Alvar Aalto -säätio: Helsinki, 2018, p. 4.

153 Fredrik Gutheim, *Alvar Aalto, Masters of World Architecture*. George Braziller Inc.: New York, 1960, p.114.

006 FINLANDIA HALL, HELSINKI

Description of the component part

Finlandia Hall is a concert and congress hall situated in Helsinki's Central Park adjacent to Töölö Bay. The concert hall was completed in 1971 and the congress wing in 1975. The building is separated by a park area with walls and steps from one of Helsinki's busiest streets, Mannerheimintie, on the opposite side of which is the Finnish National Museum and the urban district of Töölö. The congress wing is connected on its south side to an earlier manor house park, while on the north side of the concert hall is a public park.

Finlandia Hall encapsulates the modernism of Aalto architecture. It is a totality formed by place and architecture, a *stadtkrone* equally impressive both up close and from afar. Since the building is located freely in a lush park, its silhouette stands out in the cityscape from several directions. The eastern facade of Finlandia Hall, mirrored in the water of Töölö Bay, is also a central part of the urban landscape.

Modern ideas about a better world shared by nations and cultures were the driving force behind the building's architectural solutions. The characteristics of a monumental public building are evident both in the exterior and interior spaces. The ceremonial architecture consists of a totality made from the combination of festive spaces, spectacular spatial sequences, interior design, and the sculptural forms of the facades and roof. The main interior space comprises lobbies, staircases, foyers and auditoriums and the routes between them. The spatial sequences start from the outdoor landscape. The entrance halls lead up to spacious, piazza-like foyers, with the staircases creating an uplifting atmosphere. The spatial sequences culminate in the auditoriums. The architectonic means, for instance the use of Italian Carrara marble in the facades and interiors, establish references to collective memories and history through the choice of materials associated with renowned historical monuments.



The Finlandia Hall lobby interior in 2021. Photo: Maija Holma, Alvar Aalto Foundation



Finlandia Hall silhouette, view from the Töölönlahti park side in 2019. Photo: Yehia Eweis, Helsinki City Museum

History and development of the component part

Development during the studio's creative period

Planning for the Helsinki Concert and Congress Hall began in 1962 [The Aalto studio drawings show a concert hall, with both functions included in the decisions mentioned in the Building-Historical Report]. Finlandia Hall is one of the public buildings of the Helsinki City Centre Plan that Alvar Aalto Architects worked on during the period 1959–1973. The proposal included a series of cultural buildings placed on the edge of the park zone on the western side of Töölö Bay.

The Concert Hall wing of the Finlandia Hall was completed in 1971. The design of the Congress Wing began in 1970, and it was completed in 1975. The buildings heralded the beginning of the modernist renewal of the nation's capital and was a testament to the Aalto idea of the cityscape, though it was the only monumental

building to be implemented in the Aalto plan for the Helsinki City Centre.

Finlandia Hall serves citizens as a multifunctional building, integrating modern ideas about international cooperation and the nation state. An example of the cooperation of nations was most visibly evident when the building acted as the venue for the international Conference on Security and Co-operation in Europe (OCSCE) in 1973 and 1975.

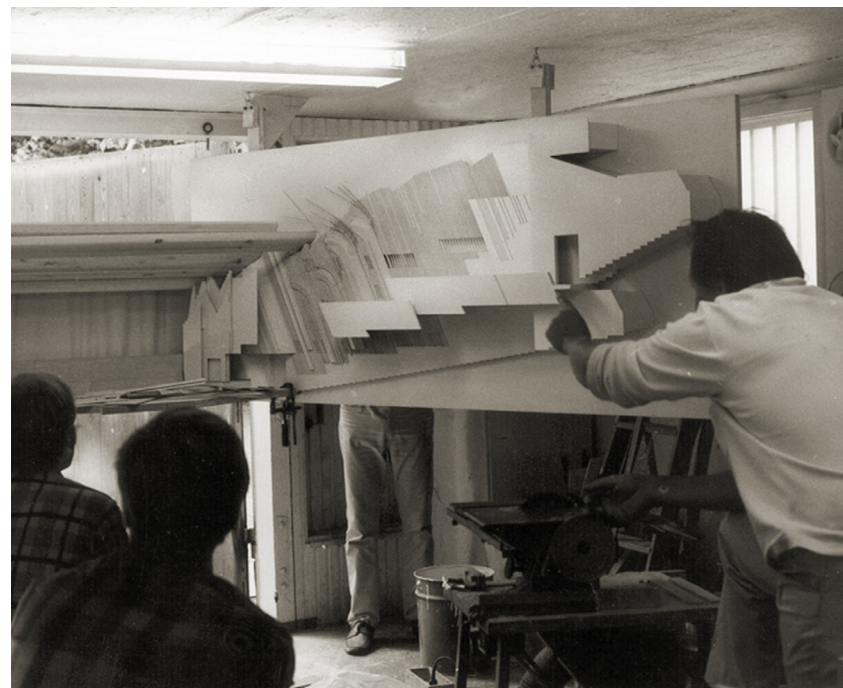
Since its completion, the Finlandia Hall has undergone changes in its use, the design of which was carried out by the same people who were involved for a long time in the building's implementation, especially Elissa Aalto and Kaarlo Leppänen. Under the leadership of Elissa Aalto, the terrace on the Töölö Bay side was converted into an interior space in 1986. Architects' office Kaarlo Leppänen was responsible for the design of the interior renovations and phased changes made to the interior spaces in the 1990s, including the extensions of the auditorium control rooms.

The facade cladding of the building was renewed with Italian marble in 1998–1999. In the early 1990s, Elissa Aalto actively participated in the discussion about the facade materials.

Development as built heritage

Finlandia Hall was protected under the Act on the Protection of the Built Heritage in 1993, and the protective regulations were updated in 2003. This made it possible to convert the covered outdoor space on the entrance floor into an exhibition and conference space (called Veranda, designed by Arkkitehtitoimisto A-konsultit), which was completed in 2011. Minor ongoing renovation and alteration works between 2000 and 2015 were planned mainly by Talli Architects.

Finlandia Hall has served and continues to serve as a concert and conference venue. In 2024, a major renovation (by NRT Architects) was completed, including the building's facades and roof, as well as the building services and interiors of the first construction phase. The Italian marble cladding of the facades was replaced with new Italian Carrara marble cladding. The interior of the Congress Wing, completed in 1975, underwent individual maintenance measures during this same phase.



Finlandia Hall model in the Aalto Atelier garage, ca. 1968–1970. Photo: Aulis Riikonen, Alvar Aalto Foundation

The Finlandia hall under construction in 1970. Photo: Eeva Rista, Helsinki City Museum

007 AALTO HOUSE, HELSINKI

Description of the component part

Aalto House was built as the Aaltos' family home and atelier. It is located on its own fenced garden plot in Munkkiniemi, a suburb of Helsinki dominated by private villas. The single-family house, designed and built by Aino and Alvar Aalto for their family, was completed in 1936. Office work and representative duties were handled flexibly in the home that also incorporated the Aaltos' home atelier. The building has always been a pilgrimage destination for architects and designers worldwide, a teaching site and a source of inspiration. The Aalto

Aalto House, visitors in the courtyard of the architects' home in 1937. Photo: Aino Aalto (?), Alvar Aalto Foundation



House comprises a spatial continuity, thoughtfully placed outdoor connections and up to five cosy fireside places. The main spatial sequence leads from the front entrance through the main interior spaces and out into the garden, from which there is also a connection to the atelier wing, a special spatial entity consisting of variations in floor level. The special and cozy atmosphere of the house's interior is created by the combination of various wooden, woven rattan and textile surfaces, sliding doors, and door handles. The door handle designed originally for the house on Riihitie was developed, for instance, as the door handle model used for the Social Insurance Institution Main Office, and later for general use.

There is an abundant selection of materials in the house, but in fact the materials themselves – wood, concrete, building board, textiles and plaster – were common at the time. Those surfaces that can be seen up close and touched are the ones with the most careful finishes. In the Aalto House the modern wooden cladding and details in the facades combined with the light render distinguish it from the simplified compositions of Functionalism, both in terms of the handling of the wood material and the free form (the wooden cladding was mentioned, for instance, when "Maison Aalto" was featured in *L'Architecture d'Aujourd'hui* [11/1938]).

History and development of the component part

Development during the studio's creative period

The building was maintained as a family home and office. Changes were made to the heated floor area of the building only in 1939, when space for a small bedroom for a second servant was taken from the living room on the ground floor, and the roof terrace was demarcated as a semi-warm space as early as 1939. The courtyard gate and part of the wall were renewed in 1959. The storages attached to the kitchen yard were built behind the wall demarcating the entrance as late as 1966.

Other changes have focused on movable and fixed furniture, such as the hallway furniture from 1964 and the dining room cupboard from around the same time. Most of the changes were designed by Elissa Aalto, but Maija Heikinheimo designed a made-to-measure bench and table for the living room and office space in 1958. During the 1950s and 1960s the ceiling lamps in the living room were replaced by Aalto's own designs, and in 1949 Artek's hardwood veneer table with patented fan legs ("X-legs") became the living room coffee table.

The temporally and stylistically layered interior combines furniture from Artek's standard collections, furniture designed separately in Artek or in Aalto's office, objects related to the Aaltos' personal history, and other furniture of different ages from different decades - the earliest are probably the Italian dining room chairs purchased in Venice in the 1920s.

Development as built heritage

The person who lived in the house the longest, Elissa Aalto, treated the building and its interior with special care, leaving no trace of her own hand. She implemented small changes, carefully cherishing the integrity of the whole. With her contribution, the home was proposed for protection on 5.10.1977, and the decision under the Act on the Protection of the Built Heritage was ratified on 18.2.1982, as the first modernist architectural site (and the 39th building in total) in Finland.

After Elissa Aalto's death (12.4.1994), the house ceased to be a permanent residence. The Aalto Foundation took over the ownership and management of the house on 29.12.1997 (deed of sale in the Foundation's archive). Part of the key movable property in the building is still owned by Alvar Aalto's heirs, but it has been deposited with the Alvar Aalto Foundation to be displayed in the house, which is now a museum.

In 1998-2002, the first actual restoration work was carried out in stages under the direction of architect Tapani Mustonen, who also



The Aalto House dining room, 1939. Photo: Otso Pietinen, Finnish Heritage Agency

worked as a consulting architect for the Alvar Aalto Foundation (the technical installations were renewed, and the facades and interiors were repaired and conserved). After the renovation was completed in 2002, the house was made open to visitors on a limited basis. Since then, the building has been maintained as a home museum with small annual measures in both the interior and exterior spaces. In 2020-2024 the façade surfaces with their original windows and doors were renovated.



Aalto Atelier Bird's-eye view of the atelier from the inner balcony in the end of the 1950's. Photo: Leonardo Mosso, Alvar Aalto Foundation

008 AALTO ATELIER, HELSINKI

Description of the component part

The Aalto Atelier on Tiilimäki was completed in 1954 as the new atelier premises, located a short distance from the Aalto House. It is located on a fenced garden plot in Munkkiniemi, a suburb of Helsinki dominated by private villas. From then onwards, both office work and representative duties were handled flexibly in the Atelier and in the home office. The Aalto Atelier contains within a single

building the architects' office, social facilities and a caretaker's apartment. Just like the Aalto House, the Atelier building became a pilgrimage destination for architects and designers worldwide, a teaching site and a source of inspiration.

The architecture of the new Atelier building bridges the form languages of classicism and modernism. Unique natural-lighting and spatial solutions were implemented throughout the building, employing what were at that time commonplace and inexpensive materials, the common denominator being their light-reflecting whiteness. The latter theme brings together the plastered walls of the garden facades, the curved shape of the amphitheatre, the fluting of the plinth, the false perspective in the draughting room, the varying shapes of the windows, the simplified facade compositions, and the different lattices and pergolas.

In regard to the selection of building materials in the Atelier - many building parts typical of the period have been used in a particularly innovative way - the load-bearing concrete structural frame and corresponding wooden structure of the extension stand out as clearly recognizable parts of the interior. Most of the walls are rendered brick, while for the walls of the special curved atelier space wood-wool cement slabs, cardboard and panelling have been used in an interesting way.

Aalto describes (*Arkkitehti*, 12-1959, p. 217) the conditions offered by the building for design work: "In the creative activity of the architect, the collective part of the work must also be taken into account, brought about by the increased technical demands. The architect's atelier must therefore provide both individual peace for work and the possibility of working in a team. This is the starting point for the overall character of the building."

In the Atelier, natural light is complemented by several unique lamps designed especially for the building, in addition to which are models of lamps designed for other buildings.

A considerable amount of special fixed and movable furniture was also designed for the building. In addition, individual fixed and loose

furniture solutions were designed to house the studio's drawings in accordance with new archiving methods. Most of the original office furniture as well as those pieces added while the building was still in use as an architect's atelier are still in use today.

History and development of the component part

Development during the studio's creative period

Up-to-date workspaces were built in two phases (1954 and 1963) to meet the needs of the architects' studio. The expansion included a separate quiet space for design work and a more spacious lunchroom than previously, with its own kitchen. The amount of space for design work was also increased inside the building by designating the garage as a model workshop. That space, separate from the rest of the office work, allowed for an expanded range of materials for the scale models, such as wood and plywood.

The furniture, especially the filing and storage furniture, was supplemented according to the needs of the studio. The design work itself did not change substantially over the decades, but the horizontal planes typical of architectural offices were equipped with modern drawing tools - in the 1960s, the T-squares gave way to parallel-motion drafting tables. Even in the final years under Elissa Aalto, the studio did not acquire computers.

Development as built heritage

The Atelier was bought for the Aalto Foundation in 1983, after which Arkkitehtitoimisto Alvar Aalto & Co continued to operate in the building as a tenant. Along with the Foundation's activities, archival work began related to the Aalto built heritage. The acquisitions continued with the purchase of the plot and finally with the repossession of the Atelier's movable property after it ceased operations following the death of Elissa Aalto in 1994.



Aalto Atelier, dine in the atelier's tavern in the 1990s: architect Sverker Gardberg on the right. Minna Elsilä and Mia Hipeli on the left. Photo: Alvar Aalto Foundation

The renovation of technical installations, drainage and electrical wiring was carried out in 2005–2006. At that same time, the walls and ceiling were repainted, but no actual changes were made; for example, the original linoleum and tiled surfaces of the key spaces, as well as the special wood-fibre building paper and wood-cement chipboard (Toja) of the Atelier walls were preserved.

No structural alterations have been made to the building since the 1963 extension. In accordance with the Aalto Foundation's activities during the 2000s, the original residential apartment has been refurnished as a separate meeting and workspace. Where necessary, new furniture has been added to match the models identified in photographs and other documentation of the building during its original office use. The overriding idea is to maintain the integrity of the building and its furnishings as a whole in terms of



Aalto Atelier drawing room in the 1950s. Jaakko Kontio on the left and Heikki Luoma on the right. Photo: Heikki Havas, Alvar Aalto Foundation

the furniture used, while preserving the established character of the space. Since the architects' studio ceased operations, the Atelier has continued to be used as the offices of the Alvar Aalto Foundation, preserving the Aaltos' intangible and material heritage.

The building has been maintained every year with various measures. For most of the measures, a renovation grant has been obtained, and the measures have been negotiated with the Finnish Heritage Agency. The protection of the building was confirmed in the local detailed plan pursuant to the Land Use and Building Act on 19.12.1996. The protective designation for the building as a whole (including the interior spaces and movable heritage) under the Act on the Protection of Built Heritage was ratified on 15.10.2024.

009 EXPERIMENTAL HOUSE, MUURATSALO, JYVÄSKYLÄ

Description of the component part

The Experimental House, built in 1952–1954, comprises a summer residence and a sauna building located on the shore of Lake Päijänne.

In the Experimental House human beings and architecture are regarded as part of nature as well as the objects of technological development. Finland has a long tradition of summer residences and retreating to the quietude of nature adjacent to water. The Experimental House also continues the tradition of artists' wilderness ateliers. Long vistas open up from high up on the lake shore. The building's silhouette, standing out in white, is reflected in the lake. The house's location on a rocky promontory has enabled well-thought-out orientations according to the path of the sun, while the forest protects it from the north wind. The buildings are surrounded by a large, wooded plot. In regard to key tenets of Modernism, the Experimental House deals with the provision of sunlight, the use of increased leisure time, and material experiments in construction. The spatial sequences in the building are of central importance, where the activities of the family's summer life take on new forms, and with the outdoor and indoor spaces interwoven with each other and with the surrounding terrain and landscape. As a framework for experiences, the forms and materials of the architecture bring to mind both modern and archaic architecture as well as vernacular construction methods.

The plan of the Experimental House is based on views from the living room out to the courtyard, and from there out to the landscape, as well as their framing in accordance with the cycle of the day. The courtyard, with its long, narrow lake views, is the focal point of the summer residence. The courtyard, protected by the surrounding walls, incorporates the passage of time in the form of the observance of the centrally placed archaic hearth and fire as well as the aging of surfaces comprised of both brick and other material experiments. The building also contains bold experimentations with log structures.



Sir John Leslie Martin (1908–2000) was a renowned English architect and Elissa and Alvar Aalto's guest at the Muuratsalo experimental house in 1961. Photo: Alvar Aalto Foundation



Elissa and Alvar cooking fish over an open fire at the Muuratsalo Experimental House courtyard in the 1960s. Photo: Fondazione Cassa di Risparmio di Biella, Italy. Archivio Italo Martinero.

History and development of the component part

Development during the studio's creative period

The use of the Experimental House as both a summer residence and small branch office was first established in the 1950s. The building was maintained as a utility building, but cherishing the whole. There is documentation of some individual measures, such as plumbing repairs in 1961, but most of the maintenance was carried out by agreement with trusted local professionals.

Functionally, the biggest change, that is, connecting the building to the electricity grid, was planned in the spring of 1972 and implemented soon afterwards. The electrification changed the lighting solutions, and produced an interesting layer of different variations of Artek's and Aalto's then current lighting fixture models, some partly modified for the building. Some of the lighting fixtures can be thought to be too grand for the conditions of a holiday home, but they are a continuation of the experimental character of the building. At the end of the 1980s, repairs were made to the bricks in the courtyard patio, in connection with which some of the bricks were replaced. In the last years of Elissa Aalto's tenure, maintenance activities were apparently minimal.

Development as built heritage

Elissa Aalto left the summer home in her will to the City of Jyväskylä's Alvar Aalto Museum. A local detailed plan protecting the buildings was initiated, which was ratified on 26.3.1997. The building was renovated in 1996–97 with clear goals in mind. At the end of the 1990s, international repair camps for architecture students were organized during the summer, which at the same time conveyed an awareness of the Aalto works.



The preservation of the building has been secured with both maintenance repairs and improved monitoring systems, as well as partial renewals of the water supply network. In 2018, the patio bricks were removed and a drainage system was built beneath the yard. After being removed, the numbered bricks were returned to their original positions. In recent years, the group of buildings has been maintained by skilled professionals in active cooperation with the Alvar Aalto Foundation.

Siegfried and Carola Giedion as guests of Alvar and Elissa Aalto at the Muuratsalo Experimental House in the 1960s. Photo: Federico Marconi, Alvar Aalto Foundation

010 HOUSE OF CULTURE, HELSINKI

Description of the component part

The House of Culture, completed in 1958, is a landmark in Helsinki's cityscape and represents the consolidation of modernist architecture. The building was built by the Communist Party of Finland together with several other left-wing associations for their own use, largely with the help of volunteers.

The House of Culture originally comprised facilities for community activities, such as dance, cinema, concerts, boxing, wrestling, choirs, gymnastics, theatre, singing and other clubs as well as for larger gatherings.

The building stands in a prominent hill location on Sturenkatu, a main artery into the centre of the capital. The zone of public educational and cultural buildings, located between a working-class district dominated by housing and a public recreational area, was built to support the community and culture of the city district.

The building consists of three parts, each with a different character: a rectangular five-storey office part with a copper facade, a two-storey part comprising conference rooms and clubrooms, and a free-form concert hall part in red brick. The three parts are connected together to form a courtyard, the fourth side of which is demarcated by a copper canopy that follows the street line for the entire length of the plot. During the planning phase, Maunu Kitunen was the Aalto studio's project architect.¹⁵⁴

A water basin in the courtyard contains the bronze sculpture "Rakentajan käsi" [The Builder's hand] (1960) by sculptor Väinö Aaltonen. In keeping with the value of the building, on the end wall of the main lobby is the mosaic "Päivän päästö" [The Liberation of the Sun] (1963) by artist Tapio Tapiovaara.

154 Alvar Aalto, "Helsingin kulttuuritalo", *Arkitehti* 12/1959, p. 208-216.



House of Culture facade and canopy facing Sturenkatu around 1959. Photo: Heikki Havas, Alvar Aalto Foundation

History and development of the component part

Development during the studio's creative period

The context for the House of Culture project was the Finnish Communist Party's goal of "making culture the property of the entire nation".¹⁵⁵ The design of the building began already in 1952 with drafting the site plan for the plot at Sturenkatu 4.¹⁵⁶ The scheme received building permission in 1955 and was completed in 1958. The building was the very first construction commission of the Aalto office in Helsinki and at the same time the first monumental concert hall by Arkkitehtitoimisto Alvar Aalto & Co to be built. A special feature of the large concert hall is the modern, wide auditorium, where the whole audience is treated as equals. The building was recognized as built heritage already on its completion and was mentioned as a tourist attraction as early as 1958.¹⁵⁷

155 Anja Kervanto-Nevanlinna, *Helsingin historia vuodesta 1945. Osa 4: Voimat jotka rakensivat Helsinkiä 1945-2010*. Otava: Helsinki, 2012, p. 87-91.

156 *Architecture by Alvar Aalto, No.12: House of Culture*, Alvar Aalto Museum: Jyväskylä, 2015, p.1

157 Fredrik Gutheim, *Alvar Aalto, Masters of World Architecture*. George Braziller Inc.: New York, 1960. p.114.

Development as built heritage

The building became “the base of labour organizations and all other progressive activities in the city”. By the 1980s, its organizational use had waned, and by the end of that decade the building’s technical condition was found to be insufficient. The activities of the building’s original users underwent change and the user base expanded. Over the years, changes related to use had been made in the building, only some of which were designed by Arkkitehtitoimisto Alvar Aalto & Co.

The protective designation for the building was ratified on 19.6.1989, making it the second Aalto building to receive such a designation after the Aalto House. At the time, it was the youngest protected building in Finland. The perception was that “the building is best preserved when it is in use”,¹⁵⁸ so the protection regulation also includes a condition for the use of the building as a public gathering space, within the scope of civic and organization activities.

The minor changes in the building have mainly focused on the interiors, furniture and furnishings. In 1991, under the leadership of Elissa Aalto, the building underwent restorative changes in the lobbies, concert hall, restaurant, and the largest lecture auditoriums, as well as the staircase – the core of the office wing of the building – and the central corridors and room layout. The objective was “to revive the original expression and atmosphere of the building”.¹⁵⁹ The movable and fixed furniture had been altered and only fragments of the original furniture have survived. The furniture was replaced with new and second-hand Artek furniture and Ilmari Tapiovaara chairs that matched the originals.

Since then, there have been several different users and owners. The Finnish Radio Symphony Orchestra and the Theatre Academy, as the main users, ensured the building’s continued cultural use.



The construction of the House of Culture, men and women doing voluntary work in 1958. Photo: Väinö Kannisto, Helsinki City Museum

Through a series of intermediate stages, the House of Culture was eventually acquired by the state.

In 2013 a connecting passage was built, adapted to the terrain, from the building’s auxiliary spaces to the neighbouring building, built in 1956.

Ownership of the House of Culture changed hands again in 2021, and since then the building has undergone individual alterations and renovations in 2023-2024, primarily in the events facilities.

The building has become established for events and office and conference use. As a result of privatization, community recreational use has ended in the building.

¹⁵⁸ Finnish Heritage Agency architect Timo Tuomi, *Helsingin Sanomat*, 20.6.1990.

¹⁵⁹ Tapani Mustonen, “House of Culture”, in Allen Cunningham (ed.), *Modern Movement Heritage*, E & FN Spon, London, p.96-100.

011 AALTO CAMPUS, JYVÄSKYLÄ

Description of the component part

The Aalto Campus, with its buildings, parks and nature areas, forms the core of the University of Jyväskylä. The campus includes twelve buildings designed between 1952 and 1971 by Alvar Aalto Architects for what was then the Jyväskylä College of Education: in the north, the Main Building (1954–56) and its exterior ceremonial court; attached to which are the Library and the Proxima Building (the former Elementary School Building serving teacher training, 1952–54, extended 1966, altered 1970s), and behind these to the north of these, to the north is the G Building (Staff residential building, 1954–55); on the eastern side is the Philologica buildings Naatti, Lozzi and Lyhty (former student dormitory and student and teachers' cafeterias, 1952–54); and behind these to the south is the Ilokivi Student Union building (1964). On the western edge are the Swimming Hall and sports buildings (1953–56). The red-brick campus, curving around the central sports field like a horseshoe, was supplemented on the southside in 1971 with the white-plastered Faculty of Sport and Health Sciences building. See also building names on the map [1e_011X_Aalto_Campus_Building_Names](#).

The university campus is located on Seminaarinmäki, a pine-covered ridge in the immediate vicinity of the Jyväskylä city centre. The building stock of the entire campus includes parts both older and younger than the Aalto Campus. The area is layered, both temporally and physically.

The modernist Aalto Campus forms a central part of the higher education hub built over a period of 150 years, which is regarded as the foundation for the intellectual development of an egalitarian and democratic society. The Aalto Campus was built in its time as the framework for a new college of education.

The buildings of the Aalto Campus border a park-like space in the middle of which stands a sports field and running track,



The Aalto Campus students on the Lozzi terraced walls in 2018. Photo: Pirjo Vuorinen, Jyväskylä University Museum

with the silhouette of the tall pine trees of the forested ridge as a backdrop. The core of the Aalto Park is the sports field and running track, bounded by the buildings and related structures (stairs, amphitheatre, retaining walls and terraces). The trees and bushes are placed seemingly at random, but they also follow a curved grouping. The planting plan was prepared by garden architect Onni Savonlahti, together with the Aalto studio.

The nominated component is a built landscape in which the area's topography and forested ridge, buildings and structures together form a whole. Despite the growth of the city and many social and urban changes in the vicinity, it has maintained its central position and endured to the present day.

Amidst the park-like area, the buildings of the Aalto Campus from the 1950s–1970s have complemented the buildings from the turn of the 20th century.

History and development of the component part

Development during the studio's creative period

In 1950 an invitational architectural competition was organized to extend the campus of the Jyväskylä Seminary to meet the needs of the college of education. Alvar Aalto won the competition with the proposal "URBS", on the basis of which the construction of the campus was carried out. The expansion of teaching at the college that began in the late 1950s led to the foundation of the university in 1966. The most important changes in the campus are the extensions designed by Arkkitehtitoimisto Alvar Aalto & Co, which are related to the university's increased spatial needs. The greatest need for expansion has occurred in the swimming hall, which serves both the university and the local residents, which was extended three times, in 1964, 1968 and 1975 (and later still in 1991, 2024). In 1966 the teacher training school was extended. In 1974 the student dormitory was converted into language teaching facilities. In 1977-78 the functions of the Main Building and library were reorganized. In 1979 changes were made to Lozzi and Lyhty. In the 1980s, the heating centre located behind the teacher training school was partially demolished, and in its place was built an extension to serve as workshops for the university's technology education teaching.

The area's path network was not implemented completely in accordance with the Aalto plan and has furthermore changed since then. Over the years, maintenance needs have necessitated the widening of the main paths and the bushes have changed the alignments as they have grown.

The most important changes in the surroundings of the buildings – the repair of the sports field in 1975, and the replacement of the brick paving at the entrance of the Main Building with granite and the replacement of the brick floor of the Lozzi terrace with concrete in the 1980s – are related to the wear resistance of brick in the Finnish climate conditions and the winter maintenance of the paths. The



The Aalto Campus, the Jyväskylä University main building entrance in 1963.
Photo: Seppo Turpeinen, Museum of Central Finland

sports field's grandstand structures and surface materials were also renewed in the 1980s.

When it was completed in 1955, the Jyväskylä swimming hall was the first public swimming hall to be built outside of Helsinki. In the 1960s, the first swimming pool intended exclusively for children's education was built in the public swimming facility, while changes were also made to the original interior.

The University of Jyväskylä was considered as a site to be preserved already at the time of its completion. The first protective designation on the campus was made in 1992. The most important subsequent extensions were the those to the swimming hall in 1991 and its renovation and extension in 2024. From 2012 to 2019, the main buildings – the Main Building, Teacher Training School, Student Refectory, Sports Hall 2, Student Union Building, and Faculty of Physical Education building – were renovated in stages.

As regards the interiors, the area has remained relatively unchanged, with the public spaces featuring furniture and fixtures similar to the originals. In more private spaces, such as classrooms or offices, the furnishings have changed in accordance with the needs of the times. In terms of interior design and layout, the attention paid to children alongside adults is noteworthy, not only in the Teacher Training School but also in the solutions adopted for the Main Building and the Swimming Hall. For example, staircase railing designs that take into account users of different heights or the transparency of glass doors down to the bottom of the door are recurrent in the buildings.¹⁶⁰

The whole has been supplemented with new buildings built on the edge of the nominated component. The swimming hall extensions, from the 1970s to the 2020s, are located in the buffer zone. The Student Union extension (Lahdelma & Mahlamäki, 2003), Teacher Training School (Primary School) (Lahdelma & Mahlamäki, 2002),



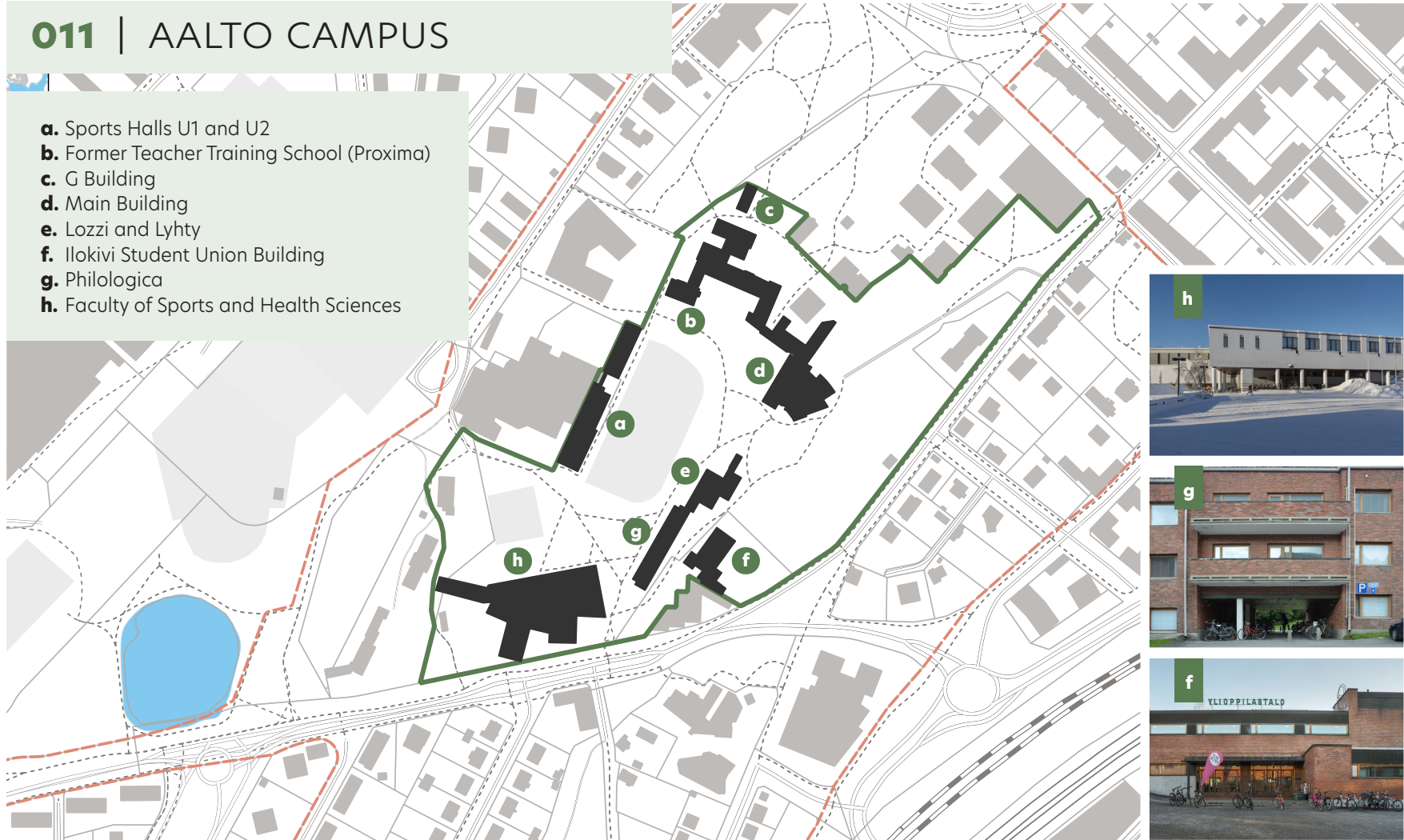
The Aalto Campus sports field in use in 2019. Photo: Maija Holma, Alvar Aalto Foundation

University Library (Arto Sipinen, 1974), Administration building (Arto Sipinen 1974), and faculty buildings such as Musica (Arto Sipinen 1976) and the Athenaeum (Arto Sipinen, 1976) have also been built in the buffer zone.

¹⁶⁰ Aino Marsio-Aalto presented her first designs for children's furniture already in 1929. Aino and Alvar Aalto shared the values of the social programme of modernism, a consideration for the little person in design. See Juhana Lahti et al. (ed.), *Modernia elämää! Suomalainen modernismi ja kansainvälisyys*. Parvus: Helsinki, 2017. p. 62, 175.

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- a.** Sports Halls U1 and U2
- b.** Former Teacher Training School (Proxima)
- c.** G Building
- d.** Main Building
- e.** Lozzi and Lyhty
- f.** Ilokivi Student Union Building
- g.** Philologica
- h.** Faculty of Sports and Health Sciences



012 CHURCH OF THREE CROSSES, IMATRA

Description of the component part

The Church of the Three Crosses was built as a multipurpose Lutheran church for the industrial community of Vuoksenniska in Imatra. The totality comprises of the church, belltower, bordering yard walls and a rectory. The connection between the church and the rectory to the surroundings is well established; mature evergreen trees are visible from the main approach directions, and the upper windows of the church offer a view of the tree canopies.

The church itself comprises spaces for worship and ceremonies, gathering spaces and a mortuary. The plan of the church is in the shape of a fan opening towards the rear of the church, and which is subdivided into a series of three consecutive hall spaces. The east wall consists of consecutive curved volumes, while the west wall is straight. The vaulted form of the roof also rises towards the altar wall.

Special motifs have been used in the design of the church, such as the symbolism of the number three, the lighting of the three crosses at the altar end, and a mortuary with a palm-shaped floor plan. The several lobbies and entrances from different directions serve many uses, ceremonies and rituals, but also lend themselves to the leisure activities of the community members.

The emotions and experiences of the visitor play a key role in the modernist architecture of the Church of the Three Crosses. The interior atmosphere is created by the combination of the free forms, the special solution by which natural light enters through the upper windows of the church space and main lobby, the variations in surface materials and the differences in scale of each of the three halls making up the main space.

The plot, situated in a low-rise residential area, is surrounded by a pine forest. In the overall landscape, the bell tower at the intersection of the forest terrain and topography forms a landmark among the chimneys and large structures of the industrial community.



Blessing service in the Church of the Three Crosses in 1960. Photo: Kosken Kuvaamo, Lappeenranta museums

In the church, the gathering space is optimally adaptable: the overall church space can be enlarged or reduced, or if necessary subdivided for three simultaneous uses with the help of a pair of motorized sliding walls, without changing the overall atmosphere.

History and development of the component part

Development during the studio's creative period

After the Second World War, the town of Imatra was developed into a new industrial community to replace the town of Enso, which remained on the other side of the Finnish border.

The regional plan, of which the church was a part, went largely unrealized.



Route to the western entrances of the Church of the Three Crosses in 1964.
Photo: Kosken kuvaamo, Lappeenranta museums

The Evangelical Lutheran congregation of Imatra was founded in 1949. The local master plan for Imatra, which was completed in 1953 by architect Alvar Aalto, and which united the three old villages of the area, was only partially realized. The design of the church began in 1955. The congregation's room programme entailed a simple parish hall with staff apartments and clubrooms connected to the main space of the church. However, in the designs of the Aalto studio the building looked like a church, and the plasticity and sublimity of its architecture differed significantly from expectations. The plans were unanimously approved. The church received building permission in 1956 and it was built between 1956 and 1958. The church only received its first organ in 1959.

The artworks in the interior of the church, the three crosses at the altar end and the crown of thorns stained-glass window are

designed by Alvar Aalto. The church textiles were made by textile artist Greta Skogster-Lehtinen based on the architect's sketches. The architect also participated in the design of the organ.

Efforts were made during construction work to preserve the trees surrounding the church on the plot, but a storm that raged in the area in 1957 thinned out the trees significantly. Already in the first sketches, vegetation was shown as being placed on the walls of the church, and on the courtyard walls connecting the church and the vicarage. Also, in the interior of the church, including the nave, there are architect-designed plant boxes with battens integrated into the fixed furniture.

A significant proportion of the movable furniture and lighting fixtures in the Church of the Three Crosses were designed for the site. The fixed and movable furnishings provided by Artek have been preserved in almost their original condition, and the objects are still in their original use. There are nine different types of special indoor and outdoor luminaires. The original interior lighting fixtures have been preserved throughout the church, while a few exterior fixtures have been preserved under the canopies and on the façades.

Development as built heritage

The church was protected in the local detailed plan in 1969, just ten years after its completion, and by a separate designation of the Church Act on 25.2.2003. The designation also covers the church interior, the church objects and churchyard.

No significant changes have been made to the building.

The organ was renewed between 1979 and 1989, and small changes were made to the interior without disturbing the main spaces. In 2005–2007, the yard, facades, and interior surfaces of the church and vicarage were renovated.

In 2024 the Church of the Three Crosses is undergoing repairs to the floor, facades and roof.

013 VILLA MAIREA, PORI**Description of the component part**

Villa Mairea, built in 1939, presents a setting for modern family life as the ideals of modernist living were perceived at the time. The building – comprised of a residential building and a sauna building connected by a canopy – is part of the Noormarkku ironworks industrial complex and the surrounding historically rich cultural landscape. The house is surrounded by a conifer forest, in the middle of which winds the access road, visible directly from the open yard of the house. From the house and yard, views also open up of the garden, and the forest and its paths.

The two-storey residential building, separate sauna and canopy connecting them together demarcate a sheltered garden, the focal point of which is the swimming pool, which was very rare in Finland in the 1930s. The garden acts as an intermediary space before the surrounding forest. The yard opens to the west, creating a favourable micro-climate that is sheltered on its northern edge by a green zone.

The sauna's turf roof, the dry-stone perimeter wall and the wooden gate leading from the garden to the forest are seamlessly integrated into the totality comprising a swimming pool, flower room, fireplaces, batten screens, wooden cladding, rattan and coupled pillars.

At the core of the architecture is white Functionalism, but a rich selection of natural materials (stone, wood, turf, etc.) and textures, unique interpretations of traditional architectural details (unbarked spruce poles, drystone walls, a pole fence and turf roof) and free forms juxtapose a primitive, exotic, vernacular and modern design language into an expressive collage. The main facade of the building faces south-eastwards, and the family's rooms are concentrated in the south-east wing. The kitchen and auxiliary facilities, as well as the guest rooms and a separate sauna, are located in the north-eastern wing. In the facades, white render



Children's party at Villa Mairea, 1940s. Photo: Mairea Foundation

alternates with wooden surfaces. In terms of the design of the external facades, wooden boarding was used to indicate the most important spaces, such as the living room and Maire Gullichsen's atelier.

In the design of Villa Mairea, the interaction between the architects and the clients, Maire and Harry Gullichsen, was close, and the personality and personal preferences of the clients influenced the design. Villa Mairea was both a family home and a haven of carefully considered architecture, with subtle interior ensembles, and an assemblage of art and crafts objects, furniture and textiles. The building's interior contains unique design solutions combined with prototypes and serial production pieces. Some of the furniture and lighting fixtures was specially designed for Villa Mairea. Aino Aalto's



Aino and Alvar Aalto at Villa Mairea, 1940. Photo: Mairea Foundation

role was highlighted in the interior design, especially in terms of the bespoke furniture. The utility items were selected from the collections of the best designers of the time and the original textiles are an integral part of the interior design. Maire Gullichsen herself wrote (1976) about the textiles in Villa Mairea: "When textiles have been replaced, they have been replaced by similar ones."

The main space of the house is a single living space of about 250 m², where all the communal activities are interlinked and with

artworks integrated into the living space. Villa Mairea's cultural and historical significance is also linked to its role as a cultural home, where Maire and Harry Gullichsen collected artworks and industrial design objects.

History and development of the component part

Development during the studio's creative period

The design of Villa Mairea began in 1938 and the building was completed in 1939. Aino and Alvar Aalto designed the building as an exclusive home for their friends Maire and Harry Gullichsen. On the one hand, the building was connected to the historical industrial ensemble of the Ahlström company's Noormarkku Ironworks and, on the other hand, the objective was to create a living laboratory for the modern family that could be applied to other sites as well. The building was designed not only as a home and for entertaining guests, but also for the display of fine art.

Villa Mairea was presented at the 1939 New York World's Fair, where Aino and Alvar Aalto, the designers of the Finnish section of the exhibition, particularly emphasized wood and its use, which was also reflected in the name of the Finnish section: "A Symphony in Wood".

Villa Mairea was modified to a minor extent during the time when the clients Harry and Maire Gullichsen were living there in accordance with plans by the Aalto office. The changes were functional, such as enlarging the library space on the ground floor in 1941 as well as other measures in the bedrooms on the first floor.

Technical repairs have been made to the building's flat roofs in various stages since the 1940s. Subsequent repairs have mainly involved the renewal and renovation of damaged structures or repairs related to technical installations. The flat roofs have required repair measures, as have the skylights and the bedroom terrace and balconies. The entrance awning has been repaired, and even partly



A gathering in the garden of Villa Mairea, 1940s. Photo: Mairea Foundation.

changed, and its spruce poles have been renewed a few times already. The surfaces of the facades have undergone at least one round of repair measures, the wood panelling of the studio has been renewed and the windows have been renovated and their surfaces treated.

Development as built heritage

Villa Mairea's protection under the Act on the Protection of the Built Heritage was confirmed in 2023.

The building served as a family home, but already during Maire Gullichsen's lifetime it was occasionally open to the public. Today it is open to the public on a limited basis (ground floor only) and is also used as a reception space, and still occasionally used by the family. The house and its surroundings are regularly maintained by the owner Ahlström Real Estate. The original interior and the collections are owned and professionally preserved by the Mairea Foundation. Renovations have been carried out over the years, and they have strived for implementations similar to the original. Most recently in 2017, the technical infrastructure was renovated. The new ventilation system was adapted to the original system and the electrical wiring was renewed.

”It was perhaps in domestic building that Aalto’s architecture attained its most assured results: in 1937 he built his own house in Helsinki, in 1938 a large house for the industrialist Gullichsen, known as Mairia, and some working-class districts. The organisms were geometrically simple and relaxed but enlivened by the variety of the finishing touches, by the materials, often used in contrast to one another, by the disparity in level and by the extraordinary harmony between architecture and décor.”

History of Modern Architecture vol. 2, Leonardo Benevolo 1985 (1971) (p. 616)

Aalto Centre, the Cross of the Planis Church hall in 2023.
Photo: Maija Holma, Alvar Aalto Foundation



004

Aalto Centre

3. JUSTIFICATION FOR INSCRIPTION

3.1.a) Brief Synthesis

The nominated property is set in a modern industrialised and mechanised society and draws on the ideas of the modern movement that responded to worldwide challenges. It represents modernism's responses to the needs of housing, communal life, work and family life, education, municipal democracy, government services and decision-making, care services, spiritual life and leisure time.

The development of society in the Republic of Finland, independent since 1917, increased both the cultural and political will to invest in art, architecture and design to meet modern life's new challenges in a new way. The modern buildings and groups of buildings designed for different functions, as well as their interiors and furnishings, tell about various aspects of international modernism and how modernism became part of Finland's modern identity to which also the Aalto Works belongs.

The Nordic concept of democracy is strongly based on egalitarianism and shared responsibility, which formed the basis for the establishment of the welfare state. The state's task was to produce a common good for everyone, regardless of place of residence, social status, wealth, state of health, age or gender. The citizens' well-being was at the forefront of the modernisation of society.

The works known in the name of architect Alvar Aalto (1898-1976) are internationally renowned. His main collaborators, Aino Marsio-Aalto (1894-1949) and Elissa Aalto (1922-1994), as well as the architects and designers employed in the Aalto studio, were named already early on in the credits of published works. Research in recent years has clarified the studio's working traditions.

THE NOMINATED PROPERTY'S 13 BUILDINGS AND GROUPS OF BUILDINGS:

- 001** Sunila Housing Area, Kotka (1936, built 1938-1954)
- 002** Paimio Sanatorium, Paimio (1928, built 1933, 1958 (extension), 1962 (extension))
- 003** Säynätsalo Town Hall, Jyväskylä (1949, built 1952)
- 004** Aalto Centre, Seinäjoki (1951, built 1960-1988)
- 005** The Social Insurance Institution Main Office, Helsinki (1953, built 1957)
- 006** Finlandia Hall, Helsinki (1962, built 1971, 1975)
- 007** Aalto House, Helsinki (1935, built 1936)
- 008** Aalto Atelier, Helsinki (1954, built 1955, 1964 (extension))
- 009** Experimental House, Jyväskylä (1952, built 1953-1954)
- 010** House of Culture, Helsinki (1952, built 1958)
- 011** Aalto Campus, Jyväskylä (1951, built 1954-1971)
- 012** Church of the Three Crosses, Imatra (1955, built 1958)
- 013** Villa Mairea, Pori (1937, built 1939)

3.1.b) Justification for Criteria

Criterion. ii

To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.

The Aalto Works nomination has provided significant solutions to the needs of human well-being and enriched the development of the architecture of the modern movement in its different phases, both in the early phase before World War II and in the post-war regionalisation of modernism. The Aalto Works served the needs of the modern individual in an exceptionally diverse and profound way, taking into account the psychological and cultural behaviour specific to each individual. The Aalto Works make a significant contribution to the modernisation of society in the 20th century through architecture and design.

In Finland, modernism became a symbol of the young nation. While the nominated property's range of modern buildings designed for different uses reflects the scope of international modernism, it also shows how widely the Aalto Works have been adopted as part of Finland's modern identity. People and their rights have been central to Finland's historical development as a Nordic welfare state and member of the international community. The nominated property includes buildings symbolic of this development, such as the Social Insurance Institution Main Office as the "headquarters" of the welfare society, the Aalto Centre in Seinäjoki and Säynätsalo Town Hall as key buildings serving the needs of the local population, and Finlandia Hall, which at the time of its completion was a stage for world politics.

This architectural heritage utilised the scientific, technological and economic developments that underpinned the economic prosperity of the 20th century but added to it human and trans-generational dimensions. The Aalto Works drew on both the latest scientific perspectives on the timeless issues in architecture and the search

for construction solutions enabled by technological progress. The most profound example is the Paimio Sanatorium, which has served as a model for the consideration of developments in medicine and psychology as well as using architecture as an institution to support the patient's quality of life and treatment.

In the same way that individual buildings have responded to the needs of the individual, groups of buildings have established human-centred solutions to meet the needs of the new society and new communities. From the Paimio Sanatorium to Finlandia Hall, the buildings and groups of buildings have influenced the character and development of modernism, presenting solutions for the needs of the individual, family, community and society: housing, leisure time, religious practices, and administrative and welfare services. In the Aalto Works the combination of art and technology is perfectly refined for the benefit of society and in the service of wellbeing. The Aalto Works have provided new alternatives to the prevailing mechanistic measurement systems by focusing on the human being, with their feelings, thoughts and senses, and the encounters with them.

The nominated property also sheds light in a particularly varied and wide-ranging way on the Aaltos' experiments in construction, technology, architectural aesthetics and lighting. In its use of materials and forms, the Aalto Works offered alternatives to the then prevailing international modernist trend that emphasized technological development and rationality.

The Aalto studio's focus on experimentation included materials (both natural and industrially-produced), building parts and construction methods, architectural space and form as well as spatial sequences. The interiors and furnishings are an integral part of the nominated property. These design solutions and characteristics are particularly evident in spatial solutions and spatial sequences, both externally and internally, in unique forms and compositions, in the architectural detailing and lighting solutions, in the use of materials and especially in the tactile surfaces.



The location and surroundings are integrated into the character of the architecture and are inseparable parts of it. The holistic design also extends to the elements of nature, which, with subtle treatment, have become an essential element of the built environment. Nature and the built environment complement each other symbiotically.

This architectural and design heritage plays a significant role in global modernism, challenging, complementing, enriching and developing its form language. It also plays the role of a bridge-builder between history and modernity, presenting a new form language together with variations on traditional architectural forms, materials, architectonic solutions and production methods. Both the 20th century buildings and groups of buildings, as well as the significant design heritage that is particularly embedded within them, showcase in an outstanding way the appropriation of the form language of modern architecture, its original application and then transformation as a means to achieve a distinct architectural expression.

Integration of interior design and the combination of industrialised elements and local traditional materials acknowledges the importance of preserving craftsmanship as a means of producing buildings related to a specific geo-cultural context. This is a feature that contributed to The Aalto Works' international recognition, impact and influence on other architects.

This multi-dimensional architectural heritage was created in close interaction with the modern movement and continues today to influence contemporary architecture around the world. In its own time, the internationalism manifested itself in the Aaltos' search for inspiration from the latest trends in the modern movement, in publishing their projects extensively and internationally, in international projects and teaching, as well as in the Aalto studio's international working community.

The patients' sun balconies at the rear end of the Paimio Sanatorium main building in 2013. Photo: Maija Holma, Alvar Aalto Foundation



Aalto Campus, teachers' training school interior view with pupils in 2009. Photo: Maija Holma, Alvar Aalto Foundation

The architectural heritage is complemented by movable cultural heritage, in the form of design documentation, as well as by the intangible heritage in the form of the design tradition. The Aalto studio is where the recognisable architectural and design philosophy of Alvar Aalto, Aino Marsio-Aalto and Elissa Aalto took shape. Their empathic design approach, an early example of which was the furniture and patient rooms in the Paimio Sanatorium, takes as its starting point the individual's own experience of the world. The nominated property's architecture and design appeals equally to everyone, while offering an experience of timeless and endless variation. The outcome is characterised by simplicity, functionality,

aesthetic quality, the creative use of materials, the appropriate design and often standardised production methods.

The buildings designed by the Aalto studio have played a key role in identifying the need to protect the modern architectural heritage already since the 1960s, a period when the studio was still actively creative. They were amongst the first modernist sites to receive statutory protection and to contribute to the establishment of protection and management practices. The Aalto House on Riihitie and the Aalto Atelier on Tiilimäki are from a global perspective unique examples of the scope of modernist architectural preservation, where both tangible and intangible architectural heritage are inseparable objects of preservation.

Attributes for criterion ii

1. The Aalto Works is a contribution to the modernisation of society

The Aalto Works is based on a belief that architecture and urban design can contribute to improving the quality of life for individuals and societies. The nominated property represents the broad field in which modernism addressed the social and aesthetic issues of the emerging welfare state. The Aalto studio's designs served their communities and society in general in regard to housing, workplaces, and administrative and assembly buildings, with a starting point in the needs of the individual. Lofty architectural and social ideals and a belief in progress and the future gave the architecture and design of the nominated property a uniquely human and tangible realization. They combined complex sculptural forms and spaces and, in addition to their primary function, allow for various kinds of informal human interaction.

2. The Aalto Works used urban planning, architecture and design in creating an identity for the new nation.

An international identity is created by combining modernist themes that are universally understood, regardless of nationality, with universal architectural solutions. The nominated property serves the welfare society by supporting community interaction and community activities in buildings and groups of buildings. Through architecture, design and urban planning, the Aalto Works contributes to the equality and well-being of communities and citizens. Particular care was paid to those interior spaces that are important to users. Attention to human physiology and psychology is evident in designs of all shapes and sizes, from the smallest interior detail to large building groups and communities.

3. The Aalto Works in a mutually beneficial interaction with the site context and surrounding natural or urban environment.

The significance of the relationship with nature for human well-being is integral to the design of the component parts, so that buildings and interiors interact closely with nature and vice versa. The subtle transformation of the landscape at different scales contributes to the functionality and quality of the architecture. The buildings and spaces broke down the traditional architectural hierarchies and boundaries typical of that time between indoor and outdoor spaces.

4. The Aalto Works as a synthesis of science, art, design and architecture

The Aalto studio's design approach is synthetic and creative, bringing together science and art including design, and architecture. The nominated property comprises a variety of organic and sculptural forms and provides numerous opportunities for human interaction, while also serving their principal function

and supporting the identity of the citizens, users and residents. The solutions are creative in combining traditional materials and construction methods, especially wood and its use in construction, creative engineering design and the standardisation of industrial building parts, as well as in the use of arts and crafts products.

5. Interiors as an integral part of the Aalto Works

In the nominated property, experiencing and sensing an atmosphere are just as important as the placement of the functions and the simplified form language of modernism. This reaches all the senses, especially a building's finished tactile details and surfaces, the wide range of alternative routes and the diverse spatial sequences, as well as in the associated changes in atmosphere. The transcendence of boundaries is also achieved through art and design. These works have been a source of inspiration in recognizing the importance of craftsmanship in modernism, as evidenced by the intimate atmosphere and scale of the interiors, furnishings, furniture, textiles and fittings and their combinations.

6. Collaborative Design Work

A central idea in the modern movement was the idea of social equality, which broadened the concept of humankind to better consider individuality and creativity. The Aalto Works – the results of the Aaltos' design practice – demonstrate an egalitarian and open approach. At the heart of the development of the working practices were the studio's architects, including the international architects who worked there, with Alvar, Aino and Elissa Aalto as the key figures.

After Alvar Aalto's death, Elissa Aalto ensured that the studio's work continued, the Aalto projects were completed and, towards the end of her career, that the studio's prestigious production was maintained and restored, while also being nurtured and protected. She also ensured the preservation of the studio's drawings and documentation.

Alvar Aalto and Aino Marsio-Aalto were founding members of Artek, and Aino was head of Artek until 1948. The founding of Artek proved a crucial step in the evolution of Aalto lamps and furniture, from individual objects to series production, and provides a good representation of their design practice. Aalto lamps and Artek furniture have been displayed extensively, they are well preserved and are highly valued.

Aalto writings, projects abroad, university teaching, lectures and speeches both at home and abroad, as well as the studio's international architects have inspired modernist designers around the world in various design disciplines to seek new creative solutions to improve local conditions and apply local materials and traditional skills in a modernist context.

7. An Innovative Approach and International Impact on Modern Design

Alvar, Aino and Elissa Aalto's work – regional planning, architecture and design – and the egalitarian and open design practice have continued to influence the development of the modern movement worldwide. The international team of architects working in the Aalto studio, as well as contemporaries inspired by the work, have carried the message forward. It continues to inspire new generations of designers to find creative solutions to improve the quality of life for individuals and communities alike. Artek's continuous production of Aalto lamps and furniture supports this development.

The extent of the international interaction includes extensive coverage of the Aaltos' work in international discussions of the modern movement, architectural literature and criticism, contemporary accounts by employees and friends, awards and honorary memberships, lectures abroad and teaching engagements, as well as the Aaltos' personal correspondence, and an ongoing stream of international visitors to Aalto sites, including the nominated property.



Aalto Centre, The City Hall council chamber interior in 2020. Photo: Maija Holma, Alvar Aalto Foundation

Justification for the contribution of the Aalto Works' component parts to the World Heritage value of the nominated property

001 SUNILA HOUSING AREA, KOTKA



The Sunila housing area was built on the wealth of a developing industry to meet the needs of a modernising society. The modern movement created the opportunity for unprecedented solutions in the construction of new housing areas and social

regeneration. The Sunila housing area was the realisation of a model for a good quality of life for a working-class community and the modernisation of society generally. Designed to counterbalance the factory work environment, it is an ideal housing area in its relationship between the modern home, community and nature. The Sunila housing area is an early forest suburb that became a model of a good, well-functioning living environment for all its residents.

The housing area showed a new direction for the design of traditional factoryworker housing areas. Its attributes relate to its design and location. The versatile and unusually wide selection of residential building types was designed in accordance with the different employee groups. The area and its buildings are tied together by a park-like environment, not a built-up centre. The local detailed plan's objectives of light and direct access to nature for everyone are achieved for all the housing types in the area. The group of buildings has a coherent, white and modern appearance.

The Sunila housing area attributes: a variation of the functionalist local detailed plan and a focus on the resident, standardised houses, a range of standard dwellings, a direct relationship between dwelling and nature.

002 PAIMIO SANATORIUM, PAIMIO



The modern movement's idea of equality broadened the concept of the human being to also include the importance of individuality and creativity for a good life. Paimio Sanatorium is an outstanding representation of the Aaltos' design practice, and one of the

best-known examples of collaborative design work between Aino and Alvar Aalto. Its attributes are related to its design and location. The sanatorium building complex integrated up-to-date medical knowledge, the latest structural engineering knowledge, and the latest developments in furniture and lighting design, as well as a holistic understanding of the impact of the environment on the patient's well-being. It has had a great impact on the development of modern architecture and sanatorium construction.

The interior designs, colours, lighting and especially the furniture and the analysis of the psycho-physical impact of the materials, as well as the incorporation of the experience of the hospitalized patient – the “test subject” – produced favourable results: lightness, flexibility, easy cleaning – and a pleasant tactile experience compared to the steel-tube furniture designed at that time. The interplay of medicine, physiology and architecture had produced furniture from the material that best serves human well-being, namely wood. The Paimio bent-wood furniture also paved the way to international markets for Aalto furniture.

Paimio Sanatorium attributes: preserved interiors, fixed furniture, lighting and movable furniture, building technology innovations, the orientation of the building wings, sun balconies, pathways, the relationship of the buildings to the surrounding forest nature, staff residential buildings, the mortuary chapel.

003 SÄYNNÄTSALO TOWN HALL, JYVÄSKYLÄ



The Säynätsalo Town Hall is an outstanding synthesis, where engineering, art and architecture introduced surprising new themes to citizens' everyday environment. It is possible to find historical precedents for these, but the synthetic solutions are both new and

timeless. Its attributes are related to its design and location. The ceiling structures of the council chamber, the comprehensive interior design solutions, the raised courtyard with grass and granite steps, artworks, lighting fixtures and bespoke furniture and spatial sequences show municipal democracy as teamwork, where attention has been paid to the different needs of all participants - the users of the business premises, offices, library and other rooms. There is a dialogue in the town hall between art and architecture, where art has its own defined locations.

The facilities built for the local residents for services, art and equal participation in activities create a new kind of everyday modernist monumental architecture, where the traditional roles have been reversed, giving the resident the central role. Säynätsalo Town Hall is the archetype of a small town hall.

Säynätsalo Town Hall attributes: the brick and wood architecture with elaborate detailing, the raised courtyard, the integrated interior architecture.

004 AALTO CENTRE, SEINÄJOKI



In the Aalto Centre in Seinäjoki, the attributes of outstanding universal value relate to the overall urban planning in regard to the forms of the buildings and urban spaces, the continuities in the design of the place, and the spirit and significance of the place in

the landscape. The Aalto Centre is the culmination of the collaborative design work that produced a seamless continuum in the designers' working methods and architectural form language. The church (1960) and parish centre (1966), the town hall (1962), the library (1965), the state offices (1968) and the city theatre (1987) each form their own individual architectural ensemble, connected by a pair of civic squares. The building group has become both the everyday and the monumental centre for a modern democracy at the local level.

The collaboration between two public clients and the architects began with a competition in 1951 and continued over the following decades. The Aalto studio's vision united the various parts that were built in different decades to become an ensemble. Architect Elissa Aalto played a significant role in the design of the Seinäjoki Theatre and ensured that the original vision of the Aalto Centre was carried out to its completion.

Aalto Centre attributes: an urban ensemble, a series of urban spaces and public squares, axes, the silhouette formed by the buildings, a series of public buildings, the landmark character of the group of buildings, the interiors.

005 THE SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI



The Social Insurance Institution Main Office is outstanding in contributing to the improvement of the social security structures by means of architecture and design. The attributes are related to the materials and interiors as well as the design and use. The architecture of

the building was a response to the need to extend a welfare society that cares for all its citizens. The service concept of the building is still recognizable in its spatial sequences. The facilities serve both citizens and staff.

The building comprises of spaces and solutions that serve the staff's well-being at work. The patron service route leads directly from the street to the interior spaces, but the staff has its own, separate interior street and connections from there to the rear spaces, lifts and stairs. The most valuable materials and many of the most unique details are concentrated in the most accessible public spaces. The design solutions are supported by special skylights that illuminate the building's main spaces, as well as by other innovations that combine natural and artificial light. The lamps were designed especially for the Social Insurance Institution Main Office, though some were later developed into products suitable for serial production. An exceptional detail in the range of interior materials is the ceramic tiles in different colours and shapes.

The Social Insurance Institution Main Office attributes: The "social security services" institution architecture, both in the interior and exterior, unique lighting that combines artificial and natural light, the circulation pattern within the building (patron and staff circulation, both horizontal and vertical circulation).

006 FINLANDIA HALL, HELSINKI



Finlandia Hall's outstanding value lies in its contribution to the creation of an identity for a young nation with a basis in urban design, architecture and industrial design. Finlandia Hall is a well-known and recognized modern monument both for Finnish citizens and

internationally. Its purpose has been to strengthen Finland's position in the international community. Finlandia Hall serves all Finnish citizens as a multifunctional building that brings together modern-day ideas about international cooperation and the nation-state. The idea about a better world shared by all nations and cultures was the driving force behind the building's architecture.

The attributes relate to its form and materials, design, the location and its meanings. Architecture and design were means to build a bridge to shared history and memory through the choice of materials associated with well-known monuments. The building is the only monumental building to have been completed in the Aalto Helsinki Central Plan, which was the beginning of the modernist renewal of the nation's capital and a testament to the ideas of urban design. In the plan, the nation's most significant cultural buildings were grouped alongside the sea bay.

Finlandia Hall attributes: the use of marble, its position in the cityscape, the ceremonial outdoor and indoor spatial sequences.

007 AALTO HOUSE, HELSINKI



Aalto House is outstanding in its international impact on modern design and its innovative design solutions. The home and studio built by Aino Marsio-Aalto and Alvar Aalto is an expression of the combination of modern family life and creative work. The life and work of the

members of the Aalto family overlapped in their small house. Nevertheless, the architecture possesses characteristics that create the impression of a much larger space. The solutions that emerged were later repeated in other Aalto buildings in ever new variations. The house possesses a special significance both as a place of creative work and as an early example of the preservation and protection of modernism. The house has since the very beginning been recognised as a cultural heritage site and the international impact of its innovative architecture continues to this day. The Aalto House's attributes are related to its design, materials and substance, as well as its use and design traditions.

Aalto House attributes: the character of a total work of art, the traditions related to internationalism and preservation.

008 AALTO ATELIER, HELSINKI



The Aalto Atelier is outstanding in combining an innovative design approach with international influences. The Atelier, built by Alvar and Elissa Aalto, is a place for creative work, where the architecture contributes to the atmosphere of the working community and

provides an egalitarian and versatile framework in an international atmosphere. The evolution of working methods over the lifespan of the Aalto studio up until 1994 is reflected in the architecture of the atelier building itself.

The work of the Aalto studio forms a continuum, from its early days in the beginning of the 1920s under the direction of Alvar Aalto and Aino Marsio-Aalto until 1994 on the death of Elissa Aalto. On its completion in 1936, the Aalto House formed the base for the studio operations. The house's studio was then superseded in 1955 with the completion of the Aalto Atelier, though still used by the studio in a supplementary complementary role. The use and protection of these two component parts reflect the ideas of preservation and the intergenerational transfer of different aspects of cultural heritage, both tangible and intangible. The Aalto Atelier's tradition of creative work continues in its current use. The attributes are related to its design and techniques and the traditions of care and use.

Aalto Atelier attributes: traditions of creative work, evolution of working methods, natural lighting solutions, spatial sequences.

009 EXPERIMENTAL HOUSE, JYVÄSKYLÄ

The Muuratsalo Experimental House is outstanding in its positive interchange with nature. It is in dialogue with the unspoilt nature of its lake surroundings. The building is located amidst wild nature and borrows from the landscape, integrating it as part of its architecture. Its

attributes relate to its design, building materials, location and use. The summer residence has been adapted as an organic part of the lake and forest environment, so that the surroundings are retained in their natural state. The character of the “experimental house” is also crystallized in the atrium courtyard – its facades are built using different types of bricks and tiles, and these together with their bonds and jointing methods simultaneously constitute a work of art referring to temporality.

Muuratsalo Experimental House attributes: a villa with courtyard and surrounding walls, views from the courtyard towards the lake, the status of the courtyard in the landscape, authentic interior furnishing and artefact collection.

010 HOUSE OF CULTURE, HELSINKI

The House of Culture in Helsinki is outstanding in the interplay with its societal context. It is a monument to leisure time in a working-class district. The renewal of community culture, leisure time, amusement and community experiences was made available to everyone,

including children, youths and the working population. The House of Culture’s attributes are related to its form, materials and use. The building is a landmark of the working-class neighbourhood built in the first half of the 20th century, which promotes social cohesion and, in its time, helped strengthen the identity of the inner-city district. The House of Culture is a meeting place for all enthusiasts of intellectual and physical culture: film, concerts, gymnastics, music, singing, dancing.

House of Culture attributes: the common spaces, the facades in the cityscape.

011 AALTO CAMPUS, JYVÄSKYLÄ

The outstanding value of the Aalto Campus in Jyväskylä lies in its expression that contributed to the creation of the identity of a new nation. It is a monument to an education system freely available to everyone, one anchored just as much in the city, in the educational

tradition, as in the Finnish landscape of lakes and ridges. The campus symbolizes the national commitment to a freely available education and an open society. The university campus, built for the purpose of teacher training, represents the potential for intellectual development, both of the individual and society, of successive generations of schoolchildren, students, adult students and teachers. Jyväskylä's modern educational institution helped create a national identity by emphasising in a multifaceted way the spiritual and intellectual dimensions of the individual and the campus activities. The attributes are related to its place, form and design, use and traditions. The national and the international are combined in the modernism of the brick buildings and in the references to classical architecture and the squares of the antiquities.

Aalto Campus attributes: the park environment with its classical themes and network of routes, modern brick architecture within forested nature, children's architecture.

012 CHURCH OF THE THREE CROSSES, IMATRA

The Church of the Three Crosses, Imatra, seamlessly integrates science, art, design and architecture into a single entity. Its attributes are related to its form and design, location, technology and atmosphere. The church embodies the ideas of diversity and accessibility,

combining the everyday and the sacred. The church focuses on the emotions and experiences of the visitor, to which the building is able to respond at all stages of life and in a variety of situations in life. The spiritual atmosphere of the church arises from the simple planes and free forms typical of modernism, as well as the building's unique natural lighting solutions and the hierarchy and continuity of the sections comprising the main space of the church.

The church comprises a strongly plastic tripartite spatial composition, which carries the typical hallmarks of the Aalto Works in its overall finishing, lighting fixtures, movable and fixed furniture, and detailing that includes church textiles and stained glass. The main church space is optimally adaptable with motorized pairs of sliding partition walls that regulate the size of the space.

Different parts of the main church space are illuminated at different times of the day and seasons by a wide variety of skylights and clerestory windows, which create varying lighting effects.

Church of the Three Crosses attributes: spatial sequences, non-orthogonal spaces, natural lighting solutions, the bell tower, the location in the landscape, other themes important to the atmosphere (e.g. art works, placement of plants, church textiles).

013 VILLA MAIREA, PORI

Villa Mairea is outstanding in the sense that the interior design and the architecture are inseparable. The building embodies the modern movement's ideas about transcending the boundaries between different artistic disciplines and searching for new dwelling solutions. Its

attributes are related to its design, forms and materials, as well as the spirit of the place. Modern identity, an international lifestyle and broad social relations are reflected in Villa Mairea's artworks, artifacts, interior design and architecture. The specified living functions provided the starting point for the spatial and material choices and the endless variation of the furnishing, both indoors and outdoors.

The experience of a modern totality is also evoked by the unexpected references to the architectural traditions of different peoples. The building is simultaneously part of a fascinating future and a return to simple aesthetics.

Villa Mairea attributes: unique interior and exterior architecture, courtyards and their relationship with the surrounding forest, integrated art, the Artek spirit.

“The most influential exponent during the first decade after the war was Alvar Aalto, who had suggested an organic approach in his Functionalist buildings from the early 1930s.”

Meaning in Western Architecture,
Christian Norberg-Schulz 1975 (p. 390)

The criterion and the contribution of the component parts to the World Heritage value of the nominated property, see Table 3.1 Primary attributes by component parts.

Table 3.1 Primary attributes by component parts. (1/3)

Aalto Works	Primary attributes 1-7	Attribute 1:	Attribute 2:	Attribute 3:	Attribute 4:	Attribute 5:	Attribute 6:	Attribute 7:
no. Name of Component Part	Crit. ii To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.	The Aalto Works is a contribution to the modernisation of society.	The Aalto Works used urban planning, architecture and design in creating an identity for the new nation.	The Aalto Works are in a mutually beneficial interaction with the site context and surrounding natural or urban environment.	The Aalto Works as a synthesis of science, art, design and architecture.	Interiors are an integral part of the Aalto Works.	Collaborative design work.	An Innovative Approach and International Impact on Modern Design.
001 Sunila housing area, Kotka	The Sunila housing area was the realisation of a model for a good quality of life for a working-class community and the modernisation of society generally. Designed to counterbalance the factory work environment, it is an ideal housing area in its relationship between the modern home, community and nature.	●						
002 Paimio Sanatorium, Paimio	Paimio Sanatorium is an outstanding representation of the Aaltos' design practice, and one of the best-known examples of collaborative design work between Aino and Alvar Aalto. The Paimio bent-wood furniture also paved the way to international markets for Aalto furniture. Its attributes are related to its design and location.						●	
003 Säynätsalo Town Hall, Jyväskylä	The Säynätsalo Town Hall is an outstanding synthesis, where surprising new themes are introduced to citizens' everyday environment. There is a dialogue in the town hall between art and architecture, where art has its own defined locations. Säynätsalo Town Hall is the archetype of a small town hall. Its attributes are related to its design and location.				●			
004 Aalto Centre, Seinäjoki	The attributes of outstanding universal value relate to the overall urban planning in regard to the forms of the buildings and urban spaces, the continuities in the design of the place, and the spirit and significance of the place in the landscape. Architect Elissa Aalto played a significant role in the design of the Seinäjoki Theatre and ensured that the original vision of the Aalto Centre was carried out to its completion.						●	

Table 3.1 Primary attributes by component parts. (2/3)

Aalto Works	Primary attributes 1-7	Attribute 1:	Attribute 2:	Attribute 3:	Attribute 4:	Attribute 5:	Attribute 6:	Attribute 7:
no. Name of Component Part	Crit. ii To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.	The Aalto Works is a contribution to the modernisation of society.	The Aalto Works used urban planning, architecture and design in creating an identity for the new nation.	The Aalto Works are in a mutually beneficial interaction with the site context and surrounding natural or urban environment.	The Aalto Works as a synthesis of science, art, design and architecture.	Interiors are an integral part of the Aalto Works.	Collaborative design work.	An Innovative Approach and International Impact on Modern Design.
005 The Social Insurance Institution Main Office, Helsinki	The architecture of the building was a response to the need to extend a welfare society that cares for all its citizens. The service concept of the building is still recognizable in its spatial sequences. The facilities serve both citizens and staff. The attributes are related to the materials and interiors as well as the design and use.	●						
006 Finlandia Hall, Helsinki	Finlandia Hall is a well-known and recognized modern monument both for Finnish citizens and internationally. Its purpose has been to strengthen Finland's position in the international community. The idea about a better world shared by all nations and cultures was the driving force behind the building's architecture. The attributes relate to its form and materials, design, the location and its meanings.		●					
007 Aalto House, Helsinki	The home and studio built by Aino Maresio-Aalto and Alvar Aalto is an expression of the combination of modern family life and creative work. The house has since the very beginning been recognised as a cultural heritage site and the international impact of its innovative architecture continues to this day. The Aalto House's attributes are related to its design, materials and substance, as well as its use and design traditions.							●
008 Aalto Ateliers, Helsinki	The Atelier, built by Alvar and Elissa Aalto, is a place for creative work, where the architecture contributes to the atmosphere of the working community and provides an egalitarian and versatile framework in an international atmosphere. The evolution of working methods over the lifespan of the Aalto studio up until 1994 is reflected in the architecture of the atelier building itself. The attributes are related to its design and techniques and the traditions of care and use.							●

Table 3.1 Primary attributes by component parts. (3/3)

Aalto Works	Primary attributes 1-7	Attribute 1:	Attribute 2:	Attribute 3:	Attribute 4:	Attribute 5:	Attribute 6:	Attribute 7:
no. Name of Component Part	Crit. ii To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.	The Aalto Works is a contribution to the modernisation of society.	The Aalto Works used urban planning, architecture and design in creating an identity for the new nation.	The Aalto Works are in a mutually beneficial interaction with the site context and surrounding natural or urban environment.	The Aalto Works as a synthesis of science, art, design and architecture.	Interiors are an integral part of the Aalto Works.	Collaborative design work.	An Innovative Approach and International Impact on Modern Design.
009 Experimental House, Jyväskylä	The Muuratsalo Experimental House is outstanding in its positive interchange with nature. It is in dialogue with the unspoilt nature of its lake surroundings. Its attributes relate to its design, building materials, location and use.			●				
010 House of Culture, Helsinki	The House of Culture in Helsinki is outstanding in the interplay with its societal context. It is a monument to leisure time in a working-class district. The renewal of community culture, leisure time, amusement and community experiences was made available to everyone, including children, youths and the working population.			●				
011 Aalto Campus, Jyväskylä	It is a monument to an education system freely available to everyone, one anchored just as much in the city, in the educational tradition, as in the Finnish landscape of lakes and ridges. Jyväskylä's modern educational institution helped create a national identity by emphasising in a multifaceted way the spiritual and intellectual dimensions of the individual and the campus activities.		●					
012 Church of the Three Crosses, Imatra	The church embodies the ideas of diversity and accessibility, combining the everyday and the sacred. The church focuses on the emotions and experiences of the visitor, to which the building is able to respond at all stages of life and in a variety of situations in life. Its attributes are related to its form and design, location, technology and atmosphere.				●			
013 Villa Mairea, Pori	The building embodies the modern movement's ideas about transcending the boundaries between different artistic disciplines and searching for new dwelling solutions. The specified living functions provided the starting point for the spatial and material choices and the endless variation of the furnishing, both indoors and outdoors. Its attributes are related to its design, forms and materials, as well as the spirit of the place.					●		

3.1.c) Statement of Integrity

The nominated property comprises key buildings and groups of buildings that have influenced the character and development of modernism, from Paimio Sanatorium to Finlandia Hall. The component parts complement each other and shed light on various aspects of outstanding universal value in individual buildings, groups of buildings and their immediate surroundings, each from a different yet significant perspective. The scope of the nominated property is sufficient to illustrate the diversity of the architecture and the wealth of solutions. The nominated property illustrates the connections between architecture and design, the synthetic design approach, international interactions, the adaptation of international influences to local needs, and the internationalization of design solutions. The component parts form a coherent whole, covering key aspects of outstanding universal value, such as architecture and design, and the shaping of the place and surrounding nature. The selection is sufficient to understand the outstanding universal value.

The buildings comprising the nominated property are exceptionally well-preserved architectural and design heritage and the attributes contributing to their outstanding universal value have been preserved intact. Those component parts located in an urban setting are relatively enclosed and independent from the surrounding urban structure. Changes in the urban environment have not had a debilitating effect on these component parts. In the Aalto Works, the nature, surroundings, terrain, landscape, and especially the forest hold a key position. The buildings with their interiors, set in the free nature and landscape, have at the outset created a new element which then integrates into its surroundings. In these component parts, the relationship between nature and the built environment has been preserved. The buildings' surroundings and outdoor natural elements that embody outstanding universal values have evolved over time, and their main characteristics are the focus of maintenance measures.

There are no threats to the integrity of the nominated property. Threats may arise in the event of a change in use, when public buildings are privatized or their original use is changed. This could lead to the need for functional changes that would endanger the characteristics of spaces and spatial sequences, as well as cause material losses. Factors threatening local integrity are prepared for in administrative activities and maintenance planning; see section 4a Present state of conservation and 4b Factors affecting the property for more details.

The limits of the acceptability of changes are examined within the framework of protective designations when preparing, interpreting and amending protective designations. Provisions are made in the maintenance planning to prevent integrity being compromised due to deteriorating conditions.

Each component part has its own buffer zone, whose protection and changes are regulated. As a rule, the outstanding universal value of the nominated property is protected also with buffer zones, either through the regulations of protective designations and/or by protective plan symbols and protective regulations in municipal plans. The identification of protection values in the buffer zones is addressed in the planning process. The effects of the changes to the outstanding universal value are examined with the help of management planning and impact assessment procedures, both in the buffer zone and more widely.



Church of Three Crosses, view from the first church hall towards the altar end and choir loft in 2023. Photo: Maija Holma, Alvar Aalto Foundation

3.1.d) Statement of authenticity

The nominated property's architectural heritage has become a timeless architecture that remains appealing due to its humane qualities and still functions in its original or similar use. The buildings and groups of buildings are exceptionally well-preserved in terms of their form, design, materials, use and atmosphere, they meet the conditions of authenticity and are able to convey the experience of the relationship between the place, the architecture and its user in the same way as when the buildings and the groups of buildings were first built. The nominated property's attributes have remained credible.

The nominated property's movable cultural heritage includes not only movable property but also a considerable amount of furnishings, furniture and lighting fixtures. They are managed as part of the component parts' cultural heritage. The movable heritage in ecclesiastical use is protected by law. Part of the moveable property is in museum care.

The nominated property's intangible cultural heritage, for instance, the design tradition and design philosophy, is still alive both in renovation and restoration design and in scientific research and events. Their recognition has been amplified through, for instance, artistic and publishing activities as well as outreach activities at local, national and international levels.

The cultural values of the nominated property

- Authenticity is manifested in the nominated property in:
- the details - especially in those that directly guide movement through space and the experience of space both indoors and outdoors,
- the structures and materials - especially at those points where the user is in direct contact with the materials,

- the authenticity of the forms – especially in terms of spatial experiences when moving through spaces and spatial sequences.
- the design heritage, for instance, in interior design, lighting and fixed and moveable furniture,
- the continuums of design traditions (the tradition of equal treatment of employees, Artek’s operations, preservation and restoration expertise),
- other forms of intangible heritage, which are understood as part of the welfare society and international identity. Spaces and places that promote encounters between people, spatial solutions and atmospheres that embody an egalitarian perception of people – an essential part of which is interior design – as well as recognizable forms, spaces, buildings and the landscapes they delineate that support a community identity, and which are still considered new and innovative.

In terms of continuity of use and function, the nominated property is authentic in all its component parts.

The maintenance of the buildings and their surroundings has been continuous. Despite either minor or major functional and structural changes and repairs, the nominated property’s authenticity is very high. Managing change has been central to the maintenance of buildings and their surroundings. The link between the outstanding universal value and those characteristic features that express it is recognizable and immediate. In the yards and surrounding areas, the changes have been controlled and the protection aspect has been prioritised. This is evident, for instance, in the periodic renewal of structures with a short lifespan.

Changes in authenticity factors are regulated in management planning and through administrative measures. For more detail, see sections 4.a Present state of Conservation and 4.b Factors affecting the nominated property.



Aalto Centre, Seinäjoki Aalto Library main hall in 2020. Photo: Maija Holma, Alvar Aalto Foundation

3.1.e) Protection and Management Requirements

The nominated property and its component parts are protected at the national legislation level. Nine of the component parts have been protected by an administrative decision. The decision processes for the Aalto Atelier, Muuratsalo Experimental House and Social Insurance Institute Main Office are still ongoing. The Sunila Housing Area is protected as part of the Kotka National Urban Park. As a rule, the decisions have protected the built cultural environment. The implementation of the protection is ensured through statutory component part- and building-specific statements and permit procedures. Although exceptions can be granted for some permits, protection must not be compromised. Planning at different levels is prepared within municipal organizations. The procedures support the preservation of the World-Heritage value of the component parts. Stakeholders defined in the legislation are consulted in the protection processes and land-use planning.

In sites protected by the Church Act, the fixed interior furnishings and related paintings and artworks are protected within the scope of the statutory protection. Some component parts have museum procedures and practices in place to protect their movable heritage and art objects. This is undertaken on a voluntary basis and enables the protection of interiors and the documentation through furniture inventories and museum deposits.

The land use and protection of cultural heritage in the buffer zones has mainly been implemented through land-use planning. The relationship with nature inherent in the architectural heritage is also one of the aspects protected through land-use planning and other land-use legislation.

The values of the Aalto Works serial property include a strong integration between the buildings, their planning and the movable design heritage that goes into them. Protection legislation extends

only to the fixed built environment. The value of the nominated property's design heritage and the need to preserve it has been understood early on, and the component parts have long-standing practices in place for the professional management of interiors and furnishings.

The nominated property's intangible cultural heritage, for example the design traditions, is maintained in Artek, several design offices and in museum activities. The method and content of the protection is shown in detail for each component part in chapter 5.b Protective designation and its appendix table 5.b. It describes the stages of the ongoing processes.

Management

The management of the series' outstanding universal value requires the planning, implementation and monitoring of the management of individual component parts and the series as a whole. This work is carried out by local management bodies (11-13 pcs) and the Aalto Works coordinating advisory board, each with its own area of responsibility. Local management bodies are made up of agents of the individual properties included in the component, the heritage authorities and experts in the affected area, as well as those involved in conservation work. The coordinating advisory board is comprised of representatives of the components (13 pcs) and the national World Heritage agents at the series level. There is a site manager for the management of the series.

Management costs are shared: costs arising from the activities of the coordinating management body are the responsibility of the Alvar Aalto Foundation, that is, the museum with national responsibility for Aalto architecture and design heritage. Local management bodies are responsible for their own management costs, including those of their representatives in the coordinating management body.

The first round of management planning began in 2024, with the aim of effectively managing the World Heritage value and consolidating the organization of planning and monitoring. The guidelines for management planning, its starting points and the existing means of implementation, are presented in the preliminary management plan, which is attached to the proposal. The refinement of the content, priorities and implementation programmes of the management planning, as part of the preservation of the cultural and historical value of the series and each component, will be part of the content of the second cycle of management planning to be prepared in 2026–2027.

A copy of the management plan is annexed to the nomination, see *Annex Aalto Works Management Plan*

A summary of the nominated property's management and management indicators for each component part is presented in Table 5.e Aalto Works Management and Table 6.a Key Indicators .



Aalto Centre, the view from the theatre lobby towards the City Hall and the Church of the Plains bell tower in 2020. Photo: Maija Holma, Alvar Aalto Foundation

3.2 Comparative Analysis

3.2.a) Methodology

The nomination includes a comparative analysis carried out using the expert group assessment method in accordance with the 2011 guidelines for the preparation of a World Heritage nomination (*Preparing World Heritage Nominations*, Second edition, 2011, pp. 69-70). This comparative analysis aimed to assess and demonstrate that the series Aalto Works (or later in this part the Aalto Series) constitutes an exceptional testimony to the contribution of the Aalto Studio to the development of modern architecture, urbanism and design throughout a seminal period of the twentieth century, related to a specific geo-cultural context but achieving world-wide recognition and influence.

The analysis carefully reviewed the possible similarities between the currently listed, tentative listed and potential future listed serial properties in relation to the proposal criteria, the draft OUV and its attributes. The full comparative analysis with explanations, comparison tables and detailed analysis of comparators is an attachment to the nomination (See annex: The Aalto Series Comparative Analysis Report August 12, 2024). This section provides a summary of the analytical methodology and the results of the comparison.

The following thematic reports and the 2004 gap analysis were used for comparison:

- ICOMOS (2004). *The World Heritage List: Filling the Gaps – An Action Plan for the Future. An Analysis by ICOMOS. Monuments and Sites XII*. Paris: ICOMOS.
- Marsden, S. and Spearritt, P. (2021). *The Twentieth-Century Historic Thematic Framework: A Tool for Assessing Heritage Places*. Los Angeles: Getty Conservation Institute.

- UNESCO, ICCROM, ICOMOS, IUCN. (2011). *Preparing World Heritage Nominations: World Heritage Resource Manual*, Second Edition, 2011. Paris: UNESCO.
- UNESCO, World Heritage Centre (2003). *Identification and Documentation of Modern Heritage*. World Heritage Papers Series n°5, June 2003. Paris: UNESCO World Heritage Centre.

In line with the way the gap report was handled, the nomination was assessed within a typological, chronological-regional and thematic framework. Typologically, the Aalto series belongs to the modern heritage. Chronologically, it belongs to the industrial revolution and the promotion of science and technology in Europe, covering northern Europe on the one hand and Russia and its independent republics on the other. Thematically, the nomination falls under the categories of cultural and political connotations, knowledge development and creative responses and continuities. *The Twentieth-Century Historic Thematic Framework: A Tool for Assessing Heritage Places* (2021), contains several themes to which the series relates: rapid urbanisation and the growth of large cities (Sunila, sites contributing to community and society, housing); accelerated scientific and technological development/health (Paimio Sanatorium); mechanised and industrialised agriculture (Sunila, Villa Mairea); internationalisation, new nation-states, and human rights (Social Insurance Institution Main Office, Aalto Centre Seinäjoki, Säynätsalo Town Hall, Finlandia Hall) and the collaborative nature of design demonstrated in the Aalto Series; conserving the natural environment, buildings, and landscapes (Aalto House and Ateliers as a centre for the Aalto Foundation and its conservation efforts, Experimental House); popular culture and tourism (House of Culture, Experimental House); and religious, educational, and cultural institutions (churches, Aalto campus Jyväskylä, Aalto Centre Seinäjoki).

The scope of the comparative analysis on the Aalto Series focuses on the following aspects:

- Modern Heritage, which encompasses the architecture, design, urbanism, interior and landscape design of the twentieth century
- Finland, the wider region and the whole world
- A wide range of themes related to the Aalto Series component parts
- Distinguishing key attributes of the Aalto Series, specifically the collaborative nature of its design and the integrated nature and authenticity of its interior design.
- Unusual in the case of World Heritage nominations, but characteristic of architects' work in the twentieth century, is the collaborative nature of some design and architectural partnerships, in this case Alvar and his wives Aino and Elissa in differing roles.
- Also notable in the Aalto Series is the specific contribution of the integration of interior design, including furniture and lighting, designed by the Aaltos into the original architectural concepts. Many of these survive and are cherished today as part of the authenticity of the nominated properties.

The selected Aalto Studio comparators range from nationally implemented works to 32 works implemented on the wider international level in the forementioned regions (The Nordic Countries, New Northern-European Nations after the Russian Empire), as well as 30 international properties with future potential for listing.

The detailed comparison process developed two sheets of Excel tables, presented on pages 30–73 of the Comparative Analysis report (See Annex). The comparators were analyzed and compared through the seven attributes of the Aalto series. The tables outline the similarities and explanations to how both the Aalto series and the component parts stand out.

The State Party has considered the whole production of the Aalto Studio in Finland and abroad in order to explain and justify the



Ceramic clincker rods and light fixtures in the canteen staircase are designed for the Social Insurance Institution Main Office. The canteen in 2022. Photo: Maija Holma, Alvar Aalto Foundation

selection of specific component parts comprising the Aalto Series. The first internal comparative process of the series was carried out within the context of the selection process for the preparation of the Finnish proposal for the tentative list. The Finnish tentative list was updated in 2019, and it included several modern cultural heritage proposals. Among the approximately 60 proposed tentative sites were: Tapiola Garden City (which includes an Aalto building, the



The two-sided dining room cupboard in Aalto House in 2021. Photo: Maija Holma, Alvar Aalto Foundation

Itäranta housing block), Olympic buildings in Helsinki, Malmi Airport, Outokumpu mines, Oulujoki Hydro Power Plants, Paasitorni Workers' Hall, and Lapinlahti Finnish Settlement Museum.

Among the proposals, Alvar Aalto's "human modern architecture" was suggested as a transnational nomination. A survey was conducted to determine which sites should/could be on the list for this first transnational proposal. The list included the 41 sites in Finland and abroad, based on a selection from all of Alvar Aalto's works. The proposal focussed on the conception of "human modern architecture" and its active contribution to international modern architecture. It emphasised the user or inhabitant, i.e. the human being, as the foremost consideration in Aalto's architecture. Also important were furniture and art; a big motivation for the proposed series was the growing international appreciation for the work of Alvar Aalto. At this stage, the criteria that were being employed tentatively were (i) and (ii). The question of similarities across the different sites was considered, as was the protection status and state of conservation of each one.

On this basis - after an initial transnational roundup - the more detailed comparative study began, which culminated in a master "table of comparisons" produced in 2019-2021 by the national expert group. The table scored each different site against the following measures:

- Significant role in Aalto's architectural design
- Special features by Aalto
- Distinctive humanistic modernism
- Humanistic architectural solutions
- Gesamtkunstwerk
- Strong relation with nature
- Unconventional materials in modernism
- Structural innovations
- Contribution to Nordic welfare state
- Significance beyond architecture

In relation to the question “To what extent was a given measure present in the site?” each measure was graded on a scale from 0 to 2, 0 meaning “none at all or very little”, 1 meaning “somewhat”, and 2 meaning “very much so”.

In 2024, protection and integrity-related measures were added to the comparative table:

- Protection
- Management planning
- Management
- Authenticity
- Integrity
- Suitable thematic framework

A particularly crucial factor was the site’s state of conservation. For instance, the Rautatalo office block in Helsinki and the Aalto University campus in Otaniemi were considered to have problems of integrity and authenticity due to immense urban change in their contexts. It was recognised that there are also several pivotal projects by Alvar Aalto that would belong to the list in terms of renown and impact – such as the New York World Fair Pavilion – but that do not exist anymore. For both stages of the series internal comparison, national and international data from the extensive Aalto literature and registers were used. The results of the internal comparison are presented in the table Aalto Internal Comparative Process in 2020 by the national expert group.

The analysis revealed six properties where the features of the tentative list were key features and eight properties where they were central. Although the numerical assessments were considered indicative rather than determinative in the initial review, the components of the nomination now clearly emerged from the Aalto studio’s works. The same is true for the results of the refined review of 2024, where the components of the series stand out as the ones that best meet the conditions for protection and integrity.

As a result of the step-by-step internal comparison and final global comparison, the International Team of the final comparative analysis considered that the 13 component parts of the serial nomination form a complete representation of the Aalto works and recommends that the addition of “Viipuri Library” in Vyborg, Russia, will be considered when appropriate.

3.2 b) Conclusions

On the basis of the comparison included in the detailed comparative work, it is possible to conclude that the Aalto Work nominated property stands out as exceptional in relation to other similar serial properties inscribed on the World Heritage List, included on tentative lists or not yet included on either.

The resulting notes also include the observation that at the regional level the Aalto Series shares some similarities with the work of other architects or studios in terms of defining responses through architecture and design to the necessities and expectations of welfare societies/states or of new emerging nations. In those cases, urbanism, architecture and design became a means for the modernisation of societies and, in some cases, a factor in the national identity of a democratic state. But no other body of works reached the same high quality or the international recognition and impact as the Aalto Series did. In this sense, Aalto’s works became a symbol of modern Finland at the international level and an object of architectural pilgrimage from all over the world.

When compared with the work of other prominent modern architects or studios at the international level, the Aalto series is distinguished by its particular approach to design, where each piece of architecture is unique and responds not only to specific programmatic requirements but also to the characteristics of the site location and to the surrounding natural or urban landscape. The Aalto approach to synthesised design also includes the integration of interior design – in many sites furniture and lighting collections



The Aalto Campus sports field in winter 2019. Photo: Maija Holma, Alvar Aalto Foundation

remain extant and cherished – and the combination of industrialised elements, while the use of local traditional materials acknowledges the importance of preserving craftsmanship as a means of producing buildings related to a specific geo-cultural context. This is a feature that contributed to the Aalto Works’ international recognition, impact and influence on other architects. Although not unique to the Aaltos, collaborative design is an attribute to be highlighted, especially recognising the professional participation of women, as a feature of the twentieth century society evident in architecture and urban design. The relationship between Alvar and Aino Aalto, not only in personal terms but also in working terms precedes the collaborative professional work of most other designer couples at an international level.

In summation, beyond common features or similarities with other existing or potential serial properties, the Aalto Works nominated property exhibits a combination of values and attributes that makes it exceptional and contributes to demonstrate its Outstanding Universal Value.

3.3. Aalto Works: A Draft Statement of Outstanding Universal Value

Sic Crit. ii

To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

3.3.a) Brief synthesis

The Aalto Works nominated property draws upon the global ideas of the 20th century Modern Movement and represents modernism's responses to universal societal needs. The citizens' well-being lay at the forefront of society's modernization, as part of the young republic's social development goals. The development was based on both the cultural and the political desire to invest in art, architecture and design. Architecture and design thus became part of the republic's modern identity.

The Aalto Works nominated property comprises 13 component parts, in which modern buildings, including their interiors, furniture and surroundings, contributed to the creation of an image of international modernism and its various dimensions. The works known under the name of architect Alvar Aalto (1898-1976) are internationally renowned and the recognized results of a working tradition in which his most important collaborators, Aino Marsio-Aalto (1894-1949) and Elissa Aalto (1922-1994), as well as the Aalto studio and Artek play significant roles.

3.3.b) Justification: Criterion ii

Both in the early part of the 20th century before the Second World War and in the post-war period, the Aalto Works contributed significantly to the modernization of society through the modern

movement and the architecture and design that embodied it. In Finland, modernism became a symbol for the newly independent nation, and the Aalto Works nominated property includes monuments to this development. This heritage utilised the scientific, technical and economic developments of the time and added to it a human and transgenerational dimension. International and national ideas from both architecture and design are seamlessly integrated into the buildings and groups of buildings to meet the needs of the individual, family, community and society, especially in regard to housing, leisure and religious activities, as well as administrative and welfare services.

The Aalto Works offered alternatives to the trends of international modernism, especially in the use of materials and in the expression of form. The encounter with the sentient, thinking and sensing human being is expressed in the spaces and spatial sequences both indoors and outdoors, in the unique forms, architectural details, lighting solutions, in the use of wood, brick and copper, and especially in the tactile surfaces. The legacy of the Aalto Works plays the role of a bridge-builder between history and the modernist 20th century, combining a new form language with traditional architectural themes, materials and working methods - while at the same time testing the limits of industrial mass production.

The enduring characteristics of this cultural heritage highlight the impact of the relationship with nature on human well-being: the locality - that is, whether the place is an urban environment or forest - and the utilisation of climate, lighting conditions and seasonal cycles, which are integrated in a specific and unique way regardless of scale from individual dwellings to communities. In the implemented works, these characteristics are evident in the fading out of boundaries, for instance, between indoor and outdoor spaces, and in the integration of, for instance, furnishings and furniture.

The recognizable Aalto design philosophy manifests itself in the nominated property. The starting point of the empathic design approach lies in the individual experience, but produces architecture

that supports experiences of citizenship, solidarity and community. The idea of usability resulting from the combination of art and technology has produced a simple, well-functioning, aesthetically high-quality environment, creative in its use of materials, appropriate in its structures and standardized in its production methods. The ideas have become a living legacy and the design method a tradition.

3.3.c) Integrity

The nominated property's architectural and design heritage emerged in close interaction with the modern movement, and its influence on contemporary architecture continues today around the world. The 13 component parts of the Aalto Works nominated property in Finland capably describe its influence on the character and development of modernism. The buildings of the nominated property form an exceptionally well-preserved architectural and design heritage, and the attributes of outstanding universal value – that is, the diversity of the architecture, the shaping of place and the surrounding nature, the connections between the architecture and design, the synthetic design method, the design philosophy, and the reciprocal international interactions – have been preserved intact. Also, the care of the movable cultural heritage, for instance furniture and lighting fixtures, artifacts and design objects, is well managed and there has been continuity in their production. The intangible heritage, such as the design tradition itself, is being maintained.

There are no threats to the integrity of the nominated property. Among the identified threats, the need for changes related to the use may endanger the characteristics of spaces and spatial sequences, and cause losses in the materials. The limits of acceptable changes are examined in official procedures when preparing, interpreting and amending protection designations. The endangerment of integrity due to a deteriorating condition is one of the aspects of the management planning. Also, buffer zones are regulated by the regulations of protective designations and/or protective plan

symbols and protective regulations in municipal plans. Identifying the protection values of the buffer zone is the task of urban planning, and evaluating the effects of changes in relation to the outstanding universal value of the nominated property is a matter of management planning and impact assessment procedures.

3.3.d) Authenticity

The Aalto Works was recognized as architectural heritage already during the period when the Aalto studio was still actively creative. Also, authentic forms of intangible heritage are part of the welfare society and the nation's international and national identity. The architecture remains appealing due to its humane qualities, and the buildings and groups of buildings are in their original or an equivalent use. Each component part is very well preserved and conveys the experience of the relationship between the architecture and its user in the same way as when the buildings and groups of buildings were first built. The nominated property is authentic also in terms of continuity of use and functions. The maintenance of the buildings and groups of buildings has been continuous. Despite minor or larger functional and structural changes and repairs, the degree of authenticity is still very high. The management of changes has been central to the maintenance of the buildings and their surroundings. The connection between the outstanding universal value and the characteristics that express it are identifiable and direct. Procedures for safeguarding the cultural heritage value are presented in local management plans.

3.3.e) Requirements for protection and management

The protection of the nominated property occurs by protecting the buildings and groups of buildings of the individual component parts through municipal designations and their protective regulations under national protective legislation. Depending on the use and

character of each cultural heritage site, the Act on the Protection of the Built Heritage, the Church Act, and articles on national urban parks in the Land Use and Building Act apply. Protection is ensured through site- and building-specific statements and permit procedures. Planning procedures support the preservation of the World Heritage value. Stakeholders as defined in the legislation are consulted in the protection processes and in the planning.

The integration of the values of buildings, planning and design is ensured legislatively in religious buildings and voluntarily in secular buildings through the long-term measures of the professional maintenance of interiors and movable property. The protection of movable property is carried out as furniture and artifact inventories as well as museum deposits. The intangible cultural heritage, such as design traditions, is maintained in Artek, design offices and museum operations.

The preservation and maintenance of the values, authenticity and integrity of the nominated property require systematic management of the attributes as well as monitoring of the management. Management is carried out on two levels: in any local component part the owner is responsible for the planning of its management and use, while the coordinating management body is responsible for planning the management of the Aalto Works nominated property nationwide.

The local management body appointed to support the management of each component part is responsible for its management and for cooperating with the nominated property's coordinating management body. The management is supported by a local management plan and complemented by the procedures for preserving the Aalto architectural and design heritage. The local management body finalises and updates the management plan for the component part, and is responsible for implementing, monitoring, recording and reporting the plan tasks in cooperation with the responsible owner, experts and authorities. The local management body is independently responsible for organising its own activities. If necessary, the local management body may also be involved in



View through Aalto Campus in winter 2019. Photo: Maija Holma, Alvar Aalto Foundation

promoting it as a tourist attraction as well as promoting sustainable cultural tourism through short-term space rental and other activities in cooperation with the local museum, other World Heritage sites, etc. A representative selected from each local management body participates in the Aalto Works coordinating management body and is responsible for communications and the local implementation of decisions.

The coordinating management body consists of representatives of local management bodies of the component parts of the Aalto Works nominated property. It is responsible for compliance with the World Heritage Convention and obligations regarding the Aalto Works nominated property and ensures that the management



Villa Mairea's garden view with the pool, sauna, courtyard gate to the forest and the flower-shaped outdoor lamp in 2023. Photo: Jarno Kylmänen, Mairea Foundation.

preserves the nominated property's World Heritage values. The coordinating management body represents the nominated property and coordinates cooperation with the local management bodies for the development of protection, restoration, maintenance, promotion and use. This work is supported by a management plan for the nominated property, which is implemented and updated by the coordinating management body and the site manager (coordinator). The joint coordinating management body provides an effective peer forum to support and develop the implementation of local management plans by the local management bodies. Through the coordinating management body, representatives of local management bodies participate in national-level cooperation with public authorities, educational institutions, research institutes and cultural tourism and marketing operators.

The coordinating management body is also responsible for maintaining cooperation and communication between the Aalto Works nominated property and the local management bodies and the outside world. The coordinating management body draws up its own operational rules. The coordinating management body is responsible for issuing statements on the Aalto Works nominated property and for guiding and commenting on plans, including the possible induction of new component parts into the Aalto Works nominated property. A World Heritage coordinator will be appointed for the Aalto Works nominated property, who will work under a museum with national responsibility for the Aalto architecture and design heritage and who will support the activities of the coordinating management body. Management costs are to be shared: management and maintenance costs arising from the activities of the coordinating management body are the responsibility of the museum with national responsibility for the Aalto architecture and design heritage. Local management bodies are responsible for their own costs and those of their representatives in the coordinating management body.

”Scandinavia, mindful of its bleak winters and its tradition of timber and brick, questioned the wisdom of maximal glazing, flat roofs and stuccoed planes. Here we need only mention the Finnish architect Alvar Aalto (1898-1976).”

A History of Architecture - Settings and Rituals, Spiro Kostof 1985 (p. 728)

Töölönlahti bay, view of the Finlandia Hall in the 1980s.
Photo: Teuvo Kanerva, Finnish Heritage Agency



006

Finlandia Hall

4 STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

Referred to earlier in section 3, Statement of Integrity. Local threats to integrity are addressed by public authorities and management planning. For more detail see 4a and 4b.

4.a Present state of conservation

The nominated property's architectural heritage and fixed interiors are in a very good physical condition, and the attributes of the OUV are well preserved. There is a strong artistic connection between the nominated property and the fixed interiors and furniture, the authenticity of which has been retained in most of the component parts. This is due to the continuity of use and the slow pace of change. According to furniture inventories, the movable heritage is in a good condition and its preservation forms part of the management of the nominated property. The contexts of the locations have experienced cycles of growth, yet care is taken to preserve each of them. The attributes related to design traditions and the continuity of ideas live on in the nominated property. The nominated property's international collaborations continue, through both the individual component parts and the networks of operators in the fields of tourism, research and promotion.

In regard to potential threats to the OUV, the current condition and values of the component parts may come under threat from changes to the local environment and by general developments. The following factors are examined for each component part and more generally in sections 4.b(ii) and 4.b(iii):

Buildings and development: urban housing and commercial development causing changes to the skyline, new visitor facilities in the form of signage causing change to the vulnerable relation with the landscape;

- Renewable energy facilities (e.g. wind and solar power) causing changes to the skyline;
- Impacts of tourism with higher levels of visitation causing accelerated wear of surfaces and the need for services;
- Biological resource use/modification, especially forestry, causing changes in the context or surrounding landscape;
- Local conditions affecting the physical fabric: sun/daylight, together with rain and freeze-thaw cycles causing accelerated wear of wooden surfaces;
- Social and cultural uses of heritage: society's valuing of heritage causing the abandonment of secondary buildings and their surroundings; changes in local community causing changes in identity.
- Other human activities: deliberate destruction of heritage in the form of arson, graffiti or vandalism causing the destruction of building surfaces, secondary parts, planting;
- Climate change and severe weather events such as storms, flooding, temperature change, and excess of rain causing damage to surfaces, especially wooden surfaces and structures, the technology required to cool the interior, the sensitive relation with nature and the loss of spatial sequences.
- Management and institutional factors due to the legal framework causing the loss of heritage; poor governance causing

ineffectiveness in the local management organisation; financial resources affecting the speed of repairs and restoration, and research and documentation; human resources causing the ineffectiveness of management.

- Other factors: fires causing loss of buildings/parts; immaterial heritage and keeping design traditions alive

In the case of the architectural and fixed furnishing design heritage, the existing means of preservation involves measures taken by the authorities related to statutory protective legislation and regulations. In the case of movable heritage, they involve the tasks and responsibilities of museum operations. In the case of intangible heritage, it is the owners, designers and organisations that maintain the traditions.

Present state of conservation of the component parts

001 SUNILA HOUSING AREA, KOTKA

The housing area's functionalist local detailed plan has been well preserved. The management and use of the Kotka National Urban Park in accordance with the management and usage scheme promotes the preservation of the area in its authenticity as open and unbuilt. The legally binding local detailed plan steers the use of the area towards housing. The wide range of types of dwellings has been well preserved, even though the ownership base of the apartment buildings and detached houses has changed to owner-occupier dwellings. The connections from the dwellings through the yards to the free forest nature are well-preserved, versatile and appreciated by the residents. In regard to the terms laid out in the local detailed plan for the standard single-family houses in Puistola, the houses themselves and some of the fence structures have been preserved, but several generations of residents have made extensions and changes in the materials and details.

The protection of the area is being made more precise as the City of Kotka prepares a new local detailed plan in 2024, in which the protection regulations will be specified more precisely. Building guidelines will be prepared as an appendix to the local detailed plan in order to safeguard the landscape and built heritage values. The change in the local detailed plan will allow for the possibility of new construction in such a way that Sunila's values do not disappear.

Of the infrastructural and communal buildings serving the residential area, both heating plants, Aallon maja (the former sauna, post office and laundry building), two sauna buildings on the shoreline and unheated auxiliary buildings remain within the area of the component part. Alvariska (the former EKA heating plant) has been a meeting place and service centre for the residents of the area since 2007. Located in the buffer zone, Pirtti, the Sunilan Sisu sports club's community building, adds to the sense of well-being and community spirit, and the building was restored in 2003–2020.

Since the factory relinquished ownership of the dwellings in the 1960s, the residents have operated within a new framework. The Pro Sunila Association, founded in 2007, represents the residents of Sunila housing companies and strives to promote the preservation of the area's values through its activities. Maintenance is facilitated by the association's repair guidelines from 2010. The maintenance and repair of Kantola (the former factory director's residence), owned by the City of Kotka, serves as a model example in the area. Interest in the area has grown during the 2020s, and the apartments have been renovated and restored. Open door public events are organised annually.

002 PAIMIO SANATORIUM, PAIMIO

The use of Paimio Sanatorium for healthcare services changed in stages from the late 1960s onwards and came to an end completely in 2021. The preparation of a new operational concept is currently under way; its design will be steered by the protective designation



The conference room of Paimio Sanatorium is separated from the canteen below by glass walls, 2022. Photo: Maija Holma, Alvar Aalto Foundation

for the area and with the objective of retaining the buildings in the area in a use that is as close as possible to the original one.

The buildings are in good working condition, with the exception of the Rose Cellar mortuary/chapel and the technical water abstraction equipment.

The preservation of the buildings' architectural, technical-infrastructure and interior-design values has been secured by the protective designation made in 1993 and by the regulations contained in the local master plan. The values of the park and landscape are included in the above protections. The planning of the new operational concept is guided by a landscape report, on the basis of which the management of vegetation and structures is being planned, and an inventory of the interior furnishings and movable and fixed furniture is being updated in 2024 (made originally in 2000). The Paimio Sanatorium's key original furniture types are still represented, although little of the movable furniture has been preserved, and those that have are dispersed to different parts of the sanatorium due to the changes in the facilities and use. In terms of the furniture, the sanatorium's dining room has been preserved intact.

The relationship between the buildings and the surrounding forest has changed somewhat due to the growth of the forest and its management. Various features of the yard areas, such as path structures, have been left under layers of soil.

003 SÄYNÄTSALO TOWN HALL, JYVÄSKYLÄ

The brick and wooden architecture of the town hall, including its details and furnishings, have been well preserved. Gradual changes have taken place without completely breaking the continuity of the design of the building parts. The spatial layout, fixed interior furnishings and bespoke furniture have a strong historical and artistic connection to the building, its design history and use. Most of the bespoke fixed and movable furniture in the most significant interior spaces has been preserved as authentic and/or restored to its original appearance. The lighting fixtures specially designed for the building are still in their original places, partly renovated or with replacements built according to the original model. The courtyard, plot and surroundings have been preserved almost as original. In

recent years, the structures and steps built into the terrain of the SÄYNTÄSALO Town Hall have been repaired and restored to their original appearance.

004 AALTO CENTRE, SEINÄJOKI

The exterior outlines of the buildings of the Aalto Centre, the routes connecting the buildings, and the series of squares and outdoor spaces have been well preserved. The series of public buildings built in the 1950s, 1960s and 1980s forms an urban totality still in its original use. Its silhouette is significant in the cityscape and the Cross of the Plains Church is still the city's main landmark.

In all the buildings, the most important public spaces have mostly been preserved with their original furnishings. Only the exterior of the parish centre has been changed on the side facing the church courtyard, when the open roof terrace of the wing demarcating the courtyard was transformed into an interior space in 1984. The secondary spaces, such as office spaces, have from the beginning been furnished with standard furniture and gradually have been renewed. Despite this, the owners have retained a good reserve of Aalto furniture.

While the protective designations are in force, the repair needs of the buildings will be weighed against the protection goals more broadly, and the work will be managed in such a way that the cultural-historical value of the buildings as an architectural totality is preserved. In the second half of the 2010s, these principles have been applied to the renovation of the library, city hall, state offices, and city theatre, as well as the renovation of the parish centre that has now begun. The buildings have been restored by returning functions to their original positions. Some changes have been made as facilities to support new activities have been installed in the secondary spaces, such as the basements of the city hall, the library and the parish centre. The restoration of the Aalto Centre's terrain steps to their original appearance is due to be

completed in 2024. The bespoke fixed and movable furniture in the most significant spaces of the Aalto Centre has been preserved as authentic or/and restored to their original appearance. In connection with the renovation of the city hall and the library, old furniture, lighting fixtures and surfaces were conserved and renovated. The original lighting fixtures and furniture of the Cross of the Plains Church have been preserved, although they had partly changed places with the completion of the parish centre and during the renovation in the 2020s.

005 THE SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI

The original use of the Social Insurance Institution Main Office has continued since it was first built, but the nature of the welfare service has changed due to digitisation. The biggest change occurred when the original customer service hall became outdated and in 2016 was converted for congress use. One of the service units, however, was retained as a museum artefact. The interior circulation and special design heritage have been preserved and still comprise a totality that includes everything from the design language of the facades all the way to lighting fixtures and movable furniture. The significant original interior spaces, including their furniture and lighting fixtures, preserved in the office building are still in use as offices and reception spaces.

The basic structure of the inner courtyard's green area has remained authentic, the vegetation has been renewed, and the seating areas and walkways have been extended. The maintenance takes into account the preservation of the original landscaping scheme.

006 FINLANDIA HALL, HELSINKI

The renovation of Finlandia Hall is under way in 2024. The marble of the building's facades has been renewed with a material that corresponds to the original, following comprehensive studies of the issue. The marble from the Italian South Tyrol region chosen as the new facade material is more durable than the previous one and meets the requirements of the conservation regulations.

Minor changes have been made to the building's spatial layout and circulation routes, without damaging the protected surfaces and preserving the original appearance of the spaces. An underground extension was fitted beneath the yard in the park area on the west side of the building.

A landscape report has been made on the area surrounding the building, on the basis of which the management of vegetation and terrain structures is being planned. The building's position as the crown of the cityscape has been well preserved, especially in the middle of the parks to the north and west and in the water mirror of Töölö Bay. Only the distant view of building from the east has been fragmented due to the row of office buildings built adjacent to the main railway line.

The unique collection of fixed and movable furniture in the most significant spaces of Finlandia Hall has been preserved in its authenticity and/or restored to its original state, with the most recent conservation and restoration taking place in 2024. A digital registry of the furniture collection has been maintained since 2005.

007 AALTO HOUSE, HELSINKI

The cultural values of the house and yard and their attributes have been preserved exceptionally well. Both the dwelling spaces and the home office have retained almost all their features from the time the house and received a protective designation in 1982 and ceased its active use in 1994. The original surfaces, objects and



Töölönlahti park and the Finlandia Hall façade, view from the Mannerheimintie road side in 2021. Photo: Maija Holma, Alvar Aalto Foundation

character of the total work of art are cherished in all management and operational procedures. The place serves as a visitor attraction, with even more foreign than domestic visitors. The number of visitors is adjusted to how many the house can tolerate.

008 AALTO ATELIER, HELSINKI

The building, its plot, the atelier spatial sequence, and the lighting solutions have retained the same features and appearance as when the Alvar Aalto & Co studio ceased its operations in 1994. Maintenance, restoration and repair measures comply with the protective regulations and restoration principles in regard to both traditional materials and modern architecture. Office work continues in the original spaces of the atelier. The activities are both creative and international, helping to maintain the working traditions of the original studio.



View from the lobby of the House of Culture to the courtyard, 2013. Photo: Maija Holma, Alvar Aalto Foundation

009 EXPERIMENTAL HOUSE, JYVÄSKYLÄ

The Experimental House is a museum site in seasonal use. The interiors, including their surfaces and materials, fixed and movable furniture, lighting fixtures and small appliances, have remained authentic. The component part's furniture and other objects form a collection of movables, comprising 1,300 objects, under the museum's control. The house and collection are managed as a museum, with staff each spring preparing the house and its furnishings for visitors and storing away the most fragile items in the collection in the autumn.

The rocky plot and the pine-dominated forest surrounding the building have been preserved similar to how they were originally. Today, only a part of the vegetation planted on the site remains, and the plot is more wild than when it was in use. The remains of the apple orchard can still be seen along the path leading from the Experimental House to the sauna. A landscape-historical report, completed in 2024, on the surroundings of the Muuratsalo Experimental House will be used to support the planning of the management of vegetation and terrain structures within the area of the component part. The views from the courtyard to the lake and from the lake to the villa remain unchanged.

010 HOUSE OF CULTURE, HELSINKI

In accordance with the protective designation, the House of Culture will continue to be used as a public gathering space, used for the activities of civic groups and voluntary associations, and as a venue for events, despite the change of ownership.

In the maintenance and repair of the building, key architectural features have been preserved, from the concrete structures to the brick and copper facades and architectural details.

Even with the changes in the urban environment, the building has maintained its position as a landmark on the Sturenkatu street.

011 AALTO CAMPUS, JYVÄSKYLÄ

The Aalto Campus in Jyväskylä has been preserved as a cohesive ensemble, and the outdoor spaces, routes, views and buildings in the centre of the overall Seminaarinmäki campus are well preserved. In recent years, structures and stairs built into the terrain have been repaired and restored to their original appearance. The management of vegetation and the terrain structures is planned in accordance with landscape reports on the surroundings.

The buildings of the red-brick campus, which curves around the central sports field, are in use and the red-brick architecture of the area has been recognised as a permanent part of its identity. There has been a commitment already for decades to preserve the cultural-historical value of the entire university area; almost all buildings have been protected and preservation is ensured in the ongoing planning and design work.

012 CHURCH OF THE THREE CROSSES, IMATRA

The buildings have preserved their overall appearance, materials, forms and special natural lighting solutions in accordance with the original design. The church and its furnishings have been preserved almost in their original state, and the church artifacts are still in their original use. The artifacts are conserved both proactively and actively, thereby ensuring that their lifespan is extended, and that all values, including the related intangible ones, are preserved. The local residents have a strong personal and emotional bond with the church.

Structural problems observed in the roof and walls of the church have caused moisture problems in the structures on the south and east sides, the repairs of which are underway in 2024, guided by the protective designation. The buildings are connected, in accordance with the Aalto plan, to a pine forest. The immediate surroundings, in regard to the buildings and vegetation, are well preserved from the time of its construction.



Church of Three Crosses, the altar, the three crosses altarpiece and pulpit in 2023. Photo: Maija Holma, Alvar Aalto Foundation

013 VILLA MAIREA, PORI

The building, its interior, movable property and yard as well as the surrounding forest environment are maintained in accordance with museum practices, and retaining the Artek spirit. These have not been affected by long-term residential use.

4.b Factors affecting the nominated property (summary, highlighting special considerations component part by component part)

Series

Threats affecting the nominated property are most often related to changes in use or urban development projects. Anticipating them is the task of management planning, and matching them to the characteristics of a component part occurs in inspections carried out in cooperation with the conservation authorities. The evaluation of the effects of projects is important in both the projects themselves and the planning processes.

The effects of climate change on weather conditions may cause threats to nature areas within a component part and its buffer zone. Natural growth processes change the relationship between the surrounding environment and the character of the architecture, and they are controlled through systematic management.

The preliminary management plan identifies threats and existing means to mitigate negative effects. In the following rounds of management planning, there will be an opportunity to strategically refine the means of mitigation and make them more predictive.

4.b i) Known factors influencing the nominated property

Pressures on development and development projects have been identified in regard to residential, commercial and public building construction in the area of influence of those component parts situated in urban centres. Their effects are managed in planning and accordingly in impact assessments. No large transport,

service or mining infrastructure projects have been identified in the nominated property or in its area of influence.

Changes in the use of the component parts themselves are expected and are managed by protective designations.

The use of biological resources in forestry can affect nature connections and the established position of component parts within their surroundings. The use is managed by means of planning and in the long term with preventative measures in connection with management planning.

4.b ii) Major factors of environmental damage and natural disasters, and provisions for them

Among the environmental factors, climate change is the most significant, and severe weather conditions, such as heavy rain, can accelerate changes in, for instance, plastered and wooden facades. Invasive species can cause changes to conifer forests. The relationship between the conifer forest and the built environment is essential in those component parts located in forested areas: Sunila Housing Area, Paimio Sanatorium, Aalto Campus, Church of the Three Crosses, and Villa Mairea.

Provisions are made for these in management planning and risk assessments, as well as in statutory rescue plans. The starting points for risk assessments are indicated, for example, in existing invasive species control programmes and forest management plans.

4.b iii) Visitors, other human activities, and sustainable development in the nominated property

The effects of tourism on the nominated property are already managed by following the ongoing tourism cooperation network, especially in the management planning and the tourism plan made in connection with it, both at the local level and at the Aalto Works series level.

In terms of sustainable tourism, the following issues are to be resolved:

- visitor numbers, methods of use, targeting of use, planned measures
- anticipated visitor numbers, if the nomination is inscribed, or in relation to other factors
- determine the property's tolerance for visitors and how it should be addressed in management planning, so that there are no adverse effects
- possible damage to both physical and intangible attributes due to visitor pressure and behaviour
- The Alvar Aalto Route - 20th Century Architecture and Design network momentum
- others factors: community and cultural practices, illegal activity, vandalism, war.

The commitment to responsible goals - the environment, society, economy and people's well-being - is already guided by the national and international certifications that many of the component parts adhere to, as well as commitments based on the UN's Sustainable Development Agenda 2030 action programme. 12 of the 13 component parts are part of the Alvar Aalto Route - 20th Century Architecture and Design, which was certified in 2021, and the first evaluation of the route has occurred in 2024. The Council of Europe's cultural tourism routes promote the principles of human rights, cultural democracy, cultural diversity, mutual understanding and exchanges across boundaries.

The Aalto Campus is part of the University of Jyväskylä's Seminaarinmäki Campus, which was awarded the European Heritage Label in 2022. Part of the evaluation of the site referred to, among other things, "ensuring the sound management of the site, including defining objectives and indicators; promoting the site as a sustainable tourism destination and ensuring the environmentally friendly management of the site."



Aalto homes event in the Mäkelä residential building in Sunila, August 2024. Photo: Karri Mäkelä

The component parts also utilise various certifications in regard to environmental tourism and management: Green Key and Green Office (Villa Mairea), Sustainable Travel Finland (Säynätsalo Town Hall and Finlandia Hall), as well as the international BREEAM In-use certification (Aalto Campus / University Properties of Finland), which are regularly audited. They encompass not only the climate angle but also other aspects of sustainability.

The Evangelical Lutheran congregations' accountability is guided by the church's own climate strategy and its own environmental diploma (Cross of the Plains Church and Church of the Three Crosses).

In all cities, sustainability goals are implemented through planning strategies and tools. The cities of Helsinki and Kotka invest in the national Sustainable Travel Finland (STF) programme, which is aimed at travel destinations and companies. They have also signed the Glasgow Declaration on Climate Action in Tourism under the UN.

In all the component parts, the property maintenance planning has been organised in accordance with the protection prerequisites and the requirements of the restoration measures. The component parts have been included in thematic networks of 20th century architecture. The Alvar Aalto Foundation's activities in research, interpretation media and planning also share a common platform. Aligning the management planning of the nominated property with World Heritage values and coordinating with different platforms are new approaches. Successfully turning these into an effective and resource-saving working method, both locally and at the level of the nominated serial property, will be the challenge over the next few years.

Such planning has begun in connection with the preparation of the nominated serial property.

Conflict procedures follow the Hague Convention's national register and procedures.

State of conservation threats by component part:

001 SUNILA HOUSING AREA, KOTKA

The cessation of production at the Sunila factory in 2023 is a threat, as are the development projects that may arise from it. The search for a new use for the factory area is currently underway. In the local detailed plan, the housing area's buffer zone contains unused building rights. Identifying the area's conservation values is the starting point for the planning.

Housing has become well established in the area thanks, among other things, to committed residents being interested in modern architecture. Therefore, changes in direct access to nature and sensitive transition areas due to changes in the housing are not expected to occur to a large extent. The design guidelines also steer changes towards conservation.

Due to climate change, the seashore forest area can face damage from insects and storms. The sauna buildings on the shoreline are sensitive to damage due to possible sea level rise. Long-term provisions for these are needed in management planning and landscape management.

002 PAIMIO SANATORIUM, PAIMIO

The threat in the Paimio Sanatorium is its change in use. Hospital care ended there in 2015. The mission of the Paimio Sanatorium Foundation, established in 2020, is to protect the component part's architecture and cultural-historically valuable intellectual and material capital, as well as to promote and develop the values associated with them. For this purpose, a new operating concept is currently being planned in accordance with the conditions set by the protective designation. Minor supplementary construction is possible in the area of the component part.



Säynätsalo Town Hall council chamber interior in 2017. Photo: Tero Takalo-Eskola, Visit Jyväskylä

In the partial master plan, there is a small area of the buffer zone that is indicated for new construction. According to the City of Paimio, this will not be implemented, and when the plan is revised, the building rights will be removed.

Fixed architectural features, such as building-technological innovations, are subject to protection. The sanatorium's valuable furnishings and movables have been inventoried and are understood to be a feature of the component part. The restoration of the Rose Cellar mortuary-chapel has been planned, but not implemented.

Care of the surroundings and possible localised restoration will be part of the planned renovation and restoration works in the future.

The forests surrounding the sanatorium are managed systematically by the Sanatorium Forest Association. There are also provisions for environmental damage. Coordinating the plans ensures support for the sanatorium's relationship with the environment.

003 SÄYNÄTSALO TOWN HALL, JYVÄSKYLÄ

The Säynätsalo Town Hall's buffer zone contains unused building rights which, if implemented, would threaten the relationship of the buildings to their surroundings and the views from the elevated courtyard.

Additional construction is controlled by the local detailed plan. Negative effects do not materialise when conservation values are identified and taken into account in the planning of the buffer zone.

The buildings themselves have already faced gradual changes in use and have adapted to them while maintaining their conservation values.

Provisions for storm and pest damage made possible by climate change have been made in the forest management planning



View from the Muuratsalo experimental house living room to the lake through the courtyard, 2018. Photo: Maija Holma, Alvar Aalto Foundation

004 AALTO CENTRE, SEINÄJOKI

The Aalto Centre's character as a landmark and its silhouette on the horizon would be compromised if the urban structure were to be compacted. The identification of conservation values in Seinäjoki's land-use planning will become topical when plans are made to replace an already demolished school building in the Aalto Centre's buffer zone with new construction.

The alteration and restoration of buildings are managed through guidelines regarding compliance with conservation regulations.

005 THE SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI

Threats to the values of the Social Insurance Institution Main Office are related to changes in the institution's internal use, while traditional services transitioned to digital operations. The institution is currently preparing for renovation and, in connection with that, carefully considered changes to the interior. The institution's internal communications and increasing awareness of the value of the protected design heritage commits the users of the building to cherish such a heritage. The preservation of the building's design heritage values is supported by an interior protection management plan from 2018 and an interior furniture inventory from 2019. The limits of the acceptability of changes are being examined in 2024 within the framework of the protective designation.

006 FINLANDIA HALL, HELSINKI

The unused building rights of the buffer zone could affect the views of the building's east side and its character as a "city crown". Its effects are being studied in connection with the local detailed planning.

The use of marble and the interior spatial sequences and their use of materials are managed in restoration plans and interpretations of the protective designation.

007 AALTO HOUSE, HELSINKI

There are no threats to the integrity of the component part in its current use. The restoration of fragile surface materials is a special field in the planning of restorations. The consequences and control of possibly increasing numbers of visitors are planned proactively in management planning.

008 AALTO ATELIER, HELSINKI

There are no threats to the integrity of the component part in its current use, and no changes are expected in the protected area that would threaten its values due to the existence of a protective plan.

009 EXPERIMENTAL HOUSE, JYVÄSKYLÄ

There are no threats to the integrity of the component part in its current use. A significant increase in the number of visitors could lead to an acceleration in the erosion of the vulnerable forest floor. This is managed in the museum's maintenance and usage plan.

The are also provisions made for general weather extremes caused by climate change in the maintenance and usage planning.

010 HOUSE OF CULTURE, HELSINKI

Threats to the values of the House of Culture are related to radical changes in its uses. These have been managed throughout the building's history through the planning tradition and the monitoring of the protection. The building's owner since 2022 is a private real estate company, which is committed to the care and development of the site.

The unused building rights in the buffer zone of the House of Culture could change the character of the urban environment and the integrity of the facades of the building. The identification of protection values is taken into account in the City of Helsinki's planning when preparing the buffer zone.

011 AALTO CAMPUS, JYVÄSKYLÄ

The threats to the Seminaarinmäki campus consist of changes in use and general consequences of climate change. The campus area has unused building rights, and the development of the

university's operations also requires changes in the use of buildings. The adaptation of buildings on the Aalto Campus to match the university's current and future teaching and research needs is done within the framework of protective designations. In the ongoing local detailed plan process, student housing or similar functions related to university activities is being considered for the area. Thus, the Naatti building (1954, now Philologica), originally designed for dormitory use, is being returned to residential use.

In recent years, several amendments to the local detailed plan have been made concerning the protection area and the surrounding area of Seminaarinmäki campus, and the areas have been implemented in accordance with the plan amendments. Amendments that are necessary for the university's operations are steered outside the component area, and issues of land use and cultural heritage protection are resolved in planning and impact assessment procedures in such a way that the potential World Heritage value is not jeopardized.

Densely built construction projects in the Hippos area may threaten the integrity of the Aalto Campus. The effects of the projects on the values of the Aalto Campus are being assessed in connection with the planning process and in the preparation of projects. The identification of protection values and Outstanding Universal Values in the component part and its buffer zone is taken into account in the City of Jyväskylä's planning.

012 CHURCH OF THE THREE CROSSES, IMATRA

The position of the church in the forest landscape may be jeopardised in the development of the forest area for building. There are also unused building rights in the area of the church. The Imatra Parish refrains from proposing construction in the preliminary management plan. The presently shrinking congregation has no additional building needs and protection authorities must be consulted in any possible building projects. The identification of



Villa Mairea's garden view with the pool, sauna, courtyard gate to the forest and the flower-shaped outdoor lamp in 2023. Jarno Kylmänen, Mairea Foundation

conservation values is taken into account when the City of Imatra draws up plans for the area of the buffer zone.

Changes in use do not really threaten the values related to the building's architecture and interior design. One of the objectives of the church's management is to preserve it in its original use in order to preserve and respect its intangible heritage values.

The church building has moisture problems related to the original structure, form and material quality of the reinforced concrete structural frame. The objective of the ongoing detailed and comprehensive repairs of the eastern and southern facades is their complete repair. The repairs started in 2022 and are scheduled to be completed in 2025.

013 VILLA MAIREA, PORI

Villa Mairea, together with its yard and yard building, has been preserved completely intact in terms of its spaces, structures, materials, views, and ideas. The yard and the surrounding pine forest are carefully maintained.

The area of the component part comprising Villa Mairea is an unfenced courtyard, freely placed in forested nature, whose integrity could be jeopardised by the increasing number of visitors. To limit their number, visitors are offered guided tours, which are announced both on site and in communications. Information about Villa Mairea is provided on the Villa Mairea Foundation's website.

Due to climate change, the surrounding forest may be damaged as a result of extreme weather events and pests. Provisions can be made through proactive forest management adapted to the values of the site.

”Aalto’s Villa Mairea is a fitting place to begin to close the second part of this book because it is a building which rests on the discoveries of the early modern movement, yet transcends them. This was, indeed, ‘an important move forward from functionalism’ and not simply a relapse into decorative formalism. It was to examples like this that a post-war generation could turn, in their own attempt to break with the increasingly restrictive bondage of modern formulae and in their own quest for an authentic architecture blending internationalist and regionalist, modern and ancient concerns.”

Modern Architecture since 1900, William J.R. Curtis 1982 (p. 233)



A view of the Aalto Atelier in 2018. The studio balcony is in the left corner. Photo: Maija Holma, Alvar Aalto Foundation

008

Aalto Atelier

5. PROTECTION AND MANAGEMENT OF THE NOMINATED PROPERTY

5.a Stakeholders

Many different groups are involved in the nominated property in accordance with the requirements of different laws concerning rights-holders and duty bearers. Stakeholders also include those required by international agreements and principles ratified by Finland, which means that, in the broadest sense, everyone is a stakeholder. The question of copyright brings in the designers of architecture and design and the owners of their rights. Finland's World Heritage Strategy requires that local and regional authorities, decision-makers, property owners and entrepreneurs are committed to the World Heritage and its goals, and that active sites provide diverse opportunities for communities and individual citizens to enjoy World Heritage sites and participate in World Heritage activities.

Of the statutory right holders, the key groups are property owners and occupants, neighbours and the legal persons whose interests are affected by the permit, protection or planning project in question. Local stakeholder groups are involved through this. The key groups of duty bearers are the conservation, planning and licensing authorities at the national, provincial or regional and local levels. Property owners and occupants are also the duty bearers for the maintenance of their property. The number of statutory stakeholders will be reduced with changes to the building and planning legislation from the beginning of 2025 onwards. Stakeholders in regards to building protection legislation and

planning legislation are also discussed in section 5.c. Means of implementing protective measures.

The broader group of participants includes officials from the municipalities of the component parts, museum professionals, businesses and the business community, as well as a wide range of experts and volunteers involved in conservation, restoration, maintenance, and public presentations. Key stakeholders in the use and development of the nominated property are organisations promoting the economy, especially sustainable tourism, such as the Alvar Aalto Route – 20th Century Architecture and Design, certified by the Council of Europe as a cultural tourism route in 2021. This includes public authorities and organisations responsible for public financial support.

The nominated property's partners include synergistic cultural heritage actors, such as the present World Heritage sites both in Finland and internationally, other modernist sites and their networks, and research and pedagogical institutes concerned with modernism and its restoration. In regard to maintenance, local residents and already established voluntary organisations or those becoming established are important stakeholders. In public buildings, the stakeholders are groups representing the employees and users. Those who live elsewhere yet identify with the theme and location as part of their heritage also constitute a broad group of stakeholders.

Different configurations of stakeholders are involved in the management of the component parts, depending on which



The Sunila factory in the background and the Sunila residential area in the foreground.
Photo: Carl Viktor Irjala, City of Kotka image bank

stakeholder groups in each place are identified as the most important from among formal and informal actors, private and public actors, and organisations and individuals. On a component-by-component basis, selected stakeholders will be involved in the planning of the local management (for preliminary plans see: Annex Aalto Works Management Plan).

” In the case of Sunila, we are faced with an important project of the great Finnish architect, who, at that point in his career, was in the midst of a transition from the rationalism he had learned from his modernist mentors from the 1920s to a more personal and more plastic style that was to characterize his mature period... Aalto managed quite brilliantly to make out of it (a factory) a dense collage of planes and transparencies that still stands, despite certain subsequent functional modifications, as a major icon of European modern architecture... But what is of central importance to my discussion here is the overall plan form of Sunila, and its possible symbolic readings in respect to the res publica and to the political phenomenon of plurality.”

The Space of Appearance,
George Baird 2003 (p. 231-233)

5.a i) Ownership and inhabitants

See table 5.a i) Estimated population located within the component parts and buffer zones of the nominated property.

Id n°	Name of the Component Part	Region(s) / District(s)	Land Ownership, Nominated Component Part	Number of Inhabitants, Nominated Component Part	Year of Estimate Count	Land Ownership, Buffer Zone	Number of Inhabitants, Buffer Zone	Year of Estimate Count
001	Sunila Housing Area, Kotka	Kymenlaakso	A public body (Kotka City) and private ownership	367	2023	Private, Public	175	2023
002	Paimio Sanatorium, Paimio	Southwest Finland	Private Foundation	12	2024	Private, Public	0	2024
003	Säynätsalo Town Hall, Jyväskylä	Central Finland	A public body: Jyväskylä City	3	2024	Private, Public	343	2024
004	Aalto Centre, Seinäjoki	South Ostrobothnia	Two public bodies: Seinäjoki City and Seinäjoki Parish	0	2024	Private, Public	2187	2024
005	Social Insurance Institution Main Office, Helsinki	Uusimaa	State (an independent institution under the supervision of the Finnish Parliament)	0	2024	Private, Public	786	2024
006	Finlandia Hall, Helsinki	Uusimaa	A public body: Helsinki City	0	2024	Private, Public	29	2024
007	Aalto House, Helsinki	Uusimaa	Private Foundation	0	2024	Private, Public	69	2024
008	Aalto Atelier, Helsinki	Uusimaa	Private Foundation	0	2024	Private, Public	49	2024
009	Experimental House, Muuratsalo, Jyväskylä	Central Finland	A public body: Jyväskylä City	0	2024	Private, Public	4	2024
010	House of Culture, Helsinki	Uusimaa	Private Company	0	2024	Private, Public	432	2024
011	Aalto Campus, Jyväskylä	Central Finland	Private Company	0	2024	Private, Public	426	2024
012	Church of the Three Crosses, Imatra	South Karelia	A public body: Imatra Parish	2	2024	Private, Public	115	2024
013	Villa Mairea, Pori	Satakunta	Private Company	0	2024	Private	0	2024

5.a iii) Indigenous peoples

Not applicable.

5.a iii) Participation nominated property

Public consultations and hearings have been organized throughout the nomination preparation process.

An international seminar on the Aalto serial nomination was held in the city of Lahti, Finland, on 9-10th October 2019, titled *Humanistic Modernism - Works by Alvar Aalto in the World Heritage Context*, with a total of 141 participants from Finland, Sweden, USA, Canada, France, Italy, Denmark, Russia, Switzerland, Argentina, Belgium, Philippines, and the Netherlands. The seminar brought together experts in modern architecture and World Heritage as well as heritage professionals, university teachers and students.

In August 2020 a national seminar was organised in Helsinki, Finland, on the subject of *Parallels* (to the Architectural Works of Alvar Aalto). The 16 invited participants represented national expertise in modern architecture, Docomomo Suomi-Finland and ICOMOS Finland, the Museum of Finnish Architecture, as well as the Ministry of Education and Culture, the Finnish Heritage Agency and various universities.

Public consultations and hearings have been part of the nomination process in a hearing held in autumn 2024: all cities and representatives of component part owners have been given the opportunity to access the essential material (in Finnish) related to the preparation of the Aalto Works proposal (i.e. the universal value of the proposed series and the site boundaries on a map) and to express their support for the project. These statements are attached to the presentation material, see annex 5.a (iii) Stakeholder statements.

During the preparation of the nomination, public presentations of the Aalto Works proposal were organised.

- several meetings with all responsible owners and main user representatives during the preparatory phase between 2022 and 2024. international comparative analysis experts visited all the component parts in April 2024.
- via Teams: management planning workshops (3 times) in May-June 2024.
- a seminar on site boundaries for site representatives and regional museums.

Public events have been organized in the locations of the components, with the target groups being local residents and people and organizations, as well as other audience.

- Jyväskylä, Aalto2 Museum, open public lecture, 2023
- Seinäjoki, City Library, open public lecture, 2023
- Kotka, "Aalto week" open public event, 2023
- Kotka, Sunila, open public event in connection with the local detailed plan proposal, 2024
- Säynätsalo Town Hall, "Säynätsalo Day" open public event, 2024
- Presentations representatives of the cities'
- Alajärvi, City Hall, presentation to the city administration, 2023
- Rovaniemi, City Hall, presentation to cultural leaders, 2023
- Helsinki and Jyväskylä, presentation to representatives of the cities' local detailed planning, and to the Paimio city council, 2022
- Cultural heritage experts (from universities, museums, administration, restoration, planning, and World Heritage sites) and students have discussed the topic and presentation in seminars and meetings from 2019 to 2024.
- *Humanistic Modernism - Works by Alvar Aalto in the World Heritage Context*, Lahti, 2019
- *Parallels* (to the Architectural Works of Alvar Aalto), Helsinki, 2020
- Nordic World Heritage Conference, Jyväskylä, 2024
- The Nordic Master in Architectural Heritage postgraduate programme, 2023
- Aalto University, Master's Studio, History of architecture and architectural conservation, 2023

5.b Protective designation

Table of the relevant protective designations and the legislative act under which the status is provided, see pages 159-173.

The Aalto Works nominated property's buildings and groups of buildings with their immediate surroundings, including parks and fixed interiors, are protected by the decisions made by authorities in accordance with laws and regulations. Voluntary protection and preservation practices are also in use.

The summary of protection for each component is listed in Table 5b.i) Protective designation of the Property. A summary of the protective regulations, objectives and inventories supporting the preservation of the outstanding universal value (OUV) of the buffer zones and the wider setting is listed in Table 5b.ii) Protection Specification of the Buffer Zone and Wider setting.

001 SUNILA HOUSING AREA, KOTKA

The Sunila housing area is part of the Kotka National Urban Park, which was established in a decision of the Ministry of the Environment in 2014. In the case of Sunila, the demarcation of the National Urban Park is slightly narrower than the demarcation of the World Heritage component, but the core of the valuable environment is included in the demarcation and is legally protected. The management of the area is steered by the maintenance and usage scheme approved by the ministry.

The Sunila housing area was protected by the local detailed plan in 1988, which is updated in 2024. Sunila's residential buildings are protected in the current local detailed plan, and in the ongoing local detailed plan amendment the protective regulations will be specified when, for example, the buildings include yard structures, outbuildings, terracing and carports. The entire landscape area of the Sunila housing area is protected with its own local detailed plan symbol.

002 PAIMIO SANATORIUM, PAIMIO

Paimio sanatorium is a protected monument as protected by the Act on the Protection of Buildings in 1993. The scope of protection includes the exterior of the buildings, the original interiors, structures, building parts and the remaining fixed interior including the original lighting fixtures and details. The protective designation of Paimio Sanatorium also targets the use of the building, which must serve hospital activities or activities that are in harmony with the original activities. Following the protective designation, all measures taken in the buildings have been carried out under antiquarian supervision.

The pump station and the water treatment plant are excluded from the Paimio Sanatorium area and the protective designation. Of the buildings in the component area, the Kyykartano (former nurses' residence) is not mentioned in the decision, nor is the original storage building. The forest area east of the Ruusukellari (morgue-chapel) is also outside the protected area.

The planning supports the building protection and, in addition, in the partial master plan the Kyykartano, a second garage, the water treatment plant and water pumping station are also marked as valuable sites. In the surrounding areas, earthworks, the felling of trees or other measures comparable to these require a landscaping permit in accordance with MRL§128 (Landscape Work Permission).

003 SÄYNÄTSALO TOWN HALL, JYVÄSKYLÄ

Säynätsalo Town Hall is a protected monument. It is subject to a building protective designation of the Regional State Administrative Agency for Central Finland from 1994. In the local master plan, the town hall is a protected monument and also has the Alvar Aalto built heritage symbol. The local detailed plan is from 1997 and refers to the protective designation. The park area is an area that must be maintained so that the character of the landscape does not change substantially. The local detailed plan does not fully protect

the preservation of the landscape as a totality, because there are no protective regulations for the parking area and there is no control over the treatment of the forest standing in the background to the parking area. The buffer zone is part of a nationally valuable cultural environment.

004 AALTO CENTRE, SEINÄJOKI

The buildings and surrounding areas of the Aalto Centre owned by the city are a protected monument under a protective designation from 2005. The protective designation covers the administrative and cultural buildings of the Aalto Centre, the town hall, the library, the theatre and the state offices, including their significant interiors as well as the squares adjoining the buildings and Kirkkopuisto park.

The decision is supplemented by the Cross of the Plains Church's protective designation based on the Church Act of 2003. The protection of the Cross of the Plains Church also includes its fixed interior, related paintings and artworks, and the building's courtyard. As a building, the Seinäjoki parish centre is not covered by the protection of the Church Act, but it is part of the yard area protected by the Church Act.

The building protection area is also a protection area in the local detailed plan, and the same goes for the buildings, structures, squares and yards in the area. The local detailed plan also includes a wider area that is important in terms of the cityscape. In addition to the Aalto Centre, it includes the urban block part of the newer library building that is connected to it, as well as the street and traffic areas of the surrounding area.

In the regional plan and local master plan, the site is marked as a "culturally historically valuable site".

In the wider surroundings of the Aalto Centre, to the north of the Seinäjoki urban area there opens up a nationally valuable landscape area, the Alajoki plains landscape of Ilmajoki, which is a traditional open cultural landscape with long vistas across fields,

and against which the Cross of the Plains' bell tower rises from the urban agglomeration of Seinäjoki.

005 THE SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI

The statutory protection process for the Social Insurance Institution Main Office was initiated in 2020, and the protection decision process is in its final stages in 2024. Throughout the building's existence, the National Social Insurance Institution's Board of Directors has preserved its cultural and historical values and has managed the building and its interior in accordance with the same procedures and principles as for built heritage in general. The preservation of the building's design heritage is supported by a management plan for the conservation of the interior and by inventories of the interior and movable furniture. The entire buffer zone is part of the Taka-Töölö residential area, which has been classified as a nationally valuable cultural environment.

006 FINLANDIA HALL, HELSINKI

Finlandia Hall is a protected monument and the protective designation from 2002 comprises the plot and the building located on it, covering both the exterior and the interior spaces in public use. The whole of Hakasalmi park and the structures and materials of the park area around the plot remain outside the protection area.

Finlandia Hall is protected also in the local detailed plan. The part of the component area outside of the protective designation, i.e. the park area on the Mannerheimintie side of the Finlandia Hall and part of the park on the north side, is a valuable area in terms of cityscape, cultural history and park history in the local detailed plan. Part of the buffer zone, the park area west of Finlandia Hall, is protected in the local detailed plan. The buffer zone also has fixed archaeological sites protected by the Antiquities Act (1963).

007 AALTO HOUSE, HELSINKI

The building is a protected monument, the earliest modernist architectural site protected by the Act on the Protection of the Built Heritage. The protective designation was confirmed in 1982. The local detailed plan for the main part of the site and the buffer zone is from 1950, and the smaller parts from 1953 and 1963. There are no protective plan symbols indicated in the local detailed plans. The plot has unused building rights of about 150 m² (brutto), but in practice the protection of the yard prevents the use of this building right.

008 AALTO ATELIER, HELSINKI

The building has been protected under the Act on the Protection of the Built Heritage in 2024, and the decision has also protected the interiors of the most central spaces, their significant details and movable furniture. The building was protected in the local detailed plan in 1997. The buffer zone in the local detailed plan has several protective plan symbols: Tiilimäki 23 and Tiilimäki 25 and the buildings at Tiilimäki 18, Tiilimäki 22 and Rantapolku 21 and Rantapolku 17. Almost all of the buildings (excluding Tiilimäki 17) are marked in the local detailed plan with the general symbol for usage and protection of the entire block. In addition, any new construction and loft conversions as well as the structuring of courtyard spaces are regulated by the planning regulations.

009 EXPERIMENTAL HOUSE, JYVÄSKYLÄ

The site is in the process of becoming a protected monument; a protective designation in accordance with the Act on the Protection of the Built Heritage is being prepared in 2024.

In the regional plan of Central Finland, the area is located in an "attraction area" in the cultural environment as well as a

nationally significant built cultural environment. In the local master plan, the building is defined as a regionally valuable built cultural environment, and the views of the lake are defined as Alvar Aalto landscape heritage. The local detailed plan's protective plan symbols and regulations apply to the entire plot.

In the protected area, there are so-called forest compartments belonging to the conservation forest management category in the City of Jyväskylä's forest programme: the open rock area on the south side of the Experimental House and in the southern part of the protected area near the Naukula recreational area lean-to shelter.

010 HOUSE OF CULTURE, HELSINKI

The House of Culture is a protected monument, a protective designation based on the Act on the Protection of the Built Heritage in 1989, according to which the building must remain a public gathering space and be used for civic and organisation activities. Only restorative changes are allowed in the facades and main spaces of the building, and the protection also applies to the building's original fixed furniture and lighting fixtures. The House of Culture is also a protected monument in the local detailed plan.

011 AALTO CAMPUS, JYVÄSKYLÄ

Jyväskylä's Aalto campus is a protected monument. The designs by the Aalto studio, built in phases from 1953 and the 1960s and 1970s, fall within the building protection as part of the extensive Seminaarinmäki campus complex. The Jyväskylä Aalto Swimming Hall and the Ilokivi Student Union building are subject to separate protective designations and regulations.

The buildings of the Aalto Campus in Jyväskylä were originally protected by the Decree on the Protection of State-owned Buildings (Sports Halls U1 and U2, Lozzi, Lyhty and Philologica building [former Naatti student dormitory], the University Museum

offices [former Staff Dormitory], the University Main Building and Department of Physical Education). The designation does not apply to the Department of Teacher Education's technical work extension from 1989 that is located within the protection area. The protection process of the buildings and the area under the Act on the Protection of the Built Heritage is pending at the Centre for Economic Development, Transport and the Environment of Central Finland (ELY).

The brick architecture of the Ilokivi Student Union building was protected in the local detailed plan in 2002. The current local detailed plan for the university area is from 1974. The updating of the local detailed plan of Seminaarinmäki is presently underway, and the goal is to ensure the preservation of the cultural-historical and architectural values of the particularly significant area of Seminaarinmäki, as well as the natural values of the campus area. The local master plan for Jyväskylän from 2016 includes the protection of the area and its status as a nationally valuable built cultural environment. The area is subject to separate regulations regarding the characteristic features of Alvar Aalto's built heritage and landscape heritage.

The justifications for the protection of the Aalto Campus will be increased by the European Commission's European Heritage Label awarded to the entire Seminaarinmäki area in the spring of 2022.

The Seminaarinmäki Campus represents the Finnish education system and the high-quality teachers' training promoting the equality of all people. It provides a foundation for a democratic European social system that prevents social exclusion and maintains diversity and peaceful coexistence of people.

012 CHURCH OF THE THREE CROSSES, IMATRA

The Church of the Three Crosses was made a protected monument under the Church Act in 2003. The protection also covers the fixed interior, paintings tied to the interior, and artworks, as well as the

courtyard. The vicarage, as a building in itself, is not covered by the protection of the Church Act, but belongs to the yard area protected by the Church Act.

Both the church and the vicarage are protected in the local detailed plan. The church has had a protective plan symbol since the first local detailed plan for the area in 1969. At that time, it was the first protected Aalto building in Finland. The yard milieu is also protected by the local detailed plan.

In the local master plan for Imatra, the component is an area protected by building legislation. In the South Karelia regional plan, the site is designated as a nationally significant cultural-historical environment and a nationally significant site.

013 VILLA MAIREA, PORI

Villa Mairea is a protected monument, with a protective designation based on the Act on the Protection of the Built Heritage from 2023. The protection covers all structures of both the building and the garden, vegetation and fixed lighting. The protection also includes the courtyard building and awning.

Table 5.b i) Protective designation of the component parts 1/8



Component part name	001 Sunila Housing Area, Kotka	002 Paimio Sanatorium, Paimio
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>		
Component part protection	●	●
National protection instrument	Land Use and Building Act (68 §) National Urban Park	Act on the Protection of the Built Heritage
Year	2014	1993
Case number	YM2/5541/2012	VN 43/561/92
Protection scope	Protection covers buildings, courtyards and parks of the residential area.	The protection is comprehensive, with only the Kyykarto nurses' hostel, some forest area and movable furniture excluded from the protection.
Local protection designations	Local detailed plan	Vista partial master plan
Year	1992	2014
Preservation enforcement	Residential buildings are protected. Voluntary preservation includes utility buildings, such as waterfront saunas and yard storage buildings. The local detailed plan is being updated, which will also include utility buildings.	The protection covers the entire hospital area with its buildings, technical equipment and forest areas.
National designations, national land-use guidelines in the component area	Sunila factory and housing area	Paimio Sanatorium
Year	2009	2009
Specification of guidelines	The component part has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.	The component part has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.
Conservation of furnishing and movable property	N/A	✓
Specification of conservation practices	Not applicable.	Preservation is based on inventories and listings, most recently from 2024.

Table 5.b i) Protective designation of the component parts 2/8


Component part name	003 Säynätsalo Town Hall, Jyväskylä	
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>		
Component part protection	●	
National protection instrument	Act on the Protection of the Built Heritage	
Year	1995	
Case number	YM 10/561/94	
Protection scope	The protection covers the buildings, yard and park area	
Local protection designations	Local detailed plan	City of Jyväskylä local master plan
Year	1997	2016
Preservation enforcement	The protection covers the buildings, yard and park area. The local detailed plan permits the construction of a public building in the southwestern corner of the site. Any construction will be reviewed in the processing of the local detailed plan.	The local master plan protects the totality of the environment of the Säynätsalo industrial community, its characteristics and identity.
National designations, national land-use guidelines in the component area	Säynätsalo industrial community	
Year	2009	
Specification of guidelines	The component is part of the nationally significant built cultural heritage, whose status steers all planning and granting of permits.	
Conservation of furnishing and movable property	✓	
Specification of conservation practices	Preservation is based on inventories and listings, most recently from 2018.	

Table 5.b i) Protective designation of the component parts 3/8


Component part name	004 Aalto Centre, Seinäjoki	
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>		
Component part protection	●	●
National protection instrument	Act on the Protection of the Built Heritage	The Church Act (Cross of the Plains Church)
Year	2005	2005
Case number	YM 10/561/94	442/2003-00126
Protection scope	The protection covers the urban spaces, axes, administrative and cultural buildings, and the most significant interior spaces.	The designation protects the Cross of the Plains Church's urban spaces, buildings and interiors including movables, but not the parish centre.
Local protection designations	Local detailed plan	Seinäjoki local master plan
Year	2009	1994
Preservation enforcement	Protects the sites of the protective designations as well as the parish centre. Public buildings have been indicated for Lakeuden puisto park.	Mentions that the area is cultural-historically valuable.
National designations, national land-use guidelines in the component area	Aalto Centre, Seinäjoki	
Year	2009	
Specification of guidelines	The component part has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.	
Conservation of furnishing and movable property	✓	✓
Specification of conservation practices	The 2005 designation protects the most important interiors; in addition, preservation is based on inventories and listings, most recently from 2004.	The 2005 designation protects the Cross of the Plains Church's interiors, including movables.

Table 5.b i) Protective designation of the component parts 4/8




Component part name	005 The Social Insurance Institution Main Office, Helsinki	006 Finlandia Hall, Helsinki	007 Aalto House, Helsinki
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>			
Component part protection	●	●	●
National protection instrument	Act on the Protection of the Built Heritage	Act on the Protection of the Built Heritage	Act on the Protection of the Built Heritage
Year	2024	2002	1982
Case number	UUDELY/10736/2020	YM 19/531/2002	VN 23/1982
Protection scope	The protection covers the architecture in both the interior and exterior, special emphasis on authentic interiors, spatial sequences and both fixed and moveable furniture.	Protection covers the architecture, the interiors open to public and the plot.	Protection covers the building ensemble, but not movable furniture. Changes in the location of walls are possible.
Local protection designations		Local detailed plan	Local detailed plan
Year		2022	1950
Preservation enforcement		The protection covers the surrounding park and the structures on it.	There are no protective plan symbols in the local detailed plan, but the building rights support the preservation of the OUV.
National designations, national land-use guidelines in the component area	Taka-Töölö high-rise residential area	Finlandia hall	Alvar Aalto's own house and atelier
Year	2009	2009	2009
Specification of guidelines	The component is part of the nationally significant built cultural heritage area, whose status steers all planning and granting of permits.	The component part has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.	The component is part of the nationally significant built cultural heritage, whose status steers all planning and granting of permits.
Conservation of furnishing and movable property	✓	✓	✓
Specification of conservation practices	Preservation is based on inventories and listings, most recently from 2014.	Preservation is based on inventories and listings, most recently from 2024.	Museum sector practices and obligations preserve the movables as they are in situ.

Table 5.b i) Protective designation of the component parts 5/8



Component part name	008 Aalto Atelier, Helsinki	009 Experimental House , Jyväskylä	
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>			
Component part protection	●	●	
National protection instrument	Act on the Protection of the Built Heritage	Act on the Protection of the Built Heritage	
Year	2024		
Case number	UUDELY/3317/2021	KESELY/194/2023	
Protection scope	The protection covers the building as a whole including the courtyard areas of the site, exterior and interior architecture and surfaces as well as both fixed and moveable furniture.	The protection covers the house and sauna buildings as a whole including the courtyard areas of the site, exterior and interior architecture and surfaces as well as the fixed furniture.	
Local protection designations	Local detailed plan	Local detailed plan	The City of Jyväskylä's local master plan
Year	1996	1997	2016
Preservation enforcement	The local detailed plan protects the built environment	The local detailed plan protects the buildings, routes and character of the landscape. A boathouse can be built on the shoreline zone.	The local master plan protects the views towards the lake and the totality of the built heritage, its unique characteristics and identity.
National designations, national land-use guidelines in the component area	Alvar Aalto's own house and atelier	Säynätsalo industrial community	
Year	2009	2009	
Specification of guidelines	The component is part of the nationally significant built cultural heritage, whose status steers all planning and granting of permits.	The component is part of the nationally significant built cultural heritage, whose status steers all planning and granting of permits.	
Conservation of furnishing and movable property	✓	✓	
Specification of conservation practices	Museum sector practices and obligations preserve the movables as they are in situ.	Museum sector practices and obligations preserve the movables as they are in situ.	

Table 5.b i) Protective designation of the component parts 6/8


Component part name	010 House of Culture, Helsinki	
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>		
Component part protection	●	
National protection instrument	Act on the Protection of the Built Heritage	
Year	1989	
Case number	VN 2873/561/89	
Protection scope	Protection covers the architecture, the main interiors and the public nature of use.	
Local protection designations	Local detailed plan	Helsinki's new local master plan
Year	1995	2016
Preservation enforcement	The local detailed plan protects the facades in the cityscape and preserves its use for culture and organisations.	The local master plan, which has legal effects, protects the nationally significant built cultural heritage in the Cultural Environments Thematic Map.
National designations, national land-use guidelines in the component area	House of Culture, Helsinki	
Year	2009	
Specification of guidelines	The component part has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.	
Conservation of furnishing and movable property	N/A	
Specification of conservation practices	N/A	

Table 5.b i) Protective designation of the component parts 7/8


Component part name	011 Aalto Campus, Jyväskylä		
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>			
Component part protection	●		
National protection instrument	Decree on the Protection of State-Owned Buildings (480/1985)	Act on the Protection of the Built Heritage	Act on the Protection of the Built Heritage
Year	1992	1997	2020
Case number	VN 14/561/92	YM 12/561/96	KESELY/223/07.01/2012
Protection scope	The designation protects the architecture of the park environment, but not, however, the Ilokivi student union building.	The designation protects the façade of the swimming hall.	The designation covers Villa Rana, which is part of the park environment.
Local protection designations	City of Jyväskylä local master plan	Helsinki's new local master plan	Local detailed plan
Year	2016	2002	
Preservation enforcement	The local master plan protects views from and within the site, the totality, the characteristics and identity of the Aalto building heritage as well as the entire university area.	A separate local detailed plan protects the brick architecture of the Ilokivi student union building.	
National designations, national land-use guidelines in the component area	University of Jyväskylä area		
Year	2009		
Specification of guidelines	The component part has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.		
Conservation of furnishing and movable property	✓		
Specification of conservation practices	Preservation is based on inventories and listings, most recently from 2013.		

Table 5.b i) Protective designation of the component parts 8/8



Component part name	012 Church of the Three Crosses, Imatra		013 Villa Mairea, Pori
<p>● = Protected by a National Protection instrument</p> <p>✓ = Protected by voluntary conservation practices</p>			
Component part protection	●		●
National protection instrument	The Church Act		Act on the Protection of the Built Heritage
Year	2003		2023
Case number	442/2003-00117		VARELY/3858/2015
Protection scope	The designation protects the architecture and movables and the location in the landscape. The designation does not include the vicarage.		Protection covers the built environment
Local protection designations	Imatra local master plan "Sustainable Imatra", 2020		Noormarkku-Toukari partial master plan
Year	1978	2004	2015
Preservation enforcement	The local detailed plan protects the plot and its buildings.	The local master plan protects the buildings.	Protection covers the grounds and buildings.
National designations, national land-use guidelines in the component area	Church of the Three Crosses, Imatra		Noormarkku ironworks and Ahlström company buildings.
Year	2009		2009
Specification of guidelines	The component part has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.		The component is part of nationally significant built cultural heritage, whose status steers all planning and granting of permits.
Conservation of furnishing and movable property	✓		✓
Specification of conservation practices	The 2003 designation protects the Church of the Three Crosse's interiors, including movables.		Museum sector practices preserve the movables.

Table 5.b ii) Executive summary of the protective designation or programme in the buffer zone and wider setting 1/7

Component part name.	001 Sunila Housing Area, Kotka	002 Paimio Sanatorium, Paimio	003 Säynätsalo Town Hall, Jyväskylä
Designation or programme enforcing the protection of the buffer zone	Kotka-Hamina region strategic master plan	Vista partial master plan	Regional plan
Year	2018	2014	2020
Case number			
Protection scope	Protects the local industrial environment and its characteristics as built heritage.	The buffer zone is a protection area. Any changes in the environment are regulated by legislative prohibitions and permits. In the low-rise housing area, any construction is adapted to the environment.	Protects the totality of the environment of the Säynätsalo industrial community, its characteristics and identity.
National land-use objectives in the buffer zone	Sunila factory and housing area		Säynätsalo industrial community
Year	2009		2009
Specification of guidelines	The buffer zone is part of the nationally significant built cultural heritage, which steers all planning and granting of permits.		The buffer zone is part of the nationally significant built cultural heritage, whose status steers all planning and granting of permits.
Protection/planning in the wider setting			
Inventories and designations supporting the Outstanding Universal Value of the components	Land Use and Building Act (68 §), National Urban Park		Säynätsalo industrial community
Year	2020		2009
Specification of support	The Sunila Housing area is part of the extensive environmental entity comprising the Kotka National Urban Park, in which the building heritage that is part of the industrial development is the subject of special management. The management and land-use plan for the National Urban Park was completed in 2020.		The entire area of the island is nationally significant built cultural heritage, whose status steers all planning and granting of permits.

Table 5.b ii) Executive summary of the protective designation or programme in the buffer zone and wider setting 2/7

Component part name.	004 Aalto Centre, Seinäjoki	005 The Social Insurance Institution Main Office, Helsinki (1953-1957)	
Designation or programme enforcing the protection of the buffer zone	Local detailed plans in the buffer zone	Uusimaa phased regional land use plan 4	
Year		2017	
Case number			
Protection scope	The city centre has been built around the Aalto Centre. The local detailed plan allows for the densification of the buffer zone on the west side of the component area.	The buffer zone is part of the preserved cultural landscape of Helsinki's neoclassical centre and inner city. The plan steers the local master plan and local detailed plan in the area.	
National land-use objectives in the buffer zone		Taka-Töölö high-rise residential area	Meilahti hospital area
Year		2009	2009
Specification of guidelines		The buffer zone has the status of a nationally significant built cultural heritage, which steers all planning and granting of permits.	The Lastenlinna Children's Hospital, located in the buffer zone, is part of a nationally significant cultural heritage, whose status steers all planning and granting of permits.
Protection/planning in the wider setting			
Inventories and designations supporting the Outstanding Universal Value of the components	Seinäjoki urban strategy 2022-2029	"High-rise construction in Helsinki", Report 2011:14 of the Urban Environment Division of the City of Helsinki.	
Year	2022	2011	
Specification of support	Efforts will be made to maintain and develop the value of the Aalto Centre and its surroundings, taking into account conservation values.	Buildings significantly deviating from the current scale in terms of height will not be zoned for the area. The report's conclusions and recommendation enforce the protection.	

Table 5.b ii) Executive summary of the protective designation or programme in the buffer zone and wider setting 3/7

Component part name.	006 Finlandia Hall, Helsinki		
Designation or programme enforcing the protection of the buffer zone	Local detailed plan	Uusimaa phased regional land use plan 4	"High-rise construction in Helsinki", Report 2011:14 of the Urban Environment Division of the City of Helsinki.
Year	2004	2017	2011
Case number			
Protection scope	The local detailed plan protects the use of the Töölönlahti park area as a park.	The buffer zone is part of the preserved cultural landscape of Helsinki's Neoclassical centre and inner city. The plan steers the local master and detailed planning in the area.	Buildings significantly deviating from the current scale in terms of height will not be zoned for the area. The report's conclusions and recommendation enforce the protection.
National land-use objectives in the buffer zone	Eläintarha villas	Etu-Töölö city district	
Year	2009	2009	
Specification of guidelines	The buffer zone has the status of nationally significant built cultural heritage, which steers all planning and the granting of permits.	The buffer zone has the status of nationally significant built cultural heritage, which steers all planning and granting of permits.	
Protection/planning in the wider setting			
Inventories and designations supporting the Outstanding Universal Value of the components			
Year			
Specification of support			

Table 5.b ii) Executive summary of the protective designation or programme in the buffer zone and wider setting 4/7

Component part name.	007 Aalto House, Helsinki	008 Aalto Atelier, Helsinki	009 Experimental House Jyväskylä
Designation or programme enforcing the protection of the buffer zone	Uusimaa phased regional land use plan 4	Uusimaa phased regional land use plan 4	Local detailed plan
Year	2017	2017	1997
Case number			
Protection scope	The buffer zone is part of the preserved cultural landscape of Laajalahti, where artists' villas are taken into account. The plan steers local master plans and local detailed plans in the area.	The buffer zone is part of the preserved cultural landscape of Laajalahti, where artists' villas are taken into account. The plan steers local master plans and local detailed plans in the area.	Protects the view and nearby forest
National land-use objectives in the buffer zone			Säynätsalo industrial community
Year			2009
Specification of guidelines			The entire area belongs to the nationally significant built cultural heritage, whose status steers all planning and granting of permits.
Protection/planning in the wider setting			
Inventories and designations supporting the Outstanding Universal Value of the components			Ibid.
Year			
Specification of support			

Table 5.b ii) Executive summary of the protective designation or programme in the buffer zone and wider setting 5/7

Component part name.	010 House of Culture		
Designation or programme enforcing the protection of the buffer zone	Act on the Protection of the Built Heritage	Local detailed plan	Uusimaa phased regional land use plan 4
Year	2010	1995	2017
Case number	YM 6/531/2010		
Protection scope	The exterior and interior of the neighbouring property on Sturenkatu 2, the topography of the yard area, the layout and the characteristics of the vegetation are protected by legislation.	The character of the buffer zone is preserved through the building heights allowed in the local detailed plan and the protection of recreation areas.	The buffer zone is part of the preserved cultural landscape of Helsinki's neoclassical centre and inner city. The plan steers the local master plan and local detailed plan in the area.
National land-use objectives in the buffer zone			
Year			
Specification of guidelines			
Protection/planning in the wider setting			
Inventories and designations supporting the Outstanding Universal Value of the components	"High-rise construction in Helsinki", Report 2011:14 of the Urban Environment Division of the City of Helsinki		
Year	2011		
Specification of support	Buildings significantly deviating from the current scale in terms of height will not be zoned for the area. The report's conclusions and recommendation enforce the protection.		

Table 5.b ii) Executive summary of the protective designation or programme in the buffer zone and wider setting 6/7

Component part name.	011 Aalto Campus, Jyväskylä		
Designation or programme enforcing the protection of the buffer zone	Decree on the protection of state-owned buildings (480/1985)	City of Jyväskylä local master plan	Local detailed plan
Year	1992	2016	2021
Case number	VN 14/561/92		
Protection scope	The protective designation covers the entire campus area, as well as a part outside it, and enforces its preservation.	The views are protected as Alvar Aalto landscape heritage and the entire university area is protected.	The Lounaispuisto park's local detailed plan protects the area's buildings and park area. The plan allows for minor supplementary construction.
National land-use objectives in the buffer zone	University of Jyväskylä area	Älylä and Seminaarinmäki residential areas	Rec(2005)13
Year	2009	2009	2005
Specification of guidelines	The buffer zone has the status of a nationally significant built cultural heritage, which steers all planning and the granting of permits.	The buffer zone has the status of a nationally significant built cultural heritage, which steers all planning and the granting of permits.	The University of Jyväskylä's cultural heritage is tied to the academic cultural heritage. The recommendation on preserving the academic cultural heritage supports the preservation of the OUV.
Protection/planning in the wider setting			
Inventories and designations supporting the Outstanding Universal Value of the components	Euroopan kulttuuriperintötunnus (European Heritage Label)	Seminaarinmäki campus area protection plan: Local detailed plan, City of Jyväskylä, 15.4.2024	
Year	2021	Decision pending	
Specification of support	The university area, Seminaarinmäki, has received the European Heritage Label for promoting the equality of all people and providing a foundation for a democratic European social system.	The renewal of the local detailed plan is currently underway, and the impact area of the protection designation in the local detailed plan covers the entire of Seminaarinmäki area.	

Table 5.b ii) Executive summary of the protective designation or programme in the buffer zone and wider setting 7/7

Component part name.	012 Church of the Three Crosses, Imatra	013 Villa Mairea, Pori
Designation or programme enforcing the protection of the buffer zone		Noormarkku-Toukari partial master plan
Year		2015
Case number		
Protection scope		The surrounding forest area is a valuable forest area, the operations in which are regulated. Infill construction is not permitted in the area.
National land-use objectives in the buffer zone		Noormarkku ironworks and Ahlström company buildings
Year		2009
Specification of guidelines		The buffer zone is part of the nationally significant built cultural heritage, whose status guides all planning and granting of permits.
Protection/planning in the wider setting		
Inventories and designations supporting the Outstanding Universal Value of the components		
Year		
Specification of support		

5.c) Means of implementing protective measures

Statutory protection of immovable cultural heritage

The Act on the Protection of the Built Heritage (498/2010) ensures the highest possible protection for buildings and their fixed interiors, groups of buildings and their surroundings. This legislation had replaced the Act on the Protection of Buildings in 2009.

Among the Aalto Works nominated property, ten components have been protected between 1979 and 2024 under special national laws. The protection processes of the Experimental House and Social Insurance Institution Main Office are pending.

The Decree on the Protection of State-Owned Buildings was repealed in 2010. However, the protection of the buildings on the Aalto Campus in Jyväskylä, which is protected under the decree, will remain in force until a new protection designation is completed.

Protective designations are normally directed at buildings and their outer appearance, such that the heritage value of the building must not be damaged and the materials must correspond to the original. The protective designation includes the protective regulations and the targeting of protection. In general, protective regulations steer the preservation of a building in the condition required for its protection, the use of the building in a manner compatible with its cultural-historical value, the restoration and repair work in accordance with the protection objectives, and the communication with the authorities supervising the protection, particularly in connection with repair and alteration work.

The ELY Centre (Centre for Economic Development, Transport and the Environment) and the Finnish Heritage Agency monitor the preservation of the built heritage protected by administrative authorities, site by site, and in general. Building permits are issued by the municipal authority, which requests the Finnish Heritage

Agency's opinion on the measures for permit processing. In its statement, the Finnish Heritage Agency comments on whether the plan implements the provisions of the protective designation. If necessary, the Finnish Heritage Agency gives instructions for the further development of the plan, the implementation and documentation of the work.

Protective legislation ensures that buildings are maintained and repaired in an appropriate manner. The building's owner is responsible for the implementation of protection. Protection cannot be terminated unless the protection values have disappeared. The removal of protection is decided in a similar way as the approval of protection.

The Church Act concerning the Evangelical Lutheran Church (1054/1993) protects ecclesiastical buildings.

The National Church Council decides on protection (and the termination of protection according to certain conditions). The Finnish Heritage Agency gives statements on construction projects concerning sites that have been protected by a decision made on the basis of the Church Act. The local parish council must apply for permission from the National Church Council before taking any measures and reserve the opportunity for the Finnish Heritage Agency to issue a statement on the plan, which will concern any significant alteration or demolition of a protected ecclesiastical building or a change in its use.

In a project that requires a building permit, the municipal building control authority requests a statement from the Finnish Heritage Agency on measures for the processing of the permit. The Finnish Heritage Agency can also issue instructions on the implementation of the decision regarding a protected ecclesiastical building.

The building's owner is responsible for the implementation of the protection.

The Antiquities Act (17.6.1963/295) protects archaeological sites throughout Finland. These are protected and registered as soon as they become known, even if they are found in areas of the Aalto Works components outside the Finlandia Hall's buffer zone.

See Table 5b.i) Protective designation of the Property and 5b.ii) Protection Specification of the Buffer Zone and Wider Setting.

Protection of the Land Use and Building Act (MRL) (132/1999)⁸¹

Generally, according to the law, the built environment must be preserved and the special values related to it must not be destroyed (MRL § 54). All components of the Aalto Works series are included as special values in the register of Built Cultural Heritage Sites of National Significance, which is a nationwide inventory, last drawn up in 2009.

The register is part of the national land use objectives included in the planning system (The National Land Use Guidelines, 2000), which steer planning. The Government approves the objectives, and the inventories are updated approximately every ten years. Safeguarding the values of nationally significant cultural environments is ensured in the plans through area reservations and regulations and by adapting the use of the areas to their historical development.

National Urban Park

The Sunila Housing Area is part of the Kotka National Urban Park, for which a maintenance and utilisation plan has been drawn up that preserves its natural- and cultural-heritage values. It is a large, continuous totality of valuable cultural and natural landscapes and recreational areas located in an urban environment, which the City of Kotka is committed to preserving and maintaining. The Kotka National Urban Park was established in 2014 following a decision by the Ministry of the Environment after an application by the City of Kotka.

⁸¹ Finland's new Building Act comes into force on 1.1.2025, when the Land Use and Building Act will be repealed and the act will be renamed the Land Use Act

Plan protection (Land Use and Building Act, 132/1999, amendment 222/2003 included)

In land use planning, the built environment is protected at the national, regional and municipal levels. The national land use goals steer the regional planning, which in turn is a guide for the municipalities' master plans and local detailed plans. Regulations can be issued at all planning levels to protect the cultural-historical significance or characteristics of an area or site. Plan protection is based on cultural-historical value.

The protection offered in plans complements the protection of administrative decisions, for instance, in virtually wild forest areas and park environments related to the components. In Paimio Sanatorium and Villa Mairea, local master plan protection complements the preservation of the forest area outside the component area as well as the structures in it. Similarly, the protection of the characteristic features of the park areas that are part of the Sunila Housing Area, the Aalto Centre in Seinäjoki and the Finlandia Hall are supplemented by the protective regulations of the plans. The protection of the landscape heritage and views of the Aalto Campus, Säynätsalo Town Hall and the Experimental House in Muuratsalo are complemented by regulations in the local master plan. In the local detailed plan being prepared in 2024, broader guidelines will be issued, for example, to preserve the park environment of the Sunila Housing Area and the Aalto Campus, and to protect the natural and landscape values.

Protection in the regional plan

Protective plan symbols and regulations are included in the Uusimaa Phased Regional Land Use Plan 4 (2017), which takes into account the regionally significant cultural environments within the surroundings of the Aalto Atelier, Aalto House, Social Insurance Institution Main Office, House of Culture and Finlandia Hall.

The Kymenlaakso Regional Plan 2040 contains protective plan symbols and regulations regarding the surroundings of the Sunila factory and housing area, the Kotka National Urban Park, and the industrial environment of Sunila. Protective plan symbols and regulations affecting the Paimio Sanatorium are included in the Southwest Finland Regional Plan. The Aalto Campus is included in the Seminaarinmäki university area, and the Säynätsalo Town Hall and the Experimental House are included in the nationally significant cultural environment of the Säynätsalo industrial community, both of which include protective plan symbols and regulations contained in the Central Finland Regional Plan. The nationally significant built cultural environment of the Aalto Centre in Seinäjoki includes protective plan symbols and regulations in the South Ostrobothnia Regional Plan 2050 (2024). Regarding the nationally significant environment of the Church of the Three Crosses in Imatra, protective plan symbols and regulations are included in the South Karelia Regional Plan (2010). Villa Mairea is included in the nationally significant cultural environment of the Noormarkku factory area and village, for which protective plan symbols and regulations are included in the Satakunta Regional Plan (2014).

Protection in the local master plan

Villa Mairea and the Paimio Sanatorium are located in sparsely populated areas, where construction is currently steered only by a local master plan. Local master plans are usually the most detailed form of plan in rural areas, with the exception of population centres, and therefore also provide plan protection. The local master plan for Villa Mairea is from 2015, and the local master plan for Paimio sanatorium is from 2014. Local master plans are approved by the municipal council.

Protective plan symbols and regulations concerning Sunila's factory and housing area are contained in the Kotka Local Master Plan 1980-2000 (1986). They are located within the area of the

Kotka-Hamina sub-region strategic local master plan of 2018, which contains regulations regarding Sunila related to the preservation of the local industrial environment and its architectural-historical characteristics. The surroundings of the Aalto Campus, Säynätsalo Town Hall and Experimental House, as well as landscape heritage, including views, have been designated in the City of Jyväskylä's local master plan (2014) with the Alvar Aalto built heritage protective plan symbol and regulation. The nationally valuable cultural environments of the Aalto House, Aalto Atelier, House of Culture and Finlandia Hall, as well as the Taka-Töölö residential area (which includes the Social Insurance Institution Main Office), are included in the Helsinki local master plan of 2016. A protective plan symbol for the Aalto Centre is also included in the Seinäjoki local master plan. In the partial master plan for the Seinäjoki city centre, which has been in preparation since 2012, the value of the Aalto architectural heritage is part of the identity of the area. The Church of the Three Crosses and vicarage have a protective plan symbol and regulation in the most recent Imatra Local Master Plan Proposal 2040.

Local detailed plan protection

The local detailed plan complements the goals, guidelines and regulations for the protection of the cultural environment, buildings, structures and archaeological sites. The Church of the Three Crosses and vicarage, Säynätsalo Town Hall, Seinäjoki's Aalto Centre including the Cross of the Plains Church and the squares and surrounding streets, Aalto Studio, Finlandia Hall, House of Culture and some of the buildings on the Aalto Campus are protected in the respective local detailed plans. The protective regulations of the local detailed plan can apply to both large areas or landscapes and individual buildings or structures, courtyards and gardens. Local detailed plans are approved by the city or municipal council.

Building permits and exemptions

Repairs and alterations to buildings protected in a plan are supervised by the municipality's building control authority. Often, the protective regulations included in the plan require a regionally responsible museum to be consulted before the undertaking of any repairs or other measures.

In some cases, the authority can grant permission for exemptions from protective designations and regulations. In addition to the exemption permit, all measures require building and other permits in accordance with the Land Use and Building Act.

An exemption from the building protective designation in accordance with the Act on the Protection of Building Heritage is decided by the ELY Centre. An exemption can be granted if a part of a building is damaged, if the intended use or the preservation of the values that are the basis for protection are endangered, but also if a compelling reason when converting to a new suitable use is prevented due to the protection. However, an exemption permit cannot be granted if, as a result, the building would no longer meet the requirements for protection.

If there is a desire to deviate from the plan, an exemption decision is required before obtaining the building permit. The application for an exemption permission is dealt with by the local authority.

Interaction and participation in building protection issues

Ensuring the preservation and protection of a building is the property owners' responsibility. The owner can also take the initiative regarding protection. In protected monuments, ensuring the maintenance and the repair of the building must comply with the protective regulations, but the protective designation must not cause any inconvenience to the owner.

In administrative measures, the responsibility to protect is divided between the state museum administration, the state environmental administration, municipal organisations, municipalities and regional councils. They ensure the preservation of the built cultural environment in their areas and monitor its condition and development.

The Ministry of the Environment is responsible for the general development and guidance of the preservation of the built heritage. The Finnish Heritage Agency promotes and supervises the preservation of built heritage under the Act on the Protection of the Built Heritage. The agency plays a key role as an expert in issues regarding the preservation of the built heritage. The ELY Centres monitor and promote the preservation of the built heritage; they receive protection initiatives and make the final decision on the protection.

The ELY Centre monitors that the national land use objectives, other objectives concerning the land use and construction of areas, as well as the regulations regarding land use planning issues and construction management are taken into account in planning, construction and other uses of the areas.

Participation in the protection processes is regulated in the above laws. In the protection process carried out under the Act on the Protection of Built Heritage, a protection initiative can be made by the owner, state authority, municipality, regional association or registered association (for example, docomomo Finland). The decision is prepared in consultation with the Finnish Heritage Agency, the municipality, the owners and occupiers of the property, the neighbours and, where appropriate, other bodies such as provincial museums and experts. Decisions are announced publicly and stakeholders can appeal. Disputes are resolved in the courts.

In the protection of ecclesiastical buildings, the initiative can be taken not only by the Church Board, but also by the diocese, the parish or the Finnish Heritage Agency.

In planning, the group of stakeholders is more extensive and the planning processes include the participation of rights holders and responsible authorities. Rights holders are all those whose interests or circumstances may be affected by the plan. The initiative to draw up the plan can be made by the landowner or various bodies of the municipality. Municipalities and regional councils provide at the outset information on the starting premises, planning, schedule, and participation and evaluation procedure for the planning process. Stakeholders can evaluate the plan and state their opinion usually at two different stages. When the plan proposal is completed, the stakeholders still have the opportunity to present written memos regarding the plan proposal during the consultation period. It is possible to appeal against the planning decision before the deadline.

Disputes are resolved in legal processes. The parties involved, members of the municipality, communities and state authorities - everyone whose rights, duties or interests are directly affected by the decision - has the right to appeal.

Voluntary protection procedures

The most important interior spaces and furnishings are separately mentioned in the protective designations made under state laws. Under the Church Act, protection of the Church of the Three Crosses and the Cross of the Plains Church also covers the interiors and movables, including art objects. In ecclesiastical buildings such as the Cross of the Plains Church, the protected ecclesiastical artefacts are collated in an inventory maintained by the National Church Council. Other significant interior ensembles require additional, voluntary protection measures. These have been carried out in different contexts through inventories and documentation.

The movable property of the Aalto Atelier was purchased for the Alvar Aalto Foundation as an integral part of the building in 1983, and the office furniture was purchased for the Foundation as

late as 1995, after the cessation of operations of Arkkitehtimistö Alvar Aalto & Co., when the Alvar Aalto Foundation remained the sole user of the building. The building will continue to be used as the offices of the Alvar Aalto Foundation and as a home museum. The building's movable and fixed furniture and lighting fixtures are a valuable continuum of the design solutions and methods that first met the needs of the architectural studio. The building has in practice always been open to visitors interested in Aalto's architecture, the first of whom were domestic and foreign architects who were visiting the Aaltos.

The Aalto House has been owned by the Alvar Aalto Foundation since 1997, and the estate has deposited the contents of the house with the Foundation for museum use. Since 2002, the building has been continuously open to the public as a home museum. The use of movable furniture in the building is restricted to tourist use only.

The movables of the Aalto Atelier, Aalto House and the Experimental House (catalogued in 1995 plus updates) are catalogued as part of the museum collections of the Aalto Museum. In the buildings of the Aalto Campus in Jyväskylä, the compiling of a furniture inventory progressed in stages between 1995 and 2013. In the Paimio Sanatorium, an inventory of the movables of the main building was made in 2000 and the inventory is currently being updated. In the 2004 preservation survey of the buildings and exterior spaces of the Aalto Centre in Seinäjoki, the original fixed furnishing and movables were also inventoried. The interiors and movables of the Finlandia Hall were catalogued in an inventory of the interior spaces in 2005. The inventory of the original fixed furniture and movables of the Church of the Three Crosses was completed in 2014. The furniture in the Säynätsalo Municipal Hall was inventoried and catalogued in 2018. The interiors of the Social Insurance Institution Main Office were inventoried in a preservation management plan in 2018. Villa Mairea's collections of objects, furniture and artworks have been catalogued in the Villa Mairea Foundation's collection, and the catalogued movables owned by

the heirs to Villa Mairea have been deposited with the Villa Mairea Foundation and are retained in situ.

The interiors and furniture of the Sunila housing area and the House of Culture have been constantly changing; in Sunila due to decentralized ownership, and in the House of Culture due to changes in use. In the Sunila housing area, awareness of the Aaltos' heritage has increased through exhibitions and seminars, student theses, and documentation- and building guidance projects within the framework of Pro Sunila, with the help of volunteers and the support of the City of Kotka since 1997. In 2003, Sunila participated in the Modern Movement Neighbourhood Cooperation (Momoneco) project,⁸² which resulted in the presentation of Sunila together with three other European communities that represent the principles and architecture of functionalism both as a travelling exhibition and on the internet. The 2009 project Sunila Lentoon [Sunila takes off] resulted in 2011 in an environment plan for the Sunila housing area, and repair method guidelines were prepared for use by the housing associations in the area.⁸³

Museum operations in the form of an object collection supports the preservation of the design heritage in the Jyväskylä University Museum, the Mairea Foundation and the Alvar Aalto Museum. The Aalto Museum has either been donated or deposited, for instance, original objects from the Paimio Sanatorium, the movables in the collections of the Säynätsalo Town Hall, Aalto House, Aalto Atelier and the Experimental House, and part of the collection of movables of the Aalto Campus in Jyväskylä. As regards deposits, the management is flexible and the return of objects to their owners has been discussed, for example, with the University of Jyväskylä. The old lighting fixtures that were moved from Säynätsalo Town Hall to the Aalto Museum have already been returned to the interiors of the building. The furniture designed by the Aaltos collected for the Aalto Museum has been the subject of several conservation studies.

82 The other participants were Ivrea from Italy, Bat'ovany-Partizánske from Slovakia, and Bellevue-Bellavi from Denmark. The project was financed by the EU Culture 2000 programme. See: <http://momoneco.kotka.fi/>

83 *Alvar Aalto Kotkassa: Näyttely / Exhibition*. Kotka: Kotkan kaupunki, 1997; Milla Aho, *Tehtaan kupeessa, mäntyjen katveessa: Sunilan asuinalueen lähiympäristön kunnostamisen periaatteet*. Diplomityö. Teknillinen korkeakoulu, Arkkitehtuuriosasto, Maisema-arkkitehtuuri, 2003; *Sunilan asuinalueen ympäristösuunnitelma*. Wasastjerna, Mustonen, Koskivirta. Sunila Lentoon. 2009; Arkkitehdit Mustonen Oy, *Sunilan tehdasalue, Rakennushistoriaselvitys*, 2010; *Sunilan asuinalueen korjausohjeisto 2010*. Sunila lentoon -hanke, Pro Sunila ry, Rurik Wasastjerna, Tapani Mustonen: <https://static1.squarespace.com/static/5a216888ace864c4e864c279/t/5a33a9488165f5e58a3e99cc/1513335151513/1-6.pdf> (accessed 16.10.2024); Kaisa Hokkanen, *Sunilan Puistolan Korjausohjeisto*. Opinnäytetyö. Kymenlaakson ammattikorkeakoulu, 2011.

5.d Existing plans related to municipalities and regions in which the nominated property is located

Existing plans adopted in municipalities and regions of the property are listed below by component part, with names of documents, dates and agencies responsible for their preparation in English. The original relevant provisions from the plans are here cited in Finnish only. The relevant provisions have been summarized in chapters 5.b) Protection and 5.c) Means of implementing protective measures above. For the summary of protection for each component see also Tables 5b.i) Protective designation of the Property and Table 5b.ii) Protection Specification of the Buffer Zone and Wider setting.

001 SUNILA HOUSING AREA, KOTKA

Regional land use plan: Kymenlaakso regional plan 2040, 15.6.2020, Kymenlaakso Regional Council

kp: Kansallinen kaupunkipuisto. Alueen suunnittelussa on otettava huomioon kansallisen kaupunkipuiston erityisominaisuudet perustamispäätöksen mukaisesti. Kansallisen kaupunkipuiston alueella on otettava huomioon alueella sijaitsevien valtakunnallisesti arvokkaiden rakennetun kulttuuriympäristön kohteiden ominaispiirteiden vaaliminen.

Merkintä: ma/v: Kulttuuriympäristön tai maiseman vaalimisen kannalta tärkeä alue.

Määräys: Alueen yksityiskohtaisemmassa suunnittelussa on otettava huomioon kulttuuriympäristön ominaispiirteiden vaaliminen ja turvattava merkittävien maisema- ja kulttuuriarvojen säilyminen. Yksityiskohtaisemmassa suunnittelussa on sovittava yhteen maankäytön ja maisema- ja kulttuuriarvojen vaatimukset.

Local master plan: Kotkan Local master plan 1980–2000, 19.03.1980, Kotka City

Merkintä: SR1 Määräys: Kulttuurihistoriallisesti ja rakennustaiteellisesti arvokkaiden ympäristöjen ja rakennusten alue. Yksityiskohtaisessa kaavoituksessa tulee ottaa erityisesti huomioon alueella olevat kulttuurihistoriallisesti ja rakennustaiteellisesti arvokkaat ympäristöt ja rakennukset ja pyrkiä suojelemaan ne rakennuslain 135§:n nojalla. alueella olevia säilytettäväksi luokiteltuja arvokkaita ympäristöjä ei saa turmella, rakennuksia ei saa purkaa, eikä niiden ulkoasua muuttaa siten, että niiden rakennustaiteellinen arvo tai kaupunkikuvan kannalta merkittävä luone turmeltu.

Merkintä: /s Määräys: Alue, jolla ympäristö säilytetään. Alue on suunniteltava siten, että olemassaolevan rakenteen säilymiselle luodaan edellytykset. Uudisrakentamiseen ja olemassaoleviin rakennuksiin ja ympäristöihin tehtävien muutosten sopeuttamiseen kaupunkikuvaan on samalla kiinnitettävä erityistä huomiota. Alueen puusto on säilytettävä.

Local detailed plan: Kotka Local detailed plan, District 36, Sunila, 5.5.1987, Kotka City

Merkintä: /s Määräys: Alue, jolla ympäristö säilytetään.

Merkintä: sr: Suojeltava rakennus. Määräys: Rakennusta ei saa purkaa, eikä siinä saa suorittaa sellaisia muutos- ja lisärakennustöitä, jotka turmelevat julkisivujen tai vesikaton rakennustaiteellista tai historiallista arvoa tai tyyliä. Mikäli rakennuksessa on aikaisemmin suoritettu tällaisia toimenpiteitä on rakennukset korjaus- ja muutostöiden yhteydessä pyrittävä korjaamaan entistään.

Merkintä: Kortteli 23, 24 TY Määräys: Toiminnan vaatimat mahdolliset julkisivumutokset on sopeutettava alkuperäisen tyylin mukaiseksi.

Merkintä: S Määräys: Autopaikat: S-merkinnällä varustettujen kortteleitten autopaikkojen katosten muoto on säilytettävä korjaus- ja lisärakennustöiden yhteydessä.

002 PAIMIO SANATORIUM, PAIMIO

Regional land use plan: Combined regional plan for Southwest Finland, 24.10.2023, Regional Council Of Southwest Finland

Merkintä: sr (577009) Merkittävä rakennetun ympäristön kokonaisuus.

Määräys (vsmk): Suunnittelun ja rakennustoimenpiteiden tulee olla kokonaisuuden säilymistä turvaavia ja edistäviä.

Local master plan: Vista Partial Master Plan, 13.12.2012, Paimio City

Merkintä: SRS/pv: Rakennussuojelulain nojalla suojeltu alue. Merkinnällä on osoitettu Paimion parantola. Aluetta koskevat suojelumääräykset on annettu aluetta koskevassa rakennussuojelulain mukaisessa suojelupäätöksessä.

Merkintä: SR 1a-i: Valtakunnallisesti merkittävä suojeltava rakennus. Numero (1) viittaa osayleiskaavaseloituksen arvokohteiden luetteloon. Merkinnöillä 1a-1k on osoitettu Paimion parantolan rakennukset: 1a: sairaala ja kappeli, 1b: lämpökeskus, 1c: autotalli, 1d: entinen sairaanhoitajien asuintalo, 1e: alläkäarin asuintalo, 1f: entinen yliläkäarin asuintalo, 1g: ruusukellari, 1h Kyykartano, 1i Toinen autotalli, 1j Vedenpuhdistamo, sekä 1k Vedenpumppaamo.

003 SÄYNÄTSALO TOWN HALL, JYVÄSKYLÄ

Regional land use plan: Central Finland Regional land use plan, 1.12.2017, Regional Council of Central Finland

Merkintä: Valtakunnallisesti merkittävä rakennettu kulttuuriympäristö. Määräys: Alueen suunnittelussa on otettava huomioon kulttuurihistoriallisen rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Alueen käyttöä on ohjattava siten, ettei näitä arvoja heikennetä.

Local master plan: The City of Jyväskylä's local master plan, 25.11.2016, Jyväskylä City

Merkintä: Muinaismuistokohde Määräys: Muinaismuistolain (295/1963) rauhoittama kiinteä muinaisjäänös. Kohteen kaivaminen, peittäminen, muuttaminen, vahingoittaminen ja muu siihen kajoaminen on muinaismuistolain nojalla kielletty. Kohdetta koskevista suunnitelmista tulee pyytää museoviranomaisen (Museovirasto tai maakuntamuseo) lausunto.

Merkintä: Valtakunnallisesti arvokas rakennettu kulttuuriympäristö. Määräys: Aluetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisen rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo). RKY-alueiden rajaukset tarkistetaan asemakaavoitusvaiheessa yhteistyössä museoviranomaisten (Museovirasto tai maakuntamuseo) kanssa.

Merkintä: Rakennussuojelukohde tai -alue. Määräys: Kohde tai alue on suojeltu rakennussuojelulailla tai -asetuksella, asetuksella valtion omistamien rakennusten suojelusta (480/1985) tai ne ovat mukana sopimuksessa (1998) koskein valtakunnallisesti merkittävien rautatieasema-alueiden säilyttämistä ja suojelemista. Kirkolliset kohteet on suojeltu kirkkolain 14 luvun 5§ nojalla.

Aluetta tai kohdetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisesti merkittävän rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo).

Merkintä: Alvar aallon rakennusperintö. Määräys: Aluetta tai kohdetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen

ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisesti merkittävän rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo) ja Alvar Aalto -museota.

Merkintä: Alvar aallon maisemaperintö. Määräys: Alvar Aallon rakennusperintöön liittyvä, kaupunki- tai maisematilallisesti arvokas maisemanäkymä. Maisemaperinnön säilyttämisen tavat ja edellytykset ratkaistaan asema-kaavoitusvaiheessa.

Local detailed plan: Extract of Säynätsalo Town Hall Current Local detailed plan, 24.10.2024 (03.07.1997), Jyväskylä City

Merkintä: Y-1/s Määräys: Yleisten rakennusten korttelialue. Alueella on noudatettava Keski-Suomen lääninhallituksen rakennussuojelupäätöstä nro YA-61, joka on tehty 30.5.1994. Korttelialueelle saadaan sijoittaa julkisen hallinnon ja julkisten palvelujen tilojen lisäksi enintään puolet tontin kerrosalasta asuin-, liike- ja toimistotiloja.

Merkintä: sr Määräys: Rakennussuojelulain nojalla suojeltu rakennus. (Keski-Suomen lääninhallituksen rakennussuojelupäätös 30.5.1994, nro YA-61.)

Merkintä: VP/s Määräys: Puisto, jota on hoidettava niin, ettei maiseman luonne oleellisesti muutu.

004 AALTO CENTRE, SEINÄJOKI

Regional land use plan: South Ostrobothnia Regional Plan, 23.05.2005, South Ostrobothnia Regional Council

Merkintä: Valtakunnallisesti merkittävä kulttuurihistoriallisesti arvokas kohde

Määräys: Rakennetut kulttuuriympäristöt on otettava huomioon siten, että varmistetaan näihin liittyvien arvojen säilyminen yksityiskohtaisemmassa suunnittelussa. Valtakunnallisesti arvokkaisiin kohteisiin vaikuttavista hankkeista on pyydettävä museoviranomaiselta ja ympäristökeskukselta lausunto.

Local master plan: Extract from the current Seinäjoki local master plan, 20.09.2024 (1994)

Merkintä: (black square): Kulttuurihistoriallisesti arvokas kohde. Kohdemerkintä voi tarkoittaa yksittäistä rakennusta tai laajempaa kokonaisuutta.

Local detailed plan: Extract from the current local detailed plan, Aalto Centre, 20.09.2024 (19.10.2009), Seinäjoki City

Merkintä: YH/SRS Määräys: Hallinto- ja virastorakennusten korttelialue, jota koskee Ympäristöministeriön 24.10.2005 rakennussuojelulain nojalla antama suojelupäätös N:o YM 6/531/2005. Korttelialue ja sillä oleva srs-1 merkinnällä osoitettu virastotalo ovat osa Seinäjoen kulttuuri- ja hallintokeskusta, Aalto-keskusta, joka on valtakunnallisesti merkittävä, rakennustaiteellisesti ja kulttuurihistoriallisesti arvokas kokonaisuus. Aluekokonaisuutta rakennuksineen tulee käyttää, huoltaa ja korjata sen arvon säilyttävällä tavalla. Rakennuksia tai niihin liittyviä rakenteita ei saa purkaa. Olennaisista korjaus- ja muutostöistä on pyydettävä lausunto Museovirastolta.

Merkintä: YYH/SRS Määräys: Kulttuuritoimintaa palvelevien rakennusten sekä hallinto- ja virastorakennusten korttelialue, jota koskee Ympäristöministeriön 24.10.2005 rakennussuojelulain nojalla antama suojelupäätös N:o YM 6/531/2005. Korttelialue ja sillä olevat srs-1 merkinnällä osoitetut rakennukset, rakenteet sekä tori- ja pihatilat ovat osa Seinäjoen kulttuuri- ja hallintokeskusta, Aaltokeskusta, joka on valtakunnallisesti merkittävä, rakennustaiteellisesti ja kulttuurihistoriallisesti arvokas kokonaisuus. Aluekokonaisuutta rakennuksineen tulee käyttää, hoitaa ja korjata sen arvon edellyttämällä tavalla. Rakennuksia tai niihin liittyviä rakenteita ei saa purkaa. Olennaisista korjaus- ja muutostöistä on pyydettävä lausunto Museovirastolta.

Merkintä: YK/s-1 Määräys: Kirkollisten rakennusten korttelialue, jota kokee Kirkkohallituksen 25.3.2003 kirkkolain 14. luvun 5§:n 1 momentin nojalla antama suojelupäätös. Korttelialue ja sillä olevat srk-1 merkinnällä osoitetut rakennukset, rakenteet sekä piha- ja puistotilat ovat osa Seinäjoen kulttuuri- ja hallintokeskusta, Aaltokeskusta, joka on valtakunnallisesti merkittävä, rakennustaiteellisesti ja kulttuurihistoriallisesti arvokas kokonaisuus. Aluekokonaisuutta rakennuksineen tulee käyttää, hoitaa ja korjata sen arvon edellyttämällä tavalla. Rakennuksia ja niihin liittyviä rakenteita ei saa purkaa. Kirkkopihaa ja Kirkkopuistoon liittyvää korttelin osaa tulee ylläpitää ja hoitaa alkuperäisen piha- ja puistosuunnitelman ominaispiirteet säilyttäen sen rakennustaiteellisen ja kulttuurihistoriallisen arvon edellyttämällä tavalla. Olennaisista korjaus- ja muutostöistä on pyydettävä lausunto Museovirastolta.

Merkintä: VP/s-2 Määräys: Puistoalue, jota koskee Ympäristöministeriön rakennussuojelulain nojalla 24.10.2005 antama suojelupäätös N:o YM

6/531/2005. Kirkkopuiston alue on osa Seinäjoen kulttuuri- ja hallintokeskusta, Aaltokeskusta, joka on valtakunnallisesti merkittävä, rakennustaiteellisesti ja kulttuurihistoriallisesti arvokas kokonaisuus. Kirkkopuistoa ja siihen liittyvää korttelin 24 osaa tulee käyttää, ylläpitää ja hoitaa alkuperäisen puistosuunnitelman ominaispiirteet säilyttäen sen rakennustaiteellisen ja kulttuurihistoriallisen arvon edellyttämällä tavalla. Olennaisista muutostöistä on pyydettävä lausunto Museovirastolta.

Merkintä: srs-1 Määräys: Rakennussuojelulain nojalla suojeltu rakennus. Rakennusta tulee käyttää, huoltaa ja korjata sen rakennustaiteellisen ja kulttuurihistoriallisen arvon edellyttämällä tavalla. Rakennusta tai siihen liittyviä rakenteita ei saa putkaa. Korjaus- ja muutostöissä ei saa vaarantaa rakennuksen suojeluarvoja. Korjaus - ja muutostöistä on pyydettävä lausunto Museovirastolta. Rakennuksen arkkitehtonisen laadun, rakenteiden, materiaalien, sisätilojen, sisustuksen ja pihaympäristön suojelua koskevat määräykset on annettu Ympäristöministeriön 24.10.2005 antamassa suojelupäätöksessä N:o YM 6/531/2005.

Merkintä: srk-1 Määräys: Suojeltavien rakennusten rakennusala, jolla sijaitsevat Lakeuden Ristin kirkko kellotorneineen, siihen liittyvä seurakuntakeskus virastosiipiineen sekä rakennuksiin liittyvät terrassoidut piha-alueet ja talousrakennukset. Aluetta koskee Kirkkohallituksen 25.3.2003 kirkkolain 14. luvun 5§:n 1 momentin nojalla antama suojelupäätös. Rakennuksia ja niihin liittyviä rakenteita ei saa purkaa. Rakennuksia tulee käyttää, huoltaa ja korjata niiden rakennustaiteellisen ja kulttuurihistoriallisen arvon edellyttämällä tavalla. Korjaus- ja muutostöillä ei saa vaarantaa rakennusten suojeluarvoja. Rakennusta ja kokonaisuuteen kuuluvien rakenteiden olennaisista korjaus- ja muutostöistä on pyydettävä Museovirastolta lausunto ja asiaa koskeva päätös on kirkkolain mukaisesti alistettava vahvistettavaksi.

Merkintä: sr-1 Määräys: Aluetta ja sillä olevia rakennuksia koskee Ympäristöministeriön rakennussuojelulain nojalla 24.10.2005 antama suojelupäätös R:o YM 6/531/2005.

Merkintä: sk Määräys: Alue käsittää Seinäjoen kulttuuri- ja hallintokeskuk- sen, Aaltokeskuk- sen, joka on valtakunnallisesti merkittävä, rakennustaiteellisesti ja kulttuurihistoriallisesti arvokas kokonaisuus ja siihen liittyvän uuden kirjastotalon korttelinosan sekä alueen katu- ja liikennealueet.

Merkintä: kp/s Määräys: Kirkkopuistoon kuuluva korttelialueen osa, jota tulee käyttää, ylläpitää ja hoitaa alkuperäisen puistosuunnitelman ominais-

piirteet säilyttäen. Olennaisista muutostöistä on pyydettävä lausunto Museovirastolta.

005 SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI

Regional land use plan: The informal combination of the current regional plans in Uusimaa, 20.3.2023 (24.5.2017), Uusimaa Regional Council

Merkintä: Kulttuuriympäristön tai maiseman vaalimisen kannalta tärkeä alue. Määräys: Yksityiskohtaisemmassa alueiden suunnittelussa, rakentamisessa ja käytössä on turvattava valtakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot. Maakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot on otettava huomioon alueita kehitettäessä.

Alueen suunnittelussa on arvioitava ja sovitettava yhteen maakuntakaavassa osoitetun käyttötarkoituksen mukainen maankäyttö sekä alueen maisema- ja kulttuuriympäristöarvot.

Local master plan: Helsinki's new master plan - the urban plan, 5.12.2018 , Helsinki City

Määräys: Valtakunnallisesti arvokkaat maisema-alueet ja valtakunnallisesti merkittävät rakennetut kulttuuriympäristöt on otettava oikeusvaikutteisina huomioon Kulttuuriympäristöt-teemakartalta. Lisäksi suunnittelussa tulee ottaa huomioon maakunnallisesti ja paikallisesti merkittävät maisema-alueet ja kulttuuriympäristöt ja niiden ominaispiirteet sekä muinaismuistolain nojalla suojellut kohteet. Suunnittelussa on sovitettava yhteen kaavassa osoitettu maankäyttö ja maisema- ja kulttuuriympäristöarvot.

006 FINLANDIA HALL, HELSINKI

Regional land use plan: The informal combination of the current regional plans in Uusimaa, 20.3.2023 (24.5.2017), Uusimaa Regional Council

Merkintä: Kulttuuriympäristön tai maiseman vaalimisen kannalta tärkeä alue. Määräys: Yksityiskohtaisemmassa alueiden suunnittelussa, rakentamisessa ja käytössä on turvattava valtakunnallisesti merkittävien kulttuuriym-

peristöjen ja luonnonperinnön arvot. Maakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot on otettava huomioon alueita kehitettäessä.

Alueen suunnittelussa on arvioitava ja sovitettava yhteen maakuntakaavassa osoitetun käyttötarkoituksen mukainen maankäyttö sekä alueen maisema- ja kulttuuriympäristöarvot.

Local master plan: Helsinki's new master plan - the urban plan, 5.12.2018 , Helsinki City

Määräys: Valtakunnallisesti arvokkaat maisema-alueet ja valtakunnallisesti merkittävät rakennetut kulttuuriympäristöt on otettava oikeusvaikutteisina huomioon Kulttuuriympäristöt-teemakartalta. Lisäksi suunnittelussa tulee ottaa huomioon maakunnallisesti ja paikallisesti merkittävät maisema-alueet ja kulttuuriympäristöt ja niiden ominaispiirteet sekä muinaismuistolain nojalla suojellut kohteet. Suunnittelussa on sovitettava yhteen kaavassa osoitettu maankäyttö ja maisema- ja kulttuuriympäristöarvot.

Local master plan: Helsinki's new master plan - the urban plan/ Cultural heritage map, 5.12.2018 (14.06.2016), Helsinki City

Merkintä: (colour: black) Rakennussuojelulla suojeltu rakennus (tilanne 03.07.2014). Määräys: Muinaismuistolain nojalla suojellut muinaisjäännökset, muinaismuistoalueet ja vedenalaiset muinaisjäännökset ovat museoviraston muinaisjäännösrekisterissä. Vedenalaisen kulttuuriperinnön selvitystarve arvioidaan vesialueiden jatkosuunnittelussa. Muinaismuistolailta suojeltu ensimmäisen maailmansodan linnoitusvyöhyke on kuvattu yleiskäytävän raportissa Ensimmäisen maailmansodan linnoitusvyöhyke (Helsingin kaupunkisuunnitteluviraston yleissuunnitteluosaston selvityksiä 2014: 32 ja 2014: 33). Valtakunnallisesti merkittäviä maisema- ja kulttuuriympäristöjä ja muinaismuistoja koskevassa yksityiskohtaisemmassa suunnittelussa on neuvoteltava museoviranomaisten kanssa.

Local detailed plan: Local Detailed Plan of the Underground extension of the Finlandia Hall, 17.11.2022, Helsinki City

Merkintä: VP/s Määräys: Puisto, joka on kaupunkikuvallisesti, maisemallisesti, kulttuurihistoriallisesti tai puistohistoriallisesti arvokas. Louhintaa, kallion lujittamista tai kaivantojen tukemista ei saa tehdä tason +4.3 alapuolella.

Merkintä: srs Määräys: Rakennusperintölain nojalla suojeltu rakennus. Finlandia-talon ja sen lähiympäristön suojelua koskevat suojelumääräykset on annettu suojelupäätöksessä.

Merkintä: s Määräys: Suojeltu alueen osa. Suojellun rakennuksen lähiympäristöön tulee säilyttää rakennuksen arvoon ja ominaispiirteisiin soveltuvana. Alueella tehtävät ympäristöä muuttavat toimenpiteet on suunniteltava ja rakennettava siten, että suojellun rakennuksen arvot ja ominaispiirteet säilyvät. Finlandia-talon pohjoispäädyn ympäristön käsittelyssä saa käyttää kivilaatoitusta.

Kortteliin sijoittuvat ilmanvaihdon rakenteet tulee sovittaa kulttuurihistoriallisesti ja rakennustaiteellisesti arvokkaaseen ympäristön ja suojeltuun rakennukseen.

Merkintä: sr Määräys: Suojeltava rakennelma

Merkintä: slk Määräys: Alueen osa, jolla kalliomuri tulee säilyttää. Säilytettävä kivimuri: Mannerheimintien kivimuri ja siihen liittyvä teräskaide Hakasalmen puiston rakennetun sisääntulotasanteen ja Cygnaeuksenkadun risteyksen vastapäisen huoltoyhteyden välillä sekä kivimuurin osa lähellä Hesperian puiston rajaa on kulttuurihistoriallisesti, rakennustaiteellisesti ja kaupunkikuvan kannalta merkittävä rakennelma, joka tulee säilyttää.

Yleismääräykset: Kaupunkikuva: Hakasalmen puisto muodostaa Finlandia-talon pihan kanssa saumattoman kokonaisuuden, joka tulee säilyttää ja hoitaa niin, että sen kulttuurihistoriallinen, puutarhataiteellinen ja kaupunkikuvallinen arvo säilyy.

Pihat ja ulkoalueet: Tonttia ei saa aidata. Liittyminen puistoon ja katualueeseen tulee toteuttaa saumattomasti. Louhinnan ja täyttöjen määrä tulee minimoida ja huomioida alueen maastonmuodot. Maanpinnan nykyistä korkeusasemaa ei saa korottaa. Piha-alueet tulee toteuttaa kaupunkikuvallisesti korkeatasoisina, muotoilultaan ja materiaaleiltaan korkealaatuisina sekä aikaa kestävinä. Mannerheimintien kivimuri, Alvar Aallon suunnittelemat puiston sisääntuloaukio, Finlandia-aula, portaat, kaiteet, tukimuurit sekä valaisimet ja päärakennuksen edustan aukio tulee säilyttää alkuperäistoteutuksen idean mukaisesti. Sisäänkäyntialueet ja Karamzininrannan puoleinen tontin osa tulee käsitellä luonnonkivellä. Piha- ja puistoalueella on kartoitettava elinkelpoiset puut ja turvattava niiden kasvamahdollisuudet myös rakentamisen aikana.

Rakennettavuus: Kaikki maanalaiset tilat on sijoitettava, louhittava ja lujitettava siten, että niistä tai niiden rakentamisesta ei aiheudu vahinkoa rakennuksille, muille maanalaisille tiloille, rakenteille tai kulttuurihistoriallisille arvoille eikä kaduille ja puiston puustutuksille, eikä haittaa tai vahinkoa kunnallistekniikan verkostoille. Alueen puusto tulee säilyttää mahdollisimman hyvin.

007 AALTO HOUSE, HELSINKI

Regional land use plan: Informal combination of existing regional plans in Uusimaa, 13.03.2023, Uusimaa Regional Council

Merkintä: Kulttuuriympäristön tai maiseman vaalimisen kannalta tärkeä alue. Määräys: Yksityiskohtaisemmassa alueiden suunnittelussa, rakentamisessa ja käytössä on turvattava valtakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot. Maakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot on otettava huomioon alueita kehitettäessä.

Alueen suunnittelussa on arvioitava ja sovitettava yhteen maakuntakaavassa osoitetun käyttötarkoituksen mukainen maankäyttö sekä alueen maisema- ja kulttuuriympäristöarvot.

Local master plan: Helsinki's new master plan - the urban plan, 5.12.2018, Helsinki City

Määräys: Valtakunnallisesti arvokkaat maisema-alueet ja valtakunnallisesti merkittävät rakennetut kulttuuriympäristöt on otettava oikeusvaikutteisina huomioon Kulttuuriympäristöt-teemakartalta. Lisäksi suunnittelussa tulee ottaa huomioon maakunnallisesti ja paikallisesti merkittävät maisema-alueet ja kulttuuriympäristöt ja niiden ominaispiirteet sekä muinaismuistolain nojalla suojellut kohteet. Suunnittelussa on sovitettava yhteen kaavassa osoitettu maankäyttö ja maisema- ja kulttuuriympäristöarvot.

Local master plan: Helsinki's new master plan - the urban plan/ Cultural heritage map, 5.12.2018 (14.06.2016), Helsinki City

Merkintä: (colour: black) Rakennussuojelulailla suojeltu rakennus (tilanne 03.07.2014). Määräys:

Muinaismuistolain nojalla suojellut muinaisjäännökset, muinaismuistoalueet ja vedenalaiset muinaisjäännökset ovat museoviraston muinaisjäännosrekisterissä. Vedenalaisen kulttuuriperinnön selvitystarve arvioidaan vesialueiden jatkosuunnittelussa. Muinaismuistolailla suojeltu ensimmäisen maailmansodan linnoitusvyöhyke on kuvattu yleiskaavan raportissa Ensimmäisen maailmansodan linnoitusvyöhyke (Helsingin kaupunkisuunnitteluviraston yleissuunnitteluosaston selvityksiä 2014: 32 ja 2014: 33). Valtakunnallisesti merkittäviä maisema- ja kulttuuriympäristöjä ja muinaismuistoja koskevassa yksityiskohtaisemmassa suunnittelussa on neuvoteltava museoviranomaisen kanssa.

008 AALTO ATELIER, HELSINKI

Regional land use plan: The informal combination of the current regional plans in Uusimaa, 20.3.2023 (24.5.2017), Uusimaa Regional Council

Merkintä: Kulttuuriympäristön tai maiseman vaalimisen kannalta tärkeä alue. Määräys: Yksityiskohtaisemmassa alueiden suunnittelussa, rakentamisessa ja käytössä on turvattava valtakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot. Maakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot on otettava huomioon alueita kehitettäessä.

Alueen suunnittelussa on arvioitava ja sovitettava yhteen maakuntakaavassa osoitetun käyttötarkoituksen mukainen maankäyttö sekä alueen maisema- ja kulttuuriympäristöarvot.

Local master plan, Helsinki's new master plan - the urban plan, 5.12.2018 , Helsinki City

Määräys: Valtakunnallisesti arvokkaat maisema-alueet ja valtakunnallisesti merkittävät rakennetut kulttuuriympäristöt on otettava oikeusvaikutteisina huomioon Kulttuuriympäristöt-teemakartalta. Lisäksi suunnittelussa tulee ottaa huomioon maakunnallisesti ja paikallisesti merkittävät maisema-alueet ja kulttuuriympäristöt ja niiden ominaispiirteet sekä muinaismuistolain nojalla suojellut kohteet. Suunnittelussa on sovitettava yhteen kaavassa osoitettu maankäyttö ja maisema- ja kulttuuriympäristöarvot.

Local detailed plan: Local detailed plan, District 30, Munkkiniemi, 19.12.1996, Helsinki City

Merkintä: A/s Määräys: Asuinrakennusten korttelialue, jolla ympäristö säilytetään. Tonteille saa sijoittaa myös lähetystö- tai vastaavia edustustiloja.

Merkintä: sr-1 Määräys: Rakennus on rakennuslaiteellisesti ja kulttuurihistoriallisesti arvokas. Rakennusta ei saa purkaa, eikä siinä saa suorittaa sellaisia korjaus- tai muutostöitä, jotka tarvelevät rakennuksen arvoa tai tyyliä. Mikäli rakennuksessa on aikaisemmin suoritettu tällaisia toimenpiteitä, rakennus on korjaus- tai muutostöiden yhteydessä pyrittävä korjaamaan rakennuksen tyyliin hyvin soveltuvalla tavalla.

009 EXPERIMENTAL HOUSE, MUURATSALO, JYVÄSKYLÄ

Regional land use plan: Central Finland Regional land use plan, 1.12.2017, Regional Council of Central Finland

Merkintä: Valtakunnallisesti merkittävä rakennettu kulttuuriympäristö Määräys: Alueen suunnittelussa on otettava huomioon kulttuurihistoriallisen rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Alueen käyttöä on ohjattava siten, ettei näitä arvoja heikennetä.

Local master plan: City of Jyväskylä local master plan, Map 5/7, Cultural Heritage, 25.11.2016, Jyväskylä City

Merkintä: Muinaismuistokohde Määräys: Muinaismuistolain (295/1963) rauhoittama kiinteä muinaisjäännös. Kohteen kaivaminen, peittäminen, muuttaminen, vahingoittaminen ja muu siihen kajoaminen on muinaismuistolain nojalla kielletty. Kohdetta koskevista suunnitelmista tulee pyytää museoviranomaisen (Museovirasto tai maakuntamuseo) lausunto.

Merkintä: Valtakunnallisesti arvokas rakennettu kulttuuriympäristö. Määräys: Aluetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisen rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo). RKY-alueiden rajaukset tarkistetaan asemakaavoitusvaiheessa yhteistyössä museoviranomaisten (Museovirasto tai maakuntamuseo) kanssa.

Merkintä: Rakennussuojelukohde tai -alue. Määräys: Kohde tai alue on suojeltu rakennussuojelulailla tai -asetuksella, asetuksella valtion omistamien rakennusten suojelusta (480/1985) tai ne ovat mukana sopimuksessa (1998) koskein valtakunnallisesti merkittävien rautatieasema-alueiden säilyttämistä ja suojelemista. Kirkolliset kohteet on suojeltu kirkkolain 14 luvun 5§ nojalla.

Aluetta tai kohdetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisesti merkittävän rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo).

Merkintä: Alvar aallon rakennusperintö. Määräys: Aluetta tai kohdetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisesti merkittävän rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo) ja Alvar Aalto -museota.

Merkintä: Alvar aallon maisemaperintö. Määräys: Alvar Aallon rakennusperintöön liittyvä, kaupunki- tai maisematilallisesti arvokas maisemanäkymä. Maisemaperinnön säilyttämisen tavat ja edellytykset ratkaistaan asemakaavoitusvaiheessa.

Local detailed plan: Extract of the Current Local Detailed Plan, 26.03.1997 Jyväskylä City

Merkintä: S-1 Suojelualue. Määräys: Alueella olevat rakennukset on säilytettävä ja pidettävä kunnossa. Alueelle ei saa rakentaa uusia kulkuväyliä. Aluetta on hoidettava niin, ettei maiseman luonne oleellisesti muutu.

Merkintä: sr Määräys: Suojeltava rakennus.

010 HOUSE OF CULTURE, HELSINKI**Regional land use plan: The informal combination of the current regional plans in Uusimaa, 20.3.2023 (24.5.2017), Uusimaa Regional Council**

Merkintä: Kulttuuriympäristön tai maiseman vaalimisen kannalta tärkeä alue. Määräys: Yksityiskohtaisemmassa alueiden suunnittelussa, rakentamisessa ja käytössä on turvattava valtakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot. Maakunnallisesti merkittävien kulttuuriympäristöjen ja luonnonperinnön arvot on otettava huomioon alueita kehitettäessä.

Alueen suunnittelussa on arvioitava ja sovitettava yhteen maakuntakaavassa osoitetun käyttötarkoituksen mukainen maankäyttö sekä alueen maisema- ja kulttuuriympäristöarvot.

Local master plan: Helsinki's new master plan - the urban plan, 5.12.2018, Helsinki City

Määräys: Valtakunnallisesti arvokkaat maisema-alueet ja valtakunnallisesti merkittävät rakennetut kulttuuriympäristöt on otettava oikeusvaikutteisina huomioon Kulttuuriympäristöt-teemakartalta. Lisäksi suunnittelussa tulee ottaa huomioon maakunnallisesti ja paikallisesti merkittävät maisema-alueet ja kulttuuriympäristöt ja niiden ominaispiirteet sekä muinaismuistolain nojalla suojellut kohteet. Suunnittelussa on sovitettava yhteen kaavassa osoitettu maankäyttö ja maisema- ja kulttuuriympäristöarvot.

Helsinki's new master plan - the urban plan/ Annex: Cultural heritage, 5.12.2018 (14.06.2016), Helsinki City

Merkintä: (colour: black) Rakennussuojelulla suojeltu rakennus (tilanne 03.07.2014)

Määräys: Muinaismuistolain nojalla suojellut muinaisjäänökset, muinaismuistoalueet ja vedenalaiset muinaisjäänökset ovat museoviraston muinaisjäänösrekisterissä. Vedenalaisen kulttuuriperinnön selvitystarve arvioidaan vesialueiden jatkosuunnittelussa. Muinaismuistolailla suojeltu ensimmäisen maailmansodan linnoitusvyöhyke on kuvattu yleiskaavan raportissa Ensimmäisen maailmansodan linnoitusvyöhyke (Helsingin kaupunkisuunnitteluviraston yleissuunnitteluosaston selvityksiä 2014: 32 ja 2014:

33). Valtakunnallisesti merkittäviä maisema- ja kulttuuriympäristöjä ja muinaismuistoja koskevassa yksityiskohtaisemmassa suunnittelussa on neuvoteltava museoviranomaisten kanssa.

Local detailed plan: Extract of the Current Local Detailed Plan, 17.10.1995, Helsinki City

Merkintä: sk Mrääräys: Rakennussuojelulain nojalla suojeltu rakennus.

011 AALTO CAMPUS, JYVÄSKYLÄ**Regional land use plan: Central Finland Regional land use plan, 1.12.2017, Regional Council of Central Finland**

Merkintä: Valtakunnallisesti merkittävä rakennettu kulttuuriympäristö. Määräys: Alueen suunnittelussa on otettava huomioon kulttuurihistoriallisen rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Alueen käyttöä on ohjattava siten, ettei näitä arvoja heikennetä.

Merkintä: C: Keskustatoimintojen alue, kohde. Määräys: Keskustojen kehittämisessä tulee kiinnittää erityistä huomiota ydinkeskustan ja muun taajaman selkeään rajaukseen sekä keskusta-alueen viihtyisyyteen ja esteettömyyteen. Alueiden käytön suunnittelussa on huolehdittava joukkoliikenteen toimintaedellytyksistä ja turvallisista kevytliikenteen yhteyksistä sekä turvattava maakunnallisesti ja valtakunnallisesti arvokkaat kulttuuriympäristöt. Kohdemerkinnällä osoitettu alue on määriteltävä yksityiskohtaisemmassa suunnittelussa siten, että muodostuu eheä, keskustahakuisiin toimintoihin painottuva kokonaisuus. Keskustatoimintojen alueelle saa sijoittaa seudullisesti merkittäviä, keskusta-alueille soveltuvan vähittäiskaupan suuryksiköitä.

Local master plan: City of Jyväskylä local master plan, Map 5/7, Cultural Heritage, 25.11.2016, Jyväskylä City

Merkintä: Muinaismuistokohde Määräys: Muinaismuistolain (295/1963) rauhoittama kiinteä muinaisjäänös. Kohteen kaivaminen, peittäminen, muuttaminen, vahingoittaminen ja muu siihen kajoaminen on muinaismuistolain nojalla kielletty. Kohdetta koskevasta suunnitelmista tulee pyytää museoviranomaisen (Museovirasto tai maakuntamuseo) lausunto.

Merkintä: Valtakunnallisesti arvokas rakennettu kulttuuriympäristö. Määräys: Aluetta koskevissa toimenpiteissä, alueen tarkemmassa suunnitte-

lussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisen rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo). RKY-alueiden rajaukset tarkistetaan asemakaavoitusvaiheessa yhteistyössä museoviranomaisten (Museovirasto tai maakuntamuseo) kanssa.

Merkintä: Rakennussuojelukohde tai -alue. Määräys: Kohde tai alue on suojeltu rakennussuojelulailla tai -asetuksella, asetuksella valtion omistamien rakennusten suojelusta (480/1985) tai ne ovat mukana sopimuksessa (1998) koskein valtakunnallisesti merkittävien rautatieasema-alueiden säilyttämistä ja suojelemista. Kirkolliset kohteet on suojeltu kirkkolain 14 luvun 5§ nojalla.

Aluetta tai kohdetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisesti merkittävän rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo).

Merkintä: Maakunnallisesti arvokas rakennettu kulttuuriympäristö Määräys: Aluetta tai kohdetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisesti merkittävän rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo).

Merkintä: Alvar aallon rakennusperintö. Määräys: Aluetta tai kohdetta koskevissa toimenpiteissä, alueen tarkemmassa suunnittelussa tai kaavojen ajanmukaisuutta arvioitaessa on otettava huomioon kulttuurihistoriallisesti merkittävän rakennetun ympäristön kokonaisuus, ominaispiirteet ja identiteetti. Aluetta tai kohdetta koskevissa toimenpiteissä on kuultava museoviranomaisia (Museovirasto tai maakuntamuseo) ja Alvar Aalto -museota.

Merkintä: Alvar aallon maisemaperintö. Määräys: Alvar Aallon rakennusperintöön liittyvä, kaupunki- tai maisematilallisesti arvokas maisemanäkymä. Maisemaperinnön säilyttämisen tavat ja edellytykset ratkaistaan asemakaavoitusvaiheessa.

Local detailed plan: Current Local Detailed Plan, 07.03.1974 (update is pending 2024), Jyväskylä City

Merkintä: rky Määräys: Valtakunnallisesti arvokas rakennettu kulttuuriympäristö (RKY 2009, Jyväskylän yliopiston alue)

Merkintä: sr-2 Määräys: Rakennukseen tai lähiympäristöön tehtävissä korjaus- ja muutostöissä on otettava huomioon mahdollinen rakennusperintölain mukainen suojelu. Rakennuksen muutos- ja korjaustyöt eivät saa vähentää rakennuksen kulttuurihistoriallista arvoa. Rakennuslupaa ja toimenpidelupaa vaativissa toimenpiteissä tulee tarkistaa rakennusperintölain 498/2010 mukainen suojelupäätös ja pyydettävä Museoviraston lausunto ennen luvan hyväksymistä.

Merkintä: KLY/s-1 Määräys: Liike- ja toimistorakennusten sekä kulttuuri- ja opetustoimintaa palvelevien rakennusten korttelialue. Alueella sallitaan yksi kiinteistön toiminnan kannalta välttämätön asunto, joka tulee sijoittaa jo aiemmin asunkäytössä olleisiin tiloihin, joissa on jo olemassa asuinkäytön edellyttämät rakenteet mm. paloturvallisuutta ja lvi-tekniikkaa varten. Asuntoon voi käyttää korkeintaan 60 kerrosalaneliometriä. Alue on osa Jyväskylän yliopiston aluekokonaisuutta, joka on suojeltu valtion omistamien rakennusten suojelusta annetun asetuksen (480/85) nojalla valtioneuvoston päätöksellä 15.10.1992 nro 14/561/92. Alue kuuluu osana valtakunnallisesti merkittävään rakennettuun kulttuuriympäristöön (RKY 2009, Jyväskylän yliopiston alue). Alueen kunnostustöissä on otettava huomioon mahdollinen rakennusperintölain mukainen suojelu. Aluekokonaisuutta rakennuksineen, rakennelmineen (mukaan luettuna piha-alueen terassi- ja porraskanteet) puistoineen ja piha-alueineen tulee käyttää ja hoitaa siten, että sen kulttuurihistoriallinen arvo säilyy. Maisematyö- rakennus- ja toimenpidelupaa vaativissa toimenpiteissä on pyydettävä Museoviraston lausunto ennen luvan hyväksymistä.

Merkintä: sr-1 Määräys: Suojeltava rakennus, jota ei saa purkaa. Kulttuurihistoriallisesti arvokas ja kaupunkikuvallisesti merkittävä rakennus, jonka ulkoasu ja sisätilojen ominaispiirteet tulee säilyttää. Rakennus on suojeltu valtion omistamien rakennusten suojelusta annetun asetuksen (480/85) nojalla valtioneuvoston päätöksellä 15.10.1992 nro 14/561/92, ja se sijaitsee samalla päätöksellä suojellulla alueella. Rakennus kuuluu osana valtakunnallisesti merkittävään rakennettuun kulttuuriympäristöön (RKY 2009, Jyväskylän yliopiston alue). Korjaus- ja muutostöimenpiteissä tulee ottaa huomioon

Local detailed plan: Extract from the current local detailed plan, 20.9.2024 (1978), Imatra City

Merkintä: sr Määräys: Rakennustaiteellisesti arvokas rakennus. Rakennusta ei saa purkaa eikä siinä saa suorittaa sellaisia korjaus- tai muutostöitä jotka turmelevat julkisivujen, vesikattojen tai sisätilojen rakennustaiteellista arvoa. Kaikkiin korttelissa tapahtuviin rakennustoimenpiteisiin on hankittava Museoviraston lausunto.

Merkintä: (dots) Määräys: Puistomaisessa kunnossa pidettävä, istutettava ala, jonka alkuperäisen kasvillisuuden luonne on säilytettävä, ja jolla ei saa järjestää pysäköintipaikkoja tai muuta häiritsevää toimintaa.

013 VILLA MAIREA, PORI

Regional land use plan: Satakunta regional plan, 30.11.2011, Regional Council of Satakunta

Merkintä: S Suojelualue Määräys: Merkinnällä osoitetaan luonnonsuojelulain tai muun lainsäädännön nojalla suojellut tai suojeltavat suojelualueet. Alueella on voimassa MRL 33 §:n mukainen rakentamisrajoitus. Määräys: Alueen maankäyttöön mahdollisesti vaikuttavista merkittävistä suunnitelmista ja hankkeista tai ennen vallitsevia olosuhteita merkittävästi muuttaviin toimenpiteisiin ryhtymistä tulee luonnonsuojelusta vastaavalle alueelliselle ympäristöviranomaiselle varata mahdollisuus lausunnon antamiseen. Alueella ei saa toteuttaa sellaisia toimenpiteitä tai hankkeita, jotka voivat oleellisesti vaarantaa tai heikentää alueen suojeluarvoja.

Merkintä: kh1 Valtakunnallisesti merkittävä rakennettu kulttuuriympäristö. Määräys: Alueen yksityiskohtaisemmassa suunnittelussa on otettava huomioon alueen kokonaisuus, erityispiirteet ja ominaisluonne siten, että edistetään niihin liittyvien arvojen säilymistä ja kehittämistä mukaan lukien avoimet viljelyalueet. Kaikista aluetta tai kohdetta koskevista suunnitelmista ja hankkeista, jotka oleellisesti muuttavat vallitsevia olosuhteita, tulee museoviranomaiselle varata mahdollisuus lausunnon

antamiseen. Kohteen ja siihen olennaisesti kuuluvan lähiympäristön suunnittelussa on otettava huomioon kohteen kulttuuri-, maisema-, luonto- ja ympäristöarvot sekä huolehdittava, ettei toimenpiteillä ja hankkeilla vaaranneta tai heikennetä edellä mainittujen arvojen säilymistä.

Local master plan: Noormarkku-Toukari partial master plan, 01.02.2017, Pori City

Merkintä: PKA/s Yksityisten palvelujen, hallinnon ja asumisen alue. Määräys: Alueen ympäristö säilytetään. Täydennysrakentaminen tehdään suojeltavan ympäristön ehdoilla. Uudisrakentamisen määrä, laatu ja sijainti alueella määrätään asemakaavoituksen yhteydessä. Alueella olevien valtakunnallisten ja maakunnallisten kulttuuriympäristöjen arvot on otettava erityisesti huomioon alueen suunnittelussa ja rakentamisessa.

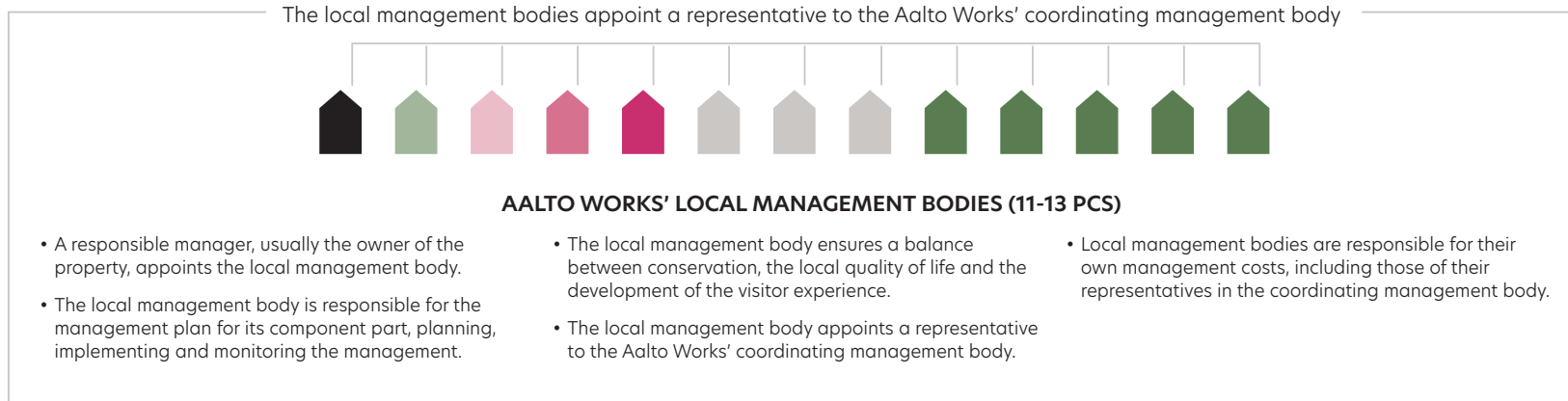
Merkintä: mm Maisemallisesti arvokas metsäalue. Määräys: Alueen metsänhoidossa tulee ottaa huomioon maisemalliset ja kulttuuriympäristön arvot. Alueella ei saa suorittaa maisemaa muuttavia toimenpiteitä, kuten avohakkuita, ilman maisematyölupaa. Alueelle ei sallita täydennysrakentamista.

Merkintä: ma Valtakunnallisesti ja maakunnallisesti merkittävä kulttuuriympäristöt ja maisemat. Määräys: Alueen suunnittelussa, rakentamisessa ja käytössä on edistettävä kulttuuriympäristön arvojen säilymistä. Aluetta koskevista suunnitelmista ja toimenpiteistä on pyydetty museoviranomaisen lausunto. Alueet on numeroitu ja yksilöity osayleiskaavan selostuksessa. Alueella tapahtuva uudis- ja korjausrakentaminen ja muut suoritettavat toimenpiteet on sopeutettava kulttuuriympäristön ominaispiirteisiin ja maisemallisiin arvoihin. Erityistä huomiota tulee kiinnittää rakennusten sijoitteluun, mittakaavaan ja materiaalivalintoihin.

Merkintä: (no. 626) Suojeltu rakennus ja pihapiiri. Määräys: Kulttuurihistoriallisesti, rakennustaiteellisesti tai kyläkuvan kannalta arvokas rakennus ja pihapiiri, joka tulee maankäyttö- ja rakennuslain 41 §:n 2 momentin mukaan säilyttää. Suojeltavassa rakennuksessa suoritettavien toimenpiteiden ja pihapiirin uudisrakentamisen ratkaisujen tulee olla sellaisia, että rakennusten ja pihapiirin erityiset arvot säilyvät. Merkittävistä toimenpiteistä on pyydetty museoviranomaisen lausunto. Kohteet on numeroitu ja yksilöity osayleiskaavan selostuksessa ja jaoteltu kahteen luokkaan säilyneisyyden ja merkityksen perusteella.

5.e Property Management Plan

Aalto Works' Management Framework



AALTO WORKS' COORDINATING MANAGEMENT BODY

- is comprised of 13 representatives of the components and the site manager.
- selects a chairman each year on a rotating basis among the local management body agents.
- ensures and safeguards the protection of the OUV.
- coordinates the overall management framework for all components.
- consults authorities, organisations and experts when invited.
- promotes networking and joint information.
- negotiates strategic guidelines for the implementation, updating and monitoring of management plans.
- takes into account resource development, inclusion, tourism management and capacity-building for sustainable development.

The National World Heritage Focal Point in the Finnish Heritage Agency supports the work of the coordinating management body.

AALTO WORKS' SITE MANAGER

- monitors the decision and reporting processes and ensures the protection, conservation and management of the OUV.
- coordinates the management planning, implementation and presentation of the Aalto Works.

The Alvar Aalto Foundation employs the independent site manager with government funding.

ALVAR AALTO FOUNDATION

- provides building heritage advice (free for all Aalto buildings and sites).
- provides archive services.
- archives site monitoring data.
- serves as the museum with national responsibility for Aalto architecture and design heritage.

Costs arising from the activities of the coordinating management body are the responsibility of the Alvar Aalto Foundation.

The management of the series' outstanding universal value requires the planning, implementation and monitoring of the management of individual component parts and the series as a whole. This work is carried out by local management bodies (11-13 pcs) and the Aalto Works coordinating advisory board, each with its own area of responsibility. Local management bodies are made up of agents of the individual properties included in the component, the heritage authorities and experts in the affected area, as well as those involved in conservation work. The coordinating advisory board is comprised of representatives of the components (13 pcs) and the national World Heritage agents at the series level. There is a site manager for the management of the series.

Management costs are shared: costs arising from the activities of the coordinating management body are the responsibility of the Alvar Aalto Foundation, that is, the museum with national responsibility for Aalto architecture and design heritage. Local management bodies are responsible for their own management costs, including those of their representatives in the coordinating management body.

The first round of management planning began in 2024, with the aim of effectively managing the World Heritage value and consolidating the organization of planning and monitoring. The guidelines for management planning, its starting points and the existing means of implementation, are presented in the preliminary management plan, which is attached to the proposal. The refinement of the content, priorities and implementation programmes of the management planning, as part of the preservation of the cultural and historical value of the series and each component, will be part of the content of the second cycle of management planning to be prepared in 2026-2027.

A copy of the management plan is annexed to the nomination, see Annex Aalto Works Management Plan.



The Aalto Campus, the entrance and lobby of the main building of the University of Jyväskylä in 2017. Photo: Verner Linna, Alvar Aalto Foundation

5.f Sources and levels of finance

The Aalto Works nominated property does not have a joint budget. Component part owners are responsible for the finances of their respective holdings. Maintenance, repair and refurbishment work is financed by the owners themselves.

Any private entity can apply for a state-funded grant for the planning, maintenance and restoration of World Heritage sites managed by the Finnish Heritage Agency. Through the National Church Council, applications can be made for parish buildings to receive state grants in the form of an Ecclesiastical Cultural Heritage Maintenance Grant and a Central Church Foundation Repair Grant. The Paimio Sanatorium Foundation has received significant public funding through a separate grant decision.

The ELY Centres also allocate annual grants for renovations that aim to preserve the cultural-historical values of a site. The award criteria are case-specific (and primarily favour buildings protected by planning regulations).

Table 5.f Funding available to the component parts on an annual basis



The Rantala engineers' rowhouse living room stairwell in Sunila in 2021. Photo: Maija Holma, Alvar Aalto Foundation

”Aalto’s life-long concern for the overall-ambience of a space and for the way it may be modified through the responsive filtration of heat, light and sound, was first fully formulated in these works. In Paimio the two-person wards were carefully arranged to meet the patient’s needs not only at the level of environmental control but also in terms of identity and privacy, direct light and heat being kept away from the patient’s head, while ceilings were coloured to reduce glare, and wash-hand basins we designed to function noiselessly.”

Modern Architecture: a critical history, Kenneth Frampton 1996 (1980) (p. 198)

Table 5.f Funding available to the component parts on an annual basis

Id n°	Name of the component part	Sources of finance on an annual basis
001	Sunila Housing Area, Kotka	Kotka City budget, housing companies and other private parties.
002	Paimio Sanatorium, Paimio	Paimio Sanatorium Foundation public funding (EUR 2.5 million in 2019 and EUR 2.8 million in 2022). Paimio Sanatorium Ltd.'s annual revenue from tenant activities, accommodation and public relations covers both the costs of operations and part of the costs of the new use planning and development project.
003	Säynätsalo Town Hall, Jyväskylä	Jyväskylä City budget; plus annual revenue from property rentals.
004	Aalto Centre, Seinäjoki	City of Seinäjoki and the Parish of Seinäjoki. Additional sources: annual revenue from property rentals and tourism (e.g. guided tours).
005	Social Insurance Institution Main Office, Helsinki	State of Finland. The Social Insurance Institution is funded from the state budget under the National Pensions Act.
006	Finlandia Hall, Helsinki	Helsinki City budget. Additional revenue from rental activities.
007	Aalto House, Helsinki	Alvar Aalto Foundation funding for maintenance. Admission fees cover guided tours and some ongoing costs. Ministry of Education and Culture state grant for the operation of the museum with national responsibility. Helsinki City grant for the building's running costs.
008	Aalto Atelier, Helsinki	Alvar Aalto Foundation funding for maintenance. Ministry of Education and Culture state grant for the operation of the museum with national responsibility. Admission fees cover guided tours and some ongoing costs.
009	Experimental House, Muuratsalo, Jyväskylä	Jyväskylä City budget. Museum maintenance funded by the Alvar Aalto Foundation. Aalto2 Museum is responsible for the building's running costs and guiding costs.
010	House of Culture, Helsinki	Kulttuurihub (owner). Additional revenue from rental activities.
011	Aalto Campus, Jyväskylä	SYK (University Properties of Finland) budget, tenant activities. Since 2009 the Jyväskylä University Museum has been responsible for the maintenance of the buildings' movable property and museum practices through separate funding.
012	Church of the Three Crosses, Imatra	Imatra Parish budget. Additional fundraising from the association PRO Kolmen Risti Kirkko Imatra.
013	Villa Mairea, Pori	A. Ahlström Real Estate (owner). Additional revenue from visitor ticket sales.

5.g Sources of expertise and training

In Finland, there are good expert resources and training opportunities in conservation and management development. At the national level, all the components parts have access to the services of the Finnish Heritage Agency, the ELY Centres and the regional museums. In addition, the Alvar Aalto Foundation, the Maireia Foundation and the Jyväskylä University Museum have their own professional museum activities and collections. See Table 5.g) Sources of Expertise Available below.

The Finnish Heritage Agency is responsible, together with other authorities and the museum field, for protecting environments with a cultural-historical value, architectural heritage and cultural landscape, as well as for the guidance and development of restoration. . It also maintains and presents the national cultural-historical collection, researches tangible cultural heritage, and supports and develops the museum sector nationwide. It also provides information and image-bank services in the field of cultural heritage.

Its areas of expertise are wide and range from research to guidance and planning, and from conservation and restoration to audience engagement. It is the highest national expert authority in the field, and employs in its core functions a wide range of senior experts from different fields and educational backgrounds, e.g. architects, art historians, archaeologists, ethnologists, conservators, archivists and museum professionals, a significant number of whom have doctoral degrees. The five Regional Museums provide information about local cultural heritage, and research, document and make inventories of cultural environments, built heritage and archaeological heritage. Regional museums also give counsel on the management and repair of buildings and the cultural environment and give official statements for planning, building



Paimio sanatorium main building, patients wing end with balconies and integrated fire escape stairs in 2007. Photo: Soile Tirilä, Finnish Heritage Agency

Table 5.g) Sources of Expertise Available

Id n°	Name of the component part	Sources of expertise available from national authorities or other organisations
001	Sunila Housing Area, Kotka	Finnish Heritage Agency (key expert authority in cultural environment, restoration, cultural landscape) Kymenlaakso Centre for Economic Development, Transport and the Environment City of Kotka (urban planning, building control services, building and public works, technical services) The Museums of Lappeenranta (regional specialist museum: building researcher, restoration expert) Kymenlaakso Museum Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives Tapani Mustonen, Rurik Wasastjerna (expert architects in modern movement building restoration)
002	Paimio Sanatorium, Paimio	Finnish Heritage Agency Southwest Finland Centre for Economic Development, Transport and the Environment City of Paimio (urban planning, building control services, building and public works, technical services) The Regional Museum of Southwest Finland (building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
003	Säynätsalo Town Hall, Jyväskylä	Finnish Heritage Agency Central Finland Centre for Economic Development, Transport and the Environment City of Jyväskylä (urban planning, building control services, building and public works, technical services) Museum of Central Finland and Alvar Aalto Museum (Aalto2 Museum Centre: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
004	Aalto Centre, Seinäjoki	Finnish Heritage Agency Central Finland Centre for Economic Development, Transport and the Environment City of Seinäjoki (urban planning, building control services, building and public works, technical services) Museum of South Ostrobothnia (building researcher) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
005	Social Insurance Institution Main Office, Helsinki	Finnish Heritage Agency Uusimaa Centre for Economic Development, Transport and the Environment City of Helsinki (urban planning, building control services, building and public works, technical services) Central Uusimaa Regional Museum (Helsinki City Museum: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
006	Finlandia Hall, Helsinki	Finnish Heritage Agency Uusimaa Centre for Economic Development, Transport and the Environment City of Helsinki (urban planning, building control services, building and public works, technical services) Central Uusimaa Regional Museum (Helsinki City Museum: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives

Id n°	Name of the component part	Sources of expertise available from national authorities or other organisations
007	Aalto House, Helsinki	Finnish Heritage Agency Uusimaa Centre for Economic Development, Transport and the Environment City of Helsinki (urban planning, building control services, building and public works, technical services) Central Uusimaa Regional Museum (Helsinki City Museum: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
008	Aalto Atelier, Helsinki	Finnish Heritage Agency Uusimaa Centre for Economic Development, Transport and the Environment City of Helsinki (urban planning, building control services, building and public works, technical services) Central Uusimaa Regional Museum (Helsinki City Museum: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
009	Experimental House, Muuratsalo, Jyväskylä	Finnish Heritage Agency Central Finland Centre for Economic Development, Transport and the Environment City of Jyväskylä (urban planning, building control services, building and public works, technical services) Museum of Central Finland and Alvar Aalto Museum (Aalto2 Museum Centre: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
010	House of Culture, Helsinki	Finnish Heritage Agency Uusimaa Centre for Economic Development, Transport and the Environment City of Helsinki (urban planning, building control services, building and public works, technical services) Central Uusimaa Regional Museum (Helsinki City Museum: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
011	Aalto Campus, Jyväskylä	Finnish Heritage Agency Central Finland Centre for Economic Development, Transport and the Environment City of Jyväskylä (urban planning, building control services, building and public works, technical services) Museum of Central Finland and Alvar Aalto Museum (Aalto2 Museum Centre: building researcher, restoration expert) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
012	Church of Three Crosses, Imatra	Finnish Heritage Agency Southeast Finland Centre for Economic Development, Transport and the Environment City of Imatra (urban planning, building control services, building and public works, technical services) The Museums of Lappeenranta (building researcher, restoration expert) Imatra City Museum Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives
013	Villa Mairea, Pori	Finnish Heritage Agency Satakunta Centre for Economic Development, Transport and the Environment City of Pori (urban planning, building control services, building and public works, technical services) Satakunta Museum (building researcher) Alvar Aalto Foundation (Alvar Aalto's architecture and design heritage national special museum: architect, conservator and building researcher) Alvar Aalto Archives

permits and grants. This task is based on the Museums Act (2020), and the services are free of charge. The expertise is delivered through building researchers and restoration experts in all regional museums.

The Centre for Economic Development, Transport and the Environment (ELY Centre) is responsible for the regional implementation and development tasks of the central government, with responsibilities in business and industry, labour force and skills, cultural activities, transport and infrastructure, environment and natural resources.

The Alvar Aalto Foundation is the national special museum responsible for Alvar Aalto's architectural and design heritage, with an architect, conservator and building researcher on its building heritage team. The advisory service is free of charge for all Aalto sites and each year serves around 70 owners, users and designers of Aalto sites. The heritage team also has access to an advisory group of voluntary experts on building heritage. The Foundation's archives contain the Aalto studio's collection of original drawings from the duration of its existence, purchased by the Foundation in 1991, as well as the drawings for alterations and renovations accumulated and constantly added to during the advisory work, as well as a wealth of photographs from various periods.

The Maire Foundation celebrates the cultural heritage values of Villa Maire and the life's work of the couple who built it, Harry and Maire Gullichsen. It fulfils its purpose by presenting the building to the public and by maintaining the archives⁸⁴, library and art and artefact collections it owns. The Foundation operates on the principles of the museum profession and has a permanent staff trained in the museum profession. Its operations are tightly, with a limited number of visitors allowed on tours and no visits allowed outside the tours.

⁸⁴ The Maire Foundation's collection contains around 40 000 pieces of Maire Gullichsen's correspondence and other text material and around 10 000 historical and more recent photographs.

The Jyväskylä University Museum collects, preserves, studies and exhibits items related to the past and present of the University of Jyväskylä, as well as cultural history and the diversity of nature. The museums expertise ranges from research to guidance and planning and it employs experts (14) from both cultural and natural heritage fields with complementary educational backgrounds, e.g. historians, ethnologists, conservators, biologists, archivists and museum professionals, some of whom have doctoral degrees.

See table 5.g) Sources of Expertise Available.



Aalto Campus Lyhty building north facade in winter 2019. Photo: Maija Holma, Alvar Aalto Foundation

5.h Visitor facilities and infrastructure

All components parts have been open to visitors since the drafting of the nominated property. Some became established as architectural attractions from the time they were first built. Practices range from regular and weekly visitor tours to individually arranged visits, all on payment of a fee, or freely accessible public spaces.

Many of the buildings and groups of buildings are freely open to the public, such as the Sunila housing area, the Aalto Campus in Jyväskylä, Säynätsalo Town Hall, Seinäjoki Aalto Centre (church and parish hall, library, city hall and theatre), the Church of the Three Crosses, the House of Culture, Finlandia Hall - though of course monitored during opening hours or when open for an event.

Recurring theme days and events are arranged in Sunila, such as the annual Sunila Aalto Homes event, with the houses open to visitors.

Visits to the Aalto House, Aalto Atelier, Muuratsalo Experimental House and Villa Mairea, which are all museum sites, are only possible with a pre-booked and/or paid guided tour. A weekly tour of the Social Insurance Institution Main Office is organised for those who have booked in advance. The potential increase in the number of visitors to these sites will make it necessary to consider measures to improve the infrastructure, such as signposting, toilets or shelter from the weather.

A special visitor centre is planned for 2024 at the Aalto Centre in Seinäjoki. The components parts have the potential to establish new collaborative projects between the Aalto Works nominated property. In Jyväskylä, Helsinki, Kotka and Imatra it is possible to network and establish projects with other World Heritage Sites in the region.

Information about the component parts is available on the internet, both through their own websites, the Alvar Aalto Foundation, the Alvar Aalto Route 20th Century Architecture and Design, and through various operators and tourist organisations. In Jyväskylä, the Alvar Aalto Museum organises guided tours, lectures, thematic workshops and various other events.



Aalto Atelier in 2018, natural light falls into the studio drawing room through the strip windows on both sides. Photo: Maija Holma, Alvar Aalto Foundation

Table 5. h) Visitor facilities and infrastructure by component part

Id n°	Name of the component part and internet address for information	Visitor facilities and infrastructure
001	<p>Sunila Housing Area, Kotka www.alvaraaltosunila.fi/fi/palvelut www.sunilakantola.fi www.korttelikoti.fi/korttelikoti-alvariska www.visitsunila.fi</p> <p>https://www.alvaraaltosunila.fi/en/frontpage https://www.sunilakantola.fi/in-english</p>	<p>Services: open to the public all year round, sports field, fitness trail and park. EKA heating plant (Alvariska neighbourhood clubhouse) is a public indoor space. Kantola building and sauna open during events (concerts, exhibitions), guided tours can be booked, and spaces can be hired. Private accommodation in the area.</p>
002	<p>Paimio Sanatorium, Paimio www.paimiosanatorium.com</p>	<p>Services: open to the public all year round (c. 25,000 visitors in 2024), guided tours available, exhibition about the history of Paimio Sanatorium and museum room, restaurant and café, museum shop. Accommodation is available in Mäntylä and Kykartano. Events: Spirit of Paimio conference and seminar series. Sanatorium Forest Walk (Sanatorium Forest Association). Planned for 2024: Hotel project (140 rooms in the main building and around 50 rooms in other buildings) Residential activities in the main building and the chief physician's house. Wellness and spa facilities.</p>
003	<p>Säynätsalo Town Hall, Jyväskylä https://visitjyvaskyla.fi/en/attractions/saynatsalo-town-hall/</p>	<p>Services: open to the public during opening times all year round, guided tours available by reservation. Accommodation, cafés and museum shop, room hire for events.</p>
004	<p>Aalto Centre, Seinäjoki https://www.visitlakeus.fi/en/destinationcard/seinajokis-aalto-centre/</p>	<p>Services: open to the public all year round, guided tours available by reservation. Restaurant and café, church, theatre, library.</p>
005	<p>Social Insurance Institution Main Office, Helsinki visit.alvaraalto.fi/fi/kohteet/kansanelakelaitos https://visit.alvaraalto.fi/en/destinations/national-pensions-institute-head-office/</p>	<p>Services: guided tours can be booked by appointment. As business premises, security in the building is paramount.</p>
006	<p>Finlandia Hall, Helsinki www.finlandiatalo.fi https://www.finlandiatalo.fi/en/</p>	<p>Services: open to the public all year round, guided tours available by reservation. Restaurant and café services, facilities for hire.</p>

Id n°	Name of the component part and internet address for information	Visitor facilities and infrastructure
007	Aalto House, Helsinki www.alvaraalto.fi/kohde/alvar-aallon-kotitalo https://www.alvaraalto.fi/en/location/the-aalto-house/	Services: guided tours by appointment, a museum site. Admission free access to the yard and street side.
008	Aalto Atelier, Helsinki www.alvaraalto.fi/kohde/alvar-aallon-ateljee https://www.alvaraalto.fi/en/location/studio-aalto/	Services: guided tours by appointment, museum shop, a museum site. Admission free access to the yard and street side.
009	Experimental House, Muuratsalo, Jyväskylä www.alvaraalto.fi/kohde/muuratsalon-koetalo https://www.alvaraalto.fi/en/location/muuratsalo-experimental-house/	Services: guided tours by appointment, June-August. A museum site. The site does not have barrier-free access. The public right of way allows access to the site, for example by following the paths along the waterfront through the property. No infrastructure to support the services (no toilets, museum shop, weather protection).
010	House of Culture, Helsinki visit.alvaraalto.fi/en/destinations/house-of-culture https://visit.alvaraalto.fi/en/destinations/house-of-culture/	Services: open to the public all year round, guided tours by appointment. Restaurant and café services, events spaces, facilities for hire.
011	Aalto Campus, Jyväskylä visit.alvaraalto.fi/fi/kohteet/jyvaskylan-yliopiston-kampus-ja-seminaarin-maki tiedemuseo.jyu.fi/en/campus-environment https://visit.alvaraalto.fi/en/destinations/the-jyvaskyla-university-campus-and-seminar-hill/	Services: an area connected to the rest of the city and freely open to the public. Open all year round, guided tours can be booked, restaurant and cafe services, museum shop (University Museum Shop), events, spaces for hire, Botanical Garden park, the university, Villa Rana cultural community, virtual tours and an exhibition about the history of the Seminaarinmäki campus. The Alvar Aalto Museum is located nearby.
012	Church of Three Crosses, Imatra www.tiekirkot.fi/kirkot/kolmen-ristin-kirkko https://kolmenristinkirkko.fi/en/main/	Open to the public in the "Roadside Church" network (NB: closed to the public in 2024 due to renovation)
013	Villa Mairea, Pori www.villamairea.fi , ahlstrominruukki.fi https://ahlstrominruukki.fi/en/see-and-experience/villa-mairea/	Services: guided tours by appointment, museum shop. Admission free access to the area. Restaurant, cafe and accommodation services in the ironworks area of Noormarkku.

5. i Policies and programmes related to the presentation and promotion of the nominated property

Outlined in the strategies of the cities where the component parts are located are their objectives for sustainable development and tourism, as well as the measures and means of monitoring, which are utilised where applicable and targeted and refined as the management planning proceeds.

The Ministry of Education and Culture's *Kulttuurimatkailun kansallisen kehittämisen tiekartta* [Roadmap for the National Development of Cultural Tourism] (2023) serves as a national steering document for the cultural route activities of the Council of Europe, which also includes the Alvar Aalto Route. The roadmap is concerned with the development of cooperation, sustainability, the range of cultural tourism products, digitalisation and knowledge-based management, as well as the utilisation of cultural activities in cultural tourism.

Our Common Heritage: For a National World Heritage Strategy 2015–2025 was adopted by a Finnish government resolution on 20 March 2014, and the plan for its implementation in 2014–2020 functions as a framework for the National World Heritage Strategy. It accommodates the comprehensive examination of the protection and conservation of Finnish World Heritage properties in a sustainable and exemplary manner.

Sisätilojen suojele - Opetusministeriön työryhmämuistioita ja selvityksiä 2003:18 [The Protection of Interior Spaces - Ministry of Education working group memos and reports 2003:18] discusses issues related to the protection, maintenance and development of culturally-historically valuable public and private interiors, and contains recommendations for measures from the working group appointed by the Ministry of Education.

Towards Sustainable Architecture: Finland's national architectural policy programme 2022–2035 (2022) is a government-level strategy

document and action programme prepared under the Ministry of Education and Culture and the Ministry of the Environment. The ecological, social, economic and cultural sustainability of the built environment is at the core of the new architectural policy programme. It sets as its goal the promotion of the cultural values of the built environment:

- by developing the maintenance and usage of the state's real estate assets, while taking into account the cultural history of the sites, the state's real estate strategy and office space strategy (cf. the Social Insurance Institution Main Office)
- by strengthening the appreciation of the modern built heritage and increasing proactive building protection (Aalto Works Series)
- by providing building owners with information and developing financial incentives so that they take care of their buildings as well as possible (Aalto Works Series)
- by creating an evaluation framework in which cultural and social values are put on an equal footing with technical and economic values in decision-making regarding existing buildings and building stock.

Yhdessä enemmän - kestävää kasvua ja uudistumista Suomen matkailuun, Työ- ja elinkeinoministeriön julkaisu 2022:51 [Achieving More Together - Sustainable growth and renewal in Finnish tourism] outlines Finland's tourism strategy for the years 2022–2028. The vision is to be the most sustainably growing tourist destination in the Nordic countries. To enable sustainable growth and renewal of the tourism industry, four priorities have been identified: strengthening activities in line with sustainable development, responding to digital change, developing accessibility while taking into account the needs of the tourism industry, and ensuring an operating environment that supports competitiveness. The importance of cooperation is central, which is also reflected in the name of the strategy.

The strategy will be complemented with metrics, both quantitative and qualitative, especially with regard to sustainable tourism, the digitalisation of tourism, and the number of visitors and economic

effects of professionally managed museums and World Heritage Sites, as the measures set out in the strategy on information management move forward.

The strategy outlines that “Sufficient funding will be provided for the renewal and development of national parks, hiking areas and World Heritage Sites, as well as other sites of tourist importance to Metsähallitus (e.g. historical sites), and likewise museum sites and cultural environments of national value.”

Also, the international growth of cultural tourism and the Finland brand of cultural tourism will be strengthened by investing in the development and cooperation of internationally operating sites and organisations, sharing expertise and developing the international culture profile as part of Finland’s country branding.

Paimio Sanatorium, Aalto House, and Aalto Atelier are members of the *Iconic Houses* international network, connecting and promoting architecturally significant houses and artists’ homes and studios from the 20th century that are open to the public as house museums (see: www.iconichouses.org). The platform also focuses on conservation, management, policy and cooperation. The Iconic Houses Foundation is registered as a Public Benefit Organization (ANBI) at the Dutch Tax and Customs Administration.

Academic research on, for instance, Paimio Sanatorium has been undertaken in a multidisciplinary study of folkloristics, ethnology and museology by the University of Turku and Åbo Akademi University titled *Paimio Sanatorium: Social, historical and cultural perspectives*, which began in 2021.

Aalto sites have also been defined in the Central Finland Tourism Strategy 2021-2025 as one of the region’s “Unique Selling Points”.



Both the garden windows and the skylights provide natural light in the canteen of the Social Insurance Institution Main Office, 2022. Photo: Maija Holma, Alvar Aalto Foundation



View from the forest to the Muuratsalo experimental house, 2018. Photo: Maija Holma, Alvar Aalto Foundation

5.j Staffing levels and expertise (professional, technical, maintenance)

The care and maintenance of each of the properties and their surroundings of the Aalto Works property is usually handled by an expert who is part of the owner's permanent staff. The staff has comprehensive training and the professional skills for the tasks. Framework contract partners and other external parties are required to have the appropriate training and professional skills for the task.

Guided tours and their arrangements are often handled by the component part's own staff; however, in the cases of the Muuratsalo Experimental House in Jyväskylä and the House of Culture in Helsinki such tasks are outsourced to the Alvar Aalto Foundation. Volunteers to some extent participate in yard and seasonal work. The training of guides has also been targeted at Aalto sites (the so-called Aalto pilots trained at the Seinäjoki Community College).

In the tasks of repair planning, construction and conservation, experience is required in the planning and implementation of similar objects. A subcontracted conservator from the Aalto Foundation has in some component parts carried out special conservation measures.

On museum sites, the collections are managed by staff trained in the museum sector and museum technical fields.

Table 5.j Staffing levels and expertise by component parts (1/2)

Id n°	Name of the component part	Staffing levels and expertise (professional, technical, maintenance)
001	Sunila Housing Area, Kotka	The City of Kotka is responsible for the maintenance and development of recreational, park and street areas, using professional park staff (5 professionals) and property maintenance companies. Residents participate in the maintenance of the areas they own, e.g., through voluntary work.
002	Paimio Sanatorium, Paimio	Paimio Sanatorium Ltd is responsible for the care and maintenance of the property. The boards of Paimio Sanatorium Ltd and the Paimio Foundation have experts with extensive experience in the fields of architecture, building conservation and property development. Public outreach and property management and maintenance employ annually 2-3 full-time professionals (e.g. property manager, technical property manager, outdoor area maintenance staff) and 6 people seasonally. The Sanatorium Forest Association is responsible for the management of the area's forests, the development and maintenance of outdoor trails, with its members volunteering for yard work. An external service provider is responsible for the maintenance of the property.
003	Säynätsalo Town Hall, Jyväskylä	The City of Jyväskylä enterprise Jyväskylän Tilapalvelu is responsible for the maintenance and upkeep of the buildings, employing around 20 professional staff. Property management services are provided by an external service provider. Professional workers are employed in the care of the environment. A landscape architect with experience in surveying and the design of historical gardens is used for any design work regarding the site's outdoor environments. For several years, the same operators have performed both the annual maintenance and the more extensive repairs. If necessary, special conservation measures have been subcontracted to the Aalto Foundation's conservator.
004	Aalto Centre, Seinäjoki	Maintenance of the site is the responsibility of the maintenance service professionals of the City of Seinäjoki's Premises Revenue Division, the Seinäjoki Parish's property department, janitors and property managers. The staff are mostly full-time employees. Property managers with special responsibilities have been appointed for the site. The parish's buildings are managed by the parish's property management and the professionals of a property team. The city has its own construction and planning units, through which site-specific alteration and repair projects are promoted and managed. Construction and repair work is mainly supervised by the site's own permanent staff. Both the city's maintenance services and the parish's property services employ professional staff, who have the opportunity to receive additional training as needed. The City of Seinäjoki's Premises Revenue Division is managed by the city architect, and the parish's property administration is managed by a property manager. The sites' property managers and caretakers are given guidance on how to take into account the special features of the site being maintained. Seinäjoki guides regularly organise tour-guide training for volunteers. The training of guides has also been targeted at Aalto sites (the so-called Aalto pilots trained at the Seinäjoki Community College).
005	Social Insurance Institution Main Office, Helsinki	Staff training is extensive, from property managers to engineers, architects and lawyers. The Social Insurance Institution's property and maintenance groups are responsible for maintenance, and cooperation is continuous. The use of the building is managed by the Social Insurance Institution's management team and board of directors. A Social Insurance Institution customer service employee is responsible for presenting the site to visitors.
006	Finlandia Hall, Helsinki	The maintenance of the site is determined contractually. The parties are the City of Helsinki and Finlandiatalo Oy. Both the City of Helsinki's property manager and Finlandiatalo Oy's property manager have suitable professional qualifications in property maintenance or other relevant university degree.
007	Aalto House, Helsinki	The use and maintenance of the building is managed by the Alvar Aalto Foundation, and the highest decision-maker is the Foundation's board. The building heritage working group, consisting of professionals from various fields, acts as an expert for a building heritage team, which also participates in the evaluation of renovation plans and objectives and makes recommendations on the decisions to the Foundation's board. The architectural heritage unit employs an architect, a conservator and a part-time building researcher. Maintenance repairs are planned under the direction of the Foundation's architect and conservator. The Foundation's own staff is responsible for the guided tours and their arrangements. The Alvar Aalto Foundation's experts in various fields, which include archives and collections experts in addition to the building heritage team, are responsible for the training of the guides. Training is organised regularly so that guides who work seasonally are as well trained as possible.

Table 5.j Staffing levels and expertise by component parts (2/2)

Id n°	Name of the component part	Staffing levels and expertise (professional, technical, maintenance)
008	Aalto Atelier, Helsinki	The use and maintenance of the building is managed by the Alvar Aalto Foundation, and the highest decision-maker is the Foundation's board. The building heritage working group, consisting of professionals from various fields, acts as an expert for a building heritage team, which also participates in the evaluation of renovation plans and objectives and makes recommendations on the decisions to the Foundation's board. The architectural heritage unit employs an architect, a conservator and a part-time building researcher. Maintenance repairs are planned under the direction of the Foundation's architect and conservator. The Foundation's architect also participates in the planning of the maintenance. The Foundation's own staff is responsible for the guided tours and their arrangements. The Alvar Aalto Foundation's experts in various fields, which include archives and collections experts in addition to the building heritage team, are responsible for the training of the guides. Training is organised regularly so that guides who work seasonally are as well trained as possible.
009	Experimental House, Muuratsalo, Jyväskylä	The City of Jyväskylä enterprise Jyväskylän Tilapalvelu is responsible for the maintenance and upkeep of the buildings, employing around 20 professional staff. Property management services are provided by an external service provider. The surfaces and furniture of the rooms are renovated by the Alvar Aalto Foundation's technical assistant and conservator. Professional workers are employed in the care of the environment. A landscape architect with experience in surveying and design of historical gardens is used for any design work regarding the site's exterior environment. For several years, the same operators have performed both the annual maintenance operations and the more extensive repairs. Museum maintenance is handled by staff trained in the museum sector and museum technical field. The person in charge is also responsible for the design collections of the Alvar Aalto Foundation. If necessary, special conservation measures have been subcontracted to the Aalto Foundation's conservator. The residents of Säynätsalo have already for several years volunteered for summer work around the Experimental House. The Säynätsalo Association [Säynätsalo-seura ry.] has participated in the previously mentioned work, which is coordinated by the Alvar Aalto Museum
010	House of Culture, Helsinki	The care and use of the site is planned and managed by the owner, while the Alvar Aalto Foundation and the building's main tenant, ASM Global Finland Oy, participate in the management. The building receives daily maintenance, with both permanent staff and external services. The staff has comprehensive training and the necessary professional skills for the tasks. The House of Culture's operations offer employment for events organisers, technicians, administrators and many other professionals, as well as for performing artists and their support teams.
011	Aalto Campus, Jyväskylä	The maintenance of the site is planned and managed by the owner of the property. The use is planned by the user organisations, among which is the University of Jyväskylä. During the past 20 years, the Jyväskylä University Museum has made numerous inventories and surveys of the buildings' movables. For these tasks, separate funding has been acquired and staff hired.
012	Church of Three Crosses, Imatra	Maintenance tasks are handled by the parish's own property department and a network of subcontractors. The main responsibility for the implementation of planning and maintenance rests with the property manager, assisted by the senior management. The actual strategic policies regarding the properties are made by the parish's highest decision-making body, based on the proposal of an internally appointed property working group. The parish also uses external services for property maintenance. In building maintenance, external services are obtained for electrical and HVAC work. Architects and contractors are required to be familiar with similar properties.
013	Villa Mairea, Pori	The Ahlström Real Estate company's own staff (58 as a whole) is responsible for the maintenance of the site. The company's maintenance department consists of different professionals: painter, carpenter/joiner, painter/arts professional with a Bachelor of Culture and Arts degree, property manager, electrician and gardeners. Movables and collections are handled by the Mairea Foundation's professionally trained staff (3). The Mairea Foundation manages its own archives, library and art and artefact collections, as well as its guided tours and their arrangements. The Foundation operates on the principles of museology and has permanent staff trained in museology.

”One of the first indications of this (attempt to refine the meaning of function, and slant it towards particular objects) comes from Alvar Aalto, who in an article of 1940 on what was to become a major theme of the decade, ‘The Humanizing of Architecture’ wrote ‘Technical functionalism cannot create definite architecture’.

Words and Buildings: A Vocabulary of Modern Architecture,
Adrian Forty 2000 (p. 187)



Brass railings in the main lobby staircase of the House of Culture, 2013.
Photo: Maija Holma,
Alvar Aalto Foundation

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The Social Insurance
Institution Main Office,

6. MONITORING

6.a Key indicators for measuring state of conservation Aalto Works table

Aalto Works table 6.a Key indicators for measuring state of conservation part 1/2

Extent of goals	Measures	Kind of record	Periodicity	Location of records (Responsibility of monitoring)
Legal framework	World Heritage (OUV, boundaries and buffer zone, and management planning) is adequately protected by legislation:	Yes/ Maybe/ No	6 years	The Ministry Environment. Ministry of Culture and Education.
	Under protective designation	Yes/ Maybe/ No	6 years	National Heritage Agency
	Protected in local plans	Yes/ Maybe/ No	6 years	Coordinating management body and Local management bodies
	In an environmental impact assessment	Yes/ Maybe/ No	6 years	Coordinating management body and Local management bodies
Management needs	Management bodies are operational	Numeric (x/14)	Annually	National Heritage Agency Coordinating management body Local management bodies
	Management planning processes are inclusive	Yes/ Maybe/ No		Local management bodies
	Management plan is ready or being updated	Numeric (%)	6 years	Coordinating management body
	Component part management plans ready or being updated	Numeric (x/13)	6 years	Local management bodies
	Contribution to sustainable development	Yes/ Maybe/ No	6 years	Local management bodies
	The adverse consequences of climate change have been identified and measures defined (mitigation of adverse effects of climate change)	Yes/ Maybe/ No	6 years	Local management bodies
	Human resources according to management plan are employed	Yes/ Maybe/ No	6 years	Local management bodies
	Financing secured according to management plan	Numeric (%)	6 years	Local management bodies
	Joint projects between the component parts are ongoing	Numeric	6 years	Coordinating management body

Aalto Works table 6.a Key indicators for measuring state of conservation part 2/2

Extent of goals	Measures	Kind of record	Periodicity	Location of records (Responsibility of monitoring)
Conservation of the OUV	Communicating the significance of the buffer zone in the detail planning process	Yes/ Maybe/ No	every 4 years	Coordinating management body
	Percentage of attributes protected in the plan	Numeric (%)	every 3 years	Local management bodies
Architectural heritage	Completion of the restoration programme (time in years to be recorded in relation to the total estimated duration, 6 years)	Numeric (x/6 years)	Biannually	Local management bodies collect the data and undertake assessments, and the coordinating management body compiles and summarizes the data
	Conservation of the attributes of the architectural heritage	Yes/ Maybe/ No	Biannually	Coordinating management body
Design heritage	Time taken to complete inventories of movable property (time in years to be recorded in relation to the total estimated duration, 6 years)	Numeric (x/6 years)	Biannually	Coordinating management body
	The design heritage has preserved a close relationship with the architectural heritage.	Yes/ Maybe/ No	Biannually	Coordinating management body
Landscape heritage	The architectural heritage has preserved a close relationship with its surroundings.	Yes/ Maybe/ No	Biannually	Coordinating management body
Visitor management	A separate Visitor Management Plan has been planned or is included in the management plan (readiness level).	Numeric (%)	6 years	Coordinating management body and Local management bodies
	The Association of World Heritage Sites in Finland project for tourist monitoring and calculation is in place.	Numeric (%)	6 years	The Association of World Heritage Sites in Finland and Coordinating management body
Education, information and awareness building	Communicating the impacts of network activities coordinated by the Aalto Works coordinating management body.	Yes/ Maybe/ No	6 years	Coordinating management body
	The status of the property acknowledged in a number of scientific studies and research projects (verbal description of special research projects: materials research, etc.)	Numeric	6 years	Coordinating management body

6.b Administrative arrangements for monitoring property

See table 6.a Key indicators for measuring state of conservation, responsibility of monitoring.

No separate administrative arrangement is necessary because local management bodies are responsible for producing and coordinating information.



Villa Mairea view from the living room to the flower room in 2014. Photo: Maija Holma, Alvar Aalto Foundation

Aalto Works table 6.b Name and contact information of the agencies responsible for the monitoring.

Location of records (Responsible for monitoring)	Name	Contact information
The Association of World Heritage Sites in Finland	The Association of World Heritage Sites in Finland	The Association of World Heritage Sites in Finland Petteri Takkula + 358 (0) 295 338 387 puheenjohtaja@maailmanperinto.fi
Coordinating management body	Aalto Works Site Manager N.N.	c/o Alvar Aalto Foundation
Local management bodies:	Principal owners:	
001 Sunila housing area, Kotka	Kotka City	Kotka City Oskari Orenius +358 (0) 403588831 oskari.orenius@kotka.fi
002 Paimio Sanatorium, Paimio	Paimio Sanatorium Foundation	Paimio Sanatorium Foundation Mirja-Leena Kullberg +358 (0) 405636636 mirkku.kullberg@paimiosanatorium.com
003 Säynätsalo Town Hall, Jyväskylä	Jyväskylä City	Jyväskylän Tilapalvelu Maija Poukka +358 (0) 0503454258 maiya.poukka@jyvaskyla.fi
004 Aalto Centre, Seinäjoki	Seinäjoki City	Seinäjoen kaupunki Jussi Aittoniemi +358405853917 jussi.aittoniemi@seinajoki.fi
	Seinäjoki Parish	Seinäjoen seurakunta Riikka Jäsperlä riikka.jasperla@evl.fi
005 The Social Insurance Institution Main Office, Helsinki	The Social Insurance Institution	Kela Katja Lintunen +358 (0) 505562217 katja.lintunen@kela.fi
006 Finlandia Hall, Helsinki	Helsinki City	Helsingin kaupunki Ville Vuorio +358 (0) 504026040 ville.vuorio@hel.fi
007 Aalto House, Helsinki	Alvar Aalto Foundation	Alvar Aalto Foundation Jonas Malmberg +358 (0) 40 5675600 jonas.malmberg@alvaraalto.fi Tiilimäki 20, FI-00330 Helsinki, Finland

Location of records (Responsible for monitoring)	Name	Contact information
008 Aalto Atelier, Helsinki	Alvar Aalto Foundation	Alvar Aalto Foundation Jonas Malmberg +358 (0) 40 5675600 jonas.malmberg@alvaraalto.fi Tiilimäki 20, FI-00330 Helsinki, Finland
009 Experimental House, Jyväskylä	Jyväskylä City	Jyväskylän Tilapalvelu Maija Poukka 3-+358 (0) 0503454258 maiya.poukka@jyvaskyla.fi
010 House of Culture, Helsinki	Kulttuurihub Oy	Veikko Koivumäki +358 (0) 405470646 iwemppa@me.com
011 Aalto Campus, Jyväskylä	University Properties of Finland Ltd (SYK)	SYK Oy Aki Havia +358 (0) 405277511 aki.havia@sykoy.fi
012 Church of the Three Crosses, Imatra	Imatra Parish	Imatran seurakunta Virpi Monto +358 (0) 444004248 virpi.monto@evl.fi
013 Villa Mairea, Pori	A. Ahlström	A. Ahlström Kiinteistöt Oy Peter Ahlström +358 (0) 505183698 peter.ahlstrom@ahlstrom.com

6.c Results of previous reporting exercises

No previous reporting cycles.

The Aalto Campus vibe during the summer
2015. Photo: Maija Holma, Alvar Aalto
Foundation



011





Aalto Campus

7. DOCUMENTATION



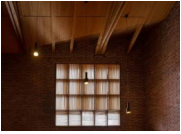


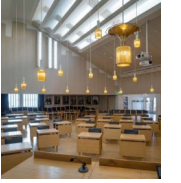

7.a Photographs inventory






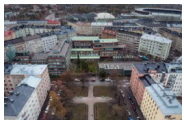
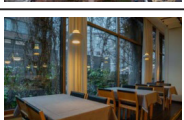
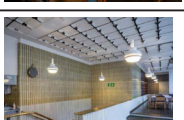
Recent images of all component parts are included in the nomination for inscription in electronic format. See the attached document Annex 7.a Photographs inventory and authorisation form.

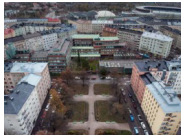


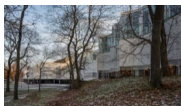

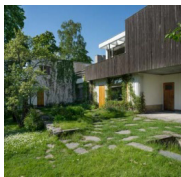

Table with image inventory (Extract from the Annex 7.a Photographs Inventory and Authorisation Form)









(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	001	Sunila Housing Area, Kotka	Sunila housing area, Karhu and Päivölä terraced houses in the foreground, the EKA Heating Plant in the center and Harjula, Kivelä, Kontio apartment buildings in the background.	2020	Carl Viktor Irjala	City of Kotka image bank (Kotkan kaupungin kuvapankki)
	001	Sunila Housing Area, Kotka	Sunila's public park with a the row of linden trees along the Sunilantie Road in the foreground	2023	Jonas Malmberg	
	001	Sunila Housing Area, Kotka	Sunila, Kantola former director's residence.	2021	Maija Holma	Alvar Aalto Foundation
	001	Sunila Housing Area, Kotka	Sunila, Päivölä and Kontio residential buildings.	2021	Maija Holma	Alvar Aalto Foundation




(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	001	Sunila Housing Area, Kotka	Sunila, Rantala residential building.	2021	Maija Holma	Alvar Aalto Foundation
	001	Sunila Housing Area, Kotka	Sunila, Puistola single family type housing residential area	2021	Maija Holma	Alvar Aalto Foundation
	002	Paimio Sanatorium, Paimio	The Paimio Sanatorium main building patients room and balcony wing.	2013	Maija Holma	Alvar Aalto Foundation
	002	Paimio Sanatorium, Paimio	The conference room of Paimio Sanatorium is separated from the canteen below by glass walls.	2022	Maija Holma	Alvar Aalto Foundation
	002	Paimio Sanatorium, Paimio	Paimio sanatorium main entrance and courtyard.	2013	Maija Holma	Alvar Aalto Foundation
	002	Paimio Sanatorium, Paimio	The patient sun balconies wing end of the Paimio Sanatorium main building.	2013	Maija Holma	Alvar Aalto Foundation
	002	Paimio Sanatorium, Paimio		2013	Maija Holma	Alvar Aalto Foundation





(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	002	Paimio Sanatorium, Paimio	One of the patient rooms of the Paimio Sanatorium main building have been restored to the appearance they had when the building was still in use as a sanatorium.	2022	Maija Holma	Alvar Aalto Foundation
	002	Paimio Sanatorium, Paimio	Paimio sanatorium main building roof terrace and canopy.	2007	Tirilä, Soile	Finnish Heritage Agency
	003	Säynätsalo Town Hall, Jyväskylä	Säynätsalo Town Hall council chamber interior and ceiling.	2021	Maija Holma	Alvar Aalto Foundation
	003	Säynätsalo Town Hall, Jyväskylä	The Säynätsalo Town Hall façade.	2013	Maija Holma	Alvar Aalto Foundation
	003	Säynätsalo Town Hall, Jyväskylä	Säynätsalo Town Hall interior of the passage. Note the tactile door handle detailing.		Emmi Pullinen	Alvar Aalto Foundation
	004	Aalto Centre, Seinäjok	Aalto Centre, The City Hall council chamber interior.	2020	Maija Holma	Alvar Aalto Foundation
	004	Aalto Centre, Seinäjok	Aalto Centre, the view from the theatre lobby towards the City Hall and the Church of the Plains bell tower.	2020	Maija Holma	Alvar Aalto Foundation

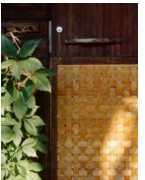
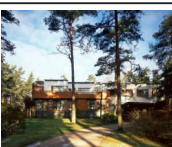
(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	004	Aalto Centre, Seinäjoki		2019	Maija Holma	Alvar Aalto Foundation
	004	Aalto Centre, Seinäjoki		2020	Maija Holma	Alvar Aalto Foundation
	004	Aalto Centre, Seinäjoki	Aalto Centre, the Cross of the Planis Church hall.	2023	Maija Holma	Alvar Aalto Foundation
	004	Aalto Centre, Seinäjoki	Aalto Centre, Seinäjoki Aalto Library main hall.	2020	Maija Holma	Alvar Aalto Foundation
	005	Social Insurance Institution Main Office, Helsinki	The most valuable materials and many of the most unique details are concentrated in the most accessible public spaces in the Social Insurance Institution Main Office.	2019	Maija Holma	Alvar Aalto Foundation
	005	Social Insurance Institution Main Office, Helsinki	The Social Insurance Institution Main Office is located on the west side of Mannerheimintie, the main thoroughfare leading to the city centre, in the densely built inner city.	2022	Maija Holma	Alvar Aalto Foundation
	005	Social Insurance Institution Main Office, Helsinki	Artek tables in the canteen by the courtyard of the Social Insurance Institution Main Office.	2022	Maija Holma	Alvar Aalto Foundation
	005	Social Insurance Institution Main Office, Helsinki	Ceramic clinker rods and light fixtures in the canteen staircase are designed for the Social Insurance Institution Main Office.	2022	Maija Holma	Alvar Aalto Foundation

(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	005	Social Insurance Institution Main Office, Helsinki	The Social Insurance Institution Main Office is located on the west side of Mannerheimintie, the main thoroughfare leading to the city centre, in the densely built inner city.	2022	Maija Holma	Alvar Aalto Foundation
	006	Finlandia Hall, Helsinki	The Finlandia Hall lobby interior.	2021	Maija Holma	Alvar Aalto Foundation
	006	Finlandia Hall, Helsinki	The Finlandia Hall, a façade view from the Töölönlahti park.	2018	Maija Holma	Alvar Aalto Foundation
	006	Finlandia Hall, Helsinki	Töölönlahti park and the Finlandia Hall façade, view from the Mannerheimintie road side.	2021	Maija Holma	Alvar Aalto Foundation
	006	Finlandia Hall, Helsinki	Finlandia Hall silhouette, view from the Töölönlahti park side.	2019	Yehia Eweis	Helsinki City Museum
	007	Aalto House, Helsinki	The Aalto house garden side façade.	2021	Maija Holma	Alvar Aalto Foundation
	007	Aalto House, Helsinki	The Aalto house street side façade. The main entrance door is in the center.	2021	Maija Holma	Alvar Aalto Foundation

(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	007	Aalto House, Helsinki	The two-sided dining room cupboard in Aalto House.	2021	Maija Holma	Alvar Aalto Foundation
	007	Aalto House, Helsinki	Interior view through the Aalto house: the dining room, the living room and the office spaces are connected on the first floor.	2018	Maija Holma	Alvar Aalto Foundation
	008	Aalto Atelier, Helsinki	Aalto Atelier, natural light falls into the studio drawing room through the strip windows on both sides.	2018	Maija Holma	Alvar Aalto Foundation
	008	Aalto Atelier, Helsinki	View of the Aalto Atelier from the garden side in the summer.	2016	Maija Holma	Alvar Aalto Foundation
	008	Aalto Atelier, Helsinki	View of the Aalto Atelier from the street side in winter conditions.	2010	Maija Holma	Alvar Aalto Foundation
	008	Aalto Atelier, Helsinki	A view of the Aalto Atelier. The inner balcony is in the left corner.	2018	Maija Holma	Alvar Aalto Foundation
	009	Experimental House, Muuratsalo, Jyväskylä	View from the Muuratsalo experimental house lakeside forest to the courtyard.	2018	Maija Holma	Alvar Aalto Foundation
	009	Experimental House, Muuratsalo, Jyväskylä	View from the Muuratsalo experimental house living room to the lake through the courtyard.	2018	Maija Holma	Alvar Aalto Foundation

(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	009	Experimental House, Muuratsalo, Jyväskylä	View from the Muuratsalo experimental house living room to the studio mezzanine.	2018	Maija Holma	Alvar Aalto Foundation
	009	Experimental House, Muuratsalo, Jyväskylä	View from the Muuratsalo experimental house kitchen with movable Aalto heritage.	2018	Maija Holma	Alvar Aalto Foundation
	010	House of Culture, Helsinki	View from the lobby of the House of Culture to the courtyard.	2013	Maija Holma	Alvar Aalto Foundation
	010	House of Culture, Helsinki	House of Culture facade and canopy facing Sturenkatu in 2018.	2018	Maija Holma	Alvar Aalto Foundation
	010	House of Culture, Helsinki	Brass railings in the main lobby staircase of the House of Culture.	2013	Maija Holma	Alvar Aalto Foundation
	011	Aalto Campus, Jyväskylä	The Aalto Campus students on the Lozzi terraced walls.	2018	Pirjo Vuorinen	Jyväskylä University Museum
	011	Aalto Campus, Jyväskylä	The Aalto Campus vibe during the summer.	2015	Maija Holma	Alvar Aalto Foundation
	011	Aalto Campus, Jyväskylä	The Aalto Campus, the entrance and lobby of the main building of the University of Jyväskylä.	2017	Verner Linna	Alvar Aalto Foundation

(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	011	Aalto Campus, Jyväskylä	The Aalto Campus sports field in use.	2019	Maija Holma	Alvar Aalto Foundation
	011	Aalto Campus, Jyväskylä	The Aalto Campus teachers training schoolyard in winter.	2012	Jonas Malmberg	Alvar Aalto Foundation
	011	Aalto Campus, Jyväskylä	The Jyväskylä University main building entrance facade.	2020	Maija Holma	Alvar Aalto Foundation
	011	Aalto Campus, Jyväskylä	Aalto Campus, the Jyväskylä University main building staircase.	2009	Maija Holma	Alvar Aalto Foundation
	011	Aalto Campus, Jyväskylä	Aalto Campus, a bird's eye view northwest over the Jyväskylä University main building.	2022	Maija Holma	Alvar Aalto Foundation
	012	Church of Three Crosses, Imatra	Church of Three Crosses, view from the first church hall towards the altar end and choir loft.	2023	Maija Holma	Alvar Aalto Foundation
	012	Church of Three Crosses, Imatra	Church of Three Crosses, view towards the southern entrance of the church (from the vicarage).	2021	Maija Holma	Alvar Aalto Foundation

(pic in electronic format)	Comp. no.	Component Part Name	Caption	Date of Photo (year)	Photographer	Copyright owner (if different than photographer)
	012	Church of Three Crosses, Imatra	Church of Three Crosses, the altar, the three crosses altarpiece and pulpit.	2023	Maija Holma	Alvar Aalto Foundation
	012	Church of Three Crosses, Imatra	Church of Three Crosses, the windows above the choir loft on the eastern facade.	2023	Maija Holma	Alvar Aalto Foundation
	013	Villa Mairea, Pori	Villa Mairea garden façade with the pool.	2011	Maija Holma	Alvar Aalto Foundation
	013	Villa Mairea, Pori	Villa Mairea sauna door.	2010	Maija Holma	Alvar Aalto Foundation
	013	Villa Mairea, Pori	Villa Mairea living room.	2017	Maija Holma	Alvar Aalto Foundation
	013	Villa Mairea, Pori	Villa Mairea view from the living room to the flower room.	2014	Maija Holma	Alvar Aalto Foundation
	013	Villa Mairea, Pori	Approaching the Villa Mairea façade and entrance.	2017	Maija Holma	Alvar Aalto Foundation



Säynätsalo Town Hall council chamber interior in 2022. Photo: Maija Holma, Alvar Aalto Foundation

7.b Annexes

Attached documents as indicated in sections 1. to 7.

Annex 1. Maps, A3 format

Annex 3.2 i) Comparative analysis report:

The Aalto Series Comparative Analysis Report, August 12, 2024

Annex 3.2 ii) Aalto Internal Comparative Process, 2020-2024

Annex 5.a iii) Stakeholders' statements, December 2024
(Executive summary in English, and Documents in Finnish)

Annex 5.b Protective designation of the component parts
(Documents in Finnish)

Annex 5.d Existing plans and extracts of existing plans related to
component parts' municipality and region

Annex 5.e Aalto Works Management Plan

Annex 7.a Photographs inventory and authorisation form

”Aalto’s buildings, especially those of the past twenty years, have all seemed to grow out of a direct response to the kind of human action they were intended to provide for. They do not embody such action in figural sense, but they contain, encourage, and dramatize it, and their shapes seem to derive from it.”

Modern Architecture - The Architecture of Democracy,
Vincent Scully 1992 (1974) (p. 37)

7.c Form and date of most recent records or inventory of the nominated property

Inventories by component parts listed below.

001 SUNILA HOUSING AREA, KOTKA

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Kymenlaakson teollisuusperinteen kartoitus. Kuvaja Consulting Oy 2003. Kymenlaakson liitto.

Kymenlaakson rakennuskulttuuri. Kymenlaakson seutukaavaliiton julkaisu A: 26. Kymenlaakson seutukaavaliitto 1992.

Kymenlaakson kulttuurihistorialliset suojelukohteet. Knapas, Marja Terttu 1970. Kymenlaakson seutukaavaliitto.

Local level

Kotkan kansallinen kaupunkipuisto - Perustamisselvitys. Kotkan kaupunki 2013.

Component part level

An old heating plant of Sunila housing area and it's nearby. Diploma work. Mustonen, Kari 28.10.2009. TTY.

Modern Movement Neighbourhood Cooperation Modernist Dreams - 4 Case Studies, Sunila pulp mill and residential area. The EU Culture 2000-project "MoMo Neighbourhood Cooperation" 2003.

Beside the Factory, Under the Pines - The Renovation Principles for the Vicinity of the Sunila Residential Area. Aho, Milla 2003. Helsinki University of Technology.

Separate Furniture etc. inventories

Stora Enso Oyj. Sunilan tehtaiden konttorin kalusteinventointi. Hipeli, Mia 2009. Alvar Aalto -museo, rakennusperintö.

002 PAIMIO SANATORIUM, PAIMIO

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Component part level

Paimion parantola - b-siiven 1. kerroksen ja e-siiven suppea inventointi ja säilyneisyyden arviointi. Böök, Netta 2015. Museovirasto.

Paimion parantola - Kyykartanon ja lääkärin talojen suppea inventointi ja säilyneisyyden arviointi. Böök, Netta 2015. Museovirasto.

Paimion parantola - Mäntylän suppea inventointi ja säilyneisyyden arviointi. Böök, Netta 2015. Museovirasto.

Paimion parantolan säilyttämisen hallintasuunnitelma. CMP, Getty Foundation 2016. Alvar Aalto -säätio.

Paimion sairaalan rakennushistoriallinen selvitys. Arkkitehtitoimisto HNP / Heikinheimo, Marianna et al. 2000. Museovirasto.

Paimion parantola - Rakennus kuin "lääketieteellinen instrumentti". Pro gradu -tutkielma. Koskela, Minnamaria 1998. Helsingin yliopisto.

Separate Furniture etc. inventories

Paimion parantolan Aalto-kalusteiden inventointi. Lasarettimuseo 2015.

An update of the 2015 furniture inventory is in progress commissioned by the Paimio Sanatorium Foundation.

Paimion parantolan irtokalusteet ja valaisimet. Museokokoelman muodostaminen ja käytettävissä olevat kalusteet. Murtoniemi, Mari & Pakoma, Katariina 2022. Alvar Aalto -säätio.

003 SÄYNÄTSALO TOWN HALL, JYVÄSKYLÄ**National level**

Nationally significant built cultural heritage.
Finnish Heritage Agency 2009.

Local level

Säynätsalon kulttuurihistorialliset arvot ja niiden säilyttäminen.
Selvitys kaavoitusta ja kulttuuriympäristön hoitoa varten. Andersson, Päivi 1995. Keski-Suomen museo.

Component part level

Säynätsalon kunnantalo - rakennushistoriallinen selvitys 2018-2019.
Malmberg, Jonas 2019. Alvar Aalto -säätio.

Säynätsalon kunnantalon ympäristön viheryleissuunnitelma. Studio Terra Oy 2009. Jyväskylän kaupunki.

Säynätsalon kunnantalo. Inventointi. Andersson, Päivi 1987. Keski-Suomen museo.

Alvar Aallon suunnittelema Säynätsalon kunnantalo. Pro gradu -tutkielma. Mattila, Satu 1982. Jyväskylän yliopisto.

Separate Furniture etc. inventories

Säynätsalon kunnantalo, kalustekatselmus 25.2.2016. Murtoniemi, Mari & Pakoma, Katariina 2016. Alvar Aalto -säätio.

Säynätsalon kunnantalon kirjasto, kalusteinventointi. Malmberg, Jonas & Pakoma, Katariina 2019. Alvar Aalto -säätio.

004 AALTO CENTRE, SEINÄJOKI**National level**

Nationally significant built cultural heritage.
Finnish Heritage Agency 2009.

Regional level

Etelä-Pohjanmaan maakunnallinen rakennusinventointi. Niukko, Kirsi 2016-2017. Etelä-Pohjanmaan liitto.

Local level

Seinäjoen keskustan osayleiskaava-alueen rakennusinventointi. Joukio, Olli 2019. Seinäjoen museot.

Seinäjoen keskusta-alueen rakennusinventointi ja toimenpide-ehdotukset osayleiskaavaa varten 2017. Saarilahti, Sini 2017. Etelä-Pohjanmaan maakuntamuseo.

Component part level

Seinäjoen kulttuuri- ja hallintokeskus. Rakennusinventointi. Penttilä, Jaakko 2003-2004. Alvar Aalto -museon rakennusperintöosasto.

Seinäjoen kaupungintalo. Säilyneisyyskartoitus. Penttilä, Jaakko 2003-2004. Alvar Aalto -säätio.

Lakeuden risti. Säilyneisyyskartoitus. Penttilä, Jaakko 2003-2004. Alvar Aalto -säätio.

Seinäjoen seurakuntakeskus. Säilyneisyyskartoitus. Penttilä, Jaakko 2003-2004. Alvar Aalto -säätio.

Seinäjoen teatteri. Säilyneisyyskartoitus. Penttilä, Jaakko 2003-2004. Alvar Aalto -säätio.

Valtion virastotalo Seinäjoella. Säilyneisyyskartoitus. Penttilä, Jaakko 2003-2004. Alvar Aalto -säätio.

Seinäjoen seurakuntakeskus. Osittainen tilainventointi. Malmberg, Jonas 2021. Alvar Aalto -säätio.

005 SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Missä maat on mainiommat - Uudenmaan kulttuuriympäristöt. Uudenmaan liiton julkaisu E 245. Uudenmaan liitto 2022.

Local level

Alvar Aallon kädenjälki Helsingissä. Makkonen, Leena 2009. Helsingin kaupunkisuunnitteluvirasto.

Component part level

Kansaneläkelaitos päätoimitalo. Rakennushistoriaselvitys. Penttilä, Jaakko 2004-2005. Alvar Aalto -säätio.

Kansaneläkelaitos päätoimitalo muutos- ja korjaustyöt 2004-2017. Alvar Aalto -säätio.

Separate Furniture etc. inventories

Kansaneläkelaitos, päätoimitalo. Kalusteinventointi. Pakoma, Katariina 2019. Alvar Aalto -säätio.

Kansaneläkelaitos päätoimitalo, sisätilojen säilyttämisen hallintasuunnitelma. Alvar Aalto -säätio 2018.

Kansaneläkelaitos, päätoimitalo, muutos- ja korjaustyöt 2004-2017. Malmberg, Jonas 2018. Alvar Aalto -säätio.

Kansaneläkelaitos, päätoimitalo, Nordenskiöldinkatu 12, Helsinki. Erikoissustusten kartoitus. Hyytiäinen, Pirjo 2006. Alvar Aalto -museo, rakennusperintöosasto.

Kansaneläkelaitos, päätalo, kalustekartoitus 31.05.2005. Aula- ja neuvottelutilat, johdon työhuoneet. Siren Arkkitehdit Oy 2005.

Kansaneläkelaitoksen pääkonttori Nordenskiöldinkatu 12, Helsinki. Valaisinten inventointi 2.- 3.10.2001. Hyytiäinen, Pirjo 2001. Alvar Aalto -museo.

006 FINLANDIA HALL, HELSINKI

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Missä maat on mainiommat - Uudenmaan kulttuuriympäristöt. Uudenmaan liiton julkaisu E 245. Uudenmaan liitto 2022.

Local level

Korkea rakentaminen Helsingissä. Helsingin kaupunkisuunnitteluviraston selvityksiä 2011:4. Helsingin kaupunkisuunnitteluvirasto 2011. Alvar Aallon kädenjälki Helsingissä. Makkonen, Leena 2009. Helsingin kaupunkisuunnitteluvirasto.

Component part level

Hakasalmen ja Hesperian puistot. Puistohistoriallinen selvitys. Helsingin kaupungin rakennusviraston julkaisut 2010:10. Liski, Matti et al. / Näkymä Oy 2010.

Finlandia-talon rakennushistoriaselvitys. Arkkitehtuuri- ja muotoilutoimisto Talli Oy 2005.

Separate Furniture etc. inventories

Finlandia-talo, sisätilainventointi. Arkkitehti- ja muotoilutoimisto Talli Oy 2005.

Finlandia-talo, kalusteet ja irtovalaisimet. Arkkitehti- ja muotoilutoimisto Talli Oy / Hyytiäinen, Pirjo 2005. Alvar Aalto museo.

007 AALTO HOUSE, HELSINKI**National level**

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Missä maat on mainiommat - Uudenmaan kulttuuriympäristöt. Uudenmaan liiton julkaisuja E 245. Uudenmaan liitto 2022.

Local level

Alvar Aallon kädenjälki Helsingissä. Makkonen, Leena 2009. Helsingin kaupunkisuunnitteluvirasto.

Munkkiniemen rakennusinventointi. Helsingin kaupunginmuseo 2003–2005.

Component part level

Riihitie. Inventointi. Kinnunen, Ulla 2001. Alvar Aalto -säätio.

Separate Furniture etc. inventories

Riihitie. Inventointi. Kinnunen, Ulla 2001. Alvar Aalto -säätio.

008 AALTO ATELIER, HELSINKI**National level**

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Missä maat on mainiommat - Uudenmaan kulttuuriympäristöt. Uudenmaan liiton julkaisuja E 245. Uudenmaan liitto 2022.

Local level

Alvar Aallon kädenjälki Helsingissä. Makkonen, Leena 2009. Helsingin kaupunkisuunnitteluvirasto.

Munkkiniemen rakennusinventointi. Helsingin kaupunginmuseo 2003–2005.

Separate Furniture etc. inventories

Tiilimäki 20. Irtaimiston inventointi 1–2. Santala, Susanna 1998. Alvar Aalto -säätio.

009 EXPERIMENTAL HOUSE, MUURATSALO, JYVÄSKYLÄ

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Keski-Suomen maakunnallisesti merkittävät rakennetut kulttuuriympäristöt 2016 (päivitetty 23.8.2017). Keski-Suomen liitto 2017.

Local level

Jyväskylän kaupungin yleiskaavan kulttuuriympäristöselvitys 6.5.2014. Jyväskylän kaupunki 2014.

Alvar Aallon rakennus- ja maisemaperintö Jyväskylässä. Riekko, Timo 2012.

Component part level

Alvar Aallon Muuratsalon koetalon puutarhahistoriallinen selvitys sekä hoito- ja kehittämissuunnitelma 14.10.2024. Inaro 2024. Jyväskylän kaupunki.

Muuratsalon koetalo. Inventointi. Andersson, Päivi 1987. Keski-Suomen museo.

Separate Furniture etc. inventories

Muuratsalon koetalo. Irtaimistoinventointi. Kihniä, Eira 11.07.1995-11.6.1996. Alvar Aalto -museum.

010 HOUSE OF CULTURE, HELSINKI

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Missä maat on mainiommat - Uudenmaan kulttuuriympäristöt. Uudenmaan liiton julkaisu E 245. Uudenmaan liitto 2022.

Local level

Alvar Aallon kädenjälki Helsingissä. Makkonen, Leena 2009. Helsingin kaupunkisuunnitteluvirasto.

Component part level

Kulttuuritalo - rakennushistorian selvitys. (Virkakäyttöön) Kati Salonen ja Mona Schalin Arkkitehdit Oy 30.6.2008.

Alppi-salin rakennushistoria. Helsingin Kulttuuritalo - Alvar Aalto 1958. Alvar Aalto -säätio 2023.

Separate Furniture etc. inventories

Kulttuuritalo, väriselvitys. Konservointi T. Sonninen Oy 17.11.2010.

011 AALTO CAMPUS, JYVÄSKYLÄ**National level**

Nationally significant built cultural heritage.
Finnish Heritage Agency 2009.

Regional level

Keski-Suomen maakunnallisesti merkittävät rakennetut kulttuuriympäristöt 2016 (päivitetty 23.8.2017), Keski-Suomen liitto 2017.

Local level

Jyväskylän kaupungin yleiskaavan kulttuuriympäristöselvitys 6.5.2014.
Jyväskylän kaupunki 2014.

Alvar Aallon rakennus- ja maisemaperintö Jyväskylässä.
Riekko, Timo 2012. Alvar aalto -säätio.

Component part level

Jyväskylän uimahalli (Alvar Aalto ja arkkitehtitoimisto Alvar Aalto & co). Rakennushistoriallinen selvitys. Alvar Aalto -säätio 2018.

Jyväskylän ylioppilastalo ilokivi, rakennushistoriaa ja säilymisen tavoitteita. Alvar aalto -säätio 2014.

Rakennushistoriaselvitys: Kirjasto (Aalto Library), Hallintorakennus (Main building), Athenaeum, Musica. Holma, Jaakko 2012. Alvar Aalto -säätio.

Jyväskylän kasvatustieteellinen korkeakoulu. Voimistelurakennukset (Sports Halls). Rakennushistoriallinen selvitys. Malmberg, Jonas 2012. Alvar Aalto -museo.

Jyväskylän yliopiston seminaarinmäen maisemaselvitys ja -hoitosuunnitelma. Maisemasuunnittelu (Landscape Design) Hemgård, Seminaarinmäen suojelutyöryhmä. Senaattikiinteistöt 2009.

Jyväskylän yliopisto. Philologica, Lozzi and Lyhty. Rakennushistoriaselvitys ja huoneinventointi. Kleimola, Kati 2005. Alvar Aalto -säätio.

Jyväskylän yliopiston liikuntatieteellisen tiedekunnan (Faculty of Sport and Health Sciences) rakennushistoriallinen inventointi. Hansson, Joakim 1995. Jyväskylän yliopisto.

Jyväskylän kasvatustieteellinen korkeakoulu. Alvar Aallon suunnitteleman rakennuskokonaisuuden synty sekä näkemyksiä JKK:n arkkitehtuurista ja sen taustoista. Pro gradu -tutkielma. Lukkarinen, Päivi 1994. Jyväskylän yliopisto.

Separate Furniture etc. inventories

Päärakennuksen irtaimistoinventointien yhteenveto (Main building). Nurminen, Maiju 2013. Jyväskylän yliopiston museo.

Jyväskylän yliopisto. Alvar Aalto Campus. Valaisininventointi. Hyytiäinen, Pirjo & Saraste, Päivi 2002-2003.

Jyväskylän yliopisto, Normaalikoulun ala-aste (Teacher Training School). Sisättilainventointi. Lukkarinen, Päivi & Holma, Maija (valokuvausdokumentointi) 2001. Alvar Aalto -säätio.

Jyväskylän yliopisto, G-rakennus (G Building (Staff Housing). Sisättilainventointi. Lukkarinen, Päivi 2002. Alvar Aalto -säätio.

Jyväskylän yliopiston päärakennus (Main building). Kalusteinventointi ja entistämissuunnitelma. Lukkarinen, Päivi 1996. Jyväskylän yliopisto.

Jyväskylän yliopisto, urheiluhallit (Sports Halls) U1 ja U2. Sisättilainventointi. Nieminen, Perttu & Holma, Maija (valokuvausdokumentointi) 1996. Alvar Aalto -museo.

012 CHURCH OF THREE CROSSES, IMATRA

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Etelä-Karjalan maisema- ja kulttuurialueselvitys (osat 1-2).

Etelä-Karjalan liitto 2006, 2008.

Etelä-Karjalan rakennuskulttuuri. Kulttuurihistoriallisesti merkittävät kohteet ja kulttuurimaisemat. Etelä-Karjalan seutukaavaliiton julkaisu 4-87. Etelä-Karjalan seutukaavaliitto 1987.

Local level

Imatran yleiskaavan rakennusinventointi.

Uusi-Seppä, Niina / Ramboll Finland Oy 2024.

Imatran rakennetun ympäristön kehitysvaiheet - Imatran Oyk.

Imatran kaupunki 13.02.2020.

Imatran rakennetun ympäristön kohteet. Imatran kaupunginmuseoiden julkaisuja 1/1994. Ojonen, Lasse 1994.

Component part level

Kolmen ristin kirkko ja pappila. Rakennushistoriaselvitys.

Arkkitehdit Mustonen Oy. 2012-2013.

Separate Furniture etc. inventories

Kolmen Ristin kirkko ja pappila. Aalto-kalusteiden inventointi.

Malmberg, Jonas & Mikonranta., Kaarina 2014. Alvar Aalto -säätio.

013 VILLA MAIREA, PORI

National level

Nationally significant built cultural heritage. Finnish Heritage Agency 2009.

Regional level

Satakunnan rakennetut kulttuuriympäristöt.

Uusi-Seppä, Niina et al. / Ramboll Finland Oy 2023.

Local level

Noormarkun - Toukarin osayleiskaava-alueen inventointi 2010.

Satakunnan museo.

Component part level

Villa Mairea. Inventointi. 1992. Satakunnan museo.

Separate Furniture etc. inventories

Kalusteet inventoitu ja luetteloitu osana Mairea-säätion irtaimisto-, valokuva- ja arkistokokoelmaa. Mairea-säätio.

7.d Address where inventory, records and archives are held

The inventories listed above in by component parts can be obtained from the the commissioning parties listed below (and if necessary, from the authors). The Built Cultural Heritage Sites of National Significance inventory is online at www.rky.fi (in Finnish) and www.kulturmiljo.fi (in Swedish) and an online update link regarding each nominated component parts is included in this list.

001 SUNILA

National level

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link:

https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=1280

Regional level

Kymenlaakso Regional Council

Hovioikeudenkatu 6, 45100 Kouvola

Local level

Kotka City

Kustaankatu 2, 48100 Kotka

Component part level

Tampere University of Technology, TUT

Korkeakoulunkatu 7, 33720 Tampere

"MoMo Neighbourhood Cooperation" Pro Sunila ry.

Tehtaankatu 2, 48900 Kotka

Online update link: <http://momoneco.kotka.fi/sunila.html>

Helsinki University of Technology (Aalto University)

Otakaari 1B, Espoo

Separate Furniture etc. inventories

Alvar Aalto Foundatio

Tiilimäki 20, 00330 Helsinki

002 PAIMIO SANATORIUM, PAIMIO

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=1795

Component part level

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: https://www.kyppi.fi/palveluikkuna/raportti/read/asp/r_ryraportti_det.aspx?RAPORTTI_ID=894

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: https://www.kyppi.fi/palveluikkuna/raportti/read/asp/hae_liite.aspx?id=113608&ttyyppi=pdf&kansio_id=577

Separate Furniture etc. inventories

Turku Lazaret Museum

Kiinamylynkatu 4-8, 20520 Turku

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

003 SÄYNÄTSALO TOWN HALL, JYVÄSKYLÄ

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=230

Local level

Museum of Central Finland

Alvar Aallon katu 7, Jyväskylä

Component part level

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

Jyväskylä City

Onkapannu 1, 40700 Jyväskylä

Museum of Central Finland

Alvar Aallon katu 7, Jyväskylä

Jyväskylä University

Seminaarinkatu 15, 40014 Jyväskylä

Separate Furniture etc. inventories

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

004 AALTO CENTRE, SEINÄJOKI**National level****Finnish Heritage Agency**

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=1667

Regional level**South Ostrobothnia Regional Council**

Kampusranta 9 C, 60101 Seinäjoki

Online update link: https://epliiitto.fi/tiedostot/B_84_Maakunnallinen_rakennusinventointi_2016-17_korjattu_versio.pdf

Local level**Seinäjoki Museums**

Vapaudentie 83, 60100 Seinäjoki

Online update link:

<https://www.seinajoki.fi/wp-content/uploads/2020/06/Seinajoki-osayleiskaava-alueen-inventointi-2019.pdf>

Online update link: https://www.seinajoki.fi/wp-content/uploads/2020/04/Seinajoen-keskusta-alueen-rakennusinventointi-ja-toimenpide-ehdotukset-osayleiskaavaa-varten-2017_low.pdf

Component part level**Alvar Aalto Foundation**

Tiilimäki 20, 00330 Helsinki

005 SOCIAL INSURANCE INSTITUTION MAIN OFFICE, HELSINKI**National level****Finnish Heritage Agency**

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=2001

Regional level**Uusimaa Regional Council**

Esterinportti 2 B, FI-00240 Helsinki, Finland

<https://uudenmaanliitto.fi/wp-content/uploads/2022/05/Missa-maaton-mainiommat.pdf>

Local level**The City of Helsinki Urban Environment Division**

Työpajankatu 8, 00580 Helsinki

Online update link: https://www.hel.fi/hel2/ksv/julkaisut/kirjat/alvar_aallon_kadenjalki_helsingissa.pdf

Component part level**Alvar Aalto Foundation**

Tiilimäki 20, 00330 Helsinki

Separate Furniture etc. inventories**Alvar Aalto Foundation**

Tiilimäki 20, 00330 Helsinki

Siren Arkkitehdit Oy / Sirén Architects

Tiirasaarentie 35, 00200 Helsinki

006 FINLANDIA HALL, HELSINKI

National level

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=4664

Regional level

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: <https://uudenmaanliitto.fi/wp-content/uploads/2022/05/Missa-maat-on-mainiommat.pdf>

Local level

The City of Helsinki Urban Environment Division

Työpajankatu 8, 00580 Helsinki

Online update link: https://www.hel.fi/hel2/ksv/julkaisut/kirjat/alvar_aallon_kadenjalki_helsingissa.pdf

Component part level

The City of Helsinki Urban Environment Division

(former: Helsingin kaupungin rakennusvirasto)

Työpajankatu 8, 00580 Helsinki

Separate Furniture etc. inventories

Talli Architects

Ratakatu 19, 00120 Helsinki

(Commissioner: Helsinki City, preparer: Arkkitehti- ja muotoilutoimisto Talli Oy)

Online update link: https://www.finlandiatalo.fi/wp-content/uploads/2024/03/finlandia-talo_rakennushistoriaselvitys.pdf

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

007 AALTO HOUSE, HELSINKI

National level

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=4665

Regional level

Uusimaa Regional Council

Online update link: <https://uudenmaanliitto.fi/wp-content/uploads/2022/05/Missa-maat-on-mainiommat.pdf>

Local level

The City of Helsinki Urban Environment Division

Online update link: https://www.hel.fi/hel2/ksv/julkaisut/kirjat/alvar_aallon_kadenjalki_helsingissa.pdf

Helsinki City Museum

Online update link: <https://www.hel.fi/hel2/kaumuseo/rakennusinventoinnit/munkka/aloitatasta.htm>

Component part level

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

Separate Furniture etc. inventories

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

008 AALTO ATELIER, HELSINKI**National level****Finnish Heritage Agency**

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=4665**Regional level****Uusimaa Regional Council**

Esterinportti 2 B, FI-00240 Helsinki, Finland

Online update link: <https://uudenmaanliitto.fi/wp-content/uploads/2022/05/Missa-maat-on-mainiommat.pdf>**Local level****The City of Helsinki Urban Environment Division**

Työpajankatu 8, 00580 Helsinki

Online update link: https://www.hel.fi/hel2/ksv/julkaisut/kirjat/alvar_aallon_kadenjalki_helsingissa.pdf**Helsinki City Museum**

Aleksanterinkatu 16, 00170 Helsinki

Online update link: <https://www.hel.fi/hel2/kaumuseo/rakennusinventoinnit/munkka/aloitatasta.htm>**Separate Furniture etc. inventories****Alvar Aalto Foundation**

Tiilimäki 20, 00330 Helsinki

009 EXPERIMENTAL HOUSE, MUURATSALO, JYVÄSKYLÄ**National level****Finnish Heritage Agency**

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=230**Regional level****Regional Council of Central Finland**

Lutakonaukio 7 (Innova 2), 40100 Jyväskylä

Local level**Jyväskylä City**

Onkapannu 1, 40700 Jyväskylä

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

Component part level**Jyväskylä City**

Onkapannu 1, 40700 Jyväskylä

Museum of Central Finland

Alvar Aallon katu 7, 40600 Jyväskylä

Separate Furniture etc. inventories**Alvar Aalto Foundation**

Tiilimäki 20, 00330 Helsinki

010 HOUSE OF CULTURE, HELSINKI

National level

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=4664

Regional level

Uusimaa Regional Council

Esterinportti 2 B, FI-00240 Helsinki, Finland

Online update link: <https://uudenmaanliitto.fi/wp-content/uploads/2022/05/Missa-maat-on-mainiommat.pdf>

Local level

The City of Helsinki Urban Environment Division

Työpajankatu 8, 00580 Helsinki

Online update link: https://www.hel.fi/hel2/ksv/julkaisut/kirjat/alvar_aallon_kadenjalki_helsingissa.pdf

Component part level

Kati Salonen ja Mona Schalin Arkkitehdit Oy

Lönnrotinkatu 32 C 32, 00180 Helsinki

(commissioner: Senate Properties, preparer: Kati Salonen ja Mona Schalin Arkkitehdit Oy)

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

Separate Furniture etc. inventories

Konservointi T. Sonninen Oy

Kauklahden puistotie 4 N, 02780 Espoo

011 AALTO CAMPUS, JYVÄSKYLÄ

National level

Finnish Heritage Agency

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=182

Regional level

Regional Council of Central Finland

Lutakonaukio 7 (Innova 2), 40100 Jyväskylä

Local level

Jyväskylä City

Onkapannu 1, 40700 Jyväskylä

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

Component part level

Alvar Aalto Foundation

Tiilimäki 20, 00330 Helsinki

University Properties of Finland Ltd (SYK)

(commissioner: Senate Properties, preparer: Landscape Design Hemgård (Maisemasuunnittelu Hemgård)

Tietotalo 2. floor, Korkeakoulunkatu 1, 33720 Tampere

Jyväskylä University

Seminaarinkatu 15, 40014 Jyväskylä

Jyväskylä University Museum

Seminaarinkatu 15, 40014 Jyväskylä

012 CHURCH OF THREE CROSSES, IMATRA**National level****Finnish Heritage Agency**

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=1177

Regional level**Regional Council of South Karelia**

Kauppakatu 40 D, FI-53100 Lappeenranta

Local level**City of Imatra**

Virastokatu 2, 55100 Imatra

Online update links: https://www.imatra.fi/sites/default/files/2024_04/liite_3_yk_2040_imatran_rakennusinventointi_230124.pdf

https://www.imatra.fi/sites/default/files/2024_04/liite_4_yk_2040_imatra_rakennetunympariston_kehitysvaiheet_13022020.pdf

Imatra City Museum

Virastokatu 1, 55120 Imatra

Component part level**Imatra Parish**

F.O. Virtasenkatu 6 (Imatran Tietotalo, 3. krs.), 55100 Imatra
(Preparer: Mustonen Architects Ltd. (arkkitehdit mustonen oy))

Separate Furniture etc. inventories

Imatra Parish

F.O. Virtasenkatu 6 (Imatran Tietotalo, 3. krs.), 55100 Imatra
(Preparer: Alvar Aalto Foundation, Tiilimäki 20, 00330 Helsinki)

013 VILLA MAIREA, PORI**National level****Finnish Heritage Agency**

Sturenkatu 2a, Helsinki

Online update link: https://www.rky.fi/read/asp/r_kohde_det.aspx?KOHDE_ID=907

Regional level**Regional Council of Satakunta**

Pohjoisranta 11 D, 28100 Pori

Online update link: <https://satakunta.fi/wp-content/uploads/2023/06/Satakunnan-kulttuuriymparistot-raportti-310523-saavutettava.pdf>

Local level**Satakunta Museum**

Hallituskatu 11, 28100 Pori, Finland

Online update link: https://www.y-pakki.fi/asp/ypakki_alue_det.aspx?ID=100701

Component part level**Satakunta Museum**

Hallituskatu 11, 28100 Pori, Finland

Online update link: https://www.y-pakki.fi/asp/ypakki_kohde_det.aspx?ID=202045

Separate Furniture etc. inventories**The Mairea Foundation**

Pikkukoivukuja 20, 29600 Noormarkku

7.e Bibliography

Selected bibliography on Aaltos' works and architecture

Publications on Aaltos' architecture

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Borges de Araújo, Miguel. *The Work of the Studio Aalto Collaborators: Practice, Craft and Theory*. DATUTOP 36. Tampere University of Technology, 2018.

Charrington, Harry; Nava, Vezio (eds.). *Alvar Aalto - The Mark of the Hand*. Rakennustieto, 2011.

Hipeli, Mia (ed.); Lindh, Tommi; Malmberg, Jonas; Rautsi, Jussi; Riekko, Timo; Svenskberg, Aila. *Arkkitehti Elissa Aalto - Architect Elissa Aalto*. Alvar Aalto Foundation, 2022.

Isohauta, Teija. *Alvar Aalto and the Art of Landscape*. London, Routledge 2022.

Kinnunen Ulla (ed.). *Aino Aalto*. Alvar Aalto Museum, 2004.

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Paatero, Kristiina; Rauske, Eija; Tuomi, Timo (eds.). *Alvar Aalto in Seven Buildings. Interpretations of an architect's work. / Alvar Aalto in sieben Bauwerken. Interpretationen des Lebenswerks eines Architekten*. The Museum of Finnish Architecture. Helsinki 1998.

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”Tuberculosis Sanatorium at Paimio of 1929-33 rivalled the Bauhaus in size, if not perhaps in complexity, and was almost the first major demonstration of the special applicability of the new architecture to hospitals.”

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(1958) 1982 (p. 513-514)



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Villa Mairea

Villa Mairea's garden view with the pool, sauna, courtyard gate to the forest and the flower-shaped outdoor lamp in 2023. Photo: Jarno Kylmänen, Mairea Foundation

8. CONTACT INFORMATION OF RESPONSIBLE AUTHORITIES

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8.c Other Local Institutions

8.d Official Website

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Villa Mairea

Villa Mairea sauna door details in 2010.
Photo: Maija Holma, Alvar Aalto Foundation

9. SIGNATURE ON BEHALF OF THE STATE PARTY

Place, Date

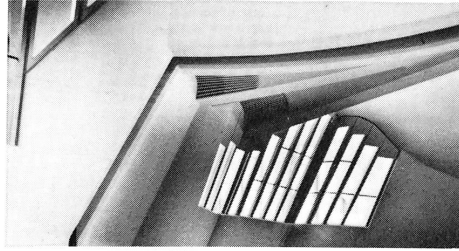
Minister of Science and Culture

CHURCH AT IMATRA FINLAND

Alvar Aalto

A brilliant beginner, Alvar Aalto, made his first international impact with the Paimio sanatorium in 1930, when he was just thirty-two. He justified his world reputation with the memorable Finnish pavilions at the Paris Exhibition of 1937, and the New York World Fair of 1939. His status as a legend was confirmed when one of his finest early works, the library at Viipuri, was supposedly destroyed in the Russo-Finnish war, before the rest of the world had been able to get a proper look at it, and his later works have continued to reinforce the solid structure of his tremendous reputation.

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*Vuoksenniska church, detail
of roof*

Too many of us respond to the mention of Scandinavian architecture with a stereotyped mental image of exquisite craftsmanship in teak and brick, harnessed to a conception of architecture so middle-of-the-road as to be entirely characterless. Yet, in all honesty, we know that the Baltic nations abound in architects of tremendous character, natural extremists: Jorn Utzon who conceived the sail-boat vaults of Sydney Opera House; Ralph Erskine of the 'underground' shopping centre at Lulea in the Arctic; Arne Jacobsen, most pure and extreme of European machine-aesthetes, as witness his town hall at Rodovre.

And Alvar Aalto – the Finn on whom superlatives fall as naturally and plentifully as Arctic snow: giant, genius, form-giver, master-builder, wizard of the northern forests, and every word of it deserved. For forty years, Aalto has been the quiet man of the Big Four; his name did not always spring to mind quite as rapidly as those of Mies, Le Corbusier or Gropius, because his work is harder to classify and does not lend itself quite so readily to the accepted public-relations techniques by which architectural reputations are maintained. But Aalto was always there, and his buildings unmistakably of our time but never entangled with our fashions, command a respect that is unlike that afforded to the work of the other masters.

There is, about most of his buildings, an unobvious, devious, obtuse and almost grudging charm that gives nothing away at first sight – Aalto can be a bit like that himself – but yields more and more to whoever is

prepared to work away at it. His Vuoksenniska church at Imatra seems, at first look, to turn from the viewer and hide, humping its copper roofs defensively against the sky and lifting cautious windows, like watchful alligator eyes, above the white substructure in which it seems to burrow. This unyielding exterior has much to hide, since the interior volumes do not tally with the exterior bulk, though both express a plan and section that gives a narrow high apse at one end, and a broad flat tail at the other, where the entrance is. Each of the alligator eyes corresponds to a hump in the internal ceiling (not reflected in the roof-forms) over one of the three separate divisions of the interior.

What makes these divisions separate is a couple of sets of sliding partitions that can be rolled out of the walls of the processional porch of the tower. From the moment they begin to roll, everything is pure Aalto. They head straight across the nave, but in traversing the centre aisle each door passes through one of Aalto's favourite devices, a pair of coupled columns standing right in the aisle, and then the door curves round to follow the plan of the outer (but not the inner) window. Not only are the windows double, with the inner glazing sloping in to meet the humped ceiling, but the slightly arched structural beam that spans the nave beside the door tracks goes straight on when the door curves round. Absolute visual chaos seems inevitable, but Aalto avoids it, not by some radical simplification such as Corb might have introduced, but by piling on further complications: between the curving door-track and the straight beam he inserts two delicate, almost millinery, curved vaults with slatted ventilators in them.

It works – and the fact that it works is as Aalto as the blunt non-communicative exterior; the effect as Finnish as the exquisite folk-paintings on the boarded ceilings of Finland's wooden country-Baroque churches. This too is part of Aalto's special genius: his ability to strike a resonance with folk traditions without ever copying them or being sentimental, without ever ceasing to be his own immensely sophisticated and hard-headed self.

Age of the Masters – A Personal View
of Modern Architecture, Reyner Banham
1973 (p. 136).

”There are certain architects whose work develops almost of itself. Aalto´s work is a different kind. Each line tells of his close contact with human destiny. This may be one of the reasons why his architecture encounters less difficulty in overcoming the resistance of the common man than that of others of his contemporaries.”

Space, time and architecture - the growth of a new tradition
(2nd edition 1949-), Sigfried Giedion 1956 (p. 604)



Finnish Heritage Agency