RELATING THE PAST:  
Sibelius, Aalto and the Profound Logos

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Fig 0.1 The depths of the forest
This thesis is dedicated to
David and Oytzerl

Fig. 0.3 Koli mountain, Karelia
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Defending his treatment of Sibelius' character in a novel, Sibelius' friend, the writer Adolf Paul wrote that "[...] people don't need to know absolutely everything." (1920; T3: ch. 12). This attitude of protecting the memory, or the myth, of the man, Sibelius, was evinced in the hostile reaction to Harold Johnson's research about Sibelius in Finland in the 1950's and 60's. Indeed, in a telegram to John Burchard at M.I.T. Aalto wrote, "Sibelius said if you publish three words of explaining music at least two words are wrong [...] True architecture and the real thing is only found where man stands in the centre." Elsewhere Aalto stated that the truth about architecture is in building and not talk, nevertheless writing many articles and speaking about his work and his ideas. Sibelius did concur with this, contradicting it with words of explanation less frequently than Aalto, and therefore there is less of his own explanation for his work. He wrote, "we murder if we dissect." (Sibelius; Levas, 1970: 88). Nevertheless, this thesis seeks to bring to light and then compare many experiences, encounters, influences and ideas of both Sibelius and Aalto.

Interest in the subject grew from a first degree dissertation study of Aalto's Baker House, M.I.T., undertaken in the summer of 1985 in Cambridge, Mass. From this grew a fascination with the 'organic' nature of Aalto's work. On visiting some Finnish friends in 1987 I was struck by something similarly 'organic' in Sibelius' music. Thus began a long exploration which became a second degree dissertation (Menin, 1996), which subsequently changed direction, culminating in the present study.

The sources for this have been varied and diverse; including literature, personal encounters and musical and architectural analysis. However, since the death of Aalto's second wife, Elissa, in 1994, I have had full access to the newly extended archives of the Alvar Aalto Foundation, where I have been able to consult drawings, and letters in both English and Finnish. Aalto kept no diary and there are fewer personal letters than in Sibelius' case.

However, Sibelius' diaries and letters are locked away in the Finnish National Archives through what has been openly described as "the incomprehensible stubbornness of the Sibelius estate" (Karttunen, 1995: 1). Although a small amount of Sibelius' correspondance are in the public domain, spread around in various archives, no collection and analysis of these has been possible thus far. Some have been published, for example in the books by Rosa Newmarch (1945) and Glenda Dawn Goss (1985). However, Eric Tawaststjerna, with whom I was honoured to be able to spend time before his death, had censored access to the

---

1 Paul refers to his book in which Sibelius featured as the character Sillén.
2 Having been befriended during his researches in Finland, after publication of his book, which openly sought to find the truth about both some musical and biographical details, Johnson was never again welcomed to Finland.
Sibelius diaries to write the five part biography (in Swedish and Finnish). It is widely accepted that these detailed volumes form the foundation of all Sibelius scholarship today, since access to the diaries and other personal papers is restricted well into the next century. A degree of anecdotal evidence has been gleaned from Sibelius' grandchildren, and a few people, such as the aging composer, Joonas Kokkonen, who knew Sibelius' late years. Kokkonen also knew Aalto, and numbers among those from Aalto's office, including his wife, Elissa Aalto, who were able to relate first hand experience of the architect.

This study frequently cites evidence from the epic scholarly biographies of Sibelius and Aalto which have appeared in the last two decades, by Tawaststjerna and Göran Schildt respectively, to whom I am grateful for their assistance and interest. References to these main biographical works will be abbreviated. Thus, GS1:84 refers to Schildt's first English volume, and T2:67 refers to Tawaststjerna's second English volume. If references are made to the Swedish or Finnish volumes these will appear as, for example, SW.T4: 78; Tawaststjerna's Swedish volume four. I am particularly indebted to Robert Layton, who has recently complete the translation of Tawaststjerna's last two volumes, and to Faber and Faber for permission to work from this, the third and final English volume of the Sibelius biography which is still at press. The page numbering of the draft copy of volume three, from which citations have been taken, will bear no relation to the forthcoming publication, so the chapter alone, rather than a page reference is given as location; i.e., (T3: ch. 18).

Finnish words will be distinguished from other languages by italics and underlining. For example torppa (farmstead). Greek words are given in Greek initially, and thereafter in a transliteration of their Greek spelling.

Descriptions of illustrations appear as footnotes at the bottom of the appropriate page. Full details appear in the list of illustrations at the end of the thesis.

I have also had the privledge to work alongside the worlds leading Sibelius' scholars, attending to the First (Tarasti, 1995) and giving a paper, contained herein as part of chapter four, at the Second International Sibelius Conference in Helsinki (1995). The opportunities to compare scholarly notes at such gatherings has been invaluable. The International Alvar Aalto Symposia have offered something similar, although debate there is not centred on Aalto scholarship.

Newcastle, March 1997. S.M.

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3 Karttunen describes this as unjustifiable, and consequently growing into a national scandal.
4 The word processor used to type the thesis did not have the facility to print the symbol over vowel letters at the start of words, such as οπλανος. This omission does not alter the meaning of the word.
Abstract:

RELATING THE PAST: SIBELIUS, AALTO AND THE PROFOUND LOGOS

This thesis seeks to demonstrate the relationship between the lives and works of Jean Sibelius and Alvar Aalto. It is divided into three parts.

Part one opens with an introductory chapter which establishes the theme of 'relation'; a theme that runs through the whole work. This is taken, in part, from Sibelius repeated reference to the "profound logos" through which elements in his work were related. The chapter includes an explanation of the Greek word logos, one meaning of which is 'to relate'.

The second chapter explores Sibelius’ and Aalto's common context, identifying a characteristic 'lack' in Finnish cultural and social history. In chapter three the Karelian/Kalavalaic context is demonstrated to have grown from the 'lack', but to comprise a deep, rich essence of thematic variation. The relationship between the Finnish 'lack' and that culture's take up of classicism and modernism is then explored in chapter four. In so doing the chapter seeks to demonstrate why Sibelius is more appropriately linked to Aalto than to his friend and contemporary, Saarinen.

In chapters five and six the thesis moves to the personal realm, establishing a congruence between the socio-cultural 'lack' and the personal 'gap' which characterises Sibelius' and Aalto's childhoods. Part one of the thesis concludes that Sibelius and Aalto had a common need to relate the past and the present (both their culture's and their own), and that this need resulted in a certain, common pattern of creativity.

The second part of the thesis explores the phenomenon of the Finnish forest, which was a core influence on the creativity of both men. In chapter seven Finns understanding of the cultural, philosophical and psychological significance of the forest is examined. Chapter eight links this to the conclusions of part one, suggesting that the forest was also a phenomenon through which Sibelius and Aalto related divided elements of themselves and of their culture. Evidence of the effect of this on their work is presented in chapter nine. Part two of the thesis concludes that the forest was a common transitional phenomenon in the lives and works of Sibelius and Aalto.

The third part of the thesis explores the philosophical precedents which Sibelius and Aalto share. Chapter ten opens with an examination of their common interest in the Ancients and
the relationship between this source and Sibelius' and Aalto's thinking about the production of form, and the relation of such created form to processes of life and growth. This includes an examination of the Greek notion of harmony, its relation to order, and Ancient notions of life as an organism which interested both Sibelius and Aalto. Chapter eleven establishes the method by which their common interest in nature's growth process, evident within their composition, will be examined. Chapter twelve undertakes this analysis.

The final two chapters analyse philosophical notions of becoming, technique and creativity with the process of creating and relating form in Sibelius' music and Aalto's architecture. The centrality of their search for harmony or unity - the relation of disparate elements - in both Sibelius' and Aalto's work is thereby demonstrated. In the final chapter this compositional relation is brought together with the notion established in part one; i.e., that the need to relate elements of experience (the cultural 'lack' and the personal 'gap') compelled and empowered the process of Sibelius' and Aalto's creativity and the nature of the resultant musical and architectural form.

The thesis concludes that there are important relations between Sibelius' and Aalto's lives and works. These relations are profound attempts to fill the cultural 'lack' and the personal 'gap', drawing on the divided nature of their personal past as the motivating 'urge' with which to reorder fragments (i.e., vernacular fragmentary traditions, split-off parts of the self or small elements of creative form) into a harmony or even unity. The thesis demonstrates that the common tools which were requisitioned for this were experience and knowledge of nature's growth process, knowledge of vernacular culture, and inspiration from the Greek notion of creating harmony.
INSEPARABLE
CONCOMITANTS

Fig 1.0  The Red Trees; Erland Cullberg, 1982
INTRODUCTION:
Relating Phenomena

Fig. 1.1 Design sketch of Baker House, M.I.T; Aalto, Nov 1947
INTRODUCTION

"Logos is the "word" that keeps silent in the artwork by disappearing into the presence of the phenomenon" (Harrison, 1992: 208).

"[...] the wonderful logic - let us call it God - that governs a work of art is the forcing power" (Sibelius, in Ekman, 1938:256).

"Everything concerning spatial sensations experienced very early on by children is worth studying" (Bo Carpelan, 1968:34).

Sibelius wrote that "I am not built to 'write' music; music springs from our experience"; experience which his biographer, Eric Tawaststjerna, summarises as the influence of "life", "the world around", and "work" (T3:ch.9). Indeed, Tawaststjerna argues that life and the world informed Sibelius' music (that which Sibelius called the "ethical" spirit in music; 1918; T3:ch.9). The thesis will seek to explore these three areas of "experience" in the lives of the Finns Jean Sibelius (1865-1957) and Alvar Aalto (1898-1976).

Since the boundaries which connect different entities in the world are fluid, and the interactions fecund in their capacity to effect another,¹ so the biological, psychological and the social are closely connected. Equally, the production of art is determined by intricate transactions between the culture and the behaviour of the artist; i.e., culture is influenced by behaviour and behaviour by culture (Segall, 1976:98). Thus, this thesis proposes that, in ways which will be defined herein, the lives and works of Sibelius and Aalto are isomorphic.² In other words, it contends that there is a relationship exhibiting identity of experience-in-life and structure-in-work between two apparently different entities; i.e., the lives and works of the composer and the architect. The isomorphism between their lives and works applies to the symbolic translation of the process of growth beyond life and into artefacts.

The thesis seeks to discover the factual state of the cultural context and the lives of Sibelius and Aalto, to devise an explanation for why a correlation may exist between them, and to examine the mechanisms which identify the correlation.

Darwin describes how "All the members of whole classes are connected together by a chain of affinities" ([1859] 1994:424); what the morphologist D'Arcy Thompson referred to as "inseparable concomitants" (1959:6). In the sphere of creativity, philosopher Susanne. K. Langer has suggested such "affinities" in the expression of the importance of "the threads of unrecorded reality" ([1942] 1993:281); the connections that make up the inner realm of life.

¹ For instance organic form lives and grows only through an intricate transaction with its environment.
² Isomorphy derives from the Greek ἴσος (isos, equal) and μορφή (morphē, form).
Before an outline of the thesis is given a definition of the term λογος (logos) is called for, since it generates the title (Relating the Past; Sibelius, Aalto and the Profound Logos) and therefore the subsequent discussions.

Although it is the etymon for logic, logos had a much richer meaning to the Greeks. In Ancient Greek logos denoted account, relation, ratio, ration, reason(ing), argument, nexus, discourse, saying, speech, or word. It was a pervading cosmic idea or spirit of creativity and rationality (Brown, 1993:1621; Lidell & Scott, 1961; Woodhouse, 1954). In many ways logos is untranslatable; and is often left in the original Greek; i.e., "Logos, the divine in art." (Sibelius, in Levas, 1972:80).

In the Greek mind there was a close link between the spoken word and reason, both concerned with relating phenomena. The Ancient word family of logos has given birth to several modern branches, which, for instance, Heidegger explores through a fragment from the pre-Socratic thinker Heraclitus (ca.540-480 BC; frag.850). Using Heraclitus, Heidegger challenges the "call" for reason to be the standard for deeds and omissions (1975c:59), alternatively exploring the notion that logos is associated with the bringing of unity and of assemblage; i.e., "as gathering let-lie-together-before" (1975c:70), and that which helps things come forth from concealment. This notion of appearance and disclosure will be revisited below in part three, but suffice here to mention that Heidegger believed that Ancient Greeks did not conceive of the essence of language as such. Thus, Logos may be understood as that through which things are gathered and "let-lie-down" before each other; i.e., a process of relating and connecting that which is disconnected.

Indeed, in its meaning of logic, logos deals with defining concepts and linking principles from agreed axioms (Stewart, 1995:39). It makes explicit what is implicit in its definitions; "its goal is to discover the hidden" (Zuckerkandl, 1974:336). In the early part of this century the philosopher Ernst Cassirer came to challenge the philosophical preoccupation with logic, rationale and science, moving, in the Twenties, to emphasise the notion of reality being constructed on myth, imagination and other forms of "impressions" or "ignorance" ([1922-9]

---

3 Heidegger moves to describe logos as a "laying that gathers" (1975c:75).
4 Even mathematicians admit that they can prove qualitative aspects to a solution that a formula cannot capture (Stewart, 1995:59).
5 In Time and Free Will Bergson, too, challenged colleagues to consider 'experienced-centred' philosophy. This approach was characterised by his notion of 'images' (1910).
Fig. 1.2 Plan of Seinäjoki Library, Aalto, 1963-65
Fig. 1.3 Birch forest, Kitee, Karelia

Fig. 1.4 Detail of Finnish Pavilion, New York World Fair; Aalto, 1939
1953-9). This idea was abhorrent to Cartesian philosophes, but nevertheless stimulated important work in the Forties, such as that by Susanne K. Langer, who challenged traditional philosophy, arguing that meaning rests in logic, but that logic refers to that realm "where one does not deal with qualities but with relations" ([1942] 1993:55). She argued that,

"Logic became a mere reflection on tried and useful methods of fact-finding, and an official warrant for the technically fallacious process of generalising known as "induction"." (Langer, 1993:17)

Hence the Ancient notion of logos as relation can be seen to reinvigorate philosophers. Symbols were no longer merely mechanisms and tools of thought, but were the functioning of thought itself; i.e., "vital creative forms of activity" (Gardner, 1982:44). Indeed, Cassirer had recognised the creative process as inherent in thought, and that scientific thought must be integrated with other forms of thought, such as language and myth. He came to believe that the arts provided a richer image of, and more profound insights into reality (1944:230). Langer continued to explore the centrality of "relations" between philosophy, experience and creativity (1942), creating space in philosophy for ideas, emotions and values by making a case for examining the "threads of unrecorded reality" (1993:281); what she describes as "the whole creative process of ideation, metaphor, and abstraction that makes human life an adventure in understanding" (1993:236-7), defining this as Philosophy in a New Key (1942). Langer sought to identify the "deeper conception" and "signification" in art as "forms of feeling" rather than the communication of references (for example, the sound of a forest in winter) or feeling (for example, the composer's own fear) directly.

It is every person's experience that feeling life is permeated by contrasts, extremes, uncertainties and anxieties which cannot be exactly named or formalised in 'logical' terms acceptable to those conceiving in Descartes' wake. It is these "nonarticulate" (i.e., non-discursive) symbols which, Langer argues, offer something "true" to life", yet which permits the assignment of meaning to "shift", perhaps as much as our experience of ourselves (1993:206). She continues, noting that "(t)he imagination that responds to music is personal and associative and logical" but is also tinged with dreams (1993:207); and recall that by logic she refers to relations of qualities. Eventually Langer concludes, however, that these important areas of life are unsayable (Hagberg, 1984).

At this point the argument of this thesis diverges from Langer's, as it seeks out the relations and associations which the contexts of culture, personality, environment and the art works themselves offer. It recognises each of these is infused with both discursive and non-discursive symbolism which offers evidence of both the memorable and the "unrecorded reality" of Sibelius' and Aalto's lives and works. Herein, fundamental relations, and correlations, will

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6 Later Cassirer challenged the notion of absoluteness of space, time and number, offering a more pluralistic and relativistic scheme reflecting the disparate nature of symbolisation (1944).

7 Until Cassirer wrote An Essay he had supported a hierarchical notion of thinking, in which scientific thought reigned supreme.
Fig. 1.5 Painting; Aalto, 1948
Fig. 1.6 Edge of Helvetinjärvi Lake
Fig 1.7 Wood Experiment; Aalto, 1930-1947
**INSEPARABLE CONCOMITANTS:**

*They have given us a lot; these people of want* (Paavo Haavikko, in Kaipainen, 1985a: 18)

*The only real thing is the gap.* (Winnicott, [1951] 1971: 26)

*Sensations once experienced, modify the nervous organism, so that copies of them arise again in the mind after the original stimulus is gone.* (William James, 1980: 44)

The supremacy of perception in the arts leads this thesis to factor in, rather than out, the contribution of the personal context (i.e., the residue of experiences), but not to the exclusion of the extra-personal (the historic-cultural context). Indeed, creativity is understood herein to extend beyond cognitive strengths and intelligences, to personality, motivation, individual style, social circle, and cultural context (Gardner, 1988: 305). Perception is understood not to be solely stimulus-determined, since the viewer always brings something to his perception from the residues of previous sensory experiences. Thus the first part of this study will comprise an explanation of the salient features of the Finnish environment and culture (to be characterised as the 'lack'), and of the lives of Sibelius and Aalto (to be characterised as the 'gap'). It will explore the parallel role Sibelius and Aalto chose to play in the modernisation of Finnish culture, and the manner in which they sought fuel in their Finnish folk heritage for this.

**HARSH NATURE'S POOR ABANDONED CHILD:**

"Contact with unsettled landscape, long distances and a harsh climate have certainly left their mark on Finnish national character and culture" (Klinge, 1993: 92)

"How Finnish I am in the depths of my being" (Sibelius, 25.6.1918, T3: ch.9)

In 1914 Sibelius' confidant, a certain Baron Axel Carpelan, wrote that if those who criticised Sibelius "were steeped in Finland's history and landscape they would have a much fuller perspective, but the more deeply they look into your innermost personality, the more thoughtful and admiring they will become." (Carpelan, T2: 261). Chapter two will demonstrate the Finnish cultural sphere into which Sibelius and Aalto grew. It will demonstrate that this is characterised by a sense of 'lack', manifest in Finland's geographical, social, cultural and, until this century,
economic history. It will also explore the possible affiliation between the asceticism of such ‘lack’ and the asceticism or simplicity of classicism. The chapter will seek to determine whether the culture at the time in which Sibelius and Aalto were active was related to this ‘lack’.

Indeed, Finnish musicologist and semiotician, Eero Tarasti has suggested that,

“The extreme local quality of [Sibelius'] music may open to a non-Finnish listener through a visit to Finland and the experience of those physical places in which Sibelius' music has been performed and where it has been born, through receiving signs from the Finnish semiosphere with all the senses and through encoding them together with the musical contents. Nevertheless, the locality means even more; it refers to that cognitive, virtual space, which emerges in our consciousness when we step into the inner processes of Sibelius' music” (Tarasti, 1992: 177-8).

NATURAL VARIABILITY OF THEME:† CHAPTER THREE

The Karelian house is in a way a building that begins with a single modest cell or with an imperfect embryo building, shelter for man and animals and which then figuratively speaking grows year by year” (Aalto, 1941a)

“Sibelius is an extraordinary combination of an art music composer and a modern rune singer” (Murtomäki, 1993:197)

In chapter three the thesis will move to examine the nature of the ethnic culture which arose from the ‘lack’, as it may have infiltrated the formal work of Sibelius and Aalto’s creations. This will not suggest that their work modernises ethnological specimens, but rather that there are conceptual borrowings derived from the form of the nature of runes in Sibelius’ case, and the layout of vernacular buildings in Aalto’s. It explores whether these made an imprint, as palimpsests (i.e., a trace), in the formal makeup of their work.

ELIMINATING ANYTHING SUPERFLUOUS:†† CHAPTER FOUR

“Sibelius emphasised the importance of economising one's resources” (Törne, 1937:90)

“Simplicity is one of the best traditions in Finnish environmental culture” (Competition jury, Seville Pavilion 1990)

Chapter four will explain in what way Sibelius and, later, Aalto were central to the story of the modernisation of Finnish culture. It will also explain the correlation of these two, rather than the

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† Semiotics is the study of ‘signs’ inherent in communication. At some points in the study semiotic tools will be engaged where this is felt to enhance the text and argument. However, in the study of the personal histories of Aalto and Sibelius, for example, the semiotic modal which seeks to codify emotions in a few modalities, restricted to seven oppositions in Greimas' case (i.e., being doing, willing, knowing, etc.) will not be used (Greimas, 1983:213-246). Generally speaking, in semiotics a sign is anything which stands for anything else; an object or event from which stimuli originate. An interpreter is stimulated by the sign. The "mental effect" (Peirce, 1906) that the sign has on the interpreter is known as the Interpretant. The object is that for which the sign stands (i.e., the sign process is a “mediated taking account of something” (Morris, 1939).

†† Aalto, (1936).

Palimpsest refers to writing material on which the original writing has been effaced to allow for a second message from which (through rubbing or careful investigation, the original message may be discerned in trace form; from the Greek palin, again.

†‡ Comment by Tawaststjerna regarding the Fourth Symphony (1911). (T2:144).

†† SAFA (The Finnish Association of Architecture) 1/1990.
coupling of Sibelius with his friend, the National Romantic architect, Eliel Saarinen (1873-1950), with whom, elsewhere, he is chronologically and stylistically compared. The chapter will then move to explore the similar differences between Sibelius and Arnold Schoenberg (1874-1951), and between Aalto and Le Corbusier (1887-1965); in other words the similarity in their distinctive way of being modern in a manner which related to the past and to their context. The chapter will also address the relation between the 'lack' and both the asceticism of classicism and the asceticism of Modernism. In so doing it will introduce a cultural mentor to whom both Sibelius and Aalto turned; Johann Wolfgang von Goethe (1749-1832).

THREADS OF UNRECORDED REALITY: CHAPTER FIVE

"Believe me, the impressions of childhood form our most precious inheritance in life. The more I live the more I come back to them, and they remain an inexhaustible source of inspiration" (Sibelius, Törne, 1937:94)

"The only real thing is the gap" (Winnicott, [1951] 1971:26)

In chapter five the thesis is transposed from the extra-personal to the intra-personal context, examining the lives and personalities of the two Finns. The psychological framework for this exploration is the work of the British psychiatrist Donald W. Winnicott (1896-1971), whose notion of the psychological 'gap' (which derives from deprivation in the early childhood environment) is used as the context for examining Sibelius' and Aalto's trauma-ridden bereavements, and for both the 'gap' is demonstrated to have resulted in cyclothymic personalities. This triggered manic-depressive psychopathology for the remainder of their lives. Thereafter this notion of the 'gap' is correlated with the foregoing socio-cultural 'lack'.

FILLING THE 'GAP': CHAPTER SIX

"Creative work began in continuity with the past" (Weisberg, 1993:252)

"[...] true architecture exists only where man stands at the centre. His tragedy and his comedy, both" (Aalto, 1958b)

Both good and bad experiences are stored and may return, whether they be in the personal (i.e., the 'gap') or the collective memory (i.e., the 'lack'). Actualisation and creative metamorphosis of such rich and varied collections of sentient experiences is effective in the creative process, and experience of the arts can enlarge the viewer's store of imaginative experience. As two such images fuse through psychological association (i.e., bisociation; Koesstler, 1975) the horizon of perception takes on another dimension (Tuan, 1974). The capacity to relate the division between inner and outer reality caused by early deprivation requires a Transitional Phenomenon, through which the 'gap' may be bridged (Winnicott, [1951] 1971a). Chapter six demonstrates that Sibelius' and Aalto's creativity may have been a way of relating their outgoing, adult present to the living
trauma of their childhood past through the creation of form which sought to reform the past in symbolic terms, or to create a mechanism to bridge the ongoing 'gap'.

Thus, in part one of the thesis Aalto and Sibelius will be shown to have grown into, and be inspired by a cultural expression which arose from within the socio-cultural 'lack', because, it will be argued, this was congruent with their having developed adult behavioural patterns in response to childhood experiences and deprivations (the 'gap'). It will also be demonstrated that they used an extremely costly inner mechanism of regulation, namely creativity, to shore themselves up against their continual, common threat of repressed childhood experiences thrusting them into what has been described as psychoses. 21

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21 Whether or not Sibelius and Aalto suffered from psychosis rather than extremes of depression and mania will be explored below.
Fig. 1.8 River in Winter, Urho Kekkosen
Fig. 1.9  Birch and hair moss, Tammisaari
"For a Finn the forest is a basic element of existence" (Lusto, 1995)22

"It is the forest! we go to relax, encounter pure nature, integrate ourselves [...] draw strength from nature, etc."
(Julkunen & Kuusamo, 1991:217)

"It is a land of forests and lakes, over 80,000 lakes. The people have always been able to maintain their contact with nature in this land." (Aalto, 1955b)

Part two will examine whether their work may reflect their perceptions generated by experience of the Finnish forest. Through expressing their imagination and skill in engagement with their environment, Sibelius and Aalto demonstrate the forests' role as 'objective correlative' (Eliot, 1932:124), in terms of the quality of being in the forest, rather than the forest itself, which both men will be shown to have valued, and which imbued their art. This will be shown to have been an abstraction from feeling to form (Langer, 1993). This abstraction ensures a distance between the original feelings and the resultant form (Bulloughs, 1912).

THE NATURE OF THE FOREST: CHAPTER SEVEN

"[...] the spiritual growth of an artist, in personality and therefore also in style and technique, is ultimately bound up with his personal and exterior environment" (Cherniavsky, 1947:141)

"He heard a birch tree weeping
A curly birch shedding tears
[...] At that old Väinämöinen
formed the birch into an instrument" (Kalevala, Rune IX)23

Chapter seven will explore Finnish attitudes to the forest, demonstrating the fecundity of the forest in Finnish culture. After establishing the notions of engagement and detachment with nature, set by current debates in environmental aesthetics (Tuan, 1972 & 1993; Berleant, 1988 & 1993; Carlson, 1981 & 1993), the forest becomes the focus of the exploration of Sibelius' and Aalto's extra-personal encounters; i.e., with nature as 'other' beyond themselves. This is undertaken through an exploration of the different, often interrelated, attitudes to the forest amongst Finns, for instance the way the forest is used as a mirror of the inner realm of life, often acting as an all-embracing neo-maternal environment; i.e., that which may ameliorate memories of the 'gap'.

22 Lusto is an old Finnish word for a tree's growth rings, from which a new museum takes its form. The citation is drawn from the introductory publication of Metsähallitus, the Forest and Park Service. (Metsähallitus, (1995): Information. Vemissakatu 4, SF-01300 Vantaa.)

23 Citations from the Finnish epic, the Kalevala, are taken from Keith Bosely's 1969 translation.
THE MYSTICISM OF NATURE AND THE AGONY OF LIFE: 24 CHAPTER EIGHT

"Today I have melodies [...] rejoiced and revelled and trembling as the soul sings [...] I saw sixteen swans, their cries are of the woodwind type, like cranes but without the tremolo. A low refrain resembling the cry of a small child, the mysticism of nature and the agony of life." (Sibelius, 21.4.1915; T3: ch.4)

"[...] the striving to evolve richer and more creative relations with environment" (Cobb, 1993: 111)

Psychologists argue that early, pre-latent memories are stored 'whole', thus becoming associated with known forms from earlier experience (Fisher & Paul, 1959). This leads to recognition of the significance of early environments, which, in turn, add profound perceptual entries to the catalogue of experience. These are effective in the production of art, and the nature of artistic preoccupations, such as, for example, Aalto's desire to create "harmony" and Sibelius' to create "unity". Chapter eight examines the significance of the fact that both Sibelius and Aalto experienced nature as a refuge as children, and the repercussions of this in their adult lives and the outworking of their creativity. The notions of engagement and detachment, introduced in chapter seven, will be explored in relation to the capacity of the forest to act as a Transitional Phenomenon (Winnicott, [1951] 1971a), and through the insight offered by Edith Cobb's theory of world-building (1993). These will be applied to the creativity of Sibelius and Aalto.

WAVING FROM THE FOREST: CHAPTER NINE

"Sibelius did not 'look at nature' in the ordinary way; he lived in it and through it." (Tawaststjerna, T1: 46)

"Insight into the world of the forest - forest wisdom - is at the heart of everything Aalto created" (Schildt, 1984: 34)

After the foregoing explanation of the general attitude towards the forest in Finland, chapter nine will explain Sibelius' and Aalto's childhood experiences of nature and the forest, before demonstrating the continuation of this special affiliation in their works. This is a demonstration of the forests as a mechanism of relation (logos), for example, between the past and the present, or the tangible and the mystical. Indeed, in a recent exploration of forests a scholar took an etymological tour through the Greek philosophers (logos as reason and science), the Greek mathematicians (logos as proportion), then logos derived from the Indo-European leg, and legere, (to collect letters or meanings), ligare (to bind together), leges (ideas or codes that bind people) and eventually to lignum (wood, that which is collected) (Harrison, 1992). This is an important, though circuitous route to translate literal meanings of logos.

Thus, the second part of this study will demonstrate how the forest may have acted as a mechanism of transition or relation (both in terms of psychological balance and creative expression). This mechanism was common to both Sibelius and Aalto. Through it they may have

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24 A paper, based on this chapter was given at the XIVth International Congress of Applied Aesthetics, Lahti, Finland. August 1995.
25 There is also a rich realm of subliminal perception. For example, a large part of the visual field is left, by the ego, in a medley of fragmented images to be perceived unconsciously, or syncretically, which are stored in the unconscious.
26 Note that the OED also cites Legain (collect or gather) as being etymologically related to logos (Brown, 1993:1621).
been facilitated in bridging the 'gap' between their trauma-ridden childhoods and their adult lives; by, for example, re-connecting with the both the ambience and the continually growing formal structure of the refuge-context of early deprived years; i.e., the forest. Part two concludes that creativity can facilitate the "realisation" of past experiences (Langer, 1988:42), and that if the inspiration for such creativity recalls the context of the retrieved experience, retrospective recreation (or even reconciliation) may be possible.
"Greek mythology is the limit of Western cultural memory. Our rationality cannot reach beyond it. But we must find traces in our subconscious of something still earlier, something that is common to man as a CONCEPT, irrespective of time and place" (Juhana Blomstedt, 1992:10)27

"Art’s conscious superstructure may be largely composed by intellectual effort, but its vast substructure is shaped by (unconscious) spontaneity, as indeed is any creative work." (Ehrenzweig, 1967:256).

"Every musical work [...] grows out of a seed that lies hidden and yet reveals itself in the pattern" (Zuckerkandl, 1974:171)

The third part of the thesis will examine both the nature of the early ‘gap’ in the lives of Sibelius and Aalto, and their attempts to direct a creative career towards the rebuilding of inner worlds by relating fragmented psychic-fragments. It is important to understand that one’s mental catalogue of experience as an early bank of perceptual history - abstracted forms of things, experiences are retained as concepts. New perceptions fall into abstracted forms, and concepts of previous experiences are filtered through known objects and experience. Perception changes as a child develops, and incidents which are experienced and recorded as wholes (gestalts) before latency (i.e., from four or five to puberty), would be felt differently later, when abstract-analytical faculties develop (Vernon, 1962:21).

NATURE AND CHANGE: CHAPTER TEN

"The natural world was viewed in terms of life and mind, its order testified to plan or reason or divinity or to the idea of organic wholeness that is embodied in the concept of cosmos" (Lippman, 1964:1)

"... what is at variance is in agreement with itself, a back-turning (palintropos harmonia)" (Heraclitus, frag. 51)28

Borrowing from Goethe, this chapter is subtitled ‘The Antique New and Living’.29 Having established resemblances of their experiences, inner lives, and their call on the refuge of the forest, chapter ten will explore intellectual ideas which both men requisitioned in their creative journeys. The discussion will revisit their interest in the classical world through a demonstration of Greek and Goethean attitudes to nature, harmonia, growth and change to which both Sibelius and Aalto turned. That this interest in growth towards whole and harmonious form was a motivation for the direction of their forms will be evinced through a discussion of vitalism and the ‘organic’ in architecture and music in reference to Sibelius and Aalto. This is informed by an assessment of what early Greek thinkers understood harmony to mean (i.e., related to the word ηαρμιας, harmos, joint).

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27 The Finnish painter, Juhana Blomstedt, is the son of the Modernist architect Aulis Blomstedt, and the grandson of Sibelius. References to harmony will use the phonetic spelling used in English translations of Heraclitus, i.e., ἀρμονία, harmonia, in order to refer to the notions inherent in Heraclitus definition (to be examined in chapter ten). The exception will be specific references to citations by other authors, e.g., the regular use Aalto makes of "harmony".

28 Goethe wrote this of Wieland’s Musanon, (1770); Trevelyan, (1941.46)
Fig. 1.10  Sketch of trees and ruins, Olympia; Aalto, 1953
Fig. 1.11 Model of Vuoksenniska Church, Aalto, 1955-9
The thesis will argue that this did not result in forms which sought to represent nature, but rather that it was manifest in a movement from formula-derived composition to a pattern of commitment to the process of growth of small elements of creative content, joined together, into a whole. This will be demonstrated to concur with a notion of Leistungsform; a product of the creative explorations of the twentieth century architect, Hugo Häring (1882-1958).

SYMBOLS MODELS AND IMAGES: CHAPTER ELEVEN

"Art is the creation of forms symbolic of human feeling" (Langer, 1993: 40)

"Nature speaks to us, first of all, through our senses; the forms and qualities we distinguish, remember, imagine, or recognise are symbols of entities which exceed and outlive our momentary experience." (Langer, 1993:93)

Chapter eleven will demonstrate the terms for the subsequent exploration of the forms of Sibelius' and Aalto's work. Reference is made to Langer's notion of model, with which the structures of the work will be examined (in chapter twelve), and image, with which the phenomenal character of work will be explored (in chapters thirteen and fourteen) (Langer, 1988 & 1993). The chapter will demonstrate how nature may have offered a pattern on which to model the forms of their art.

MILLIONS OF FLEXIBLE COMBINATIONS: 30 CHAPTER TWELVE

"Proximity to nature can give fresh inspiration in both terms of form and construction" (Aalto, 1953c)

"The starting point for total variation is not a theme unit but a germ motif" (Salmenhaara, 1970:124)

Chapter twelve will demonstrate how Sibelius and Aalto turned to the model of nature, exploring where there may be structural correlations between aspects of their work. It will open with a brief explanation of biological growth (augmented by appendix nine), before moving to examine the nature of the episodes of sound and space in their work, and the scholarly arguments surrounding the definition of these. The chapter then moves to assess whether the manner in which these episodes are amalgamated demonstrates a structural correlation between their work, concluding that, indeed, in both there is a "natural thematic variation" (Aalto, 1938) which recalls both nature's growth process, Leistungsform, and the growth of form in vernacular culture demonstrated in chapter three.

30 Aalto, (1935).
CREATING KOSMOS IN THE 'GAP': CHAPTER THIRTEEN

"The most characteristic feature of [Aalto's] work - the striving for unity" (Gozack, 1979:67)

"Follow your own star and stick to the symphonic path [...] listen to your own inner voices" (Carpelan to Sibelius, 30.7.1914; T3: ch.1)

Chapter thirteen explores relations between the notion of model (i.e., giving form to the essence of an ideas) and the Greek root of technic (τεχνικός, technikos) as it informs the process of growth in Sibelius' and Aalto's work. The Greek notion of harmonia is revisited and its relation to the notion of pattern. Examples of similar patterns of jointing parts in Sibelius' and Aalto's work will be demonstrated.

It is then suggested that the unity achieved within the works was also sought in their lives. This is evinced through an exploration of the manner in which their psychological 'gaps' appear to be the inverse of their creative "urge" to create form. The discussion then moves to an exploration of Aalto's interest in creating a whole, harmonious building, and Sibelius' in developing the concept of symphony.

KOSMOS COURTING CHAOS?: CHAPTER FOURTEEN

"Artistic conception is a final symbolic form making revelation of truths about actual life" (Langer, 1988:39)

"[Architecture's] purpose is [...] to bring the material world into harmony with human life" (Aalto, 1940b)

The penultimate will demonstrate that, at an intellectual level, the work of Sibelius and Aalto was motivated by the exploration of the joining of parts into wholes, informed by Greek notions of harmonia and kosmos (κόσμος, natural order), and by the observation of natural systems of growth and the relation of parts. However, it will be demonstrated that, at a deeper level, the motivation was rooted in the nature of the 'gap', but articulated through the requisitioning of both Ancient ideas and nature's processes. This equipped Sibelius and Aalto with the capacity to revisit their early deprivations (i.e., the 'gaps'), and thus may have facilitated the symbolic resolution of their broken (or malformed) world image. In the thesis this was demonstrated through exploration of their common concentration on the creation of either a complete kosmos or at least an ambience of sustaining (refuge) environments; i.e., such as the forest which had been such a vital, symbolic holding-environment to the men as children. The chapter will demonstrate that their capacity to accept the complexity, tension and even moments of chaos (χaos) within the whole symbolic kosmoi they create, demonstrates the very strength of their work. The final two sections of the thesis examine the significance of Aalto's preoccupation with "harmony", and Sibelius' with creating the ultimate symphony.
Fig. 1.12 Sibelius; circa 1940
Fig. 1.13 Aalto in New York; circa 1938
Fig. 1.14 Design sketch of Vuoksenniska Church; Aalto, 1955
CONCLUSION:

CHAPTER FIFTEEN: RELATING THE PAST

*Artistic conception is a final symbolic form making revelation of truths about actual life* (Langer, 1988:39)

*The healthy soul is ‘symphonic’, i.e., harmonious* (Spitzer, 1963:17)

*We build bridges between things we cannot be sure of [...] Maybe the bridge itself is important.* (Juhana Blomstedt, 1987:10)

This study does not seek to create an overall theory of the relationship of music and architecture, nor does it seek to prove an extant methodology with which to exactly correlate the structural characteristics of Sibelius' and Aalto's work. Rather, in examining the socio-historical context (the 'lack' in Finnish culture), the personal histories (the 'gap'), the common interest in nature, the Finnish forest and classical ideals, this study will set the lives and works of the two men side by side, allowing the many common elements (or inseparable concomitants) to speak for themselves. This is not to say that no established systems of thought will be introduce (these have already been cited), but rather that the work will remain in the province of seeking to elucidate the empirical nature of the subject.

In other words, the works of Sibelius and Aalto are seen as end-products of what they witnessed in the world, and how they sought to respond (due in part to common psychological needs), informed by the real world as perceived by them, and modified by their motives, wishes, intentions and skills, which are all a residue of earlier experiences.
HARSH NATURE'S POOR ABANDONED CHILD

Fig. 2.1 Detail from Boy and Crow: Akseli Gallen-Kallela, 1884
INTRODUCTION

"Lindberg telephoned to say that too much of the programme was in minor keys. But - que faire! That is part of our temperament." (Sibelius, 7.1.17; T3: ch.8).¹

"[...] the achievement of an accelerated modernity and welfare innocence was immense" (Connah, 1994:170)

"Contact with unsettled landscape, long distances and a harsh climate have certainly left their mark on Finnish national character and culture." (Klinge, 1993:92)

This chapter will explore the Finnish cultural sphere; that which the Russian philosopher and semiotician, Yuri Lotman, refers to as the 'semiosphere' (1973; 1974; 1978; Uspenskij, 1973:3). This is an expression which describes the whole culture, "a certain physical unity, a spatially, temporally and actorally definable landscape, climate and race" (Tarasti, 1991b:205), which affects the production of signs, symbols and icons, such as those in Sibelius and Aalto work.² Such work emerges, not from a void, but from a particular semiosphere formed by the particular nation, culture (to be examined in chapters two to four), and personal experience (to be explored in chapter five) which, it will be argued, is characterised in this case by a collective experience of climate-, nature-, social-, and politics-induced deprivation; what will be referred to as a 'lack' (fig.). This chapter will explore the history of such socio-cultural deprivation, and its manifestation as an "authentic essence-mythology" (Connah, 1994:92).

Finnish musicologist and semiotician, Eero Tarasti believes that the Finnish statesman and nationalist, Johan Vilhelm Snellman (1806-1881), concurs with Lotman (via Hegel and speculative German philosophy). Snellman notes that "Nationality is the social personality of a nation, which means the social life in all its forms has to be original" (Snellman, 1928:294; Tarasti, 1991b:205). Snellman defined the meaning of the individual in a nation as being different for daughter than for mother; "the distinction has been created spiritually."³ Then Snellman can suggest that "nationality is the social life of a nation" (1928:294); here to be explored as the Finnish 'Way of life'; i.e., the sociological "process of everyday life based upon its essential social conditions and people's perspectives" (Ahponen & Jarvela, 1987:71).⁴ In terms of "conditions", the period up to the end of the nineteenth century, into the Golden Age of Finnish Art, towards political independence in 1917, and through to the payment of war reparation to the Soviets after 1945, Finland was still a place of 'want' (fig.2.2). This has changed, and with it an interesting contradiction has arisen, in which the self-perception of nature-based life, of poverty and courage in adversity mingles with the ever-

¹ Lindberg was the chair of the Helsinki music council.
² Lotman ignores the semiotic arguments regarding whether 'signs' should be studied in Peircean triadic categories or Greimasian generative models. (Tarasti, 1991b:206).
³ Perhaps in fear of the unnameable, Tarasti invites the word "spiritually" to be read as "arbitrarily". (1991 b:205).
⁴ This definition, used in a study of changing life styles in Finland, identifies both the objective aspect of social conditions, and the subjective nature of perspective.
clean cultural Modernity. This suggests the birth of myth, which lends itself to history (i.e., Barthes, 1973).

Tarasti interprets Lotman as saying that the essential aspect of a cultural semiotics is not the structure of a sign, "but the relation of a sign to its semiotical background, to the semiosphere where it lives and exists" (1991b:206). In preparation for the argument in chapter three, aspects of the Finnish semiosphere relating to a socio-cultural 'lack' leading up to the infatuation with Karelia in the 1890's (fig.2.3), will be examined in this chapter through the subject of living standards, political determination, and the resources with which the people were engaged to effect change. Chapter three includes a discussion of the common influence of indigenous culture on Sibelius and Aalto (i.e., their inheritance of the socio-cultural 'lack'), the conclusion of which, with that of this chapter, will unite in the argument of chapter four; i.e., the coupling of Sibelius and Aalto, rather than either with their respective contemporaries. Subsequent chapters will discuss the inheritance of such 'lack' in the personal lives of Sibelius and Aalto.

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5 Connah relates to the theory of convergent (closed, narrow) and divergent (wandering, questioning) thinking. (1994). He cites Hudson's theory (1966), but does not refer to the originator of the notion, i.e., Joy Guilford (1950). Chapter six will explore Guilford's notion in relation to creativity.
Fig. 2.2  Detail from *Old Woman with a Cat*, Gallen-Kallela, 1885
Fig. 2.3  Woman from Eastern Karelia drying fat and tar soap, circa 1920
Fig. 2.4 Detail from Larin Paraske; Albert Edelfelt, 1893
"LACK AND STRIFE IN FINLAND

"The lake [...] black water and horrifying snags, was gloomy. But it was not the only part of the most dismal natural wilderness [...] The untouched nature carried one's dreams to the very greyest past" (I. K. Inha)\(^6\)

"They have given us a lot, these people in want." (Paavo Haavikko, in Kaipainen, 1985a:18)\(^7\)

"How Finnish I am in the depths of my being" (Sibelius, 25 June, 1918. T3: ch.9)

Pushkin's description of a dejected Finn in *The Bronze Horseman* ([1833] 1982), which forms the title of this chapter, well describes Larin Paraske (1834-1904), the rune singer through whom Finnish ethnomusicologists encountered their deep folk heritage in the 1890's (fig. 2.4). Paraske gave much out of a life of acute poverty, leaving fragments of rhythms, words, beats, and feelings of a culture from which urban *fin de siècle* Finland had become distanced.\(^8\) These fragments represent elements of the Finnish semiosphere, being cultural signs or elements, crucial splinterings of which can be found in the lives and work's of both Sibelius and Aalto.

Carts and Cultural Splinters

Splinters of cultural richness thus house elements of tacit suffering and strife, which characterises much of Finnish history (fig.2.5). There is a certain irony in the fact that such a mnemosyne as Paraske, a humble and dignified representative of both the poverty, simplicity and deep cultural heritage of Finland, drew the aestheticians to their knees, to record her words and her visage, and through which their common heritage was transplanted into modern Finland.\(^9\) She is thus a sign of the ways of relating the past, which this study seeks to explore. Yet this woman was more than a musical representation of the nation. From poverty Paraske sang for her very existence, as Finland was to do under the February Manifesto (when Russia began a period of extreme repression in 1905) with the nationalist tones of Sibelius' *Finlandia* (1899), and again at the New York World Fair, in 1939 with Aalto's *Finnish Pavilion*, at the moment of the Soviet invasion of Finland's Eastern border (fig.2.7).

In 1896 a determined aristocrat, Mrs. Alec Tweedie, explored Finland in a cart, reporting that "the Finns are very intense; they are men of few words; slow to anger, and slow to forgive. They never do anything in a hurry. Life is very serious to them, and they endure great privations with patience." (Tweedie, 1898) (fig.2.5 & 2.8).\(^10\) Sixteen hundred years before, in 98 AD in his work *Germania*, Tacitus had laconically described how, "The Fenni have astonishing savagery and

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\(^6\) Into Konradi Inha (1865-1930) was a photographer who recorded rural life in Karelia at the turn of the century. Cited without source in Kirkinen & Siivola, (1985:37).

\(^7\) The Finnish poet, Paavo Haavikko (1931-) was recipient of the Neustadt prize in 1984. Some of Haavikko's work is inspired by the Finnish epic, the Kalevala.

\(^8\) The nature of the fragments are also translated into contemporary songs; "a slave, a drudge, a mother, a Karelian singer" (Kaipainen, 1985a:18).

\(^9\) For example, Albert Edelfelt and Eero Jämefelt painted Paraske, Sibelius and other ethnomusicologists noted down her runes, and Yrjö Hirn recorded the occasion in words.

squalid poverty: there are no arms, no horses, no households; herbs serve as their food, hides as their clothing, the ground as their bed." (1894). Not only is such practical 'lack' a feature of the Finnish semiosphere, but is said to have resulted in the concomitant "poverty of the Finnish universe of signs" (Tarasti, 1991b:212).

**HARSH NATURE AND A 'LACK' OF SUSTENANCE**

*Although a humble people, our guard against the powers of barbarianism and darkness is humanity's own endless struggle for light and life.* (Toepellus, c.1875; 1981)


Nature in Finland is harsh, yet Finnish historian Matti Klinge cites Finnish pride in the climate and movement of the seasons, concluding that this comprises a "classical sentiment associated with the difficulties of living in our harsh conditions" (1993:230). Indeed, in the Bear Hunt, the writer Aleksis Kivi (1834-1872) described how "A harsh wind blows" (1994:33). These conditions, in which the long dark winters extend from October to March, regularly reaching temperatures of at least -30°C, rendered pre-industrial Finland in a state of hibernation. Indeed, Finnish ethnologists cite how cold winters and failed crops brought tragedy to the lives of many thousands of peasants, further enshrining 'lack' as the hallmark of their life, although there was actually little or no refinement from which to abstain (Talve, 1983:127).

Seeming to refer to the dark cold of the country, Sibelius' work has been described as a reflection of the Finnish national spirit; as "endless depression and melancholy" (Niemann, 1917:48) (tape eg.1). This study will demonstrate the accord between the personal, human substance of this and the regional character. Yet it must be noted that snow, which represents such cold, hard winters "is generally seen as something positive" (Klinge, 1993:26). After all, it "cleans everything up" (Connah, 1994:94), being clean and pure. There is thus a correlation between what is harsh and what is pure, or purifying; which will be demonstrated to have later become manifest in the strength of architectural "white functionalism".

Whiteness which characterises winter harshness is often accompanied by silence and stillness, which are said to characterise both the geography and the impression of the people of Finland. How such stasis retards some aspects of culture will be explored in relation to Aalto's and Sibelius' work in chapter thirteen.

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11 Bosely points out that the Fenoi were probably Sammi (Lapps) not Finns (1989:xviii).

12 Cited without source, (Mead, 1993:1).

13 Indeed, Klinge believes there is a renaissance of classical values in today's Finnish life, linked with the morality and aesthetics of the 19th century (1993:230).

14 The most notable famines were 1696-1698 (accompanied by plague) in which up to 30 % of the population perished (Jutikkala, 1955:48-63), and 1867-1868 (Talve, 1943:117).

15 This Modernism was opposed to Aalto's aesthetic divergence. See chapter four.
Fig. 2.5  *Finnish Hop Garden; Werner Holmberg, 1860*

Fig. 2.6  *Sunset in Kitee, Karelia*
Fig. 2.8  Woman marking tree, circa 1920
Fig. 2.9  View of lake and forest
Fig. 2.10  *Stockmann Academic Bookshop*, Helsinki; Aalto, 1962-69
Fig. 2.11  Rocks at Pietasaari, Ostrobothnia
Fig. 2.12  Boats at Tammisaari
Finland is a land of contrasts. A striking aspect of this dualism is climatic. Olaus Magnus reported in 1539 that people were stronger because of the extreme cold of their climate, in his *Carta Marina* of 1539 (Rikkinen, 1992:22). The 'lack' of light in the virtual perpetual darkness of winter is sometimes blamed for the high suicide rate in Finland (fig.2.6). However, the almost perpetual summer light has "unique effects" which evoke mood and atmosphere (Kent, 1992:9) (fig.2.9). This energises many people into almost perpetual activity. The contrast between 'lack' and ample growth of provisions in spring and summer has evoked rich cultural responses, as, for example, Aalto evinces in his manipulation of light in which every appearance of light may be utilised (fig.2.10). The contrast continues in the dark forests and vast open expanses of inland water; the soft edges of marshland (fig.2.12) and the hard, though rounded, granite rocks (fig.2.11); the crowded cityscape and the scattered country populations; etc. Such stark, even harsh contrasts are epitomised by the stifling heat of the deeply cleansing sauna, which is ideally followed by a plunge into a freezing lake.

**Following the Ice Sheet**

Despite the harsh climate, throughout history nature, and particularly the forest, has also offered an environment in which Finns sought and found security from both climatic and political pressures (Reunala, 1993:4). Often a sanctuary for wildlife (Harrison, 1992; Schama, 1995), for centuries the forests in Finland were a sanctuary for the majority of the population. Forest cover literally made life possible in such northern climes. Nevertheless, the cultural repercussions of the concomitant, often brutal, poverty rang loudly in the slow progression of Finnish culture.

It is thought that there has been habitation in Finland since between 7500 BC. and 6000 BC., when people followed the retreating ice sheets on to the land mass, creating disparate settlements in the hostile conditions (Fig. 2.13). The tribes which have been identified as having colonised different areas of the land-mass at a latter date (the Finns Proper, the Tavastians and the Karelians) differed in customs, language and ethnicity.

**Burning the Forest Protection**

Since moving into Finland, peasants have eked a subsistence existence from the floor of the forest. Indeed, the forest supplied almost all their needs; material, cultural and spiritual; the manner in which nature engaged the very heart of life will be examined in part two of this study. The shifting agriculture, known descriptively as slash-and-burn (or swidden cultivation) involved 18 Magnus agreed with Aristotle that people were stronger because of the extreme cold. *Carta Marina* of 1539.

17 It is usual for there to be thirty deaths a year during the midsummer celebrations, some of which are suicides. After this time the days start getting shorter; "Midsummer is a tragedy for Finnish families, but it's a truly Finnish way to go." (Sari Ultonen, in Henley, 1996)

19 There is a large regional variation in climate due to the Gulf Stream, the vast continent of Asia to the East, and the location in the middle latitudes (Rikkinen, 1992:23).

18 In the great royal forests or hunting grounds, wildlife was protected by decree.

20 The land mass was rising after the weight of the ice sheets melted away. Research into blood types suggested that one quarter of the ethnic inheritance from the East and three quarters from the West, yet linguistic structure shows Eastern linguistic influence has been stronger (Kallio, 1994; Klinge, 1992b).

21 The actual ethnicity of the early peoples is not fully known.
the burning of virgin forest, the ashes of which enriched the top soil, and in which crops were
grown amongst stones (Neuvonen et al., 1989). This is best epitomised in Eero Järnefelt’s
_Wage Slaves_, from 1893 (fig.2.15). Nevertheless, slash and burn quickly drew the nutrients into
the crops, exhausting the soil. The area was then abandoned to the re-colonisation of trees
(Linkola, 1987:116). The peasants then move on, roaming towards new areas of forest.

Swidden cultivation rarely supported whole families, being supplemented by hunting and fishing
out of the growing season. However, when the settlement of land began in the 1540’s and
continued for centuries, such forest clearance became rotational, persisting well into this century
(Heikinheimo, 1987:259). Crop Land had been parcelled out from 1757 and 1777 onwards, with
peasants being given the right to buy the land which they had already settled (Talve, 1983:128).

The effects of swidden cultivation and tar manufacture, led to the ecological reality of
diminishing forests and impoverished soils in the mid-nineteenth century. This precipitated the
further transition to the settled farming.

At the opening of the nineteenth century there had been an increase in population and the
proletarianisation of the rural landless, creating deeper social gults than the previous century had
suffered (Talve, 1983:129). Thus, with the dawning of the aforementioned ecological reality and
Finland’s depopulation of rural areas, the progression from a ‘lack’-induced ravaging of natural
resources, had begun in earnest.

**Hard Unrelenting Nature**

The use of wood in Finnish architecture and design has traditionally been due to the lack of other
materials: the "hard unrelenting nature of the country, which its architecture clearly reflects."
(Richards, 1978:9). As will be demonstrated, this does not signify a lack of beauty, but rather that
there was little choice and therefore little superfluity (fig.2.16); chapter three will demonstrate how
the degradation and poverty grew around the practise of deep cleanliness which is the _sauna_ hut,
in which people would sleep during the early stages of a settlement. Some, such as the architect
Lars Sonck (1870-1956), regarded the early Finnish communities of small wooden towns, such as
Porvoo and Jakobstad (Pietarsaari) as "wretchedly disorganised" (Sonck, 1983:42) (fig.2.17). Yet
there was still beauty "of a kind that contains none of the exuberance, none of the sense of nature

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22 Swidden cultivation did not recognied private ownership. (Heikinheimo, 1987).
23 Even now many farmers in Finland struggle to achieve self-sufficiency (Ahponen & Jarvela, 1987:73). They have received generous state
subsides, and recently have begun to adjust to the EC farming subsidy regulations. There has been a massive depopulation of "semi-
 peripheral" (Kiljunen, 1979), remote areas of agriculture and forestry, to urban settlements (Oksa, Eskelinen & Rannikko, 1985).
24 Tar manufacturing had ravaged the forest between the sixteenth century and 1870’s.
25 Such depopulation continues today (Ahponen & Jarvela, 1987).
Fig. 2.13 Claus Magnus Carta Marina, 1539
Fig. 2.14 Child in farm, Karelia, circa 1894; I.K.Inha
Fig. 2.15 Detail from *Wage Slaves*; Eero Järnefelt, 1893
Fig. 2.16 Detail of fence, Seurasaari Folk Museum, Helsinki
Fig. 2.17 Skata, Jacobstad (Pietarsaari), Ostrobothnia
expending its superfluous energy, that we get in more southerly climates. In Finland nature and man must concentrate on holding their own." (Richards, 1978:9).

"LET US BE FINNS": THE 'LACK' OF CHOICE

"Swedes we are not, Russians we cannot become, Let us be Finns". (J.W.Snellman, c.1830)  
"A quarter of my ancestors are peasants. It is difficult for me to maintain my equilibrium" (Sibelius, 2.2.1916; T3:ch.6)  

Finland had drawn the interest of its neighbours in the mid twelfth century. Those whose commercial aspirations were shrouded in the black cassocks of Catholicism gradually made inroads from the Baltic and Ostrobothnian coasts to the inhospitable interior, building stone churches in the early thirteenth century (fig.2.18). Known as Österland (Eastland), Suomi or Finland, as it was eventually to be known, was taken into the Swedish Realm (fig.2.13); the trading activity, cultural development and religious observance being controlled, and it is argued, enhanced by the newcomers. With the gift of the Finnish interior to Swedish noblemen, Gustavus I Vasa (1523-1560) claimed the remaining wilds of Finland in 1542, in state-controlled territorial expansion which signalled the increasing centralisation of the state. Thus the earliest Saami and then Finnish speaking settlers were joined by freeholders, clergy and urban middle classes from abroad. Although clergy were increasingly Finnish (Anthoni, 1970), few other Finns won places in the Swedish speaking social and economic elite, tending instead to live in far-flung, sparse settlements, practising swidden culture. "Old rustic churches" and castles were "set up in [the] poor countryside [...] when financial and technical resources and the level of culture in general did not allow more elevated and educated forms to emerge" (Strengell, [1904] 1983:57).

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26 This saying has been wrongly attributed to A.I.Avidsson (e.g. Kikkinen & Siho, 1985:22), a Turku Romanticist who wrote on the same subject, but not in these famous words (Jutilka & Pirinen, 1974:180-1).
27 At this time Karelia was increasingly influenced by Novgorod and Orthodox Christianity.
28 There was a strong distinction between the Western Finns and the Eastern people, the Karelians who were closer to the Estonians. Although all the early wooden churches have perished, many of the Western Finnish stone churches remain.
29 Finland was converted to Roman Catholicism from Paganism and the Orthodox faith, and then, at the Reformation, became Lutheran.
30 Many of the cultural protagonists of the turn of the century were Finland-Swedish (Swedish speaking Finns), but determinedly changed to Finnish names, and even learnt and spoke Finnish in an attempt strengthen the nature of Finnish culture. The motivation for their adoption of the folklore may have been political expediency (seeking a source of inspiration for cultural insurgency), yet it may also have been a deeper personal response of creative "souls" to an essence of that folklore, beyond the nunc rhyming and the birch-bark boots to the spiritual relationship of a people to their environment, applicable whether they had Finnish heritage or not. As Berleant (1993) argues, the experience of nature can reach primal experiences of emotion (1993; see part two). Although Sibelius' family was Swedish speaking, his roots were Finnish, and he had learnt Finnish at school and was able to read and study the octosyllabic style of the Karelian reciters which Lönnrot had collected. However, his written Finnish was not good, evinced in the faltering letters to his fiancée, Aino, attempted in Finnish. Aalto spoke Finnish, but his roots were both Finnish and Swedish speaking. He could write in both.
31 The conversion to Christianity was slow, as the old world view was confronted with Catholic ritual, symbols, gestures and oaths. There-in, however, everyone was important, not dependent on the prestige of his kin. This leads Talve to suggest that Christianity offered increase of spiritual, physical and material security, in addition to a refuge and system of justice (1983:121).
The Mute, Abandoned Child

"The most precious item of a man's cultural heritage is his language" (Vuorela, 1964:1)

The restrictive nature of Swedish rule had gradually been felt in cultural, religious, political and primarily language issues by Swedish noblemen, who had put down roots in the Finnish soil, and to some extent by Finnish peasants, who scrambled in it for roots to eat, when the former impinged on their subsistence existence (fg 2.14). After battles for territory between the two great powers, Sweden eventually lost Finland to Russia between 1741-43, and again in 1809, not until which moment was the notion of Finland as an independent entity born (Klinge, 1992b:50). Thus, Finland endured life as a largely agrarian society beneath both Swedish and Russian rule, remaining so when finally handed from Stockholm to St. Petersburg in 1809, until it forged independence at the moment of the Revolution in 1917.

Russia, the aggressive neighbour dreaded by peasant Finns, held Finland as a Grand Duchy with limited autonomy (a political affiliation afforded to none other of the Russia's territories), encouraging a sense of nationhood. Although Csar Alexander I (reigned 1801-1825) honoured the Lutheran faith and allowed privileges to the various estates of the Diet (Finnish Parliament), such political reassurance was not perpetuated. His successor, Nicholas I (reigned 1825-1855) instilled strict bureaucracy and censorship. Inevitably such political suppression, or Russification, bred the nationalism which led Snellman to proclaim, "Swedes we are not, Russians we cannot become, let us be Finns". Only the succession of Alexander II (reigned 1855-81), induced a more liberal era.

Roger Connah, a writer on Finnish architecture and culture, has suggested that, "Bereft of lightness, the Finnish political psyche was one of cushioned knee, whispered discourse" (1994:37-8). Here Connah suggested the ambience of cultural solidarity (or even uniformity); a 'political correctness' in Finland before the terms was invented. However, both harshness and liberalism of such national politics were largely unfelt in the rural back woods, where life continued in rugged hardship and 'lack', for all but the wealthy peasants.

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32 Mrs Tweedie notes that "Finns are very intense; they are men of few words" (1898).
33 This was due to the collective memories of the Great Wrath, in which Finland was overrun by Russians in 1713.
34 The Diet, to which new constitutional powers were transferred in 1720, comprised the Nobility, the Clergy, the Burghers and the peasants.
Fig. 2.18 Medieval church, Hauho, near Hämeenlinna

Fig. 2.19 National Romantic building; Corner of Luotsikatu and Katajanokakatu, Helsinki; circa 1890
Fig. 2.20 Eighteenth Century church on Seili, Turku archipelago
SIMPLICITY AND GRANDEUR: A STYLE OF 'LACK'?  

*Noble Simplicity and Quiet Grandeur:* (Winckelmann, [1755] 1972:73)

"...a lack of materials and of economic possibilities made simplicity in its classical meaning, a natural solution." [...] (Klinge, 1992a:143)

"The urban landscape of Finland [...] has a spick and span though often uniform appearance" (Mead, 1993:107)

This chapter suggests that simplicity was neither optional or theological for many Finns, rather being a symptom of a painful reality of their subsistence existence. Indeed, the sparseness of population in Finland encouraged a sense of closeness to nature as the only, and indeed, the most important life phenomena with which to relate (Lintinen, 1978b). As suggested, nature therefore became central in social, religious and artistic expression. Therefore, from within the gross poverty of two millennia came social and cultural traditions (such as the centrality of cleanliness of the sauna culture) into which both the theology of Lutheranism (e.g., asceticism), the aesthetic of Classicism (e.g., simplicity), and later that of Modernism (e.g., purity) fitted well. The following sections will examine the first two of these, the last being explored in chapter four.

'LACK', PURITY AND SIMPLICITY

*The native Simplicity [...] *(Edward Daniel Clarke, 1838)36

*Nature was enough: more was not possible, nor even desirable* (Klinge, 1993:234)

The separation from Denmark and Norway which followed the collapse of the Scandinavian Union in the early sixteenth century, and the adoption of the principles of the Reformation brought isolation for Sweden-Finland, from the rest of Europe (Jutikkala & Pirinen, 1974; Klinge, 1992b). This caused the slow architectural emergence from the massive forms of the Middle Ages, which, incidentally, resulted in a legacy which was to fund the stylistic cocktail party of the Finnish National Romantic style in the 1890's (tg.2.19). However, the severance of Latin powers in favour of Protestantism helped to establish Finnish as a written language through the work of Bishop Mikael Agricola.37 Riding the opportunities for reformation Gustavus I Vasa confiscated "superfluous income" and "nationalised" the Church, causing a cessation of its work of slowly educating, nursing and tending their Finnish farming flock (Jutikkala & Pirinen, 1974:62).

36 In light of this, Lintinen cites the art of Ulla Rantanen, Jukka Mäkelä and Juhana Blomstedt (Sibelius' grandson) (1978b:35).
34 Clark travelled in Finland at the turn of the nineteenth century.
37 In 1543 Agricola of Turku published ABC Kirja (ABC Book) and Racouskittä Bibliasta, (A book of Prayer from the Bible).
LUTHERANISM

"Lutheranism can be seen as a move towards simplicity [...] against refinements and luxury [emphasising] primitiveness and simplicity" (Klinge, 1993:227)

In Finland the Reformation was urged not by the people but by the clergy, and took nearly a hundred years to complete. Lutheranism had left behind the Sturm und Drang (Storm and Stress) of its German beginnings. Indeed, this was due in part to Agricola's gentle and balanced temperament, which made for a largely calm beginning to the theological transformation in which the ecclesiastical paraphernalia of Catholicism was shed. However, ethnologists do report that at the close of the seventeenth century the Church collaborated with the State, when the nobility was most powerful, thus holding considerable power over the peasants (Talve, 1983).

Historians suggest that Lutheranism became "one of the most important characteristic elements of the Nordic Identity", being intrinsically entwined with a move towards simplicity and centralisation of the State, and the developing notion of "natural man" in congruence with Rousseau (Klinge, 1993:227-30). In Finland "unchangingness took priority in moments of unrest", breeding a culture in which there is little critical tradition (Connah, 1994:45). Connah goes on to question this conformist (convergent) congruence.

"Restraint, humanism and pragmatism (convergence?) have never seemed so Lutheran and so seductive as they do now in Finnish society " (Connah, 1994:16).

The extant obedience and strict discipline which pervades the national culture (a reactionary conservatism which was rooted in a strongly historicist social or cultural tradition) was noted by Alexander II (reigned 1855-81), encouraging him to experiment with reforms in the Grand Duchy (Bideleux, 1994:13; Klinge, 1992a). The notion of a homogeneous, conservative people is, however, not without a shadow, in which anger towards dissenters raged, plundering the lives of, for instance, the Russian Orthodox and Pagan Karelians of the East, despite the declared belief in the "moral superiority of rural life" (Klinge, 1993:230). Divergent cultural dissidents and non-conformists, "line wavers" like Aalto and his compatriot architect Reima Pietilä (1923-1993), have often been greeted with equal intolerance. Increasingly the Nordic peoples had "a bourgeois morality and a practical view of the world." (Klinge, 1993:25). Yet, Karelians viewed things slightly. 

Alongside the forthcoming exploration of the nature of Karelia culture traditions, to be given in
chapter three, it should be noted that the Karelians used to describe their "Finnish" brothers from the west of the country as "Swedes", so different were their temperaments and attitudes.

Here we return to the story of Larin Paraske in the 1890's. This beggar-singer sang pagan songs which were integrated with a profession of the 'wrong' faith; i.e., Russian Orthodoxy instead of Lutheranism (Kaipainen, 1995a:18). However, political expediency and ethnological curiosity impelled the largely Swedish speaking cultural elite to flock to the 'exotic' otherness within Finland's borders. Finns self-perception stressed their "peripherality" in relation to the busy centres of Europe, and the "virgin" nature of their land. Such perception has a strong tone of "deep natural religiosity" (Klinge, 1992a:27), in which abstinence and purity were, perhaps, isomorphic with the reality of the far off northern climes; the way of life became enshrined in often-unquestioning religion; "natural law and common sense" were united (Klinge, 1992a:54).

SHEEP-SKIN DEEP POVERTY

"Those who lived a simple and modest life were considered to be closer to the divine and the eternal than those whose minds were filled with thoughts of luxury, intrigue, and sophistry" (Klinge, 1993:230).

It should be noted that through his wife's family (the Järnefelts), Sibelius came in contact with Tolstoyan beliefs, which promoted 'Holy Poverty', an ascetic religious lifestyle, and identification with the poor; writing proudly in 1892 that "in my new sheepskin coat I look like a veritable peasant. It feels so nice" (T1:104). Such ascetic enthusiasm sought to reverse the social civilising which Finland had won, and acted out the will to counter the order which such 'progress' brought. Coming from Russia this movement joined the Realism dawning in Finland at the end of the nineteenth century, which was, however, not necessarily linked with social consciousness (Klinge, 1993; Valkonen, 1992). For instance, it has been suggested that, amongst others, Sibelius' brother in law, the painter Eero Järnefelt (1863-1937), declined to understand the peasants on their own terms, rather respecting their efforts as he respected Nature; animals and landscape (Valkonen, 1992:78). It will be shown that, although in later life Sibelius' meticulous dress and indulgent excesses (common to both he and Aalto) defied any serious social asceticism, ironically, the spirit of economy and simplicity was to underpin their most profound work, which, it will be suggested, may have reflected inner experiences of 'lack and deprivation.

43 It should be noted that officially 90% of Finns hold membership to the Lutheran Church (Rahikainen, 1992:21). Nothing like this number attend church, but all pay Church taxes.
44 Klinge suggests that ideological debate is not a tradition In Finland (1992a:54). He describes it as Nordic "non-intellectualism" (1993:17).
45 Governor of Koupio, Alexander Järnefelt, had married Elisabet Clodt von Jürgensburg of the St. Petersburg Intelligentsia. Two of their sons, Kasper and Arvid (1861-1932), became writers, a third, Eero a painter (1863-1937), a fourth Armas (1869-1938), a conductor and composer, and their daughter, Aino, married the rising talent of Janne Sibelius. Tolstoy had been stimulated to develop his theories when he heard of the persecution of Christian sect, the Doukhobors, or 'spirit fighters'. He initiated the rescue of the sect, through the Society of Friends in London, who themselves petitioned Nicholas II.
46 Tolstoy's most ardent followers in Finland sought to encourage simplicity, as a counter to the aristocratic excesses which shored up the vast inequalities of Russia and Finnish society.
47 Tawaststjerna reports that although Aino Sibelius was interested in such Tolstoyan ideas, she had very right wing opinions (T3). This concurs with the notions of the idyll of the forest which the Nazi's promoted before and during the war, and which current environmentalists seek to challenge (Schama, 1995).
48 Reference may be made to the Wage Slaves (fig 2.15) in which poverty and hardship are depicted, and yet the lifestyle and politics of the artist were not challenged by the realism of injustice.
"THE CLOAK OF CLASSICISM":

"...rural simplicity [...] was understood to be a virtue in a direct line of descent from moral values of Antiquity" (Klinge, 1992a:136).

"The return to classical models [...] has raised the question of the 'meaning' of styles and their capacity to imply political attitudes" (Colquhoun, 1991:201).

Alan Colquhoun augments the latter citation, by asking whether the classical tradition has ahistorical aesthetic value rather than being bound by a specific history and inescapable political connotations. Classicism has repeatedly been identified with absolutist claims and class domination, but has also attracted a host of other, contradictory meanings, yet all of which herald a normative tradition (i.e., Antique, heritage drenched, permanence-aspiring) (Colquhoun, 1991; Klinge, 1993; Wittkower, 1962).

Reason and Sentiment

In Finland pre-Christian, pagan, mythology became tied to Greek and Homeric primitivism by those seeking to borrow the Ancients' heritage and grandeur (fig.2.21 & 2.22). In this fantasy there was no corruption, no industry, and no Latin roots. Indeed, onto the Age of Reason was being grafted Rousseau's moral superiority of rural life (which fitted well into the Finnish agrarian society), and Herder's Sturm und Drang (Storm and Stress) which Goethe championed. This led to the development of notions of "a world of nations defined by vernacular and folk cultures" (Bosely, 1989:xiv).

Indeed, Åbo (Turku) University had been infused with Enlightenment notions of rationalism since the 1720's. There Henrik Gabriel Porthan (1739-1804) translated his interest in Rousseau's notions of the Noble Savage (the forerunner to romantic exoticism) into the encouragement of the study of folk poetry, history and geography, culminating in his book De Poësi Fennica, in 1778. Elias Lönnrot (1802-1884) was to take up the work Porthan had begun, departing to gather the song-fruit of the 'lack' into an epic, the Kalevala, in 1828, which was to become the source of the Romantic Nationalism in which Sibelius was to flourish; a précis of the epic is given in appendix two. Disenfranchised Finns, those who "have a peculiar language of their own", subsequently heard their familiar folk tongue expressed in the arena of high culture, as a herald, relating their past heritage to the present political torment (fig.2.23).

50 For instance this is demonstrated by the juxtaposition of the work of Leon Krier, Stalin's and Hitler's edifices, and Scandinavian classicism of the 1920's.
51 However, Kant recognised that Rousseau "did not propose that man should indeed go back to the state of nature, but that he should look back on it from the level he has attained." Cited by Jones, (1971).
52 Åbo University was Finland's only centre of learning until the transfer of the capital (and thus the university) to Helsinki after the transfer of power to Russia in 1809.
53 Porthan turned to the Scott, Macpherson, as a kindred spirit. The Finnish Literature Society was founded in 1831 to foster Finnish language literature and study of Finnish language and history. The organisation still exists as an immense ethnological research resource.
Fig. 2.21 Orthodox burial ritual of a woman in Karelia
Fig. 2.22 Paganism and Christianity; Gallen-Kallela, 1900
Fig. 2.23 Young women sitting by a window, Karelia. circa 1894; I.K.Inha
**Infatuation**

The Age of Sentiment was paving the way for the idealisation of nature (Klinge, 1993:16), in which much of the Finn's self-identification was based on an idealisation of the man of the hinterlands and back-woods; those who endured the harsh conditions (Klinge, 1992a:26) (fig.2.24). Klinge describes the progressive idealism which then took hold of Finland in the nineteenth century in three ways; infatuation with landscape, a Hegelian cosmology, and moral ideology (1992b:67); the latter being a kind of refined Lutheranism. Without the possibility of political expression Finnification thus grew in cultural fields, wherein nature began to signify all that Finns fought, both for (i.e., their own state) and against (i.e., poverty). Artfulness and style, however, might be thought to sit uneasily with the poverty-induced simplicity which characterised the society rooted in the forest.

**Secular Monasticism**

Klinge cites the congruence between such rejection of refinement, and the emphasis on primitiveness and simplicity (a general characteristic of Protestantism), and this extant poverty-induced frugality of Finnish forest life (1993:227); something typical of a Scandinavian pietism which is close to being a "secularised monasticism" (Gullestad, 1989:175).

As part three will demonstrate, as for his compatriots (Sibelius and Aalto) a century later, the poet Johan Ludvig Runeberg (1804-1877) turned not to Ancient Greece itself, nor its specific architectural manifestations, but rather to the nature of Greek thought in which he saw "a major potential for national revival" (Klinge, 1993:23). Indeed, neo-humanism of Homeric Greece and classical values of nature had been increasingly popular with educated Finns since the mid-eighteenth century (Klinge, 1992a:7). Amidst Enlightenment mind-searching a Rousseauean correspondence had begun in the minds of Finnish aesthetes, between high culture and the tall pines of the wilderness (fig.2.25).

It is interesting to speculate whether the small superior Swedish-speaking intelligentsia, who became preoccupied with carefully stepping, at Porthan's and Lönnrot's invitation, into the stead of the 'noble savage', recognised the significance of the fact that their Finnish compatriots had in fact not yet been given the opportunity to leave the forest, a noble return to which might be declined indelicately (fig.2.26). However, it has been suggested that it was indeed the rootedness of the rune tradition, epitomised by Paraske, that "kept people's faith in independence alive throughout the oppressive years", examined earlier (Kaipainen, 1985a:18).\textsuperscript{55}

\textsuperscript{55} This refers to the years when Russian bore down on Finland, with political and cultural restrictions.
The Greek Shroud

There was then a shift from romantic concepts of Greece to the fantastical adoration of the indigenous. Lönnrot's manifestation of this (the Ancient Greece / Grand Duchy duality) through the gathering of fragments of ancient peasant song from the forest and their amalgamation, through Homeric form into the *Kalevala*, in the 1830's, enabled him to recall the mythic ancestors of the subjugated nation, who had hung in the Karelian air for centuries. Thus Lönnrot shrouded mythic ancestors in classical myths to justify Finland's right to be (Bosely, 1989:xiii) (fig. 2.27). This, like the veneration of Paraske later, was ironic, since the cultural lineage of wealthy, largely Swedish-speaking Finns had given folk phenomena a wide berth.

To Pori, Poverty and Reality

Although classicism implied precision, economy and unity, these and romanticism are not mutually exclusive. Runeberg, like Lönnrot, evinces this succinctly in his poetic cycle *Fänrik Ståls Sägner* (The Songs of Ensign Stål, 1848). In the opening poem, *Vårt Land (Maamme)* (Our Country), Finland's nature draws readers to patriotism, with Finns as 'Greeks in disguise' in a prospective utopian and serene landscape (Klinge, 1993:24) (fig. 2.28). Klinge sums up *Vårt Land* as "a picturesque vision of classical antiquity's ideal place, the locus amoenus." (1993:122). However, in *The Pori March*, from the second part of *Fänrik Ståls Sägner*, Runeberg abandon's his keen Russian cultural and geographic affiliation, and idyllic adoration of Finland's nature, in preference for reality, and the retrospection of Finland's Swedish past (Laitinen, 1994). This can be seen as a lever against the contemporary establishment through the induction of morality into the wilderness. As had begun abroad, landscape thus became politicised, inviting industrial reality into the Finnish literary field (Nevala, 1993). In the same way, during the oppressive years of Russification, Sibelius turned to classical antiquity, composing the "war song" *The Song of the Athenians* (1899), inviting the Ancients to stand in the Finns stead and the Goths in that of the Russians. It has been described as a piece of "Hellenic simplicity and [an] aggressive steely tone of patriotism." (Ringbom, 1954:64).

To find such congruence between the forest and all that Ancient Greece represented, Finns had to tidy their "wilderness" in their imagination; a manner in which they would, later, ensure the perpetuation of Modernism. As evinced above, in the seventeenth century nature was depicted as an Arcadia; "fertile and sane and valuable in its uncorrupted originality" (Klinge, 1992a:22). In the late nineteenth century aesthetes sought out wilderness; "The silent land of the forests, untouched by man, became a source of inspiration, as the painting, literature and music of the

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68 Lönnrot wanted to present Finns as being able to produce the *Kalevala* as an epic, not just poetry (Bosely, 1989:xiii).

67 "And gladly point at lake and strand; And say: gaze out upon this land; It is our fatherland!" (Vårt Land, (Our Country) from *Fänrik Ståls Sägner* (The Songs of Ensign Stål, 1848)

66 In *Tant Mira beau*, from 1863, Zachris Topelius (1818-98) wrote that smoking factories, work, and means of transport were all more beautiful than nature, which could try man so cruelly. The building of the Saimaa Canal, in 1856, signalled the need for the change to the poetic landscape.

64 It is shown elsewhere that the reality was that some isolated environments remained wilderness, however many areas had been changed by slash and burn agriculture by the mid eighteenth century (Linkola, 1987; see appendix eight).
Fig. 2.26  Karelian Woman; I.K.Inha, 1894
Fig. 2.27  Kullervo Tearing his Swaddling Clothes; C.E.Sjöstrand, 1858
Fig. 2.28 *Maamme* (Our Land) from Runeberg's *The Song's of the Ensign Stål*; Illustration by Albert Edelfelt,

Fig. 2.29 *Lake Landscape*; Eero Järnefelt, 1890
Fig. 2.30 Etching from 1841 of classical Helsinki showing C.L. Engel's designs
Fig. 2.31 Senate Square; C.L. Engel, circa. 1820-1840
Fig. 2.32 Väinämöinen Stringing his Kantele; J.Z. Blackstadius, 1851
Fig. 2.33  Väinämöinen Playing his Kantele; R.W.Ekman, 1866
Fig. 2.34  Peasant Finn or Ingrian constructing St. Petersburg
Fig. 2.35  Lutheran Cathedral, Helsinki; C.L.Engel, 1816-40
Fig. 2.36 Karelian manor house in Ala-Urpa; C.L. Engel, 1815
Fig. 2.37 House in Skata, Jacobstad (Pietarsaari)
Fig. 2.38 Detail of Lutheran Cathedral, Helsinki; C.L. Engel, 1816-40
Fig. 2.39  Washing on the Ice; Pekka Halonen, 1900

Fig. 2.40  University Building, Senate Square, Helsinki; C.L. Engel, 1832
time bear witness” (Klinge, 1993:234) (fig.2.28). It is, however, clear that in reality, even in the middle of the eighteenth century there was little "untouched" wilderness in Finland (Heikinheimo & Saari, 1922; Ilvessalo, 1960; see also appendix 2). Indeed, paintings and literature promoted the notion that within the wilderness lived 'maid Finland', all purity and innocence (Siltavuori, 1988:27) (fig.2.29). Whatever the character of those who inhabited the well-trodden forests, they were no fair-skinned, soft-handed maids, rather the exhausted, forest wise folk, as depicted in Jämefelt’s The Wage Slaves (1893) (fig.2.15).

It appears that the intellectual concept of the celebration of abstinence and simplicity was itself a luxury, being enhanced by the Rousseauean belief in the 'noble savage', the concomitant rejection of subtlety in art and science, and the negation of luxury and refinement (Klinge, 1993:227). The aesthetic-moral world view of Winckelmann's maxim ("noble simplicity and quiet grandeur") (1972:73) became enshrined at the heart of the Finnish semiosphere in the new unified classical urban environments sponsored by the Csar (Wickberg, 1959:21) (fig.2.30). For a time classicism of grandeur and simplicity was imported into the aesthetic of virtually all Finnish culture; e.g., the Empire Style of the Senate Square (1820-40) by C.E. Engel (1776-1840) (fig.2.31); the paintings of J.Z. Blackstadius (fig.2.32) and R.W. Ekman (1808-1873) (fig.2.33); and the sculptures of C.E. Sjöstrand (1826-1906) (fig.2.27). The Csar was fully in favour of this aesthetic development, seeking to build a "Hellas of the North" in Helsinki (Helsingfors), demonstrating the great civilisation of Russia.

Planting Classical Roots

This neo-classical ideology was thus a primary influence on the fledgling visual world of Finnish art, conjoining with the existing ideology of the nation because, it has been suggested (Klinge, 1992a), it courted the established beliefs of Lutheranism; i.e., opposing excesses and revolt, and promoting moderation and balance. Yet, both the reality and the idyll of nature were to be called to arms in the politically-induced cultural battles with the ruling powers in the great halls of St. Petersburg (fig.2.34).

Pro-rural simplicity and poverty were brought alongside the clean lines of Hellenic antiquity (fig.2.35), somehow being combined with harsh climatic conditions, and suggesting, with Colquhoun (1991), that classicism may simultaneously represents diverse philosophies. In this Finnish context it was "linked to the 'rhetoric' of statehood and, importantly, the vernacular tradition" (Colquhoun, 1991:205), being called on simultaneously to represent the 'lack', while injecting it with the import of prestige and confidence of the Ancients; thus, simultaneously

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60 The title comes from a line in the Kalevala, "when the maid of all the smallest, she the handmaid hired for money".
61 Alexander I sought to create a city at which visitors would rest, enroute for St. Petersburg.
62 J.H. Blackstadius illustrated the Kalevala, interpreting the setting as clearly classical. (Väinämöinen Stringing his Kantele. 1851). C.E. Sjöstrand, like Blackstadius, was a Swede who settled in Finland.
glorifying the position of the poor (fig. 2.37), being a catalyst for national pride in the cultured minds of the cities and noble manor houses (fig. 2.36) (doing nothing to relieve the poverty which was proudly recognised), and signifying the grandeur of the Csars (fig. 2.38). The bloody Civil War of 1917-8 was the bursting of this fantasy.\textsuperscript{43}

**QUESTIONING POISE**

"...classical art has been a feature of all those groups [...] that have tried to maintain 'cultural standards'." (Colquhoun, 1991:205)

It is appropriate at this stage to leave a trace of the argument to be made later regarding classicism and its philosophy in the Finnish context. If, as formalism and structuralism demonstrate, all cultural phenomena is rule-governed (Sturrock, 1993), there is a natural progression towards a rule-based style, such as classicism (Colquhoun, 1991:202). Yet, investigation of the original 'signs' (the intent or message behind the communication) of Greek architecture suggest many meanings which have become lost, and which, if rediscovered, may rectify the subtle signification which classicism has lost. This thesis will argue that the "cultural standard" which Sibelius and Aalto sought to maintain, while being congruent with the foregoing 'lack' (fig. 2.39), was primarily concerned with growth of symbolic resolution of the personal deprivations, or 'gaps' to be explicated in chapter five. It will also maintain that, as chapter four will demonstrate, in both men the "classical scholar was closely linked with the creative [artist]"

(Newmarch of Sibelius, 1939:9).

Indeed, tangentially concurring with this thesis, Colquhoun suggests that modern classicism may be assessed by how the architect brings irony to "the problem of relating the modern world to the values of the past" (1991:205). This study seeks to identify the nature of the irony inherent in Sibelius' and Aalto's solutions to the problem of relating the past; their own and their nation's.

To Finns the Classical world represented order, and classical Orders were thus mimicked (fig. 2.40). To the Greeks craft (ἐργον, ergon) was the appearing of order (κόσμος, kosmos), and the Orders became the technical procedure (τεχνικά, technica) through which kosmos would appear. Part three will demonstrate how Sibelius and Aalto adopted and adapted this procedure (see also appendix one). It will also challenge Winckelmann's notion of "noble simplicity and quiet grandeur", which mistakenly gives the impression of determined poise and stasis, which would be foreign to the Greeks, for whom making was a process of becoming (Collingwood, 1945; McEwan, 1993).

\textsuperscript{43} There are still many interpretations of the tragic war in Finland in 1918. The Socialists who fought believed they were suppressed by the wealthy bourgeois and the system which perpetrated their position. For varying opinions of the Civil War see Klingen, 1992b:100; GS1:91; Jutikkala & Pitminen, 1974:225 & 237-261.
Fig. 2.41 Four Seasons at Saikkalanjoki, Mouhijärvi (Spring and Summer)
Fig. 2.41 cont. Four Seasons at Saikkalanjoki, Mouhijärvi (Autumn and Winter)
CONCLUSION:  
'LACK', DENIAL AND FINNISH RICHES

"Poverty is seen as the ideal. The poor inland dweller is nearer to God than the inhabitant of the lowlands or the townsman" (Klinge, 1993:232)  

"We used to be a rural culture, with a long tradition of folk crafts in which every man and woman mastered many trades. In other words there was no really sophisticated professional skills" (Kaj Franck, 1981)  

"Everyday life was ugly and reality was unsuitable as art" (Valkonen, 1992:46).

In 1812 Madame de Staël reported that the Finns "try to cultivate the mind a little there, but bears and wolves come so close in winter that all thought is of necessity concentrated on how to attain a tolerable physical existence" (Kallas & Nickels, 1968:213). However, eighty years later Mrs Tweedie recognised that Finns "read much and think deeply, for both rich and poor are wonderfully well educated" (1898). Thus it is clear that there was a degree of socio-cultural progress in the nineteenth century, although some of the changes that the majority of Finns experienced were those which denied aspects of their reality; for instance the harshness of the forest life.

Asceticism and the 'lack'
That signs of Finland's ascetic culture were yoked together as stylistic resistance to the political and cultural suppression of Nicholas II (who reigned 1881-1917) was ironic, because just such a conservative nature (Klinge, 1993:234) which was rooted in the socio-cultural 'lack' described above, had persuaded Alexander II that it was safe to try his liberal reforms in Finland in the first place.

Since Finnish had increasingly become the language of instruction, the 'common' majority began to be educated, and thus their ideas and experience found cultural expression. The first Finnish novel, Seitsemän Veljestä (Seven Brothers, 1870) by Aleksis Kivi (1834-72) (fig.2.42), was criticised by educated literary figures because of its frequent descriptions of the primitive and vulgar nature of the characters lives in nature, a crime that artists like Helene Schjerfberg (1862-1945) (fig.2.43) and Akseli Gallen-Kallela (1865-1931) (fig.2.2) repeated. Critics failed to recognise that Kivi's Seven Brothers were trying to adapt to conditions set by the 'developing' Finnish society. Kivi did however prompt the scholarly preoccupation with phenomena which up to that time had been dismissed as common unromantic vernacular; the movement of Realism. It was here, in the

66 By the 1860's the education system was advanced by this stage (Rahikainen, 1992), as attested by the fact that, for instance, Aalto's father was able to 'progress' from a peasant background to being a district civil servant in the 1860's.
67 Many educated Finns found the portrayal of their kinsfolk too rough and primitive, preferring the gentler classical renditions in Runeberg's work. "Juhani: [...] Sing thou he-badger's whelp, sing while I dance, while I buck like a goat, buck right up to the ceiling. Sing!" Kivi (1929).
68 Schjerfberg painted many portraits of children and working Finns, (The Little Convalescent, 1888) (fig 2.43). Akseli Gallen-Kallela Finnised his name from the Swedish, Axel Gallén, in 1907. His painting The Old Woman and the Cat (1885) (fig.2.2) is said to portray "the beauty of ugliness" that apostles of Realism espoused. (Levanto, 1991:83).
squalid reality of forest life, that scholars and creative souls were to continue to search out their national identity, and the viability of the vernacular tongue. Later, like Kivi, Aalto was to seek to synthesise the 'art' of architecture with the often hard realities of "little man's" life, enriching the bland successes of industrialisation with the little details of human existence, and indeed, from within his interior storms Sibelius sought the "ethical" in music, in which he related with "inner depths" of life (T2:261) which many others heard as cacophonous.

Neither Aalto nor Sibelius could be said to have favoured regression to fundamentals to the same extent as Rousseau was taken to have meant. Despite the starched white suit and hat, Sibelius tended to more primitive pantheism than Aalto. Nevertheless, both sought to inhabit the same love of wilderness, which drew moral interpretation of human relationships with nature into all aspects of society (fig. 2.44 & 2.45).

Between the simplicity of classicism and that which, it will be shown in chapter four, was to return in modernism, there was a time of great political and creative activity in the late nineteenth century, at the heart of which was the young composer, Jean Sibelius. Drawing together many of the foregoing themes, Larin Paraske re-enters the picture, meeting Sibelius in Porvoo (Borgå), in 1891.68 Despite having been the gateway through which modern Finland related with her past, for religious, denominational reasons Paraske was not allowed into the communal relief home, and died of cold in 1904 (Kaipainen, 1985:18). It is also appropriate to note that Kivi's work was not praised in his lifetime, his personal life was miserable, and he, too, died in the poverty typical of Finnish peasants.

CHANGING NATIONAL CULTURE

Unconvinced, often with unchallenged images of poverty and courage, they begin to will their own version of this past* (Connah, 1994:21)

The Sibelius scholar, James Hepakoski has suggested that "no composer can dismiss his or her aesthetic context" (1993:9). Tarasti suggests that "One has to identify with symbols of national culture [...]; otherwise they lose their efficiency and ability to function in a national culture." (1991b:208). Indeed, he continues that, without the continuation of the semiosphere, the signs and texts of a national culture cannot function, and concomitantly, changes in the semiosphere also alter attitudes towards older signs and texts which were held to be central to the national culture at an earlier time (Tarasti, 1991b). Yet, the perpetuation of an outdated "myth" of poverty amidst great prosperity, for instance, has been said to perpetuate the references to Finnish ethnic heritage, the ascetic nature of both the classicist and Modernist aesthetic in Finnish design (fig. 2.46, 2.47 & 2.48), suggesting, Connah believes, a culture in which there is a high consensus of control, and concomitant muteness (Connah, 1994).70

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68 Sibelius later denied meeting Paraske, fearing that it would be said that his work comprised runes.

70 Pallasmaa condemns the fact that architecture is alienated from the 'life-world' (Husserl, 1970), believing this may explain the growth of mimicy; "mimicy has replaced innovation as a creative value. We recycle everything." (1992:10). Pallasmaa cites Thomas Lawson's article Nostalgia as Resistance (1988).
Fig. 2.42  Still from film of Kivi’s Seven Brothers
Fig. 2.43  Detail from The Little Convalescent; Helen Schjerfbeck, 1888
Fig. 2.44  Seinajoki Church; Aalto, 1952-58
Fig. 2.45  View of sea through trees, Hauho
Fig. 2.46 Buttress detail, Katajanokka, Helsinki
Fig. 2.47 Buttress detail, Katajanokka, Helsinki
Fig. 2.48 Buttress detail, Katajanokka, Helsinki
Topelius description, from 1875, of the "mutual similarity" of a national character, or what Snellman described as the "spirit of a nation", is "more easily felt than explained" (Topelius, 1981:124). This study will argue that what may be defined as the Finnish semiosphere, of which 'lack' will be demonstrated to have been a living character, may have gone on being an efficient sign long after there was actual poverty in Finland, because of other regions of 'lack', such as the harsh climate and darkness, a 'lack' of rootedness resulting from the rapid transplantation of the forest folk into often soul-less cityscapes, but also because of the congruence of 'lack' with areas of personal deprivation - the 'gap' - which is more easily felt than explained.

71 There are famous exceptions to this. For example, Tapiola forest city in Espoo, 10 km from Helsinki, and numerous new housing areas which seek to integrate the urban and the rural. There has been a move to record the 'Cultural landscape' in Finland in recent years, with many research programmes. (i.e., Heikinheimo, 1987; Linkola, 1987; Häyrynen, Keisteri, 1990)
NATURAL VARIABILITY
OF THEME:
Growing Form to Fill the 'Lack'

Fig. 3.1 Detail of jointing system of building in Seurasaari Folk Museum, Helsinki
INTRODUCTION

"The Karelian house is in a way a building that begins with a single modest cell or with an imperfect embryo building, shelter for man and animals and which then figuratively speaking grows year by year." (Aalto, 1941)

"The way to look forward, ironically, seemed to be to look back" (Howell, 1985:74).

"...here there is no crime against the intellect but organic growth from our people's mythic origins." (Bo Carpelan, in Axel, 1991:161)

Challenging Alexander I's earlier intentions, in the 1890's Finns saw to it that it was Karelia that took the appellation "the Hellas of the North" from Helsinki (Kirkinen & Sihvo, 1985:31). The *Kalevala* had been published for more than fifty years, and it was time to create "something original but in its spirit" (Tawaststjerna, T1:122). Aesthetes filed off to the back-woods, to witness and translate the folk traditions into the language of their high-cultural arena (fig.3.2 & 3.3). Sibelius started to compose at the heart of this movement, following his friends to Karelia, to trample the region's hills, even abandoning his wife during their honey-moon to search out local bards. Aalto expressed disdain for this heady nationalism, yet it will become clear that he sought to make a distinction between this and creativity inspired by the nature of the Finnish environment.

In the late work of Sibelius and increasingly in Aalto's portfolio, the deepest manifestations of the attitude to life and nature of the back-woods culture was drawn to the fore, demonstrably translated into a modern context in which the provincial and the universal have been said to merge (T1; Murtomäki, 1993; GS1; Quantrill, 1983).

Augmenting the historic 'lack' demonstrated above, this chapter will explore the role of folk culture and the *Kalevala* because of its manifestation of accretional growth as a compositional tool in the environment. This will be undertaken both in terms of the abundant experience of nature's growth but also because the context was also characterised by acute 'lack'; both of which, it will be demonstrated, were central to the experience of both Sibelius and Aalto.

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1 Bo Carpelan is Baron Axel Carpelan's great nephew. The Baron, it will be recalled, was Sibelius great musical confidant.

2 Aalto grew into a strongly sceptical, liberal family where ideas of national ideology were ridiculed. He was not against Lönnrot, his work, and his love of Finland, but rather the nationalistic 'spoon-feeding' (GS1:104). This attitude was ironic in light of his propaganda work for the government during the war (see appendix three).
THE KALEVALA SYNDROME

"[...] the myth of Karelia, the setting of the Finnish folk epic, as a land where man lived in harmony with himself and his surroundings." (Schildt, GS2:228)

It has been demonstrated that, moving West from Eastern Karelia, Larin Paraske sang herself from the jaws of abject poverty, into the Finnish history books, and onto the Renaissance-inspired white walls of the National Gallery, the Ateneum (fig.3.4). Unintentionally drawing the cultural elite from the Finnish capital, she recited the thousands of rune fragments she had memorised, explaining her system of spontaneous composition to Sibelius, the painters Albert Edelfelt (1854-1905), Eero Järnefelt and the scholar Yrjö Hirn (1870-1952).

In the 1890's "architecture was literally taken to the forest" (Pallasmaa, 1987b:8) as such aesthetes began building villas in the back-woods, re-colonising the semi-'wilderness'. In an incident which evinces the problem of such infatuation with seeking to return to the state of Rousseauean being in nature, Gallen-Kallela decided to design and build a Kalevala home at Ruovesi, which he called Kalela, in the "peace and solitude of the backwoods" (Martin, 1985:9) (fig.3.5). However, after a sojourn in Berlin, Gallen-Kallela returned to the news of the death of his small daughter, Marjatta, as a result of the harsh conditions (fig.3.6). The 'lack' which characterises nature dependence was clearly greater than the educated urban Finns were aware.

This chapter will explore how splinters of these two sources are inherent in the work of Sibelius and Aalto, bringing with them an inheritance of both growth following an natural or organic model, and a 'lack'-induced fragmentation and the concomitant potential for variation and change.

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3 This region was annexed by the Russians after the Second World War. Paraske was an Ingrian, a Finno Ugrian people from the marsh lands around St Petersburg (Vuorela, 1964:3).

4 The Ateneum was built in 1887, designed by Theodor Höijer.

5 Paraske was taken to Porvoo by Pastor A. Neovius, where she was visited by such leading cultural figures.

6 One commentator wrongly indicates his determination to avoid the "old log houses" ambience in his studio home, illustrating her article with interiors clearly showing elements of vernacular construction (Maunula, 1985:44).

7 Gallen-Kallela had departed during building (1884-5) to attend an exhibition in Berlin, during which time the house developed structural defects which rendered it damp. He adjusted to such harshness of climate and simplicity of provision for a short time, throwing a party. In 1899, to celebrate the joint theosophical 'christening' of two more children, to which Sibelius, amongst others was invited. The urban Sibelius failed even to successfully chop firewood.
Fig. 3.2 Sibelius with Eero Järnefelt and I.K.Inha in Karelia; circa 1898

Fig. 3.3 View from Koli mountain, Karelia
Fig. 3.4  Larin Parasker; Albert Edelfelt, 1893
Fig. 3.5  Gallen-Kallela’s house at Ruovesi, 1894
Fig. 3.6  Frost on reed in Kitee, Karelia
SPLINTERS FROM THE FOREST: THE ANCIENT ARCHITECTURE OF FINLAND

"Karelian Architecture has thus an unusual value in that it makes possible for us to analyse human life's relationship to nature and shows how human life and nature harmonise in the best way in buildings in this geographical area." (Aalto, 1941a)

"Over there our houses lie oldsmaligrey, cowering tight to one another. And they are not fair to behold even in summer dress - [...] Meagre poverty, mostly, and creeping fear: our world" (Elmer Diktonius, from Finnish Winter Dawn, 1948)

"The old Karelian architecture is contemporary with the Kalevala and the rune material in Karelia." (Aalto, 1941)

In The Architecture of Karelia (1941a) Aalto demonstrated his love of Karelia in words which accompanied his already demonstrative portfolio of nature-inferring form which, in part at least, was nature-stimulated (i.e., New York Pavilion, 1939, fig.3.8; Villa Mairea, 1936-9, fig.3.9). He explored how traditional building forms and arrangements might offer insight about the adaptation of forms to modern, newly industrial Finland.

Porphyrios (1982) and Quantrill (1983: 62) agree that "agglutinative ordering" in Aalto's work derives from the influence of Finnish National Romanticism which borrowed from many international styles, amalgamating these with some indigenous features. This chapter will suggest a different, earlier and more specific derivation of this formation, beginning with an exposition of the nature of often fragmented indigenous form, first architectural then musical, before examining possible psychological and philosophical reasons for the arrangements later in the work. In this section the patterns of building forms, both mythical (i.e., from the Kalevala), and historic, will be explored.

KALEVALAIC BUILDING

"Fir-trees were the first of houses; Hollowed stones the first of kettles" (Kalevala, Rune III)

"[bringing] the world of material into harmony with human life." (Aalto, 1940b)

Aalto pointed out that the old Karelian architecture is contemporary with the Kalevala (1941a), and indeed, the Kalevala is steeped in examples of the process of integration of which Aalto wrote in The Humanising of Architecture (1940b), namely that the task of architecture was to bring "the world of material into harmony with human life." The Kalevala depicts every detail of the development of domestic life, somehow enshrining the very process of design development.
"[Fellows...] gathered a home from the wilds -
  brought tough firs base first
  pines topped at the top
  put them down on a good spot
  set them somewhere firm
  for big family-sized cabins...
  bolted walls from the backwoods
  timbers from the frightful hill...
  The cabin was built aright
  the shelter put in its place"
(Kalevala, Rune XXV)

It is this concentration on detail, be it the honing of birch bark into baskets, or the building of a boat, which identifies the fact that each of these details were vital, literally making life in the harsh 'wilderness' possible.

Thus in the Kalevala the house became a temple in which the sacred ways of life were lived. The concept of mere utility was unknown, function and artefact being imbued with mystical purpose, leading to the enrichment of life; e.g., the tradition of fashioning door handles and hinges from small pieces of twisted branch (fig.3.10). Throughout the epic activity is imbued with Heraclitian strife, enshrining the very ability to change, to develop or to grow with the changes of nature, as the ingredient which ensures survival and eventual 'progress' towards civilisation. This is signified in the descriptions of the gradual progress towards the completion of a house. For instance in Rune 25, 'Homecoming' (cited above), there is careful and laborious exploration of the essence and potential of materials expressed, demonstrating the centrality of the theme of creative repetition and exploration, of trial and error, in the making of an artefact. This signifies the tactility of the backwoods life, carving a home within the ecology of trees.

TORPPA AND TUPA

Hal, hail and welcome
  to this small cabin
  to this squat abode
  to this room of fir
  to this nest of pine!"
(Kalevala, Rune 21:183-187)

"It was pitch dark in there, just a tiny streak of light peeped in at the edge of the roof" (Juhani Aho, from A Summer Dream, 1892, 1991:31)

This section will examine the nature of the vernacular building typology.

Striving for Form: Dispersal or Centralisation

The collection of small wooden buildings, the torppa (farmstead), comprised one room kota (log huts, fig.3.11), and aitta (store houses, fig.3.12) to form a simple, protective yard, which gradually

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8 This is watched over by Ukko, the God of creation and creativity, to whom they humbly credit their successes.
9 The old bard Väinämöinen is the sensitive and imaginative character; the designer juxtaposed with Ilmarinen's artisan skills.
10 Here, in 1892, keen Karelianist and Realist writer Juhani Aho, a friend of both Sibelius and Aalto's father, depicts a young student in an encounter with a hired girl, Marl, in her small hut or aitta - a building type usually used as store huts. The family of the student, on the other hand, enjoy a larger dwelling which fits the description of a typical Karelian house, a distinctive form of building in Finland, in which the living quarters and store spaces are gathered under a single large pitched roof (Pettersson, 1959).

Aho had been in love with Aino Järnefelt in his youth, writing Alone (1891), which scandalised conservative Finland with its openness; an incident to which Sibelius refers in letters to Aino from Vienna, to whom he was by then engaged.
Fig. 3.7 Detail of farmstead in folk museum, Lieksa, Karelia
Fig. 3.8  Drawing of Finnish Pavilion, New York World Fair; Aalto, 1939
Fig. 3.9  Sauna, Villa Mairea, Noormarkku; Aalto, 1937-9
Fig. 3.10  Gate, Niemelä Farm, Seurasaari Folk Museum, Helsinki
Fig. 3.11 One room log hut (kota), Seurasaari, Helsinki
Fig. 3.12 Store house (alfo), Seurasaari, Helsinki
Fig. 3.13 Kota in Niemelä Farm, Seurasaari, Helsinki
Fig. 3.14 All-purpose living space (typa)
Fig. 3.15 Vuokatti Hills; I.K.Inha, circa 1900
Fig. 3.16 Layout of Niemelä Farm, moved from Konginkangas to Seurasaari
Fig. 3.17 Altta at Niemelä Farm, Seurasaari, Helsinki
Fig. 3.18 Fencing at Niemelä Farm, Seurasaari, Helsinki
Fig. 3.19 Engraving of Farm at Kittisvaara, Tornio River valley (circa. 1730)
Fig. 3.20  Layout of typical Ostrobothnian farm-settlement
Fig. 3.21  Plan of typical Karelian house
Fig. 3.22  Hanging poles in room
developed as *kota* and *aitta* were added as necessary, into a more enclosed ring (fig. 3.13). The main living hut developed from a *savupirtti* or *savutupa* (smoke cottage) which was often without a chimney, to the *tupa* (multipurpose room) (fig. 3.14), which eventually combined kitchen, eating, living and sleeping areas around a large stone stove. Both smoke *sauna* and steam *sauna* were sited in such small cottages, around the cleanliness of which other functions grew.

The settlement of Finland (i.e., from the East and South and West) is apparent in differentiation of layout of vernacular buildings. In Karelia and Savo particularly (i.e., Eastern Finland), the courtyard was based on terrain contours. Individual log huts for separate functions grew with the number of people in the household, or activities undertaken (Nikula, 1993: 20). There the buildings were more dispersed, partly due to the fire risk and partly terrain (fig. 3.15), in an uneven pattern, illustrated in Niemelä Torppa (fig. 3.16), moved from Konginkangas to the Folk Museum on Seurasaari, Helsinki. This farmstead is not disordered, yet the discernible order is not of a centralised, rectilinear nature (Glanville, 1978; Wickberg, 1959: 16) (fig. 3.16 & 3.17). This order is unique to the problem in hand (condition or content derived form - *Leistungsform* - to be examined in part three); one which comprises an elasticity which is vital in such harsh conditions (fig. 3.18).

Generally speaking the western settlements evince a "greater striving for centralisation" than those in the east (Wickberg, 1959: 15) (fig. 3.19). Thus in Ostrobothnia (North Western Finland) the arrangement was generally tighter, a "fortress-like" rectilinear enclosure (Glanville, 1977) (fig. 3.20), with the cooking shelter, stores and stables near the *tupa*, with the pigsty, *sauna* etc., further afield. The difference between the Niemelä Torppa form (fig. 3.16) and those from the west of Finland, is interesting, since there is a suggestion that the form became more 'ordered' (or rectilinear) only in the hands of the more wealthy peasants; corresponding, perhaps, to the decrease of strife and an increase in so-called civilisation.

The two traditions result in two different forms; the typical Karelian house; a large, tall "autonomous" dwelling under a single over-arching roof, to which Aalto refers in detail (1926; 1941a) (fig. 3.21); and the "entity" of the enclosed rectilinear yard based on the double-cabin system, which continued in an urban form as towns developed in the West (fig. 3.19). Some commentators explain the common derivation of these (Wickberg, 1959) while others suggest the two forms seem to have little in common (Glanville, 1977). Ranulph Glanville goes on to suggest a possible shared feature, derived from the common human function within a given

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11 Later, in the sixteenth century, the *luhtiatta* (storehouse) emerged. This was a *pastuma* (double cottage). Herein two multipurpose *tupa* rooms were joined by a central hall, each with its own huge stone stove. The building was enlarged by two additional *harvat* (bedrooms) either side of the *tupa*. Lars Peterson (1958) believes this form is derived from Swedish vicarages, derived in turn from Renaissance palaces. In the eighteenth century a two storey model emerged in Ostrobothnia, western Finland.

12 This form is illustrated in an etching, dating from the 1730's, of a farm at Kittisvaara, in the Tornio River valley (fig. Wickberg, 1959: 17).

13 These are closer to the Novgorodian, or north Russian type, thought to have been introduced as late as the seventeenth century, reaching its apogee in the nineteenth century (Petterson, 1959), as recorded by Yrjö Blomstedt and Victor Sucksdorf in 1900.
environment housed in either a courtyard or a covered hall space. 14 This changes from a tightly enclosed external entity (Ostrobothnia, \(\text{fig.3.20}\)) through an implied enclosure (Central Finland, \(\text{fig.3.16}\)), to an enclosed internal entity (Karelia, \(\text{fig.3.21}\)); a series of features which is apparent in Aalto’s work. From West to East there is a “disintegration of the courtyard” (and of restrictions) which leads to the large, multi-purpose rooms, imbued with subtle spatial divisions signified by non-intrusive hanging poles (\(\text{fig.3.22}\)) (Glanville, 1977: 40-3). Glanville suggests that this implies that “at every stage in the process of extension, the whole is complete”; a gestural, additive composition which visits notions of teleology to be discussed in part three.

Thus, although the buildings of the late-settled interior of Finland and Karelia were less rigid than the Swedish-influenced (and therefore more Westernised) Ostrobothnian examples, their plan arrangements were often complex, deriving from the problem in hand, rather than following specific rules of layout (Wickberg, 1959: 53). This is important, suggesting that, on the contrary, there was a general pattern of formation, arising from what and where the hut elements needed to be in that particular context; again this suggests Leistungsform.

GROWING FORM

"... a building that begins with a single modest cell or with an imperfect embryo building, shelter for man and animals and which then figuratively speaking grows year by year." (Aalto, 1941a)

The process of creating form in the Kalevala has encouraged one commentator to suggest that, "[t]he Kalevala house is a living organism" (Antoniades, 1993: 236). Certainly there were small elements of form, to which were added new small elements when resources allowed and demand called. 15 It has been demonstrated that such additions were either under a uniting roof, or more dispersed, free standing forms, which created a courtyard-like protective formation.

In his propaganda article The Architecture of Karelia (see appendix three), Aalto felt that what was important in these forms was their ability to grow and adapt to the changing needs of the people (1941a). 16 Schildt understands Aalto to stress “a harmonious architecture mirroring a harmonious relationship with nature” (1988: 230). In light of the last chapter his notion of harmony is either facile or, as this study suggests, evinces a deep understanding of the original Greek meaning of harmony (to be examined in part three); i.e., an often complex joining of disparate elements. With a Darwinian accent Aalto wrote that in turning to its own resources, and despite the ‘lack’ of exuberance and superfluous energy of the culture, Karelian buildings have, "so to speak, grown organically out of prevailing conditions" (\(\text{fig.3.23}\)), resulting in special natural features finding expression in form (1941a).

14 Aalto explores the atrium-come courtyard in an early article in 1926, in which he demonstrates many important ideas about dwelling and its interaction with nature. (Aalto, 1926)
15 This is evinced both mythically (i.e., in the Kalevala) and historically (i.e., in remnant settlements and farmsteads).
16 The article is explored in appendix three.
In the article Aalto is referring to the all-enclosed Karelian House (fig. 3.21). Nevertheless, as his own work shows, his concepts equally apply to the Niemelä-like disparate courtyard model, since each of these ethnic building type may be said to grow; one under an extending, yet single roof, and the other as separate forms. The common feature is the lose yoking together of the additive composition. Aalto goes on to make a clear biological analogy;

"The expanded Karelian house can in a way be compared with a biological cell formation. The possibility of a larger and more complete building is always open." (Aalto, 1941a)

**Strife and Shelter and the Amalgamation of Bits**

Aalto continues with a description regarding the "crystal-type cluster" beneath the "free-roof formation" of Karelian architecture as far from being arbitrary, rather adapting itself to both the surrounding nature and the organism of the family within. This, he believed, offered the potential for "elasticity" in the building complex, forming "a living, constantly changing, and unlimited architectural totality"; "a refreshing closeness to nature, a kind of fight for existence" (1941a). The second part of this study will explore how this comment may refer equally to subsistence forest living, Finland's war strife, and Aalto's own battle for mental stability at this time, within which the forest and even the all-embracing roof forms provide comfort, and in which there is a vital place for a virtual-forest (i.e., a virtual-embrace). Importantly, the material, "which predominates almost one-hundred per cent both as material and as jointing method" is wood; a sign of life (to be demonstrated in part two) through which Karelian architecture, "has succeeded in creating exactly the organically living and flexible forms necessary both for the fight and for existence." (1941a).

Aalto suggests that the starting point for design is "a small and modest building cell" for an individual inhabitant - to meet the human deprivation resulting from the geo-climatic and socio-historic 'lack'. This establishes an architectural system which "can grow and be enlarged over the years" as sheer struggle with the limited palette of materials ameliorates the 'lack" (1941a).

Due ostensibly to the war, Aalto encourages the return to a close proximity to nature, psychologically, culturally and materially. He saw this manifest in Karelian building, which encouraged the use of fragments or parts, "ready-made by nature [which] achieved at its best a truly brilliant richness of forms and surprising virtuosity in putting together nature's own shapes into an elegant and practical totality." Thereby the agglomeration of 'bits' salvaged from the environment of 'lack' is able to produce a practical totality. However, there often needs to be a strong degree of co-operation of such parts (both material and human) to facilitate this difficult but vital harmony. Thus the theme of nature's capacity to join what needs to relate, and to grow those parts which can comprise the relationship (i.e., the "elegant and practical totality") is introduced by Aalto. Inherent in this was the observation of appropriate variation in nature, a notion Aalto borrows to explain the solution of the Karelian people to life in their harsh environment, and which he seems to have believed was applicable in the modern epoch too. Chapter twelve will return to Aalto's ideas about variation.
Yet, is this "totality" a muddle with recognisable harmony? Indeed, what might the nature of such harmony be? This will be analysed in part three. Suffice it here to demonstrate Aalto's strong reaction to the strict formulaic trend in Modernism may provide an answer to this. He wrote, "[e]very formal straitjacket [...] prevents architecture from playing its full part in the human struggle for existence" (1938). Thus, importantly, Aalto challenges, "the misapprehension that the Karelian village was chaotically fragmented, labyrinthine in its layout" (1941a), stating that critical study shows the opposite to be true; i.e., that the relations of the parts is logical in terms of the life of the particular settlement or farm. In contrast, in Ostrobothnia there was a greater degree of culturally-imposed order (fig 3.19). Significantly Aalto states that, "the affinity to nature and functional accommodation that doesn't worship the straight line, plays a decisive role" (1941a). This affirmation of elements which are other than rectilinear was, by 1941, well demonstrated in work such as Viipuri Library (fig 3.24) and Villa Mairea (fig 3.25 & 3.30).  

Like other vernacular traditions, Finnish folk architecture, including that to which Aalto refers, displays a rootedness, an integration, even isomorphism with the natural context in which it is built. The size of the "cells" of space (aitta, sauna or tua) are able to flex with the terrain (i.e., the forest context), the function (i.e., particular farming techniques) and the material available (i.e., wood and a few stones).

There are two crucial elements here. The first is that the peasant building demonstrated a compositional amalgamation technique in which small building elements which were made "in connection with the smallest possible units" like in natural growth (Aalto, 1938). This allowed the whole to become what it needs to become in the particular context like a growing organism (i.e., Leistungsförma). The second is the fact that within this gradual procedure the building itself is made of an extremely limited palette of materials; i.e., wood and a few stones. Together these demonstrate what might be called "flexible standardisation" (Aalto, 1949) in which the building form thereby simultaneously embraces, and is embraced by the environment around it through this compositional process; this will be examined in part three.

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17 Aalto cites the Karelian villages' isolation from "cultural borrowings", as opposed to the Ostrobothnian settlements influenced by Swedish form, as a reason for the "building plan" which "adapts itself to Finnish nature". Here Aalto fails to acknowledge that the conditions in the west of Finland were quite different to their Karelian cousins, probably due to the nature of his agenda of propaganda.
Fig. 3.23  Large store building, Seurasaari, Helsinki
Fig. 3.24  Auditorium, Viipuri Library; Aalto, 1933-5
Fig. 3.25  Sketch of Villa Mairea, Noormarkku; Aalto, 1936-9
Fig. 3.26 Vuokatti Hills; I.K.Inha, circa 1900

Fig. 3.27 Entrance canopy, Villa Mairea, Noormarkku; Aalto, 1936-9
"It was Aalto who gave wood back to us. My experience in his spaces is always connected with wood, both in its growing form and as a construction medium." (Carola Giedion, GS3:201)18

"His sensitiveness [...] to the surviving vernacular traditions, and his comments on them, reflected a keen awareness of the role architecture had played a generation earlier during Finland's fierce struggle to assert her cultural - and consequently her political - identity." (Richards, 1980:114)19

Commenting on Aalto's Finnish Pavilion at the Paris World Fair in 1937 one commentator wrote that the Finns are, "a people entirely exempt from formal tradition and who possess at the same time, better than tradition, the instinct for material" (fig.3.7).20 The latter may be true, but the former has been shown to be mistaken, even if it was an opinion Aalto himself expounded to foster the augmentation of the value of Karelian 'purity' (1941a); this is addressed in appendix three. The forest context and vernacular tradition of ordering form, illustrated above, is extremely important to Aalto's creative genre (fig.3.26 & 3.27). Indeed, one commentator has suggested that "he was stirred by [...] mythic and atavistic impulses" (Miller, 1980:25).

Villa Mairea
As a trace of his manifestation of the flexibility and fragmentation of the 'courtyard' solution attention now turns to Villa Mairea (1937-39) (fig.3.27). In prelude to his explanation of this dwelling, Quantrill, states that "for Aalto the function itself should have a ritual basis so that the form which derives from that function can have a symbolic function." (1983:83). Without simply being derivative, Aalto's solution brings to life what might have been fossils of Niemelä forms, but which, in his hand, become a state of the art solution to modern, family living, in which the whole is formed; an example of "additive planning" (Quantrill, 1983:85; Glanville, 1977) based on "cell" elements. There is "deliberate informality" in the building, recalling the Karelian dwelling in dialogue with the forest (fig.3.28 & 3.29). It is not necessary to suggest, as Weston does, that he "subverts" clear geometry (Weston, 1995:83), although axiality is undermined by asymmetry (Weston, 1992:18). Importantly this is not for its own, modern, compositional sake, but rather because Aalto allows "the affinity to nature and functional accommodation that doesn't worship the straight line, [to] play a decisive role" (Aalto, 1941a) (fig.3.29 & 3.30). Such allowance should not suggest a lack of control, nor whimsicality, on Aalto's part, but rather a sensitivity to the depth requirements and their depth coherence, the accommodation of which stimulates a way of relating in form. Where, for instance, one commentator finds things "do not seem to stem from necessity but from observation of nature" (Miller, 1980:25), Aalto would probably question the commentator's very view of necessity, expanding it to include the psycho-social, the contextual etc. (Aalto, 1940b; 1955b).

18 Carola Giedion was the wife of the Modernist historian, Sigfried Giedion, who eventually rewrote the seminal Space, Time and Architecture to include a chapter of Aalto's work (Giedion, 1967).

19 J.M. Richard's encountered Aalto in 1936, five years before he wrote the article on Karelian Architecture, reporting how vernacular architecture informed the architect's furniture design.

The plan achieved a remarkable coherence through compression of the multitude of spatially defined functions into functionally-diverse spaces (fig. 3.30). This idea of sharing space between functions which are not carried out simultaneously actually manifests the multi-layered potential to the space; i.e., spatial interaction and simultaneity which can be cited in common with Sibelius' adoption of Renaissance polyphony. Such spatial emancipation was accorded to certain functions only (contrasting with a Miesian\(^2\) dismissal of all boundaries delineating individuality or privacy). Spatial integration was afforded to those areas which connote human interaction, or community of spirit. This began an important ministry in Aalto's design career in which he sought to create 'community' through spatial freedom of opportunity for personal contact (the possible motivation for this will be explored later).\(^22\)

As cited above, it has been suggested that Villa Mairea's unrestricted interior owes to a stylistic debt to National Romantic architecture (Porphyrios, 1982; Quantrill, 1983:62), and in particular Saarinen's Hvitträsk interior (fig. 3.31), where the unity of ceiling height overarches the free space, and changes of levels (Wrede, 1985:174). Although Aalto's spaces have such a character why Hvitträsk is cited rather than the tupa from which such National Romantic architects, at least in part, sought inspiration is not explained. Indeed, Schildt even reports Aalto's hints regarding the derivation of Villa Mairea's multi-purpose room being the Finnish tupa (GS2:160). In Our Dwelling as a Problem (1930), Aalto had written that the tupa, "is a combination of various functions", an overarching feature which is common in Aalto's later buildings, standing as an impressive response to the dichotomy of human experience; a mechanism for drawing together the free and the bound, the spacious and the restricted, the creative and the functional. Indeed, such jointing will be shown to be the root of Aalto's notion of harmony.

**A TUPA AT HEART**

"A common criticism of Aalto is that his rhythms are perverse, that his emphases are achieved not from internal structuring, but from straightforward addition of dramatic "gestures" [...] The roots of this are to be found in the vernacular" (Glanville, 1977:46)

This study will demonstrate that Aalto wove his own creative mantle from the threads of his native vernacular, its ascetic stylistic offspring of neo-classicism and modernism, his own belief about the place of dwelling in the creation of human harmony, and indeed his own, often traumatic life experiences.

With modern Scandinavian masters, such as his friend and mentor, Gunnar Asplund (1885-1940), Aalto swept beyond the strictures and limitations of the International style with a tendency towards abstraction, characterised by the breaking down of architecture into its separate elements, articulating them and reassembling them in new ways and the effort to combine freedom and

\(^{21}\) This refers to the work of the minimalist Modernist architect Ludwig Mies van der Rohe.

\(^{22}\) The more fluid, free space juxtaposed against, or integrated with (depending on the user's regard for the space) the more rectilinear bedroom wing.
Fig. 3.28  External living room blinds, Villa Mairea, Noormarkku; Aalto, 1936-9
Fig. 3.29  Entrance hall, Villa Mairea, Noormarkku; Aalto, 1936-9
Fig. 3.30  Plan of Villa Mairea, Noormarkku; Aalto, 1936-9
Fig. 3.31  Hvittreisk interior; Gesellius, Lindgren and Saarinen, 1901
order, the rectilinear and the organic into a new order synthesis (Wrede, 1985:161). Schildt recognises Aalto's indication of the "significance of tradition" (Aalto, 1928) as he embarked on the Modernist line as "an almost prophetic anticipation" (GS2:227). Therein there is an integration of the 'lack' induced vernacular and 'lack' related aesthetic of classicism.

Schildt, Aalto's friend and biographer, believes that the architect had an ambition to find harmony with the idyll of kosmos that he imagined the Karelian village once had (GS3). Indeed, Aalto is reported, in Kalevala lipas to have said, "the Kalevala almost creates a picture weave, in which every part is of Nature, which is functioning all the time." (Kuusi & Anttonen, 1985:310);23 by "all the time" he suggests that the essence of the Kalevala is a primary everyday phenomena of Finns (1985:320). This is extremely important, suggesting that the Kalevala represented not only the life of the ancient Finns, but something of the modern life Aalto led; the simplest "add-on technique"24 which suggests the idea of "the 'appointed' place for every part of the whole (Glanville, 1978:47). Importantly within this technique there is a vital role for the jointing mechanism (to be examined in part three) and indeed, at this stage it is helpful to recall that the Greek for joint is ἀπόσως (harmos), the root of the word "harmony" which so preoccupied Aalto.

However, the aspect of Karelian architecture which influenced Aalto most, and which is therefore most significant in the context of this thesis, is the fact of a "living and constantly changing" composition in tandem with life, from "small and modest building cells" (1941a); what Schildt describes as a "the principle of growth" (GS3:76). As described above, this is the situation whereby new building volumes were added to, or superimposed upon the "original kernel" when needed. It is vital that Aalto's work was based on his own translation and development of any vernacular inspiration; Aalto's "natural variability of theme" (1938) rather than a direct copy of a vernacular model.

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23 This is probably a different translation of the passage in Valtakunnansuunnitelma ja kulttuurimme tavoitteet, (National Planning and Cultural Goals, 1949) cited above, offering a different, important emphasis.

24 Glanville suggest that this is related to the agglutination in the Finnish language, where endings are added to the stem. Stromnes has explored this linguistic-spatial correlation in detail (1981).
Aalto questioned the purity of the Kalevalaic literary source suggesting it to be "related in a peculiar manner to art forms based on materials" (1955a). With the correlation of the literary with the "physical world around us" (i.e., both the modern world and nature) Aalto believed that, "the true sign of culture is the ability to create a balance in the whole environment of cities, villages, traffic arteries, nature, and other elements that form the framework of our lives", going on to conclude that, "only in this totality can one include true art and the refined types of technology that serve man in a proper way." (1955a). Aalto ends with an important caveat, in which he denies that modern design or living should be a return to folkloric precedents; "But there is a deeper, perhaps mystical domiciliary right for thought and work which builds upon the popular psyche and on purely geographic conditions." (1955a). Thus he expresses the desire for the integrity of folkloric media to be recognised (i.e., both the literary Kalevala and the material torppa) in the popular psyche and the contextual (i.e., geographic, topographic) conditions, but that this should be without reversion to primitivism. Rather, with Sibelius, he sought to permeate and amalgamate small elements (i.e., "fragments" or "cells") to suit the conditions of the moment (suggesting Leistungsform), "forging" contemporary culture which was congruent with the cultural heritage of 'lack'.

Sibelius too wrote about the place of folk traditions, and their application to modern artistic expressions ([1896] 1980). Yet, despite being inspired by the ideas expressed in the Kalevala, and, indeed, the Finnish rune system, Sibelius was determined to "correct a common error. Often I find that my themes are described as folk tunes in the foreign press; so far I have never made use of any themes but those which are completely my own." (Newmarch, 1939:11). This section will explore the reality of Finnish folk music, Sibelius' reaction to it, and its application in his work.

25 Despite the fact that "[t]he form language of old peasant objects is extremely functional" (Rinne, 1978:61) Aalto sought to design artefacts and buildings which were for modern life.
Fig. 3.32 Detail from *Karelian Women*; Albert Edelfelt, 1887
Fig. 3.33 First appearance in print of rune poetry; circa 1795
Fig. 3.34 Man recording runes from Karelian women in 1911
Fig. 3.35 Folk poem written down by J. Acerbi, 1802
Here Aalto fails to look far enough back, beyond Lönnrot's weaving, for the derivation of Kalevalaic elements, since the poet's research for Kalevala brought to light calls, incantations, shepherd's song, dance tunes, rune fragments, religious melodies and music for folk instruments (kantele and joushikko) which date back to ancient times. Finnish bards, like Larin Paraske, memorised tens of thousands of lines of the poetry, weaving and knitting the myths from tiny fragments into long poems. In seeking to demonstrate that there is a common derivation of such musical fragments and those which Aalto identified in the equivalent folk buildings, this section will explore the working of the runic system.

The Kalevalaic meter system is said to be based on the structure and rhythm characteristic of the Finnish language (Kirkinen & Sihvo, 1985:20), the main factor of which is the length and stress of syllables. The epic's meter is based on a trochaic tetrameter, in which rune fragments are mostly in couplet rhythms, each line more or less symmetrical, corresponding to four or five beat bars each consisting of a long and a short syllable: *"Niin sanoopi Väinämöinen"* (Thus says Väinämöinen) (Bosely, 1989) (fg.3.33; tape eq.2). The first syllable is stressed and the second left unstressed. The runes are built on a pentachord (the first five notes of a major or minor scale), with an ambiguous third, between minor and major, which corresponds to the tuning of the early harp-like instrument, the kantele (fg.3.36).

Kalevala poetry has neither stanza nor rhyme, but uses irregular alliteration and parallelism, which often inter-crosses (Bosely, 1989:xxiii). Lönnrot thought in pairs of lines, even if they were not parallel. The pairing explains the rise-fall, rise-fall pulsing. Long words were generally at the end of the line, lending them calm elasticity. Because the lines have an even tempo, and were easily integrated with walking or rowing rhythms (Kirkinen & Sihvo, 1985:20), during time consuming occupations the Kalevalaic songs were chanted and expanded by the singers. Aalto told a story of being entertained at school by two seemingly ancient rune singers, who he recalled as Onteris and Aapelis, who rocked and chanted endlessly (fg.3.37).

People listening to the bards would know the stories, but would listen for how the bard would tell it anew. Passages from different runes in the Kalevala can be very similar, built entirely of formulas (Bosely, 1989:xxvii). For example,
"He lashed the courser, whacked it with the beaded bell: courser ran and journey sped, the sledge rolled, the road shortened", (Kalevala, Rune 10:7-10)

and,

"[...] struck the courser with the lash, whacked it with the beaded bell, courser ran and journey sped, the sledge rolled, the road shortened."

(Kalevala, Rune 35:125-38)

WEAVING THE GREEK SHROUD

"[...] repeated clusters of patterns" (Lord, 1983:336)

On his fourth field trip into Karelia, in September 1833, Lönnrot made a breakthrough, when, breaking off from his singing, a bard said, "Then it takes the usual course of iron spell [...] Then the wedding poems are to be sung [...]" (Bosely, 1989:xxviii) (fig.3.34). This signified that separate poems could be combined into the epic. This led Lönnrot, who had an established nationalist agenda, not simply to restore the epic from fragments, but to inventively study Homer's methods in order to make the 'little' culture into the 'great'.

Homer Formulaic System

The Homeric tradition in which Lönnrot conceived the Kalevala, was explored by the classicist Milman Parry (1902-1935). Parry discovered a 'formulaic system' in Homer's work, developing the notion of "composition in performance" (fig.3.35; tape eg.2). The four main components of Parry's formula were: that the epics, composed by illiterate singers, consist of a series of traditional narrative themes or stereotypes; that they have lexical stereotypes; that both themes and formulae are adapted to the context as part of the oral tradition; and that the oral and the written tradition are mutually exclusive (Bäuml, 1987). These notions have some accord with the explanation of the foregoing folk building tradition; built by back-woods peasants, in forms from the basic building unit, varied in their amalgamation depending on context and circumstance. Thus these observations are a comment upon vernacular tradition generally, and within that, on the Karelian example in particular.

In exploring the "composition in performance" one scholar applauds "the rejection of memorisation", with the emphasis, instead, "on variability, unique performance and the balance of creativity/tradition" (Finnigen, 1974:129). This argument praises variability and its concomitant unique creation; "There is, further, the elucidation of how conventional themes are used and re-used in differing combinations and context by poets as a basis for their own original

29 In Sibelius' music, for example the Second Symphony, (1901-2) Tawaststjerna finds what he describes as two basic formulae from which the themes are revealed through variants and combinations (T1:245). This equates with the process inherent in Parry's theory.
compositions: the blend of tradition and creativity." (Finnigen, 1974:129). Parry's notion of "composition in performance" relies on "composition by theme" which is diachronic, and thus distinct from synchronic "improvisation" (Lord, 1985:335). "Since the themes, and the songs which are made from and with them, are traditional, that is to say they consist of elements known and used in repeated clusters of patterns by many, if not all, singers in the culture over a long period of time, they constitute in their entirety a body [...] a network [...] part of a cultural context" (Lord, 1985:336-7). This description may apply to Finnish vernacular built clusters too; what Aalto described as "crystal-type clusters" (1941a) and his observation that "the Kalevala is woven like a texture where every element is nature, constantly alive" (Aalto, 1949).

Scholars believe that by the time Lönnrot collected the runes they were not 'composition in performance', but rather feats of memory; much of the ancient traditions, such as shamanism, having died out before the nineteenth century. Rather, Lönnrot's Kalevala is the freezing of millions of rune fragments which would otherwise have melted with the thaw of back-woods poverty in Finland, into silence.

**Weaving New Threads of Past Reality**

Lönnrot was a rapsode, a stitcher together of separate poems into a whole, knitting dialects into a national tongue; a man who sought Homeric advice about what was ethnic in Finland, but from which he, personally, was culturally alienated (Kaipainen, 1985b). Again there are two crucial elements here. First the Karelian bards had demonstrated the manner of compositional amalgamation technique of small story elements (Aalto's "natural variability of theme"; 1938). Lönnrot's work repeated this; i.e., letting the song become what it needs to become in the particular context; in the latter case the need for a Homeric epic with which to announce Finnish nationhood. Secondly, within this the music itself was made of small elements from the five notes; the pentachord, available on the kantele. The Kalevala is imbued with a sort of flexible or elastic standardisation, through which, as Aalto said, the Kalevala was woven with what, until Lönnrot's work, were threads of Finland's unrecorded ethnic reality (fig.3.37 & 3.38).

Like the vernacular farmsteads, the Kalevala is an artefact; it is not sacred narrative. However, it is less of an organism than fragments in the bard's head or in folk building which may still be used in corners of the Finnish landscape, because it is set in parchment. The epic has become legend, being "served up as history" (Bosely, 1989:xxiii); i.e., it is literature. The next section will explore how in Sibelius', as in Aalto's creative mind, there is a renaissance of the past.

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30 Physicist Ilya Prigogine cites Bergson's conclusion of classical dynamics, as the notion that everything is given yet everything is also possible (1985:60).
31 Lönnrot and others collected similar variants from bards great distances apart.
32 Interestingly, Aalto's paternal great grandmother, Elin Jacobsdotter, is known to ethnologists as "Finland's last ... different poems, not all of exactly the same metric style, combining some different characters and stories, although it must be said that there was a large degree of similarity (Litinen, 1994:60).
through a relation with the very living structure of runic composition which was known in the
backwoods to produce art which reflected life.

THE RHAPSODIC GROWTH OF RUNES

"... unlike other composers who shackle folk song with all sorts of restrictions, Sibelius sets it free" (T2:244)

*The Kalevala strikes me as extraordinarily modern and to my ears is pure music, themes and variations; its story is far less
important than the moods and atmosphere conveyed." (Sibelius, 26.12.1890; T1:76)

Sibelius told Rosa Newmarch that "[m]usical inspiration is like the children's game of word-taking
and word-making. A spiritual force (call it God) throws down to one a handful of letters - a
message - and a voice says: 'Make what you can of this'." (Newmarch, 1939:56).

All scholars agree that Sibelius' melodies are not drawn from Finnish folk song or runes, yet
acknowledge the common "peculiarities of metre and harmony" (Parmet, 1957:15). Sibelius once
said that "Personality can show itself in five notes" (i.e., the pentachord or pentatonic scale),
explaining that, "What is eternal sometimes lives in very modest form" (Levas, 1972:76) (fg.3.39).
This "modest form" may inhabit and demonstrate a 'lack', an asceticism or even abstinence.
Indeed Sibelius' modernisation of the ascetic pentatonic scale is evident in much of his music,
particularly the Sixth Symphony (1923) (tape. eg.3).

In 1914 Sibelius explained that "It is as if these new [...] composers are incapable of writing
anything vital based on the old Gregorian modes [...] It is as if I who am closer to Gregorian
modes because of my heritage and upbringing, am somehow made for them" (26.1.1914;
T2:260). Here he correlates the use of modes with his Finnish national heritage. Sibelius scholar,
Tim Howell, has recently researched the connections between Sibelius' Sixth Symphony (1923)
and modality common to Finnish folk runes, explaining that, "[t]he way to look forward, ironically,
seemed to be to look back [...] modes would provide the discipline, economy and originality of
expression which he sought." (1985:74). It will be demonstrated that the map of Sibelius' musical
progress took him to an ancient concept of harmony via Finnish folk music and Renaissance
polyphony; incidentally, both of the latter explaining the multi-layered, modal character of the
Sixth. Indeed, Finnish musicologist, Veijo Murtomäki finds the tonal ambience of the outer
movements of the Sixth Symphony (1923) to be "[o]ne of the most remarkable results of the
principle of rune song variation and concentration tendencies based on modal atmosphere"
(1993:213). The same character of the Sixth stimulated one commentator to describe it as "the
most Finnish of the symphonies" (Parmet, 1959:93). The symphony's modal atmosphere is
created by the Dorian scale; an ancient musical series of notes. Thus the lyric mood and the
unity of material, Murtomäki believes, "are the result of a unique penetration into the spirit and
nature of folk song." (1993:198). 34

34 Following a concert in September, 1918, the critic of Vorwärts wrote that "in the Sibelius [Second] Symphony there isn't a single melody,
not a single phrase that has not sprouted from the Finnish landscape and taken its nourishment from the soil; yet everything has been
refashioned and born anew in the composer's hands" (T3:ch.9).
Fig. 3.36 Ilvana Sirgo playing the kantele; I.K.Inha, circa 1894
Fig. 3.37 Rune singers Petri Shemeikka and Ilvana Shemeikka; I.K.Inha, circa 1894
Fig. 3.38 Blind rune singer Mihkali Perttunen; I.K.Inha, 1894
Fig. 3.39 Rune fragment recorded from Larin Paraske; circa 1893
Fig. 3.40 Kreeta Haapasalo Playing the Kantele in a Peasant Cottage; R.W. Ekman, 1868
The nature of Sibelius’ ‘theme’ which is varied in this principle has drawn much discussion amongst musicologists, which will be revisited in part three. Suffice it to juxtapose both Sibelius’ denial of any contact with Paraske and his words, "I do not build my themes out of small fragments" (Levas, 1972:88), with the fact that many scholars have examined the issue of Sibelius’ motifs, fragments and cells (e.g., Gray, 1931; Cherniavsky, 1942 & 1947; Collins, 1962); which may be said to gel into the fact of their being a "source repertory of common components" (Laufer, 1990).

Reflecting on Runes

Despite these later denials, we know Sibelius did hear Paraske in Porvoo in 1891, because he wrote of it to Aino, and the young writer Yrjö Hirn, with whom Sibelius travelled to the town, reported that it was Paraske’s "inflections and rhythm" to which the young composer paid most attention (T1:98) (fig.3.39; tape eg.4). In 1890 Sibelius had commented that; "The Kalevala strikes me as extraordinary modern and to my ears is pure music, themes and variations; its story is far less important than the moods and atmosphere conveyed" (T1:76). Here again, in mentioning the character of theme and variation Sibelius revisits Aalto’s notion of "variability of theme" (1938) which the architect saw as an inherent characteristic of man’s attempts to relate with nature. Sibelius reiterated this in a lecture in 1896 entitled, "Some Reflections on Folk Music and Its Influence on the Development of Art Music" (1980). This is the only lengthy exposition of Sibelius’ ideas about music which he ever gave, in accord with many of Aalto’s opinions, cited above.

"Rune melodies [...] can be compared with what we refer to as theme and variations [...] the rune-singer always injects his own personal statement into these - if we may use the term - variations [...] Folk tunes as such do not have any direct significance for art music. We see how fruitful an influence folk music is in a composer's upbringing [...] An artist who is thoroughly steeped in his country's folk music must naturally have a different view of things, lay stress on certain points, and find his artistic fulfilment in a completely different way from others. And in this lies much of his originality. In his work, however, he must free himself particularly as far as his expressive means are concerned from any suggestion of the parochial. He will achieve that in proportion to the stature of his personality." (Sibelius, 1980:100-103)

Sibelius believed that modern tonality could not be replaced by a new system because

"[...] it must be found alive from the folk music heritage [...] I would go so far as to suggest that all the so-called interesting changes, modulations, etc., are only of transitory value unless their seed rests in folk music." (Sibelius, 1980:103-5).

Thus, Sibelius developed a technique which comprised a consistently developmental composition based on his own translation and development of the Kalevalaic metre and on the Dorian mode, the harmonic and tonal legacy from past centuries which imbibed Finnish runes. Corresponding with Aalto’s attempts to address tradition and modernity (fig.3.41 & 3.42) Sibelius affected “a living link between the past and the present” (Parnet, 1957:92). Indeed, Murtomäki describes him as

35 Sibelius’ acknowledges that the tone poem for soprano and orchestra, Luonnotar (The Spirit of Nature, 1913), drawn from the Kalevala’s creation story, was “written in ‘my own’ style” (Newmarch, 1939:34). It can be argued that, like the Kalevala his “own style” derives from small elements which either grow towards a whole (i.e., Tapiola), or derive from such a unity (i.e., Seventh Symphony) (Salmenhaara, 1970). The beginning of the world takes place through the laying of an egg, which breaks, forming sky and sea. “But a wondrous change came o’er them, From the cracked egg’s upper fragment, Rose the lofty arch of heaven [...] Whatso in the egg was mottled, Now became the stars in Heaven” (Rune 1, 23:34-46, 41-2).
"an extraordinary combination of an art music composer and a modern rune singer" (1993:197), citing his use of the "Paraske-like variation and repetition of a melodic phrase" in his first symphony, *Kullervo* (1892), which was based on the *Kalevala* (tape eg.5).  

36 Kullervo is a leading protagonist in the epic. See appendix two.
Fig. 3.41 Karelian House, Lieksa Folk Museum, Karelia

Fig. 3.42 View from living space, Villa Mairea, Noormarkku; Aalto, 1936-9
Fig. 3.43  First appearance in print of rune poetry; circa 1795
CONCLUSION: 'LACK' AND CULTURAL FRAGMENTS

"For the primitive, art is a means; for the decadent, it becomes an end." (Pierre Reverdy, 1948)

"Finnish literature, since the time of Lőnnrot [had] been so close to nature [...] the Kalevala is woven like a texture where every element is nature, constantly alive." (Aalto, 1949)

"The way to look forward, ironically, seemed to be to look back" (Howell, 1985:74)

The soul-landscape of Finns undoubtedly deepened through the cultural exploration of Kalevalaic-Karelianism in the nineteenth century. It was as if, for a time, some Finns sought their raison d'etre in the fulfilment and continuation of the culture inherent in the Kalevala. After all, many believed their 'right to be' was evinced in the ancient runes. This time came to an end with the new phase of material and spiritual construction necessary to heal the wounds of the Civil War of 1918. The modern cultural life which Finland sought, required that the country open itself up to the energy and influence of European life: the window open to Europe. Many young Finns found the Kalevala ancient and irrelevant. Nevertheless, that which the Kalevala represented (i.e., the 'love of place' of a group of people - topophilia; Tuan, 1974), will be demonstrated in part two, to have been carried deep into the cultural output in modern Finland too, and, interestingly, the most profound examples of which are those produced by artists in their later years, for whom the forests were "asylums of cultural independence" (Harrison, 1992:51) or places of the soul.

Indeed, Aalto and Sibelius were not alone in their development of, and preoccupation with the translation of knowledge and experience of both nature and folk culture in their work in their respective fields in the Finnish cultural context, but history shows that there was something notable in their particular achievements.

As the Sixth Symphony demonstrates, some of the foregoing components of oral formulaic composition can be applied to Sibelius' mature composition technique. This finds a parallel in the foregoing vernacular torppa tradition which Aalto brought into his twentieth century designs (fig.3.42), and particularly the fupa tradition of a whole space in which parts (content-generated elements) are delineated by suspended markings (i.e., poles) which indicate their relation to the whole (Glanville, 1997:49). There is a "the principle of growth" (GS3:76) in the compositional techniques of both men. This is an inherent capacity for variation, a flexing of what are basically standard elements in which earlier, even ancient authors (the bards and the back-woods...
peasants) adapted the composition to the needs of the moment, "rivet[ing] lyrical fragments" (Laitinen, 1994:64) into what Aalto was to call for, namely "systematic, constant variability" (Aalto, 1938). Later he and Sibelius were to do just this, with what some have controversially defined as cell motifs (Chemiavsky, 1942), and others as fragments of sound, space and material (T2; Murtomäki, 1993; GS3; Weston, 1995); to be examined in the compositional analysis in chapter twelve.

For centuries Finland had 'little' tradition. Nevertheless, it is out of these fragments, perpetuated not by cultural and economic progress and enrichment, but rather by poverty, that the aitta, tupan or runes, could grow (i.e., stimulate and inspire) the 'great' tradition of Finnish culture. Indeed, to such "cells" or "fragments" in their work, Sibelius and Aalto might say,

"Thou wert once of little value,  
Having neither form nor beauty,  
Neither strength nor great importance"  
(Kalevala, Rune IX)

Although historic, it will be demonstrated that these fragments may also be said to have been attractive (even apt) for the personalities of the two particular people, Sibelius and Aalto, in the particular context in which elements of the 'lack' were still current (i.e., at least in the general geo-climatic conditions, and more importantly their particular emotional states). Thus, to demonstrate Sibelius' and Aalto's logic of relating the past through their work it is appropriate once more to cite the words of Tim Howell; "The way to look forward, ironically, seemed to be to look back" (1985:74) both personally and culturally. There is a further reason for the suggestion that their use of small elements amalgamated into larger forms in their interest in, and indeed their reliance upon aspects of nature; a central theme of the remaining study.
Chapter Four

ELIMINATING ANYTHING SUPERFLUOUS:
The Aphoristic Languages of Sibelius and Aalto

Fig. 4.1 Savoy Vase; Aalto, 1936
INTRODUCTION

"[...] a composer who knows what he is about, with impunity cut out everything that is not absolutely vital to the idea"
(Newman, 1958b: 113)

"[...] whereas other composers are engaged in manufacturing cocktails of various hues, I offer the public pure spring water." (Sibelius, in Gray, 1931:11)

"The true function of art is to be a graph of our time, an intuitive search for the missing equilibrium among the emotional, intellectual, and social lives" (Moholy-Nagy, 1947:32)

Having established significant areas of the 'lack' in Finnish culture, the manner in which this resulted in small or fragmentary elements in the nation's folk traditions, and the fact that some such small elements can be said to be varied and amalgamated in a flexible manner in the work of Sibelius and Aalto, it is now appropriate to offer a wider cultural demonstration of why this thesis couples Sibelius and Aalto.

"I have always considered Sibelius rather romantic in his music (the nearest senior composer in my mind is Tchaikovsky) and, on the other hand, Alvar Aalto has always been to me a man of straight lines and modern functionalism; i.e., a man of completely different basis of temperament and time." (Matti Leikola, pers.com. 1993)

Written in response to a request to discuss the nature of Finnish forests with a leading Finnish forestry academic, the foregoing words are cited here to typify the ill-informed, yet common perceptions about Sibelius and Aalto both in Finland and abroad. This chapter will seek to respond to Leikola in three sections; first by challenging the usual coupling of Sibelius with the architect Eliel Saarinen (1873-1950), his near contemporary and drinking partner; secondly by addressing Sibelius' and Aalto's attitudes to Modernism by comparing their relationships with Schoenberg and Le Corbusier respectively; and lastly by revisiting the distinctive character of the foregoing conclusions regarding asceticism, economy and the 'lack' as they may signify an integration of both modernism and classicism in the work of Sibelius and Aalto, thereby identifying the direction these men took in synthesising and individuating the essence of the latter 'styles'.

Dark Springs
Sibelius' and Aalto's preoccupation with forging formal unity is addressed in the following chapters, in part through the examination of the early lives and adult characters of the two men. Suffice it here to indicate an outline of this inquiry as it informs the current chapter.

The 'lack' or 'gaps' rooted in childhood deprivation had clear emotional and behavioural repercussions in Sibelius' and Aalto's lives. Both were neurotic; both had sought refuge in nature, both directly and through their creativity. Indeed, children who experience great disorder in childhood often grasp hold of a system with which to rebuild their world (Cobb, 1993); a subject to be addressed in part two. Both men excelled in nature studies as children, going on in their work

1 Matt Linkola is Professor of Forestry at Helsinki University.
to fine-tune order in search of unity and harmony, not of the spheres or of classical proportion, but, perhaps more precarious harmony of, say, Heraclitus, and that for which all search in their lives; to be addressed in part three. Those who experience the work of Sibelius and Aalto may, often painfully, recognise a 'lack' or 'gap' as congruent with something of the harshness of life in the cold north, or of moments of lonely chaos in their experience. However, in their work there is the concomitant, albeit precarious, harmony to which human kind aspires.

A Finnish musicologist has suggested that Sibelius, "filled a much-felt gap in the spiritual life of the country" (Parmet, 1957:xv). Evidence suggests that this applies to Aalto too. Such a gap was filled with creativity inspired, in part, by both the foregoing cultural 'lack' and what the next chapters will demonstrate were personal deprivations. Indeed, the young Finland needed heroes. Having intoned Finnish music with supposedly indigenous themes at a time when the Russian bear-hug was about to stifle the voice of Finnish culture, Sibelius' music changed. Throughout this, whether or not they understood Sibelius' music, the public saw the world's interest turn to the sober sounds of the dark north. Aalto, too, brought the interest and esteem of the world's leading architects to far-off Finland, and what is more, challenged them by synthesising something of modern life imbued with, and to some extent inspired by, the Finnish love of the environment; to be explored in detail in part two.
Fig. 4.2 Finnish Pavilion, Paris World Fair, 1900; Gesellius, Lindgren and Saarinen, 1900

Fig. 4.3 Olavinlinna castle, Savolonia; circa 1470-1700
Fig. 4.4 Figures adorning Helsinki Railway Station; Gesellius, Lindgren and Saarinen, 1906-16
SOAP BUBBLES HOVERING IN THE AIR: WHY JEAN MIGHT DRINK SPRING WATER WITH ALVAR NOT COCKTAILS WITH ELIEL

"Sibelius, [...] points to the future by stretching the limits currently accepted for harmony." (Strengell, [1904] 1983:51)

"[The] absurd birch-bark culture of 1905, which believed that everything clumsy and bleak was especially Finnish" (Aalto, untitled and undated article in Alvar Aalto Archive, Helsinki)

"Not that Aalto is a romantic; he is very different from that, but he applies the spirit of rationality to the problems of psychology and life no less than to the essential problems of structure and plan." (Zevi, 1950:60)

Although the Finnish cultural renaissance had begun in the 1890's, in the forests of Karelia, with the swaying of ancient rune singers and the chopping of logs to build atelier, it was not until the turn of the century that this National Romanticism was to fruit in architectural language. With the design of the Finnish Pavilion at the 1900 World Fair in Paris, Russia reluctantly ceded creative space to Finland (fig.4.2). 3

The young architect Eliel Saarinen, with his colleagues Armas Lindgren (1874-1929) and Herman Gesellius (1874-1916) created a pavilion building described as "the unprejudiced mingling of international influences with original splashes of local colour" (Helander & Rista, 1994:17). The architects called on the massiveness of Finnish medieval buildings (fig.4.3) and the vernacular log houses (fig.4.5) to be the cultural vanguard of their battle for national identity; the forest becomes a place of stylistic refuge. 5 Finnish artistic self-confidence was strengthened as creative protagonists came together to demonstrate their cultural identity in Paris. As a consequence more architects began to seek liberation from the bonds of stylistic dogma, cross-dressing their buildings with classical, ethnological, medieval, Gothic and Art Nouveau features.

ART NOUVEAU AND NATIONALISM

"You have put narrow minded nationalism on the spot, that's my opinion" (Bo Carpelan of Sibelius, in Axel, 1991:223)

"The [1900] pavilion was a cardboard cut-out of a landscape vision and it worked brilliantly" (Connah, 1994:162)

At the opening of the Finnish Pavilion, the walls and vaults of which Gallen-Kallela had decorated, Sibelius nervously joined Saarinen's vanguard as musical ambassador, expecting the Russians to heap abuse on them all, "Above all me as I am so nationalistic", he wrote (27.6.1900; Ti: 230). Robert Kajanus' orchestra played the First Symphony, The Swan of Tuonela, and La Patrie; Finlandia's politically correct pseudonym (tape e.g., 6). These sounds

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3 A paper on the subject of this section was given at the Second International Jean Sibelius Conference, Helsinki. November, 1995; (provisional publication date, summer 1997)

4 Finland had participated in World Exhibitions in 1873 and 1889, but without a sense of it being an outgoing political offensive. (Mikkola, 1973:53; Kling, 1992a:140).

5 Both Swedish and Russian (i.e., Novgorodian) buildings were cited.

6 In fact, some literally became outlaws and fugitives from the Russian police in the back-woods. Indeed, Gorky sought refuge at Hvitträsk in this way, in 1906.

7 Robert Kajanus (1856-1933) was founder and conductor of the Helsinki Philharmonic Society, friend and champion of Sibelius' music.
of romantic patriotism were, in part, designed to stir Finland to awake and arise, setting in stone Sibelius' role as a pillar of the vulnerable Finnish culture. The building has been said to be playing a "memory game", in which the "ancient source and cultural echo were endless" calling to the depths of the Finnish collective unconscious, leading to "a sort of image-truth of nature and folksiness" (Connah, 1994:48) (fig.4.6).

**Stylistic Cocktail Parties**

Tawaststjema believed that the villa that Saarinen and friends built at Hvitträsk (fig.4.7), in 1903, was conceived in the same Art Nouveau spirit (the Finnish Jugenstil) which moved Sibelius in the Lemminkäinen Legends and the First Symphony (T2:17) (tape e.g.,7). Indeed Hvitträsk had become the epitome of the fin-de-siècle life style, the meeting place for the cultural circle of Finland, as a seating plan for a dinner party indicates (fig.4.8); seating, among others, the brothers Järnefelt, Aino and Jean Sibelius, Kajanus, the painter Väinö Blomstedt, and the hosts, Gesellius, Lindgren and Saarinen.

Certainly music was very important at Hvitträsk. Gallen-Kallela even took Mahler there on a long, cold boat trip from Helsinki (fig.4.9). Saarinen, like Gesellius, was musical, soon becoming greatly taken by Sibelius. Importantly the critic, Gustaff Strengell (1878-1937), and architect, Sigurd Frosterus (1876-1956), were also frequent visitors at this stage.

In Paris, as at Hvitträsk, the architects sought, like their contemporaries, to break away from the practice of Classicism, and especially from the Russian funded Empire Style which had gripped the centre of Helsinki. Finland wanted to lever itself away from everything Russian for a cultural moment or two; hence the cocktail parties at Hvitträsk.

**Art Nouveau**, with which Tawaststjema equated Eliel Saarinen and early Jean Sibelius, promoted creative expression which was between historicism and the modernism (in Finnish terms this might be said to be the 'wilderness' and 'civilisation'), concerned with the problem of how to come to terms with the use of modern materials; whether to expose steel, plate glass and reinforced concrete, or to hide them behind stone (Pevsner, 1960). Saarinen's massing was weighted towards the eclectic historicist camp, integrating his domestic heritage (fig.4.10) with international sources (fig.4.11), perhaps in the hope that some political confidence and cultural maturity would rub off on Finland; co-opting H. H. Richardson's massivity, C.R. Mackintosh's rectilinearity, with unsophisticated Karelian tree-trunks.

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7 The Great War screamed out for a new epoch of soul-searching. This and Sibelius' own musical search are not unconnected, giving a wider context for Sibelius' statements of belief regarding civilisation (Törne, 1937:84). The notion that Sibelius' fight against romanticism and the fin-de-siècle underpinned his music (Simpson, 1965:70), may explain his subsequent self-discipline which helped him individuate classicism, epitomised by his last symphony (1924), which, in attitude if not in traditional style, was a "Hellenic rondo."

8 Mahler wrote about this in a letter to his wife, Alma, (1973).

9 From the 1890's there was also a shift from a positivist-optimist spirit to a gross pessimism, which manifest itself in individualism, dominance of symmetry and occultism; all of which, incidentally were unattractive to the scepticism of both Sibelius and Aatto.

10 The American architect H.H Richardson (1838-1886).

Fig. 4.5 Detail of timber jointing in aitto, Seurasaari, Helsinki

Fig. 4.6 Detail of carved bear and small spire on roof of Finnish Pavilion, Paris World Fair, 1900; Gesellius, Lindgren and Saarinen, 1900
Fig 4.7 View of Hvitträsk, Gesellius, Lindgren and Saarinen, 1901-4
Fig 4.8 Table set in living room at Hvitträsk & seating plan
Fig. 4.9  Gustav Mahler during visit to Hvitträsk; Akseli Gallen-Kallela, 1907.
Fig. 4.10 Interior of medieval church at Rymättylä; circa 1500
Fig. 4.11 Interior of Hvitráska; drawn by Saarinen, 1902
Fig. 4.12 Initial Helsinki Railway Station competition entry; Gesellius, Lindgren and Saarinen, 1904
Fig. 4.13 Helsinki Station competition entry; Sigurd Frosterus, 1904
Fig. 4.14 Final Helsinki Railway Station; Gesellius, Lindgren and Saarinen, 1905-16
Fig. 4.15 Competition design for Finnish Parliament; Saarinen, 1907

Fig. 4.16 Detail of Pohjola Insurance Company Building; Gesellius, Lindgren and Saarinen, 1901
MODERNISING FINNISH FUNDAMENTALS

"Barely had we begun to till the barren soil, when a mighty sound arose from the wilderness. Away with spades and pick. Finnish music's mighty springs came bursting forth. A mighty torment burst forth to engulf all before it. Jean Sibelius alone showed the way. In Kullervo he had with one stroke realised the dream of a genuine Finnish voice." (Kajanus, 1915, in T3: ch.5)

What Finnish architectural historian, Kimmo Mirkola, has called the fundamentals of Finnish living, namely "Forests and wood, rocks and natural stone, wilderness and fire" (Helander & Rista, 1994:17), had been crudely established in building terms. Yet this style, and perhaps the self-perception of nature-dependent folk, did not address the reality of Finland's industrialised twentieth century life. The duel between the two camps of historicism and Modernism was fought over a symbol of progress and industrial invention, Helsinki Railway Station. Having won the competition in 1904 (fig.4.12), Saarinen, who by then led Finnish National Romanticism in architecture, was forced to modernise his design because, shortly after the competition, Gustav Strengell and Sigurd Frosterus lambasted the "cultural hysteria" (Connah, 1994:48) surrounding the Finnish image and National Romantic style in general, and Saarinen's initial station design in particular, in an article, Architecture: a challenge to our opponents (1904, 1983). Reflecting those who "saw no promise in reminiscence and nostalgia" (Richards, 1978:117), they wrote, 'Architecture is not (or not merely) an art of arbitrary fantasy, it is also an art of calculated reason [...] It is time to wake up, before decadence has gone too far." (Strengell, [1904] 1983: 52). Viewed next to Frosterus' competition entry (fig.4.13), the derivation of Saarinen's more modern design is apparent (fig.4.4 & 4.14); influence which was to be maintained in Saarinen's subsequent stylistic expressions (fig.4.15). The aggressors ridiculed the, "quasi nationalistic, archaic archaeological romanticism," significantly believing that "Finnish architecture, divorced from reality, is like a soap bubble hovering in the air [...] until the chilly breeze of reality bursts it." (Strengell, 1983:58). Strengell wanted an end to the stylistic cocktail parties, in favour of something more sober. Needless to say, Strengell and Frosterus were not invited to Hvitträsk again.

Strengell had mocked the buildings of the Hvitträsk trio, such as the Pohjola Insurance Building (fig.4.16), as "something like programme music [...] a brilliant fantasy on a quaint, old-fashioned subject [...] a sonnet in stone." (1983:59). This architecture was unlike pure music, he believed, identifying the absurd award of a special prize to a competitor in the station competition for including Finnish plant and animal motifs in the decoration, although such species are common throughout Europe, and, what is more, Russia.

11 The Scottish architect Charles Rennie Mackintosh (1868-1928).
12 The Challenge comprised two articles side by side; the first by Strengell and the second by Frosterus.
13 Frosterus was greatly influenced by working with Henry van de Velde in Holland.
Some of Strengell’s opinions are clearly extreme, yet others hold a kernel of truth. Perhaps, had Sibelius used the Kalevalaic runes directly in his work some of the criticism of the Challenge might also apply to him. However chapter three has demonstrated that Sibelius found programmatic potential in Karelia and the Kalevala, but, unlike Saarinen, even in his early career, he did not seek mimetic creative use of such indigenous cultural heritage. Indeed, as Tawaststjerna rightly insisted, Sibelius “strove to get away from the kind of nationalism that relies on more or less direct borrowings from folkloric material.” (T1:97). Neither does he undertake Saarinen’s reckless stylistic juggling (Strengell, 1983:61). His are much more subtle and more creative stylistic borrowings.

Theme and the Potential for Variability

For instance, the legacy of Sibelius’ brief encounter with Larin Paraske, offered insight into the nature of runic form; the infinite Kalevalaic “theme and variation” from limited tones and literary material (Sibelius, 26.12.1890; T1:98). As the last chapter indicated, this coincides with something close to Aalto’s design thinking; “Variability - ways in which people can relate to their environment and the objects in it - so that the milieu is able to meet psychology’s demands for continuous renewal and growth.” (Aalto, 1935). Whether runic influence, coupled with his incessant experience of, and interest in, the intricacies of nature may have stimulated Sibelius to explore the use of germ motifs and thematic integration towards the formal unity of the Seventh Symphony (1925) will be examined in parts two and three of this study.

Nevertheless it may be stated with certainty that Sibelius’ late work concerns the vital force or élan vital of the Kalevala: i.e., the experience of humankind within the forces of nature, drawing supernatural feelings to the fore. In this he was to be joined later, by Aalto who also refused to be seduced by folksiness (Connah, 1994:48). In fact Aalto, who censored the “absurd birch-bark culture of 1905, which believed that everything clumsy and bleak was especially Finnish” (fig.4.17),14 will be shown to have had deep affiliation with the fecundity of the natural environment.15

14 Untitled and undated article In Alvar Aalto Archive, Helsinki.
15 Elsewhere, Strengell had suggested it was a small step between “peasant simplicity and modern functionalism” (Rinne, 1978:60), when he wrote “Let the decoration be scarce, let the forms be simple” (1921:431). From the extended issues of the Alanne Journal in 1901 (Vol.9-11), The journal, which takes its name from the National Museum, appeared from 1898-1922, becoming the voice of the cultural vanguard against the Russians.
Fig. 4.17 Birch tree in Karelia
Fig. 4.18 Entrance of Pohjoismaiden Osakepanki, Helsinki; Gesellius, Lindgren and Saarinen, 1904 (demolished 1934)
Pure Spring Water

Having worked with the father of *Art Nouveau*, Henri van de Velde, Sigurd Frosterus had become frustrated that decades of naturalism had been overcome in other arts, resulting in a complete cultural revolution, but such “fresh springs”, as he put it, had not yet reached Finnish architecture, which, he believed still flourished on “mindless romanticism” (1983:70) (fig.4.16). Although this Challenge came around the time Sibelius’ *Scènes Historiques* (1899) and *Finlandia* (1899, 1901), the pure spring water might, arguably, have begun to flow in music. The melodic freedom and rich tonality of *Ensaga* (1892, 1901) (tape e.g., 8), the start of the distillation of form and the harmonic modal flavour of *The Swan of Tuonela* (1893, 1897, 1900) (tape e.g., 9), and the asymmetrical modal structure and use of germ motifs in the *First Symphony* (1899) might be such “fresh springs” (tape e.g., 10). This journey to Sibelius’ most profound music, the search for ultimate formal unity, cannot reasonably be dismissed as “mindless romanticism”. Indeed, as early as 1890 Sibelius had written, “I see the pure Finnish elements in music less realistically than before but I think more truthfully” (Sibelius, 1890; T1:97).

This thesis contends that such refreshing formal innovations are closer to those that Aalto was later to compose (fig.4.19 & 4.20), than the stylistic reorderings of Saarinen’s Finnish work (fig.4.16 & 4.21). *Fin de siècle* and indigenous buildings were important to Aalto, who began to study in 1918, though he rarely pronounced favour for them. Yet, in 1967 Aalto told Schildt that “[a]s far as Saarinen is concerned, there was no mutual understanding” (Aalto, 1967b). Despite this, his admiration for his tutor, Lindgren, and even at times Saarinen, was real (fig.4.22), yet, again, remained tempered by his affiliation with the progressives, Frosterus and Strengell (fig.4.23 & 4.24), whose radical Challenge to decadent eclecticism had forced Saarinen to redesign the station building, and whose ideas about “wholeness” Aalto found inspiring (Strengell, [1922] 1928). These independent spirits appealed to Aalto’s enlightened upbringing, his suspicion of nationalist protagonists of the *Art Nouveau* in Finland, and it seems, his fear of the emotive; an important subject to be examined in chapters five and six. However, early in his career Aalto stressed the path of national identity without nationalistic blindness, imbuing his greatest buildings with the fundamentals cited above; “Forests and wood, rocks and natural stone, wilderness and fire”; what has been described as a “non-literal, architectonic depiction-influence of the *Kalevala*” (Antoniades, 1993:254). *Hvitträsk* may, as one critic believes, have been “the culmination of Karelianism” (Mikkola, 1981:7), but it was certainly not the most profound offering of culture from the Finnish context.

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16 Schwarz suggests that the *Lemminkäinen Suite* (dating from the mid 1890’s) demonstrates important ‘modern’ structural elements (1995).
17 Aalto stayed with Saarinen’s family during his working visits to the States; for example, at Christmas, 1945.
18 Aalto told Richards that he had worked in Saarinen’s studio as a student (1980:114). Nevertheless Schildt does not verify this in the biography.
19 It was Mikkola and Pallasmaa who confronted Aalto as young radical Marxist Structuralists in the 1960’s (GS3: Connah, 1994).
In his *Challenge* Strengell stated that, "The history of music is one long series of extending the rules. All its pioneers overstepped the contemporary rules of harmony, and here in Finland we have Sibelius, and he, too, in many respects, points to the future by stretching the limits currently accepted for harmony." (1983:51). Here Sibelius is acknowledged to have burst the soap bubbles, and have breathed chilly reality, in Strengell's opinion, taking a step away from Saarinen, who was to maintain something of a romantic hangover perhaps closer to the cocktail of Mahler's "all-embracing" music than Sibelius' pure sound world. In Sibelius' own words; "whereas other composers are engaged in manufacturing cocktails of various hues, I offer the public pure spring water." (Sibelius, in Gray, 1931:11); a metaphor which, it will be demonstrated, many commentators have borrowed to describe the pure, ascetic economy of his music (e.g., Gray, 1931; T1; Burnett-James, 1989; Murtomäki, 1993).

It has been argued that Sibelius' music was "on the threshold of modernism" (Murtomäki, 1993:134). It was not derivative, but rather was "purely and simply Sibelius" (Newman, 1976:118), directed by an "inner urge" (to be explored in chapters five and six). The stimuli were no longer primarily external (i.e., national) agendas. This might explain why, as Frosterus suggested elsewhere, Sibelius "never aimed at being radically modern and cannot therefore ever go out of date." (1932). This thesis suggests that the same applies to Aalto, for whom, Mikkola suggests, there was a real revolution at the moment he freed himself "from the fetters of rigid functionalist theory" of Modernism (Mikkola, 1978:32) (fig.4.25). Both, however, "stretched the conventional forms to breaking point" (Ringbom, 1954:161).

In the *Challenge* Frosterus wrote, "What is modern music but a series of seeming outrages, that is to say extensions of earlier concepts of harmony? While other artists", and he might have included Sibelius or even Aalto here, "are restless, fired with the spirit of conquest, striding towards new tasks and new combinations, we just sit here [...]" (1983:71) (fig.4.26). Aalto certainly was to seek such new combinations in his drive to establish syntheses between the demands of tradition, the modern epoch of industrialisation, and human's vital relationship with nature, and each other. In 1938 he wrote about the, "systematic, constant variability" which he felt characterises life, and therefore good architecture.

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20 This is a comment which Sibelius attributed to Mahler (Ekman, 1938:190-2). Here Sibelius also reports his deep notion of the "profound logic" in music. Research, including Alma Mahler's biography of her husband (1973), suggests that the men spent less time together than Sibelius reported (Helisäid, 1995:17-21).

21 Sibelius, in conversation with a German music publisher.
4.19 Chancel of Seinäjoki Church; Aalto, 1952-60

4.20 Leaf shadow of birch tree, Karelia
Fig. 4.21 Stone bear, Hvitträsk
Fig. 4.22 Saarinen with Aalto, Cranbrook, USA, 1939
Fig. 4.23 Aalto, as Chairman of the Finnish Association of Architects (SAFA), presenting silver plaque to Sigurd Frosterus; Circa 1955
Fig. 4.24 Gustav Strengell

Fig. 4.25 View of undulating auditorium ceiling, Viipuri Library; Aalto, 1927-35

Fig. 4.26 Detail from Pohjola Insurance Company Building; Gesellius, Lindgren and Saarinen, 1901
There is general agreement about a relationship between the historical 'lack' and the modern economy of design in Finland, and that the closeness to nature, poverty, simplicity, shortages and the long tradition of utilising a few available materials explains Finland's adoption of Modernism (Hausen, 1982:44; Klinge, 1993; Rahikainen, 1993; Connah, 1994). There was no need for great stylistic conversion, since such asceticism was rooted in ordinary people, in simple conditions, in their ancient culture, religion and philosophy; simplicity and decorativeness are fully integrated (Pallasmaa, U., 1981:24). Incidentally, this does not explain the perpetuation of Modernism in Finland, nor does it explain why the 'lack' is said to result in the simplification of forms rather than the "extreme concentration of form and content" (Rinne, 1978:59); i.e., the 'lack' of superfluity. However, instead of standardising to produce aesthetic quality amid industrialisation (since there was a strong extant folk tradition of flexible composition from a limited number of parts), in Finland the broad task was simple modernisation of the 'primitive', suggesting that asceticism may be correlated with "unchanging factors" (Pallasmaa, in Rinne, 1978:60). Connah describes this as accelerated modernity in which the cultural identity of 'lack' was translated into Purism (1994).

Modernity, Cultural Emergence and National Identity
Thus, it has been suggested that the past is seen as Utopia, "whose primitive, naive simplicity is deeply touching. The production of many Finnish artists shows how successful this approach has been" (Siltavuori, 1985:11). Connah suggests that there is even a "utopia of memory" in which a "creative belatedness" leaves Finns living in a cultural echo; nostalgic recuperation of the past (1994:16-17, 127). If, as he suggests, "[t]he relations the culture makes with the past defines its approach to the future" (1994:19), such a code which 'starts from zero', defines a cultural paradox. Indeed, in Finland there is palpable "impatience with wear and signs of memory" as a threat to the zealous Modernism, and attempts to make a tabula rasa (to re-tool the context) (Ashbery, 1991), make extant culture into a palimpsest, and traces of socio-cultural rootedness are lost beneath the ever 'New'. This has led some to suggest that Finland has developed too fast (Siltavuori, 1985).

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22 Roger Connah questions the myth of the "Modern Code" in Finnish culture, suggesting that since the early years of Modernism it may have become a self-fulfilling myth, no longer congruent with a reality of barren, back-woods Finnish way of life (1994).
23 Ullamaija Pallasmaa cites Kaj Franck, suggesting this is likened to Japan.
24 Fuller uses the word Kenosis, or self emptying, to describe Modernism (1980). This denotes a regressive process from which a new beginning, a renaissance, is possible. In Finland there was nothing to relinquish.
25 Folklorist, Matti Kuusi, cited by Siltavouri.
26 An example from late in the last century evinces something of this; "Mr Sibelius is a pure Finn and he fully understands the quiet sadness typical of our folk" (Uusl Sanomat, 1889). Anonymous article, 'Mr Sibelius' new Composition', discussing his Theme and Variation. 21 April, 1889.
27 Aalto's standard of concern for what a building looks like in thirty years time is important. This challenges the Modernist "white functionalism", but also his own marble buildings, such as Finlandia Hall, which is shedding its carrera marble after twenty years.
"You are the witness of your own sorrow, your own desire, Your own mirror, and, at the same time, your image in the mirror." (Ekelöf, 1971:97)

The relation that Sibelius and Aalto forged with the past may have challenged this. This study will demonstrate that enshrined in their art is a profound determination to relate to the past, both their's and Finland's, but also, controversially to challenge the strong cultural consensus.

A SYMPHONY IN WOOD

"Even in Finland we do not live on hunting and fishing any more [...] and decorative plants and animals [...] are hardly representative symbols of the age of steam and electricity." (Frosténus, [1904]1963:75)

Despite Frosténus' foregoing truism, timber had always been a cheap and widely used material, from the back-woods and into National Romantic buildings (Pallasmaa, 1987b:6). In 1938 Aalto designed the Finnish Pavilion for the New York World Fair. Described as "a symphony in wood" (Pallasmaa, 1987d) (fig. 4.27), this work marks at least as profound a cultural moment as that of the Paris Pavilion in 1900. Aalto sought to "dovetail" the material and spiritual aspects. "This principle of unity is not just a futile aesthetic doctrine", Aalto insisted, describing the work as "a symphonic structure." (Aalto, 1937). With the live broadcast of his Andante Festivo (1922) at the opening of the Pavilion, on 4 May 1939, Sibelius again joined the vanguard as musical ambassador; the creative force of the two men meeting for the first and only time to call the world's attention to Finland's plight on her Eastern border (see e.g., 11). That such often-desperate alcoholics as Aalto and Sibelius should meet, albeit only creatively, in a circumstance of such sobriety, was ironic and indeed deeply moving. The waves of pure spring water could mingle with the undulating forested interior (fig. 4.28), offering the world a glimpse of something Finnish, and, indeed, something truly profound.

As his work matured Aalto found a certain plasticity in which, Schildt suggests, "he preserved to an almost outstanding degree the fundamental Art Nouveau vision of life as an organic whole, its feeling for growth, change and flux, the link between architecture and natural or man-made environments." (GS1:162). However, it is a mistake to limit credit for such fundamental insight about life and growth to the small stylistic genre of Art Nouveau. This dynamic, indeed this wave, appeared only after Aalto embraced, and quickly challenged Modernism, the moment at which his style became deeply personal; a result also, it will be

28 Chapter thirteen will juxtapose Aalto's notions of harmony with Sibelius' mission to the concept of symphony.
29 The Soviets Invaded Finnish Karelia on November 30, 1939, after Finland refused to cede territory (Häikäi, 1992).
30 The recent competition for a Modern Art Museum in Helsinki (won by American, Steven Holl) raises many of the issues of Finnish identity which held currency a hundred years ago, since many cultural Finns, including Kristian Gullichsen, who criticised the basis of the competition (in an interview in Suomen Kuvailehti Dec. 1992) believe that current Finnish architecture has lost its sensitivity to respond to the genius loci, falling, dead, into an unrooted internationalism. Gullichsen's can be seen as a modern inverse of the Challenge by Strangell and Frosténus.
31 The manner in which both Sibelius and Aalto revisit Heraclitus' notions of flux will be examined in part three.
Fig. 4.27 Sloping wall of Finnish Pavilion, New York World Fair, New York; Aalto, 1939
Fig. 4.28 View of lake Hvíttrask
Fig. 4.29 Sunset, Jacobstad (Pietasaari), Ostrobothnia
suggested, of his own, personal growth. Similarly, the most profound result of Sibelius' excursions to the heart of nature is arguably heard as late as Tapiola (1926), and thus manifest, it was no longer intoned with nationalism, but rather had taken on a more profound, universal hue (tape e.g., 12).

BURSTING THE BUBBLE

"[...] let the Finnish waves forget their enmity and ancient bondage (Pushkin, The Bronze Horseman, 1982:249)

"If music's form could be made visible as architecture, Jane's Fourth Symphony would be accepted as a masterpiece of modern architecture - an architecture beyond Jugendstil." (Bo Carpelan, in Axel, 1991:316)

When the National Romantic bubble burst and the stylistic cocktail party at Hvitträsk broke up, Sibelius had an intense hangover and Saarinen moved to the States.32 The subsequent period of personal and cultural maturation eventually brought about an aesthetic alliance between two men, Aalto and Sibelius, who admittedly never met, yet, it will be demonstrated, shared a very deep aesthetic, emotional and even spiritual motivation: the need to fill the 'gap', to seek to order the creative fragments from within which demanded attention, and the resolution of which, into complex formal unities, offered a symbolic, if precarious, harmony with which to face their fragmented, traumatised inner worlds.

Chapter five will demonstrate something of that intense trauma which shook both lives, inviting the speculation that after such intense life experiences there could have been a sober moment of clarity in which, somewhat shell-shocked and vulnerable, sitting silently on a rock, Sibelius, like Aalto, might be found sipping pure spring water, reflecting for a moment or two on what each is trying to do in their work (fig.4.29). The evidence of their lives and personalities suggests that this would not be a prolonged scene, since when the truth quickly became too much to bear, they would soon adjourn to a nearby bar, where, in all likelihood, they would then join Saarinen for something stronger. Indeed, on the eve of his move to the States, Saarinen renewed his acquaintance with Sibelius. His architecture of this time, such as the Chicago Tribune Competition entry (1923), suggests an aesthetic which, while more sober than his stylistic juggling at Hvitträsk, was nevertheless quite unlike that of Sibelius' Sixth Symphony or Aalto's approaching neo-classicist early modernism in Viipuri (fig.4.60) in which the wave first began to move (fig.4.67; tape e.g., 13).

32 Saarinen's move in 1923 followed his success in the famous Chicago Tribune Tower Competition in 1922. He was awarded second prize.
At the time of World War II Finland was on the brink of falling out of "the window open to Europe" into what Aalto called "rootless, airborne internationalism" (1955a); just as inappropriate an aesthetic as had been the "mindless romanticism" of the Paris Pavilion of 1900, and which inspired the Challenge of Strengell and Frosterus ([1904] 1983). Although some believed that Finland had developed too fast (Siltavuori, 1982:50), 34 the soap bubbles had been rationalised as Strengell had demanded, but in the chilly breeze of reality such functionalist buildings became sober reminders of the dangers of inhumane progress, and Strengell remained stylistically challenged.

One day, in 1937, after he visited Niemelä Farm (fig.431), 35 he walked on to Aalto's home in Munkkiniemi (1936), to see "a modern Niemelä Farm once more" (fig.432 & 4.33); a building he believed to be profound and which honoured both the simple harmony of the forest life and the reality of modern city dwelling. Aalto later described this as the greatest compliment he ever received (GS2:130). After the visit Strengell left and shot himself.

James Hepakoski finds that between 1889-1914 modernists were pushing the system to its socio-aesthetics limits, but not beyond (1993:3). Those, such as Frosterus, Strengell and Sibelius interested in new ways of approaching cultural issues in Finland were 'modern', but they were not 'New'. This was made abundantly clear by Strengell when he took his life, despairing at the inhuman direction of Modernism, amongst other deeper reasons, it must be supposed. To go beyond this was to be the charge of the young radicals, such as Aalto in the twenties and early thirties, Aalto's friend Aulis Blomstedt (1906-1979 ) who, incidentally was Sibelius' son-in-law, and was known as "Finland's own 'silver prince' " remaining an ardent

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34 Following a concert of Bruckner's B major Symphony, Sibelius wrote, that he was "moved to tears." (Ringbom,1954:123).
35 However, between the Jugendstil interest in simple peasant forms and the broad acceptance of functional designs in the forties, designers, and indeed society more generally, had sought aesthetic refuge in the safety of neo-classicism. Although ideas Aalto adopted from the Stockholm Exhibition of 1930 (i.e., that which reflected, "cheerful, everyday life"; Aalto, 1930a), were in accord with much which was traditional in Finland (i.e., modernising the aesthetic of the 'lack') and indeed was soon translated into the softened functionalism of Paimio Sanatorium (1929-33), such stripped, bare-boned modern architecture was not immediately welcomed in Finland.
36 The ethnological specimen brought to Helsinki's Seurasaari Folk Museum from Karelia.
37 Parmet, of Sibelius (1957:17).
38 Sibelius, letter to Aino undated, but probably from his time in Vienna, 1890-91.
Fig. 4.30 Aalto in Seinäjoki
Fig. 4.31 Plan of Niemelä Farm, Seurasaari, Helsinki

Fig. 4.32 Plan of the 'Modern Niemelä', Aalto's own house, Munkkiniemi; Aalto, 1934-36

Fig. 4.33 Aalto at home
architectural Rationalist, and composers such as Aarre Merikanto (1893-1958) and Sulo Salonen (1899-1976), to name a few such protagonists who sought something 'New'.

However, this study contends Sibelius and Aalto become aligned in their creative direction when their external artistic form and their internal psychological re-form become synchronised; when being 'New' or 'modern' for its own sake is replaced by a desire to create a relation (a logos) between the broken 'bits' of personal 'lack' - that which chapter five will demonstrate as the 'gap'. Part three will demonstrate how this was symbolised by the synthesising of seemingly divergent elements of form. The rise of Modernism also seems to have been a catalyst for this congruence since, in triggering the turn away from its excessive cerebration and dogma, Sibelius and Aalto both sought to give form to the deep content with which they were engaged in any work, thus coming against the imposition of external, predetermined notions of composition. In other words they sought to birth and grow their own solution as, it will be argued, they had been unable to grow fully in psychological terms.

That Sibelius and Aalto are united by their common Finnish heritage of the 'lack' has been established, and that Art Nouveau, neo-classicism and Modernism were all "trimmed and refined in Finland", has been described as cultural co-option. Equally this may be seen as a process of contextualising the modern code, suiting it to the climate, psyche, temperament and Finnish landscape. Indeed, it has even been suggested that Modernism was "Finland's birthright" (Connah, 1994:40-1). However, here Sibelius' and Aalto's common adoption (and adaptation) of the related aesthetic of ascetic economy is to be examined in the context, not of Finnish culture, but of the International 'New' culture through juxtaposition of their ideas with those of Arnold Schoenberg (1874-1951) and Le Corbusier (1887-1965). This section will contend that in exploring and expressing interest in this modern culture Sibelius and Aalto found both a tentative concordance with this prevalent 'style' and deep dissension from its dogmatic, 'formulaic' line. In addition it will suggest that their interest in the modern was inspired in part by their interest in classical ideals (and in turn redoubled this interest), and by the economy they knew to inhere nature; an issue to be explored in part three.

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39 Dahlhaus concurs, suggesting that Sibelius' music charts shadowy "abstract feelings [...] inner, hidden drives" (1980).

40 The relationship between the Greek words for giving birth (Ukteln) and root of technology (techne), will be explored in part three.

41 Le Corbusier was born Charles Edouard Jeanneret.
This section will compare the ideas of Sibelius and Schoenberg.

In 1910, Sibelius wrote in his diary; "Your struggles with form! Your concessions to tradition." (Sibelius, 26.8.1910; T2:143). As composer who challenged tradition head on, Schoenberg saw his music as a "battle cry" (1951:38-9) with which to create a new language of music (Mitchell, 1963:27). This was referred to as "the principle of dissonance" in which, as Wassily Kandinsky suggested to Schoenberg, musicians sought to "overthrow the 'eternal laws of harmony'" (22.8.1912; Hahl-Koch, 1984:57). Schoenberg thus sought new, abstract techniques for structuring music (i.e., his 'Method'), with which to facilitate unhampered expression, to reject classical tonality and to seek unity through continual variation of a single melodic idea (Cleaver, et. al., 1977:529): see appendix four. This tendency to be iconoclastic was threatening to a public, who, on the whole, turned to the arts for reassuring musing. But as Schoenberg indicated, "innovation destroys while it produces" (1951:105), or in naturalistic terms the seed must die for the plant to grow.

**Breaking or Stretching: The Challenge to Tonality**

As early as 1899, at the time of the First Symphony, the Finnish critic Karl Flodin (1858-1918) believed that, as well as a nationalist, Sibelius was a modernist who "composes at least a generation ahead of his time" (1899). What some, like Newman in 1906, identified as an "entirely new sound world", was not universally recognised as a good thing. By this stage Sibelius was undoubtedly modern, although his relationship with the 'New' was not established.

**Junge Klassizität**

Sibelius' primary contact with the Moderne Musik was through his friend and drinking partner, the composer and pianist Ferrucio Busoni (1866-1924) who championed the neue Musik in Berlin, including Sibelius' Second Symphony in his programming in 1905 (Ekman, 1989:180).
Busoni developed a notion of *junge Klassizität* (young classicism)\(^4\) which Tawaststjerna suggests influenced Sibelius in his *Third Symphony* (1904-7) with "its classical sense of thematic metamorphosis" (T2:66-7) (tape e.g., 14).\(^5\) However, Busoni's biographer disagrees, pointing out that Busoni did not use the term *junge Klassizität* until 1918, eleven years after the *Third* was completed. Importantly, this suggests that the undoubted desire to revisit classicism in the *Third* was Sibelius' own. Busoni included Schoenbergian atonality in his *junge Klassizität* which cannot be said to imbibe Sibelius' *Third* (Beaumont, 1995:18).

However, Busoni also believed both in the importance of form and classical values, and that "every motif carries within it its own predestined fully-matured form" (Beaumont, 1987:115), ideas which concur with Sibelius' work, although they became manifest in quite different music.\(^5\) Indeed, in their different ways both Busoni and Sibelius were undoubtedly modern, although they did not assent to Schoenberg's 'Method'.

*A Method of "Civil Engineering"*\(^6\)

Sibelius discovered that, for Schoenberg, form was a set of ideal proportions and shapes, a Method with which to transcend language. On the other hand, as part three will demonstrate, for Sibelius form and content were inseparable, and the symphony became central to his exploration of musical-formal expression. For Schoenberg non-motivic composition was essential. Far from being 'non-motivic', it has even been suggested that Sibelius' work is built from cell-motifs (Gray, 1934; Chemiavsky, 1942, 1947) or imbued with kernel motifs (Parmet, 1959) which some believe to be essential to his composition technique.\(^5\) Thus, Schoenberg sought to develop a new language, which was almost completely other than that of previous periods of Western music (Mitchell, 1983). This was in reaction to the late nineteenth century Romanticism, to which end he vigorously applied his 'Method' of composition. His new language would not be confined to archaic forms, such as the sonata or the symphony.

Yet, Sibelius rejected the "emancipation of tonality" and the "deteriorating norms" (Hepakoski, 1993:20). After the ambiguous tonality of the *Fourth* (1911), rather than lose the continuation of tradition, Sibelius sought to go further within the model of the classical tonal

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\(^4\) This movement did not have the "satire" of the Parisian neo-classicism of, for example, Stravinsky (Griffiths, 1986:76). Indeed, neither Sibelius' explorations of classicism nor Busoni's *junge Klassizität* should be confused with neo-classicism, but rather understood as the antithesis of late romanticism, expressionism and impressionism. This is symbolised by the change in Pohjola's Daughter from classical tonic-dominant key relationships to a contrast based on the tritone, the interval of an augmented fourth, a product of the succession of three full tones.

\(^5\) Busoni (1906) expounded the development of his ideas of the possible expansion of the semitone system in *Sketch for a New Aesthetic in Music*. Tawaststjerna (T2:66-7) believes that Busoni's ideas encouraged a change in Sibelius' style.

\(^6\) Despite what Beaumont believes were "radically" different approaches to music, the two remained firm friends (1995:19).

\(^6\) Carpelan's description of Schoenberg's work (T2:172).

\(^6\) For example, the main theme of the *Fourth Symphony* is a "bunch of motives" (Murtomäki, 1993:120), which Normet finds to be "like a mosaic, the first theme of the main theme group consists of different kinds of 'motive fragments'", which occur in different combinations (1970:40). A return to the main theme is accomplished by some but not all of the fragments. This will be explored in detail in chapter eleven.
and formal systems. According to a critic in Novoye Vremya Sibelius' orchestration "is modern without striving for originality at all costs." (T2:80).

"There are not twenty musicians in the world who could follow the structure and inner logic of any Schoenberg work."
(Sibelius to Legge, 1935).

The foregoing comment evinces Sibelius interest, and indeed the large degree of respect he had for the logic inherent in Schoenberg's musical experiments. Indeed, despite the foregoing differences, Finnish composer and musicologist, Erkki Salmenhaara, believes that Sibelius' later techniques differs only slightly from Schoenberg's procedures (1970:124). For this reason the denial of Sibelius' modernism made by Ringbom is foolish (1954:128).

Having been introduced to the sounds of the new, Sibelius went on to seek erudition in Schoenberg's ideas through careful listening, and even study. He deliberately sought die Moderne in Paris in 1911 and Berlin in 1914. Yet, in 1911, in a letter to Newmarch, Sibelius wrote that, "I acquired an unconquerable distaste for the 'modern tendency'." (1939:24). A year later, in May 1912, he reported that, "Arnold Schoenberg's theories interest me" (T2:218). Again, a month later we find the typical scepticism expressed towards the neue Musik. Sibelius' ambiguous relationship with the Modernists is important, because from it can be discerned the nature of his tentative creative development and change.

Sibelius' reaction to the 'New' music of Schoenberg was a mixture of interested respect (T2:261) and fearful opposition of these "natural enemies" (T2:132). Nevertheless, he still admitted his interest in Schoenberg publicly, as in a press interview in New York, in June 1914. Yet again, having heard Schoenberg's Kammersymphonie, in the same year, Sibelius was shaken by the possible repercussions for both sonata and symphonic form with the onset of atonality; form in which the Finn had found musical and, it will be suggested, even psychological stability. In Schoenberg Sibelius found "excessive cerebration", even "civil engineering", as his confidant, Baron Axel Carpelan (1858-1919) described it (T2:172). The 'New' music then became something threatening against which Sibelius sought to react.

The modernist apologist, Theodor Adorno, who vilified Sibelius' music as "deranged musical consciousness" (1980:461) also campaigned for a new "Formphantasie" (fantasy of form), in which "form is actually the totality of musical manifestation" (1966:18-19). Ironically, others began to discern just such a technique in Sibelius' work, as will be demonstrated in part three. Indeed, Newman found that in his Sixth Symphony (1923) Sibelius more successfully
achieved severity and concentration of form than Schoenberg (1912) (tape e.g.,15). Salmenhaara cites the paradox of Sibelius, "one of the great renewers and revolutionaries of music", who was at the same time both bound with romanticism and tonal "conservatism", and with "modernist radicalism" concerned with the renewal of symphonic form: important keys, Salmenhaara believes, to the composer's psyche (1970:16).

**AALTO, LE CORBUSIER AND NEW SPACE**

"[...] the inhuman dandy-purism of the big cities, has led irrevocably to a fashionable architecture, which is a dead end."

(Aalto, 1958b)

"We should work for [...] things that are in harmony with the human being and organically fitted to the little man in the street."

(Aalto, 1957a)

The paradox of the relation of both conservative and radical elements in Sibelius' work and ideas is imbued with the potential for profound synthesis. This, too, can be said of Aalto's work.

The difference between Aalto's philosophical roots and those in which Le Corbusier found an outlet for his angst-driven Revolution are important, and will be compared in the following section. The latter was a thorough Cartesian, a rationalist mechanist, and the former, like Sibelius, broadly trod Goethe's path, and was an empirical teleologist.

"Not that Aalto is a romantic; he is very different from that, but he applies the spirit of rationality to the problems of psychology and life no less than to the essential problems of structure and plan." (Zevl, 1950:60)

**Towards a 'New' Architecture**

After vernacular and Jugendstil influence in Switzerland, and a lengthy excursion to the Hellenic ruins, Le Corbusier settled in Paris, in 1917, at the heart of Purist Modernism, grounded as it was in neo-Platonic notions, seeking to refine all forms of expression (see appendix five). His propagandist publication Vers une Architecture (1923, 1982) was the clearest manifestation of conceptual duality of functionalism through empirical form and the need for abstract elements to arouse the senses and the intellect. For example, the first page promises that "the law of Economy" of the engineer is a "universal law" through which "harmony" is achieved, facilitated by the contemplation of correctly placed forms (fig.4.35). His was a harmony which, it will become clear, was very different to that Aalto sought to create. Le Corbusier demonstrated the Purity and universality of the engineering aesthetic, applying it to the Parthenon and the house alike; the latter being reinvented as a machine for living
(1982:10), to guarantee the living 'harmony' of which he later developed the 'Modulor' proportional system (fig.4.36).  

White Washing Wood: Le Corbusier, Aalto and the Millimetrical Module

After the Finnish Civil War of 1918, those speaking for urban progress and technology in Finland romanticised the machine (Lintinen, 1987b:14). Indeed, as the generator of architectural Modernism, the architectonic machine attracted Aalto. Although this may have been due to the vital influence of his civil-servant, land-surveying father and inventor-forester grandfather, Aalto himself came to see a connection with nature's own building process. Concomitantly he moved away from stylistic Modernism when he saw technology and rationalism ignore humanity and nature. As part three will demonstrate, Aalto believed that genuine tradition and its historical developments were a vital source of inspiration if they were living forces, rather than being redundant traditionalism which exists, he believed, only as dead form (1935). Thus it may be said that both "scepticism and respect" (1935) for empirical experience led to his 'organic' architecture.

Personal and ideological contact with Le Corbusier and Walter Gropius (1883-1969) came through his Swedish friends, Sven Markelius and Gregor Paulsson (fig.4.37). These architects were the channels through which Modernism reached Finland, following the debates over Vers une Architecture (1923), and then the Stockholm Exhibition of 1930 (Aalto, 1930a, 1930b; Heinonen, 1986). Having quickly found acceptance in the heart of C.I.A.M. Aalto was able to absorb what ideas appealed, and repel the dogma of revolutionaries.

In his Purist, White phase, Le Corbusier believed that "mathematical calculation which derives from natural law" ensures a short cut to a feeling of harmony (1923). Indeed, Zevi cites Le Corbusier's smiling comment; "Among the needs of humanity there is, we all agree, the need to keep our feet warm; but I am more sensible of the need to experience the pleasure of harmony." (1950:60) (fig.4.38). Aalto, on the other hand, seeks harmony through the attention to such details which effect the livelihood of 'little man' (fig.4.39). For him "architecture is not a science. It is [...] a great process of synthesis" (1940b), and harmony is to be found in the little things, like comfortable stair proportions (1957), and the sensitive synthesis of solutions to problems (1947), and through these in the larger areas of the ambience of the built environment. Le Corbusier believed that if the needs (i.e., the functions) were followed, architecture would be allowed to operate in accordance with

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61 The 'Modulor' was based on the Fibonacci series; a mathematical progression found in natural processes, and familiar as the mathematical derivation of the Golden Section.
63 C.I.A.M was the Congrès Internationaux d'Architecture Moderne (International Congress of Modern Architecture), begun in 1928, after the Weissenhof exhibition of the previous year.
64 This is not to suggest, as Zevi does (1950:57) that Aalto has no "principles", meaning, it seems, no dogma.
65 No source given.
Fig. 4.34 Sibelius and Busoni in London
Fig. 4.35 Aalto at Le Corbusier's Villa Stein-de-Monzie
Fig. 4.36 Le Corbusier's Modulor (1942-8)
Fig. 4.37 Opening of a letter from Le Corbusier to Aalto; December 1950
Fig. 4.38 Balcony of the Ozenfant Studio, Paris; Le Corbusier, 1924
Fig. 4.39 Door handle of Säynätsalo Town Hall; Aalto, 1950-52
standards, and matters of logic, analysis and minute study would produce mass-produced houses (1982:10) (fig.4.40). On the contrary Aalto stated that "A harmonious result cannot be achieved through calculations, statistics or probability calculations" (1955a). While agreeing that the human needs must suggest the solution, Aalto believed that the standards must not be imposed, but rather must be flexible (1941b), adapting and deferring to the subtle differences of the user (fig.4.41). He wrote "architecture must be functional primarily from the human point of view" (1940b).

Although Aalto shared the Modernist recognition of the need for standard parts and the benefit of economies of scale and series, from an early point (i.e., 1930c) he expressed the inspiration for such in terms which were not 'machined', namely "biology" (1930d), nature and cells (1932a), believing, too, in the integration of man-made and natural materials. In direct contrast to Aalto's palette Le Corbusier wrote that "Natural Materials, which are infinitely variable in composition, must be replaced by fixed ones." (1982:214). Certainly amongst the "fanatical purism" - come - "white functionalism" camp in Finland, Aalto's preference for the natural over the machine aesthetic was greeted with distaste. As Connah puts it, "Nature for more than a decade had bad press. It couldn't possibly be modern." (1994:92).

Le Corbusier's 'Modulor' provided an alignment with the generic body, which was seen as docile and static, providing a universal model (fig.4.36). Aalto enjoyed to recall that, when asked what Aalto's module was, one of his assistants retorted, "One millimetre or less" (1957a). Indeed, Aalto believed that, "Every formal straitjacket [...] prevents architecture from playing its full part in the human struggle for existence" (1938). Dogma, he believed, led to dictatorship (1957a). Rather, Aalto sought "to create new form [from] new content" which projects demanded (1928) (fig.4.43).

Le Corbusier believed that the taste of the users "must" follow a certain path (1982:19), since architecture is a "pure creation of the spirit" (1982,23). If the 'Functionalist Purism' did not achieve this, he believed, the "Modulor" certainly would. Aalto, on the other hand, was concerned for "uomo piccolo", little man, who he felt to be in danger of being lost in the renditions of stylistic dogma: "How can we protect little man in our modern mechanised world?" (1941b). Veering away from Le Corbusier and Modernism, Aalto found the formal answer to be a "growing organicism" (1930d); to be examined in part three.

83 The main protagonists of this were Blomstedt and Aamo Ruusuvuori (1925-1992).
It appears that Sibelius was to the 'New' music of Schoenberg, what Aalto was to the International Modernism of Le Corbusier. Both resisted a dogmatic, pure, and anti-historicist line, finding richness in elements from the past which the reality of the present seemed to recall. Unlike his Modernist colleagues Aalto spoke of the "significance of tradition", enjoying a fecund relationship with the cultural echoes of the past and its 'motifs' (1922). Sibelius too was uncharacteristically confident in his meandering through, and picking from, the groves of compositional techniques of, for instance, Palestrina, Mozart and Beethoven.

Neither man was doctrinaire. Indeed, both resisted a dogmatic, intellectual line which forbade dissension, and which favoured cerebration over the value of experience. Neither was held by the parameters of a 'style', rather being determined to find the appropriate form for the ideas which came to them. Indeed, it will be demonstrated that both Sibelius and Aalto sought to let the content inform the solution rather than force new content into pre-ordained form (i.e., Leistungsform). Both men are widely acknowledged to have utilised formal elements which have, in the history of their media, been associated with classical aesthetics (in manners which will become clear). This arose from a deep interest in the classical notion of unity, to be examined in part three.

Thus, despite the pull of the 'New' movements' belief in the Method for composing and Module for designing, Sibelius and Aalto explored new modes of perception in ways which went against the tide of the International culture. Both sought to question and explore the relation of forms (i.e., harmonia) through the content of the problem in hand, rather than imposing a cerebral solution from without. Harmonia, they believed was more than a Pure intellectual problem, and for this reason this thesis will argue that both men turned to the Ancients during their exploration in search of notions which may lead to different ways of relating disparate elements (i.e., different logo), be they the old and the new, the inner and the outer, dynamic and the static, the straight and the undulating or the fragmented and the whole.

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67 Aalto, (1965a).
68 One of Aalto's first articles was entitled Motifs from the Past (1922).
Fig. 4.40  Design for skyscraper, Plan Obus, Algiers; Le Corbusier, 1938

Fig. 4.41  Sketch juxtaposing Neue Vahr apartment block, Bremen with the more common rectilinear solution; Aalto, circa. 1958
Fig. 4.42  Birch branch

Fig. 4.43  Model of Neue Vahr apartment block, Bremen; Aalto, 1958-62

Fig. 4.44  Rock pool, Ostrobothnian coast near Jacobstad (Pietarsaari)
SEEKING SYMBOLS AND SIGNIFICANT FORM

"[Sibelius] composes at least a generation ahead of his time" (Karl Flodin, 1899)
"The older I grow, the more classical I become." (Sibelius, in Törne, 1937:85)
"A harmonious result cannot be achieved through calculations, statistics or probability calculations" (Aalto, 1955a).

Although part three will investigate the way in which Aalto's concern to create simplicity and harmony of form illustrate an interest in classical themes which are not unlike Sibelius' own, it is necessary to establish the roots of this interest at this, earlier stage.

SPIRITUAL CHILDREN OF GREECE:

"Properly speaking, Sibelius is classical in the broadest sense." (Otto Andersson, 1911; T2:172)
"[Aalto] was a Goethean in Modernist disguise, an adherent of Greek cosmology in an age of Technology" (Schildt, GS1:201)

Sibelius reported that "Homer and Horace had a significance in my development I cannot value highly enough" (Ekman, 1938:33). A central part of that development included attendance at the same school in Hämeenlinna as Aalto's father, J.H.Aalto. There they received a very good grounding in science, humanities, Finnish folk-heritage, and Classics. However, the good grounding in the humanities and the arts, was not to the exclusion of their scientific interests, in biology and music. At home Sibelius was grounded in the classical music of Mozart and Hadyn in childhood, becoming "thoroughly impregnated with the classical spirit" (Ekman, 1938:28). Indeed, because Runeberg had been a friend of Sibelius' father, the "very Greek" national poet was something of a cult in the Sibelius home (Klinge, 1993:162). Indeed, Sibelius returned repeatedly to the poet's classicism, setting his poems into the 1920's when he ceased composing.

Although Aalto was the age of Sibelius' children, the fact that his father was schooled with Sibelius is important because of the degree of dependency on the person, image and ideas of his father. For instance, Aalto clung to his belief in objective work (GS1:27; see also chapter five), a notion rooted in a broad education which his father shared with Sibelius (one in which scientific attitudes bred a certain scepticism) and in the surveying training, which, nevertheless, sat happily with creative, painterly notions.

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69 Clive Bell (1913) and Roger Fry (1925), and later Suzanne K. Langer (1993) have all explored the notion of significant form in art. This will be cited in more detail later, in part three and appendix seven.
70 Rosa Newmarch of Sibelius, (1939:54).
71 Andersson was writing in Tidning för musik at the time of the Fourth Symphony. (See also Carpelan, 1991:333)
72 Sibelius attended the Hämeenlinna Normaalilyseo in 1876. President J.K.Paasikivi, with whom J.H.Aalto had ideological differences which the young Alvar adopted, also attended at that time.
73 For example, Sibelius set Likhet (Resemblance) in 1922.
Our Idols the Greeks

Both Sibelius and Aalto were drawn to humanistic classicism, both read Goethe in the original and were inspired by the German's classical preoccupation throughout their lives, and both repeatedly followed Goethe's footsteps to Italy. In Goethe, in Homer, or in the ruins of Rome or Athens both sought and found "the classical source of unity" (Aalto, 1947b).

Commenting on Sibelius in later life, Ekman wrote that, "The romantic and the naturalist still live in the ever youthful master, but the clearness, self-command, and the grand style of the classic control them both." (1938:262). Ekman believes that, in a series of antique-like musical poems, the composer was "confirmed and developed by means of an early awakened passion for poets of antiquity" (1938:149), rather than taking on a deeply romantic hue in defence of Finland. As this study will demonstrate, Sibelius and Aalto showed every sign of being avowed Hellenics, but were never pasticheurs. Their's was not neo-classicism, although both had periods in their early careers when they borrowed from classical traditions, before fully exploring their own deep creative vocation.

Triumph over Pessimism

Aalto suggested that a "dilapidated Karelian village is somehow similar in appearance to a Greek ruin" (Aalto, 1941), seeking to make "the whole landscape Classical" in Central Finland (1944.46). Indeed, Sibelius too expressed the belief that "Classicism is the way of the future" (Törne, 1937:86). Yet, both men seem to have taken a Nietzschean angle, recognising that the life of the Ancients was not a noble and harmonious idyll, rather that the Greek civilisation made a conquest of pessimism through art (Burnett-James, 1989:87).

Sibelius had an increasingly strong interest in the Mozart and the classical school of Vienna (Törne, 1937:49). Indeed, The Times reported, in October 1903, that in his First Symphony (1899) Sibelius was "often as simple as Mozart. He is also distinctly modern" (T1:293). Tawaststjerna believes that Frosterus and Strengell were more "classical" in outlook than the Art Nouveau artists, such as Saarinen, with whom Sibelius had held court in the 1890's (T2:17), unintentionally citing an important link between the modernism which these architects espoused and roots in classicism, which, arguably, Aalto was later to perfect. Indeed, Sibelius said "I am convinced that classicism is the way forward." (T2:17).

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75 In 1910, during the composition of the Fourth Symphony, Sibelius sent Axel Carpelan a copy of Vilhelm Ekelund's Classical Ideal; an exhortation to responsibility in life and action; Axel comments, in Bo Carpelan's novel (1991:294).
76 Sibelius was, "enchanted by the scenery, the inspiring historical associations, and the people [...] when ever I have had the chance I have returned to that lovely country" (Ekman, 1938:124).
77 Indeed, issues of classical harmony are more difficult to cite directly in music in a manner as accessible as the great Greek edifices, since classical music had no extant precedents to return to. Classical music, therefore refers to the preoccupation with harmony, proportion and many stylistic features of the music of Mozart and his contemporaries.
78 There had been articles in the Ateneum journal about the philosopher, by G.Laudauer, demonstrating that such ideas were common currency (i.e., 15 December, 1900:327). Sibelius took this journal.
79 No source given.
Fig. 4.45 Sketch of Agrigento; Aalto, 1952
Fig. 4.46 Muramme Church; Aalto, 1926-9

Fig. 4.47 Sketch of ruined capitals, Olympia; Aalto, 1953
Fig. 4.48 Terracing, Maison Carré, France; Aalto, 1956-9
Fig. 4.49 View towards the Enzo-Gutzeit Building, Helsinki; Aalto, 1959-62
Fig 4.50 Photo of Parthenon columns, Athens; Aalto, 1933
Although the Weimar classicist's interest both in the Greeks and in nature will be examined in
detail in part three, a short explanation of the parallel exploration of the Ancients will be cited in
this context. For Sibelius and Aalto, Goethe was a primary source of knowledge and experience of
Ancient Greece. 80

Early in his career the quality Goethe saw and admired everywhere in Ancient Greece was
sincerity or naturalness, and that which accompanied the ability to give form to life at the epic
scale. Goethe requisitioned the Greeks for three purposes. First Goethe recognised he could
project his demonic self onto external form, and secondly he saw those forms being beautiful and
harmonious. Thirdly Goethe needed symbols (Trevelyan, 1941:77). He recalled that Socrates had
yoked the demon to the cause of truth and that Homer had sailed the seas of human experience
and maintained a steadfast humanity, and thus Goethe proceeded to 'ransack' history and
mythology (Trevelyan, 1941:78 & 82). Although, like Sibelius and Aalto after him, Goethe did not
seek to "creep over mighty ruins to beg proportions" (1772), 81 the Greeks were, nonetheless,
perceived as a mode, not of proportion and rule, but of gesture and intent. Though not imitating
the German, Aalto and Sibelius were to follow Goethe in emulating, not copying the Greeks; i.e.,
"creating through the inspiration of the Greek ideal" (Trevelyan, 1941:95).

Although, up to the mid 1770's and the conception of his play Iphigenie auf Tauris, Goethe had
disliked the notion of adulation of the Greek Golden Age, he then began to absorb Winckelmann's
doctrine of "noble simplicity and quiet grandeur" ([1755] 1972:73). However, within a few years he
was again brought to dangerous mental and emotional confusion by the challenge of the meaning
of the Ancients. He dropped their muses, turning instead to nature. The deep disturbance which
Goethe experienced was nothing if not the strife to which the Pre-Socratics had referred, and
which Winckelmann describes as non-sense ([1755] 1972:73).

APHORISMS AND INDIVIDUATION: ANOTHER MODERNITY AND THE CLASSICAL INSPIRATION

"No dead, unnecessary notes. Every note must live." (Sibelius, T1:126)

Thus, like Sibelius, Aalto was "a Goethean in Modernist disguise, an adherent of ancient Greek
cosmology in an age of technology" (GS1:201). Indeed both had rummaged in Italian medieval
'barbarianism', as Goethe saw it, and like the German had fallen across Palladio, albeit
metaphorically, whose work embraced the struggle to integrate the ancient and the modern in a
way commensurate with his own condition (Ackerman, 1983). Palladio stimulated Goethe to leap

80 In 1935, when he was seventy, Sibelius was awarded the prestigious Goethe Medal, Germany's highest honour in the arts, but this was
coloured by the fact that it was awarded by Hitler.
to re-immerse himself in Greek literature to discover fundamental laws, and derive new, more appropriate laws from these, thus becoming uncramped, and ceasing to "beg proportions" (1995). Robert Venturi has described Aalto as "an Andrea Palladio of the Modern Movement - a mannerist master" (1976:66), and indeed, both are linked through their humanism-inspired search for harmony. Aalto had also devoured Jakob Burckhardt's German tome on the Renaissance in preparation for his early classical expression ([1860] 1945), significant precursors to his modernism, and his later, more individual work. Aalto's sketch books and building forms attest his perpetual interest in classical forms, be they broken columns (fig.4.47), amphitheatre steps (fig.4.48), or Renaissance buildings (fig.4.49), and, like Sibelius, he certainly took every opportunity to visit Italy and Greece (fig.4.50).

Significantly in 1933, when Aalto joined C.I.A.M. in Athens, he opted-out of many of the plenary session debates in which the Charte d'Athènes was compiled, preferring to spend most of his time sketching and photographing in the Acropolis (fig.4.50). Such withdrawal proved to be a vital gestation period for his insights and understanding of both the emerging Modernism and classicism.

From Love of Place to Love of Order

After further bathing in Rome's antiquity Goethe had come to the conception of nature (and the interrelated myth and art) as inherently in conflict, and became confirmed in his paganism, moving closer to Heraclitus' thinking (Goethe, 1995). In similar vein Sibelius and Aalto repeatedly embarked on Italienische Reise, seeking out the eternal ideas which underpin and unite their modern life with that of the Ancients, without seeking to divorce these from their ongoing inquiry into nature which continued to inspire them intellectually. This is a vital congruence between the three, explaining part of the reason for their common reaction to the cerebral, city-based Moderns.

Aalto brought topophilia (love of place - Tuan, 1974) into modern architecture; a love and harnessing of external space integrated with the very topography. Goethe had rediscovered this in Sicily, finding there that the 'outside' (nature and the environment) was brought into buildings, inviting symbolic human relations with nature, encouragement to engage (Goethe, 1995). In this way the kosmos (order) of the artefact is brought into some sort of relationship with the wider context, and its kosmos.

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82 Aalto continued to feed on Burckhardt throughout his life, with additional humanist nutrients from his friend, the philosopher von Wright (1978). He was also inspired by the lectures of Uisko Nyström and Armas Lindgren on Bramante, Brunelleschi, Palladio and Michelangelo during his student days. Uisko Nyström should not be confused with the Finnish neo-classicist architect, Gustaf Nyström.


84 On his return from Italy, in 1788, Goethe had launched into his fullest classicism, with the encouragement of his new friend Schiller. For another ten years Goethe believed that the Greeks were part of nature, being whole, perfect men in whom feeling and thought were not split. This belief reached its zenith in Harmonie und Dorothea, after which he moved beyond literature in science. Seeking to express nature's intentions Goethe thus stepped out of his field into scientific speculation, continuing to seek recreation in pure Hellenism until 1803 (Sherington, 1949; Pastille,1990:30). In 1805 Goethe published Winckelmann und sein Jahrhundert, a hommage to the great classicist, and an expression of his own Hellenic beliefs.

85 The phrase topophilia was introduced by Tuan (1974), and will be cited in detail in chapter seven. 

88
Thus, what Goethe sought to reintroduce into art (i.e., that which Greeks expected of artists) was the process of making the cosmic order visible to the people (GS1:199-200). The final chapters of this study will demonstrate that in their work Sibelius and Aalto sought to manifest such a kosmos primarily, if unconsciously, as a profound mechanism which maintained their own, precarious inner order (kosmos).

**Simplicity**

"Simplicity is one of the best traditions in Finnish environmental culture." (Competition jury, Seville Pavilion, 1990)\(^{86}\)

Music was central to Greek life, comprising a different harmonic system from that of western classical music (Lippman, 1964:xii);\(^{87}\) for example the Dorian mode which Sibelius' adopted in the Sixth Symphony (1923) was judged to be tonally both ambiguous and enigmatic (Murtomäki, 1993). Simple, defined musical patterns could affect the balance of the soul's characteristics, and thereby control chaos (Reeser, undated). Such systems were simpler than the modern tonal system, but the sound is, inevitably foreign to modern ears.

In Greek architecture there were similar defined patterns which enshrined the "principle of purposeful economy", and which established "organic completeness" of which balance was a leading characteristic, having the effect of turning "the reality of wood into ideal truth" (Burckhardt, 1963:151), and thus correlating nature, economy and balance (or order); a subject to which the study will return. It will be shown that Aalto had an intuitive understanding of this because of his experience of the Finnish 'lack' and the forest. Yet, his simplicity was not an operative myth like that of 'white functionalism', rather it will be shown to have been content-driven.

Although part three will demonstrate phenomena of stasis and stillness as a joining mechanism which underpins the sense of the common economy and asceticism in the work of Sibelius and Aalto, to demonstrate that the classical aesthetic of simplicity was manifest in Sibelius' and Aalto's work as an ethnic asceticism or 'lack' or a 'modern' economy it is necessary to cite elements of asceticism in their work at this stage of the argument.

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\(^{86}\) SAFA (The Finnish Association of Architects) 1/1990.

\(^{87}\) For example the modes, scales or series of notes used in different regions, all of which had a different character.
It is apparent from the foregoing that Sibelius and Aalto "strove" to "forge" a different path through the modern era; one which was informed by their interest in the Ancients and, it will be shown, their deep motivation to forge unity from their divided selves. Indeed, as part three will demonstrate, their art accords with the Ancients' ideas about of life, nature and art. Thus, Sibelius and Aalto stood aside from some fundamentals of the mainstream 'New' in music and architecture without being reactionary romantics. Their forms, inspired by the Ancients, did not lack rationale, balance, harmony and unity, but also comprised a principle of growth. Nevertheless, their work has been dubbed chaotic and illogical by those who can either not enter their creative, formal worlds (i.e., Adorno, 1966; Giedion, 1950:77), or, it has been suggested (Hewitt, 1989:165), those who mistake the sophisticated thought processes for irrationality. These thought processes were 'forged' at the moment when they sought to react against the Modernist trend, requisitioning their classical interests as an external paradigm which offered a form of relation (or logos) which could indwell their artistic form.

With the whole of their culture, Sibelius and Aalto were able to "start from zero", their own, not Schoenberg's or Le Corbusier's. Here their works will be used to demonstrate the weaving together of threads of the 'lack' into what is undoubtedly modern, yet the simplicity of which is imbued with the classical aesthetic, the investigation of which leads to the nature of the relation of Sibelius and Aalto to their Modern colleagues.

O SANCTA SIMPLICITAS !

In his later years Sibelius confided that, "The older I grow, the more classical I become [...] The more I see of life the more I am convinced that classicism is the way of the future." (Törne, 1937:86). The extent to which he had worked on this principle will be examined in detail in part
Fig. 4.51 Autumn View of Koli; Eero Järnefelt, 1910
Fig. 4.52 Workers Club, Jyväskylä; Aalto, 1923-5
Fig. 4.53 Pillars of the Enzo-Gutzeit Building, Helsinki; Aalto, 1959-62
Fig. 4.54 Turun Sanomat Building, Turku; Aalto, 1927-9
Fig. 4.55 Entrance to Viljuri Library; Aalto, 1927-35
Fig. 4.56 Stairs in the Finnish Theatre, Turku; Aalto, 1927-29
Fig. 4.57 Early frieze design of a classical motif for the stage curtain, Finnish Theatre, later discarded, Turku; Aalto, 1927-9
Fig 4.58  Woodland Cemetery, Stockholm; Gunnar Asplund, 1918-20
Fig 4.59  Burial Chapel, Turku; Eric Bryggman, 1941
Fig. 4.60 Early design for Vilpuri Library; Aalto, 1927
Fig. 4.61 Vilpuri Library; Aalto, 1927-35
Fig. 4.62 Stockholm City Library; Gunnar Asplund, 1924-8

Fig. 4.63 West elevation, Vilpuri Library; Aalto, 1927-1935
three. Suffice it here to record the broad outline of the growth towards an individuated classicism in his work.

Chamber music for orchestra

It has been suggested that Sibelius' harmonic tissue has a certain "almost embarrassing simplicity" (Törne, 1937:66). Certainly his musical sound is bare, the fabric having something of the same "inner logic" and "coherence" which Anton Ehrenzweig perceives in the late music of Beethoven when he had abandoned strict form, relying instead on "intuitive depth coherence" (1967:206).

The progress towards unity demands attention be given to the joints between parts which seek a closer relationship with the whole. Although part three will address this in detail, here the outline progress from the most traditionally classical Third Symphony (1904-7) to the most individuated classicism of the Sixth (1923) will be demonstrated.

The simplicity of means of his symphonic techniques does not demonstrate banality, but rather a sophisticated Sibelian classicism. The aphoristic language which Kajanus described in the Second progresses so that the Third Symphony is also the most classical of his symphonies up to that point (Murto, 1998; Abraham, 1947). It is also "a higher level of organism" than those preceding it (Abraham, 1947:22), featuring, for instance the fusion of movements which forms the finale. This introduces organic welding which progresses towards the Seventh (1924).

There is a "sense of proportion" between movements, a "balanced relationship" between keys, and a "real consistency" of style (Cherniavsky, 1947:156). Sibelius himself described the third movement as "the crystallisation of ideas from chaos" (T2:66); the fulfilment of Goethe's demand that evidence of the coming of kosmos be apparent in the work. Part three will demonstrate the significance of such a gelling of parts into an order, albeit an order invented by himself.

Tawaststjerna summarises the key features of the Third as concentration of form; reduction of size and number of movements; concentration of expression; de-romanticization of orchestral sound; activation of rhythmic element and reduced orchestral size (T2:66-67) (tape e.g., 16). These observations evince Sibelius' growing asceticism and simplicity, and indeed, it is necessary to concentrate the discussion on the classical elements of economy and concision.

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91 Tawaststjerna of the Fourth Symphony (1911) (T2:178). Sibelius reduced the size of the orchestra, with refined and soloistic scoring which demonstrated a high degree of economic selectivity.
92 Newman too, suggested that perhaps Sibelius, "has left out more notes than most other composers would have put in." (1958b:114).
93 Ehrenzweig's ideas will be cited in detail in chapter six. See Lionel Pike's (1978) careful analysis which compares Beethoven's and Sibelius's symphonies.
94 It will be recalled that Kajanus was the leading Finnish conductor and friend of Sibelius.
95 The symphony has only three movements, the last of which is a fusion of a scherzo and the finale.
96 In the finale of the Third it is a form "invented by Sibelius", according to Tovey (1935:9:496).
97 Tawaststjerna believes Sibelius becomes more international herein, no longer the national romantic, more a European classicist; concentration rather than romantic expression (T2:67).
98 Beaumont (1995:16) too finds the Third has a "terse structure and economic orchestration".
This preoccupation in Sibelius' work is not the same as that which Busoni would later describe as *junge Klassizität* (what Howell discerns as a Haydnesque monothematicism -1985:21). Sibelius' is not neo-classicism, but rather a deeper classicism rooted in the search for unique, unified forms (Murtomäki, 1993:80). Flodin attests to the correlation of the ancient and modern inspiration of "Sibelius [as] a classical master" who, in the Third, created "music in its newest and most sublime form" (T2:66); a new radical classicism. Tawaststjerna notes that such classicism is concerned not with externals, but taking what is inherent in the "classical form of construction as a point of departure, not as a model" (T2:67); a notion with which Aalto concurred, and which both may have absorbed from Goethe. This study will demonstrate that nature, too, became such a point of departure, and that the mutual influence of it and classical ideas marks the formal ingenuity in Sibelius' compositions, and indeed the formal correlation between his and Aalto's work.

After fearing that the "musical world expected something" from him (1905-6; T2:44), Sibelius was to recognise that he had "something completely new to say in my music." (1908, T2:109). Yet, whether his new music was to be close to the 'New' of Schoenberg and Berg was as yet unclear.

MODERNISM AND CLASSICISM IN THE FOURTH SYMPHONY: PURE SPRING WATER

Sibelius' Fourth Symphony (1911) was known as the Barkbröd (Bark bread), relating its austerity and bleakness to Finland's historic 'lack' (Burnett-James, 1989:70) (tape e.g., 17). The work's aphoristic nature may be due more to his fear of the sudden condensing of his life expectancy due to throat cancer than a depiction of the Finnish 'lack. Nevertheless Tawaststjerna suggests that "the seeds were sown" for the work during a trip to the Karelian mecca of Koli with Eero Järnefelt, in 1910 (T2:170). Indeed, there may be a valid correspondence between these disparate examples of austerity in nature and human life, as the poet Bo Carpelan suggests: -

"I want to see darkness on the mountain,
the mountain's darkness,
darkness of all spaces and in the dark
the ordinary light, like a flash
and your soul's outline."
(Bo Carpelan, in Shrink the World, 1987:35)

Sibelius explained that the Fourth "stands out as a protest against the compositions of to-day. Nothing, absolutely nothing, of the circus about it." (Newmarch, 1939:24; composer's emphasis). It was unreservedly modern, and "overstepped the boundaries dictated by sound" (Heikki Klemetti, T2:170), refusing to be categorised as either ancient or modern (Lambert, 1985:258).

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99 It will be recalled that *junge Klassizität* sought "absolute music": form-play without poetic programme.
100 1907 review of the Third by Flodin, Helsingfors Posten. (T2:66).
101 This is also the title of a chapter in Murtomäki, (1993).
102 Koli mountain is a national landmark of great cultural significance to Finns. It is now a national park.
Although the Fourth was expressive, being knit to Romanticism in its cyclic form (in its tonal language, its tight interrelationship of movements and its continual development), Sibelius had put aside Mahler's gigantic symphonic machinery in favour of a radical 'modern' classicism, imbued with restrained, economical orchestration and symphonic essence which was entirely lacking sentimentality (Lambert, 1985:260); i.e., it was "Pure spring water" (Sibelius, in Gray, 1931:11). Indeed, without being neo-classical the asceticism indicated Sibelius' grasp of an economy of means - like the "transcendental Mozart" (T2:174).

Classicism and Anxiety

Indeed, Sibelius has been understood by some to have forged music which synthesised, "classicism, romanticism and modernism, which might well serve as the ideal for the music of the future" (Andersson, 1911; T2:172), although all were aware of the difficulty the music posed for some listeners. Stepping aside from "indulgent" romanticism Sibelius had created a piece which, to one commentator, sounded like "a few rough sketches for a symphony rather than a symphony itself" (Johnson, 1960:154). Indeed, Sibelius himself wrote, "[...] simplicity that is the most important thing in art too." (1890-1: T1:44).

There is said to be an "inner logic" of which the listener is conscious, but which is difficult to grasp (Abraham, 1947:25); due in part, Tawaststjerna believes, to the seamless "continuity of musical sonority" (T2:141). This has also been described as angst ridden modernity which found expression in the tri-tone (the interval of the augmented fourth) of which there is an unique predominance; a tool in the "logical development of his art from the inside" (Burnett-James, 1989:67). Importantly, it may be said that here anxious expression is gripped by a classical framework; classicism as the frame which provides an ordering mechanism.

At the time of the Fourth Sibelius had referred to the classicism of Goethe's Sprüche as stiffening his backbone (T2:144), and it is not by chance that, later, in defence of the Fourth, the Finnish musicologist, Otto Andersson, called on Goethe; "Der Meister kann die Form zerbrechen/mit weiser Hand, zur rechten Zeit." (When the moment is ripe, the master may, with judicious hand, shatter the mould). Indeed, during the initial composition of the Fourth Sibelius wrote, "I am now..."

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103 Lambert likens the work to a Cézanne painting (1985:262). See appendix six.

104 Johnson (1960:155) cites Kalisch retort to the praise for the Fourth's lack of superfluities, chortling, "After all, a piece of music is not a telegram".

105 Sibelius, letter to Aino undated, but probably from his time in Vienna, 1890-91.

106 The tritone replaces the tonic-dominant tensions of sonata form, suggesting bitonality. (T2:176). Some critics believed there is not yet a single unifying element in the symphony, yet others understand the tri-tone as a motive capable of bringing a "unity of mood" to the different movements (Ringbom, 1954:112; Howell, 1985; Amis, 1989).

107 The Times review of the work from 1920, found "absolute directness of movement and simplicity of line [...] baffling [...] The fineness of this symphony is of the ascetic type which refuses the luxuries of sound and finds a miracle in the simplest relations of notes [...] There is nothing obscure about it; people only fail to understand it because they cannot believe that any man could be so simple and so real as Sibelius here shows himself to be" (28 February, 1920). Chapters five and six will evince the irony of this remark, which, nevertheless, touches on the urge for simplicity which Sibelius sorely desired.

108 Letter to Carpelan, (T2:144). This demonstrates Sibelius' mechanism for shoring himself against his numerous moments of weakness, in which he sought strength in the ideas and beliefs of others.

109 Andersson, writing in Tidning för musik, (T2:172).
sure of my artistic path" (T2:130). That such inner directedness, compression of symphonic structure, modern tonality and thorough classical discipline were to meet in the aphoristic form and language of what Sibelius himself called a "psychological" symphony (T2:175), is significant.

Thus the formal structure of the Fourth is as elusive as the Third's was clear. Yet some, including the composer, found "new possibilities for the future of the [symphonic] genre" (Richter, 23.4.1920; T3:ch.12). Continuing the nature of the Third's classicism, the Fourth is characterised by "concentration and concision" (Meller, 1948:179), to which suggestions of bitonality may be added. Although such tonal ambiguity suggests the ambiguous manner in which Aalto plays off the growthful aspects of his buildings against the rectilinear (to be demonstrated in chapter twelve), nevertheless Sibelius, and indeed Aalto, "succeeds in integrating them into something wholly organic" (T2:176).

Tawaststjerna suggests that after the Fourth (1911) the time had come to step into the unknown, and into the 'New' (T2:199). Yet, this was not a step into musical Modernism. Rather, on the eve of addressing the 'modern' Sibelius is described as creating something organic; a vital point which will be shown to have clear parallels with Aalto's work. Sibelius wondered whether, "[p]ossibly I've gone my own way too far for them to follow. But surely this is our age, this must count as a strength?" (6.1911; T2:205). Significantly, however, he drew back from the outer realms of tonality, proceeding towards "nervous disintegration" (T2:207). Such correlations between these issues of creativity, the new, the organic and psychological balance is central to this thesis.

The Spirit of the Ancients

Although some scholars argue that the Fifth Symphony (1915,1916,1919) is a withdrawal from the radical direction embarked upon in the Fourth (1911) (e.g., Dalhaus, 1989:367), Tawaststjerna believes that Sibelius continued and sharpened the "aphoristic line and the elusive sonority" (T2:252), reminiscent of Anton Webern's (1883-1945) aesthetic aims (tape e.g.,18). Indeed, others, too, have found that it offers formal premonitions of the Seventh (1924), and of Sibelius' subtle stylistic genre (i.e., motivic development, formal integration, the fusion of the first two movements) (Lambert, 1985; Howell, 1995:79). This is vital in the unravelling of the symbiosis of his classical interest in concentration and unity, and his organic interest in growth, which are integral to Sibelius' modernism. This is not to suggest that Sibelius sought an 'organic' approach, but rather
that, with the Ancients he found such deeply rooted means to the deeply rooted end; the need to "forge" unity.

Murtomäki speculates that Sibelius may be "even more 'classical' than Beethoven" because (with Shostokovich) he dares base his musical language on the most "primitive" elementary forces (i.e., "pure diatonicism") and their potential (1993:147). The correlation of this daring to face the primitive (in musical terms) with what will be shown, in part three, to be deep-classicism is important to the current argument. Sibelius continues the classicism of the Fourth, admitting "spirit of klassisität - but the ideas demand it" (T3:ch.8). Indeed, in the Fifth he moved to a higher level of form (T3:ch1; Abraham, 1947:28), forging himself as a classicist. The classical model, which, as cited Tawaststjerna identified as moving from externals to the interior world has, by this stage, become an essential foundation which offers musical, philosophical and emotional security. From now on Sibelius was determined to forge unity on the principles inherent in the barest of classical models. Murtomäki suggests that, whereas the Fourth offered four different views of one idea (the tritone), the Fifth offers one unbroken idea throughout, which fertilises the whole work: i.e., a "compact logic" (1993:145)."

The Coldest, Purest Water

The Sixth Symphony (1923) has been felt to be the coldest and purest water from the Sibelian fountain (Gray, 1934:56); "quieter and more profound, and ever harder to understand" (Parmet, 1959:89) (tape e.g., 19). Like all great art, Sibelius' new sound world demanded a measure of understanding and a gesture of commitment.

As chapter three indicated the modernity of the Sixth was rooted in "the Dorian atmosphere of melancholy and resignation" (T3:ch.6), and thus "Sibelius has come even closer to the classical ideal", focusing on the Renaissance polyphony of Palestrina and Monteverdi (T3; ch.15). The fluid tonal ambiguity in the Sixth is largely due to its modal nature, which provides both "the discipline, economy and originality of expression which he sought" (Howell, 1985:74), and the "tonal archaism" which one scholar finds takes Sibelius away from traditional sonata form; i.e., "The classical concept of theme is dissolving back to its historical origin, a polyphonic texture." (Ingman, 1965:33).

116 While writing the Fifth Sibelius admitted his "great love of Beethoven" (T3:313).
117 Sibelius develops the string texture between the works. The tremolo of the finale of the Fourth is further developed against the backdrop of the pedal bass in the Fifth. He also enhances the tonal axioly, both minor and major third axis are exploited equally throughout the piece. (Murtomäki, 1993:145).
118 In Medieval polyphony musical development was always from one individual voice to another, without a superimposing principle, where unisons or parallelism could not move into fusion of the particular (linear) voices in the totality (Spitzer, 1963:44).
Lambert believed that, as a vertical section taken through music of the polyphonic period (e.g., Monteverdi) reveals harmonic combinations (1965:283), so, he believes, with in Sibelius’ such a vertical section reveals a spacing of instruments more remarkable than anything from his contemporaries. None of this can be detached from its context and plagiarised (1965:283). See appendix eleven.
119 Modes were the musical system thought to have been used in ancient Greece, and certainly used in pre-tonal music of the early Renaissance. The scale or system of sounds included the Dorian, Phrygian, Lydian, Ionian, etc., in which music in a diatonic style was composed (Reeser, undated).
120 The critic Flodin had heard polyphony in Sibelius early chamber work, which he found to be "altogether orchestral". Ringbom, (1954:17). It should also be noted that Sibelius commented on the over-reliance of modern composers on ployphony. "Polyphony is, of course, a force..."
However, in such polyphony "the manifoldness of the universe is brought to unity" (Spitzer, 1963:46). Indeed, scholars find that Sibelius explored and revitalised polyphonic dissonance, creating a "certain modal-polyphonic taciturnity and unity of atmosphere" in the Sixth (Murtomäki, 1993:216; Gray, 1931:149; Pike, 1978:189), and since it was such unity which Sibelius sought most deeply, the relinquishment of such eighteenth century 'classical' forms does not signify a rejection of essential Ancient themes. Thus, the Sixth's ascetic, economic nature may also be the rooted in this modal genre; being wholly based on the opposition of D minor and C major, an oscillation between "a grey Dorian D minor and a sunny C major" (Simpson, 1965:30); between chaos and harmonia.

Sibelius wrote; "No dead notes! Every note must be alive." (Madetoja, 1925). The ascetic, uncompromising, and even aphoristic language of these new sounds ironically found life through what seemed like abjuration, but what will be demonstrated to have actually been deeper exploration of tested musical forms. Murtomäki suggests that the problem Sibelius faced was how to replace such classical tensions of a major-minor system with the "organic growth" offered by the use of modes (1993:197). Concurring with the sense of process and even growth of form, Hepakoski is struck by "the sheer power of Sibelius' strained concentration in the major works to call forth certain kinds of primeval or elemental teloi." (i.e., goals) (1993:27). In modernising both runic modality and Renaissance polyphony in this symphony (Törne, 1937:35) Sibelius demonstrates an unconventional application of a given traditional form. Indeed, imbued in his "sensitive neo-classicism" was "transparent organic structure" facilitated by polyphony (Sundberg, 1995). This demonstrates that for Sibelius, as for Aalto, "[t]he way to look forward, ironically seemed to be to look back" (Howell, 1985:74), and to relate to the past.

In December 1910 Sibelius had written about a "relapse" into classicism, going on to challenge himself to, "Listen to your own inner voice and go your own modest but sure way." (T2:181). This evinces the fact that it was not classicism itself that he sought. It may be concluded that, in these years Sibelius oscillated between three genres which drew his interest. First the most advanced state of musical material of his time (i.e., 'New' music) (Hepakoski, 1993:2), secondly a framework informed by Ancient ideas of harmonia and kosmos (not to be confused with musical neo-classicism or junge Klassizität), and lastly the exploration of formal outworkings of the latter which examined ways of both emancipating the essence of a work, and in so doing, declaring its way of coming to fruition (a musical growth process), not for its own sake, but as a means to the

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121 Hepakoski recognises late Sibelius, and especially Tapiola (1926), to be "proto-minimalist sound sheets" (1993:23).
122 Sibelius to one of his students, the composer Leevi Madetoja (1887-1947).
123 Many commentators also believe that the unity of the symphony rests on the organic treatment of a kemal-motif of some sort (Gray, 1935:57; Pike, 1978:200; Cherniaevsky, 1942:2; Parmet, 1959:95). With Tawaststjerna and Gray, Murtomäki argues (1993:198), however, that at its root is, "a certain stepwise motive in authentic Dorian mode" (T4:151). Robert Simpson points out that D minor is Dorian, but the B natural has a different effect on modern ears than it would in the Renaissance, tending to "tilt" the weight towards C major. Sibelius takes full advantage of this, he believes, creating a "fascinating oscillation" between a grey Dorian D minor and a sunny C major (1965:30).
124 ἔκτελος (telos) is Greek for goal. Part three will explore issues of teleology.
foregoing end of a work's order (kosmos). Through his creative "forging" these coalesced into his own sound world.

CURVING THE FUNCTION: AALTO, MODERNITY AND TRADITION

"Aalto was moving forward [...] in search of something new, not yet apparent" (Spens, 1994:27)

"[...] a profound aesthetic of authentic modernism and silence, if fully achieved, is timeless" (Connah, 1994:40)

Sigurd Frosterus had believed that, "In Finland we really have an opportunity to cultivate something of our own." (1983:72). The shift inherent in Sibelius' radical classicism which followed the Fourth broadly accords with that between Aalto's early Nordic-Classicism (fig. 4.52), which he later sought to deny, and his later work (fig. 4.53). However, it has been suggested that Aalto learned something of the experience of architecture as "a process comparable to the life cycle" (Mikkola, 1985:60), in which the plan is seen as a spatial sequence from the Scandinavian Classicism of the 1920's. In many ways the shifts which occurred in the Turun Sanomat (1927-29, fig. 4.54) and Viipuri Library (1927-35, fig. 4.55) were something of a re-vision, rather than a new vision, comprising the beginning of a radical classicism which moves from preoccupation with formal solutions and 'signs' of ancient art, to a quest for unity, kosmos (order) and harmony. Thus, the work which marks Aalto's introduction to the 'New' is, like Sibelius work, characterised by both modern and classical elements.

THE CLASSICAL PROVINCE

"Aalto was at least as prominent representative of the Neo-Classicism of the '20's as he was later to become of the Rationalists of the '30's." (Schildt, 1985:106)

Aalto's dream of a "Finnish Renaissance" was in labour when the oracle announcing the birth of Modernism was heard in Sweden, and then Finland. The stripping of his buildings (fig. 4.56) to reveal the modernist asceticism was not an arduous task (fig. 4.57). Indeed, as early as 1929, and therefore before the Stockholm Exhibition and the influx of Modernist ideas into Finland, Aalto was attracted by the social commitment, and encouragement of the machining of invention, introducing the exhibition for minimum dwelling by citing the need for a "humanly valuable and organic process." (Mikkola, 1976:22). He, like other Nordic classicists such as Gunnar Asplund (1885-1940, fig. 4.58) and Eric Bryggman (1891-1955, fig. 4.59), was a pre-modern ascetic; i.e., his work was already characterised by the purity Le Corbusier demanded (Mikkola, 1985:55).

125 Fleig's three volume account of Aalto's 'complete' works, overseen by the architect, ignored all work which precedes the Finnish Theatre in Turku (1927-9).

126 As indicated, this will be analysed in part three, crucial to which will be the exploration and articulation of mechanisms for jointing.

127 Aalto keenly embraced the canons of the "New", writing an enthusiastic articles in favour of Functionalism, including one in Sosialist (December, 1927) in which he praised Le Corbusier's Ville Contemporaine.

128 Drawings for the Finnish Theatre in Turku (signed 28.8.1927) were adorned with more classical details than the original competition entry. These details were simply stripped along with those in the schemes for Muurame Church (1928-9), and Viipuri Library (1927-35).

Indeed, the asceticism of Viipuri Library is almost indistinguishable from its former classicism (fig. 4.60 & 4.61).

Although the initial library competition designs (1927) were contemporary with the emerging signs of modernism in his work (e.g., Southwest Finland Agricultural Co-operative Building, 1927), they also indicate an astute awareness of the influence of Asplund's new Stockholm City Library (1924-28, fig. 4.62). Without wishing to "emulate" such neo-classical distinctions, Aalto recognised that the jury may show preference for a "recognisable classical provenance in volumetric terms" (Spens, 1994: 21, fig. 4.63). Other seminal buildings, such as Paimio Sanatorium (1928-33, fig. 4.64) and Turun Sanomat were not yet commissioned (fig. 4.65). During the Viipuri redesigns Le Corbusier-like strip windows came and went, and interestingly few of the Paimio solutions imbue the scheme; i.e., there were few solutions which were not generated by the needs of the Viipuri scheme. Like Sibelius in his anxious explorations of the Fourth, "Aalto was moving forward [...] in search of something new, not yet apparent" (Spens, 1994: 27).

The 'Wave' or the Echo

The stalling of the Viipuri scheme, between July 1929 and October 1933, allowed Aalto to undertake other projects which would influence his fourth library solution. One example is the exploration of acoustic ceilings for the Tehtanpuisto Church competition (1930, fig. 4.65) which clearly anticipate the famous ceiling in Viipuri.

Thus, after initial reverent adherence to full stylistic dogma in Scandinavia's finest modernist building at Paimio (fig. 4.64), Aalto's pure white rationalism began to melt into the forests terrain as he stepped the terrace housing at Kauttua (1936-9, fig. 4.66). Such change had first appeared in built form in his undulating ceiling in Viipuri (fig. 4.67), which, within the building's stark white rectilinear rationalism, extended functionalism beyond the strictures of the International Style, founding the 'wave' as a symbol of psycho-social functions, for the inner life of 'little-man'; and the 'wave' was in wood (fig. 4.68).

Bryggman suggested that "All good architecture [...] has always been functionalistic [...] Classicism signified the beginning of Modern thought." (1928:280). His notion about classicism was apparently true for Sibelius and Aalto, and of Finnish culture, in the sense that the extant preference for economy of means (rooted in both stylistic classicism and both myth and reality of the 'lack') made for an easy transition to the cultural tabula rasa. Bryggman continues, suggesting that the aim of classicism was "to present things as clearly and precisely as possible" (1928:280). Although this was the telos (goal) of stylistic classicism, Ancient sophia (wisdom) sought the more intangible telos (goal) of kosmos (order) and harmonia. It was this to which Sibelius and Aalto can be said to have begun to turn at the moment they stripped their creative palette.
Fig. 4.64 Balcony detail, Palmio Sanatorium; Aalto, 1928-33
Fig. 4.65 Section through competition entry for Tehtaniusalo Church; Aalto, 1930
Fig. 4.66 Kauftua Housing; Aalto, 1937-40
Fig. 4.67 Auditorium, Vilpuri Library; Aalto, 1927-35
Fig. 4.68 Undulating auditorium ceiling, Vilpuri Library; Aalto, 1927-35
Fig. 4.69 Spring-Winter Sun; Eero Järnefelt, 1893

Fig. 4.70 Undulating design sketch for Baker House Dormitory, M.I.T.; Aalto, 1946

Fig. 4.71 Clerestorey windows, Vuoksenniska Church, Imatra; Aalto, 1956-59
Fig. 4.72  Rear of Aalto's own house, Munkkiniemi; Aalto, 1934-36
Fig. 4.73  Stepped elevation of Sunila Pulp Factory; Aalto, 1935-9
Fig. 4.74  Workers Housing, Sunila; Aalto, 1935-9
A Sign of Kosmos

The 'wave' was a sign of functional form, creating an acoustic ceiling, yet it was also a sign of unity (and therefore Ancient wisdom) drawing different parts of a space (internal or external) together in its dynamic. As a sign of activity in stasis the 'wave' represented the movement inherent in kosmos (natural order) which the Greeks sought to tie down; see appendix one. It can be seen to represent the dynamic fluting and the perspective-correcting flexing of classical columns; to become manifest in whole forms (such as the main building at Otaniemi, designed 1955)\(^{130}\) which flex in recollection of, for example, Greek amphitheatres. As such it also represents expression within a reserved, almost tacit form; a deferential 'wave' to 'little-man' and the first expression of his forthcoming challenge to the lack of a sensitive psycho-social agenda amongst the Rationalist dogma.

Thus, from the initial classical edifice in Viipuri Library, Aalto created a building form which was to become his most characteristic gesture; incidentally aalto is the Finnish word for wave. In this case the "visual counterpoint" (Weston, 1995:59) of the 'wave' flowed out of a simple scheme of the classical province, as if carving a separate, expressive form of open-minded, internationally oriented, modern architecture (fig.4.67) (Aalto, 1924; Mikkola, 1985:44). Its wooden nature is vital, at first recalling the decadent gestures of National Romanticism, yet more deeply, and ironically, the vernacular 'tack' and the resultant cultural riches described in chapter three (much as did Sibelius' use of runes), and thus representing something living (i.e., the nature of the forest) with which the de-forested 'peasant' may recall a relationship. Indeed, later, at the point when, in The Architecture of Karelia (1941), Aalto called on Finland to revisit the psychological, cultural and material proximity to nature (fig.4.69), he actually referred back to his "fight against metal" in the thirties. Indeed his repeated use of combative terms is significant both psychologically and in terms of the outworking of such in his creative crusade.

"[...] architecture must be allowed as much internal and formal flexibility as possible." (Aalto, 1938)

The prominence of wood as a material, and indeed its manifestation in non-rectilinear form, also engenders his work with a bio-dynamic potential which was to grow to fruition in Baker House (1946-9, fig.4.70) and Vuoksenniska Church (1956-9, fig.4.71).\(^{131}\) From within a ascetic (classical / modern) form the 'wave' might be said to have flowed away from Rational rectilinearity and towards an organicism, taking something essential from both the Ancients and Moderns, as had Sibelius; i.e., an economy of means in the growth towards kosmos.

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\(^{130}\) The building was not built until 1961-64.

\(^{131}\) That there was no sudden shift between strict Modernism and the emergence of organic, amorphousness in Aalto's work. This is evinced by the basement columns in the Tuirun Sanomat (1927-29), (which incidentally preceed Wright's columns in the Johnson Wax Headquarters of 1936) the oblique bedroom wing and the entrance canopy of Paimio (1928-33), the Viipuri wave (1927-33) within acclaimed examples of early Modernism.
Thereafter Aalto was a modern iconoclast, challenging the Purist dogma. For example there is his "lack" inspired use of materials and form in his own "Modern Niemelä" house (1934-36, fig.4.72), the manner in which the Sunila Pulp Factory defers to the rock on which it sits (fig.4.73), the inflection of plans of the company's Workers Housing (1935-39, fig.4.74), two schemes for the Finnish Pavilion in Paris (1935-37, fig.4.75 & fig.4.76) and Villa Mairea (1937-39, fig.4.77). Thus, the Viipuri wave (1927-35) may also be said to have been a poetic undulation flowing into the rectilinear. This evinces the heart of Aalto's quest for the freedom of form to follow function in pursuit of a broader, visionary account of Modernism.

This response by Aalto to the lack of sensitivity in the 'New' Modernist dogma came before he understood that, in addition to challenging the notion of style and seeking to link design to the economy and mechanisation of the machine, the Bauhaus was also interested in biological and psychological constants as a universal base of Modern building.

Aalto had thus demonstrated against both the "false formalism" of neo-classicism which denied progress (1930c) and the Modern "propaganda" which denied "concepts of beauty and expression from the past as a point of departure" (1930d), going on to promote the "organic", the "biodynamic" (1930d) and "man's inner most life instincts" (1930b), all of which was to be mocked as 'unmodern' by his compatriots (Connah, 1994:38). Nevertheless Aalto continued to suggest that,

"Contact with nature and the variety nature always provides is a life form which gets on very uneasily with over-formalistic ideas." (Aalto, 1935).

Yet, it was from within the ranks of the mechanics of Modernism, through the person of Lázsló Moholy-Nagy (1895-1946), that Aalto was offered the vital conjunct through which to absorb notions of the relation of nature to modern form. Such ideas fell as seeds into the dying culture, the 'lack' and, indeed, into the memory of his personal deprivations (the 'gap'; see chapter five). Aalto was ready to receive such ideas concerning the broadening of functionalism to forward the
Fig. 4.75 Plan of Telt telt Pom entry for Finnish Pavilion competition, Paris World Fair; Aalto 1936
Fig. 4.76 Plan of winning Le Bois est en Marche entry for Finnish Pavilion competition, Paris World Fair; Aalto 1936-7
Fig. 4.77 Final plan of Villa Mairea, Noormakku; Aalto, 1939
Fig. 4.78 Harvard Graduate School, (inc. Harkness Dormitory); Walter Gropius, 1949-50
Fig. 4.79 Front facade of Baker House Dormitory, M.I.T.; Aalto, 1946-9
Fig. 4.80 Water-struck brick from Baker House
Fig. 4.81 View of M.I.T campus showing the classical Roger's Building on the far right and Baker House on the far left
process of facilitating "harmony", which he had first sought in the days of his pre-modern asceticism (i.e., Aalto, 1922).  

"[...] technology and economy must always be combined with a life-enhancing charm" (Aalto, 1953)

**Instituting Vision in Technology**

In Viipuri (1927-35, fig. 4.55) the transformation from classicism to functionalism planted a kernel which was to fruit, fifteen years later in Cambridge, Mass., U.S.A.; "the real crucible in which American modern architecture was formed." (Huxtable, 1986:24) (fig. 4.70). Cambridge was also a place of refuge for many of the displaced Modern Masters, including Aalto who fled from war torn Finland to M.I.T. to work as an occasional visiting professor (1940-49).

The fruit was a full-blooded answer to the call for buildings to reflect the reality of modern life; a seminal building that illustrates the increasing sophistication of Aalto's understanding of economy. Indeed, like Sibelius', Aalto's work was imbued with both richness and simplicity. There was to be economy, but one which refused to fall to M.I.T.'s standard. Here the modern "ascetic restraint" (Moholy-Nagy, 1947:79) was to be close, not to an abstract notion, but to that of Ancient ideals of harmony based on Aalto's human standard rather than the machine. The definition of this harmony is crucial, and will be explained in detail in part three. However, here it is helpful to cite the expectations which commissioned the building of *Baker House Dormitory, M.I.T.* (1946-49).

The example of *Baker House* will be visited on three occasions; here, assessing it in relation to both modern and classical asceticism and economy; in chapter twelve through its generation from Aalto's interest in biological growth processes; and finally in chapter fourteen as an example of the struggle to create a sense of harmony, illustrating that in this context of intellectual and philosophical antithesis, Aalto found his own form of modernism (Menin, 1986).

**Sinuous Asceticism**

A critic recalls that "Aalto's dormitory puzzled and disappointed many by its lack of bombast and approved modernist mannerism" (Huxtable, 1986:24); an opinion corroborated by the neighbouring erudite of Harvard, who, with smug inquiry, asked; "What M.I.T Alumni will say about their sinuous new dormitory is anyone's guess." Commissioned by the Institute's Alumni in the first weeks of 1946, in part to compete with the oncoming stark rectilinearity of Gropius'...
Aalto's building was challenging, in the first instance, because the commissioning body had learnt, from William Wurster, Dean of the Architecture School, of Aalto's position as 'Top dog' Modernist by his 'White' work (i.e., Viipuri, 1927-35; Paimio, 1928-33; and even Villa Mairea, 1937-39), but had not understood the significant inferences of Aalto's individuality (central of which was the sign of the 'wave'), although Aalto had given voice to his humanist aspirations which he was to manifest in Baker House, writing in the Institute's own Technology Review that "[a]n architectural solution must always have a human motive based on analysis" (1940b), under the title The Humanizing of Architecture. Concomitantly the building Aalto actually offered was both enigmatic and iconoclastic; i.e., an undulating mass in water-strewn brick (fig. 4.80), standing outside the white "compound" (Wolfe, 1983) of the Modern Movement.

Concurrent with such concern for the "psychophysical" realm, Aalto was searching for new forms and materials for each building that express the unique character of the functions, motivations and aspirations surrounding it. In Baker House this was to find form in the undulating wall, the dark, rough brick facade, the bifurcating cantilevered stair, and the imaginative and flexible interior volumes. Not only were these derived from the needs of the building, but they were all as different from contemporary architecture as they were prophetic of Aalto's coming genre.

No longer did Aalto follow Le Corbusier's cinq points, but rather worked as if there was no break between classicism and functionalism. Although Baker House does not appear to be in any sense stylistically classical, there is, nonetheless an underlying intent to house the functions appropriately in a manner which facilitates "harmony" (of both the users and the forms). For example, as part three will demonstrate, this is achieved by creating a unified whole of often disparate parts, and offering an environment as a harbinger for the inner as well as the outer life of the users.

Another challenge was thus that not only was Baker House not 'White' (being brick), but it was not symmetrical. Rather it "bent the international idiom" (Connah, 1994:39). The six floor

142 The building was opened, in 1949, as Senior Dormitory, but following the tragic death of a popular Dean of Students it was dedicated as the Everette Moore Baker House.

143 "The design tends to push people out of their rooms into a communal setting. One stroke of genius - the traffic pattern - was worked out so that everyone entering or leaving goes by the same area; it becomes a natural congregating point, a natural flow pattern is conducive to a social atmosphere." Observation of a student, Dean Phillips (pers. com, Aug 1985).

144 This had various sources including Bryggman's ideas, cited above, and Strengell's assimilation of some of Le Corbusier's notions.

145 The use of local water-struck brick (bricks that are handmade in wooden moulds, then burnt and fired with a jet of hot air) was chosen to integrate with the buildings of Boston's Back-Bay and the aesthetic of many old North American universities, where the bricks are sheathed in ivy. The sketches found in the M.I.T. archive show creepers on metal trellises on the south facing parts of the wall, which would have absorbed excess direct sun in the hot summer months, while prematurely aging the building, giving it what Aalto described as the desired, mellow appearance of an "old brick coat." (Dean, pers.com, 31.7.1985; Aalto to Robert Dean).

146 The entrance to the undulating mass is at the back, on a diagonal axis, which, far from being arbitrary, is the route from the main campus, linking the entrance hall with the dining pavilion and manifesting Aalto's notion that one prefers to look up and down a river than directly across it. There is no evidence of the often reported notion that Aalto sought to mirror the bend in the river through the building's undulation. The Charles River is extremely wide and straight near M.I.T. campus.
serpentine slab challenges the massive classical portico of the main Rogers Building at M.I.T. (fig. 4.81). Axiality and formality are important issues for Aalto, but in quite different ways from the neo-classicism of much campus architecture. Indeed, on seeing Baker House under construction, an observer noted that college architecture since 1900 had, in a way, been so inflexible as to create a kind of aesthetic paralysis in leading universities.147 If not White, the building was at least functional, yet was not recognisable as such since it was not clothed in the accepted aesthetic of Modern Functionalism.

The third area which challenged the expectant Alumni concerned the composition of the Dormitory; it was not an entity. An anonymous article to Architectural Design, in 1969 expresses this; "Though respected and much studied, [Baker House] has always been regarded as a disparate piece of architecture; it lacks coherence - Aalto was trying too hard to make too many impressions."148 The author is wrong on two counts, which are central to this thesis, the declamation of which will be spread over the remaining chapters.

A fundamental error of this critic is answered by Tawaststjerna’s reference to Sibelius' classicism and its concern, not with externals, but with what is inherent in the "classical form of construction as a point of departure, not as a model" (1986:67). This is fully apposite to Aalto's work too, and this building in particular. Schildt writes that "[l]ike Goethe he believed in an in-built balance in existence, a harmony of proportions which must be sought and expressed in artistic form" (GS1:85): this is the source of the building's coherence, achieved not without a fight (to be unravelled in part three). In short, the individual expression Aalto sought in, for example, the open corridor 'piazza' spaces will be shown to have been seen as anarchy, and was threatened by authority (M.I.T.), to Aalto's fury. To challenge the question of coherence in Aalto's design brings to the fore his intense and, part three will suggest, literally 'vital' interest in classical ideas of life, nature and making form.

147 Letter from W. Creese, Assistant Prof. of Art History, University of Louiseville, Nov. 23.1948.
CONCLUSION:  
THE APHORISTIC 'LACK'

"... a music which opens up clairvoyant vistas into a future world" (Wilhelm Peterson-Berger of Sibelius, T2:54).

"Greek Mythology is the limit of Western cultural memory. Our rationality cannot reach beyond it. But we must find traces in our subconscious of something still earlier, something that is common to man as a CONCEPT, irrespective of time and place." (Juhana Blomstedt, 1992:10)  

"Nobel simplicity and quiet grandeur" (Winckelmann, 1972:73)

Having established that Sibelius' work is in more agreement with Aalto than with Saarinen's National Romanticism with which it has been commonly coupled, and having shown that Sibelius and Aalto established a common critical distance between themselves and the 'New' work of the Moderns, it is left to introduce the correlation between the cultural 'lack', their radical classicism and their personal 'gap'.

It is important to recognise that Sibelius was in some senses a reluctant Modern, simultaneously being a devout man of tradition. This led him to have to achieve a difficult balance between the German text-book inheritance of traditional norms and his own nature-oriented approach (Murtomäki, 1996; pers.com.). In fact the same applies to Aalto, as will become apparent. Addressing their modernity and progressiveness at the expense of their feeling for (and knowledge of) the past misses the fact that both men sought to relate the past to their lives and works, and their works to the past. Such a reciprocity will be demonstrated to have enriched their work in an extremely important way.

RELATING TO THE SELF

"If Niemann and others were steeped in Finland's history and landscape they would have a much fuller perspective, but the more deeply they look into your innermost personality, the more thoughtful and admiring they will become." (Carpelan, 1914; T2:261).

Sibelius' and Aalto's desire for a reduction of means of expression, distillation and simplification of form, and the associated economy leading to concentration on inner essentials (which Tawaststjerna discerns - T2:67), is, to a degree, a cultural trait, drawn from both nature and culture (the 'lack'). This is due to the fact of the union of functionalism and "the only national tradition in Finland" (i.e., the peasant tradition) which meant that an aesthetic choice for economy met the historic compulsion for simplicity (Rinne, 1978:57).

Concentration on inner essentials was also a personal trait. Sibelius' experience of throat cancer may have propelled him to face inner essentials (even an inner poverty) drawing with it a creative

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149 The painter, Prof. Juhana Blomstedt, is son of the Modernist architect Aulis Blomstedt, and grandson of Sibelius.


151 It must be recalled that Aalto cautioned against an "inhuman" propaganda "which uses the word 'economy' wrongly" (Aalto, 1967a).
Fig. 4.82 Part of Tapiola; Sibelius, 1925

Fig. 4.83 Stairs in the Architecture Faculty of the Helsinki Technical University, Otaniemi; Aalto, 1955-64
Fig. 4.84 East facade of Finlandia Hall, Helsinki; Aalto, 1962-71
discernment which honed his *raison d’être* to a search for concentration and unity of the whole. In musical form this meant a movement towards a one movement symphony; the *Seventh* (1924). That Sibelius was concerned with inner life is evinced throughout his diaries. The translation of this into a compositional tool is demonstrated in his organicism, which lies in his attempts to create "*ad hoc* musical structures [...] the idiosyncratic, quasi-intuitive inner logic of the selected musical material" (Hepakoski, 1993:21). This has a clear correlate in the creative maxim of the German architect, Hugo Häring’s (1882-1958), *"Von Innen nach Aussen"* (from inside to outside) (1927).

Such a translation from inner to outer realms will be shown, in part three, to have been inherent to Aalto’s work too (both in terms of the functions of form and the very generation of those forms). The relationship of both Sibelius and Aalto to Modernism was, however, one which evinces the synthesis of their inner (i.e., psychological) processes and their creative (i.e., artistic) expression. The following chapters indicate, for instance, a relationship between this ascetic order and psychological deprivations (or "gaps"), since, dogged by nervous complexity, both men strove for ways, at worst, of holding their divided selves together, and at best to use this need to create art forms which mirrored this delicate, and profound human condition.

As early as 1890, long before he encountered the ‘New’ music, and before the cold spring water of the *Fourth*, Sibelius expressed the value of such simplicity in the character of his fiancée, Aino, writing that it was the "same simplicity that is the most important thing in art too." (Sibelius, 1890-1; T2:44); a simplicity that in the presence of which his "Glorious Ego" could reign (16.3.1911; T2:169). Such evidence suggests that the need to "eliminate anything superfluous" (T2:144) was emotional as well as aesthetic and formal (fig.4.82; tape e.g., 20), and may indeed infer the confluence of both, towards what may seem like classical asceticism, and, to some extent is exactly that; the means whereby balance, and harmony are attained.

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152 The irony here is that Aino, in her way, was as complicated as Sibelius. She was given to deep depression, and one of her sisters, Elli, took her own life.

153 Tawaststjerna refers to Sibelius’ *Fourth Symphony* (1911) here.
Chapter Five

THREADS OF UNRECORDED REALITY

Fig 5.1 Detail of Frost, Hugo Simberg, 1895
INTRODUCTION

"Why am I running away [...]?" (Sibelius, 1.4. 1909; T2:113)

"Only truth is lasting [...] Each artist can genuinely represent only that which he has personally understood and experienced." (Eero Järnefelt, 1991:63)

"We are able to conceive only what our unique life condition at large makes possible and architecture provides one of the most important horizons of experience and understanding." (Pallasmaa, 1992:15)

Finnish architect and theoretician Pallasmaa invites exploration of Aalto's "life condition" (1992:15), or 'life-world' (lebenswelt), to use Edmund Husserl's notion (1970), believing that, as with other arts, "architecture is not primarily, about theory, technique or function, but about the world and life" (1992:14). While accepting, with other scholars, that psychology cannot completely explain art (O'Hare, 1981:304), this chapter will explore Sibelius' and Aalto's "life-condition" and the emergence of a psychological 'gap' (Winnicott, [1951] 1971:26). The next chapter will show this to have been bridged, in part, by the creative work of these two men.

Without seeking detailed psycho-analysis at a distance, the approach of this chapter will be to add personal histories to the foregoing cultural studies, to engender a contextual understanding of art as culturally-influenced behaviour (Segall, 1976). To this end the chapter will demonstrate the notion of the primary creativity of human development and the establishment of deprivations, thereby recognising that Sibelius' and Aalto's life stories explicited thereafter are not unique, and that such parallels, which may have caused subsequent creative congruence, are all too common.

Carl Jung believed that since art is a product of complicated psychic activities, the study of art requires that the interrelated, even interdependent areas of psychological analysis of the definitely circumscribed and concrete artistic achievement, and analysis of "the living and creative human being" be attempted (Jung, 1966). Despite the difficulty in seeking a psychological reading of dead individuals (Berlyne, 1971:15), psycho-analysts and psychologists agree that significant factors act on an individual in early life (Freud, 1958; Klein, 1937 & 1948; Winnicott, 1971a; Illingworth, 1966). Rooted in the chapters which evince the contexts in which the men worked, this chapter seeks to assess and compare Aalto's and Sibelius' childhood environments, and the subsequent development of their personalities towards creative maturity. This largely descriptive discipline, which recognises that there is a great deal of scope for important individual variation within a general framework of personality (Janis, 1969:579), is undertaken by examining the biographical evidence of the two men, reconstructing something of their formative years and character development (the motivation, or why of their creations), then, in chapter six moving to examine the

1 The painter, Eero Järnefelt, was Sibelius' brother in law.
psychological processes inherent in their creativity (the process of cognition, or the how of their creativity).

Care has been taken to use a mixture of sources which often offer cross-references. These include autobiographical information in which Aalto and Sibelius spoke or wrote about their life, diary entries and personal letters which give a sense of direct acquaintance, the observations of those who knew the men (from literature or the personal comments), published biographies, professional letters and evidence of encounters. Nevertheless, there is always a danger in inaccurate self-reporting, which, in particular, might seem to apply to Sibelius' oscillatory diary. Yet, on the contrary, this evinces his cyclothymic personality, since the content is often verified by contemporary reports from his wife and daughters (T3: Jalas, 1985). Others, including Sibelius' biographer, Eric Tawaststjerna, believe that "it is possible to discover affinities between a composers musical ideas and the sort of life he led, especially if they are supported by the composer's own notes and correspondence", (Tarasti, 1987); an opinion which is in accord with many eminent scholars (Koestler, 1975; Gardner, 1988; Storr, 1992).
Fig. 5.2 Portrait of Sibelius; Akseli Gallen-Kallela, 1894
Fig. 5.3 Portrait of Aalto; circa 1930
Fig. 5.4 Rocks, Ostrobothnia
ANXIETY AND THE 'GAP'

"[...] the impressions of childhood form our most precious inheritance in life. The more I live the more I come back to
them, and they remain an inexhaustible source of inspiration." (Sibelius, in Törne, 1937:94)

"When I proceed to write down my ideas, I take out of the bag of my memory [...] what has been previously collected into
it". (Mozart, in Holmes, 1932)

"Memory - a blind leap into the future
Where your children grow up." (Carpelan, from The Courtyard, 1987:63)

In succinct manner Tarasti, states that, "The existence of anxiety is a sign for something" (1991a:51-57). Winnicott, who sought to move the psychoanalytical movement of Freud and Klein from concentration on conflicts within the individual to understanding the experience and environment of the individual (1970, 1987:114), came to the significant understanding that psychopathology came from breaks in continuity; i.e., the distractions in a person's early development such as "the death, the absence, the amnesia." (Winnicott, 1951, 1971:26). Winnicott might respond to Tarasti by saying that anxiety is a sign of a break or a 'gap'.

'GOOD ENOUGH' ENVIRONMENT

"[...] my heart bleeds - why this sense of pain in life. *(Sibelius, 15.4.1909; T2:114)

"Art's conscious superstructure may be largely composed by intellectual effort, but its vast substructure is shaped by
(unconscious) spontaneity, as indeed is any creative work." (Ehrenzweig, 1967:266)\(^6\)

Winnicott defined that 'gap' as a failure of the infant's environment ([1945] 1958:145). In a "good enough environment" (i.e., that which facilitates rather than prevents primary, pre-sexual creativity) there should be no 'gap'. The first environment, he believed, is the experience of being held, starting before birth and progressing through the nursing period, facilitating psycho-somatic integration, and "natural" growth processes (Winnicott, [1968] 1987:142-9). Obviously, to grow both child and adult must be inherently creative, rejecting, changing and ultimately integrating the fragments of order which are experienced into individual inner worlds.\(^6\) Like Pallasmaa, Winnicott championed the effect of cultural and environmental factors in the human growth process, writing; "When one speaks of a man one speaks of him along with the summation of his cultural

\(^4\) The technique was not to "translate" the patient, but to allow him to "reveal himself" moving the approach to the mind away from the
intellectual and towards the experiential (Winnicott, [1970] 1987:114); a move which parallels Langer's challenge to scientists (1988).
\(^5\) Winnicott has been observed as seeking to elucidate the control he believed Melanie Klein had on the direction of the British
\(^6\) Unconscious designates mental processes of which the person is not aware, but which exert a powerful influence on behaviour. Drives,
 fantasies and difficult memories are repressed and made unconscious because of their unacceptable nature. Ehrenzweig believes that
images and fantasies can become unconscious because of their undifferentiated structure alone. (1967:391).
\(^7\) Environment is understood as the set of circumstances or conditions in which a person lives or lived (Brown, 1993:832), or being that which
surrounds and influences them (Reber, 1985:242). For example, in this case it may be the family or the forest.
\(^8\) The inner reality is variously described, for example, by Klein as 'internal objects' (1948), Jung as 'archetypes' (1959), Freud as 'super-ego
and id' (1958), by Harry Guntrip as the weak frightened ego (1952 & 1977), in Transactional Analysis as 'parent and child' (Berne, 1961).
experience. The whole forms a unit." (Winnicott, 1971:116):^9 hence the foregoing chapters addressed the Finnish semiosphere.

**PLANTING THE SELF IN MOTHER'S MOODS**

"For Winnicott the paradox of infant-mother relationship lay in that the environment (mother) makes the becoming self of the infant feasible" (Khan, 1958a)

The self, like a plant, requires a nurturing environment. In the gaze of the mother the infant sees the reflection of itself and its feelings. However, Winnicott observed that if the mother is preoccupied, she reflects herself, and the infant will not get something of itself back from the environment, being forced to perceive her mood at the cost of its own feelings being recognised ([1967b] 1971:130-8). This is also known as narcissistic disturbance. For instance, children whose mother's are depressives, may become so themselves, developing a manic defence to cope with their intrusive internal reality. For this reason Winnicott believed in the need for "good-enough Mothering" (by the primary person in infancy) to sustain "going on being" (fig.5.5). He saw, for example, any anti-social acts as attempts by the child, to return to a point at which the environment failed him; a return to examine or dwell in the 'gaps' in himself ([1945] 1958:145). These are patterns which continue long beyond childhood, as we shall observe, becoming multi-faceted; a symbol for all the fragments of early deprivations. For instance, this includes the split between the withdrawn ego and the very weak inner ego (i.e., a schizoid split or 'basic fault'; Balint, 1968), the split between the person unable to relate and the world, and between the conscious and the unconscious. The early derivations may also create drives which unconsciously motivate other behavioural patterns, which, chapter six will indicate, may include the "inner urge" to create.

Winnicott sought to integrate the intellectual psychoanalytical approach and the emphasis on pre-verbal experience in the object-relations theory (whereby the infant begins to perceive things as other than itself),^12 believing that Darwinian adaptation and evolution shed light on the 'natural' processes of development or growth (Phillips, 1988:11). This notion of human growth brings psychological and the biological processes together, thus, to a degree, representing the interest in nature and growth is a key in the experience of both Sibelius and Aalto.

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^9 Other psycho-analysts, including Klein, Fairbairn, Miler, and Guntrip also explored factors of environment, drawing psycho-analysis towards the relations between infant and mother as "the basic cause of the trouble" (Fairbairn, [1941] 1952:254), since "in the beginning one's mother is, literally, the whole world." (Miller, 1953:115-6).

^10 Broadly this concerns the failure of the child to have its emotions, sensations and expressions reflected back in the mother's eyes, and thus to recognise itself. This early narcissism is legitimate, the fulfilment of which is vital in healthy child development and individuation. (Miller, 1967; Mahler, 1968).

^11 The child learns to manage mother's moods and sustain her vitality, thus becoming adaptive, living "reactively" seeking approval, rooted in the need for security, and is not able to use mother for its own growth, the prerequisite, Winnicott believed, of normal infant development (Winnicott, [1948], 1958:93). The child holds both its own instinctual life and its early environment within itself, carrying it to every new circumstance. (Winnicott & Britton, 1944).

^12 Winnicott's work was taken forward by Harry Guntrip, replacing the 'id' with the weak frightened ego (1952).
Winnicott's ideas about human creativity also accord with elements of those of Henri Bergson, the ideas of whom (to be addressed in part three), addressed experience-centred philosophy, in which life's own domain is reciprocal interpenetration and endlessly continued creation (1911a:187). Bergson notes that "the God of this natural creative process has nothing of the already made, He is unceasing life, action, freedom" (1911:262; Lacey, 1989). Creation, so conceived, is not a mystery, rather a phenomenon which is experienced when the self acts freely. At odds with Freudian analysis, Winnicott promoted "the idea of primary psychic creativity" (1963b:43), suggesting that if "good-enough" maternal care was forthcoming, integration, personalisation, and realisation would follow.

It will become evident that the first of these is relevant to Aalto and Sibelius' early experience. Integration takes the infant from primary un-integration (being without ego), to integration in which the experiences coming from outside and inside are united. In an unintegrated state the infant needs the security to be safe 'in bits' (Winnicott, 1963b); a notion to be revisited (Ehrenzweig, 1967). If the safety is not forthcoming disintegration occurs, in which the infant creates inner chaos which may replicate the failure or the unreliability of the environment (Winnicott, [1962] 1965:116). Such breaks or early cessation of the integration can cause dissociation, in which unintegrated parts of the self lose touch with the developmental process, and are then adrift as "unknowable deficits" (1962:1965). It was the connecting of these drifting parts that Winnicott saw as the purpose of psychoanalysis, and which Anton Ehrenzweig recognised as the core of the Hidden Order of Art (1967).

Potential Space
Believing that mother facilitates the infant's growth (Khan, 1958a), Winnicott argued that the disruption of the environment (the 'gap') interferes with the growth of the individual, and with the "Potential Space" the individual might occupy (1971a:2-10). This is the carving out of a "place" without impringements; a "hypothetical area that exists (but cannot exist) between the baby and the object (mother or part of mother) during the phase of the repudiation of the object as not me, that is at the end of being merged in with the object." (1971a:108). This notion, which grew from his belief that play and creativity were linked in the transitional world (between subjectivity and objectivity), strongly countered Freudian assumptions of sublimation, wherein creativity is a substitute for instinctual expression (1963). Potential Space, a primary process of identifying self and non-self, is a central context for creative development (both human and artistic). With
sufficient trust in the environment (initially *mother*), there can be creative (potential) space which
the individual might inhabit (both internally and externally); i.e., exploration of the interplay
between inner and outer reality.

The fecundity of this 'space' will be explored in the following chapters. However, the preceding
outline of Winnicott's developmental theory gives sufficient foundation to the following assessment
of Aalto's and Sibelius' childhood environments, and subsequent personality development.
Fig. 5.5  Mother; Elin Danielson-Gambogi, 1893
Fig. 5.6  Girl Singing the Bread-bark Hymn; Akseli Gallen-Kallela, 1890
Fig. 5.7 Detail from *Boy and Skull*; Hugo Simberg, 1893
"The only real thing is the gap" (Winnicott, [1951] 1971:26)

"He is richest who can suffer most" (Sibelius to Carpelan, 10.8.1916; T3:ch.7)

"True architecture exists only where man stands in the centre. His tragedy, and his comedy, both." (Aalto, 1958b)

This section seeks to identify correlations between Sibelius' and Aalto's early lives, in which both were exposed to similar tragic circumstances. This will lead to an examination of the resultant personality congruence, and, in the subsequent chapter, discernment of experience/creativity correlates.

"It was as if I begged you to help me" (Aalto, letter to his wife, Aino 1932)

Chapter thirteen will address Plato's belief in episteme (ἐπιστήμη, knowledge) as true opinion (δόξα, doxa) bound by the "chains" of recollection (ἀναμνήσις, anamnesis) (McEwan, 1992:127). Plato seeks to associate ideas, rather than experience of being and seeing in the world, yet, significantly, the notion of the chains signifies both the connectedness (which Langer implies in the "threads of unrecorded reality"; 1993:281), and also infers restriction; two elements of the bank of memories. The notion of connectedness is key to the idea of there being a profound logos at the heart of Sibelius' and Aalto's work.

A person's mental catalogue of experiences is like an early bank of perceptual history - abstracted forms of things and experiences are retained as concepts (Vernon, 1962). New perceptions fall into abstract forms, and are filtered through the concepts (their shape, form and significance) of previous experiences (Bower, 1985). Therefore, Plato's preference for ideas over experience is not unfounded. Because perception changes as a child develops, incidents which are experienced and recorded as wholes (gestalts) before latency (from four or five years to puberty) are felt differently later, at which time abstract-analytical faculties develop (Vernon, 1962:21). Yet early 'concepts' retain their fecundity. Thus, new perceptions become associated with known forms from earlier experience (Fisher & Paul, 1959). Such a correlation explains the derivation of 'ways' of seeing and perceiving, and leads the investigation to examine Sibelius' and Aalto's early environment because of their profound perceptual entries in the catalogue of experience.

13 There is also a rich realm of subliminal perception. For example, a large part of the visual field is left (by the ego) in a medley of fragmented images to be perceived unconsciously, or syncretistically, which are stored in the unconscious (Fisher & Paul, 1959; Ehrenzweig, 1967).
Attempts to master painful memories (i.e., "working through"), helps a person assimilate the experience and restore emotional balance (Fenichel, 1947). In denial this cannot happen and, as we have seen, the memory is buried alive. In 1890 Sibelius wrote from Vienna; "It is as if the devil is within me. I cannot find what I am looking for." (1890; T1:78). It may have been that he was looking for what was lacking in his life, and thus what the 'gap' represented. Indeed, in a telling and tragic comment, Aalto quoted Nietzsche's notion that; "Only obscurantists look back" (1967b). Indeed, Sibelius also wrote that "Few can have had so sad a childhood as I have and yet it could have been so happy [...] I have never thought of the consequences but have lived only for the moment." (1890; T1:12) (fig.5.8).14

It has been suggested that when trauma and rejection "is lied about", when the child is not able "to know the world" it is in (i.e., "not able to orient" itself in its own existence), anxiety results (May, 1975:58). Thus the unconscious dimension houses "the potentialities for awareness or action which the individual cannot or will not actualise." (May, 1975:55). The widely accepted concept of anterograde amnesia (loss of memory for specific events and experiences which occurred around trauma) or perceptual blanking, often applies in situation of trauma such as the death of a parent.15 Such loss undoubtedly confused and disturbed Sibelius and Aalto as children, leaving them to grapple to banish the terror and anxiety into which they were thrust by the bereavements; the sudden emergence of gross ‘gaps’ in their environment (fig.5.13). Small ‘gaps’ may exist in parental care patterns before such bereavement, yet still, the ‘gap’ widens when the remaining parent cannot offer adequate intimacy, relatedness, or time to the child, for which all infants naturally clamour (Winnicott, [1967] 1971:116) (fig.5.10 & 5.16). In these cases the remaining parent is reported to have been aloof and unfeeling.

In 1947 Aalto wrote to Aino of his "plan [...] for us to concentrate on the forest life". Having broken with Rationalism Aalto could return spiritually and creatively to his Finnish environment; to the nature of his childhood. This nature was the forests around Jyväskylä, to
Fig. 5.8  Sibelius as a child; circa 1877
Fig. 5.9  Aalto with his siblings; circa 1903
Fig. 5.10 Sketch of J. H. Aalto; Aalto, 1913
Fig. 5.11 The Wounded Angel; Hugo Simberg, 1903
Fig. 5.12 Aalto children; circa 1912
Fig. 5.13  My Father's Death; Juho Rissanen, 1902
Fig. 5.14  Sibelius children; circa 1877
be examined in detail in chapter nine, but it was also the nature of the acute trauma of his mother's tragic death.

_Cessations of Intimacy_

Alvar Aalto was born in 1898 at Alavus, 17 miles from Kuortane near Alajärvi in Southern Ostrobothnia, inland from the Ostrobothnian coast. He moved to Jyväskylä, central Finland, in 1903. From 1910 his father, J.H.Aalto, re-established the family in an old country estate called Rottola, close to Alajärvi, for summer holidays. From the following year, Aalto also spent summer holidays with his aunt, Helmi Hackstedt, in Lovisa on the Baltic coast. Aalto's father was from peasant farming stock in Häme, yet was lucky enough to attend the same grammar school that Sibelius was to attend in Hämeenlinna. After much academic travail he went on to train as a land surveyor, becoming district surveyor in Jyväskylä. Aalto's mother, Selma Mathilda Hackstedt, came from an educated Swedish speaking family, and was keenly interested in issues of women's emancipation. She bore five children, of which Aalto was the second (fig.5.12). The first died in infancy, the last, Selma, remained weak throughout childhood, and Aalto's younger brother, Einar, died at the start of the Winter War, in 1939. This paints a picture of the imminence of death, the tone of which was to become still darker.

Aalto enjoyed close physical intimacy with his mother beyond his infancy; an intimacy which would be more natural if he were the youngest, however, he, the eldest, slept in her bed while his father was away on surveying expeditions until her sudden death, in 1906, when he was eight. His aunt Flora soon married his father, and the picture Aalto painted is of continuous security and contentment (fig.5.9), with the happy memory of the two mothers becoming fused. Aalto's father believed in safe and stimulating provision for children, and was extremely conscientious about his work, often undertaking long surveying trips. However, he was reserved and cool in character, probably completely unable to compensate his children when his wife died, with the necessary physical and emotional warmth (fig.5.10).

_Modelling Neurosis_

Johan Christian Julius Sibelius, known as Janne and Sibbe (although "Jean is my music name"), was born in Hämeenlinna, in central southern Finland, in 1865. His impulsive father, Christian Gustaf, who lived at the mercy of "self-destructive forces" (T1:7), married Maria Charlotta Borg, a priest's daughter who was nearly twenty years his junior (fig.5.15). Sibelius' childhood was full of unpredictable circumstances, reactions and commands. His father, a doctor and a drunk, died in an epidemic when Janne was just two, leaving his pregnant wife in debt and destitution (fig.5.13). As if speaking for both he and Aalto, Sibelius confessed to his brother that, "I am often afraid of dying " (21.11.1893; T1:149).

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16 Johan Henrik Aalto. It was the custom for men to be known by their initials in nineteenth century Finland.
17 _Unna_ means castle in Finnish. Hämeenlinna was established by the Swedes in the thirteenth century as Tavastehus.
18 This information was discovered recently in Hämeenlinna archives by Glenda Dawn Goss (1995b).
Although he was only two when the acute tragedy hit the family, Sibelius nevertheless reported that, "My father was a good man and a good friend. He had a large heart" (Ekman, 1938:6). His mother, an aloof and fanatical Lutheran, was cold, unaffectionate, and at least neurotic, being completely incapable of showing either the vital emotional warmth or physical closeness that her three children clamoured for; the youngest of whom became a psychiatrist while the oldest ended her life in a mental institution (fig.5.14). Thus, Sibelius' main role models in childhood (i.e., his mother and his elder sister, Linda) had gross psychopathological dysfunctions.

Tawaststjerna reports that Sibelius' mother, "recoiled into her shell at any show of emotion" (T1:81), "withdrawing into herself" (T1:9) (fig.5.16). The effect of this is evident in Sibelius' words to his fiancée; "I have always wanted to be caressed and have always missed its absence. At home I was the only one who was demonstrative" (2.1.1891; T1:80). Although his diaries and the reports of those around attest this reality, when conscious of his audience Sibelius recalled his mother as being "gentle [...] unruffled", and full of "human sympathy" (Ekman, 1938:7). However, she clearly failed to provide a "good enough" environment in which satisfactory object-relations could be established, through which Sibelius would learn to adjust to reality and to experience boundaries; in short to know himself as being separate from others (Winnicott, [1941]1964:204). Instead, as a child, Sibelius learnt to dislocate feelings and expression, from which a persistent sense of inner weakness and inadequacy soon took root.

**WAVES FROM LOVISA**

"[..] among waves from endless distance voices reach us, softly, fragments of words [...]"

(Bo Carpelan, from Evening, 1987:46)

Sibelius, like Aalto, had an aunt with whom he spent holidays at Lovisa on the coast to the east of Helsinki. Evelina Sibelius supported Janne in his youth with affection and encouragement, reporting to her brother that, "Little Janne I hear has said to his mother, "Won't pappa ever come again however many times I call him?"(1867; T1:13). Letters recently discovered by Glenda Dawn Goss have also revealed the importance of the relationship between the young Sibelius and uncle Perhe, in Turku, from whom Sibelius requested all sorts of practical support, importantly acknowledging in one letter home that, "Perhe has taken the place of my father." (Goss, 1995b) (fig.5.17).

In his critique of Sibelius, Harold Johnson suggested that "had there been any child psychologists in Hämeenlinna [...] they might have expressed some mild concern over a few of Janne's 'patterns of behaviour'." (1960:27). Citing Sibelius' 'way' (his determination which becomes crucial to the discussion later) his childhood friend, Walter von Konow (1925), relates Janne's reluctance to engage in group activities except when he could be director or

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16 Sibelius' mother was unable to attend his wedding, in 1892, because of her mental state.
Fig. 5.15  Sibelius' parents; circa 1863
Fig. 5.16  Sibelius' mother, circa 1867
5.17 Sibelius' Uncle Pehr

5.18 The trio of the Sibelius siblings
"king", occasionally schizing into the role of vicious "troll". He was extremely nervous in class, disliking discipline, preferring his own 'way' by dreaming. Konow cites the capacity for one with an excellent constitution to draw attention to himself by feigning illness. Sibelius and Aalto never lost the insecurity in which such hypochondria was rooted (1925).

At aunt Evelina's suggestion Sibelius' mother moved to Helsinki when he became a student. Likewise Aalto's caring aunt, Helmi Hackstedt, moved from Lovisa to set up a home in Helsinki, in 1919, for the student years of he and his brother.

### TESTING STRUCTURES AND BUILDING WORLDS

> "Every child tries to structure a world" (Cobb, 1993:17)  
>  
> "And while the silence lasted you heard  
> the voices of father and mother;  
> then a bird tuned up  
> and their voices merged into one voice. It was the silence when the forest still  
> graced life with its leaves,  
> and days gathered.  
> Brief time we're gathered. " (Carpelan, from In Timelessness, 1987:49)  

In situations where the child cannot comprehend, nor escape from the environment of excessive early deprivation, Winnicott observed the psychic death of the infant, wherein the healthy development of the child is sometimes inhibited, often resulting in psychosis (1973). Alternatively the child may grasp hold of a system of order from beyond their unpredictable environment, internalise it, and use it to seek to bring some order to the interior chaos: seeking to "structure a world" through creative evolution (Cobb, 1993:17; Bergson, 1911) (Fig.5.18 & 5.19). This acts like a refuge, and can be an important ingredient in the future direction of a creative journey. As Edith Cobb observed, children engage in "world-building" in attempts to structure their life in analogy with an external system (1993: 17 & 53) (fig.5.20); a notion akin to Eriksen's "natural genius of the child" (1964:45). Indeed, some research suggests that "creative individuals" are much more likely to have suffered trauma, specifically the loss of a parent, in childhood than matched controls (Osche, 1990). Since the next chapter will explore the creativity, and the subsequent chapters will address the fecundity of their relationship with nature, it is sufficient at this stage to record that both Aalto and Sibelius spent much of their childhood exploring nature, giving free reign to their inquiring imaginations in the depths of the woods, and both excelled in the intricacies of nature studies at school (fig.5.20).

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20 In 1885 the family moved to a small villa in Brunnsparken, Helsinki.
21 Cobb's final chapter borrows Bergson's wording - Creative Evolution: A process of Compassion.
22 It has been found that many figures at the forefront of history lost a parent by the age of ten, a figure higher than that expected in modern Western populations (Eisenstadt, 1975; Albert, 1990; Illingworth, 1969), and indeed that "creators typically suffered some deprivations and distress in childhood." (Ochse, 1990:81).
23 This is associated with the need to "make their mark" in the world (Ochse, 1990).
The patterns of his father's persona, which Aalto had absorbed through the search for closeness and security, and through accompanying him on long forest surveying trips after his mother died (fig. 5.21), also left the youngster with a strong rationalist streak. This may have encouraged the dichotomy between the desires for such rational, unsentimental masculinity, and the need for maternal tenderness and emotional comfort of femininity for which he had an insatiable yearning, relating back, it seems, to the early relationship with his mother (GS2:50). Although he did not share his feelings, Aalto seems to have acted out his need for intimacy in both destructiveness and creativity; first in his innumerable affairs (GS2:52) (fig. 5.23 & 5.24), in which it seems he clamoured for affection, and secondly in the intimacy and sensitivity of his approach to provision for "little man" in his buildings, in which he brought together the rational and the emotive (appendix six) having learnt that "exaggerated worship of theory [...] reflects the human predicament and insecurity. We think that in it we can find salvation from the threat of chaos." (GS3:273); designing around the 'gap' (fig. 5.22).

It is well known that children react to insecurity by repeatedly testing the goodness of their environment, their parents or substitutes (Winnicott, [1941] 1964:204). Adult children do the same. Indeed, despite the threat of withdrawal of approval and affection, Sibelius, and more particularly Aalto, wove a pattern of frequent affairs to which their biographers allude (fig. 5.23).

Precisely the same characterises Sibelius' coping mechanisms. In a letter to his fiancée from Vienna, in 1890, he admitted, "I am not an innocent [...] I have all the propensities and vices that other men have and perhaps more than most" (TI:82-3). Scholars submit that the truth about Sibelius' private life has not been fully told, although it is alluded to repeatedly in his diaries. However, his surviving family have not allowed free access to his letters. The pattern of the relationship between such destructive behaviour and their creativity will be revisited.

24 Viola Wahlstedt-Guillemaut, (Viola Markelius as was) spoke openly to Schildt about her erotic relationship with Aalto, indicating that "He always tried with everyone", and that he was somehow child-like in his "incredible longing for tenderness". (GS2:50).

26 Some evidence of Aalto's personal life is available in the letters held in the archives of the Aalto Foundation, in Helsinki, in anecdotes of those who knew him, and those who observed his life from both close and more impersonal quarters.

23 This refers to adults who have not established sufficient object relations, nor have reached emotional maturation.


28 Tawaststjerna told Karl Kilpeläinen (pers. com, 1995) that his work on the biography was carefully monitored.
Fig. 5.19  Aalto in acting clothes; circa 1907
Fig. 5.20  Common darter dragonfly
Fig. 5.21 Trunk and leaves in sun
Fig. 5.22  Sea worn Rocks
Fig. 5.23 Nude in Aalto's sketchbook; circa 1930's
The 'gaps' in the early lives of Aalto and Sibelius were great, becoming fragmented and extrapolated into the development of their characters and the direction of their life and work. The evidence above indicates correlations between their childhood environments and their adult lives. This will be achieved by exploring the manifestations and denial of trauma, and the pathological behaviour patterns and dysfunctional relationships to which this often leads (Thorburn, 1925:21). This, in turn, promotes the continuation of the 'lies' from the past, the childhood scripts which serve to maintain the status-quo of the damaged person, thereby entombing the anxiety in the 'gap'. Indeed, Sibelius asked, "Why am I running away [...]?" (1.4.1909; T2:113); symbolising much more than the quartet, Voces Intimae, with which he was struggling at the time (tape e.g., 21). He is reported to have felt "cut off" which ever environment he was in, except perhaps the forest.

It will become apparent that both Aalto and Sibelius suffered from virtually all the symptoms mentioned above. Both experienced times of crippling anxiety and rigid defences, times in which contact with reality was virtually lost. Indeed, Sibelius' diary entries must be read in this light, as a record of extremes. In trying to understand the connections between adult fecundity and child vulnerability it is important to recognise that these early emotional 'gaps' lead to "insufficiencies of the normal control apparatus" (Fenichel, 1947:19), and in turn to all neurotic phenomenon.

**TRAUMA AND STRIFE**

"What happened in the past can only be known about by being projected into the future as a fear." (Phillips, 1988:20)

"As usual I can't cope with life." (Sibelius, 14.10.1923; T3:ch.16)

Trauma (τραυμα - the Greek word for wound) results from extreme emotional assault. Symptoms from sudden trauma experiences can clear up quickly, only to resurface when the person is again exposed to severe stress, or acutely reminded of the trauma. Alternatively the trauma may remain as traumatic neurosis, incapacitating the person permanently. In both Sibelius' and Aalto's childhoods there was a sudden psychological trauma of a parent's death resulting in profound loss and a degree of ongoing deprivation of emotional neglect. Such emotional impact has been studied, and three emotional phases established (resulting from a child's schema having been smashed); i.e., protest, despair and detachment (Robertson, 1958; Bowlby, 1960). Detachment (the pathogenic phase) is most dangerous, causing permanent personality damage, often arising from long term, or permanent separation. Such
damage can disable the development of the capacity to grieve effectively later in life, the
development of strong dependent needs related to the terror of abandonment, and disturbed
behaviour in adulthood (Janis, 1969:176-7 & 189). When symptoms continue for many years
the person is said to suffer from chronic traumatic neurosis, in which ability to deal with
normal activities, phobic reactions, excessive fatigue, psychosomatic disorders all result from
the increased stress levels induced by the original trauma (Janis, 1969:21-2).

When further trauma comes upon existing emotional disorder recovery is more difficult.
There is great subconscious motivation to get rid of unpleasant emotional states and to ward
off full awareness of a threat, and the buried trauma it triggers. Uncontrollable spells of panic-
like dread is a common symptom of acute trauma, as, indeed, is the search for refuge in
excessive alcohol consumption; to be addressed below. The traumatised person often
retains the view that the world is unsafe, and a sense of victimisation often persists.
However, before exploring the specific patterns of psychopathology, it is necessary to evince
such adult trauma in the lives of Sibelius and Aalto.

FROM TRAUMA TO INSECURITY

"[...] the more fundamentally insecure a person is, the more he is likely to fail to grow beyond his earliest emotional
attitudes, or to regress into a state where such attitudes become apparent when things go badly with him" (Storr,

At the outbreak of the Winter War, in 1939, Aalto sought to avoid his terror of death by
secretly running away to a Stockholm hotel. According to Schildt (who wrote on the advice of
Aalto's son in law, the psychiatrist Yrjö Alanen), Aalto was discovered in a cowering
psychosis, completely unable to admit the trauma (GS3:14). Storr suggests that this was
more likely to have been a severe panic attack than psychosis, since the latter suggests
hallucinations, delusion or gross disturbance such as catatonia (26.6.1996; pers.com.).
Incidentally, assessing Sibelius' position, Tawaststjerna observes that "it would have been
inconceivable for the composer of Finlandia [...] to have left" during the war (T3:ch.22).

Evincing a terror similar to Aalto's, his sensitive young brother, Einar, killed himself soon
after the outbreak of war to avoid the call up. It is therefore surprising that Aalto's friend, and
biographer, Göran Schildt, writes that the security of the Aalto children was not shaken by
their mother's death (GS1:49), particularly in light of Aalto's alleged psychosis and his
brother's suicide, his innumerable affairs, and, for example, his need to discuss his mothers
underwear. Indeed, the latter may actually suggest something of a cause of his trauma,
since the sudden cessation of his unusually intimate physical relationship with his mother
must have shocked and wounded him deeply, to say nothing of the nature of that
relationship. Schildt does, nevertheless, admit that Aalto's "scintillating personality

30 Recurrent anxiety symptoms, for instance, the inability to work at an even routine indicate marked disruption to the ego function
(Janis, 1969:29).
31 This was reported by Maire Gullichsen (GS2:136).
32 Winnicott points out that the wish to wean a child, literally or metaphorically (i.e., in terms of the holding environment) must come
from the mother. The continuation of the such intimacy between Aalto and his mother can therefore be regarded in itself as unfortunate
in terms of Aalto's independence and proper psychological and physical boundaries.
overwhelmed [him]," making it difficult for him to see the architect objectively. He thought of Aalto as "an all too close father figure." (GS3:11), although work on the biography did begin to change this. Some of this omission may be explained by Schildt's autobiography, Lånade vingar. Ungdomsminnen, (With Borrowed Wings: Youthful memories, 1995), in which it becomes clear that the effect of Schildt's own father's suicide, when he too was eight, may colour his reading of Aalto's situation.

**Bleeding Hearts**

Relentless accumulation of stress is known to lower tolerance until every minor upset is perceived as a major threat. Amid extreme neurosis Sibelius wrote, "[...] my heart bleeds - why this sense of pain in life."(15.4.1909; T2:114). It seems that Sibelius' inner pain was often very close to the surface, causing innumerable incidents of being virtually sick with nervous exhaustion (T1:258): "Had a bad attack of nerves and have stayed in bed all day." (30.4.1915; T3:ch.4). This hypochondria, was coupled with inferiority and persecution complexes, and sudden outbursts of rage. In preparation for a concert during his student days Sibelius made the orchestra of his peers practise one piece over one hundred times (Goss, 1995b).

Often different triggers acted together. Sibelius wrote, "I am often afraid of dying" (21.11.1893; T1:149), yet still completely denied the death of his daughter, Kirsti, forbidding the mention of her name. Indeed, during a trip to Italy with Aino and another daughter, Ruth, who became dangerously ill, Sibelius, without warning ran away to Rome. Thus abandoning his wife and sick child, he sent a telegram some days later in a tone which put the responsibility on Aino. Indeed, Sibelius' last significant work, Tapiola (1926), has been described as "frightening precisely because it unlocks forces the civilised mind prefers to ignore or to explain away." (Burnett-James, 1983:145) (tape e.g., 22).

**PEAKS AND TROUGHS**

*Life is like the ocean waves, sometimes one is on top - at others at the bottom. Ebb and flow. Full and empty.* (Sibelius, 24.8.1896; T1:184)

*Through artistic expression we can hope to keep in touch with our primitive selves whence the most intense feelings and even fearfully acute sensations derive, and we are poor indeed if we are only sane.* (Winnicott, 1958:150).

The admixture of such acute trauma and failure of the nurturing environment in Sibelius' and Aalto's lives is undoubtedly complex. They both exhibited symptoms of bipolar disorders of a cyclothymic temperament and even, on occasion manic-depressive illness. In such psychopathology the manic phase (to be explored in chapter six) renders the person in an overactive state, elated, in denial of obstacles, and suffering from illusions of grandiosity,

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33 The person experiences great mood swings from elation to depression. Manic depressive personalities experience a much more severe cycle of emotions, often leading from neurotic to psychotic behaviour (Goodwin & Jamison, 1990).
which collapse, and with it external sources of narcissistic supply. In the consequent lurch to the paralysing state of depression the failure to succeed and achieve is marked. 34

"The depressive position mobilises additional defences of a manic nature. In essence, those defences are directed against experiencing the psychic reality of the depressive pain, and their main characteristic is a denial of psychic reality." (Segal, 1979:81)

Thus, with the air of the tragic loss of self, depression also protects the individual from these feelings and is thus unable to facilitate healing since deep mourning of the emotional losses, or the environmental gap, is prohibited; "the patient is always suffering from the self-knowledge he has had to refuse himself" (Phillips, 1988:53), experiencing the world as hostile.

CLOUDS OF DEPRESSION

[... a battle for life." (Sibelius, 13.2.1915; T3: ch.3]

Sibelius was prone to oscillate between moments of deep, often creativity-induced insecurity and those of creative fervour; between the "spiritual paralysis" of helplessness and the euphoria of omnipotence. His anxiety could either lead to depression, in which life was "empty" (22.8.1896), where he sought to "sleep away" his life (22.8.1896; T1:183), or moments later to a manic fervour of activity in which he was "Back in the Himalayas! All is light and power" (1920; T2:200). Such oscillation often led to a gradual growth of instability, and long sessions "on the spree", with the concomitant, "economic disorder", "frightful after-effects, and "Hypochondria etc." (29.8-13.9.1896; T1:183-5); i.e., "My throat! Oh, God!" (1920; T2:200).

Not unlike Aalto, at times Sibelius would completely lose a grip on reality. In such situations he was close to mental illness. Yet, importantly he had a strong, and oft-cited "Glorious Ego" which, though cracked never completely crumbled, retaining the mental safety valve of withdrawal, abandoning his family responsibilities (T1:9). 35 Unlike Aalto, who collapsed where he was, Sibelius regressed or "escaped", as Tawaststjerna repeatedly puts it (e.g., T1:166), from family and the threat of the "eyes" which he felt staring at him (15.4.1909; T2:114). He would bury himself somewhere, supposedly to hear concerts and compose, but more often than not to frequent bars, to flirt, seeking to drown his insecurity and self doubt without responsibility; all, he explained, "at the bidding of my genius." (1902:T1:256).

34 Fairbairn, distinguished between depression and schizoid states of neurosis; between feelings of hopelessness and misery, and feelings of futility and lack of meaning. He believed that the depressive and schizoid states underlie each of the hysterics, phobic, obsessional and paranoid symptoms; the latter being defences against the former. If the defence mechanism of, for example, the obsessional symptoms are removed the person may crash into an underlying state of neurosis. The cause of the schizoid and depressive states are thought to be rooted in failure of the early relation to the mother, the schizoid having suffered an earlier failure than the depressive. (Fairbairn, 1952: 28).

35 In this Sibelius may have been repeating the behavioural pattern of his mother. All his defence mechanisms, including his pattern of working and his abandonments, were actually extremely costly to his loved-ones; being based on oscillations between a despotic control, childish hysterics, and withdrawal.
Aalto, too, continually exhibited characteristics of neurosis, and, when triggered by the shock of war, death or illness, or subsumed in the darkest months of the year, was occasionally overtaken by irrepressible depression in which he was emotionally and creatively paralysed, suffering from acute non-specific illness, drinking excessively, and regressing to the state of a dependent child in which he needed (and wanted) to be pampered in bed for long periods of time (GS2:117). He was thus completely incapable of working, and lost contact with reality. It is at these times that some say close to psychosis, Aalto completely lost his capacity to function as an adult; a notion with which Yrjö Alanen concurs (GS1:70-71).

**TRUTH IN "LE JARDIN SECRET"**

"[...keep up the facade"] (Sibelius, 2.1910; T2:138)

"One of Aalto's most striking characteristics was his adaptability and sensitivity to the psychological climate of his surroundings" (Schildt, GS2:103)

Grandiosity and depression are seen as "the two sides of the same medal that could be described as the 'false self', a medal that was actually once given for achievements" (Miller, 1952:28). "two completely different experiences that seemingly had nothing to do with each other." (Blomstedt, 1987:4).

Those who met Aalto and Sibelius experienced only a part of the truth about these men, since the vulnerable often become contorted in order to hide behind their defence mechanisms, and because society desires to project onto them the role of omnipotent cultural heroes. The roles as "pillars of Finnish culture" (Kimanen, 1995), did not cause, but rather fed into their pre-existing psychopathology of grandiosity and depression. Indeed, their biographies repeatedly evince that they both acted, wrote and spoke of themselves in terms of Nietzschean supermen.

**TRUTH SELF - FALSE SELF: HIDE AND SEEK IN THE JARDIN SECRET**

"Must learn to keep your feelings to yourself. Otherwise it will be so unbearable to be with other people." (Sibelius, 31.10.1911; T2:208)

Towards the end of his career Winnicott developed the notion of the True Self, which referred to a feeling of being fully alive, of being real, spontaneous, active, authentic and bodily alive ([1960] 1965:148). This instinctive freedom contrasts with that which is reactive, which results from excessive failures of the early environment. This brings not just frustration, but a "threat of annihilation" which leads to the development of a False Self (Winnicott, [1958] 1958:303), which continues to collect impingements, developing techniques of "not-communicating that are active and reactive." (Winnicott, [1963] 1965:183). In other words a child develops ways of covering up its real (True) self by projecting another, artificial (False) Self to the world.

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36 The characteristics she lists reads like a catalogue of many of Aalto's and Sibelius' personality-correlates. A 'false self' that has led to the loss of the potential 'True Self' - A fragility of self-esteem, rooted in lack of confidence in one's own feelings - Perfectionism - Denial of rejected feelings - A predominance of narcissistic cathexes of objects - An enormous fear of loss of love - Envy - Strong aggression that is split off - Over sensitivity - Readiness to feel shame and guilt - Restlessness. (Miller, 1899:64).

37 The painter, Prof. Juhana Blomstedt is son of architect Aulis Blomstedt (who was a friend good of Aalto’s) and grandson of Sibelius.

38 For instance, Sibelius' admirer, Olin Downes, bellowed, "Out of the North has come a new prophet." (Goss, 1995:57).
Thus, the True Self can hide behind the False Self, being protected from being swamped or annihilated by others or by circumstances (Laing, 1969). However, the False Self both seeks to create an environment in which the True Self might grow (i.e., 'world-building'; a vital place for creativity), and copies others to hide the vulnerable True Self. Indeed, Winnicott describes the dilemma "which belongs to the coexistence of two trends, the urgent need to communicate and the still more urgent need not to be found" (1965:185), because personal links are simultaneously deeply desired and seen as threatening.

It is apparent that both Sibelius and Aalto promoted a False Self; i.e., that which Sibelius described as "My inner-most self [...] my jardin secret." (T2:110). Certainly his secrecy brought changes in people's perception of him, from "kindly and considerate" to being "haughty and unapproachable." (T1:185). Sibelius admitted that, "I guarded my double life jealously, so that exceedingly few got to know of the works in which I expressed my innermost strivings" (Ekman, 1938:51). The significance of the fact he repeatedly uses the word "striving" will be investigated in chapter six.

The Grand Seigneurs

Indeed, neither man easily shared their feelings, although Aalto's gregariousness demonstrates what Schildt describes as an "unquenchable thirst for human contact" (GS1:15) (fig.5.24), which compounded the myth of his being a happy and confident soul. In Sibelius this was manifest in his desire to be, as Adolf Paul (1890) indicates, a grand seigneur, quite opposed to what Johnson discerned as the "highly imaginative, nervous, and emotionally insecure man" (Johnson, 1960:26). Indeed, Sibelius' letters and diary entries repeatedly illustrate his suspicion and doubt about those he met, and even those who might be considered established 'friends'. For instance, Ekman, too, found Sibelius to be "extremely quick to discover human failings and limitations in spite of his enthusiasm and warmheartedness" (1938:46).

Like Aalto, Sibelius too enjoyed to be centre stage, despite his shyness. Indeed, he hated Aino to draw attention to herself in public (T2:96), preferring to play the prima donna himself (T2:163) (fig.5.25 & 5.26). Unlike Aalto, who was able to carry himself inebriate in public (GS3:88) - despite a fear of misunderstandings (GS3:174) - Sibelius considered himself to have very high standards of public conduct, appearing meticulously dressed for the careful encounters; coming across as aloof, nervous and on guard (Johnson, 1960:137). However,

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39 It was typical for Sibelius to think, for instance, that his old friend Adolf Paul was using him. (T2:147).
40 Sibelius himself records his distrust of so-called friends, in whose sight he acted warmly, for instance, writing about "that snake Dillies" (1909; T2:112), with whom he had just enjoyed a warm encounter.
41 A columnist in Svenska Dagbladet wrote that, "He [Sibelius] is nervous and impatient, and boxes a small pair of eyes into anyone who dares look at him [...] he speaks with only one side of his mouth and then reveals only one side of his thoughts."(T2:83).
Fig. 5.24 Portrait of unknown woman; Aalto, circa 1933
Fig. 5.25 Sibelius at home
Fig. 5.26 Aalto in Stockholm, 1929
Fig. 5.27  Aalto (right) with Wallace K. Harrison; circa 1940's

Fig. 5.28  Sibelius (third from right) with colleagues, Copenhagen, 1919

Fig. 5.29  Aalto in his boat, *Nemo Propheta in Patria*
in the company of those he knew, Sibelius sober, according to Kajanus, "was like the rest of us when we were drunk" (Johnson, 1960:35 & 85).

Alienated Top Dog
Admitting Aalto was no saint, Schildt recalls his ruthlessness as well as his flattering and humorous gestures (GS1:13); "he was a person who manoeuvred with considerable shrewdness" (GS1:126). Indeed, the young generation of Finnish architects in the sixties, including the young Pallasmaa and Mikkola, took a dislike to what they saw as Aalto's over dominant personality (GS3:307), and his extroverted handling of "excessive fame" (GS3:312). He flattered those he met with a convivial public face, putting on "his carefree front and ‘top dog’ attitude" (GS2:117) (fig.5.26). This presented a fallacy of intimacy, beneath which he was "critical of virtually all those around him" behind their backs (GS3:98), actually being deeply "closed and hypersensitive" (GS3:98). Aalto simply "never talked to anyone about his problems" (GS3:313), be they the deep trauma or the late unpopularity he experienced. Concealing "a certain restraint and reticence" (GS3:98), and in his own words, "a sense of alienation" (GS3:104), Aalto surprised those who thought they knew a confident and extrovert ‘Top dog’ (fig.5.27).

Sibelius and Aalto seem to have lacked a strong capacity to deal with normal, sober boundaries between themselves and others. They consequently became withdrawn when they could not command the scene (fig.5.28). Aalto admired dominating personalities, and certainly his own was resented by others (GS3:307), yet Schildt alludes to Aalto as a King Lear character, surely one of tragic humiliation and confusion. He had named the small boat at his summer house "Nemo Propheta in Patria", exactly the same expression of complaint with which Sibelius chastised Finnish society for the lack of prestige surrounding his 49th birthday, in December 1914 (fig.5.29).

DEPENDENCY AND THE REALM OF THE TUTELARY GODDESSES

"...you are the source of security" (Aalto, letter to Aino, 11.1945)
"For my part I needed no other son than my husband." (Aino Sibelius, in Levas, 1972:15)

Patterns of striving for achievement evince life in which self-esteem hangs from a balloon (Miller, 1989:57), leading to torturing dependence. Dependence is a compulsion for over-reliance on something or someone outside the self in order to feel better, arising from the illusion that self worth comes from approval of others because of the brilliance of the person's achievements (an illusion to be revisited in the next chapter). Thus love is experienced as being a reward for doing and achieving, not for being. Breakdown of the cycle of achievement brings recognition of the dependence, and disillusionment regarding the nature of the love, and the concomitant withdrawal

42 Aalto's chameleon-like character is evinced in his ability to become like those around him, comfortable with communists like Hans Schmidt, and fascists like Albert Speer during his visit to the Third Reich in 1943 (see appendix three), or anti-Semitic friends, such as Morton-Shand, with whom he socialised in England, in 1933.
described above (Kernberg, 1974). The tragic loss of love arouses grief and despairing longing, frustration, lowered self-esteem, separation anxiety and loneliness, bringing the downward spiral into depression. Indeed, individuals who become dependent, "are typically lacking in self-confidence, unsure of their abilities and willing to allow decision-making in all matters to be taken over by others" (Reber, 1985:188), or indeed to take the reins themselves in a controlling manner.

In The Capacity to be Alone (1958b) Winnicott expressed the belief that experience of being alone in the company of another (particularly mother) is vital for development and security. Clinging behaviour, which Sibelius and Aalto both exhibited, is indicative of insecurity and the roots of dependency, and can be seen to be intertwined with manic-depressive disorders. Indeed, as Storr indicates, "The capacity to be alone thus becomes linked with self-discovery and self-realisation; with becoming aware of one's deepest needs, feelings and impulses." (1988:21). Some researchers highlight the intellectual and emotional independence of creators (Ochse, 1990:125). Indeed, it could be argued that the two passive dependent Finns were, "so busy seeking to be loved that they have no energy left to love" (Peck, 1989:99). Although both were certainly forging their own creative path, wishing to appear unique, independent and uninfluenced (T1:121), it will become clear that their work was not without precedents, and certainly not without the constant reassurance of their partners.

TUTELARY GODDESSES

"At times I feel so miserable I cry out for you." (Sibelius, 31.1.1905; T2:27)

Both Sibelius and Aalto were entangled in the need to be cosseted in relationships. In a letter to his wife, Aino, from 1932, Aalto wrote; "Always I thought of you in my loneliness, it was as if I had begged you to help me [...]") (fig.5.30). Aalto's letters, written from Saarinen's home in Michigan, also express his "sense of alienation" (26.12.1945; GS3:104) (fig.5.31).

During one of his trips to Berlin and Paris, Sibelius wrote to a friend that he felt, "Alone and misunderstood" (10.1911; T2:208), dreading being "Always alone. Alone at home, alone when I am at restaurants in Helsinki, alone on the road and on the train. Alone - alone." (Sibelius, 11.2.1916; T3:ch.6). Many recorded incidents suggest Sibelius was "as helpless as a child" (Levas, 1972:14). Indeed, in recently discovered letters from Sibelius to his mother, dating from his college days, in 1889, he implores her, no less than three times in one letter, not to forget him, thus evincing his deep insecurity in his early adulthood (Goss, 1995b). Two years later he wrote to his fiancée, "You must never die as long as I live and nor will you" (2.1.1891; T1:81), as later, he would write to his confident and friend, Axel Carpelan (fig.5.33); "Listen, you must not die before I.

43 Sibelius had actually traveled to 'escape' his family. From this insecurity he seems to have sought solace and comfort with a prostitute.
44 Adolf Paul, writing of Sibelius as the character Silén in A Book of a Man (1890), described Sibelius as more of a "spoiled brat than a full-grown man [...] the whole world could turn over rather than one thought of (his) be disturbed !
45 Goss discovered letters from Sibelius to his family in the city archives of Hämeenlinna, his birth town (1995b).
Fig. 5.30 Aino Järnefelt, 1890
Fig. 5.31 Aino Marsio; circa 1925
Fig. 5.32 Jean and Aino Sibelius at home in Ainola
Fig. 5.33 Baron Axel Carpelan
Fig. 5.34 Sibelius with daughters, Margareta and Heidi, 1912
Fig. 5.35 Aalto with his daughter Mossi (Hanna-Maija) at Alajärvi
Fig. 5.36 Alvar and Elissa Aalto in the studio; circa 1960
Fig. 5.37  Aino Sibelius; circa 1904

Fig. 5.38  Sketch of Aino Aalto a short time before dying, inscribed with a familiar form of ‘mother’; Aalto, 1949
do." (T1:256). 46 These two relationships were essential for Sibelius' security and stability, and it seems he felt that they existed for his benefit alone. However, or perhaps therefore, he behaved appallingly to both people on whom he was completely dependent. 47

His friendship with the American critic, Olin Downes, seems similarly to have been co-dependent. Their correspondence reads like love letters: "Dear Friend and Great Master, whom I love and Adore [...] Salute! You have made me proud to live [...] Of all the things God has given me, there is nothing more precious and happy than Sibelius." (9.8.1929; Goss, 1995:189).

Before his wedding Sibelius definitively declined to be involved in any future family life, indicating that he, the husband, "must be free to continue his imaginative life undisturbed as before, that's absolutely essential!" (1892; T1:124). He seems to have been unable to tolerate the free will of those close to him, needing instead to wield his controlling temper, as if threatened by others' selfhood. Yet his relationships with Aino, Carpelan, Downes, his dependence on the maternal Rosa Newmarch, and his affairs and flings failed to ameliorate his loneliness and longing and self-doubt.

Aalto filled his fear of aloneness with "all-but-manic zeal" (GS3:220), tightly corseted by the emotional protection offered by his wives, Aino then Elissa (fig.5.36). His father's oft-invoked command "Remember, you're always a gentleman", his own desire to be "Top dog" and his ability to work manically protected him from the loss of self-confidence and esteem, being scaffolding onto which he was sometimes able to cling when despair threatened. This acted like a shoring, or ordering mechanism, to be explored in the next chapter.

The death of Aalto's mother, and his elder sister, left an emotional and physical 'gap' which he tried, unsuccessfully to fill for the rest of his life. Aalto simply refused to confront death, shutting his eyes to the complete psychotic panic which overtook him, and its 'irrational' heart, which challenged his 'rational' head; perhaps modelled on his father's way of dealing with his mother's death (fig.5.38). 48 Indeed, working to resist the reality of his wife's imminent and tragic death, in 1948 he wrote (from the States) to her on her death bed about how they would "steer" their lives together toward the highlights of collaboration. 49 Aalto's friend, J.M.Richards offers one account of

46 His friendship with Carpelan, was intense and strange. Carpelan was a hypochondriac, an aesthete who began to live through Sibelius, becoming motherly regarding the composers habits, money matters and health. However, the relationship was invaluable to Sibelius too, and their letters indicate hypersensitivity and frequent presumption of rejection on each side. Tawaststjerna indicates the unhealthy nature of the relationship, noting that Carpelan, "lived for Sibelius and his moods were undoubtedly affected by him." (T2:86). The relationship is beautifully exposed in Bo Carpelan's novel, Axel (1991).

47 Sibelius even supposed that Aino is "used to looking up to me as the master." (4.1915; T3:ch.4). It must be recognised that both Aino Sibelius and Carpelan were neurotic, Aino's mother suffered from depression, and her sister, Ellis Jämefelt took her own life. Carpelan was a neurotic hypochondriac. They too tended towards dreadful depression and paranoia which became entangled with Sibelius' own. In fact the two came to support each other in their relationships with Sibelius. Tawaststjerna recalls Aino's own depression, into which she would withdraw "within a wall of silence." (T1:124). These symptoms of neurosis sadly mirror Sibelius' mother. Tawaststjerna alludes to the jealousy of Sibelius' mother towards Aino, around the time of her death, in 1896. (T1:195).

48 Later this will be discussed in light of Gideon's belief that Aalto's work was "irrational and organic" (1950:77).

49 However, demonstrating a moment of truth, the archives also house a telegraphic response to a desperately urgent inquiry from Aalto in Helsinki, in which John Goldstone cabled from New York with medical details and prognosis regarding such cancers.
the time of her death; "[Aalto] was totally disorientated, lost his customary ebullience and drank until his friends despaired of his future." (1980:203).

Like Sibelius, Aalto's relationship with his wives failed to touch his deep insecurity nor prevent his spasmodic depression (or what Alanen diagnosed as psychosis - GS:70-1). Their relationships were bound in dependency. Schildt describes Aalto's wives as mother substitutes (Fig.5.38), and indeed a "shield against unresolved pain."(GS:130). In a letter from 1932, Aalto told his wife, "Always when I thought of you in my loneliness, it was as if I had begged you to help me [...] I missed you terribly and at the same time there was something painful about it", and in November 1945, "[...] you are the source of security and the steady, quiet warmth that gives our life its stability." Aalto the man was virtually incapable of functioning without contact with his wife. Indeed, he had engineered life so that he had virtually never been alone since his mother's death. As cited above, Aino's death, early in 1949, rendered him completely lost and unbalanced, drinking excessively, and incapable of functioning for some years, until he became involved with a young assistant in his office, Elsa (Elissa) Mäkinen, to whom he very soon became engaged (fig.5.39). As J.M.Richard's suggests, "He was only rescued by a second marriage", and that Elissa "launched him once more on his career" (1980:203). The "shield against the unresolved pain" was again in place, and he could return to the drawing board, able again to create the most intimate, inspiring spaces and places for 'little man', having moved from paralysing depression to elation, to being 'top dog', the centre of attention and control, once more able to do "world -building".

Schildt's suggestion that Aalto learnt that the greatest human happiness comes from contact with others (GS:69), is naive, since, in fact his longing for human contact is a painful reminder of the trauma which haunted him, and the pain which forbade him the peace and confidence ever to be content alone.

**Indebtedness: Creative or Emotional?**

Both Finns reported creative partnerships with their wives. Schildt reports that Aalto even spotlighted his wife at the expense of himself, suggesting that Aino had been and even Elissa was some sort of "tutelary goddess" (GS:134). The truth seems to be that the women's support was as more emotional than creative (although both Aino and Elissa Aalto were professionals in their shared field), providing an often complicated resource of security on which they could lean heavily and against which they could kick, both women being maternal, at times protective and yet quite unassuming, even silent: Their own psychological story is quite another matter.

In conclusion it can be seen that Aalto and Sibelius were in dependent relationships with their wives which were collusive and over maternal. Yet it must be acknowledge that without these

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50 Harold Wildhagen, an assistant in Aalto's office in the late twenties, wrote that, "she [Aino] was both wife and mother to Alvar."
52 Aalto, in letter to Aino, Nov. 1945.
strong women there would be no security. Thus it may be said that these relationships were
holding environments in which enormous pain was borne (fig. 5.40, 5.41 & 5.42), and from which some
happiness (fig. 5.34 & 5.35) and great creativity was forthcoming.

ANAESTHETICS

"Plastered! See everything as black - without any hope." (Sibelius, 3.7.1916. T3: ch.6)

"I would like to have talked [...] at the Art Hall party, but I was so blind drunk [...] Grogs internally and women’s breasts
externally don’t seem to do me good" (Aalto, 1952; GS3: 88)

Patterns of dependency are clearly not limited to relationships. The deep psychological roots of
excessive spending and drinking, to which both Sibelius and Aalto were addicted, made any
attempt to halt the indulgences futile until their roots were fully examined. Such dependence
resulted in a relinquishing of responsibility, for which, "there is a price to be paid, usually in the
form of neurosis" (Dodds, 1951:252).

As if confessing for both men Sibelius diary notes that "In order to survive, I have to have alcohol"
(8.5.1927; T3:ch.18). His throat tumour had brought a period of abstinence, after a month of which
he wrote "Life is quite another thing without stimulants." (1.6.1908; T2:93). Yet Sibelius confessed
to his psychiatrist brother, Christian that his "drinking has genuine roots that are both dangerous
and go deep" (3.1903; T1:272). Indeed, alcohol works to lower conscious inhibitions, and it is
thought therefore to facilitate primary-process thought (Weisberg, 1993:43); i.e., the thought
processes of the unconscious. If, as the next chapter will seek to demonstrate, there is a
relationship between creativity and the unconscious, although Sibelius and Aalto sought to
anaesthetise themselves, ironically they may have been facilitated the accessing of their hidden
realm through the strength of their commitment to (i.e., dependence on) drink.

The Shadow of Debt
Sibelius admitted, "I lack any practical capacity to handle day-to-day expenses." (20 January,
1915; T3:ch.3). Both men were extravagant, and even irresponsible with money, regardless of
their earnings and the needs of their families. Perhaps the constant shadow of debt was, for both,
tied to the feeling that the world owed them something for their greatness; at times each
expressing bitterness about lack of recognition (e.g., GS3:313; T3:ch.2). While Sibelius spent his
earnings on intoxication to anaesthetise himself from reality, his ageing wife spent time on her
hands and knees in the garden of Ainola, tending fruit and vegetables into the late autumn to
secure their future (fig.5.41). In a letter to his friend, the conductor Kajanus, Sibelius wrote; "I have
just come round from a five-day drinking bout with all the detestable consequences." (T1:257).
When Aalto travelled to Beirut without Elissa, in 1964, he drank himself from inebriety to

83 Busoni was one of Sibelius' drinking partners.
unconsciousness; thus being unable to attend a lunch given in his honour, at which he was to meet the President of Lebanon. Aalto flew home with a hangover, without completing any business.
Professor Aalto and graduate Elissa Mäkiniemi, at Muuratsalo, shortly after their marriage in 1952.
Fig. 5.40 Elissa and Alvar Aalto in his last years; circa 1974
Fig. 5.41 Portrait of Aino Sibelius; Eero Järnefelt, 1908
Fig. 5.42 Lemminkäinen’s Mother, Akseli Gallen-Kallela, 1897
Fig. 5.43 Child in midnight sun, Lieksa, Karelia
CONCLUSION:
LOOKING BACK AND RELATING THE ‘GAP’

"Life, it was a mystery; you had to take care,
go in and out with your skin like a bruise you couldn't touch"
(Bo Carpelan, from The Courtyard, 1987:62)

"Look, we must each commend our children to the holy spirit's protection. I can even feel my child gradually coming to life. I felt it only today [...]" (Sibelius to his brother, 1893; T1:153)

"Psychological factors must be taken into consideration" (Aalto, 1930d)

This chapter has indicated that both Sibelius and Aalto were emotionally unstable, having suffered gross deprivations in childhood which resulted in emotional 'gaps'. They became extremely dependent on relationships (particularly their wives), on alcohol, and on creativity. In addition to their appearance as kindly, generous men, known at times for relaxed humour, their biting wit also surfaced to evince their deeply insecure natures. Aalto seems to have been generally freer than Sibelius, more comfortable with others, being, perhaps, more in need of the energy and confidence he could draw from such encounters.

Such information suggests that the creation of art may be enmeshed in "the threads of unrecorded reality", to borrow Langer's image (1993:281); i.e., the realm of the artist's life of which he may not be conscious which includes the 'gaps' resulting from childhood deprivations.

As cited earlier, the way for Sibelius and Aalto to look forward, ironically seems to have been to look back. Having examined the personalities and the particular 'gaps', or gross disappointments in Aalto's and Sibelius' lives, the discussion will now move to examine the place of creativity in seeking to bridge the 'gap', (i.e., to solve the psychological problems)54 and the degree to which these admit insight into the motivation, and to some extent, the content of Sibelius' and Aalto's creative work, before examining the structure of their work in part three of this study.

54 Peck notes that, "No problem can be solved until an individual assumes the responsibility for solving it." (1989:39).
Chapter Six

FILLING THE 'GAP':
Building a Bridge to External Reality

Fig. 6.1 Birch growing through rock, Joensuu, Karelia
INTRODUCTION

"Creative works began in continuity with the past" (Weisberg, 1993:252)

"...true architecture exists only where man stands in the centre. His tragedy and his comedy, both" (Aalto, 1958)

"You wonderful man, it is indeed a large catch of marvels that you have brought out of the depths of the unconscious and the inexpressible" (Wilhelm Stenhammar to Sibelius, 1904; Ekman, 1938:173)

Beneath both the cognitive and the experiential factors of creativity, beneath the cultural environment (e.g., the Finnish 'lack'), motivation and experience of the creator, the deprivations and resulting fragmentation of repressed feelings (i.e., the 'gap') may be great (Ehrenzweig, 1967; Gardner, 1988; Ambile, 1983 & 1989). Having established the 'lack' in Finnish culture and the repercussions of the 'gap' in Sibelius' and Aalto's behaviour, this chapter will propose that creativity was a mechanism which addressed the 'gap'; a mechanism for relating the divided elements of personality.

Creation, the action of making, forming or constituting something for the first time, is inherent in our natural, teleological human life, and is therefore a basic potential of human activity and encounter (Gerard, 1946:226). However, processes that mould emotional experiences into works of art (i.e., those of creativity) can be "conceptualised independently" of the experiences themselves (Weisberg, 1993:42); i.e., creativity is not isomorphic with experiences of the 'gap'.

Langer argues that analysis of the evolution of an art work reveals how an image is built of living form through the exigencies of the work’s creation (1988). In other words the process of making an image in the mind is a process of creativity which is, however, isomorphic with the very process of creation. Such a notion of "the innate tendencies towards integration and growth that produce health" (i.e., primary creativity) is crucial here, challenging the notion of genius (Winnicott, 1953:34 & 1965:68). Howard Gardner, it will be recalled, favours a 'holistic' multi-disciplinary approach (his italics) (1988:300), concurring with Winnicott in embracing the effect of environment (1958).¹ Thus creativity is understood to consist of the creative process, creative product, creative person (being the outcome of the integration of the artist's special modes of skill, thought and feeling) and the creative situation (influences of social and cultural setting) (O'Hare, 1981:300; MacKinnon, 1970; Mooney, 1963).

The explanation of quite how such 'gaps' are bridged will be drawn from Winnicott's theory of transitional objects in child development, expounded in Transitional Objects and Transitional Phenomena (1951), and Ehrenzweig's investigation of the Hidden Order of Art (1967).

¹ Gardner identifies the subpersonal; personal; extrapersonal; multipersonal (1988:301-2). See chapter one.
TRANSITION OR SPLIT: RESOLVING THE INNER URGE

"We encounter the fact that the simultaneous operation of opposites is a sine qua non of creativity." (Storr, 1991:246)

"It is only people of great inner strength who can stand the test." (Sibelius, 12:1890; T1:86)

"It could be that doing good work as an artist also influences one's social adaptation in general" (Ehrenzweig, 1967:109)

Sibelius and Aalto experienced incessant psychic imbalance, manifest in manic activity, deep black depression and hypochondriacal withdrawal. Creativity was apparently only possible in the manic state, acting as a tool with which they fought off depression. This constituted a natural process of transformation in which they utilised a mechanism of transition to relate their extremes of inner and outer experience. There is a pattern to this process of transition which explains the capacity to relate to the reality of 'others' experience, and, it will be demonstrated here, the capacity to create.

A BRIDGE TO EXTERNAL REALITY

"The need to bridge the gap is a source of creative endeavour" (Storr, 1991:222)

"[...] we are poor indeed if we are only sane," (Winnicott, 1945 & 1958:150)

If creativity is a tool with which to adapt to reality, creative striving may be able to defend against anxiety and depression, pushing it from conscious life (Freud, A., 1968). Thus, the psyche may chose a creative defence as a mechanism of self-regulation, seeking to ameliorate, or even resolve the conflict in the long term (i.e., bit by bit, or 'gap' by 'gap'), or simply fill, or at least plaster over the divide, as a less painful solution than the deep restlessness which characterises the mass of repressed feelings in the 'maternally deprived'.

Crucially Winnicott was preoccupied, not with the conclusive, but rather the transitional. Augmenting his theory of Potential Space, given in the last chapter, it may be stated that the process of differentiating from absolute dependence (being merged) to relative independence in relation to mother (i.e., the environment) as something outside the self, leads from pure subjectivity to virtual objectivity: a journey towards "experiencing" something as "other-than-me". This is often facilitated by something (such as a blanket or toy) from which the child will not be parted; an external phenomenon through which the child can journey from the purely subjective to the objective (1971a:2-10). This sensitivity to external reality in infancy

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2 Gestalt psychology disagrees, arguing that the mental powers of organisation inherent in the creative process defy any significant role for the unconscious or intuition, believing instead that the artist's goal leads the process through trial and error (Arneheim, 1962; Gombrich, 1950). However, this fails to address the nature and origins of the goal-directedness of the creator (Hayes, 1959; Weinberg, 1993:242). Gestalt psychology maintains that psychological phenomena must be viewed as wholes (or gestalten), rather than primitive perceptual elements. (Reiben, A., 1965)
Fig. 6.2 Sibelius working on his birthday, December 8, 1915
Fig. 6.3 Aalto at the drawing board; circa 1937
Fig. 6.4 Forest near Vaasa
encourages the ego to develop early, and then offers a corresponding sensitivity to stimuli from within. Such Transitional Phenomena, Winnicott believed, provide a bridge to external reality, a bridge between inner and outer worlds, between, for example, the imagination and the real world, which allow "other-than-me" objects into the personal pattern (1951 & 1958:229-242). The use of such transitional objects is not pathological, but is "primary and continual", defining life as a process of growth. This is crucial to the argument of this thesis.

**COMPULSION TO CREATE**

"It calls for much courage to look at life straight in the eyes." (Sibelius, 2.4.1911; T2:169).

Anna Freud observed that children resort to denial in fantasy and action when confronted with difficult or painful situations (1968). Childhood disappointments (such as the failure of love relationships with parents) and desire for compensatory recognition, power or wealth, may be motivating drives, providing energy for either creativity or destructiveness (Miller, 1990). Since acceptance of outer reality is never complete, creativity continually substitutes for reality when reality is disappointing, drawing the argument towards the threshold of attempts to bridge, or fill the 'gap', to alter reality, or to protect the person from the truth that their needs were not met.

For example, the beginning of Sibelius' creative career, around 1889, "unleashed a wave of anxiety and uncertainty in his mind."(T1:35). That Sibelius' and Aalto's creativity was compulsively driven will become clear. Indeed, both men describe the solution of their problem in creative terms as "forging", "striving" in the "formative" and "maturing" stages. The nature of this compulsion and its relation to their chosen 'problem' holds a key to this thesis.

**THE INNER URGE**

"Work in what ever form is health-giving, that's a cert." (Sibelius, 31.10.1911: T2:208)

In 1801, Schiller described how creative people can be inner-directed, Formtrieb (the urge to form). Chapters thirteen and fourteen will examine the translation of this 'urge' into form, demonstrating that external impediments and incentives rarely change the course of the creative quest. In turn this suggests that Aalto's determination to better the lot of 'piccolo uomo' (little man), within as well as those beyond himself, and Sibelius' "inner urge" to forge the ultimate symphony, may both be inner directed. This chapter seeks evidence of such 'urge' driven creativity.

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3 This should not be confused with the withdrawal, in which the infant learns to abandon the process of relating, or the concomitant dangerous attitude to the environment, in which an attitude of detachment leads to abusive management of nature.

4 Commenting on Leopold Schmidt's analysis of Beethoven, Tawaststjerna speculates whether slackening of creative fires unleashes destructive forces of the personality. Beethoven. Leben und Werk, Berlin, (Schmidt, 1924:214; (T3.ch.1).

5 Formtrieb (urge to form) derives from the absolute existence of man or his rational nature in which he strives for unity and permanence. Stofftrieb (sensuous urge) on the other hand derives from the physical nature of man or his sensual nature.
The intrinsic motivation principle of creativity suggests that people will be most creative if they feel motivated (Hennesy and Ambile, 1988:11-12). The environments of highly creative people have been shown to be endowed both with intellectual values and stimulation, but also with a sad lack of emotional comfort or affection, traumatic experiences, and deprivations in childhood (Ochse, 1990:72-3). These 'gaps' may cause, or perpetuate, imbalance in life, directly or indirectly causing drivenness and strife, which in turn may fuel creativity or destructiveness (Miller, 1990). However, this is not to say that psychopathology is a prerequisite for creative achievement, despite the high incidence of mental disturbance among this group. This indicates that the "mediating link" between creativity and pathology may be a "motivational thrust" (Ochse, 1990:119). This discussion seeks to explore the nature of this link.

"das Zwingende"

Schildt reports that Aalto was so "obsessed with his need or desire to create that anything that might hinder his work aroused distaste." (GS3:301) (fig.e.3). Indeed, Sibelius actually explained that the form of music was born out of "das Zwingende" (compulsion) (Levas, 1972:81), demonstrating the inner drive, and indeed the inherent, primary creativity which empowered him to resurface after the trauma and insecurity of black depression; i.e., that which helped him continue his compositions. Concomitantly, it may be the same compulsion that he lost after Tapiola (1926), when self-criticism became overpowering. Yet, at a one later point Sibelius seemed positive, writing, "It is as if I have returned home. In my art. Am writing. i.e., forging [...] Take everything deeper in another way." (4.5.1933) (fig.e.2).

Nevertheless, Tawaststjerna describes how at this moment Sibelius entered "the most oppressive period of his life" when self-criticism gained the upper hand and became totally destructive (T3:ch.21). After observing him burn what she supposes to be his infamous Eighth Symphony, in August 1945, Aino reports that Sibelius "became calmer and gradually lighter in mood", overcoming the 'urge' to create, though he remained wracked by guilt at his silence (T3:ch.21; Levas, 1972:95). Johnson uses a leading description of these years of agony as "creative sterility" mixed with the anxiety of the potential disappointment following the huge expectations (1960:179). However, the evidence suggests it was more a case of fearful creative paralysis than sterility.

The fact that feelings of guilt often cast a shadow on hidden anger may be significant, since it seems from his diaries that Sibelius resented the overwhelming pressure of his sense of falling short of expectations of others' (and surely his own). Yet he was unable to admit his anger, and was overcome by feelings of guilt; i.e., that he was consumed by the feeling that the musical world expected something from him (T2:44) (fig.e.5). Aino corroborates (or colludes) by writing that, "The artist's inner world [is] the most precious and sensitive thing in the world" (1.1904, T1:276), indicating some understanding of a correlation between her husband's inner tortured reality, its rather controlling behavioural outworking, and his creativity.
Fig. 6.5  Sibelius at Ainola, 1904
Fig. 6.6  Sculptural portrait of Aalto; Alexander Calder, Paris 1937
Fig. 6.7 Sketch for Fourth Symphony; Sibelius, 1910
It will be shown that Aalto, too, had mania for activity which was channelled through his creative work, unless the subsidence into crippling depression was triggered.

**IL SACRO EGOISM:** EGO STRENGTH AND ART

*Creative people may be more divided than most of us, but [...] have an especial power of organisation and integrating opposites within themselves.* (Storr, 1991:282)

Sibelius' life illustrates that strong emotions are often accompanied by a great capacity for containing them. Certainly during mania thought processes are loosened, producing more new ideas (Kraepelin, 1919); "faster and fluid thinking, new ideas and connection of thoughts" (Goodwin & Jamison, 1990:338). Equally, if creativity is to be expressed a person must be a good executant. Fluency of imaginative expression needs to be countered by a strong ability to judge and question that expression, calling to mind Sibelius' repeated references to "forging", and his "Glorious Ego". Between episodes of what have been diagnosed as psychoses Aalto had sufficient ego strength and creative drive with which to counter the call of a child's terror within, thus finding an outlet in manic work and intense, often incessant socialising and womanising (fig.6.6).

The ego ("executive part of the brain" or 'Adult') is the central core around which psychic activities revolve, being poised uneasily between conscience (super-ego, 'Parent') and instinct (unconscious, id or 'Child'), ready to defend against anxiety, representing a cluster of cognitive and perceptual processes such as problem-solving, memory and self-regulated striving (Storr, 1991:193; Reber, 1985:227-8; Berne, 1961). Thus, 'Adult' ego strength is regarded as an absolutely basic dimension of personality assessment, being vital in the maintenance of psychic balance, and having an integrating and synthesising function (Janis 1969:581). Thus, a weak ego may become dissociated (e.g., schizophrenia) leading to an unleashing of self-destructive fury of the superego, which is usually ameliorated through the creative process (Ehrenzweig, 1967:121; Reber, 1985:227-9). 8

It has even been suggested that mental illness and creativity are opposite sides of the same coin, and indeed that ego rigidity can block creativity; "Being trapped in a dead inner world signifies creative sterility and even death. Of this fate the psychotic stands in fear." (Ehrenzweig, 1967:216). While the creative juices flow anger and fear can be transformed, and, indeed, may even be the driving force behind creativity. However, when

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6 Sibelius, (T3:ch.6).
7 Sibelius repeatedly refers to his "wonderful" or "Glorious ego", a practice which derives from Runeberg's *Epic Poems*.
8 As cited earlier, the "psychological" Fourth Symphony (1911) was imbued with a "process of gestation" (rooted in the augmented fourth of the germinal cell), and Tawaststjerna believes, "it became his life" (T2:177), as it "[grew] together in the almost tortuous lines [...] the symphony itself and his inner life reflect each other [...] a tense yet ultimately harmonious balance between art and life." (T2:182). The kosmos (order) he sought to "forge" did not lie beyond the piece ("Beyond that lies madness and chaos"; to Legge, T2:177). Rather than fall into chaos the work is rescued by the inner discipline of skill and the "inner urge" for a precarious balance. Indeed, the tritone motive (the element which is a sign of chaos, and which opens the work), has a fructifying effect on the whole piece, and in fact is to some extent a flux element, enabling the opposition of whole-tone and diatonic tendencies (Murtoniemi, 1993:93). While not exactly equaling improvisation with a lack of logic, Tawaststjerna (T2:191) reaches towards Giedion's infamous critique of Aalto's work, as "irrational and organic" (1950:77), finding that, "For all its improvisatory character, it cost its composer dear, for although it retains the spontaneity of improvisation, its musical thinking is deeply organic." (T2:191).
unconscious (undifferentiated) pain is triggered, and cannot be contained by manic, creative output, breakdown may ensue, in which anger and rage may be violent undercurrents which depression seeks to deny. Thus, it is apparent that creative processes require a strong ego if regression is to be overcome, and reality and a degree of order retained.

**Incubating Inspiration**

Some individuals can offset depression by striving to achieve more, although breakdown is greatly feared since it leads to deep wounds: "This period of elated and expansive mood is described by many individuals as their time of inspiration: a time of faster and more fluid thinking, new ideas and connections of thought." (Goodwin & Jamison, 1990:338). Another writer suggest that "[a]n artist needs a broken world in order to have pieces to shape into art." (Potok, 1992:282). Indeed, Sibelius' fastidious regard for outer order in life, which increased when his creative drive collapsed (suggesting it to be a defence against a disordered and aggressive inner world), accompanied a compositional life which involved a seeming maelstrom of 'bits', both psychic and musical, from which he forged asymmetrical and complex creative form (to be examined in part three). This is enlightened by Guilford’s notion of divergent thinking, which suggest that artists must be able to let go of their surface functions to be able to handle structures which are not fully comprehensible (Guilford, 1967), but may be inspired by the undifferentiated 'hidden order' (Ehrenzweig, 1967). This introduces a key to the creative process; i.e., the genuine conflict between conscious control and unconscious intuition, a notion which unlocks the relationship between, for example, creativity and inner, unresolved trauma.

Preference for divergent thinking may also be due to the potential and stimulus of the need to create a new order, one which may, symbolically, replace the perilous structure of a failed 'holding environment' (the 'gap'), despite the concomitant degree of tension and anxiety (Winnicott, 1960 & 1964:17-18). Sibelius' diaries indicate that this was repeated with every new creation. While being obsessive about some social conventions, creatively Sibelius' was in "perpetual flight from the stereotyped and the conventional" (Ringbom, 1954:3). This was an iconoclastic path which he and Aalto had no difficulty in following since they both became determined to allow the content of their work to suggest the form, the content coming, at least in part, from their intuitive response to the problem in hand; a problem that to some degree they had set themselves. These definite creative choices (to be examined in part three) may have been a deliberate attempt to attain some degree of personal security by seeking "mastery over the external world" (Storr, 1991:239-40), as well as reordering the past; a retroactive version of Cobb's "world-building" (1993:17).

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8 Levas notes that; "His individuality and sense of fantasy never showed themselves in his mode of dress" (1972:33).
9 Guilford followed the work of Kris and Kaplan, (1948), and her work was continued by Gezels & Jackson (1952) and Hudson (1968). Such ideas call to mind Prigogine's assessment of the limitations of rationalism in classical science (1985).
In 1915, Sibelius described his creativity as if "God the Father had thrown down mosaic pieces [...] and asked me to put them back as they were" (T3: ch.2). He reports collecting fragments of musical ideas from any source (including the colour of new leaves and the cry of a passing crane), but he also suggests an overall, if divine vision; allowing "the development in my psyche determine the form" (T3: ch.2). There seems to have been a lengthy "trance-like" gestation of these fragments before the musical form suggested itself (Levas, 1972:82), one which often coincided with deep depression; perhaps a time of working out what vision of the whole "God the Father" had in mind. It is also important that Sibelius equated God with "the divine logos"; i.e., that which seeks relations, be it in terms of composition or of life; to be addressed in chapter fourteen.

Poincaré's 1908 description of the "cognitive unconscious", wherein old ideas were reformed through sudden illumination (1952), was followed up by Wallas in his notion of 'incubation' in the creative process; concurring with Sibelius' gestation (1926). The 'incubation' stage followed 'preparation', and led to 'illumination' and 'verification' by which a creative idea finds form (1926).

Sibelius reported to Olin Downes that, "I don't think orchestration. I think music. It comes to me in that form. I write down what I hear" (Downes, 1956); a report which flirts with the notion of his "genius", denies the 'working out' stage, and does not necessarily tally with his diaries which suggest a great deal of heartache during composition. He repeatedly stated the "instinctive" nature of his composition and its opposition to anything "deliberate", unintentionally concurring with Freud's belief in the centrality of instinct in the production of art.

In The Trout and the Mountain Stream (1947b) Aalto too spoke of the importance of an incubation period in his creative process; "For a moment I forget all the maze of problems [...] I begin to draw in a manner rather like abstract art. Led only by my instincts [...] sometimes even childish compositions [...] I eventually arrive at an abstract basis to the main concept". Here Aalto demonstrates a belief that there must be a complete vision, which draws together fragmentary ideas; a notion, indeed, which Tawaststjerna cites to describe Sibelius' work on the Fifth Symphony (T3: ch.2). Aalto broke from analysis, into automatic (spontaneous) drawing (fig.8.8) or even playing with his children (the significance of which will be revisited), which let him digest the problem unconsciously, allowing an "instinctive" response to surface from his perceptual bank.

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11 Bertrand Russell furnishes a similar example in How I paint, stating that, "I need a period of unconscious incubation which could not be hurried and was if anything impeded by deliberate thought." (Russell, 1965:195).
12 This is akin to the automatic writing and painting techniques used in modern psycho-therapy (Milner, 1950; Miller, 1991).
13 Reported by Aalto's assistant Erling Bjertnaes (GS1:182).
Intuition and Analysis

Thus, both Sibelius and Aalto identify a period of gestation in which there is no actual analysis, but in which the unconscious may be scanning the material and its problems, as Ehrenzweig suggests (1967). Wallas' description of creativity (1926) was later underpinned by Kris (1953) and Kubie (1958), who, advancing Freud's ideas, proposed that the inspirational phase of creativity comprises the temporary controlled regression to the preconscious, suggesting creativity moves towards primary (unconscious) processes, and must, therefore, be followed by resurfacing to order the 'inspiration' in logical form with their conscious, intellectual powers (1953). Kris refused to believe that creativity was primary, a position which Ehrenzweig challenged, believing creativity goes beyond regression (1967:262). This was to be taken up by Ehrenzweig (1967) in a development to be discussed below.

However, clearly the fluency, flexibility, and originality of divergent thinking must be accompanied by the process of analysis, facilitated by more 'logical' convergent thinking, if the art is not to be neurotic. Indeed, both Sibelius (T3:ch.6) and Aalto (1947b) became increasingly interested in the Bergsonian role of the intuitive (1911a), and its relation to logical processes, with which scholars of creativity concur (i.e., Weisberg, 1993:28). Valéry writes of the "precious power" to be able to "link up [...] an analysis with an ecstasy" (1956:87). This search for a synthesis suggests there were two active, even opposing elements which required reconciliation, a situation which will come to light repeatedly in this study.

Many authors recognise the failure of Guildford's divergent thinking and cognitive trait model to account for creative productivity, concurring with this study in suggesting that personality and motivational factors may underline individual differences (or similarities) in creativity (Brown, 1989:26; O'Hare, 1981:300; Weisberg, 1993). In addition to those who question it, others perceive divergent thinking as primarily making connections between things which were classically perceived as separate (Mednick, 1962; Rothenburg, 1971). This is crucial, whether it be thought of as divergent thinking or not, since the manner of manipulation of what is separate may symbolise that which requires symbolic unity, generating innumerable unusual connections (Winner, 1982:29-30). Certainly, many problems faced in creativity are self-appointed (fig.6.9). Thus, the notion of divergent thinking describes an ability to think flexibly...
and make these unusual connections (Claridge, 1985). Indeed, this study will return to such unusual relations (logoi) which comprise the precarious harmony (which, to recall, is rooted in the Greek word *harmos*, joint or connection) in the lives and works of Sibelius and Aalto.

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18 Schizophrenics often have creative relatives, who seem to have inherited a minor thought disorder which leads to unexpected associations (Claridge, 1985).
THE BRIDGE: 'QUASI UNA FANTASIA'

"Creative people [...] are distinguished by the fact that they can live with anxiety" (May, 1975:93)

"The writing of symphonies is, among other things, a question of self-discipline" (Parmet, 1957:89)

"Millions of people can draw. Art is whether or not there is a scream in him wanting to get out in a special way." (Potok, 1972:186).

That childhood deprivations may cause a 'gap', and the concomitant development of a False Self, has been established. Unconscious memories of the 'gap' may rise in the imagination as fantasies (Winnicott, 1965a). For such imaginative fuel from the 'gap' to be accessible for creative work (i.e., to make contact with reality) the forgoing 'Adult' ego strength is essential, ensuring a certain distance between the artists' 'gap' and the work, to ensure the art is not neurotic (Buloughs, 1911; Langer, 1993:209).

The precarious path from compulsion, through fantasy to the borders of neurosis will be examined before the essential place of Winnicott’s Transitional Phenomena in relating inner and outer reality (i.e., the present and the past) is demonstrated.

PLAYING WITH REALITY

"...In building society for man, the eternal child [...] we should unite our experimental work with play mentality or vice versa." (Aalto, 1953)

"...Fantasy is assumed to be normal, even indicative of psychological stability and health." (Reber, 1985:269)

The Greek notion that "life must be lived as play" (Plato, Laws, VIII:803) relates the generation of form and the pursuit of pleasure, and concomitantly, through play, the 'necessary' became the 'significant'. Fantasy and play are essential parts of a healthy life, with which reality may be changed imaginatively for the better (Reber, 1985:269). In Playing and Reality, Winnicott explained that childhood play (such as that which Aalto and Sibelius enjoyed in nature) may not be very far removed from adult creative life, if play and exploration (spontaneity and freedom) are integral parts of a creative search for form and order (1971a; Winner, 1982:387); a subject to revisited. Winnicott knew that in adulthood these transformations create cultural art objects rather than infantile fantasies, which, with religion, he believed, comprise the "substance of illusion" (1951). Such fantasy and play allows disengagement from the painful consequences of reality, often a solution at the cost of personal integrity (Winnicott, 1971a). In such ways imaginative activity can facilitate "mastery" over anxiety by "working through" disturbing material (Freud, 1911 & 1922; Kris, 1944). Indeed,

19 Winner noted that the artist is characterised by a playful attitude in which experiment and violation can be dared. (1982:387).
Fig. 6.8 Design sheet showing Elissa Aalto's profile and Kuopio Theatre; Aalto, 1951

Fig. 6.9 Sketch for the setting of Poe's *The Raven*; Sibelius, 1910
Fig. 6.10 Painting, Aalto, 1946-7
"The unconscious content of art has some degree of universality, so that it can perform a substitute wish-fulfilling function for many people and not just the artist himself [...] representing a turning away from reality, but the artist 'finds a way back to reality' because he moulds his fantasies into 'truths of a new kind, which are valued by men as precious reflections of reality'." (Berlyne, 1971:14)

PLAY AS A Transitional PHENOMENON

"The individual gets to external reality through omnipotent fantasies elaborated in the effort to get away from inner reality." (Winnicott, 1958a:1iv)

Unlike Freud, who saw reality as frustrating, for Winnicott reality was potentially enriching, indeed, that which ensures the limits of fantasy. He believed that "Fantasy is only tolerable at full blast when objective reality is appreciated well." ([1955] 1964:158); signifying the role of the ego. He believed that infants' first contact with reality is made possible through "moments of illusion", or hallucinations, and concluded that fantasy is more primary than reality since illusion is the infant's belief that it has created what in fact it had found (1964:153). This recalls the numerous incidents of Sibelius' and Aalto's unacknowledged creative indebtedness.

Winnicott also understood play, like talk, to be an intermediate area or resting place in which both inner and outer reality can be "experienced", and the gap between them bridged (1958); a notion Freud had failed to recognise, seeing art as day dreaming, and, with fantasy, as a substitute for the unattainable (1959:144). As a transitional object a creative work can be seen as a vital tool, imbued with the function of providing something of what the individual needs to remain rooted in reality, and being thus rooted in external form, creator, observer, user and listener may make a foray into their oft-denied inner reality.

Longing to Play

Amidst a calculating, utilitarian era Aalto, too, called for recognition of the importance of play (1953), re-questioning the ideas of Yrjö Hirn, a common friend (or support) of both he and Sibelius. In Origins of Art Hirn expressed his belief that art, "should be studied [...] as a human activity", and that beauty must be "interpreted as an object of human longing." (1900:5). It was this recognition of the apposite relation of play, exploration, and the search for order and creativity with the experience of 'longing' which inspired Aalto (1953).

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20 Freud was ambivalent towards creativity, believing art derived from the primitive, sexual and aggressive instincts or impulses for which it was a substitute, the impulse for which, he believed, analysis would destroy (Storr, 1989:75).

21 Tawaststjerna describes Sibelius' "tendency to deny the effect of other influences on his style" (T1:160). Both he and Aalto became reluctant to let others analyse their early work. Having wept after hearing Parsifal Sibelius grew to have a phobia of denial about Wagner. Aalto denied the influence of all architects he is known to have been interested in, including Frank Lloyd Wright whose Falling Water design caused him to seek to change the design of Villa Mairea in 1938, claiming he did not know Wright's work until being in the "U.S.A in 1938" (1967b).

22 This may be because most of Freud's patients were hysteric. Tolstoy and Dickens demonstrate that not all imagination is a hysteric escape from the depiction of real life. Tolstoy, a one time mentor of Sibelius', wrote that those who dote on 'works of art', have never experienced, "that sense of infection with another's feeling [...] which is the very essence of art." (Tolstoy, 1930:228). The stimulation for his work, his imagination and his appreciation of art are rooted in modest reality.

23 R.D. Laing enhanced the study of this phenomena, seeking to make personal alienation, the process of becoming psychotic, comprehensible (1990).

24 Hirn participated in Carpelan's campaign to support Sibelius when he was in financial straits.
The mediation offered by the Transitional Object - that through which inner and outer reality are related - suggests an advance on the delusory fantasy of infancy, which are no longer an adjunct to outer reality. Unbounded fantasy may kick start a particular creative journey, but the processes by which the Transitional Phenomena is utilised (i.e., Wallas, 1926), are vital if the art is to be more than an exposé of what fragments or 'bits' inhabit the artist's 'gap' (i.e., neurotic art). Indeed, when either Aalto or Sibelius were engaged in disintegrative fantasy they failed to be creatively productive, becoming more neurotic on a path which often led away from reality to psychic illness. However, when their imaginations soared in relation to reality, even at some inspirational level their work grew to be exceptional. As an example the Finnish Pavilion at the New York World Fair (1939, fig.6.12) may be cited, in which the volume of a rectilinear hall was transformed into a forest fantasy; "a kind of symphony in wood" (Pallasmaa, 1987c). It transpires that this capacity for Transitional Phenomena to be active in creativity, its capacity to transform deprivations, and to relate fantasy to reality is central to Sibelius' and Aalto's creative success. However, it did not solve their perpetual psychic imbalance.

"Sibelius sober was like the rest of us when we were drunk." (Kajanus, in Johnson, 1960:35 & 85).

Often the illusory worlds of childhood fantasies continue to be acted out in adulthood when reality is not well perceived. Sibelius describes his student years in which he, "chased chimeras and avoided looking at reality in the face until the very last minute" (Ringbom, 1954:12) (fig.6.13). Yet this also seems to speak of all his adult years; the "spoilt overgrown child", who needed to be taken in hand, "by the efforts of those closest to him; left to himself, he will go to pieces." (Carpelan, 1902; T1:273); even acknowledging "I'm a very good composer but as a person - hm - that's another matter." (Sibelius, 11.1919; T3:ch.10). One critic / acquaintance recalled that "His speech overflowed with paradoxes and metaphors", sensing that creativity rose "out of these fantasies, how ever confused they seemed." (Flodin, 1925); fantasies which both elevated his music to a profound level and which made him believe he could solve his own, and even the world's deprivations through musical inventiveness alone.

Sibelius celebrated "such marvellous ideas (marvellous to me anyway)", yet, unlike Aalto, he sometimes recognised fantasy for what it was, both a gift and a hindrance; "most of them turn out to be impossible to realise" (12.10.1891; T1:97), remaining at the level of fantasy (T2:238). Sibelius knew himself "to indulge in exaggeration" (9.12.1923; T3:ch.16). On the contrary, Aalto seemed to believe his own fantasies, seeking to transform them into reality by sheer will power and manic drive, often at others' expense. With less than wisdom, Schildt tries to explain Aalto's acting ability in terms of a game, in which "the miracles of the theatre"
(the collusion between actor and audience) is enjoyed (GS3:305), speaking of Aalto's "basic
sense of security" which gave him his "confidence" and "self worth" (GS1:69). Schildt's
opinion seems shallow, since the depth of insecurity exhibited in the repeated and
devastating trauma which Aalto experienced can not realistically be understood to come out
of the blue, but, according to basic psychological insight, was rooted at the broken heart of
his life. To recall, from experience Aalto wrote; "I think people psychologically need
security." At the end of the biography Schildt even praises Aalto's; "ability to transubstantiate reality, to turn water into wine [...] something he always possessed"
(GS1:321).

Saving the World
All this attests to the fact that Aalto, too, had a strong capacity to distance himself from the
present, living out a fantasy of omnipotence and grandiosity, often confusing his own wishes
with reality, and his feelings with others; what, elsewhere, Schildt describes as his
"ungovernable inventiveness bordering on unrealistic fantasy." (GS1:142). This had both
positive and unhelpful outworkings. For instance, Schildt believes that Aalto felt a messianic
verve to elevate the lot of everyone around him to the meaningful, "civilised" life of the
Renaissance people (GS1:252); to build their worlds. On the other hand, in a lecture Aalto
reported the success of a research project at M.I.T., which had, in reality, failed to materialise
(1941b). This capacity to invent helped him solve design problems, yet his inability to
separate fantasy and reality impinged on the execution of certain rather too 'visionary'
projects (to "save the world" - GS3:154), leading to disappointments and failures; such as his
war time activities which led to few concrete results (GS3:27). Nils Gustav Hahl, a former
friend and co-founder of Artek, became very critical of the Aalto's character, in particular his
"measure of fantasy", which intervened in relationships and projects.26

THE STRAIN OF RELATING

"What man always desires is a firmer grasp on reality. That is a direct consequence of his insecure existence, his cosmic
anxiety." (Read, 1955:65)

"It is only when a person is tough enough to tolerate the opposites within that a symbolic solution can make its
appearance." (Storr, 1986:96)

A strong grasp of reality, and adequate defences are required to confront the high anxiety
which creativity draws from the inner reality. Therefore, commonly this anxiety surfaces at
times when manic defences are not working, or indeed fail, such as times of passivity,
aloneness, acute trauma, or death in the lives of Sibelius and Aalto. Yet, if experience of
creativity is a way of coping with psychopathology (Storr, 1991:252), far from simply being

26 Letter from Aalto to Hélène de Mandrot, summer 1941.
26 Hahl in a letter to Maire Gullichsen, January 1, 1940. Hahl was to die at Hanko during the 1941 fighting.
mental functions with which to schiz-off from (or fragment) outer reality, fantasy and illusion facilitate the creation of external order from chaotic ideas, enlarging perception and awareness of the world and reality, and facilitate the integration of unconscious matter from past experience into the conscious present, so one may inform perception of the other.

Art specifically (and creativity generally) thus have a function in survival by facilitating adaptation to our total environment, including exploration of the 'gap'. In other words, "the illusions of art are made to serve the purpose of a closer and truer relation with reality." (Trilling, 1951:45).27 If, indeed, creativity is primary this constitutes an inherent alternative to falling into psychosis.

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27 This is explored in appendix seven.
ART AND NEUROSIS: THE COLLAPSE OF THE BRIDGE

"A contact-barrier" (Bion, 1962)

"If the great artist, involved in his own conflicts, can free himself from the immediacy of their personal significance and transform them into a format that evokes consonant feelings in the observer." (Billig & Burton-Bradley, 1978:20)

"To give up composing would be suicide" (Sibelius, 24.4.1920; T3:ch.13.)

Domination by either fantasy or reality makes the transitional space between the two collapse, closing the potentially creative space (Winnicott, 1951). In their repeated depressive and even psychotic collapses Sibelius' and Aalto's inner reality reigned with disabling might, acting out 'Child' trauma (i.e., the 'gap') and leaving them incapable of 'Adult' functioning, let alone creating. Indeed, Ehrenzweig believes psychosis is creativity "gone wrong", and that if the bridge between conscious and unconscious can be rebuilt through conscious creative activity, reality can perhaps be restored to the psychotic individual (1967:276). To recall, when Aalto's domestic security was shattered by Aino's premature death, in 1949, he is reported to have fallen into psychotic depression. Aalto's refuge had been ransacked by tragic reality.

NEUROTIC ART AND THE SEARCH FOR SYMPATHY

"If psychosis is creativity 'gone wrong', treatment might have to be concerned with setting into motion the mutilated creative process." (Ehrenzweig, 1967:276)

It is important at this juncture to recognise the distinction between art and neurosis. Thanks to Plato's idea of the frenzied creative soul, and Freud's belief in the instinctual roots of creativity, genius and madness have often been thought to be isomorphic. Freud's infamous reading of Moses' Michelangelo ([1914] 1962:216) epitomises the extremes of his psycho-analytical view of creativity. In Civilisation and its Discontents he linked the satisfaction of an artist's creativity with "giving his fantasies body" by substituting art for sexual instincts (1963a:79-80), and believing that artists were incapable of mature object relations (Storr, 1989:75); a notion disproved by exhaustive research (Wittkower & Wittkower, 1963:150). This is not to suggest that all artists have achieved this. Indeed, interesting studies evince a high prevalence of bi-polar affective disorders and suicide among creative individuals (Goodwin & Jamison, 1990).

Nevertheless, the distinction between the manic-depressive psychopathology (which may spur someone to create) and manic-depressive illness (which completely impedes such creative expression) is crucial (Storr, 1991:264), and is linked to the "intactness of the ego" (Kris, 1953:169; Freud, 1963c:184). Although some people suffering from psychical imbalance may

28 Freud saw the artist as seen as "an introvert, not far removed from neurosis [...] oppressed by excessively powerful instinctual needs. He desires to win honour, power, wealth, fame and the love of women; but he lacks the means [...] he turns away from reality and transfers all his interest [...] to the wishful constructions of his life of fantasy" (1963b:376).

29 Jung concurred with Freud, believing that artists give body to their fantasies in their work, but adds the substantial caveat that called for art to rise above personal life and neurosis to speak from the spirit of the artist (1952:216). Storr contests Freud's position, illustrating that artists are in the process of resolving certain childhood conflicts through their creativity (1991:27).

30 Goodwin & Jamison cite artists such as Schumann to back their claim (1990).
develop creativity as a tool for the expression of often tortured, pre-verbal pain, this should not suggest mania is the cause of the creativity, nor that creativity causes mania (Fuller, 1988). Some other factor, such as childhood trauma (the 'gap'), may both encourage the creativity and dispose one towards psychopathology.

Both Hiding and Seeking Self-Expression

Winnicott was interested in communication with the core self, discerning the dilemma of the need both to be known and to hide, which "might account for the fact that we cannot conceive of an artist's coming to the end of the task that occupies his whole nature." (Winnicott, 1965:185). He identified that, as a compromise between silence and language, there is a third form of communication "that slides out of playing into cultural experience of every kind" (Winnicott, 1965:179).

In mental illness, when the ego is overwhelmed and unable to facilitate positive adaptation (i.e., work), a person generally becomes solipsistic, seeking only self-expression. At such a time an artist ceases being creative and images become repetitive (Plokker, 1964). In contrast, the work of a psychologically stable artist has some societal meaning (Billig & Burton-Bradley, 1978:20). Psycho-neurotics or manic-depressives, like Sibelius and Aalto, are less commonly found in mental hospitals, because generally they retain their insight and recognise their illness (O'Hare, 1981:285). Yet, as indicated, when their psycho-pathology turned to illness, they were completely incapable of creating, wrapping themselves in the swaddling of hypochondria.

At these times Sibelius and Aalto were incapable of allowing split-off material to pass from the conscious to the unconscious, having no unconscious in the usual sense, which results in extreme fear of the inner world. A 'contact-barrier' between conscious and unconscious reality usually allows interaction between these states, vital in the creative process (Bion, 1962); 'contact' which revisits the discussion of Transitional Phenomena, relation or logos. However, both men were triggered out of their psychosis by something from outer reality which appealed to their inherent, primary creativity; the stuff of living.

It has been proposed that "as personality structure disintegrates, the patients' drawings and paintings lose more and more of their basic cultural characteristics, until universal designs replace cultural-bound characteristics." (Billig & Burton-Bradley, 1978:198). It is of note that

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31 Plokker cites the Swedes Ernst Josephson and Strindberg, examples of whose work Sibelius eagerly set (1964).
32 Röheim refers to this as the 'gate of the dream' (1953).
33 If such interaction can be set in motion, or jump-started in some way in a psychotic, a mental function begins which challenges the psychotic's fear of being lost in an inner void, providing a mechanical way out of the unconscious through the creation of form.
Aalto became absorbed in ideas and forms of others, dropping his creative and intellectual boundaries for a time, until he had fully digested some new notions, and discarded others, usually failing to credit those he retained. e.g., the intermediary sketches for Villa Mairea (1937-39) which indicate Aalto's sudden whim of trying to translate Wright's Falling Water (1935-39) in the flat forests of Noormarkku.
Fig. 6.11 Sibelius; Väinö Aaltonen, 1940
Fig. 6.12 Finnish Pavilion, New York World Fair; Aalto, 1939
Fig. 6.13 Sibelius as a student, 1888
many commentators have recognised that both Aalto and Sibelius moved from preoccupation with the micro-cultural to the universal in their careers (e.g., GS1:19; T2:171).

RELATING TO THE 'GAP'

*One must not expect too much of life. No, one must face it boldly and look it straight in the face.* (Sibelius, 1891; T1:95)

*'[...] in and behind the work of art there are constructive thoughts and elements of human tragedy.* (Aalto, 1947b)

Since the acceptance of outer reality is never complete (i.e., no-one is completely free from "the strain of relating inner and outer reality" - Winnicott, 1951), the role of Transitional Phenomenon can be said to be primary in all humanity, sustaining the adult between impossible alternatives; the madness of excessive subjectivity or the impoverishment of objectivity. Art and religion thus take the strain between the two realities inherent in life, becoming mechanisms of encounter, through which "interrelating with the world" (May, 1975:54) is made possible, and in which anxiety is confronted (Barron, 1958:9). These, too, evince creativity as a potential place in which a relation, or *logos*, may be "forged"; "Love is a strange thing. I can give myself so wholeheartedly", sometimes, "to you, and to my art. I think that fundamentally you are both one and the same thing." (Sibelius, 6.4.1892; T1:106). Certainly in art and relationships, like Aalto, Sibelius sought a sanctuary, and on both he was dependent.

This chapter suggests that the process of creating offered Aalto and Sibelius a mechanism through which a symbolic bridge was built across the 'gap', facilitating their relationship with the past. Later chapters will explore how the content of this work deepened the relation of these two realities, offering the formal relation of the buried, yet powerful child angst with active, adult reasoning, which imbued the creative work Aalto and Sibelius forged with great profundity.

Anxiety and Psychical Distance

It has been argued that, like courage, creativity is ontological (essential to our being); a correlation which suggests "the capacity to move ahead in spite of despair" (May, 1976:12, his italics). Tarasti has written that, "The paradox of art lies in the fact that its deepest reality is inner, but this reality has to become external; in other words, in a psychological sense, first there is *parole* then *langue*" (1991a:56), where *parole* and *langue* roughly equate with speaking and language. Indeed, Sibelius evinces Tarasti's observation; "I've come to realise that in spite of everything one's strength comes from within." (16.7.1890). Yet, Tarasti concurs

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34 Favouring development over instinct, Winnicott suggests that instinctual bodily-needs grow to become ego-needs (conscious awareness), and may suggest a role of cognitive adaptation in creativity. (Phillips, 1988:123-4).

35 This simplifies Saussaure's teaching regarding the role of langue and parole in Semiology.
with psychologists in signifying the need for externalisation, to move from within out, and to bring fragments of inner reality to consciousness, a process which makes it intelligible and accessible to the individual's psychic language. He goes on to link anxiety with creativity and the process of moving into the unknown (1991c:57); the unconscious.

However, the anxiety must be "filtered" if the work is not to be neurotic. Lack of differentiation between creator and created was inherent in Bullough's concept of Psychical Distance (1912). Thus, it appears that fantasy, which is so important in life, may also be destructive. Over-identification with work (or other) threatens the loss of the real self, i.e., of identity. However, distance need not mean that the experience used in creativity must be impersonal, but rather that it is "filtered", whereby the content is symbolised, inviting insight, not just emotional response. Psychical Distance comprises the principle of psychological detachment with which an aesthetic experience can begin to exercise and expand percipience. However, detachment should not suggest "jettisoning understanding or restricting awareness to superficial sensory qualities" (Osbourne, 1986:121); a subject which will be revisited in relation to the forest. The importance of expression and detachment was recognised by Langer, who wrote, "Sheer self-expression requires no artistic form [...] Music is not self-expression, but formulation and representation of emotions, moods, mental tensions and resolutions - a 'logical picture' of sentient, responsive life, a source of insight, not a plea for sympathy" (1993:216 & 222). This suggests that the value of art is its ability to present feeling in a form that can be reflected on and understood, offering insight into felt life.

FRENETIC LIVING AND FRANTIC CREATIVITY

"Creative work tends to protect the individual against mental breakdown." (Storr, 1991:51)

"[...] the Fifth Symphony served as a narcotic for Sibelius during the war years." (Harold Johnson, 1960:159)

Not everyone agrees that creativity may release tension (Ochse, 1990:153). Freud believed tension causes discomfort and people seek to reduce this (1963a), humanists believe it is sought because it brings pleasure, while others believe it is the process of reduction of tension which brings pleasure (Murray and Kluckhohn, 1953). Such stress, in both early and later years, may add "uni-directional impetus" to a tendency to engage in independent intellectual or creative activities; i.e., to excel (Ochse, 1990:165). The evidence of their lives suggest this was the case for Sibelius and Aalto.

36 The concept of filtering begs the introduction of the study of signs and symbols which Semiotics offers. (See Eco, 1979).
**Intoxication in Practise**

Inner direction is also associated with the strong compulsion to withdraw from reality into urgent inspiration (May, 1975:45), exhibiting Dionysian intoxication. In common with many, Sibelius had to be alone and isolated in order to work (Ochse, 1990:196) (fig. 6.14). Aalto, on the other hand, had to be surrounded by his team of enthusiastic, adoring supporters (fig. 6.15), who were able to translate intuition into reality and flesh out his visionary schemes. Such a fabricated psychological support in the form of a lively office environment (a securely built 'world'), ensured the continuation of his creative output.

Both men were frequently nocturnal in pursuit of the right ordering of their visions. The regime of Aalto's office was often drawn into this pattern, wherein wine drenched visions were brought into reality, demonstrating his "all-but-manic zeal for work" (GS3:220), with which, it can be assumed, he challenged threatened psychoses. Indeed, since fear may become a powerful goad to action (Selye, 1956), to envision Aalto's atelier as unconscious scaffolding is not far fetched since it offered certain, vital affirmation and injections of confidence, energy and constant encounters with which to counter the dreadful, if dormant psychosis. Such activity and constant socialising left few hours in the day for relaxation, and none for aloneness in which emptiness and self-doubt and terror rose in a cloud of depression. Indeed, Aalto had an acute inability to be alone, which testifies to a lack of differentiation of self and a disabling weakness of the ego. He and Sibelius also countered such weakness through the creation of worlds in which they played God, setting the standard of behaviour, controlling who did what when, and even determining the timing of night and day. Indeed, the strong hand with which Aalto held the organisational and creative reins of the office was reminiscent of his father, whose words, "You don't give orders to an Aalto" (GS1:27), were openly used to subordinate assistants, if sometimes shrouded in wit. Yet, when triggered into near psychosis Aalto fell from his manic life style and creative output, becoming trapped in paralysing fear and hypochondria.

**Isolating the Problem**

Sibelius' innumerable falls from mania were more frequent, but they equally severed the threads which led from the 'gap' via the ego to creativity. He, too, rushed from intense, frenetic creative activity, set in painful solitude, to long intense bouts of drinking, writing, "I seem to need this stimulus and it also seems that I need total solitude when I am working." (27.3.1901; T1:239). Such oscillations between manic creativity and drinking, and gross depressive self-doubt subsided for only a short time when he enforced such painful

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37 May (1975:45) indicates that such intensity "corresponds to an inhibiting of the functioning of the parasympathetic division of the autonomic nervous system and an activation of the sympathetic nervous division", as in the flight-fight mechanism.

38 Dionysus was the Greek god of intoxication, and refers to the upsurge of vitality, as opposed to the Apollonian nature of form and rationality; after Apollo, god of light, and reason.

39 Lorenz Moser, an assistant in the office recalled to Schildt that Aalto himself always drew the most important plans. (GS3:262).
detachment by withdrawing to Järvenpää, in 1904. Yet in isolation he wrote, "I can't bear being cut off from everything." (30.8.1894; T1:161). Despite trying to look life straight in the face, the resolution of his inner conflict did not follow, and he repeatedly turned from solitude, the past and his creative solution of the musical task, to anaesthetising inebriation and the concomitant paralysing depression.

The creative maelstrom, into which both men delved, brought contact with the 'gap' and their common terror of death. The manic and intense patterns of such creativity can be seen as defences which prevented such deeper anxieties from moving into consciousness (Ehrenzweig, 1967), and ensuring self expression. Yet, sometimes the trauma of the 'gap' was triggered, creative paralysis and terrifyingly dark depression resulted, stifling the expression of the True Self, and thus being like the death they so dreaded. Sibelius correlated his worst inner fear, death and the haunting of his childhood trauma with dreams of coffins (Levas, 1972:42), and the up welling of creativity, hypochondriacally writing, "Death draws near [...] I have many new ideas" (8.3.1904; T2:16). He also admitted that "illness will, if I may say so myself, be of benefit to my music. My art will go deeper." (16.1.1905: T2:22).

This demonstrates that both Sibelius and Aalto were in a constant whirlwind of imaginative exploits, some of which never became rooted in practical reality, yet some which were rich because of the very fact that they related both to personal (interior) and shared (exterior) reality.

INTUITIVE DEPTH COHERENCE - BLURRING OF CONSCIOUS FOCUSING

"For a moment I forget all the maze of problems [...] I begin to draw in a manner rather like abstract art [...] I eventually arrive at an abstract basis to the main concept." (Aalto, 1947b)

"If only one could give reality to everything ones sees or hears inside one." (Sibelius, 10.8.1894: T1:156)

In The Hidden Order of Art Anton Ehrenzweig cites Winnicott's belief that "early material need not necessarily be less accessible" (1967:259), agreeing that " the concept of 'transitional' objects describes a scattering and dedifferentiation in the child's vision of the world at a very early stage." (1967:283). In other words too exclusive relationships in early life (such as with mother) are 'scattered', and the object "hovers" between the outer reality and inner fantasy, until this dedifferentiation (i.e., the dynamic process by which the ego scatters and represses surface imagery) turns into creative abstraction. The notion of 'scattering' recalls Sibelius' description of "God the Father" throwing down the pieces of mosaic, as indeed 'abstraction' draws to mind Aalto's description of putting analysis aside (fig.6.16).

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40 Sibelius was to live for another fifty-four years.
Concurring with Winnicott, Ehrenzweig believes that the creative act mirrors the establishment of ego boundaries and, later, personal relationships (1967:104), and that in creativity the divergent mental functions of the conscious (differentiated) and unconscious (undifferentiated) are integrated (1967:19); the barrier between the two is straddled by a tripartite mental process (Transitional Phenomenon).

SEEKING UNITY; SEEKING BALANCE

"The important thing is to maintain one's balance, and keep one's spirit up in spite of the Alleingefühl." (Sibelius, 6.1.1910)

The initial ('schizoid') stage involves projecting (split-off) fragments of the self into the work (i.e., projection), in which unacknowledged split-off elements appear accidental, fragmented, unwanted, and even persecutory. The second stage involves unconscious scanning that integrates the art's undifferentiated (unconscious) substructure, but may not 'heal' the fragmentation of the surface gestalt. The unconscious ties bind single elements together, and an unbroken pictorial space emerges as the conscious signal of unconscious integration. In this stage the work is perceived as a "receiving 'womb'", containing and integrating the fragments into a coherent whole; "the unconscious substructure or matrix of the work of art" (1967:104). In this 'manic', "oceanic" sense of total oneness, elation, or cessation of differentiation ensues; "Suddenly ignored gaps and fragmentation and the apparent chaos of undifferentiation push into consciousness." (1967:103). The desire to re-experience this undifferentiated stage, to bring out of the approaching creative act something of that oneness and ecstasy propels the artists ever onwards. There is such an intrinsic 'urge' for unity in Sibelius and Aalto's work, and which part three will demonstrate.

"in all the arts [...] the primitive man inside us is drawn into the light from a forgotten layer of consciousness; and at the same time a unity with modern-day progress is sought." (Aalto, 1941b)

However, the end of the second phase of creativity, in which the artist confronts split-off (schizoid) parts of the self, often brings on feelings of depression; the hang-over after the Dionysian intoxication and abandon. The reality is that the work cannot enshrine the total oneness. Limitations of the work (and of the self) are conceived, and the unconsciously scanned (dedifferentiation) fragments are finally brought to consciousness again (re-introduction) in the art's structure.

In the third stage part of the work's hidden substructure is reintrojected into the artist's ego on a higher mental level, enriching and strengthening the ego. This is beset with severe depressive anxiety, and "sober acceptance of imperfection and hope for future integration"

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41 Ehrenzweig speaks of undifferentiation in reference to the static structure of unconscious image making, and of dedifferentiation when describing the dynamic process by which the ego scatters and represses surface imagery. (1967:12.)

42 Ehrenzweig suggests that the "scattering of object relationships" is linked with the precariousness of "a sense of identity" (1967:236).

43 Freud reports Romain Rolland's use of the term "the oceanic feeling"; (1963:1).

44 Etymologically ecstasy means ex-stasis, indicating a lack of stability (May, 1975:48), suggesting that ecstasy is not something which can last.
I often tear up my musical ideas though not without tears." (Sibelius, 1890; T1:75).

THE INFINITE RECESSES OF THE SOUL

"I don't care about anything else for I have inside me a strange power that tells me to go out alone in the world." (Sibelius, 16.7.1900; T1:228).

In Ehrenzweig’s understanding the ability to be creative allows the artist to re-experience the child’s view of the world (i.e., the pre-latency unconscious scanning or syncretistic vision; Piaget & Inhelder, 1967) which facilitates the undifferentiated structure of children’s drawings (1969:40). Syncretism (from the Greek sugkretimos) means an attempt to find union or reconciliation of diverse or opposite tenets or practices (Brown, 1993:3188); a notion concatenate with key issues of making harmony from diverse elements.

Ehrenzweig borrows Piaget’s notion of syncretistic vision, equating it with primary, unconscious processes inherent in creativity (1967:272). He believes that submergence into both creativity and finished art requires conscious needs for security, logic, order, and sequence to be somewhat relinquished; a loosening of the super-ego (Parent) control, and the freeing of the id (Child). Yet, importantly, this need not suggest that there will not be order inherent in the experience itself, nor that there is no need of ego strength. Unconscious scanning (e.g., low-level scrutiny) can reveal what Ehrenzweig believes is "formal discipline": i.e., the hidden order of art. While acknowledging that the undifferentiated inner fabric of art "can never be fully appreciated" (1967:78), Ehrenzweig believes that the hidden structure of art is created by unconscious scanning which is closer to early, less structured phases of perception in childhood. Therefore the artist’s schemata utilised in their art may be perceived as chaotic, a threat to often defensive schemata of the viewer or listener.

Concurring with others in struggling to categorise the Fourth Symphony, Berlingske Tidende reported that, “Sibelius has shrunk from reality” (11.1912; T2:232). However, Tawaststjerna describes it as “one of the most remarkable musical documents of the Freudian era” (T2:175), in recognition of the reality of Sibelius' deep search for creativity in spite of the ‘gap’. Indeed, Sibelius himself divided mankind into those who understood his Fourth Symphony and those who did not (T2:236), describing it as "a quest in the infinite recesses of the soul." (T2:175) (tape e.g., 23). This incident accords with Giedion’s description of Aalto’s work as being “irrational and organic” comes to mind (1950:77) (fig.6.17), in which

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46 Tawaststjerna’s description of the Fourth Symphony. (T2:175).
47 In classical psychoanalysis the period of latency begins around the ages of four and five, and continues until puberty, during which sexual interest is presumed to be sublimated.
48 In Piaget's notion of 'syncretistic' vision (1967 & 1969), the child represents the world as it perceives it, having impartially scanned the entire whole, without differentiating it into component details. He argues that the neglect of the details in those early drawings does not indicate chaos and a lack of structure, but rather expresses the primitive levels of awareness, of scanning.
49 Piaget's developmental theory used it to mean a type of cognitive processing in which events are assimilated into largely unstructured schemas (Reber, 1985:754). His theory was based on the idea of schemata; a schema being "the structure or organisation of actions as they are transferred or generalised by repetition in similar or analogous circumstances." (Piaget & Inhelder, 1969:4).
50 It was heard to be both impressionistic (Niemann, 1919) and expressionistic (Furuhjelm, 1916).
Fig. 6.14  Sibelius composing; circa 1940
Fig. 6.15  Aalto relaxing
Fig. 6.16  Painting; Aalto, 1949

Fig. 6.17  Designs for Vuoksenniska Church, Imatra; Aalto, 1955-58
the need to label, yet the inability to comprehend the formal structures at some level resulted in this defalcating clause, the nature of which requires examination later. Yet, Aalto's friend Giedion also accords with Ehrenzweig, by noting that "The opening up of such new realms of feeling has always been the artist's chief mission" (1967:430).

**POTENTIAL ORDER**

"The work of art, for example, reorders and brings into balance the tensions of form and space, and in so doing moderates the inner tensions of the observer, giving him a sense of encounter and of fulfilment." (Gough, 1964:5).

"How to restore my equilibrium, the desire to work" (Sibelius, 15 August, 1915; T3:ch.5)

The commencement of the creative process instigates a Transitional Phenomenon to take "the strain of relating inner and outer reality" (Winnicott, [1951] 1958:240), and the resulting Potential Space comprises fragments of undifferentiated experiences (the bank of perceptions, sensations and feelings - whose inner coherence is rooted in pre-latent perception) which may be brought to consciousness (differentiated).

Ehrenzweig believes that unintegrated (unconscious) matter invites (or conceivably even demands) that intuition discovers or creates some common denominator between seemingly unrelated elements: "intuitive depth coherence" (Ehrenzweig, 1967:206). In other words if, as Ehrenzweig suggests, the "blurring of conscious focusing" acts like syncretistic viewing (attempting to find reconciliation of diverse elements), it is essential to the creative process in art, and indeed in relationships (1967:46), and particularly in the work of Sibelius and Aalto, as will become clear. Indeed, this notion might explain why many have people have expressed a "feeling" that there is "something" similar about Sibelius music' and Aalto's architecture (see appendix seven and eleven).

Although such focusing is experienced as chaotic, and a great upheaval, Ehrenzweig argues the threat is in fact the experience of one's undifferentiated unconscious self (1967:46). Such challenges to cherished views of reality (the effort required to apprehend unusual form in a work) is likened to the breaking of Erikson's 'basic trust' (Storr, 1991:187). This has been explored in assessment of Robert Natkin's paintings, finding a correlation in the artist's struggle to find external, creative form in his paintings, and to find structure in his disorganised psychological space (Fuller, 1988:209). This is an important conclusion, confirming the creation of a new internal, psychic or emotional reality by learning a skill in the shared, physical reality as Cobb described (1993), which may, through "crystallisation" (Aalto, 1922; Sibelius, T2:66), find form in the chosen medium (Ghiselin, 1952:25). Ghiselin suggests that intuition scans, and picks up new linkages, forging a new unity from undifferentiated elements, memories or ideas. For instance, Aalto had an, "instinctive belief that architecture and the free arts have a common root, a root which is abstract in some way but nevertheless based on knowledge and analyses stored in the subconscious." (1947b).
Therefore the nature of such undifferentiated psychic matter may be expressed in the ‘order’ of the creative work. Concurring that creativity is indeed primary, and related to the need for order, Cobb notes that, "The need to extend the self in time and space - the need to create in order to live, to breathe, and to be - precedes, indeed, of necessity exceeds, the need for self-reproduction as a personal survival function." (Cobb, 1977:36). Again, this draws the discussion from artistic creativity to broader issues of human being.

That everyone has inner oppositions, dissatisfactions or ‘gaps’ is, however, undoubted, though the degree of this psycho-pathology varies hugely. People who exercise their creativity "love to immerse themselves in chaos in order to put it into form" (May, 1975:32). This may be due to the discontent which, "encourages the use of the imagination, and thus spurs men on to further conquests and to ever-increasing mastery of the environment", but which is not escapist (Storr, 1988:64). Indeed, the creative paralysis at the end of Sibelius' life, and the perpetuation of Aalto's depressive psychoses suggests that attempts to reorder chaos, and to attain a degree of what Jung (borrowing from Claude Bernard) called 'homeostasis', falls short of fully integrating the personality. Indeed, that creativity had a role in maintaining the balance necessary to prevent psychosis has been proved, but this did not represent the security and maturity which Jung's 'individuation' suggests.

DYNAMIC LIFE

*The sources of personal being-itself and of well-being are opened by love and care, acceptance and sustenance [...] and then opens up rich communicable personal resources.* (Lake, Constricted Confusion, N.a.1)

*I can win a place, I believe, with my music* (Sibelius, 16.7.1900; T1:228)

The suggestion that Sibelius and Aalto intrinsically needed to address the 'gap' (even if only symbolically) accords with the notion of primary creativity. The intrinsic motivation principle of creativity cited above (i.e., people create more if motivated) has been related to the need to obtain and maintain love; "that intrinsic motivational orientation so necessary for creative expression" (Hennesy and Ambile, 1988:11-12). Indeed, Ehrenzweig believes that "all good personal relationships contain an element of creativeness" (1967:105), a suggestion Winnicott would affirm and even extend.

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80 It has also been argued that the unconscious need not be in opposition to consciousness, since not everyone is aware of having an unconscious, nor need there necessarily be a great conflict or chasm there. Ghiselin thinks that the existence of an activity analogous to consciousness which is hidden from observation does not warrant the negative prefix, unconscious. (Ghiselin, 1952:17).

81 He believed the mind, like the body, was a self-regulating mechanism, adapting Claude Bernard's physiological notion of homeostasis to denote the unconscious and the conscious balance each other in reciprocal relation.

82 Jung's formulation of the reconciliation of opposites within, equates with the concept of maturity, concentrating on interior oppositions rather than exterior object-relations, such as interpersonal relationships. Without a degree of individuation it is difficult to relate beyond oneself with any sense of reality. He encouraged clients to develop their latent creativity, not in art, but in 'active Imaginative', his terms for the creative use of the mind in its own healing through becoming aware of its 'shadow' (Jung, 1978:33).

83 See also Wallace, (1985:371). Scholars find different readings of intrinsic motivation. I.e., cognitive perspective (self-serving interest), organic perspective (basic self-determination). All these oppose notions of extrinsic motivation.
Psychiatrist Frank Lake created a model of the dynamic life cycle of a relatively well-functioning personality (1981 & 1986), wherein acceptance leads to sustenance, from which status is naturally forthcoming, leading, in turn, to achievement without striving or anxiety. However, often this psycho-dynamic model works in reverse, in which expectancy of failure and rejection are a great source of anxiety (Janis, 1969:537). From achievement we seek status, which gives us sustenance and, we hope, acceptance (Lake, 1966) (fig.6.18).

Characteristically, in 1898, Sibelius wrote, "if only I had some sympathy and understanding of my art - if someone loved my work" (9.9.1989;T1:206). Yet he pushed through his anxiety, self-criticism and lack of confidence to find a great 'urge' to create; "I can win a place, I believe, with my music." (16.7.1900;T1:228). Part two will argue that the Potential Space, or "place" Sibelius, and Aalto so needed, they found, in some measure, in the forest.

Here Sibelius demonstrates an inverted dynamic life cycle, of sustenance and status from achievement, which correlates with Ehrenzweig's model of creativity, in which undifferentiated fragments of inner chaos find order in creative work, bringing temporary relief due to a longing for unity, or an oceanic feeling of oneness (1967; Freud, 1963a). Such relief is temporary and leads to depression, because it is based on inner lack or deprivation, rather than on acceptance and status. Depression and lack, however, fuel further creative searches. In short, the dynamic life cycle is based on the universal notion that the deepest human need is for unconditional acceptance and love, concurring with research by Hennesy and Ambile (1988), and that from this follows health, confidence and achievement.

The citations from Sibelius' diary and reports of Aalto's extreme neurosis (or even psychosis) evince the precarious nature of their self-confidence. Yet that the basic need for acceptance and love is intertwined with creative activity is questioned by some scholars, including Aalto's biographer Schildt, who suggest a tendency of creative individuals to have a good sense of self-esteem (e.g., Coopersmith, 1967:58-9; Guilford, 1950; GS3). This may be explained as denial of their insecurity. Depending on the stage of his cyclothymia, Sibelius' moments of confidence often appear to be delusions of grandeur. Yet despite his determination to be 'Top dog' and "Europe's most distinguished architect" (GS3:101), demonstrations which may have been less acutely hysterical than Sibelius' demonstrations of delusion, Aalto's spasmodic crushing neurosis (or even psychosis) testifies to the precariousness of his confidence.

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54 Lake extrapolates from Maslow's model of Being and Deficient Psychologies (1968).
Sibelius' reversal of the cycle of acceptance and achievement is demonstrated when, after abandoning his wife and child in Italy, he wrote, "Papa must regain his respect in his own eyes and this can only come through working well and hard" (T1:240), according self-respect with creative achievement, from which status and manic euphoria were temporarily forthcoming. In concerts he "triumphed over the rest of the programme" (15.11.1901;T1:259), as if it was a contest, or, more to the point, a matter of "life and death" (1910;T2:141). He was driven to compose "in spite of everything and everyone" (T1:155) - his environment and the "gap" included - "swimming against the tide" in primal terms which threatened his very being. He saw opponents everywhere, be they reviewers, those to whom he owed money, or those whom he perceived as rivals (T2:132). This demonstrates a deep fear of rejection and failure of his social position and his musical skill. Similarly Aalto's father's oft-repeated command "Remember, you're always a gentleman", and his own desire to be "Top dog", protected him from the loss of self-confidence and esteem, being scaffolding onto which he was sometimes able to cling when despair threatened. Schildt reports that he "regarded himself as without question his own era's most important architect" (1985a:viii). Late in life, when old friends had begun to die off, "[i]n desperation, he clung to his work", as an insurance, or a promise of immortality (1991:315); "embittered by hostility [...] he became solitary, even misanthropic" (GS3:313). When Aalto and his wife first travelled to the States he was imbibed by with the success of the New York World Fair Pavilion. His later trips had a very different ambience. Then he was alone, having arranged to be 'ordered' to the States to avoid the war, supposedly to meddle with International affairs. He became absorbed with the fantasy of propaganda (see appendix three), denying his cowardice, acting at being a "he man and Top dog" (GS3:14), and delaying his return by determinedly seeking a professorship at M.I.T., which eventually came to fruition after the war, in November 1945. On these subsequent trips he was more withdrawn, lacking the vital support of both his wife and the "all-but-manic zeal" of his office (GS3:220), being secretly critical of virtually all those around him, although he continued to display the "illusion of perfect fellowship" (GS3:98). Without the incessant affirmation which recognition of his creativity ensured, Aalto was withdrawn. Indeed, Quantrill cites Aalto's disappointment on discovering that in the States people were interested in him as an architect, not as an architectural Messiah; "Aalto has misjudged American enthusiasm for his ideas" (1983:101). He turned away from the notion of America as the promised land when it declined to inflate his fragile ego in perpetua.
THE BASIC FORM OF THE MODEL

Resources
Access to a place of resource; a way 'in'; a source-person or channel.

Input
A way 'out' to the place of work

Output
Resources expended in work done

THE ONTOLOGICAL MODEL

The sources of personal 'being-itself' and of 'well-being' are opened by love and care, acceptance and sustenance given by the source person, who goes 'down' to draw the needy one into being-by-relationship, and then opens up rich communicable personal resources. These, responded to, complete the 'input'. A strong sense of status, and identification motivates a movement to give out to others. The achievement of this service is the output.

Fig. 6.18 Dynamic Life Cycle diagram
CONCLUSION:
THE PROFOUND LOGOS: RELATING INNER AND OUTER REALITY

"Ordinary thought begins in continuity with the past, which means that creative thinking begins with what we know, but it also goes beyond the past, based on new information arising out of the situation" (Weisberg, 1993:241)

"It was as if someone had rewarded me for all the suffering I had undergone in life." (Sibelius, receiving praise in Vienna, 1890.T1:79)

"Creativity [...] may be self-creation" (Ehrenzweig, 1967:223)

It is now clear that there is some truth in Bergson's notion that, "I change [...] without ceasing", because "to exist is to change", to change is to mature, to mature is to go on creating oneself endlessly (1911:1 & 8). Ehrenzweig concurs, noting that "[c]reativity [...] may be self-creation", enshrining the potential to continue the growth obstructed in childhood (1967:223). Indeed, Valéry has suggested, "By dint of constructing [...] I truly believe that I have constructed myself", continuing by asking, "To construct oneself, to know oneself - are these two distinct acts or not?" (1956:80). This thesis suggests that they are indeed distinct, since Sibelius and Aalto continually sought to rebuild their inner worlds, but that this renovation was only ever symbolic, since their inner pain remained intact.

Extremes of mood which characterise Sibelius' and Aalto's cyclothymic disorder may have offered "potent inspiration" for artistic creativity (Weisberg, 1993:42). Indeed, a person may become absorbed in symbolic struggles, in which unconscious stresses are 'acted-out' (O'Hare, 1981:302), and in which the subject of creativity (i.e., the work) may become a "receiving womb" in which fragments from the 'gap' are brought into a coherent whole; "the unconscious substructure or matrix of the work of art" (Ehrenzweig, 1967:104; Lake, undated). Indeed, the use of symbols and signs allows the absence of the object, drawing the observer into covert cognitive manipulations of perceptual data in their memory bank. The universe of signs and the universe of things is brought together through Koestler's bisociation (1975:35); Ideas are amalgamated to form new insights, linking current and pre-existing modes of function, and increasing experience of reality (Koestler, 1975:222) (fig.6.8). The last section indicated how, in such a way Sibelius' and Aalto's creative forms had the potential to mirror a new order back to the unconscious as a process of restructuring their inner world. Indeed, since growth also happens through the perception of others' experience, which strikes one as insight relating to our experience, their art offers others recreative fecundity, i.e., self-creation.
The heart doesn’t agree with its limits, nor the poem with reality. What kind of dialogue is it that changes you yet doesn’t change you? (Carpelan, from The Mute Grass, 1987:45)

In music, man does not give expression to something (his feelings, for example), nor does he build autonomous formal structures; he invents himself. (Zuckerkandl, 1974:350)

As substitutes for the unobtainable, fantasy and play (and therefore creativity) touch the root of the human need “to constantly build up new illusions and denials, in order to avoid the experience of [his] own reality.” (Miller, 1989:127; Winnicott, 1959:44). For Sibelius and Aalto creativity was one of many ways of ameliorating reality, but unlike drink and illness, was perhaps the only one which demanded an integration of ego strength with fantasy which could facilitate balance and therefore be growthful. Aalto’s incessant desire to strive for “harmonious living” and Sibelius’ “compulsion” to “forge” the ultimate symphony can be argued to be a symbolic reordering of the fragmented view from the precipice gazing into the ‘gap’. Yet, they did not undertake the more difficult path of facing the ‘gap’ in the reality of relationships, preferring to rely on familiar patterns of dependency.

In Ehrenzweig’s third stage of creativity the work is seen as an ‘other’, with whom the creator’s conscious and unconscious can have a “full exchange” with the unconscious serving as a ‘womb’ to receive spill-off or repressed parts of the self. If good human relationships signify mental health, Ehrenzweig argues, creative minds retain health when they are creatively active. Although the designation ‘health’ fails to signify the relationships we know Sibelius and Aalto had, this manner of relating to the work, and therefore ‘gaps’ and fragments of their past, explains their basic retention of homeostasis – even if personal relationships were lacking.

Thus, concatenation of the cellar-like role of memory and the unconscious (in which deprivations fester) with imagination (with all its innovation and bisociation) suggests that in some way creativity may be drawn from the ‘gap’. Sibelius and Aalto used their inherent creativity to address, and even reorder these gaping deprivations of inner reality in symbolic form which may reflect a quality of those ‘gaps’. The exploration of Sibelius’ and Aalto’s work, to follow in part three, will be informed by their tendency to syncretise disparate elements, and to relate to the deprivation of the past, both the psychological ‘gap’ and the cultural ‘lack’. Sibelius’ grandson, the painter Juhana Blomstedt has suggested that, “We build bridges between things we cannot be sure of [...] Maybe the bridge itself is important.” (1987:10). The next chapters will address one of the bridges for Sibelius and Aalto; the Finnish forest.

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59 This is a Kleinian notion that all conversation involves the projection of scattered parts of one’s self into another person (1967:105).
60 Indeed, Ehrenzweig believes that hidden affinities between unrelated objects are exposed in the syncretistic viewing (1967:286).
FOREST REFUGE

Fig. 7.0 Detail of Scene from Otalampi, Aimo Kanerva, 1951
Chapter Seven

THE NATURE OF THE FOREST

Fig. 7.1. Light penetrating through trees in the depths of the forest
"For a Finn the forest is a basic element of existence" (Lusto, 1995)¹

"Together, art work and its environment constitute the so-called eco-form of these works, which means the adaptation of the work to its particular physical and spiritual milieu" (Tarasti, 1992:178)

"A child is a human being, whose development is regulated by the meanings of nature imparted to him by the culture of his particular period in history, the particular mode in which he is taught to see and know himself in time and space." (Cobb, 1993:51)

Following the evidence of the relation of their personal lives and their creativity, this chapter seeks to explore the relationship of Sibelius' and Aalto's creativity with nature, and particularly the forest, which, it will be demonstrated, has special cultural significance in Finland. Indeed, creative work connected at any level with this cultural phenomenon takes on some of its significance. Cultural systems are isomorphic with the society in which they exist; i.e., they comprise the triumvirate reality of their particular human context (i.e., the physical, mental, and mystical). If an aspect of the three is denied such culture is not sustainable. Admittedly the rapid modernisation of Finland brought changes in this field, leading some Finns to deny both the forest's cultural and spiritual fecundity. The city/country dichotomy² (related to Nature/Culture opposition which Levi Strauss evinced - 1968) will be seen to be a testing issue for Sibelius, and central to Aalto's architecture in the forthcoming evidence.

The first part of the chapter will address the question of 'civilisation's' detachment from nature, applying this to the Finnish experience of the forest in Sibelius' and Aalto's times. The discussion will move to examine the detachment and engagement with the forest and the application of aspects of Winnicott's notions of Potential Space and Transitional Phenomena. The second section will address the notion of topophilia (Tuan, 1974) or love of place as it applies to the Finnish forest. Finally, in preparation for a subsequent assessment of the significance of the forest to Sibelius and Aalto, the main section of the chapter will then set out Finnish attitudes to the forest (i.e., the Utilitarian, Humanist, Mystical and Primitive attitudes - Pietarinen, 1991) and forest symbolism (i.e., Environmental, Neurotic and Archetypal - Reunala, 1982).

¹ Lusto is an old Finnish word for a tree's growth rings, from which a new forest museum of the name takes its form. (Metsähallitus, 1995: Information, Vennissakatu 4, SF-01300 Vantaa.) Lusto Forestry Museum is in Savo, Eastern Finland.

² This somehow signifies the limits of 'civilisation', perpetuated by signification of the city as 'wealthy' and the country as 'poor' (Tuan, 1974:103); a divisive dualism.
DETACHMENT: CHALLENGES OF HUMAN INTERACTION WITH NATURE

"I swear the earth shall be complete to him or her who shall be complete, The earth remains jagged and broken only to him or her who remains jagged and broken." (Walt Whitman, A Song of the Rolling Earth, 1856; 1971)

"... the Western Techno-scientific culture as a way of life [...] violates and destroys our authentic relation to Nature and to ourselves" (Vattimo, 1992:31)

*There is some deep personal distillation of spirit and concept which moulds these earthly facts into some transcendental emotional and spiritual experience." (Adams, 1992:113-17)

From Ancient Greece onwards humankind has been the measure of a divinely-created system of universe; a system of thought which has been exploited to the point where nature (the eco-system) has become decrepit, and incapable of the balance which the Greeks perceived. Hellenic civilisation idealised nature in art and religion, as part three will demonstrate. The objective world of nature comprised beauty, wherein breaks of the system of balance (i.e., kosmos, natural order) led to disfigurement of beauty and to the catastrophes and suffering of the human experience (Porphyrios, 1982:59; Read, 1951:21). Thus, hubris (insolence) was punished by nemesis (righteous indignation) unless people were to follow nature. The artist was responsible for making the kosmic order visible, and to depict humans and nature in their 'real' form, without artificial guise. Such cognition presupposed that beauty pre-exists subjectivity; i.e., beauty as a priori objective nature. Thus art was to imitate and reveal nature's secrets.

The Enlightenment brought "a priori modes of valuation" (Porphyrios, 1982:60), leading John Locke to state that,"(t)he knowledge of the existence of another thing, we have only by sensation" (Locke, 1853:483). This was a "the doctrine of sensationalism" and "the systematic aestheticisation of nature" which led to nature as both gnoseological tool and system of judgement (Porphyrios, 1982:60).

Another Nature?
In his analysis of Aalto, Demitri Porphyrios challenges the basis of modern pronouncements regarding nature. In the chapter Florilegia Naturalis, Porphyrios lays out the chief understandings of nature, namely nature as aesthetic, ethical and scientific norm (1982:59). The first two, he believes are descriptions of alienation, contradicting industrial habitats, while the third is one of tactics, bio-scientific provision for 'humanising' industrialisation. Porphyrios places Aalto close to the Picturesque, believing that Uvedale Price's description of, "the two opposite qualities of roughness and sudden variation, joined to that of irregularity, are the most efficient causes of the picturesque" ([1810] 1971:50), is indeed congruent with much of Aalto's compositional thinking. Porphyrios finds Aalto inheriting a twofold prejudice of both an
Fig. 7.2 Man fishing on ice, Helsinki
Fig. 7.3  Window of cottage, Seurasaari
Fig. 7.4  Birch bark peeled for utility articles, Eastern Finland, circa 1920
of the naturalist is essential" (Carlson, 1981:25). Carlson's is an objective scientific model, in which knowledge of different environments (and of their elements and systems) trains the aesthetic sense to appreciate the ecologically healthy as beautiful, providing the appropriate foci for aesthetic experience of Nature.\(^3\) It will be argued that such a knowledge of nature was an important directive in Sibelius' and Aalto's creative journey. Carlson suggests that artefacts are interpreted metaphysically, mystically, or psychologically, with such knowledge of "design appreciation" (1993:219). In describing the scientific valorisation of nature, which praises nature's rationality and truth, Porphyrios tangentially connects with Carlson's anchoring in science (1982:64).

Carlson's argument suggests that experience of the objective systems of nature is enriching, offering a more whole aesthetic experience (i.e., one which engages the intellect), yet he repeatedly declines to countenance an observer being aroused emotionally by nature, as Aalto and Sibelius will be shown to have been, rendering this insufficient. Carlson believes that his natural environmental model is comparable to the knowledge gained from art criticism and art history with respect to art appreciation.

**Art as Other. Nature as One**

Carlson's detractors argue that design appreciation where qualities are judged by an initial design,\(^4\) is inappropriate in the appreciation of natural objects; i.e., there is no 'design' skill to appreciate. However, Carlson replaces the design of art with the order of nature (kosmos). This order appreciation requires an after-the-fact 'story' against which a pre-existing object can be judged aesthetically. On the contrary, however, it can be argued that formal order is not the *sine qua non* of beauty (Berleant, 1993:238). Nevertheless, the study of nature illuminates nature as ordered, "giving it meaning, significance and beauty" (Carlson, 1993:221), and the story, the myth, with which we order nature as partly about us, as we are part of nature; "it is our story" (1993:222). The artefact, Carlson believes, is always beyond our complete understanding, because it is a construct of something other than us, the artist, and yet is open to our appreciation and empathetic response. However, Carlson argues, natural objects are alien, a mystery and ultimately beyond our appreciation, except that we achieve mastery of them by means of our beliefs, our own story, our creation, and perhaps our creativity. In art, he contests, we confront the heart of being 'human' by way of the *other* (i.e., the artefact), however, in nature we confront "either an almighty god or blind natural forces by way of ourselves" (1993:223, his italics).

In other words Carlson argues that his model may facilitate greater understanding of the environment and its dynamism, bringing concomitant concern about the current ecological

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\(^3\) Eaton believes this will help establish and maintain sustainable landscapes (1995).

\(^4\) Gombrich describes this as whether the object is a good or bad work of the designer, whether it is 'right'. (1950:5).
Enlightenment aestheticisation of nature, and nineteenth century attempts to imbue picturesque composition with pragmatic justifications, condemning Aalto's "notion of setting" which "delegates to architecture a romantic dimension of rootedness, while architecture lends nature its premeditated status" (1982:62).

These readings denigrate the integrity of many of Aalto's buildings and the attempt therein to speak to the multiple conditions of "little man", many of which the architect knew from bitter personal experience, as chapter five evinced. The "radical anti-intellectualism of Aalto [...] his insistence on the lyrical transmutation of nature into sense-experience" is that which this thesis deems to be worthy of analysis because it worked, perhaps vicariously, as a tool for bridging the gap between inner, subjective experience and shared reality of life: i.e., a Transitional Phenomenon.

In relation to nature humans act as if membership of the natural order were not a fact of life. This is described as Human Chauvinistic Aesthetics and is characterised by the belief that, "Nature is not a work of art" (Mannison, 1980:216), but, as in object-oriented appreciation such as science, objects in nature are appreciated for having the properties they have. Indeed, Rudolf Arnheim believes that artists need to shut themselves off from the challenges of human interaction, in order to be within a undemanding environment and to resist the challenge of healthy human interaction (Arnheim, 1990:3). In psychological terms, the end of the infant fusion of object and subject is a development which enables the differentiation between self and others, or self and the external world. This begins perceptions of "otherness", with which comes the capacity to abstract, and thereby gain mastery over that from which one has become detached. Indeed, the artist Hans Arp (a friend of Aalto's) described how art which has been perceptibly stimulated in some way by nature "urges man to identify himself with nature"; i.e., and that art can be comparable to nature itself (Arp, 1968:391). Part two of this thesis will examine whether the works of Sibelius' and Aalto's are imbued with, or encourage, any identification with nature.

**FOREST FIELD TRIPS**

"It is a land of forests and lakes, over 80,000 lakes. The people have always been able to maintain their contact with nature in this land." (Aalto, 1955b)

"[...] order appreciation provides the correct model for the appreciation of nature" (Carlson, 1993:218)

This section demonstrates two contrary attitudes to the relationship of art and nature. Broadly speaking these are Enlightenment subjectivity and Classical objectivity; questions which, incidentally, are central to a current argument in the field of environmental aesthetics regarding the notion that there should be different aesthetics of art and nature.

The argument of environmental aesthetcian, Allen Carlson, mirrors some of the classical model; i.e., "for significant appreciation of nature, something like knowledge and experience
vulnerability, yet scientific guidance is not a prerequisite for being moved by nature. The arguments of Carlson and even Porphyrios are, like those of Kant (1790) and Shaftesbury (1773: III: II), based on the premise of objectification, enabling the circumscription and control of objects in the world (Scruton, 1982: 12-13).

Carlson’s colleague and opponent, Arnold Berleant, counters these arguments by asking if reality is reflected herein, believing that conventional aesthetics can impede our encounter with the arts, and even more that of nature (Berleant, 1993: 233). His reasons for such opposition are relevant to this study, concurring, as will be demonstrated later, with Freud’s development of Romain Rolland’s notion of “that oceanic feeling” (Freud, 1963: 1).

**SENTIENT SOJOURNS IN THE FOREST**

> "Many creative adults have left accounts of childhood feelings of mystical union with Nature" (Storr, 1988: 17)

> "... the distancing that is so important a part of traditional [aesthetic] appreciation is difficult to achieve when one is surrounded by the "object".* (Berleant, 1993: 231)

Kant’s legacy regarding the central prerequisite of ‘disinterest’ in artistic appreciation was understood to free us from distractions in order that we may dwell on beauty, representing enlightenment subjectivity (1790: section 5). Art, Shaftesbury had already realised, thus needed to have clear borders (i.e., the framing of the picture), in order that its qualities of originality and unity may be appreciated. Importantly however, Kant, who formulated the notion of universal aesthetics, also discerned the ‘sublime’, seeking to restrict its activity by demanding reason to accompany it in aesthetic activity.7

The monumentality of nature, however, is beyond any human power to frame it. Berleant indicates that the natural world cannot be contained within the constructs of our mind, arguing for a more subjective model of natural aesthetics in which appreciation of nature "acknowledges the experience of continuity, assimilation, and engagement that nature encourages?" (Berleant, 1993: 235).

However, this need not suggest that ‘being moved’ by nature is only a displaced residue of religious feeling (Diffey, 1993), although it may, for example, be related to the psycho-spiritual ‘gap’; i.e., seeking to ameliorate early emotional deprivation. Berleant believes that

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6 See also Ferry, (1990: 48-53).
7 Kant saw knowledge as drawn from the two faculties of intuition (Anschauungen) and concepts. Harrison cites Monsieur Le Roy, writing about forestry in the French Encyclopédie (cf. Le Roy, *Esprit*, in Encyclopédie, edited by Denis Diderot and Jean Le Rond D’Alembert) in which he expounds the primacy of experience in matters of knowledge; a grand apology for sensism (1992: 118).
8 Gould cites G.K. Chesterton’s notion that “Art is limitation; the essence of every picture is the frame” (1996: 9).
distancing, which has historically been understood as so important in aesthetic appreciation,\(^9\) is difficult if one is surrounded by the object; i.e., nature. Berleant encourages the recognition of "connectedness", inviting the use of the sublime as a clear model for the aesthetic appreciation of nature (1993:231). Rather than being simply space that we "apprehend from outside", nature is inherently "participatory space" (Carroll, 1993:248); a notion which can accord with Winnicott's notion of Potential Space. Assimilation in the natural world draws us to sense awe and mystery: "What is boundless is [...] the ultimate ungraspable breadth of nature." (Berleant, 1993:236).\(^10\)

Natural beauty and art are drawn together by commonalities in our relation and response, we experience both perceptually, aesthetically, and both can function reciprocally with the appreciator, drawing them into a "unified perceptual situation" (Berleant, 1993:239). Indeed, a recent scholar has maintained that nature and human perception are indivisible (Schama, 1995:6).\(^11\) Although Berleant believes that the supersensible can be reached through communication with nature and art, he recognises that this forgoes the actuality of the aesthetic experience itself in favour of the mystical transcendent; i.e., we can experience some qualities of unity and a sense of continuity with natural processes in nature. Berleant thus discerns that prior to "engagement" with nature there is a sense of "immanence" (1993:240), which, again, is concatenate with the longing to be "part of" something; i.e., a sense of belonging and a relationship with the 'other' (\(\varepsilon\rho\alpha\, \varepsilon\zeta\iota\varepsilon\tau\alpha\)) to which Bernard Berenson refers, at a moment when he lost himself, "in some instant of perfect harmony" in nature (1949:18).\(^12\) Therefore it seems that it is difficult to see nature as really other, with which one is not engaged.

**THE IMMANENT 'GAP'**

"a refreshing closeness to nature, a kind of fight for existence that has succeeded in creating exactly the organically living and flexible forms necessary both for the fight and for existence." (Aalto, 1941a)

Current ecological precariousness may, in Berleant's model, reflect ongoing vulnerability of humanity, since humanity cannot but be within the natural order (kosmos) which is under strain. Nature cannot be immune to the contingencies of human experience; i.e., it cannot be fully 'other'. If humanity is under strain (due to extrapolation and multiplication of the human psycho-emotional 'gap') this strain impacts on nature. This is important, since the need to be "part of" (which will be seen in the context of the motivation for Sibelius' and Aalto's 'relationship' with the forest below) disallows a "disinterested" Kantian stance. Equally the avoidance of the unknown, the lack of immunity concatenate with participation, is lost. Nature

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\(^9\) This has been the case since Shaftesbury's work.

\(^10\) The subject of the boundless in nature will be revisited in part three. (See McEwan, 1993).

\(^11\) Aby Warburg challenged cultures which purport to be based on reason to examine the powerful residue of mythic unreason (Gombrich, 1970:267). Gombrich examines Warburg's explanation of \(\alpha\zeta\iota\zeta\iota\epsilon\iota\sigma\zeta\tau\iota\sigma\iota\) (social memory) (1970:267).

\(^12\) The notion of prospect (i.e., opportunities to keep perceptive channels open) and refuge (opportunity for concealment and withdrawal) are significant variables in our attention to landscape, offering a further interpretation of those states which, to be present and in reality, require mediation (Appleton, 1968). They also recall Winnicott's notion of wanting to communicate and wanting to hide (1965:185).
is, arguably no longer an independent entity, having become, instead, a cultural artefact. Recent studies of nature concur, stating that landscapes that we suppose to be most free of our culture are on close inspection its product (Schama, 1995:9; Martin & Inglis, 1983). For example, millions of acres of Finnish forests long since fell from the wilderness status into a relatively manufactured environment comprising the strata of social memory (Linkola, 1987).

**Disinterest in an Other?**

Encounters with nature may also be casual, but nevertheless are not "disinterested" since it involves complete sensory immersion in the natural world, and a concinate experience of "total engagement"; i.e., conjoined with acute perceptual consciousness, and by "felt understanding" of assimilated knowledge, such experiences become "high points" in life (Berleant, 1993:237). This suggests there may be a relation between the need to be "part of" (i.e., to relate to something) and the need to fill the 'gap'.

Although chapter nine will demonstrate the reality of nature as an ameliorating factor in Sibelius' and Aalto's life, it is questionable whether natural beauty and abundance of nature can actually replace the loneliness of humanity, and whether complexity of ecological relationship can replace deep human displacement. As such Berleant fails to account for the psychological significance of order in art or nature. The relinquishment of formalistic life jackets (such as sensory information or cognition of one's context) may constitute a threat of drowning in the psychological 'gap', since, as demonstrated above, 'mind' seeks external order to shore internal chaos (Storr, 1991; Cobb, 1993). On the other hand the disordered psyche may engage (or even collude) with the lack of natural or artistic order, resulting in what can be described as the congruence of mayhem, wherein experience of a level of external disorder mirrors, and even gives strength to equivalent internal disorder. This may evince art as a creative collusion.

**Immanence**

Far from seeking simply to decry culture's lack of compassion towards nature, this thesis seeks to suggest that the rich links which relate the two (be they material, psychological or spiritual), are importantly manifest in the form of work by Aalto and Sibelius. This thesis submits that scratching beneath the surface of Sibelius' and Aalto's work reveals a deep distillation of personal and perceptual material of nature with the chosen agendas of their individual media, which produces cultural forms which comprise this immanence. Indeed, it will be demonstrated that these forms may mediate (i.e., be logoi) between the perpetual longing (to fill the 'gap') and a sense of unity within themselves, and between themselves and nature (i.e., other), and thus may equally facilitate observers in such a search for unity with which, however temporarily, to fill the 'gaps' within and around themselves, as many commentators infer (Mellers, 1948; Hewitt, 1989; GS3:269; Weston, 1995:227). Berleant's aesthetics of engagement, which employ "regions of experience that have been closed to

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13 Schama makes this comment with reference to Yosemite National Park in the States (1995).
aesthetic appreciation by theories that have subsisted by exclusion” (1993: 241), is thus appropriate as it accords with the "threads of unrecorded reality" unravelled in chapter five.

Hence, the danger in traditional aesthetics has been identified (i.e., seeking to be detached from the object - in this case nature), and, contrariwise, the benefit of recognising human engagement with the natural environment, the potential of cultural forms and objective study of nature to facilitate such recognition (White, L., 1967). Carlson's model, in which cognition of the system of nature is encouraged, will be shown to have been important for Sibelius and Aalto as children, seeking to fill the 'gaps' in their lives, although at the level of the management (or mismanagement) of nature such detachment often has unfortunate results. This offers a vantage point from where to acknowledge the significance of both the interpolation of sentient and emotional experiences, and to assess the compositional forms stimulated by the experience and knowledge of nature in the work of Aalto and Sibelius.
Fig. 7.5 Detail from Herd-Boy at Paanajärvi; Akseli Gallen-Kallela, 1892
Fig. 7.6  Swidden Cultivation; I.K.Inha, 1894
**TOPOPHILIA**

"Love of home is universal" (Tuan, 1993:139)

"[The] circle of recollection and slow transformation of the memory of the forest perhaps establishes one of the invisible deep structures of the Finnish culture." (Leiman, 1993:43)

"The contact with nature and its constantly observable change is a way of life that has difficulty getting along with concepts that are too formalistic." (Aalto, 1935)

Having established both the need for engagement with the forest, and the detrimental nature of detachment, it is appropriate to look at a theory of healthy engagement with nature. Yi-Fu Tuan coined the notion of Topophilia (1974), etymologically rooted in the Greek words topos (place) and filia (friend). Tuan writes, "Homeplace, which nurtures biological life, commands the strongest attachment and loyalty" (1993:140). Thus, he believes, topophilia "is the strongest of human emotions" (1974:93), exploring the contemporary dissociation of man and natural environments, and acknowledging the etymological relatedness of health, wholeness and holiness (1974:98) as evidence of the importance of rootedness in nature. In so doing Tuan revisits the notion of the experience of unity in nature cited above, and thus his ideas are relevant in reference to the Finnish forest and the nature of the work of Aalto and Sibelius.

Patriotism means love of terra patria, or natal land, resting on "intimate experience of place". To this Tuan adds the truism regarding fragility; i.e., "that which we love had no guarantee to endure"(1974:101);15 all too true for Finns warding off the Russian bear.16 Sibelius' early patriotism (demonstrated in chapter four) was local, but was mixed with nationalist verve.17 It was the patriotism of the nationalist sort (to which Sibelius' early work is said to be bound) which Aalto so disliked. Nevertheless topophilia will be demonstrated to have pervaded both Aalto's and Sibelius' mature work.

RATIONAL TOPOPHILIA?

"Old darling village, mine the best place in the land!! " (Väinämöinen, Kalevala, Rune XXV).

The Kalevala repeatedly illustrates the ancient Finns' love of place. As the setting for the "Kalevala syndrome", Karelia is "the land where man lived in harmony with himself and his surroundings" (Schildt, 1986:228) (fig.7.3 & 7.4). The built environment of the Kalevala is enshrined with magic, creating a complete integration between life within the dwelling and life

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14 This also recalls Strengell's notions of wholeness which so interested Aalto. (Strengell, 1922 & 1923).

15 Suspicion is rightly raised when topophilia is claimed for large areas; e.g., "affection cannot be stretched over an empire" (Tuan, 1974:101).

16 This connection of patriotism and love of place is evinced in Runeberg's Vårt Land, (Our Country, 1848). Vårt Land is part of Johan Ludvig Runeberg's poetic cycle Fänrik Ståhl Sånger (The Songs of Ensign Stål, 1848), cited in chapter two. Indeed, the eighteenth century deification of nature continued in Finland in the nineteenth century, which when mixed with Russian oppression, caused an artistic explosion at the fin de siècle, according to which the rural population were virtuous, but not content with their lot.
within nature; the dwelling is an extension of nature, and like nature is in continual transition, as chapter three indicated.\textsuperscript{18}

"Every room had been remodelled
Changed by force of mighty magic;
All the halls were newly burnished,
hedgehog-bones were used for ceilings ...]
Apple wood were all the rafters.
Alder-wood, the window-casings,
Scales of Trout adorned the windows,
And the fires were set in flowers.
(Kalevala, Rune XXI)\textsuperscript{18}

Importantly this predilection for change and flux, evident throughout the epic, is enshrined in the culture (i.e., the runes and the dwellings), because it was central to life entangled with nature; what Heraclitus recognised as the strife inherent in the continually changing world, to be addressed in part three.

In Rune II, Väinämöinen expresses topophilic concerns,\textsuperscript{20} taking great care; a) in choosing a site for his building; b) deciding which trees he will use; c) how he will create space in the dark forest by sacrificing the Oak; and d) utilising the standing Birch. It has been suggested that the lengthy explanations and justifications of such an inspired and creative choice is evidence of the early Finns' desire for rationalism (Antoniades, 1993:240). Indeed, the coupling of rationalism and experiences of nature call on Carlson's model of environmental aesthetics (1993). However, rationalism does not always find congruence with nature's ways. One Finnish commentator has sought the essence of the Kalevala in a different reading of time, which resides in the landscape beneath the rational and beyond the analytical (Leiman, 1993:2). Pallasmaa also illustrates this, observing that, for instance, the qualities of wood, "reawaken the peasant and the forest dweller concealed in the Finnish soul." (1987b:14).

Rationalism and topophilia, however, need not be in opposition, as Gallen-Kallela's woodcut inspiration (1896) indicates,\textsuperscript{21} indicating a meeting of rationalism and inspiration in relation to the forest as a man slumps, exhausted, beneath carved rational, pillars waiting for spiritual inspiration (fig.7.35). Finnish philosopher, Henri Broms, believes this denotes the meeting of the 'savage' and the 'rational', which calls up the notion of a modern.\textsuperscript{22} Gallen-

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\textsuperscript{17} This was opposed to the imperial patriotism of the Russians over Finland.

\textsuperscript{18} Something of the idyll of the land of Kalevala is in the forest city of Espoo, which began with the famous Tapiola, (literally meaning the dwelling of the forest God, Tapiool). Here, unlike other modern Finnish towns, there is an intentional breakdown of the boundary between urban and rural, as architecture by, for example, Aulis Biomsledt (Sibelius' son in law), the Sirens, Pietilä, and Aatto mingles with pine trees and granite outcrops, with footpaths winding through trees and past lakes, and school open onto forest clearings.

\textsuperscript{19} This 'temodelling sequence' which takes place while the mother-in-law prepares for a marriage, is long and thorough. (Kalevala, XCI)

\textsuperscript{20} Appendix two offers a precis of the Kalevala.

\textsuperscript{21} It will be recalled that Gallen-Kallela was a National Romantic painter, and the energy behind much of the Karelianism. He was also a close friend of Sibelius'.

Kallela's *Inspiration* holds a key to much of Sibelius' and Aalto's exceptional creativity; i.e., the struggle to unite potentially opposing elements and, concomitantly the relation (or logos) of the rational and the inspirational within the topophilic environment (e.g., the forest). The topophilic experience of nature and the forest in the Finnish context is, by definition, particular, and invites specific examination since it may also be shown to evince the need both to relate (engagement) and to hide (detachment) which Winnicott identified (1963a).
According to Aalto's Finnish biographer, Göran Schildt, "the conventional Finnish wisdom is that the untouched wilderness is the ideal setting - the place to be" (1991:274). Indeed, a Finnish politician is reported to have said, "We are one jump from being a primitive people" (Connery, 1966:443). The latter is extreme and illusory, yet has a seed of the significance, be it symbolic, of the forest to Finns. In reality, little forest is untouched in Finland, being more than ever a fully utilised natural resource.23

It is important to understand that, perhaps because of the 'lack' (evinced in chapters two and three) as well as a legion of other reasons which are beyond the scope of this study, for most Finns the forest is an élan vital, and (in at least symbolic terms) an everyday reality which invites a topophilia more profound than that most people from a tame cultural landscape know.24 Generally speaking Finns do not experience fear of the forest, to which Sartre vicariously alludes in Nausea (1964).25 Such fear was first introduced into literature by Dante when he wrote, "In the middle of our life's path; I found myself in a dark forest; Where the straight way was lost" (Dante, 1966:1:1-3) (fig.1.7). Although such fear is not something common to Finns, the precarious life path is familiar to most of us, and was indeed to both Sibelius and Aalto as chapters five and six demonstrated.26

A Finnish philosopher has suggested that, "the forest is a rather complex thing in human experience, in many ways cultural [...] perceptually it is a total environment." (Viljo, pers.com., 1993), and forest experience clearly depends on the subject's behaviour in respect of the forest; the intensity and extensity of the relationship (Viljo, pers.com., 1993). It is natural that creative interpretation and expression of a person's state of being therein reflects this desire for

23 Protected area conservation to enhance bio-diversity is quite new in Finland. Most national parks were established in the last fifteen years. The first national park was established in 1938, but the majority of the 27 have been designated since 1980. Metsähallitus, SU 4/3.3/0000. (Finnish National Board of Forestry.) While little real wilderness exists in ecological terms (Palmenhein, 1988:22), it still flourishes as a concept.

24 The "feeling of Nature" developed from generation to generation, varying from region to region, representing a cultural heritage (Linkola, 1967:110). This "historical stratification of the landscape" came as Finns' work, culture and occupations were moulded onto primordial Nature. "The forests were thus in fact human landscapes moulded by farming, not natural forests at all" (Linkola, 1967:115): "The forests on lands repeatedly cleared by burning almost entirely lacked the once predominant indigenous species: Spruce." (Linkola, 1987:115) . Appendix eight describes the Finnish forests with which Sibelius and Aalto were familiar.

25 Sartre depicted the disgusted reaction of a rational man, Roquentin, in nature, bringing the action in Nausea (1964) to the knotted, gnarled chaotic mass of branches of a single tree, which represents the forest.

26 In reference to Dante, Burnett-James (1983:31) cites a tentative project drawing on Dante which Sibelius toyed with in Vienna (T1:242), and Aalto referred to the outsized steps in Dante's Divine Comedy (1957a).
Fig. 7.7 *Forest Pool by Moonlight,* Hjalmar Munsterhjelm, 1883
Fig. 7.8 Wood pile in urban farm, Jacobstad (Pietasaari)
Fig. 7.9  Tower of smaller house, Hvitträsk; Gesellius, Lindgren and Saarinen, 1901-4
Fig. 7.10  Detail of roof, Seurasaari
relationship with the surrounding, a relationship of dependence which is indeed close to one of a young child to their parents. This section will explore the totality of the forest experience in Finland, referring repeatedly to the lives and works of Sibelius and Aalto.

The cultural phenomena which most clearly demonstrates the integration of nature and culture in Finland is the *Kalevala*. "The *Kalevala* has often been used as a mirror to project peoples own feelings. This is of course true of any classical cultural product" (Kuusi, in Siltavuori, 1985:11). Consequently, in conjunction with attitudes to the forest discerned by philosophers Juhani Pietarinen and Aarne Reunala, the epic will be cited as a vehicle with which to explore the character of the cultural preoccupation with the forest which was central to Sibelius' and Aalto's greatest work, but more importantly being that in which they sought personal and creative rootedness.

Pietarinen and Reunala indicate that no single attitude regarding the significance of the forest is expressed in Finland, although comments in official publications seem to assume a tone of national zeal.27

**ATTITUDES TO THE FOREST**

"Proximity to Nature can give fresh inspiration both in terms of form and construction" (Aalto, 1953c)

"A Finn [...] wants to find himself surrounded by nature" (Suhonen, 1978:5).

Individual attitudes to the forest depends on motivation, experience and life style. This is evinced in the paradox that the firm ideas regarding nature in relation to, for example, the summer cottage are in fact fantasy (Julkunen & Kuusamo, 1991:223); i.e., the desire to experience relaxation, freedom, privacy, ideal nature, primitiveness, tradition simultaneously.28 However, Pietarinen has distinguished four attitudes; Utilitarian (or Utilism), the Humanist, the Mystical and the Primitive (or Naturist) attitudes (1991:581).

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27 This is manifest at *Lusto*, the new Finnish Forest Museum in Savo, Eastern Finland, the programme of which states that, "For a Finn the forest is a basic element of existence". Such statements play on what some Finns regard as a myth regarding their relationship to Nature and their national identity, yet Reunala believes Finns attitudes to nature do indeed differ from other European nations, the cultural layering upon landscape being very thin in Finland yet multi-layered in central Europe (1993: pers.com.). (*Lusto*, (1995): Discovering the Forest. The Finnish Forest Museum, Punkaharju, SF- 58450.) *Lusto* is an old Finnish word for a tree's growth rings, from which the new museum takes its form. A further example of this national 'propaganda' is the introductory publication of Metsähallitus, the Forest and Park Service, which opens with the statement that "Every Finn owns a piece of forest, wilderness, lake and sea", adding the caveat that this refers to state owned land. (Metsähallitus, (1995): Information. Vernissakatu 4, SF-01300 Vantaa.)

28 The idyll includes the expectation of "wild, untouched nature; peaceful, beautiful and warm weather" (Julkunen & Kuusamo, 1991:223).
The *Utilitarian* attitude, or *Utilism* (1991:581) sees the forest merely as an objective resource, and a means of increasing the standard of living, and for the welfare of mankind. As indicated, the *Kalevala* relates how early Finns were in full and continuing relationships with nature, and indeed, throughout history, nature, and particularly the forest, has offered an environment in which Finns sought security (Reunala, 1993:4). As suggested above, forest cover literally made life possible in such northern climes (fig.7.8 & 7.10). The dependence of such folk on the wilds was total, as we have seen in chapter two, and thus life without the forest was inconceivable.

Chapters three and four demonstrated how vernacular buildings were dragged into the Golden Age of the 1890's when log, shingle and rock were repositioned in time and place; a renaissance of 'backwoods' form for which politics was the eager midwife, birthing buildings like those at Hvitträsk, by Saarinen, Lindgren and Gesellius (fig.7.9). Indeed, Karelianism added political and mythological weight to the native building tradition in the last years of the Nineteenth Century. The neo-Hellenic style of the 1920's did not displace the native tradition of building, but was integrated with it. One could perhaps say that the Finnish nation itself was the infant, born of the resources, material and spiritual, which were eked out of the "scenic strata" of the forest (fig.7.6).

Pallasmaa understands links between the use of natural materials and growth patterns, believing that experience of natural materials engage our senses, being "experiences of primary causality" (fig.7.10). Yet, Pietarinen asks whether *Utilism* is "contrafinal"; i.e., whether it will turn against its own ends. The question of whether attitudes to nature are sustainable is generally important, but has specific relevance in this context in terms of the psychological reality (i.e., necessity) of Sibelius' and Aalto's capacity and will to relate with nature.

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29 Even after World War Two the shortage of materials led to wood substituting for more modern materials (Pallasmaa, 1987b:9). Wood was made into shoes, cloth and even cycle tyres, marking a regression to the subsistence wood-culture. Yet, this regression was not all negative. Wood was abundantly available, easily processed, and offered a return to that which offered the rich symbolism of the forest (which part two will explicate). After the war modern design grew out of this culture; the humanised modernist aesthetic led by Aalto's desire to use natural materials. Designers such as Tapio Wirkkala, Yrjö Kukkapuro, Yrjö Wiherheimo and Rudi Mertz also advanced design work in wood.

30 The material of nature (both matter and process) which facilitates the "historical stratification of the landscape" becomes a synthesising force in culture (Linkola, M. 1987).

31 Pallasmaa proceeds to describe modern "black box" environments which weaken our sense of individuality and independence, quoting Erich Fromm regarding the deadening effect of much of modern culture (1952:14). The historic use of wood continues to inform modern Finnish building design (Suhonen, 1978:6); i.e., "the knowledge of causes and secret motions of things" which became the aim of science (Bacon, 1803a).

32 Reunala's suggestion that over emphasis of this attitude means the loss of archetypal symbolism will be discussed below.
Fig. 7.11 Forest in Häme district
Fig. 7.12 Sauna building, Villa Mairea; Aalto, 1938-9
Fig. 7.13 Fan connection for chair leg, Aalto, circa 1954
BEING RENEWED: THE HUMANIST ATTITUDE

"It is to the forest we go to relax, encounter pure nature, integrate ourselves, renew ourselves, draw strength from nature, etc." (Julkunen & Kuusamo, 1991:217)

Like Utilism, the Humanist attitude to the forest is a purely human-centred attitude, yet with different ends (1991:583). With rationalism it strives for forests to be used in the service of the Socratic intellectual ideals of beauty, of ethics, and seeks to facilitate mental balance. Thus, Finns can be said to use nature as a catalyst for inner growth, processing life in the wilderness environment by listening to the far from silent voices from within.

Humane Urban Forests?

A scenic index is clearly difficult to establish in the debate amongst urban foresters regarding the manipulation of species for the aesthetic satisfaction of the public (Savolainen, 1984:73 & 1995:pers.com.). Indeed, in Finland there is even a unique forest management programme, known as Forest Aesthetics, which is much like an art manifesto. Finnish environmental philosopher, Yrjö Sepänmaa, explains that, "The forester should be like an artist in his work, and the forest is his work of art" (Sepänmaa, 1987:375). In this view, silviculture is seen as a form of landscape architecture, in which spatial works of art are created; a conception which counters the romantic notion of Finland as wilderness (fig. 7.11).

Indeed, because the development of culture is seen to be progressive, the Humanist attitude is supposed to offer optimism and striving for harmony. The idea of humanising nature in this way was central to Romanticism, which endeavoured to find reconciliation between material and mental forces. Importantly Kant realised that Rousseau did not intend a return to the state of nature, but that he should look back on it from the level he has attained. The problem with this, in Berleant's model, is that it still assumes us to be beyond the bounds of nature.

Nature-Culture

Aalto was categorical in his insistence that, in contrast to the Hvitträsk trio, his interest in Finnish nature had nothing to do with nationalism but everything to do with humanism, drawing culture closer to nature (fig.7.12). He articulated non-instrumental values of nature on the back of rational, practical outworkings, searching for a correlation between the processes he undertook in design for life and those he observed in nature. "Proximity to Nature can give fresh inspiration both in terms of form and construction" (Aalto, 1953c), being "a strong element in just about every

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33 Gullestad finds many similarities with the Norwegian attitude to nature, with emphasis on the search for wholeness (helhet) and integration (1989:173). She indicates the strong binary opposition between home (hjemme) and out (ute), where nature and city are out.

34 Tuija Sievänen explores the extent of Finns engagement in forest recreation (1984:60).

35 Suhonen observes that although prose has moved away from preoccupation with the forest, poetry, visual arts and music continue to thrive on it (1978:8).

36 In Bilbung (1985) Hegel saw a universal creative force attempt to realise itself in man and nature.
average Finn's consciousness" (Aalto, 1949). Indeed, Aalto believed that technology, which had "originally" been "a physical guarantee of freedom", had become a factor which "ties him down the most" (1949).

Aalto challenged the balance between the oppositions of culture and nature from an early stage in his career with the first bending of wood in furniture and the interiors (fig.7.13), which simultaneously brought the forest into the building and let it manipulate the space, recalling the world of vernacular buildings, and stamping the person-forest relationship with twentieth century rationale. Wood which had "protected" folk from the powerful forces of nature (Aalto, 1930d), be it wolf or biting snow (fig.7.14), was actually turned inside out, coming in turn to protect them from the progress of rational Modernism; i.e., that which should have been the promise of a 'higher' standard of living (fig.7.15). Such mediation was enshrined as something of a gnoseological tool for Aalto.

Sepänmaa describes this when he writes that "people can be seen optimistically in a humanistic tradition as makers of their environment and as constructors of a conceptual system that outlines it." (1994:65). Pietarinen, however, sees that it is extremely difficult to find reconciliation between the moral and intellectual progress of humans and the vitality of nature (1991:587), concluding that the legitimacy of Humanism remains unsatisfactory.

LIFE-PROTECTING GODS: THE MYSTICAL ATTITUDE

"There are many wise men, but not one stupid tree" (Paavo Haavikko)

In the Mystical attitude, wherein man searches for unity with nature through sensory or spiritual experience, nature is experienced as a sacred totality; i.e., as something beyond reason. Pietarinen notes that such attitudes are common at times of cultural crisis, when there is a desire to be other than where one is (i.e., to be united with something beyond the crisis context - 1991:585). This is significant in psychological terms since nature and the forest become places in which the troubled soul often seeks to be enfolded (fig.7.16).

Tawaststjerna believes that this "highly developed awareness of nature", to be explored below, was closely connected with the "mystical dimension" in Sibelius' music (1986:117). For instance, in

37 Lintinen believes that, "Perhaps the most interesting feature of Finnish art is just this dialogue between the backwoods and the city. At its best it can offer a vital equilibrium" (1978b:22). This is a feature of Aalto's work.
38 Concern that "psychological factors must be taken into consideration" was intrinsic to this mediation (Aalto, 1930d).
39 The forest's gradually capacity to take over "tamed" areas of nature has been described as a growth of disorder (Harrison, 1992:11). This view should be challenged in the sense that the disorder is, as Prigogine (1985) has sought to indicate, an entropy which leads on to a higher level of order. Gulstedt indicates that in one pair of oppositions nature represents wilderness and chaos when compared to the "sacred microcosm of home", yet represents kosmos when compared to the fragmentation of the city (1989:174).
Fig. 7.14 Detail of birch close to aitta

Fig. 7.15 Detail of wall, Seinäjoki Town Hall; Aalto, 1961-5
Fig. 7.16 Pond, Olavi Lanu, 1980
Fig. 7.17 Summer Cottage, Hauho
Fig. 7.18 Forest
1893, Sibelius wrote to his brother, Christian, "Sometimes I am so depressed and at others in good spirits but I am like that. I envy you living in the country." (Sibelius, 21.11.1893; T1:149).

The Mystical attitude demands respect for the natural world, but, Pietarinen believes (1991:585), fails to address the balancing of civilisation's and nature's needs. He therefore subordinates mysticism to the realm of life's personal problems. Pallasmaa concurs to some degree explaining that, "(t)he life-protecting symbolism of wood is strong, and even today Finns look at wood for relaxation from the tensions of urban life." (1987b) (fig. 7.17). Indeed, as silviculture is seen as a form of landscape architecture, spatial works of art are created by foresters, environmentalists and landowners in which the modern Finn can commune with an adjusted forest 'wilderness' construct (fig 7.18).

The Kalevala raised all aspects of creation (e.g., sustenance, relationship, achievement and death) into myth within their familiar context, and thereby virtually made the very existence of the people sacred (fig. 7.19). These myths expressed both the important and the mundane things in the life of the early Finnish people. Virtually every one of the six hundred page Kalevala demonstrates the nature relationship.

"Cherish the mistress' wealth
in delightful Forestland
in careful Tapiola"
(Kalevala, Rune XXXII, 257-9)

These references are common and interwoven, at least because of the nature of repetitive, antiphonal rune singing, but at best because those who wove the very long poems were dependent on successful integration with their ecology in a hostile climate. This evinces the need to find both practical and mystical unity with the wider whole. Ethnologist Matti Kuusi observes that contemporary reading of the Kalevala has put emphasis on "its ecological points; its links with nature" (Siltavuori, 1985:11).

However, society "acts out" neurosis against nature on a large scale, wanting full control over the environment with no responsibility: the model of a bad relationship. Pietarinen believes that Mysticism could save nature, but suggests that it fails to account for human welfare, providing escape rather than solutions to the reality of life. Here, Pietarinen ignores the way in which nature can facilitate intra-personal processes, which Reunala demonstrates below. This is partly due to the misconception, explored above, regarding the fact that nature does not exist independent of human categories (Hastrup, 1989:7), or indeed human experience, be it cognitive or sentient.
Finally, Primitivism or Naturism denies all human privileges in nature, and secures the rights of all species, over-riding, Pietarinen believes, the ideals of civilisation (fig. 7.21). Herein conservation of the primordial conditions of nature is sought, with humankind taking its place beside other species in the ecology, rejecting technologies which endanger the ecology. The western "man-over-nature" philosophy of detachment has cut through our cognition of ecological systems, in which humanity has acted out dominance rather than dominion over nature (White, L., 1967; Gore, 1992). Pietarinen’s Primitive attitude suggests recognition of a more humble attitude to nature, which might stimulate human poiesis (that is primary creative participation); a notion to be explored in detail in part three.

Reunala believes only when industrialisation and urbanisation dawned did a more detached appreciation of the forest begin, with artists, such as Werner Holmberg, who had studied abroad returning as pioneers, beginning to depict the incomparable treasures of the forest (fig. 7.20) (1989: 53). Until this point the reality of being part of the eco-system of the forest was overwhelming. However, now the decision to enter the forest is one which demands confidence, and there may be a degree of escapism or withdrawal in wilderness yearning, such as Sibelius’ desire to be free from the bustle of the town (fig. 7.22). There is a telling disjunction in attitudes to and experience of nature in Finland in the juxtaposition of the prosperous, western, city life enjoyed by most Finns, and the eagerness and passion with which they return to the, often completely unmodernised, environment of their country cottages.

There can also be the desire to be with and in nature, and vicariously with and in oneself, to a greater degree than can be easily attained in a busy built environment. These motivations can mean that contact with nature may lead either towards a greater sense of inner reality or indeed away from shared reality. This was often the case for Sibelius, who retreated into a world he could control.

"Once the Finn has entered this wilderness, it soon becomes apparent that he desires to be away from it" (Julkunen & Kuusamo, 1991:219).

41 Although Finnish forests are more 'natural' and 'wild' than many other European environments, in reality the Finnish forest is extremely carefully managed. The forests of the late nineteenth and early to mid twentieth century in which Aalto and Sibelius wandered was less managed, but was still far from virgin wilderness. See appendix eight.

42 Tuan demonstrates the same disjunction in attitudes amongst American settlers who were not topographically secure, viewing wilderness as a threat (1974:63). The farmers who struggled against the wilderness had quite a different attitude from the gentry, like Emerson (in Nature, 1836) and Thoreau (in Walking, 1862), who mused about wilderness ambling.
Fig. 7.19 Lemminkäinen's Mother; R.W. Ekman, 1862
Fig. 7.20 Detail of Mail Road; Werner Holmberg, 1860
Fig. 7.21  Man in nature
Fig. 7.22  Sibelius' home, Ainola
In reality humanity remains outside the forest it enters, although it penetrates both its often foreign inner self and the cultural construct (or traditional notions) of nature.

Thus Primitivism suggests the need to reduce human influence on nature to a minimum. This requires humility, and the relinquishment of privileges in favour of a challenging simplicity (Pietarinen, 1984), referred to in chapter two. One scholar has suggested that,

"if our images of nature were as holy and reverent as that of the nineteenth century poets it might be impossible for us to cleave open the landscape with motor ways" (Siltavuori, 1988: 24).

However, Finland has been modernised through the remodelling of the primitive into the man-made. Naturism or Primitivism, is nevertheless appealing, but demands a huge change in attitudes to nature, requiring denunciation of dominance and acceptance of participation in an ecology.43

This section has demonstrated that ideas about nature are often contradictory. Aalto and Sibelius, like others, undoubtedly had no single attitude, though the nature and the forest were deeply significant to them both. It is important to explore whether their experience of forest as refuge, as complex system of interrelated elements, and as realm in which their imaginations were unimpeded, might have infiltrated their creative work at either an emotional or compositional (i.e., structural) level.

FOREST SYMBOLISM

[...] all our experiences with forests and trees give us some kind of deep, reassuring knowledge of our deep nature*
(Reunala, 1984: 84)

*A puzzling grieving in the forest
while the village is sleeping.
A frail puzzling grieving
like a child's weeping [...]
Who's out there all alone?
Who's been abandoned in the darkness?
A long puzzling grieving,
like a memory that weep [...]*
(Eeva Liisa Manner, from Poem VII, in Lomas, 1981: 15)

In the forests ordinary sentient experience is changed, becoming suffused with association, analogy and memory; important in light of the preceding chapter, but by no means always pleasant (fg. 7.23). In the forest of symbols, far from the "deadly Cartesian separation", it has been suggested that there is actually a "realm of correspondences in their predifferentiated unity" (Harrison, 1992: 180).

Further exploring what are hard to define attitudes to nature (in short, the "man-forest relationship"), Aarne Reunala has discerned three layers of forest symbolism: Environmental, Neurotic and Archetypal (1982:81 & 1993:9). These are distinct from the attitudes to the forest, and are therefore discussed separately, adding to the discussion of the significance of the forest to Sibelius and Aalto.

Symbols elude direct translation, and indeed nature is a multivocal symbol.44 Reunala substitutes symbolism for intangible values, calling on Jung (1953-79) and Janov (1977:532), and citing how childhood memories can be triggered by certain environments, transforming the present environment through projection of the memories from the earlier context. Thus the extant environment symbolises something else (from the past), and effecting its observation. Reunala differentiates symbols (a deeply personal perception, which is a function of personal, psycho-socio-cultural background) and signs (a means of communication that everyone understands).45 After Chevalier and Gheerbrant (1973:xii), he believes that, in one expression, a symbol can synthesise "all the unconscious and conscious influences."

FOREST AS AN EXTENSION OF THE SELF: ENVIRONMENTAL SYMBOLISM

"Familiar forests become part of ourselves." (Reunala, 1982:82)

For Reunala Environmental symbolism means that familiar forests are valuable, reflecting memories of past experiences, and envisioned as an extension of the self (Reunala, 1982; Horelli, 1981:115). Therein the familiarisation of place, self and experience become bound in memory, in terms which recall Bachelard's Poetics of Space (1958). Examples of the manner in which relationships to the forest may symbolise psychological experience are the manipulation of necessary boundaries for protection and individuation, and, equally, the rendering of destructive impulses (Harrison, 1992:8, 15 & 18).

The Forest as Life

Like many others Aalto and Sibelius were rooted in environments, which Reunala indicates became "personally valuable [...] on the basis of all our past experience." (1982:82). Indeed, Jung's lengthy exploration of the forest and the tree (1953, v:9:1:271) offers insights into notions of growth, life, the unfolding of form in spiritual and spiritual senses, development, maternity, shelter,

44 Nature also illustrates how symbols may implicitly house their own opposites (Gullestad, 1989:177).
45 Symbolisation (or projection) is common as a symptom of neurosis, and for this reason the age old use of the forest for the processing of deep stings in the human spirit has resulted in both positive and negative acting out in terms of the management of natural environments. See also the work of Eco on the distinction of symbols and signs in Semiotics. (Eco, 1979).
nourishment, rootedness, death and rebirth (1953, v.13:350). Broadly speaking, for Jung the forest was a symbol of life, close to the eternal, and giving a reassurance of perpetuation.

In 1936, Finnish poet Uno Harva wrote,

"The tree of poem which has grown out of the spirit of the people is comparable to the tree of life, which sustains the house. It is also the tree of destiny of the Finnish people. Because if the gods of the people die, the people itself dies." (Harva, in Kuusi, et al, 1985:316)

For instance, the *Kalevala* tradition has not died, but many like Pallasmaa believe the influence of it and that of the natural environment has become dangerously small. The *Kalevala* certainly offers a 'life-world' (Husserl, 1970), inviting relationship between humans and both their natural and manmade context. Therein the inanimate is brought to life, thereby being able to challenge the attitudes and behaviour of the human protagonists.

The cold told a tale to me    
the rain dictated poems    
Another tale the winds brought    
the sea's billow drove.    
The birds added words    
the treetops speeches.    
(Kalevala, The Prologue)

Such animation incites the living to access memory, recalling childhood experiences of welcome from the booming ceiling (Rune XXV:167) and the rejoicing windows (Rune XXV:169). As chapter three demonstrated, the systemic nature of the rune-myths which Lönnrot recorded, their inter-relatedness with the ancient Karelian reality, offers insight into life interwoven with the processes of nature.

Indeed, nature has been said to be the whole of the *Kalevala*. Characters find their energy from nature and their inner being, drawing life into all people and artefacts in the epic space. Both the animate and inanimate world of the *Kalevala* thrives; be it birch, lake, cloud, portico, window sill or door handle (fig.7.25). The animation of the inanimate imbues objects with meaning and consequence, concuring, indeed, with modern physics, which is increasingly intrigued with the inner life of what had been taken to be inanimate (Zohar, 1991:33). Indeed, it has been suggested that in Sibelius’ music “the human personality confronts animate Nature” (Burnett-James, 1989:85).

One commentator believes virtually every environmental encounter of early Finns (both sentient or cognitive) is described in the epic (Antoniades, 1993:236). Not surprisingly the fundamentals of life
affected the use of natural materials, and the structure and form of artefacts, which through their creation took on something of the sacred nature of that from which they were crafted (i.e., natural material). For example,

"[...] the ancient Väinämöinen,
Made a harp from sacred birch-wood"  
(Kalevala, Rune XLIV).

Through this creation the Birch can "sing in pleasure" with all elements of the architecture of Väinämöinen's home. In this it seems that nature is thus in some way waiting for human creativity to give it expression; to continue the process of Creation; 47 which could be said to be a creative ecology and will be demonstrated in Sibelius' and Aalto's work later. "The inner desire", to express the relationship that the 'Kalevala man' enjoys with nature, "constitutes an existential attitude of symbiosis at the highest level of harmony between man and the environment" (Antoniades, 1993:236) (fig.7.26). Indeed, ancient Finns held trees, on which they were dependent, in awe. Trees became sacred, and beliefs about their powers grew, giving hierarchy and structure to the complex web of natural forces amidst which they lived. 49 This natural population has a 'speaking' relationship with the people of the Kalevala, as when the birch tree laments,

"I, alas! a helpless birch-tree,
Dread the changing of the seasons,
I must give my bark to others,
lose my leaves and silken tassels.
Often come the Suomi 49 children,
Peel my bark and drink my life-blood"
(Kalevala, Rune XLIV)

The profundity and relevance of such environmental symbolism for today is striking (Harrison, 1992; Schama, 1995). 50 It also offers depth of relatedness to assist Carlson's ecological insight, while simultaneously illustrating and even inviting ecological relationships, of which Berleant would approve, and which is extremely important in the exploration of the meaning of the forest to Sibelius and Aalto; i.e., topophilia (love of place) informed by reality of environment, spiritual experience and scientific curiosity.

FOREST EMBRACE: NEUROTIC SYMBOLISM

"To mother-forest we can project feelings that we were not able to express to our real mother as children" (Reunala, 1982:83)

Berleant concurs with Pietarinen's Mystical attitude with his belief that, "[t]he boundlessness of the natural world does not just surround us; it assimilates us." (Berleant, 1993:236) (fig.7.27). Reunala's

47 Every article must have a complete explanation of its origin and transformation, no matter how naive.
48 In this metaphysical relationship trees are drawn into a spiritual hierarchy. The birch is sacred (Rune XLIV), followed by oak, pine, fir, juniper and aspen, bushes and flowers also being named, cherished and given a place in the epic.
49 Suomi is Finnish for Finland.
50 Other cultures surrounded by forest also sanctify the forest.
Fig. 7.23 Etching depicting slash and burn (swidden) cultivation
Fig. 7.24 Nattaset, gateway to the Tundra
Fig. 7.25  Detail of wooden door handle
Fig. 7.26  Sacred birch growing by house
Fig. 7.27  Sunset, Kitee, Karelia
Neurotic symbolism identifies the same phenomenon; that with repression of, for example, painful memories, neurosis begins and with this defence begins neurotic-symbolic living.

The Jungian archetype of "Mother Nature" is both good and protecting or frightening and threatening, depending on the need of they that enter into her realm (Jung, 1953; Lugassy, 1970). When there is a threat of failure of a child's environment, psychological withdrawal is common. Sibelius' mother could clearly not cope with the reality of natural child needs, protestations and rage. The forest can be experienced as having great power against which humans can rage and scream, knowing the embrace will not be disturbed, and no demands made. Indeed, it is not difficult to understand the attraction of the depths of the forest for the gaping psyche of a child (fig.7.28); one "who's up in arms against non-being, the orphan beneath the stars" (Jarkko Laine, from Poem 1, in Lomas, 1981:130).

This demonstrates the desire to go back to the ideal environment of oneness with mother, to the womb which in reality is lost for ever. That nature offers such temporary amelioration or even sustenance is clear. In the Kalevala Lemminkäinen recalls that the child's needs were often salved by surrogates (XXIX) (fig.7.29); a pet for play-mates and surrogate love object, a wood for protection or escape, an ecology for family.

"In this glen I played and wandered,  
On these stones I rocked for ages  
On these lawns I rolled and tumbled,  
Frolicked on these woodland-borders,  
When a child of little stature."  
(Kalevala, Rune XXIX)

Returning to topophilia we find an association between love of 'mother' and earth, and the need for places of refuge. Homeland and 'mother country', is inextricably connected with one's actual childhood experiences, relationships and loves (or 'gaps'). The pull of nature can be the pull of one's deepest needs, the loss of home and originally womb (fig.7.30 & 7.32).

"I am longing for my home-land,  
Longing for my mother's cabin,  
For the strawberries of Northland, [...]  
For the children of my mother."  
(Kalevala, Rune XXIX)

In the Kalevala the artefact in which to dwell and settle (itself being transformed bits of nature such as logs and stones) participates in the process of welcome and introduction.

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51 Lugassy's research identified child-like feelings towards the forest, being both protective and frightening. (Lugassy, 1970).
"the ceiling of Gold has boomed for someone to step beneath and the windows have rejoiced for someone to sit on them"
(Kalevala, Rune XXV)

The forest may also meet this necessity of, and longing for connectedness (i.e., symphysis), or what Romain Rolland called "that oceanic feeling" (Freud, 1963:1), fusion or a "womb experience" (Ehrenzweig, 1953), which is arguably the deepest need of humankind, being the need to be in union with, or again, to be part of something, in place of the state in which the infant is not differentiated from its surroundings, particularly mother. Storr describes how,

"the merging of subject and object, of the self with Nature or with a beloved person, may be a reflection of the original unity with mother with which we all begin life and from which we gradually become differentiated as separate entities." (Storr, 1988:39).

To some extent this concurs with Berleant's notion of immanence; the expectation of (or desire for) a union in encounters with nature.

This can be the root of deep spiritual longing in life, since such desire, which often becomes a drive to return to the oceanic, primal identification is a common human need; that of knowing love. There is a clear correlation between unassociated attempts to fulfil such primary human needs to fill the deepest 'gap', which gives commonalty to all art. Ehrenzweig follows Jung in believing that the creator's unconscious could serve as a 'womb' in a temporary manner (1967:105), ensuring that the "oceanic" experience of fusion, the return to the womb, represents the minimum content of all art (1967:121).

Explaining Neurotic symbolism, Reunala observes that, "To mother-forest we can project feelings that we were not able to express to our real mother as children" (1982:83), observing that "the forest has been seen as benevolent and protective", and yet has also "aroused fear" (1989:52-3);
Fig. 7.28 Detail from *Spring*; Akseli Gallen-Kallela, 1903

Fig. 7.29 Detail from *In Somewhat Bad Humour*; Fredrik Ahlstedt, 1889
Fig. 7.30 Multi-purpose living space, tupa
Fig. 7.31 Isolated hut, aitta in Riisitunturi
Fig. 7.32 Detail from Spring; Akseli Gallen-Kallela, 1903
which, for example, can be heard throughout Sibelius piece Tapiola (1926). Such feelings may be projected in creativity, and certainly are into relationships.

Immanence within Otherness

Harrison seeks to demonstrate that the whole of the history of forests indicates human "outsideness", the forest being "the index of our exclusion" (1992:201). Finnish commentators concur, adding that the yearning to be in nature "expresses a basic Finnish need for isolation; resting in the lap of Mother nature rather than being out-going. The Finn is still looking for points of contact with his forest past, which indeed is not very distant." (Lintinen, 1978b:21). The story of both Sibelius' and Aalto's experience of the forest suggests the mirror of this; i.e., a search for inclusion, embrace and imminence in something other than the environment of the 'gap'.

The correlation of distance from and yearning for is crucial. Indeed, recall Winnicott's description of the dilemma "which belongs to the coexistence of two trends, the urgent need to communicate and the still more urgent need not to be found" (1965:185). For instance, Finnish mythology heralds "life-controlling" gods like Tapio, the forest god, around whom Sibelius created his tone poem Tapiola (1926). This paganism speaks of "(n)ature's indifference to Man" (Tawaststjerna, 1986:157), and the forest's great power, against which Man can rage and scream, knowing that he will not disturb the embrace.

Reunala's Neurotic symbolism thus rests on a projection of 'mother' onto the forest; evinced in expressions such as "mother forest" and "in the lap of the forest", and even the forest experienced as a womb (1993:9) (fig.7.32). Desire to be united with or related to another is primary, as Winnicott has shown, and the drive to be free from psychic imbalance, to steal to fill the 'gap', especially when it is precipitous, is a vital and adaptive self-protective function. Childhood dissatisfaction can be carried into adult life as a desire to lose oneself in a larger whole. This desire stems from the pregenital stage of infancy in which the child and mother are undifferentiated; the oceanic experience. Indeed, such longing to return to this state of being merged has motivated art throughout history.

Relating to Mother and Materia

The etymology of wood and forest are interesting. In Greek υλη (hyle) originally meant forest, going on to mean form. The Romans translated Aristotle's hyle (form), into materia, which in

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57 Neurotic symbolism becomes merged, Reunala believes, with the Ecological symbolism when protests are held against the management of the forests, as in the sixties in Finland.

58 Aristotle's edict stated that neither matter (µορφή, morphē) nor form (υλη, hyle) has independent existence of its own (Harrison, 1992:27-8).
Latin means wood. *Materia* has the same root as mater, mother. Thus, forest, wood and matter are clearly closely related, relating mother, matter (existence and life) and forest.\(^{59}\)

Indeed, scholars have discerned provision in the typical Finnish lakeside summer retreat for an island of stability which fulfils "the desire to return to the safety of the agrarian society" (Julkunen & Kuusamo, 1991:218) (fig.7.17). However, the precarious existence of the backwoods folk, explored in chapter two, can hardly be recognised here, although it may accord with the latter etymology of mother nature and the expectation of her provision, since "To mother-forest we can project feelings that we were not able to express to our real mother as children" (Reunala, 1992:83).

Both mythic origins of humanity and symbolic experiences of psychopathology can be felt through such projection in the forest. To recall in Freud's and Janov's terms neurosis derives from repression of deprivations, or from the 'gap' in Winnicott's theory. The forest, it seems, has been a suitable context in which symbolic 'acting out' of the past onto the present could take place. This will be shown to have been the case for Sibelius and Aalto.

Whether deep psychological needs for refuge can be transferred into healthy art will be explored below. However, Pallasmaa certainly believes that the "subconscious symbolism of protection and warmth is still reflected in wooden buildings" in Finland (1987b:14) (fig.7.33 & 7.34); finding that "The chimneyless smoke hut, with its sparse objects reflected the archetypal feeling of home and protection from the world and the elements, a retreat back to the dark, warm, prenatal womb." (Pallasmaa, 1987b:14) (fig.7.36).

Bonding between people and their nature, the befriending of shapes and forms, occurs at an early age. Pallasmaa sees a connection between experiences of the nature of wood (of the texture, patterns and forms) and the growth and ageing of human experience (1987b:14). This, he believes, is tragically lacking in modern synthetic environments, where appreciation of the dimension of time is lacking; a notion to which the discussion will return in chapter fourteen in the discussion of ruin and decay in the creativity of Sibelius and Aalto. Early experience of nature, it seems, can offer an invaluable yardstick by which to measure the various, and often confusing experiences which will greet a child's life. "Time" Pallasmaa writes, "is strongly suggested by wood" (1987b:14), which, after all was the material with which Aalto challenged the Modern Movement (1956).

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\(^{59}\) Scholars who have investigated the forest (such as Harrison (1992) and Schama (1995)) admit there are innumerable analogies and symbols and notions of system related to the tree.
Fig. 7.33  Skata, Jacobstad (Pietarsaari)
Fig. 7.34  Detail of fence, Aalto's Office; Aalto, 1953-6
Fig. 7.36 Smoke cottage, savutupa
Fig. 7.37 Plan of Baker House Dormitory; Aalto, 1946-9
Fig. 7.38 View of lake through trees at sunset, Otaniemi
FEELING THE FOREST FORM: ARCHETYPAL SYMBOLISM

"Before the gods existed, the woods were sacred, and the gods came to dwell in these sacred woods" (Bachelard, 1969:186).

In Reunala's Archetypal symbolism, the deepest symbolic level of forest experience, the forest is experienced as the entire unpeopled universe, yet, he believes therein we can experience something of the "basic structure" of life, and of ourselves (1984:81). This suggests again that the interactions inherent in ecology (i.e., the participation and the relating - logos) can be observed, and even entered into, and absorbed.

"In fairy tales, internal processes are translated to visual images. When the hero is confronted by difficult inner problems which seem to defy solution, his psychological state is not described; the fairy story shows him lost in a dense, impenetrable wood [...] As symbols of psychological happening or problems these stories are quite true." (Bettelheim, 1978:328)

Gaston Bachelard's words, cited at the head of the sub-section, well describe the creation of the Kalevala myths. The world of the Kalevala is enlivened by the desire of the early Finns to be in full and continuing relationship with nature; to be otherwise was to tempt Death. Reunala believes that to support their world system, Finns built their dwellings as miniatures of the universe, calling on the symbolism of the World Tree which guarantees the order of the world. Therein creative expression and interpretation of life naturally reflects the necessity for complete inter-relationship with the surroundings (Reunala, 1989; Ivanov, 1974; Oguibenine, 1987; Hoppal, 1987). Thus, Reunala believes, "all our experiences with forests and trees give us some kind of deep, reassuring knowledge of our deep nature that we and the forests are just different parts of the same life" (Reunala, 1984:84).

Part three will demonstrate that in some of Sibelius' and Aalto's work, for example Tapiola and Baker House Dormitory at M.I.T. (fig.7.37), there is an ecology of elements or of space, equally subtly and yet complex in their interrelation, which can not only symbolise the ecology of our hinterland, but more crucially in the architecture, may facilitate the ecology of social interaction (i.e., of society), be it familial and micro-cosmic, within a dwelling, or social and macro-cosmic, in a vast public building or town plan. This is an example of the archetypal symbolism in which basic structures of life are demonstrated. Aalto explained that,

"Nature, biology, offers profuse and luxuriant forms; with the same constructions, same tissues and same cellular structures it can produce millions and millions of combinations each of which is an example of a high level of form. Human life comes from the same roots." (Aalto, 1935).

60 Unlike environmental and Neurotic symbolism Archetypal symbolism is collective not personal. Reunala concludes that, simply put, it means that "it is good to be in the forest."

61 This study contends that such inter-relation (i.e., interaction and mediation) imbued not only the sentiment of the art of forest people, but its very formal structure; for example the fragmentary antiphonal runes, the cell-like huts which made up the farmsteads, demonstrated in chapter three.
CONCLUSION: ENGAGING WITH THE FOREST

"On these lawns I rolled and tumbled,
Frolicked on these woodland-borders,
When a child of little stature.*
(Kalevala, Rune XXIX)


"Karelian architecture [...] makes it possible for us to analyse human life's relationship to nature" (Aalto, 1941a)

Part two of this study seeks to explore whether Sibelius' and Aalto's cognitive and emotional experience of the forest (from their early childhood to their elderly meanderings) can have been transformed from personal to a more generic, collective level of symbolism which then imbued their art, and with which their art became formally inspiring. It also seeks to establish whether the attitudes to and symbolism of the forest was capable of ensuring that their art was not neurotic. Part three will explore the formal outworking of this.

This chapter has established that experience of nature may be approached with disinterest or engagement and the expectation of an immanent sense of unity. Having examined the major attitudes to the forest and the nature of forest symbolism among Finns, and having discovered that these are not distinct attitudes, the next chapter will draw out the aspects of this which relate to the preceding chapters, seeking to integrate these areas of study with the foregoing explanation of the 'gap' and the need to relate the divided realms of inner and outer reality of which the 'gap' comprises, before exploring Sibelius' and Aalto particular experience of and stimulation by the forest in chapter nine.
Chapter Eight

THE MYSTICISM OF NATURE AND
THE AGONY OF LIFE:
The Forest as a Transitional Phenomena

Fig. 8.1 Mist in trees
INTRODUCTION

"Today I have melodies like God [...] rejoiced and revelled and trembling as the soul sings [...] I saw sixteen swans [...] Their cries are of the woodwind type like cranes but without the tremolo. A low refrain resembling the cry of a small child, the mysticism of nature and the agony of life." (Sibelius, 21.4.1915; T3: ch.4)

"It is In vain to dream of a wildness distant from ourselves. There is none such. It is the bog in our brains and bowels, the primitive vigour of Nature in us, that inspires that dream. I shall never find in the wilds of Labrador any greater wildness than in some recess of Concord, i.e. than I import into it." (Henry David Thoreau, Journal, August 30, 1856)

"House, fir trees, rainy days all round. The lake glooms through the forest like an unassuaged grief" (Tuomas Anhava, 1961)

Göran Schildt reports that Aalto had two "mirrors of harmony"; the first was being rooted in the sun-drenched Mediterranean, and the second being in the "image of harmony [...] deeply rooted in his childhood experiences of the Finnish forest" (1986:228) (fig.8.3 & 8.4).

It is a contention of this chapter that both Aalto and Sibelius could not have produced the particular, and indeed exceptional creative output a) had they not experienced nature as a refuge in childhood (fig.8.4), and b) that the need for this experience of refuge was fuelled by the 'gaps' explored in chapter five (fig.8.5). It seems that what fired their imaginations was not the sense of beauty in nature, but rather, perhaps, the essence of a primitive experience of nature, one which united with their own primary human needs to be part of and to relate; i.e., logos. Indeed, as we have seen, Winnicott's notion of primary human creativity explains why, despite pain and deprivation, humans will grow, given half a chance. Fear and pain can be transformed through the wielding of creative energy in the right environment. Thus the basic human need for what Winnicott called a "good enough" holding environment, of which Aalto and Sibelius have been shown to have been acutely deprived at various points in childhood, may have been partially ameliorated by musing in the forest. As suggested above, it is not difficult to understand the attraction of the depths of the forest for the gaping psyche of a child, since the forest can be a 'good-enough' neo-maternal environment (i.e., materia). Winnicott believed, the environment should be a medium without any demand that distracts the infant from his growth process (Adams, 1988). The pull of the unconditional forest, or as some see it the "womb", is strong, and thus provides a context for symbolic 'acting out' of the past deprivations,¹ or 'gaps', and a refuge from everyday stress (fig.8.6).

¹ Negative acting out can take the form of individuals and societies treating nature without respect, or insight as to their dependence on and integration with the natural order. The concomitant disorder can only return, cyclically to the perpetrator of the violence, feeding back the negative input.
OUTSIDERS IN THE FOREST: ENGAGING DETACHMENT

"... the connecting of dissociated parts of the self" (Adams, 1988:82)

"He goes in search of solitude by the side of a distant forest lake." (Sibelius, plot for an opera, 1893; T1:147)

"... remoteness at the heart of his sensation of intimacy" (Harrison, 1992:159)

Solitude, stillness and the forest are closely related. The search for solitude signifies a person's daring to be alone (Winnicott, [1958] 1965), and to know their condition alone, rather than (in Sibelius' and Aalto's case) to run from it to the city bars. Sibelius' English friend, Rosa Newmarch, recalls that, "[t]o share nature with (Sibelius) is a wonderful but silent experience." (1936:19).² Indeed, the last chapter demonstrated that the 'lack' in Finnish history (i.e., the primitiveness and self-sufficiency) is re-created in forest visitations, where traditions of such 'lack' dictate practice (Julkunen & Kuusamo, 1991).³

DETACHMENT AND SELF-DISPOSSESSION

"... my claims on quietude in order to compose have grown immense [...] I dwell in the very heart of solitude" (Sibelius, 1935, in Newmarch, 1936:48)⁴

The desire to feel part of the system of nature (to which one is inherent) demonstrates its inverse, detachment, which Berleant decries (1993), and is as widespread as human self-alienation (fig.8.2 & 8.8). The forest can become a place in which self-dispossession can occur. One is at the mercy of forces beyond oneself, relinquishing responsibility while wishing to regress to the prelapsarian state of self-dispossession.

In reality nature walking, even in the relative wilderness of Finland, can demand humility and responsibility. It is one thing to be carried into the unconscious, but quite another to be lost in real time and place in a unfamiliar hostile environment (fig.8.7). Indeed, wilderness, which Finns profess to desire,⁵ has traditionally been both a symbol for the testing desolation,⁶ but also a place of refuge.⁷ In frontier cultures people move forward into wilderness, settle, and become

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² During the writing of the Fourth Symphony Sibelius began to "cultivate isolation" (T2:132).
³ Klinge recalls that the peasant Finn, "was free, but not rebellious; his mission was to carry his culture and the knowledge of God ever more deeply into the wilderness" (Klinge, 1962a:26). This post rationalisation and generalisation sounds shallow after Pietarinen's analysis. However, in one sense Klinge reports no more than the alienation which Porphyrios (1982) and Harrison (1992) observe when a culture gazes back onto supposedly unspoilt nature from a 'vantage' point of social and cultural progress, the dangerous detachment discussed above.
⁴ Karl Ekman (1938:260) also reports such a comment from Sibelius. "Now it is quietude up here that is dearest to me."
⁵ In this Finns contradict the trend in regard to wilderness expressed in Scandinavian nations (Gullestad, 1989)
⁶ Jeremiah 25:38
⁷ Hosea 2:14, Revelations 1:9, 17:3.
Fig. 8.2 2pm Sunset on Christmas Day, Kitee, Karelia
Fig. 8.3 Detail from *The Forest*; Fanny Churberg, 1876

Fig. 8.4 *Death Flowers*; Akseli Gallen-Kallela, 1895
Fig. 8.5  *Leena as a Baby*; Eero Järnefelt
Fig. 8.6  Karelian sunset over frozen lake
Fig. 8.7 View from Koli Mountain, Karelia; I.K.Inha, 1893

Fig. 8.8 Prints on frozen lake, Karelia
changed by the wilderness in which they seek to exist; a truism for all movement into unknown territory, be it geographical, psychological or creative.

To the Greeks and Romans forests were foris (outside) and beyond the law. Among other things such 'otherness' calls to mind the foregoing analogies with the unconscious. Storr explains that when individuals "retreat into solitude to pursue their creative quests, an element of wishing to restore some blissful union with another person, or with Nature as a surrogate person, was a frequent component of their work." (Storr, 1988:145)

In so writing Storr suggests the capacity for isolated individuals to find maturation and integration through interaction with their own past creative work (as Sibelius did in his musical revisions such as En Saga, 1892-1901) rather than interaction with other people, even going as far as to state that "It seems to me that the capacity to create provides an irreplaceable opportunity for personal development in isolation" (Storr's italics) (1988:154). Indeed, Storr has expressed interest in the thesis' notion of the experience of the forest, and more widely of nature, to offer equal opportunity for such development (1995, pers.com). This accords with the notion that the forest (as art) may act as a Transitional Phenomenon; which, in this case may arguably have facilitated Sibelius and Aalto in their challenge to be at least partially functioning adults through the processing of inner turmoil in the search for order in their art. Creative extrapolation of their forest experience, the discovery of compositional forms or at least the process of the making of purposive forms which were somehow congruent with their emotional and formal needs and experiences of nature, may have become vital in both their primary and artistic creativity. The outworking of this process was not necessarily better human relations. Indeed, it should be recognised that the balance and profound harmony which both men achieved in their work was, to say the least, rather lacking in their relationships. Rather, creativity, enhanced by experience of the forest, facilitated attempts to find symbolic reconciliation of inner conflict and alienation through formal integration by encountering the "silent integrative forces of nature" (Winnicott, in Adams, 1988:99). The means employed will be examined in part three.

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8 This compares with the position taken in Storr's earlier writing (i.e., 1980:24).
"My art demands a different environment. In Helsinki all my melody died within me." (Sibelius, to Ekman, 1938:177)

"...I the observer [of nature] is supposed to [...] evaluate arcane relationships in nature, in a wood which he is, as it were, alone" (Goethe, HA, XIII:11)

"In order for the whole complex of problems [...] to be solved in a positive way from a human viewpoint, [...] a mystical element is needed." (Aalto, 1958a)

To recall, for Aalto and Sibelius the forest may have been a place in which they sought and found the nurturing, if symbolic "holding" environment (to use Winnicott's concept), of which they had been deprived at various points in childhood. It was undoubtedly one to which they returned regularly throughout their lives. If, as Storr believes, "the imagination is used to create substitutes for reality" (1991:45), the way is clear to examine how the merger of creativity with nature stimulation might have offered Aalto and Sibelius the vital sense of connection for which they seemed to long and strive, and to examine whether the resultant work constituted 'merger' with the object, in this case nature and the art object. Late in life Sibelius described how as a child he, "lived in Nature. Even today I remember some dense grass that grew high above my head, and how I felt that I was within the grass and that I had entirely grown up within it." (Sibelius to Levas, 1972:47).

This relation to nature may confront the alienation and detachment which 'gaps' perpetuate, and, incidentally, concur with Berleant concern to mediate the disengagement.

The relinquishment of initial infant fusion of object and subject (essential in emotional growth), enables the differentiation between self and others, or self and the external world. With this comes the capacity to abstract, and thereby gain mastery over that from which one has necessarily become detached. Indeed, recall Aalto's description of his creative process in which he explained the role of spontaneous, abstract sketching after a distinct period of analytical study of a problem (1947). Fantasy can draw on the unconscious subliminal substructure of perception (Ehrenzweig, 1967:272), the bank of perceptual memory, or the 'gap'. However, the translation from this often chaotic realm of being into significant creative form requires sufficient ego strength with which to perceive reality (Bell, 1914:8; Langer, 1993; see also appendix seven). Chapters five and six indicated that most of the time Aalto and Sibelius had this strength, but on the occasions of its loss the forest offered no solace; i.e., there was not sufficient ego strength to
Fig. 8.9 Waterfall at Mäntykoski; Akseli Gallen-Kallela, 1892-4
Fig. 8.10 Storm damaged tree
Fig. 8.11 Sunset, Lieksa, Karelia
recognise their need to bridge the 'gap', their detachment from outer reality, or their need to relate inner and outer reality.

CREATIVE REGRESSION: CAPACITY TO BE ALONE IN THE FOREST

"I no longer feel at home in the city [...] My solitude begins." (Sibelius, 1909; T2:132)

"Architecture still has untapped resources and means open to it which draw directly on nature and on reactions of the human psyche that written words are unable to explain" (Aalto, 1940)

As suggested, invariably for Sibelius and Aalto experience of the forest was solitary. Winnicott explained that the ability to be on ones own is dependent on a good experience of being alone in the presence of mother (1958b); a memory which, it seems, neither Sibelius nor Aalto could fall back on. Although Aalto clearly had extremely close encounters with his mother, in bed if not elsewhere, these may have been obliterated by the trauma of her death, and, indeed, may not have offered experience of being 'alone in the presence of mother' anyway.

"It is only when alone [...] that the infant can discover his own personal life [...] The infant is able to become un-integrated, to flounder [...] without being either a reactor to an external impingement or an active person with a direction of interest or movement" (Winnicott, 1965:34).

Thus, chapter five indicated, both Aalto and Sibelius had difficult mother experiences, and both found it extremely difficult to be alone without external stimulus, such as striving in creativity, or the sustenance of friends or lovers. This is linked, Winnicott would conclude, to the "threat of annihilation" ([1956] 1958:303) (fig.8.10). Indeed the perpetual manic defence, which they both exhibited, is a response to the intolerable pain of emotional impoverishment. Such inability to acknowledge real fear became enshrined as a fantasy of self-sufficiency, which helped to disengage the men from contact with their psychic reality, and may have perpetuated the search for inner reconciliation through experiences of both art and nature. Indeed, it seems that to some extent the intolerable pain was ameliorated by musing in the forest, as it was by the creative process (fig.8.11). We have heard that the pull of the unconditional forest is still strong, providing a context for symbolic acting out of past derivations ('gaps'), and a refuge from everyday stress.

However, this need not be regression in Freudian terms, but may be a return, in which, as Edith Cobb stated (1993), one can discover the ecology of imagination through experience of nature. Such a return, she believed, renews the power to create. Reviving the full spectrum of good and bad memories revives the imagination, and introduces a plasticity of participation with 'otherness'. Such poiesis of nature is doubtless an apposite model for intra- as well as inter-personal relationships.
Cobb's ideas (1993) recall Berleant's notions of the potential for engagement with nature to recall 'regions of experience' which are dormant (1993); the sentient weaving of unrecorded reality. Indeed, it will be remembered that,

"Potential Space is at the interplay between there being nothing but me and there being objects and phenomena outside omnipotent control" (Winnicott, 1974:118).

Engaging an 'Other'
Potential space facilitates relation of unintegrated parts, and therefore may be said to be that which *logos* signifies. Marion Milner, too, believed that,

"the problem of the relation between the painter and his world" is "basically a problem of one's own need and the needs of the 'other', a problem of reciprocity between 'you' and 'me'; with 'you' and 'me' meaning original mother and child";

i.e., the point at which the primary deprivations occurred (1950:14). This demonstrates,

"[...] a fear of losing all sense of separating boundaries; particularly the boundaries between the tangible realities of the external world and the imaginative realities of the inner world of feeling and idea; in fact a fear of being mad" (Milner, 1950:17).

Milner speculates that new experiments in art threaten the reasoned hold, and, in the limited field of the work, shake the boundaries between sanity and madness. Incidentally, the fall of boundaries is also a characteristic of falling in love, as, in his seminal work Eric Fromm demonstrated, seeking to demystify the theory and practise of love, indicating that love is a deeply creative mechanism which must, in most circumstances, be learnt and practised, like art. It is not pure inspiration or emotion (Fromm, 1956). Experience of nature, artistic endeavour and personal growth can be understood to share the same end; i.e., that of creative reconciliation of the divided self, and the need for connectedness. The capacity for the work (object/person) to act as a receiving 'womb', to contain and integrate the split-off fragments of self into a coherent whole, enriches and strengthens the surface ego. Creative work, or nature, can thus be a bridge between unconscious, fragmented components of the self encountered in the creative process, and consciousness of the completed work. Sibelius wrote;

"I'm working. I've fallen fatally in love with my orchestral fantasy. I can't bear to tear myself away from it." (Sibelius, 4.1901;T1:239)

8 Milner's reference to 'other' (etcpahetera) will be recalled in the final chapter.
10 Berenson correlates earliest moments of recognition of separation with the aesthetic delight of Renaissance paintings, in terms of the fusion with landscape, and the associated loss of limits or boundaries. (Berenson, 1988:4-6).
11 This illustrates what Storr discerns, and that which is cited elsewhere; that creative people often use their work rather than their interpersonal relationships as their primary source of self-esteem and personal fulfilment (1988:154).
Fig. 8.12 Lynx Den; Akseli Gallen-Kallela, circa 1906

Fig. 8.13 View from Hvitträsk
Fig. 8.14 Forest stream
ENGAGEMENT AND FILLING THE 'GAP' IN THE FOREST

"[...] a need to dramatise and act out man's intuitions of his relations with nature." (Cobb, 1993:51)

"[...] down into the lake and its quaking looking glass
There we wash around together without
a stitch on our feelings"
(Claes Andersson, from Poem IV, 1981)

Winnicott believed that neutral Transitional Objects facilitate the difficulty of relating subjective reality to shared reality,\(^\text{12}\) facilitating integration and being a sign of health.\(^\text{13}\) Indeed, this chapter has sought to demonstrate that the forest might have been such a relating Transitional Phenomena; i.e., that which may provide a bridge (i.e., a logos) to external reality (1958:229-242), and between inner and outer worlds, for example, the imagination and the real world, which at first allow "other-than-me" objects into the personal pattern (1964:143-4) (fig.8.12 & 8.14). Absorbed through sensory experience (e.g., Berleant) and intellectual inquiry (e.g., Carlson) the forest may have become such a Transitional Phenomenon, and what is more, may have been integrated with the transitional process of creativity; i.e., that transitional process of relating which this thesis recognises as a profound logos.

Creativity has been shown to have been a place in Aalto's and Sibelius' attempts to cope with the memory of their failed environment. An important distinction has been discerned between seeing art as the reproduction of nature and recognising it as an activity of inner nature (Sessions, 1952:49), concurring with Ehrenzweig's depth psychology (1967).\(^\text{14}\) These notions oppose Freud's belief that art should be dismissed as biologically non-adaptive, working against survival and encouraging man to avoid reality.

CONVERSION IN THE FOREST

"I can win a place, I believe, with my music" (Sibelius, 16.7.1900; T1:228)\(^\text{15}\)

Chapter six alluded to the fact that the "place" and therefore sustenance that Sibelius so wanted to win with his music he found, in temporary measure, in the forest (fig.8.14). But, sadly for him,

\(^{12}\) Shared reality is that which can be objectively perceived. The fundamental sleeping-waking, unconscious-conscious transition is helped by a transitional object which can be cuddled, and in which reassurance can be found.

\(^{13}\) The passion with which transitional objects are possessed is rooted in pregenital oral needs, which of course are a matter of life and death to the infant.

\(^{14}\) Ehrenzweig's notion of three stages in the creative process (1967) evinces an outworking of creative relations or logos. Since, at the subliminal (unconscious) level any objects can be fully equated (1967:272) his theory also concurs with Koestler's notion of bisociation (1964).

\(^{15}\) It will be recalled that in Lake's dynamic life cycle (1958) acceptance ideally leads to sustenance, from which status is naturally forthcoming, leading in turn to achievement without great tension and anxiety. In the reversal of this, from achievement we seek status, which gives us sustenance and, we hope, acceptance.
neither music nor forest is the whole of life. Other realities, requiring him to be adult and responsible, called him from the backwoods.¹⁶

Symbolic Processing

Perhaps the forest, which offered such symbolic processing, imbued into Aalto's and Sibelius' work something which triggers recognition of their human status within a wider whole, within the ecology of nature and Creation? (fig.8.16 & 8.17) To be within, as part, and to act out participation rather than detached aggressive dominance (Gore, 1992), however, requires confidence which comes from experience of acceptance, sustenance and the concomitant status (Lake, 1986). Without such an assurance of place or self, creativity is difficult, and those who create rarely have such confidence, but recognise a need to create order which can somehow reform deprivations at least symbolically; theirs and society's. Part three will demonstrate that Sibelius' final work Tapiola is a musical growth process in which a multitude of fragments of sound (arguably germ motifs)¹⁷ are inverted, varied, and amalgamated in a search for formal unity, and that Aalto strove to create unity and harmony, not of the spheres or classical proportion, but rather that which would house Heraclitus' flux, in which doubt, vulnerability and uncertainty of little man were included. This suggests the richness of their creativity came, in part form the tragedy of their lives.

The "middle of our life's path", to which Dante's refers, is a point of conversion, a turning point, not a linear trajectory (Harrison, 1992:82). At such a turning point fear and pain can be transformed through the wielding of creative energy, just as the fearful forest of the Inferno is transformed to inspire enchantment; a feat of will and imagination (fig.8.18).¹⁸ This involves projection of the forest as past, unresolved self.¹⁹

"Today I have melodies like God [...] rejoiced and revelled and trembling as the soul sings [...] I saw sixteen swans [...] Their cries are of the woodwind type like cranes but without the tremolo. A low refrain resembling the cry of a small child, the mysticism of nature and the agony of life" (Sibelius, 21.4.1915; T3: ch.4) (fig.8.15).

Whether mystical unity with nature made the agony of life bearable must be examined further. The process of growth of natural forms which Sibelius observed may have become absorbed into his creative imagination, since many musicologists observe the organic nature of his compositions, as part three will demonstrate.

¹⁶ The inversion of Lake's dynamic cycle seems to correlate with Ehrenzweig's model of creativity, in which creative output (the achievement of order from undifferentiated inner chaos) brings a temporary high of relief at having achieved existential viability. Because this is based on deficiency and deprivation, rather than on extant acceptance and status, it is a temporary relief (1987).

¹⁷ See chapter twelve.

¹⁸ In addition he also cites Chrétien's romance (Chrétien de Troyes, 1976: Yvain in Comfort, 1976) in which Yvain goes mad and in grief becomes a raging wolf man. We observe the process of self-overcoming, "at the extremity of his degeneration he undergoes a regeneration, or better, a conversion" (Harrison, 1992:57).

¹⁹ Rousseau called for ManKind to project itself into the arms of the generous, useful but much misused Mother Nature, and there to discover lost innocence. Harrison notes the contradiction in Rousseau between nature as keeper of lost innocence and the loss of innocence of Man, who is inherently within nature; the dichotomy of care and self-interest. (1992:130)
Fig. 8.15 Swans flying out of the forest
Fig. 8.16 House of Culture, Helsinki; Aalto, 1955-5
Fig. 8.17 Finnish Pavilion, Paris World Fair; Aalto, 1937
Fig. 8.18 Light through trees
Fig 8.19 Mist rising over forest
"During the cease-fire, I looked out of the veranda windows at my forefathers, the fir trees, and they nodded, they spread their protective wings and they nodded, and the sun rose."
(Matti Paavilainen, from The Villas of Forgetfulness, 1981)

"An aesthetic engagement thus encompasses both art and nature [...] it opens regions of experience that have been closed to aesthetic appreciation by theories that have subsisted by exclusion" (Berleant, 1993:241)

"[...] the need to create in order to live, to breathe, and to be" (Cobb, 1993:38)

That which enabled Aalto and Sibelius to strive to create formal order with which to facilitate, and if necessary manipulate the attainment of the basic human need for acceptance and psychic order (i.e., homeostasis), may have been modelled on their early experience of relatedness (i.e., logos) in nature. Transitional Phenomena may be connected, Storr believes, both with the capacity to be alone, and with the development of the imagination (1988:71); in this case this may refer to both art and the forest.

Such early experience of interaction with the extensive natural environment will have stimulated their imagination, encouraging creativity to seek a formal way to resolve or relate (logos) the 'gap' (childhood deprivation), the memory of which may later have been triggered by adult experience of the forest, and the wider ecology of life that the forest has been shown to signify (fig.8.20 & 8.21). Through the stimulation of latent, primary creativity Aalto and Sibelius were enabled to grow into at least partially functioning adults. They were, as Dante, "Already desiring to explore inside and out; the divine forest, so dense and alive" (1966-7: Inferno, 28:1), in the stead of the important human contact they lacked. In the forest, as elsewhere, processing of inner turmoil can transform fear, nevertheless, open interaction with other (be it natural ecology or person), is helped by cognitive (e.g., Carlson model) as well as emotional and sentient engagement (e.g., Berleant's model). Part three will illustrate how Aalto and Sibelius were able to go beyond a purely emotional response, imbuing their work with the phenomenal character and even the formal make-up of nature (fig.8.22, 8.23, 8.24 & 8.25).

By leasing the established exoticism of, in this case, Karelia Aalto was able to access what Quantrill longs to call his own mystical 'intangibility' (1983:244), but which, in light of the last chapter, can also be understood as the reflection of the resources of his inner reality. Such inversion of (or reference to) the inculcated phenomena of his being, is vital to an understanding of the creative progression, and the place of the nature and the forest in Aalto's work.
From the 'Lack', and the 'Gap', to Trauma and Change

The interchanging of passages through trauma (μετανοια, metanoia) which we observed in the last chapter with times of creative drive brought about a shift in Aalto’s psyche which led his creativity deeper, both into himself and therefore the human condition. The process of reconciliation in Greek is αλλασσιν (allassein, change). Καταλλασσειν (Katallassein) therefore means bringing together of what was estranged, and αποκαταλλασσο (apokatallasso) signifies a movement back to that which was lost, or forgotten (Cyster, 1985).

Commenting on the inspiration of the Kalevalaic rune patterns and the Renaissance Polyphony Howell has already been cited suggesting that for Sibelius, "the way to look forward, ironically, seemed to be to look back" (1985:74), and indeed Ranulph Glanville noted that, "[a]s one moves from west to east across Finland, the external courtyard is gradually converted to become internal" (Glanville, 1978). Such citations from both a Sibelius and an Aalto scholar are drawn together here because they unite the foregoing ideas with those demonstrated earlier about Finland and, vicariously, those, too, about the work of Sibelius and Aalto. Inadvertently these tie together the vernacular of the forest life with the process of primary creativity and apokatallasso; i.e., a movement backwards to what was lost or forgotten such as the threads of unrecorded reality.

Following the demonstration of the nature of the forest in Finnish culture in chapter seven, and its fecundity in psychological terms in this chapter, chapter nine will detail the experience of the forest in the lives and works of Sibelius and Aalto.

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20 The addition of the apo carries the sense of reclamation being retroactive.
21 We can observe this over time in Aalto's designs, moving from the Niemelä layout (fig.4.31) in his own Munkkaniemi House (1934-35, fig.4.33) to the enveloped, ingested plan of Finlandia Hall (1962-71), wherein the functions are identified formally, yet are all subsumed into the whole.
Fig. 8.20  *Broken Pine*, Akseli Gallen-Kallela, 1904-6

Fig. 8.21  *Journey over a frozen lake*, Karelia
Fig. 8.22  Birch forest, Karelia

Fig. 8.23  Detail of white timber screen, Experimental House, Muuratsalo, Aalto, 1953
Fig. 8.24 Light through trees Karelia
Fig. 8.25 Clerestory window, Vuoksenniska Church, Imatra; Aalto, 1956-9
Fig. 8.26 Sunset, Otaniemi
Chapter Nine

WAVING FROM THE FOREST:
Aalto, Sibelius and Forest Wisdom

Fig. 9.1 Lecture Theatre Wall, Architecture Faculty, Helsinki University of Technology, Otaniemi; Aalto, 1955-64
INTRODUCTION

"If I have understood Aalto and Sibelius correctly, forms and themes from environmental origins outside of the mind became very important impressions in their minds. Although my eyes look at lines, rhythms, and forms of natural phenomena, it is my mind that sees them. I no longer have to look at the forms in nature for inspiration. They are by now a part of the mind's creative thinking." (Price, 1983:16)

"The search for perceptual form and meaning in the perceptually unknown evokes a conjugation of mind and nature." (Cobb, 1993:45)

"There's nothing for it but to be more tree. 
Make peace with the soil [...] 
born to tree 
thrusts its longing inwards 
in tree-form [...] 
There's nothing for it but to be more tree. 
(Solveig von Schoulz, from Tree, 1989:35)

With a degree of condescension Johnson comments on how, unusually, Sibelius' "childhood visions" in and of nature, "remained with him when he became an adult." (1960:27). The preceding chapters indicate that this position is not justified, and indeed, demonstrate the fecundity of early "visions" for adult creativity; both psychological and artistic.

After evidence of the nature of the forests of their childhoods, the discussion will move to examine the foregoing evidence of the significance of the Finnish forest as it applies specifically to the lives and work of Sibelius and Aalto.
THE 'GAP' IN THE FOREST

"...the present contains nothing more than the past, and what is found in the effect was already present in the cause."
(Bergson, 1911:15)

"That a 'spiritual elation and response to nature is Man's generic mark' is evident even in early childhood if it is recognised that the child's delight in the power to model and mould with hand and eye and mind is aroused by a physical and physiological awareness of his own ability to organise temporal and spatial relations and create a world within which to find his own identity" (Cobb, 1993:39)

"The people have always been able to maintain their contact with nature in this land" (Aalto, 1955b)

It has been established that Sibelius and Aalto had at least some very important childhood experiences in common. It is helpful to establish whether the nature they explored was similar.

WHICH FOREST HISTORY

"The Lake Region...[ the kernel of this country" (Topelius, in Rikkinen, 1992:117)

Scholars have suggested that the work of those who are able to integrate topophilic phenomena into their art, and who are most able to offer distinctive 'national' contributions to their arts (Antoniades, 1993:254), has, ironically, more universal application due to its rootedness. This section will demonstrate the nature of Sibelius' and Aalto's love of place.

Swidden cultivation was still practised in eastern Finland in Sibelius' youth (Leikola, M. 1993a, pers.com.), however not in the Hämé Province, in the Lake Region, where he grew up (fig.9.3). The cultural landscape was changing quickly and few virgin forests remained in Central Finland by the turn of the century (Linkola, 1997:116). The Southern Ostrobothnia region, in which Aalto lived for his first five years, is flatter, less forested and with fewer lakes than Häme. However, from an early age Aalto's father took him on treks into forests a long distance south of Kuortane (fig.9.4). The centrality of the forest for Aalto's family cannot be under-estimated when it is considered that not only was his father a forest-surveyor, but his maternal grandfather, Hugo Hamilkar Hackstedt, taught at Finland's first Forestry Institute at Evo. From the age of five, when Aalto moved to Jyväskylä, he was to begin his long and profoundly influential excursions into the

1 A question arose during this research about whether Swedish speaking Sibelius and Finnish speaking Aalto could, with different ethnic roots, have anything like similar reactions to their environment. The answer lies in the complex history of Finland, but may be summarised by explaining the immediate heritage of the two men. Sibelius was Swedish speaking, although his name is a latinized version of Sibbe, the peasant village where his grandfather was born, but his origins were almost certainly Finnish speaking, and certainly go back to sixteenth century Finland. (Finland as a nation did not exist as such then, being instead the Osterland [East Land] of the Swedish Empire.) Aalto was more fluently bilingual than Sibelius, having Finnish as his first language. His father rose from Finnish speaking peasant stock, wherein there were some roots in Sweden, to his position as surveyor, marrying into a middle class Swedish speaking family. The interconnection of Finnish and Swedish speaking Finns is extremely common, with many Swedish speakers having roots in Finland which, like Sibelius, go back many centuries.

2 Antoniades (1993:254) repeats Schildre reports that Aalto rarely stayed away from home for long, bringing back ideas which he then, with the help of his wife, turned into his designs, and likens this to the epic heroes, Leminkäinen and Väinämoinen.

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Fig. 9.2 Watercolour of View of Pyhävuori, Aalto, 1914
Fig. 9.3 Etching of Hämeenlinna; circa 1867
Fig. 9.4 Kuortane; circa 1900
Fig. 9.5 Lovisa; circa 1890
Fig. 9.6  Map of Finland showing the positions of Jyväskylä, Hämeenlinna and Lovisa
Fig. 9.7 Light animating the forest
Fig. 9.8 Sunset over the sea
Fig. 9.9 Inhabited island in the Baltic
Fig. 9.10 Finnish coastline
Fig. 9.11 Watercolour of Aunt Helmi's house, Lovisa, Aalto, 1917

Fig. 9.12 Sääksmäki landscape of Sibelius' childhood haunts; circa 1870
forest (fig.9.7). Situated in the north of the Central, or Lake Region, these forests and lakes were much like those Sibelius had known around Hämeenlinna,\(^4\) eighty miles south of Jyväskylä; where Aalto continued to sojourn in during his active life (fig.9.6).

Appendix eight, which examines the earliest available forest surveys to establish the extent to which these forest areas of Jyväskylä between 1903 and 1920 and those around Hämeenlinna between 1865 and 1885 were similar, indicates that the geography and ecology were indeed closely related.

**GROWING IN THE FOREST**

*"The Finns have always been living in harmony with nature and have derived creative inspiration from nature"*(Price, 1983:5)

*I know the forests and the countryside well"*(Sibelius, 1891; T1:18)

Chapter five indicated that the death of his drunken father, when Sibelius was just two, and his mother's extreme neurosis took their toll. However, the long holidays at the Baltic coastal town of Lovisa, to the east of Helsinki (where his aunt Evelina Sibelius lived up to her death in 1893) were important emotionally and recreationally. Sibelius recalled that "Lovisa was freedom" (Ekman, 1938:17), noting that "water has an enormous hold on me" (T1:18) (fig.9.5). This inspired him in his habit of improvising "to the waves" and playing "meandering concertos to the birds" on his fiddle from a rowing boat. Thus in nature "when ever I felt inspired, I could express it in music" (Sibelius, Ekman, 1938:31) (fig.9.8). Indeed, Ekman suggests that "No experience in nature was too insignificant to be worked up by this constantly wakeful receptivity" (1938:32). Late in life Sibelius said that if the critics "knew what Lovisa looked like when I was a child, they would understand me in an entirely different way." (Parmet, 1957:xii) (fig.9.9).\(^5\) It should be recalled that Aalto, too, spent important summers by the sea at Lovisa, because his maternal aunt, Helmi Hackstedt, moved there in 1911 (fig.9.10 & 9.11).\(^6\)

Sibelius recalled that in his childhood he "lived in Nature" (Levas, 1972:47) (fig.9.12). Indeed, a childhood friend, Walter von Konow, reports that Sibelius spent much time wandering in the forest, imagining 'beings' in the dark depths of the wooded environment around him, peopled by trolls, witches and goblins (1925) (fig.9.13).\(^7\) Konow recalled that "Janne's collection of

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\(^4\) **Linna** means castle in Finnish, Hämeenlinna was established by the Swedes in the thirteenth century.

\(^5\) Later Sibelius wrote the tone poem *Oceanides* (1914), a deliberate reference to the Ancients which also recalls the "unforgettable experience of crossing the Atlantic later the same year (Ekman, 1938:214).

\(^6\) In Finnish *aalto* means wave, etymology which was not lost on Aalto.

\(^7\) Walter von Konow, is also cited extensively in Tawaststjerna's biography.
plants was the best in the class at school. The study of nature in every form was his main interest during the early years of his boyhood" (Ekman, 1938:23) (fig.9.14). Indeed, Tawaststjerna notes that in his botany and zoology classes the young Sibelius "came into his own", feeling himself on more solid ground, his feeling for nature taking practical form as he "assiduously" collected flora and fauna (1976:20) (fig.9.15). Aalto, too, excelled in botany. He had spent much of his childhood wandering in the depths of the forests, fishing, hunting and collecting plants, and, importantly following his rational, surveyor father in search of affection (fig.9.16); his father who, as district surveyor for the whole region between Alajärvi and Jyväskylä, undertook long expeditions into the depths of the forest.  

From Botany to Bergson

Current research into the history of biology teaching in Finnish schools reveals the extent of the biology studies which Sibelius undertook in Hämeenlinna, between 1876-1885 (Lassila, 1996). Aalto's subjects were indeed similar (Jyväskylä Lyceum Archive Records), being supplemented by his family's professional interaction with nature, through forestry and surveying. This indicates a thorough understanding of contemporary biology.

Although school botany and biology was conservative in Finland, and neither Sibelius nor Aalto were introduced to Darwin's theory at school (Leikola, pers.com, 5.2.1996), both men were extremely well read, making reference, for instance, to Darwin and contemporary ideas. Both men had a wide circle of friends and colleagues in a great variety of fields, and were familiar with the ideas of those, such as the leading Finnish philosopher Eino Kaila's Sieluneläma biologisena ilmiönä (Spiritual life as a Biological Phenomenon, 1920), which became popular during the 1920's. Kaila discussed the main streams of natural philosophy, Vitalism, mechanism, and Bergsonian ideas which were particularly close to Aalto's thinking; ideas which he "knew and thoroughly adopted" (Mikkola, 1976:22), and to which Sibelius' diaries and letters particularly those from Carpelan, allude.
Fig. 9.13  *Boletus* toadstool
Fig. 9.14  Red squirrel
Fig. 9.15 Brimstone on Spear thistle
Fig. 9.16 Aalto, on return from a forestry expedition, 1914
Fig. 9.17 Bilberry
Fig. 9.18 Ringlet butterfly
Fig 9.19 White-tailed eagle on a knarled tree
THE CONCEPT OF CURE: WORLD-BUILDING

"The awakening of intellectual wonder [...] the response of the human nervous system to the external world" (Cobb, 1993:39)

It is apparent therefore that both Aalto and Sibelius spent much of their childhoods in and around forests in central Finland, and at coastline area around Lovisa, and both spent a great deal of time wandering, collecting species, and understanding the intricacies of systems they saw in nature (fig.9.17). To recall, Tarasti notes that,

"[t]ogether, art work and its environment, constitute the so-called eco-form of these works, which means the adaptation of the work to its particular physical and spiritual milieu" (Tarasti, 1992:178).

The notion of eco-form comprises both the notion of a system of ecology (in this case to the forest) and purposive form, which will be examined in part three (1992:178). Storr has set out that,

"The first factor is that the patient adopts some scheme or system of thought which appears to make sense out of his darkness. The second is that he makes a relationship",

and this is important, being the phenomenon of logos,

"of a fruitful kind with another person." (1966:72).

In reality the relationship is often with something, not someone (fig.9.14 & 9.19). Thus, the struggle to resolve is acted out through, say, art not human contacts. 17

"If we consider mental development as a personal evolution from biological levels through cultural means, the intuitive but latent perceptual discovery made by the child in this exodus into nature as a deepening, evolving world image, is that his knowledge of the real world is organised around his own perception and that he and nature are involved in some common formative purpose." (Cobb, 1977:83)

This thesis contends that the first "system of thought" that Sibelius and Aalto adopted was the system of nature on which was superimposed the systems of music and architecture, which facilitated the making of "relationship" (i.e., the logos) between nature and art and their inner selves.

14 "Both vitalism and mechanism as historical doctrines are expressions of theoretical intellect, and between them the sceptical approach leads its way into the boundless field of empiricism." Kaila cited by Mikkola (1976). Kaila eventually came out in favour of logical empiricism, akin to the analytical thinking of functionalism, and the mechanistic philosophy of nature. Aalto's scepticism was close to that of the Finnish physiologist and vitalist, Robert Tigerstedt; "He who doubts finds truth" (1920). Retirement papers of Robert Tigerstedt; Tiedellistä kritlikötä (Scientific criticism, 1920). Cited in Mikkola, (1976:23).

15 Sibelius indicates that he was in touch with modern psychological and philosophical ideas (e.g., Bergson; T2:ch5). Tawaststjerna (T2:260) reports that in a letter to Sibelius, dating from 1914, Carpelan set out ideas on the lessening role environment plays in individual evolution. These ideas which counter Darwin (1809-1882) may be inspired by the increasing popularity of Tigerstedt. Sibelius' inquiry was also inspired by Martin Lamm's book on Swedenborg (1915).

16 Both boys enjoyed hunting trips deep into the forests.

17 Storr concurs (1968:75) stating that, "It is true that many creative people fail to make mature personal relationships".
By thus grasping the intricacies of nature and then surveying, architecture and music, with their exacting system of rules, Aalto and Sibelius may have been able to drive off despair and begin to order their lives; a process whereby the child seeks to establish itself as a separate entity which need not be congruent with the outside world (Cobb, 1993). It is clear that, in his botany and zoology classes the young Sibelius, "came into his own" (T1:20) (fig.9.18). Later, in his compositions, he used "each form principle for his own purposes, transgresses them, and rearranges them so the final results are highly individual" (Murtomäki, 1993:140), yet rooted in the structural form he initially borrowed, and "believed" himself to understand fully (Johnson, 1960:29). However, both Sibelius and Aalto had difficulty concentrating on execution of practising the details of their chosen professions. Sibelius loved improvisation, but found the essential scales and finger exercises uninteresting and difficult, although he admits that by fifteen music had driven other interests from his mind (Ringbom, 1954:6). Although he could sketch and paint freely and fluently (fig.9.21), Aalto's draughting skills were certainly lacking thoroughness at college (GS1:82). It is clear that both favoured free improvisation.

However, later, Aalto grasped the rationalism of the enlightenment through his maternal grandfather, Hugo Hamilkar Hackstedt, who had taught forestry, building and hunting at the Evo Forestry Institute, and who, like J.H.Aalto (but with more warmth) was a source of inventions, and technical know-how; a key to the future vocation of design. Aalto, it seems, applied rationalisation upon his intuition, protecting himself from his feelings.

Little of the forest wisdom examined above was exclusive to Aalto and Sibelius, but much was common to both men. It is therefore necessary to examine something of the outcome of this forest stimulation in both Sibelius' and Aalto's work. Therefore the following two sections will examine the feeling for the forest and nature in the life and work, first of Sibelius, then Aalto.

18 Sibelius studied A.B.Marx's tome on composition.
These sections will each explore the adult relationship with the forest through anecdotal material and relevant evidence of the belief-system of the two men, without discussing the formal and structural elements in the music and the architecture which form the basis of the whole of part three.
TONES, TREES, AND TREMOLO

"Wide spread they stand
The dark forests of the North
Ancient, mysterious, brooding savage dreams
And in the gloom wood sprites weave magic secrets."
(Sibelius: quatrains he supplied with the score of Tapiola, 1926)

"Sibelius did not ‘look at nature’ in the ordinary way; he lived in it and through it." (Tawaststjerna, T1:46)

"A creature of nature" (Arvid Järnefelt, of Sibelius, 1922)

In 1885 the great musicologist Eduard Hanslick wrote that,

"Being a product of the human mind, (music) must naturally bear some relation to the other products of the mind; [...] to the individual experiences of the author." (1974: 87).

This section will examine Sibelius’ experience of nature in light, both of the threads of the previous chapter, and the insight into the forest above.

WORKING OUT IN THE FOREST

"I could spend days on end wandering through field and forest" (Sibelius; Ekman, 1938:23).

"I'll say something. Let's move into the forest, and to Hell with the din of the world!" (Alexsis Kvi, from The Seven Brothers, 1870)

Johnson believes that the notion of "the 'isolated' composer writing his nature-inspired masterpieces in some remote corner of Finland are without foundation." (1960:79). In absolute terms this is true. Järvenpää, the village to which Sibelius retreated in 1904, is barely 30 km north of Helsinki, and Sibelius often, 'escaped' to the bars of the city. However, Johnson's comment ignores nature's capacity to engulf cities like Helsinki even now (fig.9.22), and how much more so the small country town of Järvenpää at the turn of the century.

Sibelius' "intense love of nature", recalled by his friend von Konow, infused his imagination with the motivation to "endow everything around him with life." (1925). Such childhood 'imaginings' in the forest were later expressed in music, such as Skogsräet (The Wood-Nymph, 1894) and Aallottaret (Nymphs of the Ocean, 1914), later known as the Oceanides in English (tape e.g.,24) (fig.9.8 & 9.25). It seems that Sibelius needed nature to fill the 'gaps' in childhood, and their shadows which haunted later life.

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20 It should be recalled that the Tolstoyan writer Arvid Järnefelt was Sibelius' brother in law.
21 This is evinced by the management programme of the forestry authority of the Helsinki region. (Risto Savolainen, Chief Forester. ; 7.1995: pers.com.).
22 Even now Sibelius' home of Ainola is isolated, though clearly not to the extent it was.
Fig. 9.20 Depths of the forest
Fig. 9.21  Detail from Frosty Mist; Aalto, 1916
Fig. 9.22 Baltic coast at Helsinki

Fig. 9.23 The grounds of Ainola, Sibelius' home
Fig. 9.24  Sibelius on a daily walk
Fig. 9.25  Sunset over a lake
Sibelius clearly enjoyed and needed both the study of nature as well as mystical and sentient experience, reporting to Ekman that even during the Civil War, "I did my best to forget the evil of the times by studying nature around me." (1938:244) That the desire for submersion within another system was deeply attractive, especially at times of strife, and one which (with study and close observation) he could perhaps understand because it lacked the complicated human interactions with which he was often uncomfortable; a notion that recalls the concept of cure above. Recall, too, that Sibelius seems to have felt "cut off" which ever environment he was in, except perhaps the forest. Levas notes that, "he always felt in such good form among the silent trees and mountains" (1972:x).

Nature was, as Sibelius himself admitted, "the best possible milieu" for his work (Töme, 1937:42). Certainly, it seems that his imagination "drew its sustenance from communing with nature" (Ekman, 1938:80), and, on the contrary Sibelius recalled, "In Helsinki all melody died within me." (Ekman, 1938:177). Creative commitment required that he withdrew from the Bohemian drinking bouts to the isolation of the country, thereby, it seems, facing into the uncertainty and wonderment of creativity and chaos in and around himself; submersion in nature became a sine qua non for his creative work.

Yet, the corollary of this was Sibelius' question, "Why am I running away...?" (1.4.1909; T2:113). In choosing to set Kivi's Metsämiehen laula (The Hunter's Song, 1900) Sibelius addresses Kivi's revulsion for the city, and his own longing for the realm of the forest god (i.e., Tapiola). Indeed, his diaries often indicate his desire to be "in the real countryside" (4.1911; T2:173), and report his daily walking skiing and exploring escapades (ng. 9.24).

"What peace and deep devotion Nature can arouse in Man" (Sibelius, 1946; Levas, 1972:46).

Tawaststjerna believes that Sibelius' diary entries evince a mystical attitude to nature, the search for unity with nature through sensory or spiritual experience, the longing for nature to offer a sacred totality which Pietarinen has discerned. Indeed, Newmarch records her experience of Sibelius' attentiveness to,

23 His friend, the writer Adolf Paul, recalled Sibelius' rambles in En Bok om en Människa (A Book About a Man, 1890), wherein the subtlest experience would make "ideas crop up in his brain like mushrooms on damp ground".
24 Sibelius recalls that Busoni, "was very much surpassed by the great benefits I was able to draw from my communing with nature." The composer and pianist, Ferrucio Busoni, became a firm friend of Sibelius on starting to teach in Helsinki during Sibelius' student days.
25 Metsämiehen literally means woodsman.
26 The direct translation of Tapiola is 'the realm of the forest god Tapio'.
"natural harmonies and rhythms, heard in the woods at twilight, by lonely lake-sides and wind-haunted heaths; who while absorbed in the contemplation of nature, yet remains clairvoyant to the mysteries and contemplations of the human heart." (Newmarch, 1936:26).

**POETIC PANTEIST**

*The world of Sibelius is unpeopled; there are no men and women in it [..] The scene and the drama of the music of Sibelius are nature; [..] the music of animism.* (Neville Cardus, 1948:156)

*I saw the cranes migrating and singing out their music. I again learned [about] the spontaneity of sound* (Sibelius, 11.7.1915; Sw.T4:135)

Tawaststjerna reports that, "The nearest thing to religious feeling that he experienced was his awe of Nature. His concept of God was Pantheistic." (T1:20). Mellers observed in Sibelius a "religious sensibility without a faith" (Mellers, 1948:27). Indeed, the strained concentration in Sibelius is coupled, Hepakoski believes, with "lingering, pan-Romantic nature-mysticism" (1993:27). Certainly after the *Fourth Symphony* (1911) Sibelius' diaries are peppered with references to both sensory and mystical experiences of nature. The heritage of the forest and the *Kalevala* seems to have offered an appropriate extant phenomenon in which the gnoseology was predetermined. Chapter four demonstrated the development of Sibelius' encounter with the *Kalevala* from that of programmatic source to such gnoseological inspiration, and going on to become a poetic description of his personal and creative journey.

Sibelius often set poems by the national poet Runeberg, which seemed to give expression to his own pantheistic outlook. For example in his setting of Runeberg's *Under strandens granar* (Under the fir tree, 1892) the pantheistic feeling is dominant; "an incantation to nature", which is also found later in *Luonnotar* (1913) (tape e.g.,25). He often alluded to the way in which Finnish mythology heralds "life-controlling" gods like Tapio, the forest god, around whom Sibelius created his tone poem *Tapiola* (1926) (tape e.g.,26). The score heading, cited above, is pure pantheism, which, like *Fåfäng enskan* (Idle wishes, 1910) and *Höstkväll* (Autumn Evening, 1903), speaks of "Nature's indifference to Man" (Tawaststjerna, T2:157) (fig.9.20).

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27 Elmar Diktonius too found the Sixth to have "a religious, organ-like tone; but religion is also to be found in still forests and unruffled autumnal waters. And only God knows which religion is the best - nature's blind prayer or man's conscious adoration." (1933)

28 For example, 18.4.1917 Sibelius wrote "There are twelve swans on the lake. Strangely poetical, unique." (Ekman, 1938:244).

29 Part of the text for his Kulervo Symphony (1892) reads; "This way therefore leads the pathway, Here the path lies newly opened." (Kalevala, Rune 50:15-16). Kulervo is a leading character in the Kalevala. See appendix two.

30 In February 1901 Axel Carpelan, who had not yet become a confidant of Sibelius' virtually prophesied *Tapiola*, when, suggesting where Sibelius turn for his next compositions, he suggested "the mystery of the forests, their eeriness, the noise of the forest during the storms", twenty years before its composition (Tawaststjerna, 1978:233).

31 Setting of poem by Victor Rydberg.

32 Indeed, one of the working titles for *Tapiola* was *Höngatar ja tuuli* (the spirit of the pine tree and wind).
There are many such examples where Sibelius chose to set poems which concern sensory, emotional and mystical interaction with nature and the forest, most notably by J. Runeberg (1804-77), A.V. Rydberg (1828-95), K.A. Tawaststjerna (1860-98), Z. Topelius (1818-1898), and E.A. Josephson (1851-1906). Most of these poems project feelings into nature, such as the maiden in *Arioso* (The Maiden's Season, 1908-10) lamenting the frost's effect on a rose as a reflection of her own misfortune.

Sibelius' later works are often described as being cold and without human sensation. For example, he set poems of the tortured artist Ernst Josephson (1851-1906), including *Jag är ett träd* (I am a tree, 1909) in which the tree is stripped by a storm, standing, longing for death - which, Tawaststjerna believes, represents Josephson's imminent insanity, with which, he speculates, Sibelius might have empathised (T2: 126) (fig.9.19).

Sibelius never denied the spiritual fecundity which he experienced in nature;

"Today I have melodies like God [...] the mysticism of nature and the agony of life." (Sibelius, 21.4.1915; T3: ch.4)

SYNESTHESIA

"Remember your sense of colour tones" (Sibelius, 1910; T2: 131).

Sibelius experienced the mysteries of life both in and through nature, and the mysteries of nature through his senses. He had what Moholy-Nagy later described as, "the sixth sense of those living close to nature" (1947:23). Indeed, Arvid Järnefelt, his writer-brother-in-law, described how, *Sibelius didn't look at nature like other people, he entered into it and became part of it. If you see him in the countryside, even if it is only a field, he seemed in an exalted state, he seemed to live life to the full. A bird has only to twitter and he would respond immediately [...] Everything that he drank in, that he heard, saw, or smelt, became 'wholly Sibelius'; he lived each moment so intensely when in the country that he reminded one at times of an animal [...] It was as if he heard distinct tones, pitches and pedal points." (Arvid Järnefelt, 1922)  

In 1915 Sibelius himself recorded such duality of the mystical and the sentient;

"Everyday I have seen the cranes. Flying south in full cry with their music. Have been yet again their most assiduous pupil. Their cries echo throughout my being." (Sibelius, 1915; T1:289)

Thus, Sibelius appears to translate his intoxication with nature in sound, an example of which Tawaststjerna finds in the shift from major to minor in Nocturne, from *Belshazzar's Feast* (1906) (1986:62), and in *La Chasse*, from *Scènes Historiques* (1912), in which the earthiness of the
Finnish soil, and the "power and mystery of the forest" are evoked (1986:223) (tape e.g.,27). Indeed, Newmarch sensitively recorded how Sibelius caught, "the basic sounds of the forest or of the wind whistling over the lakes and moorlands." (1936:19) (fig.9.26).

In addition to the total sensory and spiritual immersion in the forest Sibelius experienced something like synesthesia, in which sensations of colour and scent were experienced as distinct pitches (fig.9.27). For synesthetes sentient messages are confused or "garbled" in the brain (Cytowic, 1994:7). Sibelius heard colours. From as early as 1880 the critic Karl Flodin, recalls the student;

"Before we knew where we were, Sibelius was juggling with colours and keys as if they were glittering glass balls, colours were set resounding and keys glowed with light; A major became blue, C major red, F major green and D major yellow, and so on like that...every mood of nature its ready-coined motif, every sensation its primeval chord, as if you could preserve the sound-bodies in small boxes and take them out for use when required." (Ekman, 1938:43).

In 1890, Sibelius recognised that it be "strange that one should be so much at the mercy of one's sense; it holds one back somehow." (T1:90). Such a multi-sensory experience comprised a great variety of sounds, images, textures, smells and even tastes. At any one moment there were numerous interleaving sounds, be it the wind rustling leaves, animals moving, trees creaking, birds flying overhead, which, with the other sensations received at that moment, comprised his unified experience.

The Fourth Symphony, composed around the time of his throat cancer, was inspired by "one of [his] life's greatest experiences" (9.1909; T2:130); the "unforgettable" experience of Koli (fig.9.28) (tape e.g.,28). Yet, Sibelius' feelings about critical fabrications of a programme for the Fourth were strong;

"It was not that he had any wish to deny the significance of possible impressions of nature for his inspiration [...] What he objected to was that impressions from the outer world of reality should be interpreted as decisive in a work that, above all, described experiences of an introspective, spiritual nature." (Ekman, 1938:208).

Sibelius did not see his works as depictions of nature. In other words, nature was a tool, but its representation was not a goal. Sibelius' concerns had changed since the "heroic" note of early works such as The Karelia Suite (1893) (Burnett-James, 1989:41) (tape e.g.,29). Indeed, 35 Synesthesia has received much attention recently, with Cytowic's research concluding that synesthesia and Aristotle's sensus communis are different (1994:93).

36 Sibelius' secretary Santeri Levas concurs (1972).

37 His friend, Adolf Paul (1890), describes it as "the most secret perceptions of eye and ear".

38 The fact that this applies whether or not it is programme music is important to Johnson (1960:60). On July 8, 1893, Sibelius wrote to J.H.Erako that "absolute music" alone cannot satisfy; going on to describe the need of poetry, and therefore programme. Johnson (1960:60) thinks that this suggests there might be poetic programme in the supposedly "absolute" music of the symphonies. Indeed, he told Newman that there is a sense of being in Koli.

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Fig. 9.26 Red-necked phalarope in reed
Fig. 9.27 Forest in autumn
Fig 9.28  View from Koli mountain
Fig 9.29  Jean and Aino Sibelius in the grounds of Ainola
Tawaststjerna sees the Fourth as "his reaction against the national romanticism" of his early music, and certainly represents his personal maturation (T2:198-9) (tape e.g., 30).

SIBELIUS' "HOME IN THE FOREST" 39

"The trees spoke. Everything is alive" (Sibelius, 27 January, 1916. T3:ch.6)

"In the presence of nature I always feel a sense of liberation" (Sibelius, Levas, 1972:95).

Part two has sought to identify the general significance of the forest (οξς, hyle) in Finnish culture, and the particular significance for Sibelius and Aalto. Within this task this section has explored how the forest was an abode (οικος, oikos) for Sibelius; i.e., a place of refuge. It has demonstrated Sibelius' unusual sentient occupation, and has offered innumerable examples of mystical interaction with the forest (fig.9.29). 41

Many of Sibelius' solo instrumental works have titles which call on nature. Tawaststjerna has suggested that Sibelius' last piece for piano, entitled Song of the Forest (1929) offers fascinating insight into his nature stimulation (1988, pers.com), yet, it is important to reiterate that it is not such evocation of sentient or visual experience of nature on which the correlation between the work of Aalto and Sibelius pivots. 43 However, even Ringbom, who had Sibelius' ear, discusses "one of the most important" sources of inspiration being

"his ability [...] to observe nature, combined with the capacity to transmute imaginatively into music the impression thus received." (1954:73).

This thesis refutes the notion that this was the essence of Sibelius' nature stimulation, unless Ringbom is understood to suggest that the imaginative transmutation is formal and structural rather than purely atmospheric and impressionistic. One scholar has specifically addressed what he felt was a misunderstanding concerning the issue of Sibelius and nature (Mekinen, 1963), admitting that nature is "a powerful factor", and pointing to the strong vein of the Kalevala intertwining with the nature stimulation, citing Tapiola, yet stating that, being an interior phenomenon Sibelius' "experience of nature sought no exterior expression" (1963:5-6). This too will be refuted in the examination of Sibelius' musical form in part three. In other words, this thesis seeks to demonstrate

40 οξς (Hyle) is the Greek word for wood, timber, matter and material.
41 Both the Tapiola (1926) quatrain and the nymph-like vignettes he wrote for Florestan (1893) evince this. "Florestan wandered in the forest, depressed and unhappy [...]" (T1:41). Both concern a lonely experience of the depths of the forest.
42 This is part of the Opus 114 Five Esquisses (1929). All the five pieces are inspired by nature: Landscape, Winter, Forest Pool, Forest Song and Spring Scene.
43 Peter Warlock commented that Sibelius' music was "quite in a class by itself and uninfluenced by anything, save Nature. It struck me as being genuine 'Nature Music.'" (Johnson, 1960:131).
that nature was a fecund influence in Sibelius' creative process, but that it was not as romantic
depiction. Rather it was in some respects, to be demonstrated in part three, both compositionally
structural and deeply psychological.

This is due to the fact that the unique nature of oikos (abode) which Sibelius sought in his endless
wandering and submersion experiences of the forest, may have been congruent with the nature of
the 'gap'. Thus, the forest took on deeper and deeper symbolic significance as the child, Janne,
grew and matured, beginning to seek inner reconciliation.

"[...] my heart bleeds - why this sense of pain in life." (Sibelius, 15.4.1909; T2:114) (fig.9.30)\textsuperscript{44}

Experience of the forest, both sentient and mystical, stimulated a searching biological interest (the
need for a structural/systems model - Cobb, 1993), and later the formal translation of this into
musical form. In other words, the forest may have become a symbol with which to address primary
psychological preoccupations (the 'gap') through music; being a phenomenon through which
Sibelius related his inner self ("the agony of life") with the world ("the mysticism of nature"; 21.4.1915; T3:ch.4); i.e., a Transitional Phenomenon.

There is no doubt that "mental images" of nature pervade his work, but, rather than being in
representational form, these are, for example, an "organic part" of the evolution of the total musical
idea (Newman, [1920] 1958:125). Indeed, recording a walk with Aino, his wife, Sibelius wrote of
nature, "if only one could always see the grand design in things." (T2:111). This grand design was a
realm beyond cognition, yet remained one which Sibelius would like to have known, and to have
translated into his music. Part three will demonstrate how he attempted to do this, resulting in three
agonised decades of creative silence at the end of his life.

\textsuperscript{44} Sibelius wrote this towards the completion of \textit{Voces Intimae}.

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Fig. 9.30  Knarled pine tree, Gallen-Kallela Museum grounds, Helsinki
Fig. 9.31 Staircase, Villa Mairea; Aalto 1936-9
THE FOREST IS ON THE MOVE

"Insight into the world of the forest - forest wisdom - is at the heart of everything Aalto created, a biological experience which never allows itself to be overpowered by technocratic civilisation or short-sighted rationalism. This is not a matter of romanticism or mysticism, but of their opposite, an extreme sense of reality, a sharing in Nature's own wisdom and rationality." (Schildt, 1984:34)

"Once the Finns had settled down and begun to build homes, they could use all the skills and knowledge they had learned and tested during their wanderings in the forests." (Kolehmainen, 1993:23)

"Time present and time past
Are both perhaps present in the time future,
And time future contained in time past."
(T.S. Eliot, from Four Quartets, 1944)

Pallasmaa has deplored the obsession with cultural critiques and the self-definition of architecture, the process of philosophising on its eidos (σῶς, essence), when there is no real discussion about what is good architecture (1992:11). Self-referentiality denies the important, broader context. At this point Pallasmaa recognises a rootedness in Aalto's work which is lost in many, or even most other work (fig.9.31). It is the nature of such rootedness that this section seeks to define, as a demonstration of the place of the forest in Aalto's life and work.

Towards the end of his life Aalto wrote,

"I learned in my youth that man can deal with nature both in a responsible and positive way and in an unseemly and destructive way" (Fleig, 1978:232-3).

Aalto found that in architecture Modernism was, sadly, not synonymous with topophilia; love of place. His architecture, on the contrary, was preoccupied with topophilic concern.

Chapter four indicated that at first having kicked against the granite National Romanticism of Saarinen and Lindgren, and then having broken ranks with the Rationalism of C.I.A.M., Aalto could return spiritually and creatively to his Finnish environment; to the nature of his childhood. This nature was the forests around Jyväskylä, but as we have seen, it was also the nature of the acute trauma of his mother's sudden death.

The discussion of Aalto and the forest will examine the Finnish Pavilion Competition for the Paris World Fair (1936-7), as a vehicle for exploring the spatial and detailing character of the forest theme.
Klinge observes that in Finland the "spiritual milieu is one of 'natural law and common sense'" (1992a:54). This accommodates Aalto's fear of the emotive and suggests generalised national characteristics. He rarely articulated a mystical attitude to nature, though it may be exactly what he sought in his buildings (and which Pallasmaa discerns), and may explain something of his divergence from the Modernist fold. However, he invariably sought to materialise this phenomena, appealing to 'little-man's' experience of the environment, and particularly the forest.

Aalto's search to delineate psychological aspects of life bordered on a search for the formal articulation of the realm beyond the physical; i.e., his 'life-world'. This search grew to be concerned with ways in which architecture might facilitate the relationships of individuals, and might also facilitate these cells of life in their relationships to the broader natural context, in terms of form as well as geography.

Although it was rare, when, as in 1949 Aalto did refer to nature, he did so with some profundity;

"closeness to nature [...] is a strong element in just about every Finn's consciousness" (Aalto, 1949) (fig.9.31),

and in 1955,

"there is a deeper, perhaps mystical domiciliary right for thought and work which builds upon the popular psyche and on purely geographic conditions." (Aalto, 1955a)

In a humanist tone Aalto concurred with Sibelius, expressing the belief that, "Nature is the symbol of freedom" (1949), and that "culture" existed where a society sought to bring into balance "the whole of the milieu that surrounds [it]" (1955a), including nature, settlements and all other elements that make up the frame-work of life. Here Aalto expressed his belief that culture and art must be integrated for there to be no distinction between the everyday culture of the "little man" and intentional Art; here indicating a correlation between the fecundity of experience of both nature and art for "little man".

Indeed, Schildt finds that Aalto's use of wood, his reflection of a forest context into the heart of modern Finnish life was,

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45 Husserl, 1970.
46 Aalto designed a house for the Finnish composer Joonas Kokkonen (1956-57) in the forests of Järvenpää, near Sibelius' home Ainola (fig.9.23 & 9.24). In this small building the composition of forms and the detailing in wood create both a forest screen, shielding the building from the road, and also fully integrate the building enclosure with the topography and vegetation of the site, orienting the heart of the house towards the heart of the forest. Kokkonen dedicated his Concerto for Cello and Orchestra (1969) to Aalto, with whom, he recalls, he discussed the close relationship of music and architecture, led, incidentally by Aalto. (1983; pers.com).
Fig. 9.32 Roof truss, Säynätalo Town Hall; Aalto, 1949-52

Fig. 9.33 Willows in snow
Fig. 9.34 Tsit Tsit Pom entry to the Competition for the Finnish Pavilion, Paris World Fair; Aalto, 1936
Fig. 9.35 Undulating balcony of the Tsit Tsit Pom entry; Aalto, 1936
Fig. 9.36 Multi-purpose living space, type
"a biological experience which never allows itself to be overpowered by technocratic civilisation or short-sighted rationalism. This is not a matter of romanticism or mysticism, but of their opposite, an extreme sense of reality, a sharing in Nature's own wisdom and rationality" (Schildt, GS1:34)

**LE BOIS EST EN MARCHE**

*"The spirit, in Aalto's terms [...] was inseparably tied up with the concept of the indivisibility of modern Finnish architecture and wood" (Quantrill, 1983:81)*

*"[...] an optical illusion of tightly packed tree trunks" (Schildt, GS2:132)*

National pavilions seek to promote products and evoke the genius loci, or spirit of the place. Indeed, the Finnish Fair Committee's schedule for the Paris competition insisted that the pavilion design must demonstrate Finland's cultural and economic development, its arts and crafts and the potential for tourism (MacKeith and Smeds, 1992:48). Aalto adapted this to his own ends. The site, which Aalto visited in March 1936, was wooded and sloped irregularly. These characteristics suited Aalto, because, as Schildt explains,

"he instinctively loved differences in height, and increasingly consciously wished to break with the schematisation of the technological world of geometrical abstractions in order to build in harmony with the principles of living nature." (GS2:130).

As Quantrill's citation demonstrates, the competition gave Aalto the chance to demonstrate the indivisibility of Finnish architecture and the forest (1983:81); what part one identified as Aalto's Niemelä formation. Certainly in his two entries, **Tsit Tsit Pom** and **Le Bois est en Marche**, Aalto sought to demonstrate the forest as a means of increasing Finland's standard of living; i.e., the *Utilitarian* attitude.

**Tsit Tsit Pom in Paris**

His first entry, called **Tsit Tsit Pom**, was surrounded by trees, with a series of sinking terraced floors, falling beneath a single-storie roof (fig.9.34). Towards the back of the hall there was a balcony with an irregular undulating form (fig.9.35) which extended the spatial effect of the Viipuri undulation into the main volume of the building, preceding that of the New York Pavilion (1939). One commentator finds the concentration of activity bears a conceptual relationship to the multi-use *tupa* rooms of Finnish farmhouses (MacKeith, 1992:131) (fig.9.36). Where there was a conscious attempt to create an atmosphere reminiscent of Finland this may be justified, however, any open-planned arrangement of Modernism could be described as alluding to the *tupa* form; such as Mies' *Farnsworth House*, 1946-50 (fig.9.37). Nevertheless, this was the first of Aalto's "forest spaces" (GS4:173); described as "organically balanced" (GS2:131) (fig.9.38). Although this seems only to mean that it was imbied with the wave, rather than imbued with the organicism to be demonstrated in part three, this topophilic space was inherently modern and geometrically rigorous, yet not Euclidean. The inter-relation of the open rectilinear forms, the ad hoc arrangement of flagpoles, and the level changes evoke the informality of the forest (fig.9.39).
In the winning entry the wood which had begun to warp the rectilinearity of Viipuri was really on the march. *Le Bois est en Marche* consisted of irregularly joined cubic building volumes "stepped and staggered" (Weston, 1995:109), in the manner, it is suggested of tatami mat planning in Japanese villas (MacKeith, 1992:126) (fig.9.40). These volumes created "an optical illusion of tightly packed tree trunks" (Schildt, 1986:132), being adorned with lashed saplings (fig.9.41). Visitors entered a courtyard at the top of the site, being drawn into and through increasingly enclosed terraces (fig.9.42). Such fenestration recalls the form and quality of light penetrating deep forests from above (fig.9.43); prefiguring the clerestories of *Vuoksenniska Church* (1956-9, fig.9.44). Light is given purposive form, it is a material, just as wood and rocks.

The building mingled with the sloping, wooded site, and tree trunks formed screens within its envelope (fig.9.45), holding the displays which illustrated the enormity of the wood-related industries, with, for example, vast paper roles and examples of Aalto's own bent wood furniture (fig.9.46). These tree-columns and wood detail integrated the building envelope and the exterior trees, and the steps, balconies and terraces alluded to the changing ground level of the forest. Here too the traditional and the modern flourished. The wooded, forest-like setting offered the potential for intimate responses (i.e., the Humanist attitude) to the natural conditions, being fused with exterior forest elements, be they natural lighting, tree trunks, wooden details or illustrations of forest products (fig.9.47). Many elements appear as architectonic trees, thickly clad flagpoles and large grilled support for creepers (MacKeith, 1992:126), and motifs from rural Finnish life, such as the lashed poles at the entrance (fig.9.48), reminiscent of rural fencing (fig.9.49). Frampton (1980:197) discerns a site-planning principle in the pavilion (1980:197), where, with the space between them, the two distinct spaces are "articulated as a space of human appearance" which was to become central to Aalto's work as "space" for "organic movement." (1980:197).

Here Aalto offered unwitting visitors a special experience of Finland;

"the visitor hardly noticed the change from interior room to open space" (Fleig, 1963:74).

The integration of both building and site, and pavilion and contents, formed a challenge to Rationalist Modernists, one which Aalto had alluded to in his article entitled *From Doorstep*
Fig. 9.37 Plan of Farnsworth House, Mies van der Rohe, 1946-50
Fig. 9.38 Section through Tsit Tsit Pom entry; Aalto, 1936
Fig. 9.39 Elevation of Tsit Tsit Pom entry; Aalto, 1936
Fig. 9.40 Winning plan of Le Bois en Marche entry for the competition for the Finnish Pavilion, Paris World Fair; Aalto, 1936-7
Fig. 9.41 Entrance to Le Bois en Marche; Aalto, 1936-7
Fig. 9.42 Terracing, Le Bois en Marche; Aalto, 1936-7
Fig. 9.43 Clerestory windows, Le Bois en Marche; Aalto, 1936-7

Fig. 9.44 Clerestory windows, Vuoksenniska Church, Imatra; Aalto, 1956-9
Fig. 9.45 Central glazed court, Le Bois est en Marche, Aalto, 1936-7
Fig. 9.46 Sketch for bent wood chairs displayed in the exhibition, Aalto, circa 1933
Fig. 9.47 Open court with birch tree posts, Le Bois est en Marche, Aalto, 1936-7
Fig. 9.48 Detail of hinges in fencing, Lieksa Folk Museum, Karelia

Fig. 9.49 Detail of pole strapping, Le Bois est en Marche; Aalto, 1936-7
Fig. 9.50  Nazi Pavilion, Paris World Fair; Albert Speer, 1937
Fig. 9.51  Finnish Pavilion, Paris World Fair; Gesellius, Lindgren and Saarinen, 1900
Fig. 9.50 Nazi Pavilion, Paris World Fair; Albert Speer, 1937
Fig. 9.51 Finnish Pavilion, Paris World Fair; Gesellius, Lindgren and Saarinen, 1900
to Living Room (1926). Indeed later Aalto explained his desire to make a "single image", and "organic whole", continuing:

"One of the most difficult architectural problems is the shaping of the building's surrounding to the human scale. In modern architecture where the rationality of the structural frame and the building masses threaten to dominate, there is often an architectural vacuum in the left-over portions of the site. It would be good if [...] the organic movement of people could be incorporated in the shaping of the site in order to create an intimate relationship between Man and Architecture. In the case of the Paris Pavilion, this problem fortunately could be solved." (Aalto, 1963; Fleig, 1963:81)

Indeed, an early champion of the Modern Movement felt that the pavilion had "a warmth and ability to evoke human responses that contrasted promisingly with the doctrinaire chilliness of some of the productions" of that Movement (Richards, 1980:139).

This was achieved despite the fact that an essential element of scheme, the lake-pond (the wave) which was to have been dug outside the main hall, was dropped, to Aalto's fury. The 'wave' was deeply symbolic for Aalto, seeming to represent a deeply Mystical attitude to the forest. Despite this omission the scheme succeeds in evoking something mystical, and yet critics recognised that Aalto has avoided "folkish romanticism" but had produced a modern building sensitive to tradition. Indeed, at Aalto's suggestion, Le Corbusier praised the pavilion's "deep-rooted authenticity", contrasting perhaps with the Nazi and Soviet forced monumentality which looked down, physically and philosophically on the Finnish, over whom both regimes were to rampage in subsequent years (fig.9.50). Without having become estranged from his Modernist friends, Aalto articulated a Humanist attitude to the forest, writing:

"If we base our technical plans primarily on Nature we have a chance to ensure that the course of development is once again in a direction in which our everyday work and all its forms will increase freedom" (Aalto, 1949)

Paris Revisited
Pearson believes that Le bois est en marche outshines Saarinen's Paris Pavilion (1900, fig.9.51) in two respects (1978:161); first because it was a truly modern example of Finnish design, and secondly it adapted materials and forms to a contemporary mode (1978:161). Aalto masterfully adapted, even modernised, the traditional Finnish sensitivity of relating utility to context explored in chapter seven. MacKeith, too, finds an important distinction between the two buildings (1992:124). Concurring with the conclusion of chapter four, he sees vitality in Aalto's (and therefore Finland's) modernity. It is important that this modernity was contextualised by the forest, since it is the nature of chapter seven (i.e., ancient and modern attitudes to the forest) which

47 Aalto removed his name from inaugural speeches.
49 Le Corbusier, in Arkitehti, 9/1937.
made Aalto's work distinct, in which the forest acts as mediator, relating the present with the past, and facilitating the future of Finland in material and spiritual terms; the forest as a *logos* and a Transitional Phenomenon.

Nevertheless, Frampton interprets Aalto's pavilion as a return to the "highly textured architectural manner of the Finnish National Romantic movement" (1980:197). This is as unfounded as musicologists who suggest that Sibelius' music is built on Kalevalaic folk runes. However, it might be legitimate to describe the pavilion as a return (in T.S.Eliot's terms) to the roots of Finnish culture (i.e., the personal experience of the forest, the natural element of wood, or modal and runic scales) which Sibelius and Aalto 'knew' for the first time, rather than revisiting the wholesale creative output of outmoded language of younger stylistic genres, such as National Romanticism.

**AALTO AT HOME IN THE FOREST**

> "Finns tend to organise space topologically on the basis of an amorphous "forest geometry" as opposed to the "geometry of town" that guides European thinking" (Pallasmaa, 1988:20)

> "Aalto didn't invent closeness to nature. Nor did he invent an architectural treatment of natural genius and classical preoccupation. Aalto just happened to get closer to any real presence nature has in architecture." (Connah, 1994:81)

Aalto, like Sibelius brought the accommodation he had experienced in the forest into his work - for example, in this case the introduction of wood into the palette of artificial materials of Modernism (fig.9.52). As chapter three demonstrated, what Aalto found was old, yet new, not only to him, but to those who experienced his interpretation of what he found in the forest. Indeed, there is an important connection between wood, the forest and the Kalevala (fig.9.53). Although Schildt never heard him talk about the epic, Carola Giedion, wife of the great Modernist apologist Sigfried Giedion, relayed to Schildt that Aalto spoke a lot about the epic, going on to say that,

> "what (he) gave us was a new relationship with Nature, something sorely needed in our technological era [...] It was Aalto who gave wood back to us." (Carola Giedion in Schildt, GS3:201).

This is an important admission; one which accords with Sigfried Giedion's inclusion of Aalto in the a late edition of *Space, Time and Architecture*.

MacKeith discerns the most important motto of the two Paris Pavilion entries to be "a representation of the metaphorical place in the forest that the Finnish people had made for themselves, a place both modern and yet deeply traditional" (1992:122); thus recalling the Mystical attitude to the forest. However, MacKeith believes that the pavilion is not a work intended to imitate the forest, nor to represent "forest psychology", but that it subtly responds to the site

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50 MacKeith of Aalto's work; "place in the forest" (1992:125).
Fig. 9.52  Wood Experiments; Aalto, circa 1930-40

Fig. 9.53  Aalto building a fire at his summer house (Muiratsalo Experimental House)
Fig. 9.54  Pine forest

Fig. 9.55  Enclosure in farmstead, Lieksa Folk Museum, Karelia
Fig. 9.56  Pile of wood
Fig. 9.57  Store house, Seurasaari Folk Museum, Helsinki
Fig. 9.58 Ceiling of Maison Carré; Aalto, 1956-9
Fig. 9.59 Roof overhang, Villa Kokkoener; Aalto, 1966-9
(1992:137). With Quantrill (1983:81), MacKeith acknowledges the outline tracings of traditional Finnish farm buildings (torpa) in the courtyard organisation, going on to praise the creation of a "home in the forest" (1992:126). This, he believes, is achieved not through abstraction of spatial experience of the forest first hand, but through gradual enclosure and detailing derived from the Finnish vernacular, described in chapter three. MacKeith is thus citing Aalto's source further back than Frampton (who saw it as National Romanticism), but does not credit Aalto with translating his own nature and forest experiences anew (rg.9.53).

The second part of this thesis has sought to demonstrate that in Finnish history there was little distinction between spatial experience of the forest and home in the forest to which MacKeith alludes (1992:126). After all Aalto wrote of, "wood's biological characteristics [...] its kinship with man and living nature." (Aalto, 1953).

MacKeith recognises neither the transitional nature of the forest, nor indeed the need for, or traditional use of "forest psychology", which for the generations since the Kalevala was woven into being has brought together the abode (home or inner reality), with that which is beyond it, the forest (the other or outer reality). Rather, he seeks to place the heritage of Aalto's preoccupation in folklore details. However, chapter four demonstrated that Aalto thought the National Romantic birch-bark culture was "absurd". In a conversation with Schildt, Aalto admitted,

"I don't think I have a feeling for folklore. The traditions that bind us lie [...] in the climate, in the material conditions, in the nature of the tragedies and comedies that have touched us" (Aalto, 1967b).

This is important, rooting Aalto's nature stimulation in human experience which can be mirrored in the natural environment (fg.9.54), and translated into built form. Indeed, through it Aalto demonstrates that Finns "seem to have a bio-cultural understanding of materials from nature." (Pallasmaa, 1982:14).

MEMORY AND THE FOREST

"[The] circle of recollection and slow transformation of the memory of the forest perhaps establishes one of the invisible deep structures of the Finnish culture." (Leiman, 1993:43)

Aalto's distance from the "birch-bark culture" was narrowed both in his Paris Pavilions and later when he acknowledged the importance of earlier folk heritage (1941) (though not admitting he was enamoured of it himself; 1967b) (fg.9.55). This is important, since Aalto was fully aware that in the forest virtually the whole of life is wood. Traditional buildings had created the sense that one is inside the wood, in a wooden cavern, which was traditionally a
tool to enable Finns to commune with, and have impact on nature (Suhonen, 1988, pers.com.) (fig.9.56); as if the spirit of the wood was, like Ariel, released when it became a material for creativity. Recall also that the etymology of wood and forest leads to notions of mother. Traditionally felled wood was transformed into a dwelling (fig.9.57). Such process of recreating the wood into new form ensured the continuation of being in the system (fig.9.58 & 9.59). The ecology of forest life was symbolically imbued into the artefact, and the craftsperson assured of his/her creative fecundity.

"Great ideas arise out of the small details of life; they spiral out of the earth. Our senses mediate the raw material which becomes thoughts." (Aalto, 1947a)

Aalto was conscious of such processes of transformation and change whereby the crafted material, with its physical and psychological associations, could stimulate in the observer a process of following the "threads of unrecorded reality", simultaneously offering a profound experience of the creation inherent in the material and the observer.

Thus wood was the mechanism whereby the experience of the forest context (hyle) was related to the physical and psycho-spiritual home (oikos). Wood is a phenomenon of mediation between what is alien (paraoikos), other (hetera) or 'out', and what is 'home' (oikos). MacKeith acknowledges the "place in the forest" (1992: 126) (i.e., the inspiration Aalto might have derived from vernacular forms), but not the former 'power' or resonance of the forest to invoke a phenomenal reaction itself. Indeed it is helpful to recall that Berleant stressed that "engagement" is vital, countering a "disinterested" stance towards the environment. It is the materialisation of such, in the experience of the immanence in Aalto's work, which MacKeith seems reticent to acknowledge.

Indeed, one ethnologist has defined such an opposition regarding nature and culture, between "home" (koti) and "out" (ulkopuolinen) (Gullestad, 1989: 173). Both nature (luonto) and city (kaupunki) can be "out", yet nature takes on the mediating (i.e., transitional) position when home and city are in opposition. In such a context Aalto's architecture takes on the mediating role, both relating and indeed of rooting the forest and dwelling, and even the forest and the modern city (fig.9.59). Again this revisits Aalto's early article of 1926 in which he explored ways of integrating and of relating the inside and outside living spaces. Through such mediation (or transition) Aalto worked to break such conceptual and practical antagonisms between the past and the present, and between the material and the psychological, and vicariously those within himself; a mission to offer synthesis, to expand rationality (1935), to which the discussion will return in part three.

61 The Greek is παροίκος (paraoikos). The Greek for the other words has been given above. 62 These notions are translated from the Norwegian given in the article by Gullestad, into Finnish by the current author.
Fig. 9.60 Finnish Pavilion, New York World Fair; Aalto, 1939
Fig. 9.61 Sketch for wooden relief, International Institute for Education, New York; Aalto, 1961-5
He acknowledges that "architecture is not a science", but a process of synthesising human needs in which it must play its part in "the human struggle for existence" (1938), and that technology could not be relied on to mediate between city and country (1932), entities which, by 1949, Aalto believed must be "synthesised" (fig.9.61). Just as, from the time of the Fourth Symphony, Sibelius called on deeper, personal experiences of nature and the forest in contrast to the patriotic nationalism of his early days, so Aalto sought the psycho-social significance of experience of the forest (evinced in chapter seven) as a phenomenon with which to create a transition between the past and the present, between the 'lack' and modern, urban prosperity, and between memories of the 'gap' and engaged encounter with either the forest or people: it is important to recall that neither Sibelius nor Aalto sought to mimetic modernisation of the nature in their art. This offered the potential for forest and city to be fused: a notion one scholar believes could "create an uncanny psychology", believing the forest represents human alienation rather than potential encounter (Harrison, 1992:2). Indeed, in Aalto's work Pallasmaa finds "certain deep-structure responses in the observer. His biomorphisms give subconscious association with the organic world and his layered compositions give an impression of environments formed by tradition and history. Aalto uses imagery that activated sub-conscious association" (Pallasmaa, 1988:23)

This equally applies to Sibelius' work. The notion of bringing together hyle (wood) and oikos (home) was not new, and indeed, the use of such by Aalto were not loans, "they are re-creations" hinting at a possible origin elsewhere (Pallasmaa, 1988:23); in both historical and psychological terms. It is exactly this which MacKeith denies (1992).

In 1956, Aalto expressed the belief that the "specifically human and psychological importance" of wood will ensure that "it remains a material of great richness and humanity" (fig.9.65). This suggests that his use of wood - that which "grows out of the earth" to facilitate the "small details of life" (1947a) - indicates a determination to meet the needs of life in the most natural possible way, recognising the need for bonding with, or rooting in the context, be it building or nature. He continued: "As the main material for the delicate detail of architecture, wood will probably preserve its status [...] the most important qualities of the original wood, those of specifically human and psychological importance [...] will probably ensure that the wood remains a material of great richness and humanity, with the resources that are far from being exhausted."

It transpires that through compositional gestures (i.e., the wave), and allusions to nature (e.g., use of wood and formal arrangement in Paris) Aalto sought to address the "psychological factors" (1930d) to which he continually alluded.
Concluding with the findings of the first two parts of the thesis, Langer believed that creativity can facilitate the "realisation" of past experience, of unconscious (undifferentiated) matter, and thus it seems possible that in creativity unresolved experiences can be reworked and brought into consciousness, or "realised" through creativity (1988:42). This suggests that Aalto's or Sibelius' experience of the forest may have triggered repressed early experiences, the ongoing dichotomy of personality, and may have stimulated symbolic engagement with 'other' (reality beyond the self), which may in turn have stimulated the creation of forms which were both recognisably 'related' to the forest, such as the entrance canopy at Villa Mairea (1937-39, fig.9.62) or Tapiola (1926), and those which may bear compositional affiliation to the inner life of the forest (growth, ecology) such as Neue Vahr, Bremen (1959-62, fig.9.64) or the Seventh Symphony (1924) (tape e.g.,31).

It has been shown that despite suffering serious childhood deprivations, both Aalto and Sibelius had a positive early experience of the forest, and both grew to desire scientific understanding, which Carlson believes enhances aesthetic experience of nature (1993). Their modernisation of forest culture, the manner in which they relate the past, was distinct from the "absurd birch-bark culture of 1903" in which there was a conscious reusing of folk melodies and log cabin technique.

In the vernacular forest artefacts, the subconscious, and the imagination find symbolic form in creating space for life in the forest. It is not possible to separate the traditional building forms (fig.9.65) from the experience of those that built in this way (fig.9.66), nor from the reason they did so (i.e., subsistence existence characteristic of the 'lack'). If such separation were attempted architectural history would flirt with superficiality, creating something of the rootless and arbitrary dissection of styles, leading to Saarinen's interesting, but arguably rootless work: those "soap bubbles hovering in the air" (Strengell, 1983:58) from which Aalto turned.

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53 Untitled, undated article in the Alvar Aalto, Archives, Helsinki. See chapter four.
54 The stark contrast of the often driven, competitive prosperity of progressive urban life and its nadir, the volition for the stripped, solitary 'leak' of the forest-based summer cottage culture, suggests that, with Modern art, Finnish modernity indeed lacks the capacity to fulfill the full spectrum human needs, to facilitate humans to attain their own nature (Danto, 1990:309). Danto borrows from Aristotle here "Seen from the
Fig. 9.63 Logs being moved by water
Fig. 9.64 Model of Neur Vahr Apartment Block, Bremen; Aalto, 1958-62
Fig. 9.65 Farmstead at Korpilahti
Fig. 9.66 Etching of slash and burn agriculture
Sibelius used his inner life of imagination, stimulated by his continued and profound sensory experience of nature, as both symbol for, and logic with which he attempted to respond to, the sacrament of creation, nature and his battle with the human condition (fig.9.67). Yet, nature for him was not only a background to human culture. It also offered a symbol of an order which was other than human, to which he turned when he found no correlation of his needs in his experience of humanity.

Aalto's divergence from the Modernist fold is evinced in the fact that both his words and work indicate the coexistence of Utilitarian, Humanist and Mystical attitudes to nature. This differs from Sibelius to the extent that the composer espoused Pagan mysticism which accorded with elements of the Primitive attitude; although his starched white suit would never have weathered truly Primitive or Naturist attitudes which Pietarinen discerns (1984).

What was demonstrated in part one to have been a "softening" of Modernism (Pearson, 1978), by way of personal processes of development which led to compositional processes which challenged the modern status quo, was also of universal importance in both architecture and music (Muromäki, 1993; Hepakoski, 1993; Tawaststjerna, T1; T2; T3; Schildt, GS1; GS2; GS3; Quantrill, 1983; Pearson, 1978). Aalto was able to inversely idealise the nuances of the Modernism/nature relationship (Porphyrios, 1982:59), but this need not be seen as Romantic Modernism (Pearson, 1978:151) (fig.9.69).

As cited above, chapter twelve will demonstrate the network of associated musical motifs which symbolise, and even trigger, the vast ecology of imagination, which Cobb has explored (1993); that which may then throw up innumerable memories, feelings and sensations which are the "hinterland of man's mind", to cite Jung (1966). Equally, Aalto's work will be examined to demonstrate a similar ecology of space-motifs, equally subtly and interrelated with complexity, which can not only symbolise the ecology of our cloistered selves, but, more crucially facilitate the ecology of society within homes or whole towns plans. The contrawise of this is that Aalto wanted people to be in his buildings as they would be in the forest, or by a lake (fig.9.69 & 9.71).

Aalto recalled that, "the experience of landscape as a functioning equilibrium [...] taught me how man ought to deal with his habitat" and the white table, on which he joined his father's perusal of topographic maps taught him "that one has to exercise tact when approaching nature, that life has to be cultivated carefully - but using technology." (Fleig, 1978:232-3).
This chapter has indicated that nature, inherent in the Finnish experience, must be invited into this integration.

Thus, nature and the forest teach the phenomenon of relation (or logos). Whether or not nature can be framed within a cognitive system, humankind is inherently within it, and part, still, of its continuity. The natural forms and processes in the forest, which Aalto and Sibelius observed, are purposive order, yet are also symbolically much more, offering forms and processes within an ecology, which correlate with physical, psychological, emotional and spiritual processes of our lives. Tapiola (1926) calls out to our interior places and processes, from which we have often become estranged, and in the Rationalist library at Viipuri (1927-1935, fig. 9.71), Aalto's undulating wooden ceiling is waving, so to speak, at 'little man'.

The authenticity of the process of transposing a topophilia into tangible built form, "exudes a satisfying harmony, the noble beauty of economy and practicality conferred by an unerring feeling for material and proportion [...] The single material surrounding the countryman speaks to us of unbroken unity and balance [...] The articulation of our material and mental space follows principles which also reflect the unconscious system of space use peculiar to the culture." (Pallasmaa, 1984: 445).

Some of this observation may apply to Sibelius' music too. Such cultural peculiarity, expressed in Sibelius' and Aalto's work, arose from the same cultural heritage of the 'lack', conceived in similar personal-psychological 'gaps', and, therefore, as part three will demonstrate, shares key formal elements.
Fig. 9.67 Sunset on porch at Sibelius' home, Ainola

Fig. 9.68 Swans at sea
Fig. 9.69  Foyer of Seinäjoki Town Hall; Aalto, 1961-65
Fig. 9.70  Birch in winter
Fig. 9.71 Undulating ceiling, Vipeö Library; Aalto, 1927-35