

The world in the horizon. Jørn Utzon and Sverre Fehn

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*This article aims to examine the work of Jørn Utzon (1918-2008) and Sverre Fehn (1924-2009). A passion for Ancient cultures and an interest in construction shaped the personality of Jørn Utzon. Utzon's approach is extremely sensitive in assimilating and fusing already existing techniques or formal inventions into his personal synthesis. Utzon's career has been distinguished by the establishment of an innovative and a singular voice whose spirit of his work inspires the work of many contemporary architects. This essay point out Utzon's formal creativity, his intuition as a builder, his sensibility to the quality of materials and his capacity to understand the context in his works and projects.*

*Sverre Fehn's work professes an obstinate devoutness to the essence and authenticity, combining tradition and timelessness. The poetic intensity of his legacy is reflected in a lyrical work, abstract in its geometrical rigor, tactile in its constructive refinement and vernacular in its connection with place and memory.*

*Utzon and Fehn filtered the natural forms, structures and detailing derived from vernacular buildings and constructive tradition as sources of inspiration. In their trip to Morocco, they discovered the fundamental wisdom of common people, vernacular detailing and the material oneness of the landscape in anonymous architecture. Utzon and Fehn have created an architecture which reconciles the wisdom of vernacular building methods with the architectures of Antiquity. Fehn summarizes: "In my friendship with Utzon I met a constructor. He thought in constructions. I think more in stories, in content. Utzon goes directly into construction, immediately."*

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The Siesby house designed by Arne Jacobsen. Between the Danish tradition and the modern ideal

Berta Bardí i Milà

*The concept of house in Arne Jacobsen's work expresses the essence of his architecture. The domestic space is a progression from the most private (the home), to the most remote and least domesticated (nature). Thus, with the successive houses that he projects there is a progressive definition of the access to space in the form of enclosure, while the living room opens more and more to the garden outside, formulating itself as a pavilion. In this persistent evolution, Jacobsen pursues his dream house through different consecutive areas that start with the space that regulates the transition to the inside (which tends towards concavity) and ends with the space physically and visually open to the landscape (which tends towards convexity). So, the house for Jacobsen is understood as the interior space resulting from the access and the garden, established itself as a diaphragm between these two poles.*

*The enclosure responds to the typology of courtyard, while the rear of the house, much more transparent, directly connects the living room and the garden. This part becomes a fragmented entity of the rest of the house, showing itself as a pavilion inside the house. Thus, in one project he combines the archetypes of patio and pavilion. The prototype of Jacobsen's pavilion house culminates in Siesby house, but begins to take shape two years earlier in the Kokfelt house.*

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The director plan of Säynätsalo Strategies in the urban architecture of Alvar Aalto

Daniel García Escudero

*The clarity, transparency and weightlessness of modern architecture is also evident at the urban level. The modern city tends towards expansion and dynamism. Free space changes from the neutral background of the plot to become one of the active figures in the definition of the urban structure, becoming a factor of cohesion and public identity. This set of voids tends to form a continuous system that is intertwined with other systems that make up the city. Definitively, traditional concavity gives way to modern convexity, and to the understanding of urban planning from isolated figures that punctuate public space.*

*As a member of the modern movement in architecture, Alvar Aalto also attached special importance to public and urban spaces in his work. However, in contrast to the topological and formal qualities of modern orthodoxy, Aalto found his own strategies for his projects. Regardless of the scale, in the different areas in which he worked there is to be found the tangential composition and the perimeter route, enveloped spaces and non-frontal architectural objects, and the public place as a whole originating from the addition of autonomous elements not resigned to establishing their own place.*

*The aim of this article is to show, precisely, some of those strategies. To develop this I have chosen a particular case, the plan for the island of Säynätsalo (1942-52). This small Finnish town has occupied many pages in the books about Aalto due to its famous town hall, designed and built between 1949 and 1952. During those years, Aalto dealt with the regional scale (master plan), the intermediate scale (the town centre) and the architectural scale (the town council building). The detailed analysis of each scale highlights the interaction between them and, above all, helps us to better understand the working process of the famous Finnish architect.*

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