NATIONAL COLLEGE OF ART & DESIGN
CRAFT - GLASS

THE RESPECT OF TRADITION, MATERIALS AND NATURE IN SCANDINAVIA, ESPECIALLY IN THE DESIGNS ALVAR AALTO, KAJ FRANCK, TAPIO WIRKKALA AND TIMO SARPANEVA, ALL FINNISH CRAFTSPEOPLE

A THESIS SUBMITTED TO THE FACULTY OF HISTORY OF ART & DESIGN AND COMPLEMENTARY STUDIES AND IN CANDIDACY FOR THE DEGREE, FACULTY OF CRAFT

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INTRODUCTION

The natural beauty and simplicity of Scandinavian design, especially glass, has always interested me. A simple form or a pure line are treated with as much respect as a filigree of pattern or an intense patch of detail by the designers and craftspeople. To me this is very important, not to let our tastes be taken over by the bombardment of industrial and computerised images that we are surrounded by today.

> I want to seal the bands of eternity into the silence of glass. I want to deposit this fast-fading present moment there in all its fragile beauty.
> Timo Sarpaneva.[1]

The fragile beauty of Scandinavian design could hold my attention for all eternity. Whether it be an everyday functional object such as a tea-pot by Finnish potter Ulla Procopé (1921-1968)(Figure 1) or a unique glass sculpture by Oiva Toikka (1931-)(Figure 2), the craftsman's respect for his or her material and ability not to disturb its true aesthetic beauty is evident. You can almost see their hands moulding and forming the material with such appreciation and devotion.

Some Scandinavians may resent the continuous reference to the natural, cool elements in their work but

> Munch and Strindberg should remind us that the Nordic temperament has its darker side and is capable of astonishing outbreaks of exuberance when the Spring sun or local fire-waters unlock pent-up energies.[2]

Yet, I strongly feel, the recurring qualities of Scandinavian design cannot be ignored. Their craftsmanship, with its respect for materials and their proper use by the designer and consumer is what makes Scandinavian design unique.

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1 Kalin, Kai. Tima Sarpaneva, *Otava*, Helsinki 1993.
2 Op. cit.

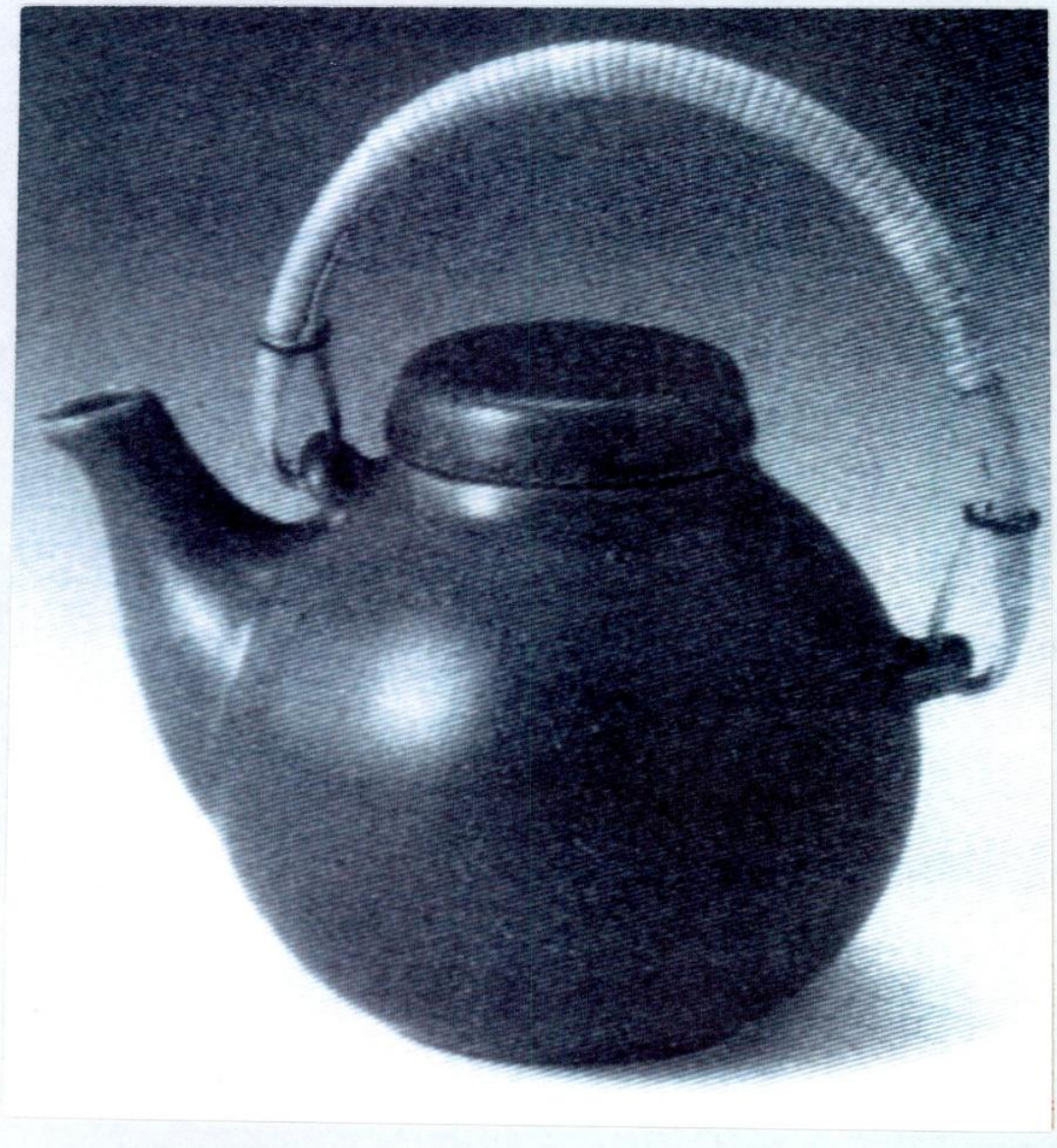

FIGURE 1. ULLA PROCOPÉ: 'TEA POT,' PORCELAIN WITH SEMI-MATT BLACK GLAZE; CANE HANDLES, 1953.

FIGURE 2. OIVA TOIKKA: 'HELEN'S BATH,' GLASS SCULPTURE, CUBES MADE BY THE PAPERWEIGHT TECHNIQUE, CUT AND GLUED. 50X31X31CM, 1987.

Another element of Scandinavian design which I have noticed frequently during my research is the designer's links with his country's culture. Scandinavian design has successfully managed to expand internationally without losing its traditional vitality. In my first chapter, I shall endeavour to give an account of Finland's influences and traditions, both past and present, as I have chosen to focus on this country. First I will give a brief synopsis of the historical and geographical influences which have effected a majority of the Scandinavian countries.

The four main countries which make up Scandinavia - Sweden, Denmark, Finland and Norway (Figure 3) - each concentrate on different elements of traditions, form and influences in their design techniques and ideas. As I learnt from reading some of Jennifer Hawkins Opie's writings in *Scandinavian Ceramics and Glass in the 20th century*, (London 1989), Danish designers and painters are particularly noted for their use of exotic effects. Studio potters and industrial manufacturers in Denmark have specialised in rich oriental glazes, influenced by Chinese and Japanese originals. Finnish designers, on the other hand, are more conscious of their own landscapes and the elements which have formed it. They refer constantly to the archipelagic coastal islands and the effects of water, wind, stone and ice, whereas, she claims, Norwegian and Swedish designers are more inclined to refer to Norse motifs, plants and flowers, for inspiration, which were used in design and decoration in the 1860's Viking Revival. I have noticed that at the turn of the last century, all four countries used references to hunting and fishing in their ceramics and glasswork, and the age-old struggle to survive the dark, frozen northern winters.

Even now, in this present day, they are still very much aware of their inheritance of folklore and Nordic mysticism. I think this is the unconscious basis for my attraction to their Art. I am fascinated by natural forms and how they influence us and yet I am saddened by the take-over of industry in our largely mechanical world. Western countries, I feel, have confused and separated the ideas of form and function. Which comes first? Why, I ask, must they be separate concerns? Why can they not be in harmony with one another, complementing and supporting each other, as in Scandinavian design. In Finnish design, for example, the balance between form and function has long traditions.

The editor-in-chief of the magazine *Form Function Finland*, Barbro Kulvik, felt it was very important to point out in their 1980 edition that, from the late Iron Age,

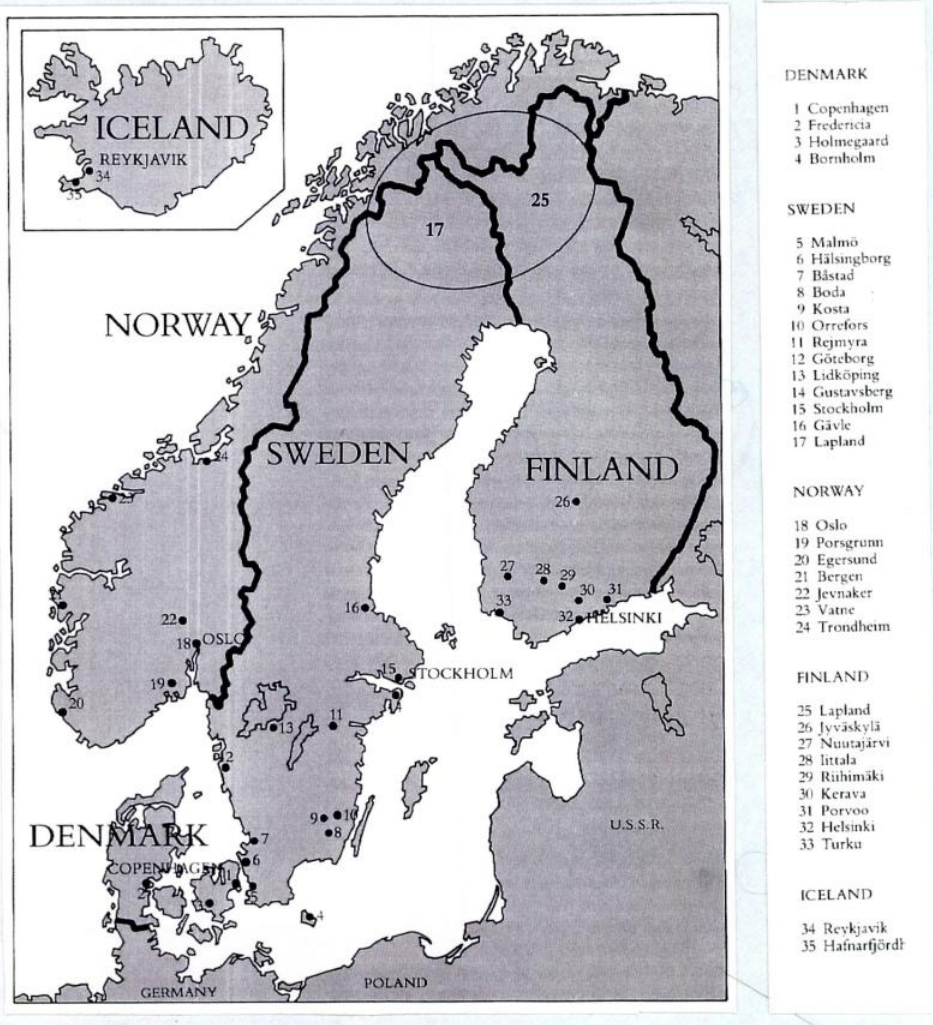

FIGURE 3. MAP OF SCANDINAVIA

Finnish folk art has embodied functional beauty and practicality. For folk art is primarily functional, whereas the great movements of European styles are basically formalistic: the function remains the same but the form of the object changes. Even in the modern sculptural glass of today in Finland, this special language is still very apparent in the sophisticated work of Bertil Vallien (Figure 4) and in a more nakedly instructive manner in the painted glass and ceramics of Ulcria Hydman-Vallien (Figure 5). I will go into greater detail on this topic later on, as it forms a major argument in my thesis. Scandinavian, especially Finnish, design is simple and pure, whether it be a set of delf common in every household or a piece of architecture. Even today, many of their utility designs blend in with their household environment and do not just serve a functional purpose. This is why nature and tradition are so important to the designers and craftsmen and women of today. They have proven that a national and local tradition in which people's basic needs are clearly reflected really can be integrated with technological knowledge and skill and with the aesthetic gifts that mankind possesses.

It is the Scandinavians' respect and understanding of their chosen materials and forms that encourage their natural ability to switch with ease from a major sculpture or architectural commission to the design of a drinking glass, cooking pot or cutlery set. From this, the design may take on a sculptural quality enriching its aesthetic appeal and making it more desirable than the majority of mass-produced objects from any Western country which would not be as free and flowing in its form. All these elements - tradition, natural influences, etc., draw me back again and again to the timeless forms made by Scandinavian designers over the past decade. We, in the Western world, have become obsessed with change and speed and are in desperate need of the experience of permanence, age and security. Juhani Pallasmaa wrote when discussing the aesthetics of a noble poverty in Finnish design that "objects which are based on the aesthetics of simplicity are in touch with the invariances of aesthetic experience."[3]

He goes on to point out that commercial design, as seen around us, is based on the "temporariness of taste and surface appeal," whereas profound design seeks harmony between an object's aesthetic appeal and extrasensory experience. Therefore, commercial designs are bound to their specific time and expressive of it alone. This is where the majority of Scandinavian designs stand out on their own, with constant reference to their traditions, natural

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3 Pallasmaa, Juhani. Noble poverty in Finnish design, *Form Function Finland*, Helsinki, Vol. 1/2, 1980.

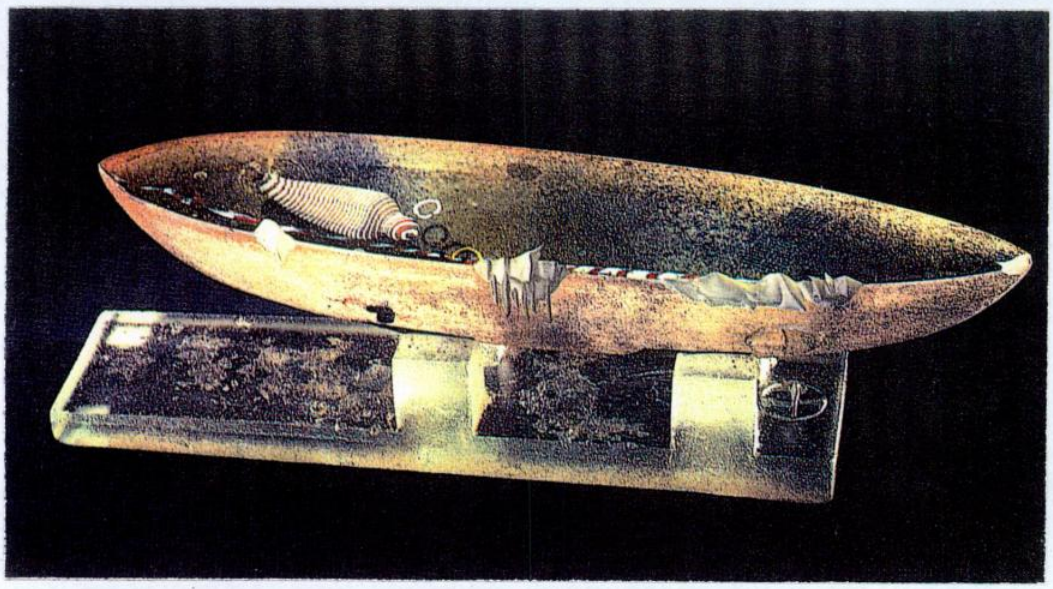

FIGURE 4. BERTIL VALLIEN: 'SHIP,' SAND-CAST SCULPTURE, OFFHAND DETAILS, CUT AND POLISHED, 1987.

FIGURE 5. ULRICA HYDMAN-VALLIEN: 'BIRD NEST,' FREE BLOWN AND PAINTED GLASS, H. 52CM, W. 30.5CM, 1975.

surroundings and historical background. Age-old traditional objects have been made with strictly functional requirements. Pallasmaa point out, for example, peasant tools may have remained unchanged for centuries, while the fashion industry today may discard a style three or six times a year. The refinement of traditional objects and shapes takes place slowly but surely in the form of minor improvements which are gradually introduced into the traditional patterns only after they have passed the severe test of practical use, whereas in today's man-made environment, buildings and objects, fashions and styles tend to be shaped by this tension between the contradictory aspirations for change and permanence, for uniqueness promoting individual identity and conformity supporting collective identity.

I find it hard to describe the pleasure I feel when I see a beautiful form by a Scandinavian designer. As I have not yet been to Scandinavia, I cannot describe personally how it feels to be in such a country which appreciates beauty at its most basic. Let me just say it is as if, when I look around me or in a book at gaudy, overdone objects, I feel there is a strong light shining on my face, hurting my eyes, but then I turn a page and find a beautiful vase such as "Serpent Uni" designed by Finland's Gunnel Nyman (1909-1948)(Figure 6) or "Egg form" designed by the Norwegian artist Benny Motzfeldt (1909-)(Figure 7), I feel the strength of the light decreasing and a breath of relief fills my lungs. This may sound quite dramatic to one who cannot appreciate simplicity. As I am soon to be a designer, out on my own, battling against the objects churned out in our own society, I wonder how I can share this experience with others and make them more aware of what they see and use around them. This is why I greatly admire the Scandinavian people. They have held on to this great gift and have not been consumed by our Western movements. Yet it has not been easy.

Since the mid-1960s, Scandinavian design has fought a difficult battle. Its special qualities of craftsmanship, classicism and restraint have hardly been enough to compete with the highly stylish, imaginative exuberance of the Italians, for example, and few, if any, Scandinavians have drawn directly from the phenomenon of the Memphis design group in America. The few that did follow these lines did so for necessity rather than for the desire of doing so and tended to work mainly in furniture design rather than glass or ceramics. Yet it would be impossible to ignore the growing movements across Europe totally. I would like to begin focusing on one of the Scandinavian countries, Finland, as I feel it covers a majority of the problems, goals and successes overcome and accomplished through Scandinavia over the past one hundred years.

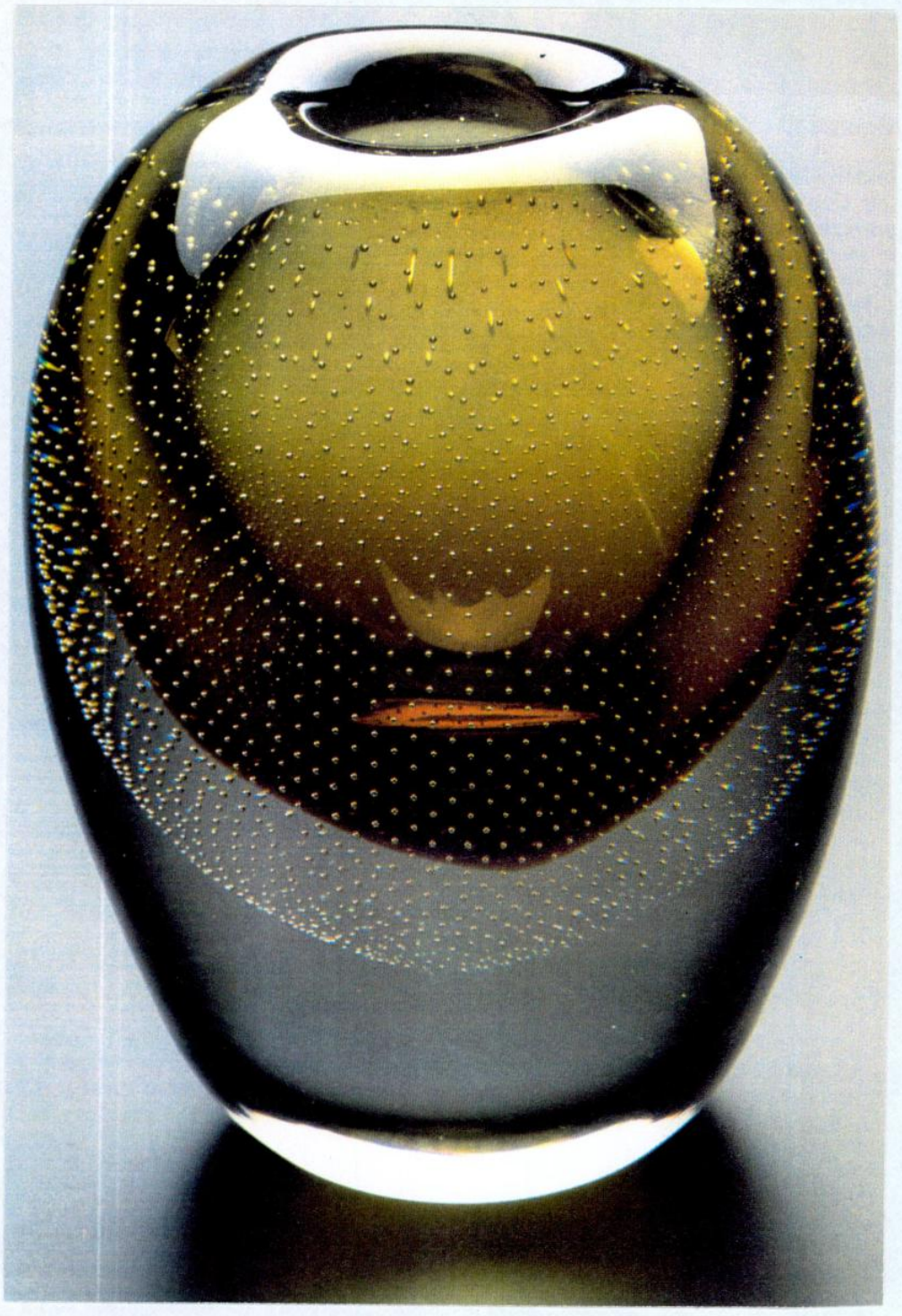

FIGURE 6. GUNNEL NYMAN: 'SERPENT UNI,' BLOWN GLASS.

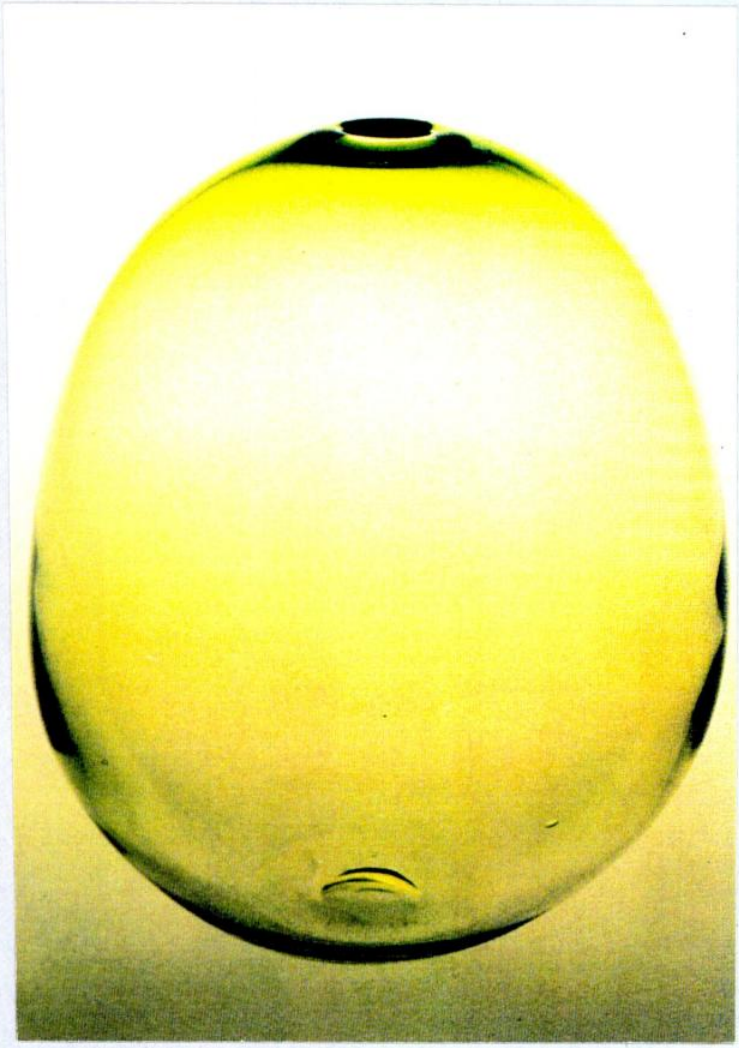

FIGURE 7. BENNY MOTZFELDT: 'EGG FORM,' BLOWN GLASS.

CHAPTER 1

In this chapter, I would like to point out the relevant influences and events which occurred in Finland during the last century, up to the present date. I would also like to discuss the reasons why Finnish design has risen to such international acclaim and how the people's national pride and belief in tradition has made them so unique.

A search for national self-expression took place throughout Scandinavia in the late nineteenth century. Norway had been striving for independence from Sweden, which was finally achieved in 1905. Finland also had been dominated by Sweden, and then Russia in 1809. The loss of these territories (Finland and Norway) had also triggered a period of self-examination in Sweden. As in Great Britain and America, the new nationalism was manifested in a growing interest in each country's own past, first seen in literature through the re-discovery of ancient legends and the study of native languages and then in art through the revival of folk crafts and medieval vernacular architecture. The two merged in the Viking Revival (dragon style) in the nineteenth century. The Revival was particularly strong in Norway, where Norse mythology stirred poets to create new epic tales and where the excavations of ancient Viking ships in the 1860s inspired dragon decoration. Well into the twentieth century, wooden dragon heads peered from roofs of summer cottages, dragon tails formed the handles of ceramic bowls and dragon feet supported silver jardinières (Figures 8 and 9).

When reading E Cumming and W Kaplín's book, *The arts and crafts movement* (London, 1991), I leant that Finland provides a model for the romantic nationalism that spread through Scandinavia in the nineteenth century. The great Finnish saga, *The Kalevala* or the Land of Heroes, was published for the first time in 1835. These epic poems originated in an ancient oral tradition of story-telling in the eastern province of Karelia, a remote, unspoilt wilderness that nationalists regarded as a repository of all that was essentially Finnish. One prominent Finnish figure of this time was Gallén-Kallela (1865-1931). Although he trained in Paris, Gallén-Kallela believed in looking to the peasant traditions of his own culture for inspiration and made many pilgrimages to Karelia. In 1887 he began designs for his home and studio, *Kalela*, which were

FIGURE 8: AUGUST MALMSTRÖM: 'TUREEN AND STAND,' SWEDEN IRONSTONE CERAMIC, ENAMEL DECORATION. TUREEN - 28 X 40.6 CM. 32.5 STAND, 1877.

FIGURE 9: TOROLF PRYTZ: 'JARDINIERE,' NORWAY. SILVER CAST AND CASED. 35 X 53 CM, 1900.

considered to be the first architectural drawings relying primarily on motifs from Finnish vernacular architecture. When his home was built in 1894-95, its gable roof, log walls, balconies and high ceilings became the model for the revival of Finnish wooden architecture (Figure 10).

An avid reader of William Morris (1834-1896), Gallen-Kallela embraced the ideal of the artist-craftsman who designed in all media. He designed and sometimes made furniture, stained glass, textiles, frescoes and even door hinges. In the best arts and crafts tradition, he believed in the equality of the fine and decorative arts and that a national art must be concerned with raising standards in industrial design as well.

Karelianism profoundly affected young Finnish artists. A bond that transcended the boundaries of their different fields - painting, sculpture, architecture, crafts, and music - was formed between them. In their effort to express themselves, they raised Finnish art to a new level.

A new international style called Art Nouveau flourished on the continent, particularly in France and Belgium, during the second half of the century and made its way to Scandinavia during the 1850s. In most Scandinavian countries, the new foreign influence was joined to the awareness of traditional crafts which grew out of the recent Viking revival. While Finland and Sweden enthusiastically adopted the new style, it never became as popular in Norway, which held on to the dragon style.

Under the influence of Art Nouveau, crafts attained an equal footing with other forms of art; artists and architects experimented with various mediums (painters for example, turned to pottery or ceramic design) in an effort to create a unified design statement that ranged from architecture to domestic utensils. Nowhere in Scandinavia was the idea of the habitat as a total work of art cultivated so much as in Finland. Its leading architects, Herman Gesellius (1874-1916), Armas Lindgren (1874-1929) and Eliel Saarinen (1873-1950), working in close collaboration, as well as Gallén-Kallela, designed large country houses with the interaction of natural unity being strong elements in their design and contents (Figure 11).

The Arts and Crafts movement in England was particularly influential in Scandinavia, since it had stressed vernacular features in architecture and furniture. Many Arts and Crafts designs emphasised simple, clearly constructed forms, restrained two-dimensional decoration, and carefully chosen colours.

FIGURE 10: GALLÉN-KALLELA: 'KALELA,' COUNTRY HOME AND STUDIO BUILT AT ROUVESI IN 1894-5.

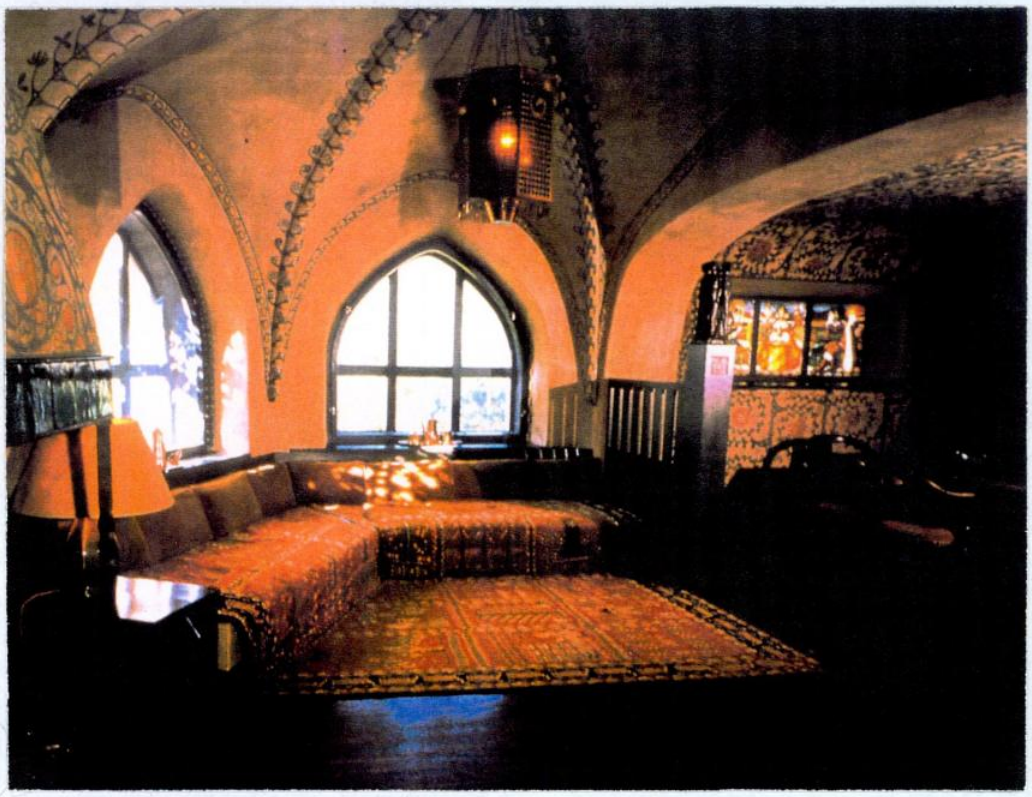

FIGURE 11: GESELLIUS, LINDGREN AND SAARINEN, 'HVITTRÄSK,' LAKE VITTRÄSK, INTERIOR, 1901-03.

The stylistic features of Art Nouveau were adapted as well to the Scandinavian sensibility. In France and Belgium, composition based on flowers and plants undulating on the surfaces of ceramics, glass and metalwork, but the abstract sweeping lines of their patterns appeared less frequently in Scandinavian designs. More geometrically stylised motifs, which flourished in Scotland and Vienna, left their clearest marks in Finnish and some Swedish architecture and crafts well into the twentieth century. The unspoiled Nordic landscape - its forests, snow, wildlife and wild flowers - became symbols of the artistic and spiritual heritage in the same way that vernacular log buildings and woven textiles did.

The large World Fairs, or expositions, played an important role in the world of design in at least two ways: they opened up new contacts for participating Scandinavian artists, and they directly affected production. In an effort to win the highly coveted gold and silver medals awarded during the expositions, companies hired artists and began producing new collections seven years in advance of the events. Their efforts were rewarded: many Scandinavian companies and artists garnered prizes at the expositions in Paris in 1900, in Turin in 1902, in St Louis in 1904 and in St Petersburg in 1908.

In the early decades of this century, the Scandinavian countries were undergoing a period of readjustment following a number of fundamental political changes. The union between Norway and Sweden had been dissolved in 1905, when Norway became a sovereign state and chose a Danish prince as its king. Finland, discontent in its century-long status as a grand duchy with its own constitution under Russian domination, did not achieve independence until after the Russian Revolution in 1917. The struggles for political freedom waged in those countries led to an intellectual movement aimed at cultivating popular cultural traditions, and craft became one of its means of expression, especially in Norway, Finland and Sweden.

Unlike Art Nouveau, which played a relatively brief but fruitful role in Scandinavia, national romanticism continued to exert an important influence because of prevailing political and social conditions. Norwegians pursued their passion for their own history, looking to the Middle Ages. In Finland certain artists strove to move out from under the shadow of Swedish culture and Russian-influenced traditions.

The early part of the twentieth century was filled with new possibilities and old associations. Finland, in comparison to Sweden and Norway, was a poor country. Not until more favourable economic conditions were restored in the 1920s did crafts in the young republic win back something of the position they had held during the time of Akseli Gallén-Kallela and Eliel Saarinen. By the 1930s, Scandinavia, combining the growing strength of industry, the confidence of talented young artists and an active craft tradition, paved the way for an intense and highly productive future in design.

An article written by Pekka Suhonen in the 1st/2nd edition of *Form Function Finland* (Helsinki, 1980) made me realise that, in the 1930s, an increasingly urbanised society required more adequate public facilities which provided opportunities and challenges to designers of this era. He went on to say that functionalism, in which design technology and social customs were guided by the principals of fitness for purpose, both in materials and style, began in Scandinavia in the 1930s. Because of technological and industrial advances, as well as a greater ability to utilise available natural and human resources, society was better prepared to accept and adapt this ideology.

The aim of functional design for domestic living was to produce dwellings that were liveable in and inexpensive, and furnishings that could be mass-produced and thus become available to a wider consumer audience. Environments, buildings, rooms and objects were designed to be aesthetically pleasing as well as inexpensively produced.

World War II reached the Scandinavian countries by the winter of 1939-40, but in such diverse ways that it was to have different effects on the applied arts from country to country during the early post-war period. Sweden remained neutral, while Denmark and Norway were invaded by Germany. Finland fought two wars - against the Soviet Union to retain its independence and also ended up fighting the Germans. Especially towards the end of the war, conditions were quite hard in Finland and Norway.

Finland was forced to pay massive reparation to Russia. All conceivable resources were mobilised to free the country of this burden as quickly as possible. Artistic tradition was one of these resources. HO Gummerus, then director of *Suomen Taideteollisuusyhdistys* (Finnish Society of Crafts and Design), an idealistic design organisation, took command in 1956. He tracked down, encouraged and literally mobilised the country's young artistic talents. With public help and a masterly strategy, he introduced them onto the

international stage. His only mission was to make the western world aware of the Republic of Finland once more.

Europe lay in tatters after the Second World War and welcomed the message of more beautiful everyday objects which Finland and the other Scandinavian countries enthusiastically proclaimed. The United States was also wide open to these artistic impulses from Europe.

Of the Scandinavian countries, Finland was responsible for the most individual and artistically exclusive effort. Due to its geographical situation, the country was in a unique position. It could be said that Finland was the border between East and West, but more northerly.

Finland is where the advanced technology of the Western world and the language of modern design interact with a native folk tradition that seeks its inspiration from the rugged natural landscape and with the mysticism, intensity and display of colours.

> The true function of art is to re-establish and secure our connections with our biological and cultural roots rather than alienate us from our collective past.[4]

Yet the transition to the 1960s faced Finnish designers with challenges of an entirely new nature. Again and again the question arose of man's basic needs and the gap between the rich and the poor. This led many designers, particularly those of the younger generation, to concentrate on designing industrially produced basic articles. At the same time, designers' links with their craft traditions weakened. At the beginning of the 60s, the universities of Europe were affected by the powerful political orientation of the student bodies, and this trend soon spread to Finland. A critical eye began to be cast on industry's profit sector. Young designers wanted to work for the common good and found their way to social design and work in the public sector. Many of the older generation left the service of industry to set up their own workshops and return to the old craft traditions. Overall, this did little to help industrial design and the media's interest in design began to fade.

The 1970s was a decade of global unrest, characterised by Third World problems, awareness of pollution and oil crises. Now, designers were needed for increasingly complex tasks. In co-operation with engineers, they came up

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4 Pallasmaa, Juhani. Noble poverty in Finnish design, *Form Function Finland*, Helsinki, Vol. 1/2, 1980.

with ergonomic, ecological and energy-saving solutions and in this area Scandinavia, not just Finland, came out on top. As I mentioned in my introduction, Scandinavian designers were not phased by the modern movement of the Western world; they concentrated instead, perhaps far-sightedly, on the study of ergonomics and energy-efficient techniques. This aroused their increasing awareness of the social problems of the handicapped and under-privileged and a wider concern about the pollution and destruction of natural resources. In this, morally, they were much in advance of other countries.

By the 1980s, Finnish designers had reached a point where they could no longer ignore the impact of international communication.

Have I now come to the point where Finnish culture and design are losing their national identity and strength? I think not. Their traditions and the beliefs I have discussed were too strong. Throughout the post-war period, and not just today, Finland has been subjected to a bombardment of influences from abroad and has been virtually in a cross-current of national and international pressures. It is probably the existence of these pressures that has been a key factor in the success of Finnish design. As we all know, design must move with the times in a majority of cases. If we were to isolate a number of designers, of any nationality, on a desert island, we would probably be disappointed by their achievements.

Today's technology offers far greater opportunities for turning ideas into reality. The fact that the computer is the helpmate of today's designer cannot be ignored. It enables him to get a three-dimensional visualisation of an idea in a fraction of the time it previously took to produce a prototype. Also, thanks to new materials and work methods, the form and structure of an object may be much more delicate and yet much more durable than before. New finishing techniques and colours give the object a new brilliance and quality. Any designer with these resources will naturally use them, as in this day and age the competition is too high and production waits for no one. Where Finnish design is concerned, however, certain common ideals have survived through the decades. Expressed in my own words, these are: functionality, durability and beauty. Behind these words lies the strength of Finnish design: the traditions of Functionalism; a healthy national pride and the beauty of Finnish nature.

CHAPTER II

> Functionalism: the theory or practice of adapting method, form, materials, etc., primarily with regard to the purpose in hand.
> *Chambers 20th Century Dictionary.*

The word "functionalism" does not seem to fit in with what I have discussed earlier with regard to Finnish design: natural awareness, pure form and importance of tradition. But I feel I must mention it as its interpretation carried a special and distinctive meaning to the Finnish people. What they have created is a humanised Functionalism.

Functionalism came to Finland during the 1930s. This was during a time when there was an immense need to erect new buildings and emphasise the nation's identity. Its ideas were youthful, optimistic and liberal, and gained strong support from a majority involved in architecture. There are a surprising number of Functionalist public buildings in Finland. Their light, clean appearance adds a special flavour to the streetscape of many towns and villages. Functionalist stations, churches and co-operative stores have merged into the townscape and become part of the community atmosphere (Figure 12). Note the clean flowing appearance to this staircase.

What I feel is a most important feature about Finnish Functionalism is that it took on a new, warmer tone than its fellow western countries. It was made to blend in with local settings, where close contact with nature and soft, handicraft-oriented thinking still prevailed. Architects seriously attempted to fit buildings in with the landscape, studying the harmony of dimensions. Designers looked for the genuine, original elements in their materials.

It was with these concepts and ideas that these buildings became a symbol of Finnish design. This was due to the national pride in the architects' designs in collaboration with their own personal styles.

In the course of history, these buildings have become customarily Finnish. They commemorate a time of great national passion and belong nowadays to a

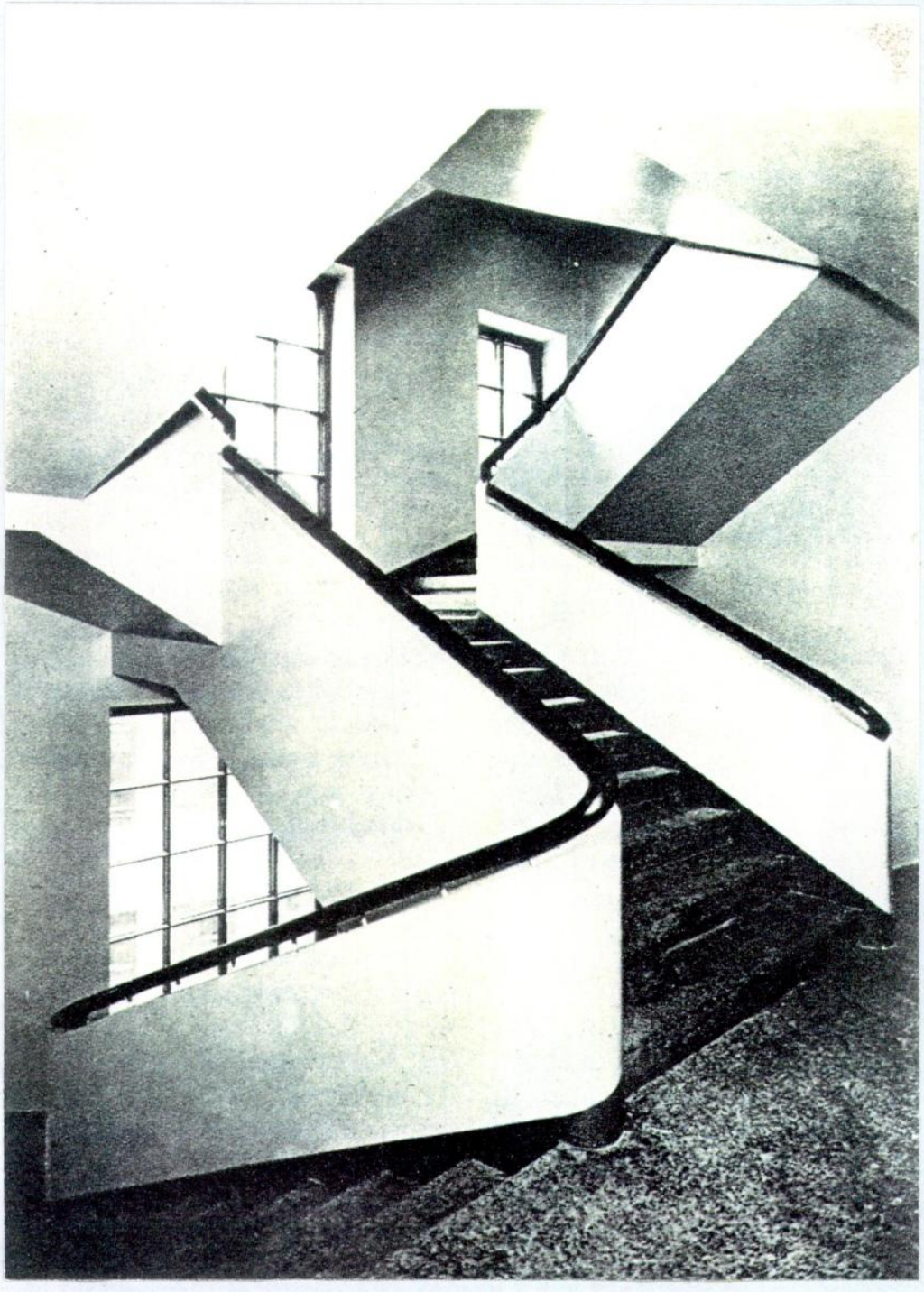

FIGURE 12: FUNCTIONALISM: 'ELOVAARA INSURANCE COMPANY,' 1929.

central part of Finland's national heritage. One such building which has become a national symbol in Finland is Hvitträsk, (Figure 13) which was the home and studio of Finland's national architect at the time, Eliel Saarinen (1873-1950). Built in 1901-03, it embodies the Arts and Crafts ideal, which was present throughout Europe, of design unity, called on the continent *Gesamtkunstwerk* - a total work of art where the building, its furnishing and its setting form an environmental whole. Dramatically sited on a ridge above Lake Vitträsk, west of Helsinki, the building seems to grow out of its granite foundation.

In my research and studies of Finnish furniture, I noticed that the famous tubular metal of Functionalism, as seen around Europe, was often replaced with bent wood. Alvar Aalto's (1898-1976) stool was one of many fine examples of these softer, less severe and warm designs (Figure 14), which also won him an array of recognition at the Finnish pavilions at the World Fairs in Paris (1927) and New York (1939).

In the case of Finland, there is a uniquely humanised version of Functionalism which was to culminate in the works of Aalto. When studying his design, whether it be a building, table or a glass vase, I can sense in these forms the meandering contours of Finnish lakeland scenery. In his works, Aalto also wanted to maintain a connection between people and nature.

During his life time, Aalto designed a considerable number of buildings, many of which were projects of great note. As an architect, Aalto often gave much thought to every aspect of his buildings, right down to the last detail. A large proportion of Aalto's products - his furniture for example - originated in connection with a building design. his thoughts on design seemed to be very practical, yet in keeping with their surroundings. He believed that:

> An object doesn't have to be a final product; on the contrary, it should be manufactured so that people themselves, guided by their own individual rules can bring its form to perfection.[5]

Probably the design Aalto is most famous for is the appropriately called "Aalto Vase," designed in 1936 and made by Iittala Glassworks. The vase conforms to function and yet clings to the traditional methods and flowing shapes of Finnish glass making (Figure 15). Like many Finnish designers who came in contact with glass, Aalto won a competition run by the Iittala factory, to find new utility

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5 Booklet by Iittala Glassworks, *The story of the Eskimo Woman's breeches*, Iittala, 1993

FIGURE 13: 'HUITTRÄSK,' LAKE VITTRÄSK. EXTERIOR. 1901-03.

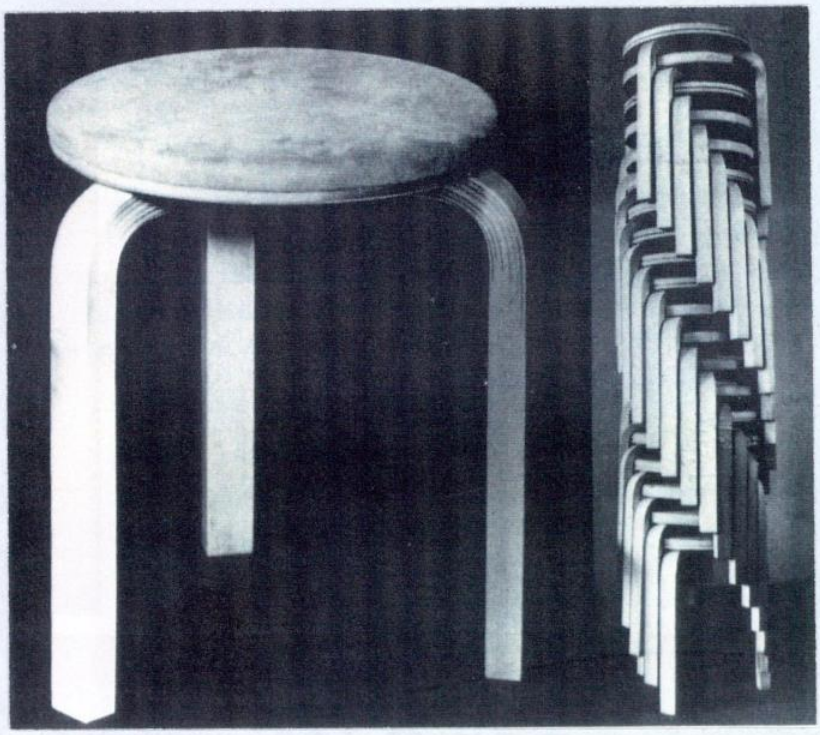

FIGURE 14: ALVAR AALTO: 'STACKING STOOLS,' BENT BIRCH, LAMINATED, 45 X 35 CM, HELSINKI,1930-33.

FIGURE 15: ALVAR AALTO: 'AALTO VASE,' IITTALA GLASSWORKS, 1936.

and art glass designs for the Paris World exhibition in Autumn 1936. A large number of well-known Finnish glass designers and architects were invited to take part in the competition and as Aalto had already attained an international reputation as an architect, it was only natural that he should be one of them. A booklet I received from the Iittala Glassworks, about his winning entry, shows illustrations of his submitted design (Figure 16). The works were sketched freely on paper and card of different colours. There were drawn using pencil, ink and crayon. To me, personally, these drawings seem crude and unfinished, yet when we compare it to the finished object, I can see how Aalto intended the vase to fit in with other objects around it. Its function, like its form, is unending and varied. As I have quoted, Aalto intended the taste of the owner to determine its use and place. At first glance, the submission produced a rather unconventional but masterly impression. The same can be said about the name Aalto gave the work. The submission was proposed under the working name "Eskimo Woman's Leather Breeches"!

Today, the Aalto Vase (as it is now called) is among the most famous achievements of Finnish design. This success can, with good reason I feel, be put down to Aalto's new, experimental approach and exceptional expressiveness. Every Aalto Vase is still blown by hand using traditional methods. The material used is clear durable lead free 'i' crystal. The collection consists of a variety of different shapes and sizes. In accordance with Aalto's original ideas, Iittala also manufactures the vases in a range of sizes and colours: clear, opal blue, cobalt blue, brown and red, and these vases are still in high demand today. The serene, curving, freely meandering forms of the popular Aalto Vase are distinct from the symmetrical forms of traditional glass design. The vase also has points common with Aalto's architecture of the 1930s as I have mentioned.

The Aalto Vase has been chosen for the collections of many prominent art museums around the world. Originally, however, Aalto did not create the vase as an exhibition object. He intended it as a utility and decorative vase suitable for any home.

The beautiful form of the vase to me almost seems to be diminished with the thought of fruit or plants in it, yet, as I have said, Aalto has left this option up to the buyer. He has proved that the natural flowing lines in this traditionally made article can sit in harmony with our everyday utility ware and its form still seems dateless.

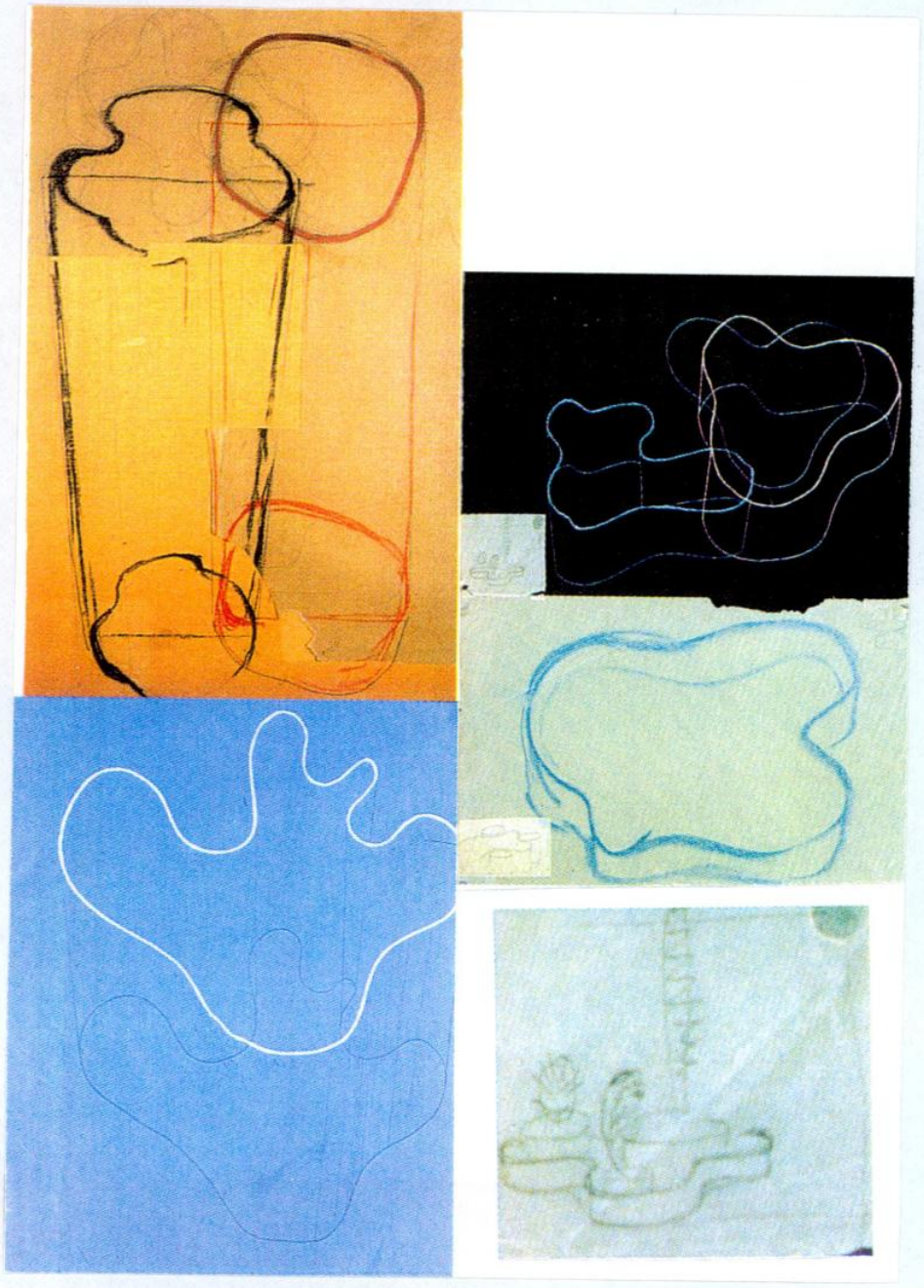

FIGURE 16: ALVAR AALTO: 'DRAWING FOR THE AALTO VASE,' IITTALA GLASSWORKS, 1993.

CHAPTER III
KAJ FRANCK (1911-1989)

Another designer who strongly believed in and taught the importance of timeless, functional, everyday objects was Kaj Franck. He is summed up by many as "The Conscience of Finnish Design."

The beauty of wind and air, of water and the heavens, beauty which is shaped by the past for the future and forms refined over a long period of tradition, created as they are because any other form would be impossible, were all concepts and definitions of beauty believed by Kaj Franck and many who have seen his work. He did not want these objects he designed to be noticed. He hoped the objects' beauty would let you forget the designer and even the object itself: materials, experiences and thoughts through which time and life have flowed until everything unnecessary, complicated, ostentatious and everything which draws attention to the creator has been discarded.

After studying some of Franck's works and writings, I've realised that he believed the beauty of an object lay in its function - "isn't the ultimate meaning of beautiful: necessary, functional, justified, right?"[6] - he is quoted as saying in a booklet written by Iittala Glassworks, Finland. He responded with the utility objects he designed, objects which were connected by the fact that they seem to justify themselves and their appearance. For example, Franck's "bowls" (1956) (Figure 17) unite a sophisticated form with durability, lightness of weight, and stackability. Franck's domestic utensils rarely depart from the demands of disciplined functionalism, but with their exuberance of colour they transcend the label of everyday wares.

I feel that Franck reflected strongly on the significance of tradition. He said that tradition can be a cage which imprisons and restrains, but at its best can be "a spring that gushes forth new strength.[7] He goes on to say that "... as regards human needs, nothing is more important than the past,"[8] but he worried that

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6 Booklet by Iittala Glassworks, *Kaj Franck did not want you to notice these objects*, Iittala, 1993.

7 Op. cit.

8 Op. cit.

FIGURE 17. KAJ FRANCK: 'BOWLS,' MADE IN CERAMIC AND GLASS.

living with a vital and developing tradition is like "racing against an express train that has already left the station."[9]

"I suppose tradition has always meant continuity and change,"[10] continues Franck. What he meant was that making use of tradition does not mean its preservation, the reproduction of past designs or slavish conformity. Tradition can be maintained and can change into a spring gushing forth new strength only if it is part of the general development of culture, and the Finns, as I have stressed, have used their tradition to their best advantage in developing a new and unique style and beauty of their own.

When designing utility objects, Franck studied the past, all the way back to his country's primitive cultures. At that time, design was unambiguous in its origins, because objects were made to provide solely for basic biological needs. The origins of the design of objects in peasant culture also lay in their need and use. Kaj Franck had experience of that time himself, i.e. he retained in his memory a clear picture of his childhood; a stoneware dish on long tables in dark cottages. That, "the farmhouse's only basic dish, equally suited to all needs,"[11] finally became for Franck the model of functionalist object design - a bit like Alvar Aalto's "Eskimo Woman's" vase, in my previous chapter.

All his life, Franck seemed to formulate this principle within his interest in his national design history, of practicality and beauty in his mind, applying it not only in his objects but also in his thoughts and words. He taught that everything designers must take into account in their work can be expressed in five words: need, material, deed, form and use.

He seemed to prefer working quietly and keeping a low profile, yet he created objects which have become classics. Franck did not consider the object to be as such the aim of a designer's work, but the creative solution to the problem in hand. With this in mind, it is important to recall that he felt that objects made for life's everyday needs have to be "anonymous." They should not even be marketed under the designer's name. This is an argument which I have stumbled upon quite accidentally in my studies. If an object is to remain "anonymous", would we not find ourselves taking it for granted? In doing so, we would not appreciate its beauty in form and line which is ever so important in Finnish design? Maybe this is just my "Western" opinion, as I have not been

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9 Booklet by Iittala Glassworks, *Kaj Franck did not want you to notice these objects,* Iittala, 1993.

10 Op. cit.

11 Op. cit.

brought up with the appreciation and concern of the Finnish people. This, I feel, is an argument I would like to pursue another time. I feel, as a future designer myself, credit should be given for a beautiful creation, where credit is due.

Yet, in contradiction to Franck's "faceless " beliefs and teachings, his principle has been broken many times, because his fame as a designer did not permit the objects he designed for everyday life to remain anonymous, although it seems he truly tried to live as he taught. Anonymity and his complete submission of form to intended use had no place, of course, in the world of individual works as in the world of art glass. There, Kaj Franck showed himself to have unending curiosity, warmth and humour. He also possessed a creativity extending not only to forms, but also to manufacturing techniques and materials. But amazingly, I have found, Franck maintained his unaffected individual style in the artistic sphere too. He considered it a "daring and experimental terrain where imagination is connected to tradition and the most demanding technical development."[12] Franck also says:

> to try something new is always an exciting exploration in the possible terrain that the glass constituted. The problems of art glass are technical and aesthetic; a question of form, colour and mass ... [13]

Franck also designed earthenware utility objects. By designing the Kilta service (Figure 18) between 1948 and 1957, Franck intended it to be a basic series, whose forms were so radical and reduced that other objects - separate parts of an old service, pots and pans - would go well with it on the same table. "Kilta's purpose is to mark the concept of an integrated service," said Franck.[14] And this it did. It caused a revolution in kitchen ware and gained world-wide popularity. By 1975, an estimated 25 million pieces of Kilta series items had been manufactured. Kilta was an international concept and Franck returned to its design again and again. In 1981, when the Teema series (Figure 19) was announced, a fundamental change from the Kilta series was in the material. Earthenware was replaced by stoneware, which was more robust and which could be made thinner and more elegant. Here we can see Franck's ideas adjusting with the times and to human taste, by changing just one small element and retaining the object's simplicity and pure form. Would any other designer, without Franck's strong ideas and Finnish background, have taken such a chance in making such a minute change? In my opinion, he had such a

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12 Booklet by Iittala Glassworks, *Kaj Franck did not want you to notice these objects,* Iittala, 1993.

13 Op. cit.

14 Op. cit.

FIGURE 18. KAJ FRANCK. 'KILTA,' UTILITY WARE, SERVICE, GLAZED EARTHENWARE, 1949-52.

FIGURE 19. KAJ FRANCK: 'TEEMA,' UTILITY WARE, SERVICE, STONEWARE, 1981.

devotion to simplicity. The changes in shape were small, hardly perceptible. Some of these were minor details which had troubled the designer in the original Kilta ware. So he strove for perfection.

Kaj Franck's unique ability to combine the functional with the beautiful and aesthetic renders his designs immortal. They look as up-to-date today as they did in the Fifties, Sixties and Seventies and his definition of beauty - necessary, functional, justified and pure forms - lives on in his work today, as well as in the work of other Scandinavian artists.

CHAPTER IV
DESIGNED BY NATURE - MADE BY MAN

In my last couple of chapters, I would like to discuss what excites me most about Scandinavian design - their devotion to and appreciation of their surroundings and all the beauty, colours and sources nature has to offer them.

We must not forget that Finland's natural surroundings and climate do not always comply with our idealistic perception of sun-filled skies, beaming down on a beautifully finished log cabin in the middle of an evergreen forest. I will admit that before my research began, this was my main picture of Finnish livelihood. But we must remember that Finland's geographic location between latitudes 60° and 70°N means that winter lasts for a good half of the year (Figure 20). Starting in November, it does not end until April at the earliest; up in the north, in Lapland, May is still considered a good month for skiing. More than 40% of all the people in the world living north of latitude 60° are Finns. This small nation of fewer than 5 million people must come to terms with the cold, high though the price may be for society. The expense for keeping homes warm and industry running in the cold months of the year adds a tidy sum to the cost of living. For example, snow clearance costs a good 150 million marks per year, repairs to frost damage takes all of 200 million marks. On top of this, you have to consider measures to control slipperiness and damage done to roads by studded tyres[15] (Figure 21). Cold the weather may be, but life must go on and the more economically the better.

In earlier times, the people of Finland had to rely on their own ingenuity and the bounty of nature to devise ways of keeping the winter cold at bay. Being forced to take their own cold climate into account, Finnish designers have found a natural opening into the field of Arctic technology and design. The Finnish contribution in this field involves not only research and travel in Arctic areas, but, thanks to the rigours of Finland's own climate, also extensive research and development in Finland itself.

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15 Runeberg, Tutta. Design in the Cold, *Form, Function Finland*, Helsinki, Vol. 4, 1987.

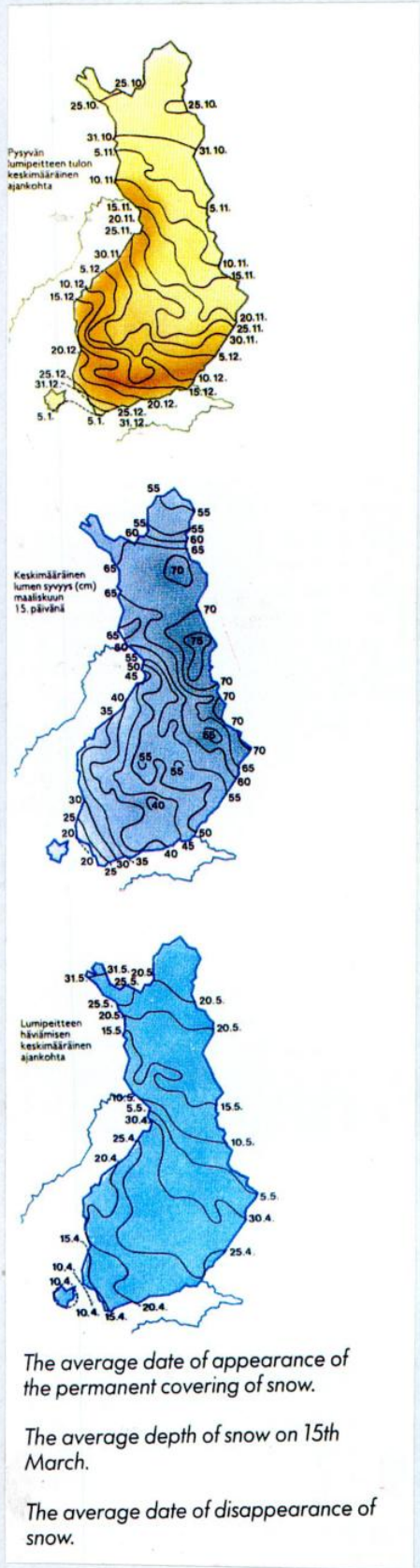

FIGURE 20. MAP, SHOWING ANNUAL SNOW COVER IN FINLAND.

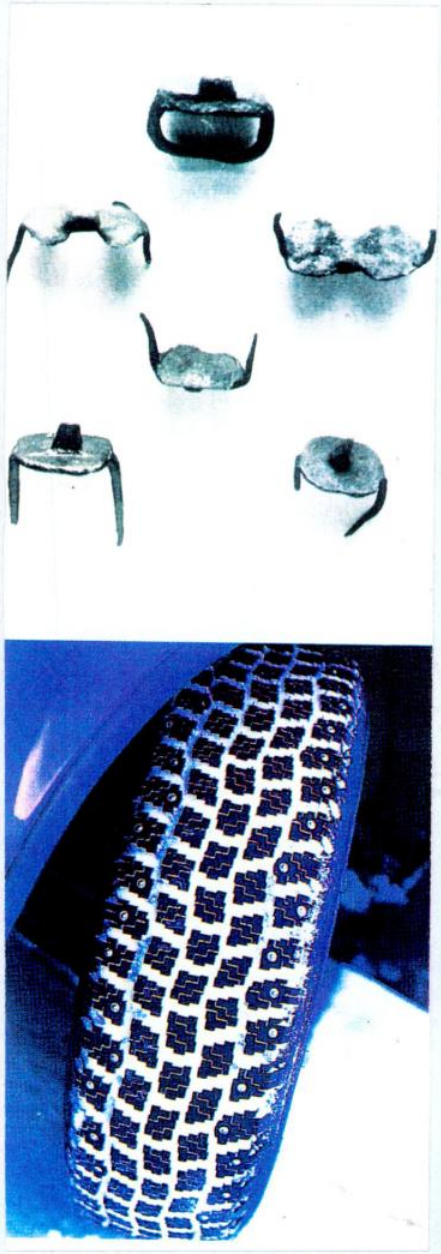

FIGURE 21. STUDDED TYRES.

Arctic design is based on practical requirements to make products that work in and withstand the cold. The form is governed by function but, as the Finns truly believe, functionalism can also be aesthetic. This applies as much to the products of heavy industry as to such everyday winter goods as woollen mittens or leather Lapp boots. It is only natural that Finnish design and technology should come into its own in ice-breaking machinery, special snow-clearing machines, design of skis and the development of trail-opening machinery for ski resorts. Clothes, too, take a lot of beating in the cold, particularly if worn by people working outdoors. In fact, everyone whose occupation keeps him outdoors all year round - builders, fishermen, loggers, athletes and scientists - as well as ordinary citizens, have to pay special attention to what they wear in winter. This is particularly true of children and Finland has gained prominence as a pioneer of winter clothing for children, enabling them to play outside in the most bitter cold (Figure 22).

Fur coats and protective garments, knitted or woven from wool, are all part of a handicraft tradition that continues today. Survivals of bygone dwellings are to be found in the latest insulation methods and materials, and also in architecture, which has to take note of the direction of freezing winds. Houses are closed off to the north and not even the palest ray of sun goes to waste, even in winter.

Traditional forms and ornaments are still popular, particularly in art handicrafts, even in the top fashion skiing outfits for which Finland is famous today. Many formerly full-time occupations, for example, winter hunting and fishing, have turned into hobbies nowadays. The growing interest shown in them means that the need for appropriate clothing and equipment is also growing.

THE UNIQUE, SYMBOLIC AND BEAUTIFUL QUALITIES OF WOOD AND OTHER MATERIALS AS SEEN IN SOME OF THE WORKS BY FINNISH DESIGNER TAPIO WIRKKALA (1915-1985)

Despite its abundance of objects and materials, the aesthetic quality of our industrialised environment is becoming improvised. The textual variety, emotional warmth and enriching ageing of natural materials have been replaced by homogenous and timeless man-made materials. In an environmentally conscious country like Finland, what better way to express yourself than in wood. As well as having a varied natural structure, wood can be used in more patterns, textures and finishes than any other material. The

FIGURE 22. CLOTHES DESIGNED FOR THE COLD.

life-protecting symbolism of wood is strong and even today Finns look to the woods for relaxation from the tensions of urban life.

Finnish design makes use of this material quite frequently. As early as the Functionalist era in the 1950s, Alvar Aalto transformed the modernist principles of tubular steel furniture into wood in order to avoid the coldness of touch, glare and acoustic hardness of metal. In many of Aalto's architectural designs, the wood is allowed to keep its natural form and texture - as if it grew for his design purpose. His designs have been so popular and successful that they have been left unaltered for more than half a century and are among the popular successes of contemporary design.

> While his wood furniture expresses the individual aesthetic sensibility of its creator, it has almost turned into an expression of anonymous industrial folklore.[16]

What fascinates me about Finnish designers is their ability to switch from one material and design to another. One of Finland's most versatile artists was Tapio Wirkkala (1915-1985). He worked with the visual effect of wood objects and sculpture of the surprising linear rhythms created by carving a laminated plywood block. (Figure 23). He also worked glass. Wirkkala's objects seem to grow straight out of the very nature of his material. His work is bound up with Finnish tradition and with the sentiments that drive the Finnish character.

Although Wirkkala designed a wider range of functional utility objects, he was no mere pioneer of industrial design; he was one of the last masters of traditional handicrafts. I believe that an artist's work should emerge out of an area of his or her own personality, cultural background and experience. Despite the individuality and contemporaneity of Wirkkala's work, it is still fundamentally Finnish.

I feel that international and national are usually regarded as opposites, but it is obvious that only an artist whose work is deeply rooted in his own culture, as in the cases of Aalto and Wirkkala, can be meaningful on the international scene. In my studies of this great craftsman's work, I have come to realise that his Finnish awareness has given him the ability to work with equal sensitivity in cultural circles alien to his own, such as in Germany, Italy and Mexico.

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16 Keinänen, Timo. Wirkkala and Venini, *Form Function Finland*, Vol. 4, 1987.

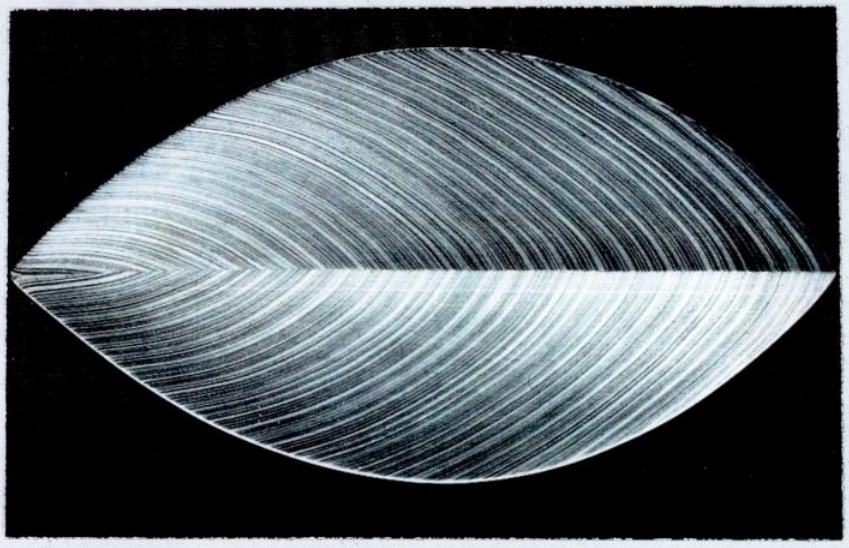

FIGURE 23. TAPIO WIRKKALA: 'LEAF THEME,' - GLASS BOWLS, SKETCH, 1949, PLYWOOD BOWL, LENGTH 35 CM, LAMINATED BIRCH, 1951.

A prime example of this is when, in the 1960s, Wirkkala was invited to work in the Venini Glassworks in Murano, Italy. The time Wirkkala spent there was an interesting stage in the designer's varied career. The collaboration between Wirkkala and Venini lasted nearly twenty years, right up to the designer's death in 1985. Several of Wirkkala's glass objects from over twenty years ago are still produced by Venini. When Wirkkala designed his first pieces for Venini, he already had a long and honourable career as a designer behind him. Glass was, however, the material that he repeatedly came back to. In Finland, Wirkkala had designed art and household glass for the Iittala Glassworks since the end of the 1940s. This art glass was marked by his sculptural handling of the thick, transparent material and the forms inspired by Finnish nature.

In Murano, Wirkkala found himself facing a very different glass heritage, from that with which he was familiar in Scandinavia. Venini had always concentrated on luxurious, hand-made glass. The glassworks there were small and specialised and the virtuosity of the Murano glass blowers was legendary. Venini glass permitted the blowing of ultra-thin glass surfaces. The traditional techniques of Venetian glass gave Wirkkala new opportunities for experimentation. Venini used colour differently from anywhere else and thus Wirkkala could try his hand as a colourist as well as work on his usual sculptural forms.

The Venini Glassworks had consistently concentrated on the production of high-quality art glass. It thus gave the designers a free hand with the boldest of experiments. Wirkkala's ideas about colour were very different. When he saw the colours used by the works, he insisted on toning down the scale in his own pieces. Straw, grey, light violet and bright aquamarine were his favourite shades. It was a colour scale echoing not only the tones of the Lapland autumn but also the timeworn stone floors of the church of San Marco[17] (Figure 24).

One of Wirkkala's most impressive glass pieces made with Venini in 1968 was the "Coreano Plate" (Figure 25). This is made of green and deep blue glass circling in a spiral into the middle. He used the same theme in 1967 in another version in which a ribbon of colour flows out towards the rim from a circular centre. This was given the working name, "Fiori Muanesci."[18]

The spiral - that shell-like form - was a favourite Wirkkala motif throughout his long career (Figure 26). He had used it in 1947 in the spiral form of a crystal

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17 Keinänen, Timo. Wirkkala and Venini, *Form Function Finland*, Vol. 4, 1987.
18 Op. cit.

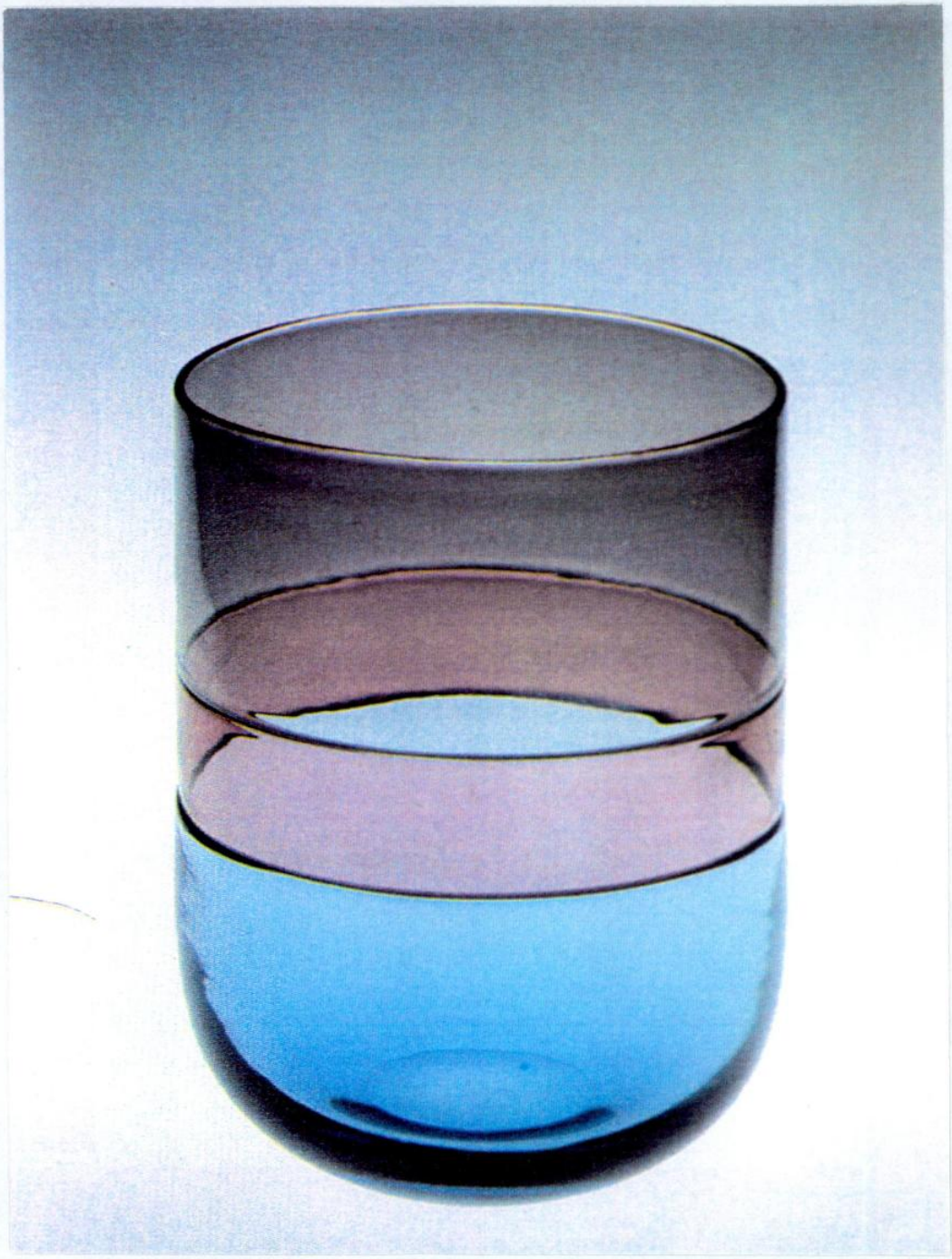

FIGURE 24. TAPIO WIRKKALA: 'PIANISSIMO,' GLASS BOWL, 1966.

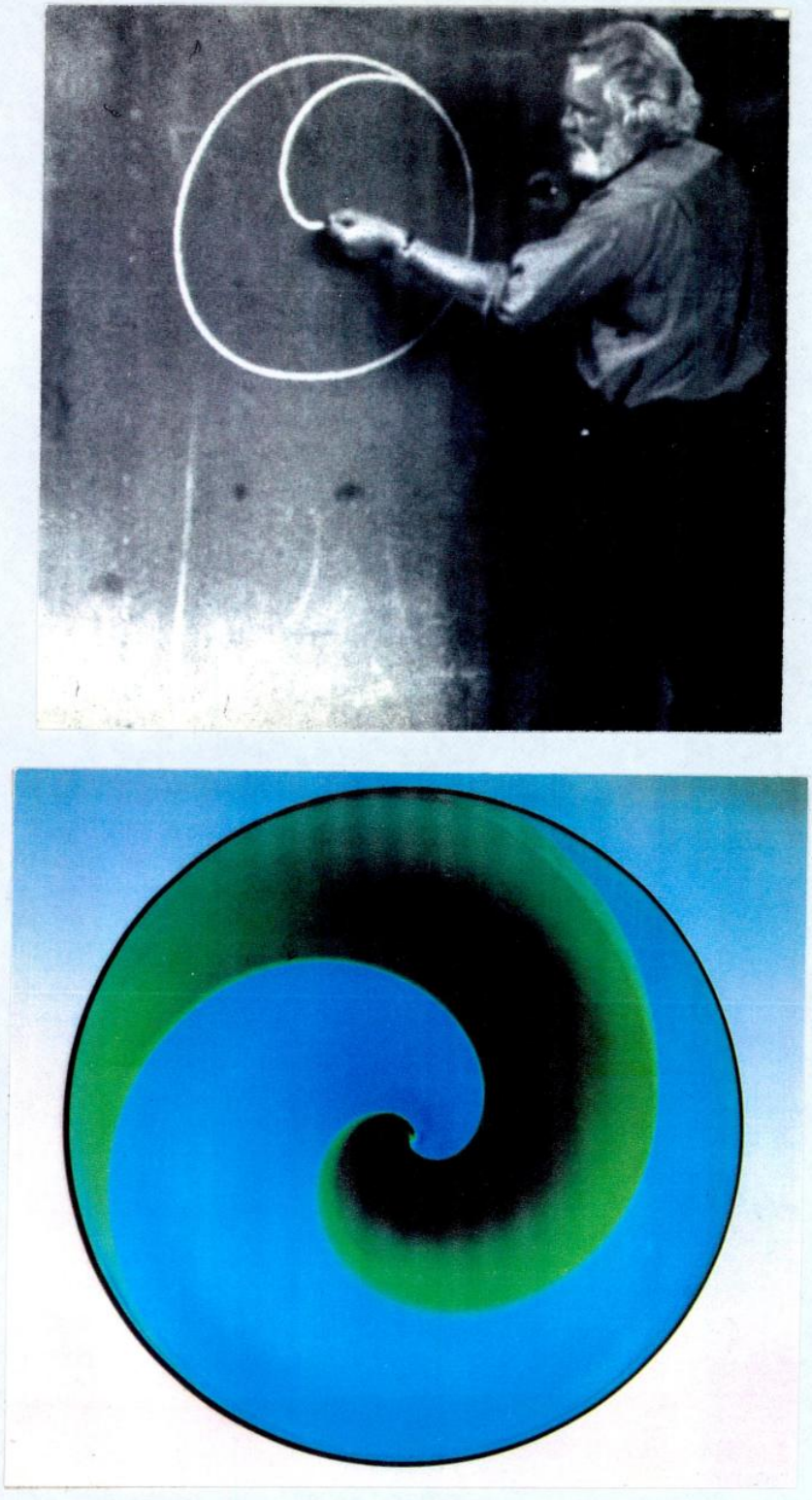

FIGURE 25. TAPIO WIRKKALA: 'COREANO PLATE,' 2 COLOUR BLOWN GLASS, 1968.

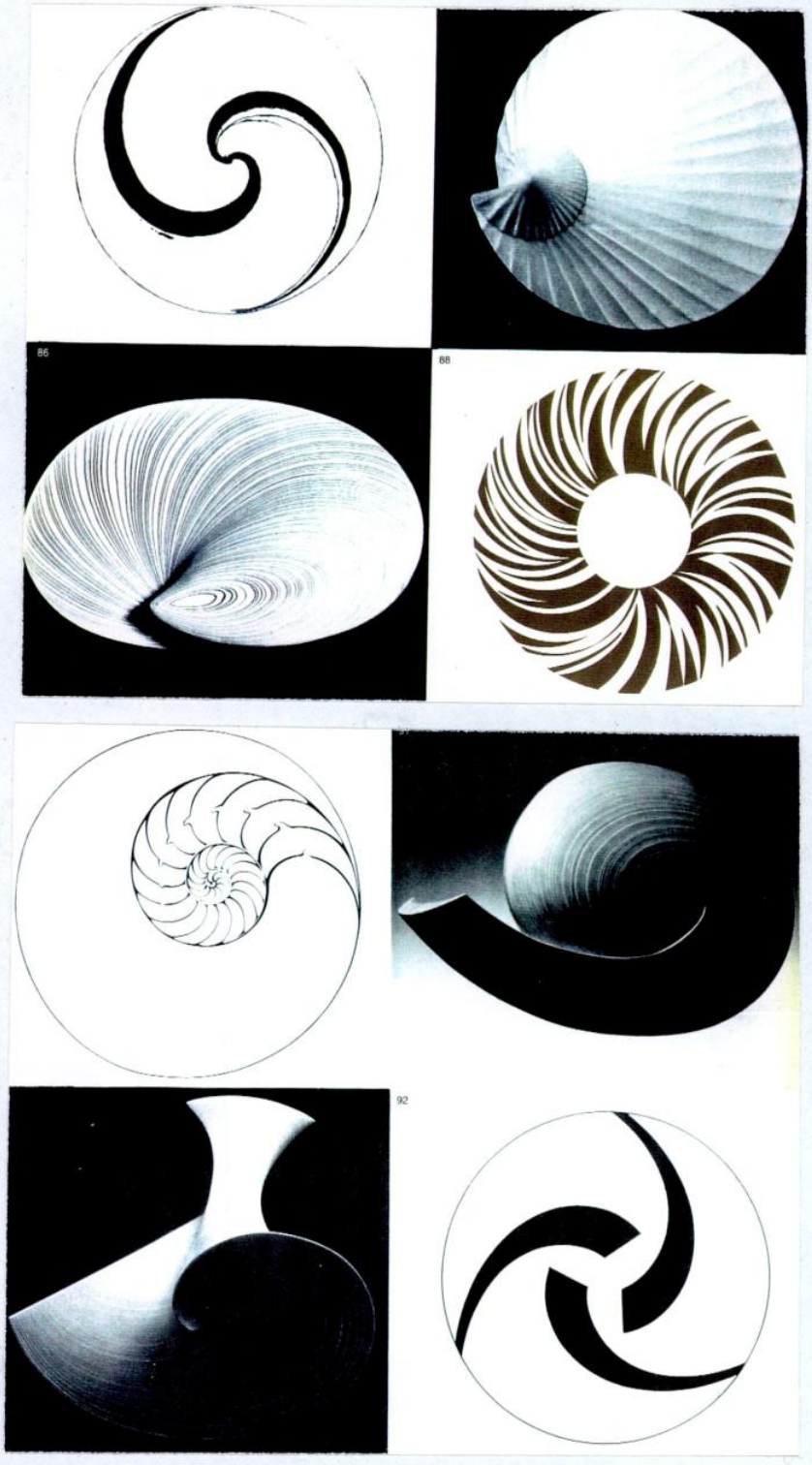

FIGURE 26. TAPIO WIRKKALA: 'SPIRAL AND SHELL-LIKE FORM,' DRAWINGS AND PIECES, 1976-1980.

vase for Iittala Glassworks and then, in Murano, the same theme was carried out in colour. Wirkkala naturally adapted to the very different conditions, production processes and aims of the two glassworks: in Murano and Finland. However, behind all the designs stood the creative and sensitive artist, his thinking and skill reflected in the fragile form of glass.

Despite all his travelling, his favourite environments were the solitary wilds of Lapland; he is quoted as saying:

> For me Lapland has become something that charges me like batteries. When I am agonised, seeing the European abundance and all it side effects, smelling the sweat of egoism and ambition. It is like a boil. When I feel like smiling and the pain is strong I leave and go to Lapland. For me, it has become a means of contemplation and survival.[19]

No matter how luxurious Wirkkala's creations may have been, his design philosophy was profoundly social. The scale of his designs extended from a stamp to a Utopian city of the future, from a salmon fly to an earthwork monument incorporating an entire field. He was a carver and sculptor by trade and we can sense the touch of a sculptor and his feel for form and material in his most prosaic utensils and technical designs. He seemed to cross the border between free sculpture and utility ware almost imperceptibly.

> Working with my hands means a lot to me. I could say that it has almost a therapeutic effect when I carve and mould materials from nature. They inspire me to new experiments ... this carries me, as it were, to another world. It is a world in which eyes at my finger tips trace the movement and transition of shape even when vision fails.[20]

This to me personally sums up my ideas and desires to work with my hands. I find it difficult to express my admiration for this man on paper, but hopefully my true respect for my own work in glass and other mixed media materials will do the talking for me. Wirkkala believed that:

> when you are working on an idea, you have to sweat, but in the end-product, nothing of this may show: a completed work should look as though it has always been there, simple, obvious.[21]

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19 Pallasmaa, Juhani. The arduous art of simplicity, *Form Function Finland*, Helsinki, Vol. 3, 1985.

20 Op. cit.

21 Op. cit.

I intend to keep this quotation by my work bench as this is how I feel I can be true to my craft and designs.

Wirkkala constantly took ideas from his beautiful country's natural forms and transformed them into miniature sculptures on knife handles or a pipe. The more I looked at his work during my research, I began to see the ease and flow of his hand across his tools and wondered if the artist himself was even aware of what he was doing. The form of nature, lines of plants and bones became objects and natural textures became decorations. The form of an object might as well have been based on images of the movement of water or the patterns of melting ice.

Wirkkala was making sculpture in an abstract form long before the art of abstract sculpture became established among Finnish artists. Wirkkala's relationship with the crafts was so intimate that we could almost call him an imitator of nature. Wirkkala talked about this himself

> It requires mastery of the hand to imitate nature, but this is not enough if you want to understand it. If you analyse the structure of the evoking form, you may learn to understand your own world better.[22]

The word "simplicity" comes to mind when I see much of the Finnish designers' work. But we in our world tend to make the error of holding simplicity of form in art and design to be the outcome of conscious elimination or simplification. But, instead, I believe it is the process of condensing and fusing a wide diversity of ideas and requirements. I feel that real creative vision gradually introduces order to the multiple of demands and concepts until all that remains is total simplicity. The producer of folk craft is compelled by the primitive nature of his tools to obey the laws of his material. But the powerful machines and synthetic materials of our age have made it possible for us to disregard the specific forms of a material. Folk simplicity, common sense, and a grasp of materials are still the foremost marks of Finnish architecture and design. Wirkkala's career as a designer began in the post-war years of the 1950s, when, with the country's resources low, it was necessary to raise the most ordinary of objects to the level of art, and the revival of national pride. Could it be that this background encouraged Wirkkala to put as much inventive skill and imagination into the design of a bottle as to a one-off, unique piece of sculpture?

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22 Siltavuori, Erva. These objects exist and are alive, *Form Function Finland*, Helsinki, Vol. 2, 1987.

CHAPTER V
THE DESIGNER AND HIS CLIMATE

Cold, snow, ice, the bleak light and the meagre colour scale of winter are a never-ending source of inspiration to Finnish artists. Many products of the applied arts reveal the forms of ice and snow, the outline of the first drop of water as it falls from the snow laden roof in spring. The stark blacks and whites of winter find expression in the works of textile artists and crafts people. Artist draw heavily on the elemental aspect of winter, relieved by a sudden flash of colour.

Finnish authors have always been profoundly affected by what is termed "Arctic hysteria" and *Kaamos*, or the period in early winter when the sun does not rise above the horizon and the world seems to be frozen solid in the bitter cold; it is a recurring theme in their works. One wonders what impact such a climate has on people and the way they live and act. Adverse though it may be in many respects, I have found, on the whole, the outcome is positive. It helps to develop the Finnish *sisu* ("spirit"), which, correctly channelled, is an essential component of the cold technology and design techniques with which Finland is gaining a foothold on the world market. At its most sensitive, it provides the inspiration for unique works of art, conveying the message, "Cold is beautiful."

My special interest is in Finnish glass. As I am studying glass myself, I have often found myself lost in inspiration of the Finnish artists such as Tiina Nordostrom (Figure 27), Heikki Orvola (Figure 28) and Tapio Wirkkala (Figure 29). A spring winter landscape with snowdrops and clear transparent icicles has clearly inspired Finnish artists. I have found names given to pieces of glass such as "iceberg" or a Finnish *ryijy* rug that has been christened "Frozen Glass."

I find that glass as a material offers endless options. During the making process, glass is changeable and offers possibilities of spontaneous ideas, and it possesses a long traditional background. In comparing the glass industry with the rest of Europe, the history of Finnish glass is comparatively short. However, glass is one of the best-known fields of Finnish design. The material benefits

FIGURE 27. TIINA NORDOSTROM: FROM THE RANGE FOR IITTALA, 1992.

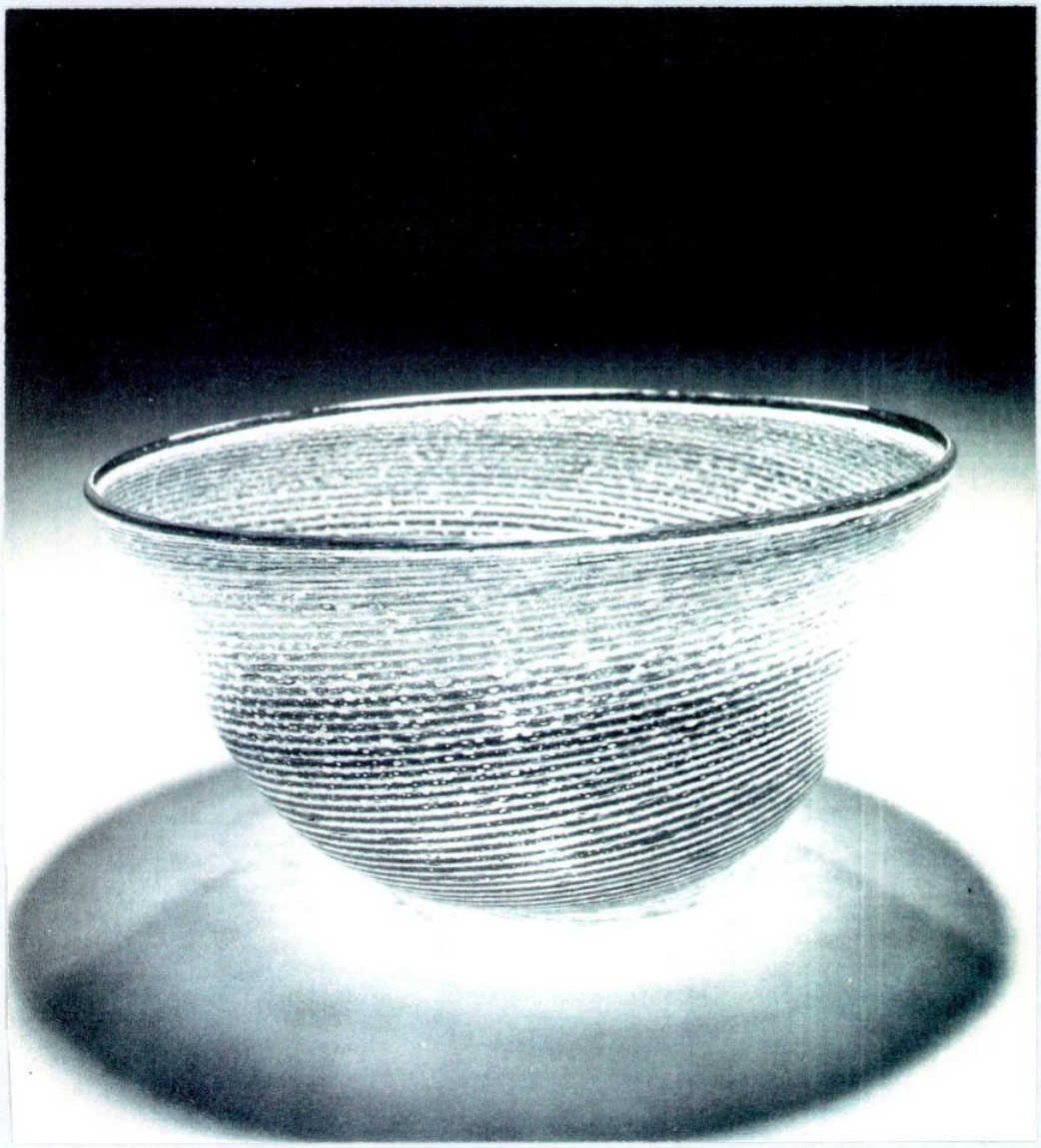

FIGURE 28. HEIKKI ORVOLA: FROM THE RANGE FOR IITTALA, 1992.

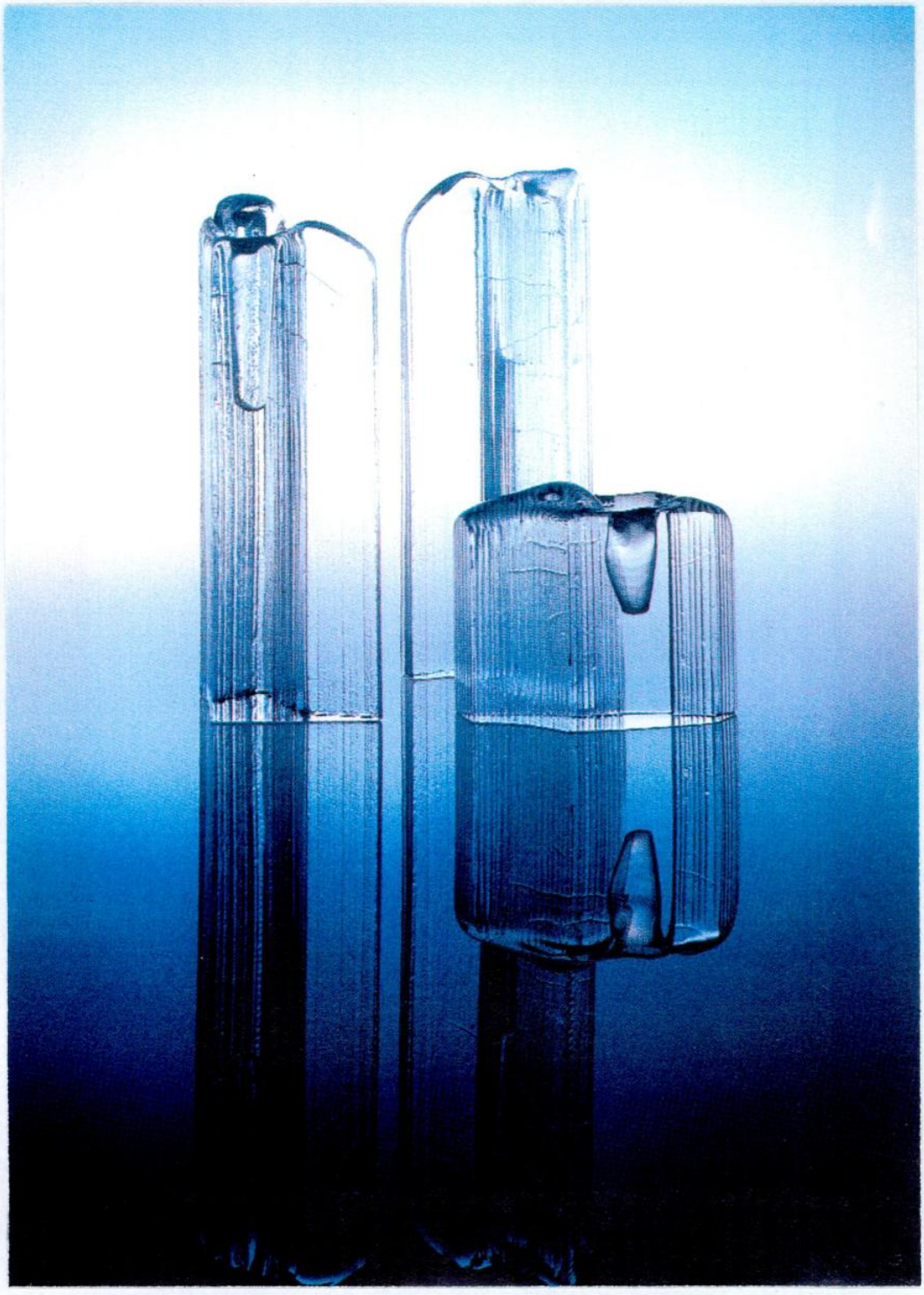

FIGURE 29. TAPIO WIRKKALA: 'VASES,' (PAADAR'S ICE PATTERN), MOULDED GLASS, 16-30 CM, 1960.

from its country of origin: glass is pure, clear, simple, close to nature and shows itself to the greatest advantage in abundant light. Glass was also one of the major components in Finland's ascent to the top of the design world at international exhibitions and competitions in the 1950s. We must not forget that at this time Europe was trying to recover from the war and welcomed Scandinavia's fresh new talents. Everyday objects were promised to become more beautiful and appealing in a grey, war-torn Europe. One of the prominent young talents who stood out at this time was Timo Sarpaneva (1926-). Modern Finnish design is generally characterised by a close and intense relation with nature. This interaction goes hand in hand with a society in which agriculture and hunting are clear ways of life and the people take great pride in their natural surroundings and traditions. But Timo Sarpaneva's way of expressing this is very personal. To me, he stands out as one of the most unusual contemporary Scandinavian designers - unusual in the sense that he works very much in the industrial line of production, designing endless amounts of utility ware, yet I can see that he continuously works with nature. His sculptural work balances between a type of natural object and a work of art created by man. He accepts the enchantment of the world; finds and redesigns in the spirit of nature.

When I began my research on Scandinavian design during the summer of 1993 for my thesis, I received a beautiful book, just published, from the Iittala Glassworks, simply called "*Timo Sarpaneva; Helsinki 1993.*" It covers his life's works up to the present day, illustrated with beautiful colour plates of his designs. In this book, I found a captivating story of how, as a child, Sarpaneva held a melting piece of ice in his hand until he had made a hole in it with his tiny warm finger. After reading this, I began to see the link with nature in his work even more clearly and he himself obviously used his childhood experience in a series of pieces entitled *Hiidenkirnu* (Devil's Cradle) (Figure 30) and a number of other small, related hand-moulded sculptures in which a couple of soft "melting" holes in a sand-blasted and acid treated lump of glass. Sarpaneva has shown an unanswering sensibility which lies in time.

I feel there is no need to delve into psychological explanations for his artistic approach to his work. He found materials with which he felt he could express his thoughts in collaboration with his artistic, creative genius. He seems to keep an open mind to materials, techniques and the possibilities they create. He never tries to impose his own will on the materials, but works together with them as he does with nature, and this I feel, is most evident when I look at his work. A prime example of this which I have chosen is shown in Figure 31: A

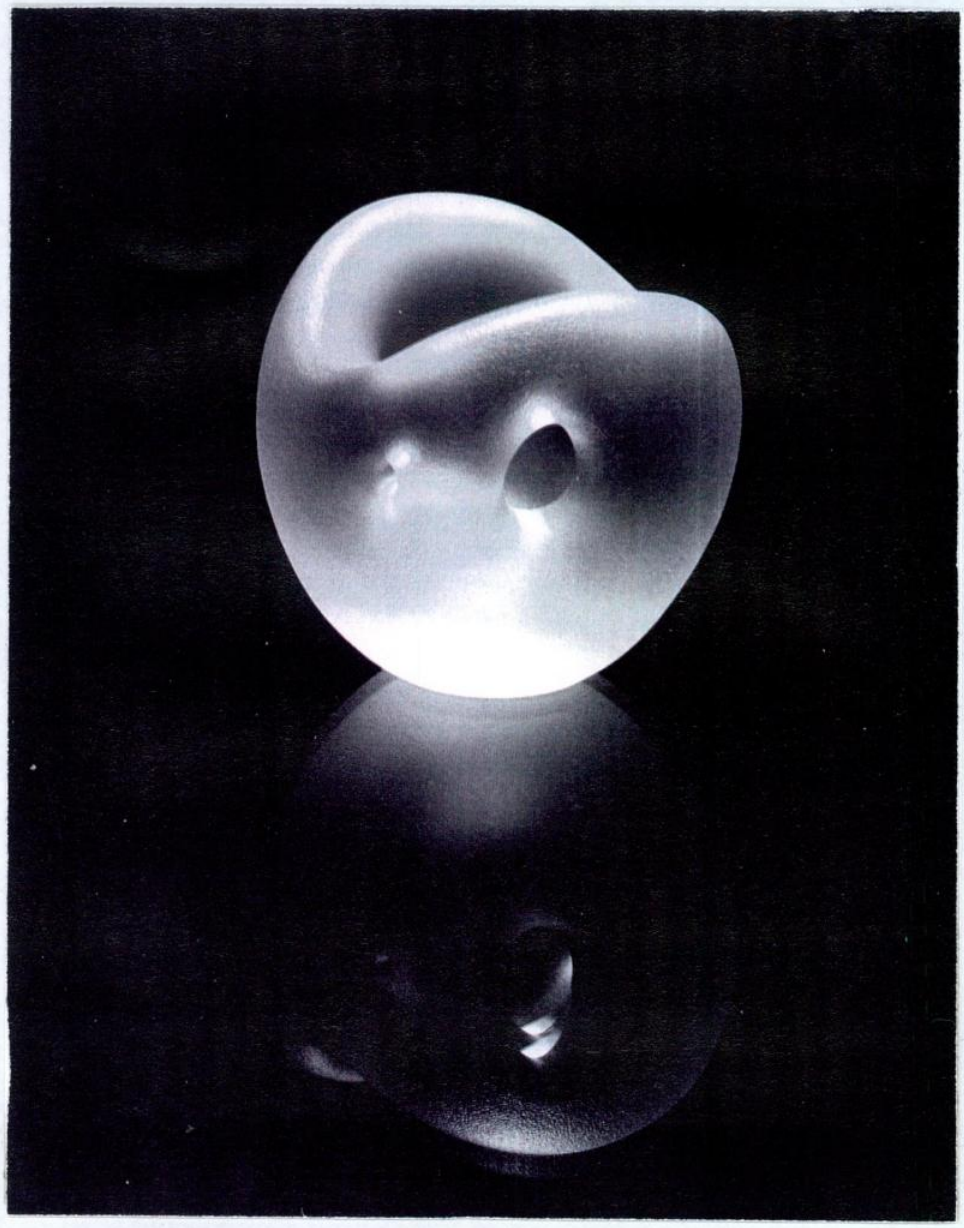

FIGURE 30. TIMO SARPANEVA: 'HIIDENKIRNU,' (DEVIL'S CRADLE), HAND-MOULDED, SAND-BLASTED AND ACID POLISHED.

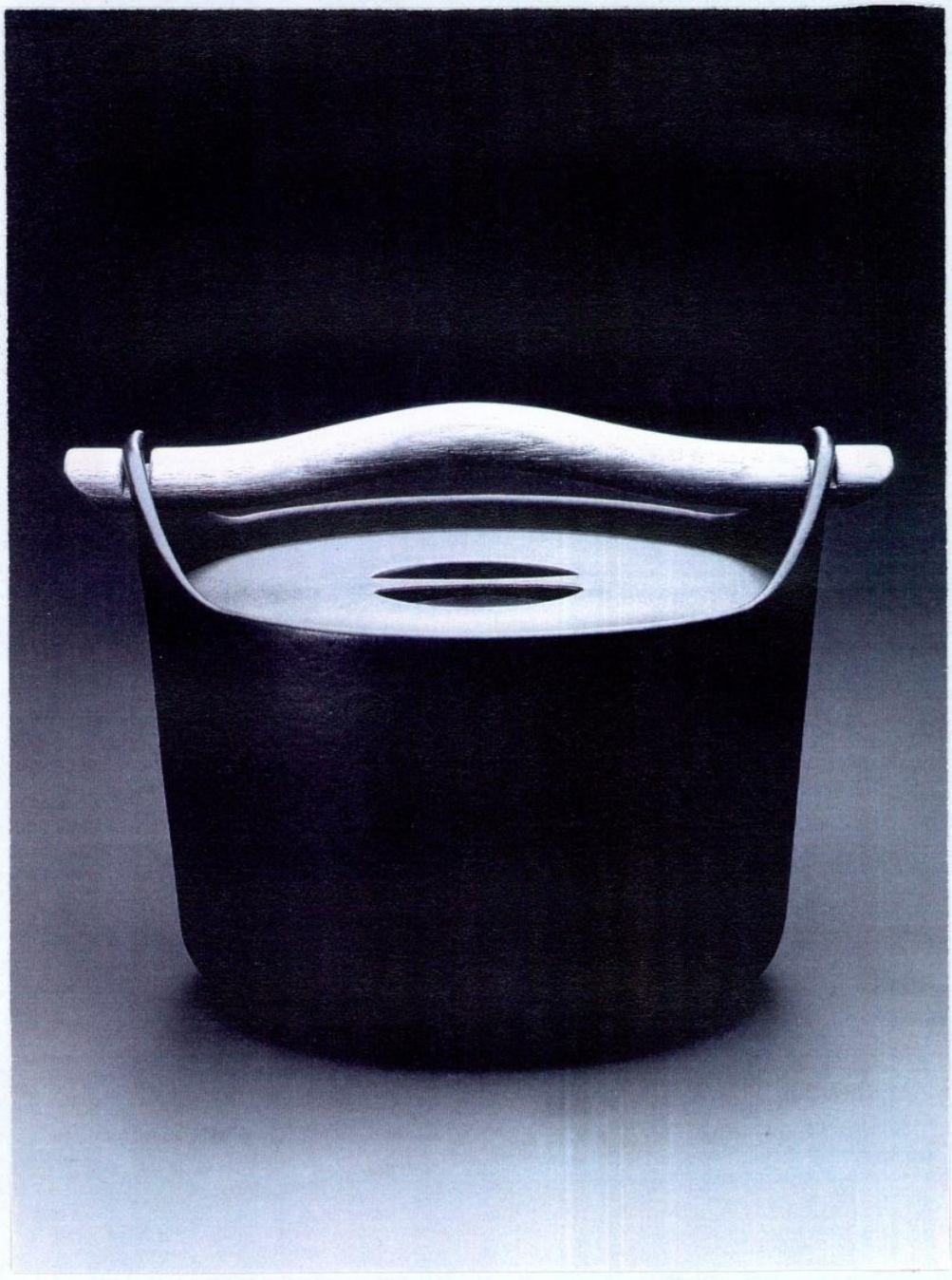

FIGURE 31. TIMO SARPANEVA: 'CAST IRON POT WITH TEAK HANDLE.'

cast iron pot with a teak handle. The shape of the iron is simple and you do not get the feeling it has been handled roughly or stressed in any way. The handle looks totally at ease, balancing in a subtle curve, as if it grew for this purpose.

Sarpaneva has designed many quality pieces in glass, ceramics, metalwork, sculpture, prints, drawings and textiles which I feel cross boundaries of time and place. Like Aalto, Franck and Wirkkala before him, he has an outstanding gift. His love of materials, both precious and humble, is evident as he transforms them into something with the emotion and spirit of the Finnish people. Even in his utility ware, their datelessness proves them to be true to their age-old traditions and it is this also that has given him international fame. A rich handicraft tradition in Finland has made materials powerful symbols of Finnish culture.

The material with which Sarpaneva seems most comfortable is glass - hot and fiery while being worked - mimicing ice and snow when cold. Sarpaneva's long career as a designer of utility and art glass began at the Iittala Glassworks in 1950. His first works were original, abstract glass sculptures - new, Finnish art glass that later became famous all over the world. In the mid-1950s, Sarpaneva designed for Iittala the so-called "*i*" line - a traditional yet modern collection of utility glasses suitable for every home (Figure 32). Sarpaneva also created a small red *i* symbol for these objects, a symbol which later became the trademark for Iittala's entire collections (Figure 33). The *i*-line signified a new stage in the history of Finnish glass and a renaissance of aesthetically beautiful, yet practical and affordable, utility glassware. Sarpaneva believed that beautiful and good are compatible. Aestheticism and practicality are not mutually exclusive and he has proved this in his work. He has maintained an exceedingly high level of quality throughout his long career.

Nature has remained the main focal point in Sarpaneva's work.

> Nature is evoked and praised in his forms, celebrated and recorded in his textures and surfaces and saluted in an extraordinary palette of colours.[23]

I have noticed certain aspects of nature in his work again and again - the power of sun and water to transform cold and intractable ice into soft organic forms. He says:

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23 Kalin, Kai. Timo Sarpaneva, *Otava*, Helsinki 1986.

FIGURE 32. TIMO SARPANEVA: 'I-LINE' RANGE OF GLASSES, 1950S.

FIGURE 33. TIMO SARPANEVA: IITTALA 'i' SYMBOL, NOW USED TO LABEL ALL OF THE FACTORY'S WORK.

> Light is movement and energy. It creates colour ... Round, thin shapes are full of the endless movement of light and colour. So intensive that everything seems at a complete halt ... The result is a tension like an arch between the visible and the invisible.[24]

Nature seems to have taken over his range of "Finlandia" vases and bowls (Figure 34). The glass texture has tricked our eyes into believing so. We see them as rare accidents of nature, their ridges, peaks and spires, calling up memories of icy sheets and chunks. When I look again at these illustrations, I see that the textures are images of burned and partially destroyed wood. So these cold, ice-like vessels were textured by heat's destruction of a natural material.

Time and time again, Sarpaneva broke the western boundary of utility form and visual art. Visual art and pure aesthetics is a significant feature of Sarpaneva's work. I even find it hard to draw a line between a functional object and an object as an aesthetic experience and form, when looking at his work. Again and again, he broke this boundary and his creation becomes not just a utility object, but also a sculpture. I find this is best understood in his new design of 1993 - the Marcel series (Figure 35), which consists of both large and small oval vases with an angled, sandblasted collar that forms a background for flower arrangements. These are glass sculptures that can serve as utility glassware. It reminds me slightly of the Aalto vase, where the two are functional, yet the owner of the piece has the choice to decide what use they deserve, whether it be functional or decorative.

On occasions, Sarpaneva has quite simply ignored the functional and created a pure and simple sculpture. During the last ten years, he has created several series of objects called sculptures which are totally lacking in functional character (Figure 36). In his sculptures, Sarpaneva allows the glass to talk unhindered. His concepts are the same but the visual effect, to me anyway, of these sculptural pieces is breathtaking in comparison with his utility ware. Some of these pieces remind me of a huge gusting wave of glass, frozen in time just waiting to burst free again.

> In the end, the dreams, memories and inner voyages took on concrete shape. The result was the "Glass Age" collection.[25]

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24 McFadden, David. Timo Sarpaneva - A personal vision in an international setting. *Otava*, Helsinki, 1993.

25 Photocopy handout, Kalin, Kaj. The Glass Age - Timo Sarpaneva, *Galleria Bronda*, Helsinki, 1984.

FIGURE 34. TIMO SARPANEVA: 'FINLANDIA,' MOULD-BLOWN VASE.

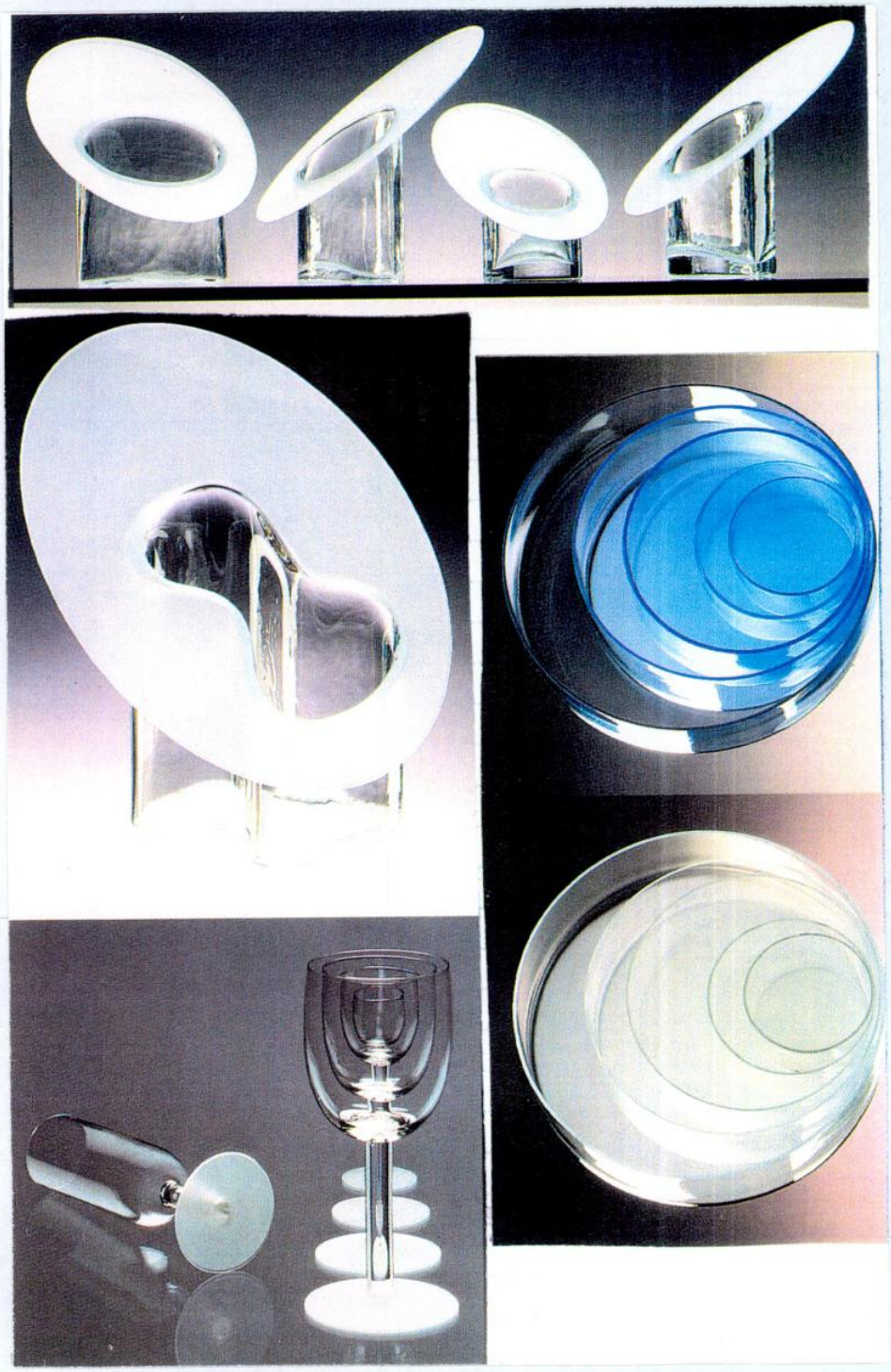

FIGURE 35. **TIMO SARPANEVA: 'MARCEL SERIES,' GLASSES, VASES, CANDLESTICKS, 1993.**

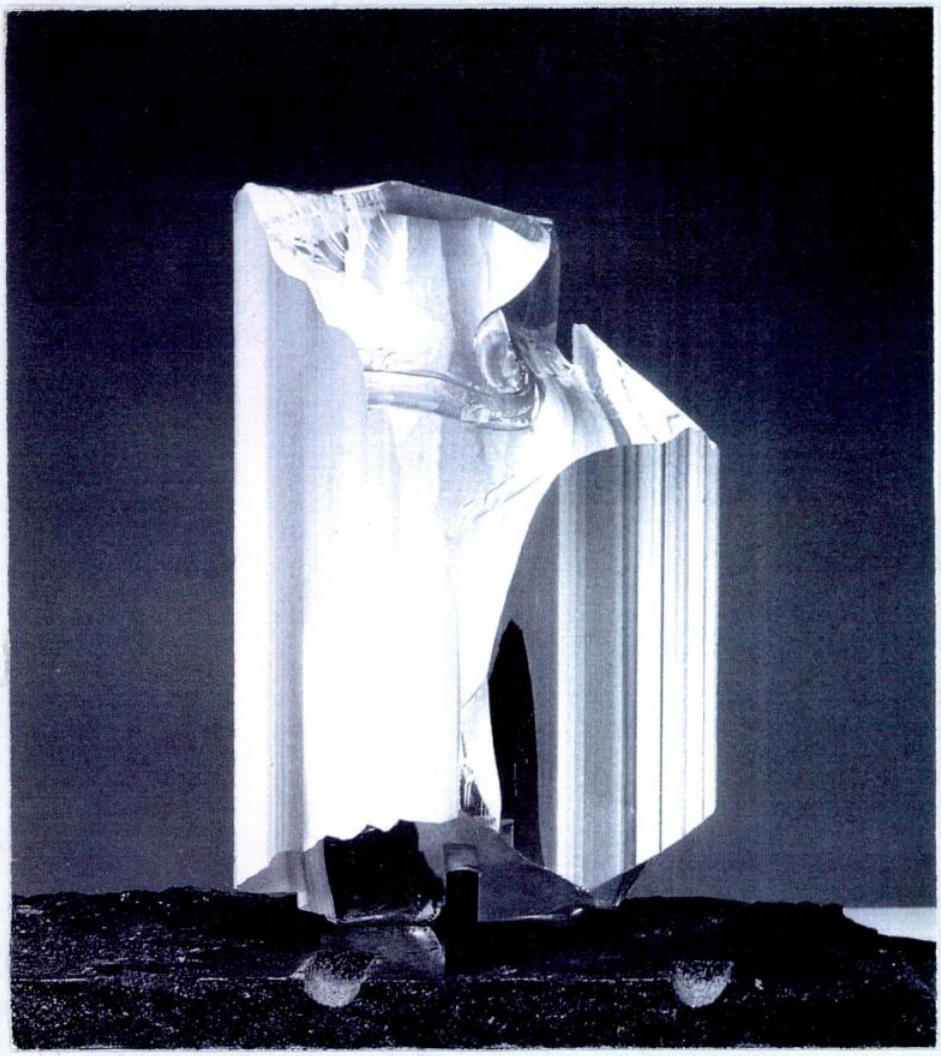

FIGURE 36A. TIMO SARPANEVA: 'GLASS AGE COLLECTION,' LARGE BLOCKS OF GLASS, HAMMERED AND SHAPED, 1984.

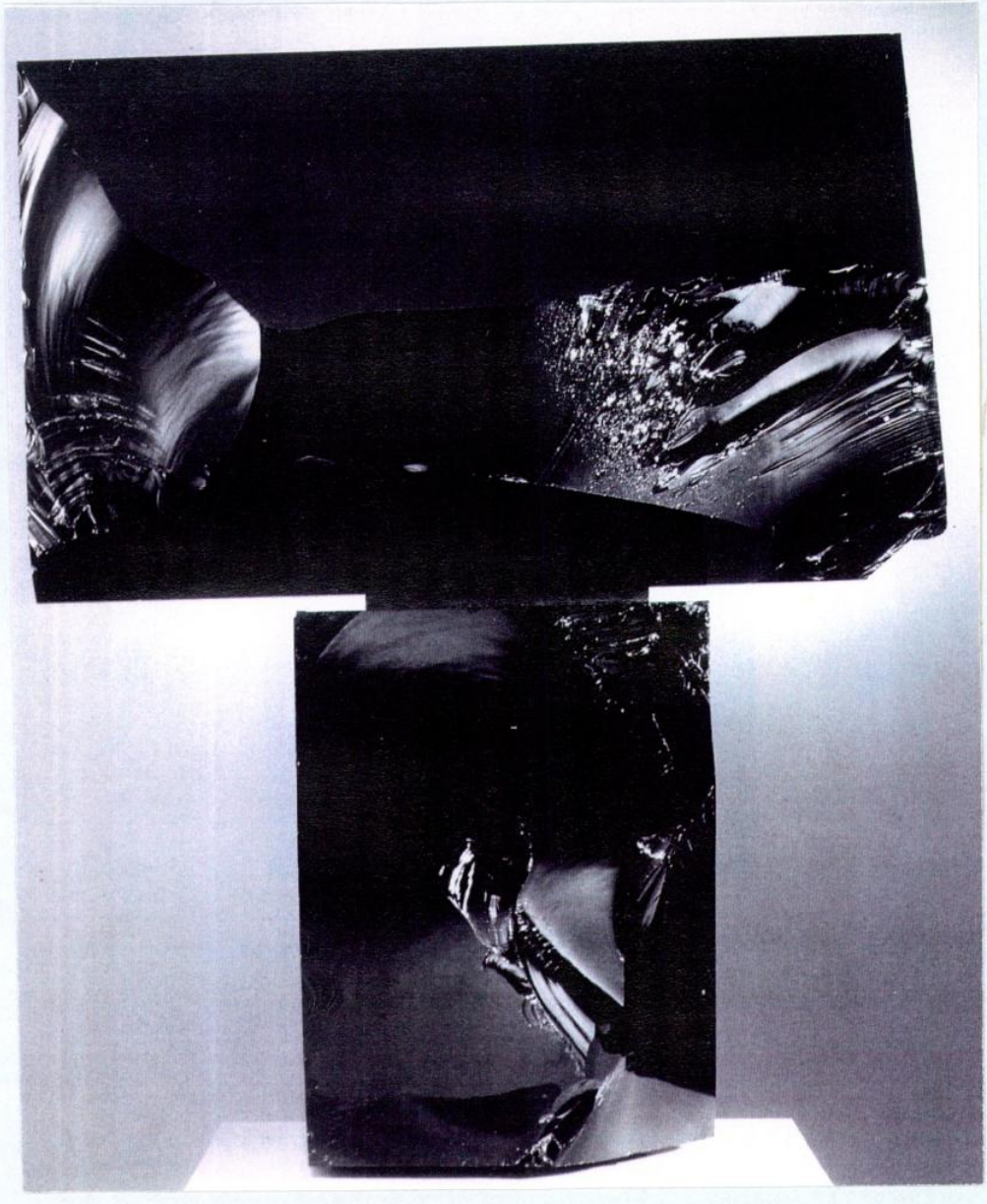

FIGURE 36B. TIMO SARPANEVA: 'GLASS AGE COLLECTION,' LARGE BLOCKS OF GLASS, HAMMERED AND SHAPED, 1984.

The Sarpaneva "Glass Age" collection is made of glass and granite. This glass is in huge great chunks weighing up to hundreds of kilos made by the Iittala Glassworks smelting ovens. These enormous lumps are worked by a great variety of methods. They have been sawn, chiselled, engraved and polished. These hard, light-refracting masses teach us that "silence is a special art,"[26] Sarpaneva is quoted as saying. Inside these heavy sculptures, there is a profound silence. They contain the depths of silence in which his memories and dreams move like fish in water. The silence and power in the works radiate outwards, forming an energy field around them. Light passes through these pieces and is transformed into rays and beams and changes its path through a labyrinth of surfaces. As I have studied glass and its close relationship with light, I would be enthralled to see these enormous pieces, as the amount of glass I have worked with has been very limited. These works enchant me and I feel the brightness and transparency would appeal more to the eye and the way we comprehend space than to our sense of touch.

Sarpaneva's obvious passion for the visual art and in this case for sculpture, shows his awareness of the age we live in. He has examined the world around him and transforms his thoughts and ideas into a work of art for us to see and, if we wish, relate to. I find a great sense of relaxation and freshness in the majority of his work and yet in some, I find myself gasping for breath, waiting for something to happen, or wonder how he could eliminate so much, to form a complete and whole piece.

It is characteristic of European culture that the arts have largely been separated from each other. The fine arts, functional art and architecture only communicate with each other in tangible reality. The Finnish people have demolished these often artificial barriers through their beliefs and in honour of their country's heritage. Environmental culture is considerably more open in Finland than in other Western countries. For this, we can thank artists and designers like Kaj Franck, Aalto Aalvo, Tapio Wirkkala, and Timo Sarpaneva. These far-sighted artists and architects have kept an active co-operation between themselves. They do not confine themselves to glass as a medium - they also work with textile fibres, clay, paper, plastic, metals and wood, and have mastered the methods used in handicraft and industry to prove they do not need to be separated from one another. Yet it is not all the artist's doing. Industry in Finland is also to be thanked, for their part in this crucial preservation of a traditional culture. This leads me on to my final chapter where

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26 Photocopy handout, Kalin, Kaj. The Glass Age - Timo Sarpaneva, *Galleria Bronda*, Helsinki, 1984.

I shall discuss the Iittala and Nuutajärvi Glassworks, where all the designers I have mentioned have worked and which have played a vital part in the high standard and international acclaim of Finnish design.

CHAPTER VI

The close relationship between the factory, situation and studio artist has always been of stong importance in Scandinavian design. Their ability to work in harmony with one another is one of the main reasons Scandinavian design is so strong and popular throughout the world. The two main Finnish glassworks have joined together in a successful and renowned company, and, to this day, can produce unique and aesthetically strong pieces, both functional and decorative.

As I have repeatedly stated, Finnish design thrives on its tradition and natural references, so it is only natural that those designing in glass benefit from this. Artists are the driving force, they make the decisions and the choices. They are free to experiment and find solutions with no limitations other than those set by material, technique and skill. But as a glass-blower myself, I know these are by no means minor limitations. An artist needs tradition. You have to be aware of the age-old secrets of master glass-blowers. "This vision cannot be realised without technique and craftsmanship which have been refined through the centuries."[27]

By keeping this as a reference, it is not surprising that Nuutajärvi, FInland's oldest glassworks, is still doing a thriving business. The artistic and scientific spirit that, it seems, prevailed in the late 18th century, stimulated a great many new enterprises in Finland. The rich woodlands of Nuutajärvi provided a good basis for founding a glassworks. At the time, bigger windows were in demand and window glass was in short supply on both sides of the Baltic. The licensing of spirit distillers fuelled a demand for bottle glass. In the beginning, a crude, greenish colour and bubbly product called "forest glass" was all that could be made with local materials. Soon supplies of high-grade quartz sand began to be imported which made it possible to produce cleaner glass.

By around 1850, the situation was different. The factory had grown and foreign knowledge and skill were frequently acquired by employing glass-blowers from Germany, Belgium and France. These craftsmen brought with them the filigree

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27 Booklet, Anon. *Iittala*, Iittala, Finland, 1993

technique, in which thin strands of coloured glass are melted inside a glass mass to create elaborate patterns.

At the end of the century, production was international, designs were copied directly from catalogues of other factories' products - it was standard practice in the industry then. In 1905, however, Nuutajärvi organised a design competition to develop new table glass designs. This action pointed the way to the future. Twenty years later it was already common practice for glassworks to use artists as production designers, a trait much lacking, I feel, here in Irish industry. It was through this process that Aalto and Franck became familiar with glass and have received international acclaim for both themselves and the company. Both Franck's chunky *katio* glasses (Figure 37) and Aalto's "Eskimo Woman's Leather Breeches" vase (Figure 38) are still in great demand today.

But Nuutajärvi was not the only glassworks rising to fame. By 1905, Iittala Glassworks was open fourteen years, having been set up by a Swedish-born glass-blower named PM Abrahamsson, in a tiny village near Helsinki. The factory claims to have reached its high standard of glass-blowing for three reasons:[28]

- traditional craftmanship;
- superb design; and
- sustained high quality.

As each craftsman and designer that has passed through the factory respects the Finnish tradition, it is not surprising that they have combined the inherited skills of generations of glass-blowers with the work of some of the 1920s' boldest and most forward designers with seemingly effortless ease. They have also used modern technology to produce competitively a vast range of products which are not just a joy to the eye, but highly practical and durable too. The glass-blowers and mould-makers take great pride in their work and they are scarcely less creative than the men to whose designs they give shape. The artistry and dedication of these craftsmen also provides a vital source of inspiration for the designers, as they work closely together. Tapio Wirkkala, for example, joined the company in 1946, when glass was virtually a new material to him. I'm sure the blowers were naturally sceptical of a newcomer, but Wirkkala was a willing pupil and he painstakingly learnt his craft - how to engrave moulds, how molten glass behaves at the end of the pipe, and the secrets of cutting and grinding glass.

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28 Booklet, Anon. *Iittala*, Iittala, Finland, 1993

FIGURE 37. KAJ FRANCK: 'KATIO' GLASSES, BLOWN GLASS.

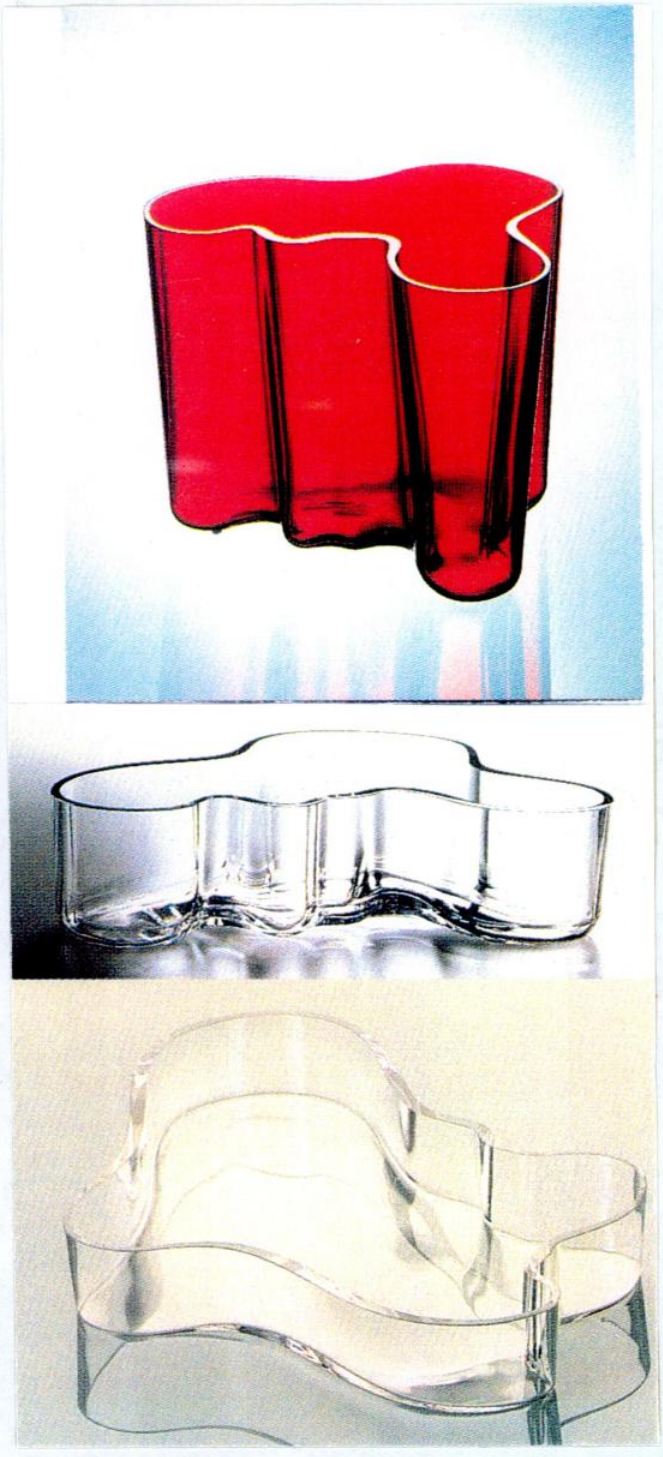

FIGURE 38. ALVAR AALTO: 'ESKIMO WOMAN'S LEATHER BREECHES,' MOULD-BLOWN GLASS VASES.

In 1988, Nuntajärvi and Iittala merged to create a giant successful glass industry, under the name of Hackman Tabletop together with Arabia. The new group holds the design traditions of its esteemed trademarks in high regard. The present story of success really began back in the 1930s. In 1937, Alvar Aalto drew the free lines of his now famous Aalto vase. It marked the beginning of what has come to be termed "original Finnish glass design." Both factories have been incredibly fortunate with their designers, taking on Wirkkala in the 1940s, Timo Sarpaneva in the 1950s, and Valto Kokko (1933-) and Jorma Vennoua (1943-) in the 1960s and 1970s. These men, and others like them, have managed to create a classic purity of line which actually defies time.

Time has shown that original creative design is imperative for a company like this to stay ahead. Iittala relies today on the example of the 1950s, that the freedom given to its artists to design their own unique exhibition pieces will bear fruit later in the field of glasses and tableware. This freedom is expressed in Sarpaneva's *Claritas* art pieces in his new collection *Blues* (Figure 39), or in Jorma Vennola's recent exhibition, *The Silent Village* (Figure 40).

Iittala glass relies on distinctive pure form reflecting the beauty of Finnish nature. Each piece carries the mark of the craftsman and each product is a perfect example of a tradition that goes back over hundreds of years. It is ironic that I should be writing on this topic as it was Nuutajärvi's 200th anniversary last year - 1993, and they have launched many new designs as well as old ones to celebrate this great achievement and show that Finnish crystal is worthy of its reputation. They take pride in what they feel is now their natural heritage. When I wrote asking for information about their glass industry, Hackman were only too delighted to send me a large amount of booklets, photocopies and postcards, illustrating their pride and delight in international interest.

For the jubilee year, Sarpaneva created the beautiful *Marcel* collection which is a synthesis of modern basic themes in crystal design from wavy-contoured vases to wine glasses. It was Sarpaneva who also designed the *i*-label in the mid-1950s to symbolise his new collection of everyday glassware. Now that same small red *i*-label is one of Finland's best known logos, recognised all over the world. Kaj Franck was also one of the big names in modern Finnish design and last year the Glassworks paid tribute to him by making a few of his artistic objects available again. The main celebratory event is the Nuutajärvi 200 Pro Arte Collection, which includes the work of a group of seven Hackmann glass artists. They are Valto Kokko (1933 -), Tiina Nordström (1957 -), Kerttu

FIGURE 39. TIMO SARPANEVA: 'BLUES,' GLASS RANGE FOR IITTALA GLASSWORKS.

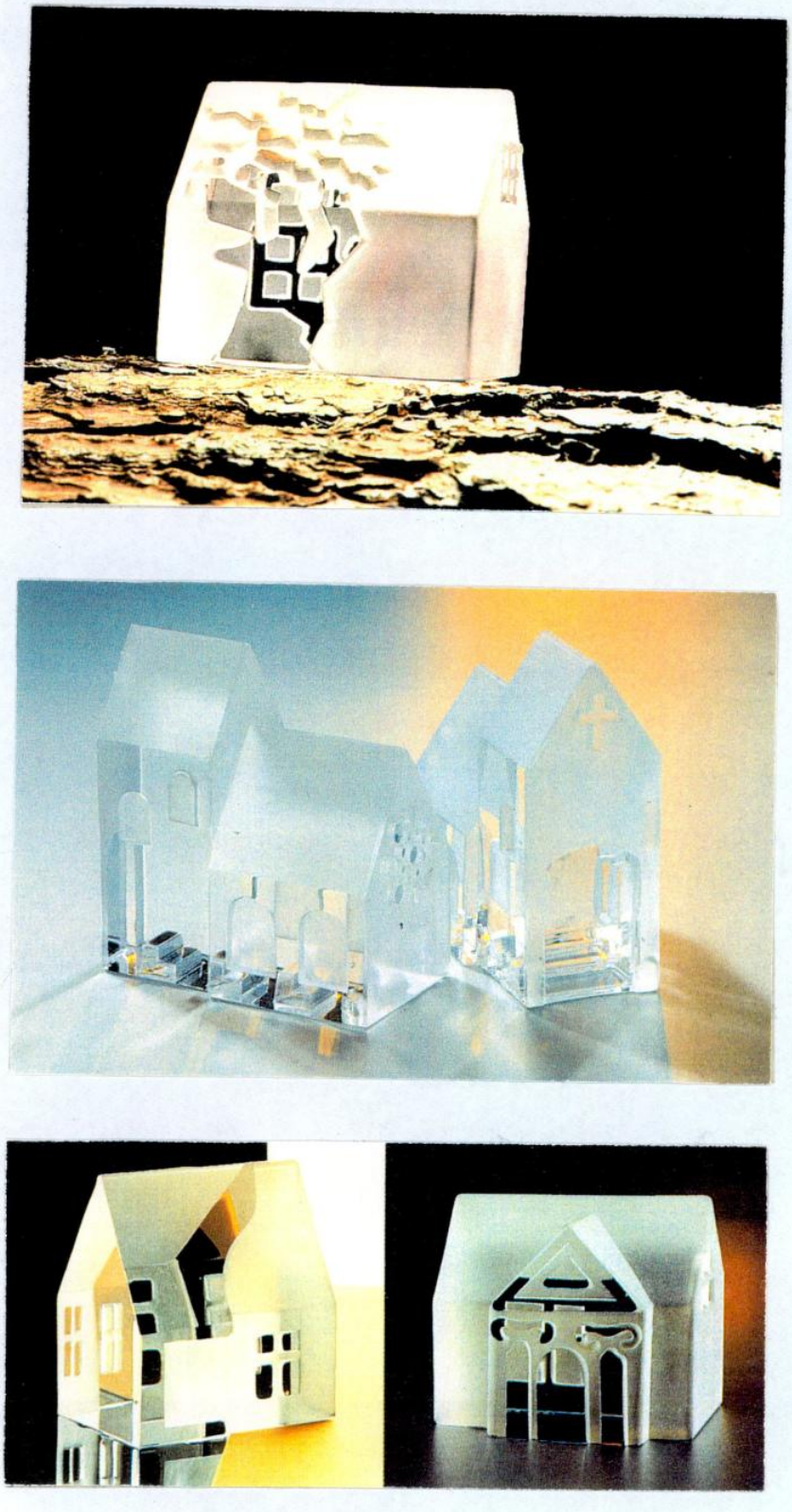

FIGURE 40. JORMA VENNOLA: 'THE SILENT VILLAGE,', BLOCKS OF GLASS, SHAPED AND POLISHED, 1993.

Nurminen (1943 -), Heikki Orvola (1943 -), Markku Salo (1954 -), Inkeri Toikka and Oiva Toikka (1931 -) (Figures 41 - 47).

The artists were asked to create a small individual collection, which would reflect their view of Nuutajärvi's glass making which, as far as art glass is concerned, is distinguished by colour, fantasy, pleasure, vividness and free form. The artists have each chosen an existing technique that is close to them personally, or one which they have developed themselves.

As stressed in the Catalogue I received from the Nuutajärvi Glassworks on this exhibition, Pro-Arte is a very individual result of co-operation between artists and glass-blower, a joint effort that tests the limits of fantasy, will and expertise. The works are produced in small hand-blown series. In this way, Nuutajärvi hoped that Pro-Arte would crystallise everything that they have learned in the last two centuries and their hopes for the future.

When looking at the pieces from this exhibition, you can see that the work of these seven artists is so varied and unique to each designer. Some, like Kerttu Nurminen's pieces (Figure 44), have taken the functional utility theme, yet carry a distinctive sculptural and grand feel to their form, whereas the work of Markku Salo (Figure 45) or Oiva Toikka (Figure 46) may seem "far-out." But the more you look, the more interesting details you find. They possess a very personal touch. My favourite of all the designs are Valto Kokko's *Sacks* (Figure 47). They seem comical at first, but hold a mystery behind them. They are glass, but not transparent. You cannot see into them or see inside. Do they contain anything? To whom do they belong? I can visualise a busy street, packed with shoppers. Suddenly the people disappear and just the bags remain. What interesting objects would we find?

FIGURE 41. **TIINA NORDSTRÖM: 'TROMBI,' FREE-BLOWN WITH COLOURED SPIRALS, 1992.**

FIGURE 42. INKERI TOIKKA: 'VIRNA,' FREE BLOWN GLASS COLOURED JUGS, 1992.

FIGURE 43. HEIKKI ORVOLA: 'METROPOL,' GLASS FILIGREE JARS AND GLASSES, 1992.

FIGURE 44. KERTTU NURMINEN: 'LAMPI,' GLASS, BLOWN JARS AND GLASSES.

FIGURE 45. **MARKKU SALO: 'JOURNEY TO TROY,' ABSTRACT VESSELS ON TROLLIES, 1992.**

FIGURE 46. OIVA TOIKKA: 'NIGHT,' SCULPTURAL GLASS STARS OF DIFFERENT COLOURS, 1992.

FIGURE 47. VALTO KOKKO: 'KASSI,' COLOURED GLASS 'BAGS,' 1992.

CONCLUSION

Why does a simple, anonymous peasant object arouse pleasurable emotions in us, even centuries later, whereas our own fashionably stylised designs appear outdated in only a few years? Yet there is a small number of modern designs which do appear "ageless" and continue to be produced and purchased unaltered for decades. I have been concentrating on and analysing a handful of such designs in my studies. Finnish design has made a unique and international name for itself. The designers' links with their country's culture have had a lot to do with their success in this field and with their strong beliefs and concepts, there is nothing to prevent Finnish design from expanding, without losing its traditional vitality.

Finnish glass, for example, has made very interesting and progressional developments in a country which in past times was considered remote from the leading art centres such as Venice, France and Czechoslovakia. However, I believe that it is partially for this reason that Finland has preserved its own specific art culture. With their strong historical pride and tradition, devotion to nature and appreciation of materials, the Finnish people strove to preserve their national identity. They delved into their past and extracted the true meaning of form, simplicity and function. Their reasons for this were not merely to preserve and copy old work but to have it serve as a basis for the new. Rejecting the separation of fine and decorative art, they encouraged not only craft but also its application to industry.

By the 1930s, the value of everyday life in Finland was strongly regarded by artists and designers who began to devote their attention to designs of serviceable and decorative utility ware. Appreciation of the home tradition was fostered by the outlook on art which came mainly from The Bauhaus and Functionalism. Understanding began to be shown for the beauty of an undecorated, simple, geometrical shape, and the aesthetic value of articles of everyday use was almost equally as important as sculptural, museum pieces. The effect of the material itself began to be appreciated and a strong emphasis was put on an aesthetically pleasing environment and insisted that it be made available to all. The designer Kaj Franck believed that:

> Domestic equipment that fulfils the most vital requirements - namely, that everything should answer the purpose it was intended for. A chair should be comfortable to sit on, a table comfortable to work and eat at, a bed good to sleep in.[29]

He believed that the beauty of an object lay in its function. All this broke down the barrier between fine art and the functional object, but it also introduced the artist/designer into the factory situation, sparking off strong, new channels of design and greater appreciation overall.

Alvar Aalto, the designer, had ideas about such values as honesty and simplicity, as I have mentioned. These, plus rationality and logic, he believed, are the keys which can bring beauty into every utilitarian and decorative object.[30] Again, this is what draws me time after time to Finnish and Scandinavian design. I believe, as a craftsperson, that, to be true to yourself, you must be true to the objects and materials you are using.

After 1945, the artistic development in Finnish design, especially in glass, was influenced mainly by Tapio Wirkkala, Kaj Franck and Timo Sarpaneva. Although each had their own individual style, they all had one thing in comon, namely, the design of glass shapes which correspond to the Finnish tradition (not even contemporary Finnish glass is concerned to any considerable extent with decorative techniques). The works of Wirkkala serve to remind us that Finland, with a population of less than half that of New York City, has produced a highly disproportionate share of outstanding quality design. He also reminds us of the ways in which craftwork and design for industry are interlinked in Finland and the other Scandinavian countries. I find it difficult to express my admiration for this man and his work on paper, but he had no trouble in showing his respect and loyalty to his own designs. He seemed to possess a joy when working, it was more a hobby than a job. One of my favourite quotes of his is: "I am working with my hands, the oldest tools in the world,"[31] and this to me sums up his feelings towards his life and the objects he made.

Time and time again, these artists broke the traditional border between utility form and visual art. Often a knife or a cup became not just simply a utility object, but also a sculptural object. But they did not always design something

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29 Booklet by Iittala Glassworks. *Kaj Franck did not want you to notice these objects.* Iittala, 1993

30 Booklet by Iittala Glassworks. *The story of the Eskimo Woman's Leather Breeches*, Helsinki, 1993

31 Pallasmaa, Juhani. The arduous art of simplicity, *Form Function Finland*, Helsinki, Vol. 3, 1985.

with a function. Wirkkala worked a lot with plywood shapes and Sarpaneva in the 1980s did a series of glass "block" sculptures. These large, chiselled slabs are a tribute to glass, to the massive volume, spontaneous balance and genuine energy; a tribute too to the vast heavens and the deep water, from where, I believe, our inspirations erupt.

The younger generation of designers now in Finland seem to be branching out from that before them, as I have shown, in the Jubilee Exhibition in Nuntajärvi. Thanks to the good co-operation between glassworks and artists, modern Finnish glass has reached an artistic stand permitting it to come forward with its own impulses instead of merely adopting those afforded by other glass production. It has acquired very individual features in the framework of its production and technical possibilities. It corresponds to the present world outlook on art, but is immediately Finnish.

Unfortunately, I have only been able to give a brief and general outline of Scandinavian and Finnish design. I have emphasised strongly what attracts me to their simplistic and true form and I feel my research has strongly influenced my own practical studio work. As the Finnish writer, Jumani Pallasmaa, wrote:

> A work of art does not call for explanation or apologies. It has acquired a life of its own and it has the capacity for touching human souls, perhaps across the distance of centuries.[32]

Well, I may be following these designers only some ten or twenty years on, but I have been deeply touched by the life which these Scandinavian designers possess. So much so that I have applied to and received a place in the highly acclaimed Swedish glass-school at Orrefor, where I hope to further my knowledge and skills of Scandinavian design. I hope to learn as much about Swedish concepts and ideas as I have about the Finnish people. I shall keep in mind that in the period of transition of the arts today in the Western world, attention should be drawn to the split taking place in the European comprehension of art. I hope it is not a symptom of the decline of Western culture, but rather that it is the beginning of a new, creative period where designers like Sarpaneva and Wirkkala and their natural creativity could be a natural element.[33]

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32 Pallasmaa, Juhani. The arduous art of simplicity, *Form Function Finland*, Helsinki, Vol. 3, 1985.

33 Kalin, Kai. Timo Sarpaneva, *Otava*, Helsinki, 1993.

LIST OF FOOTNOTES

1. Kalin, Kai. Tima Sarpaneva, *Otava*, Helsinki 1993.

2. Op. cit.

3. Pallasmaa, Juhani. Noble poverty in Finnish design, *Form Function Finland*, Helsinki, Vol. 1/2, 1980.

4. Pallasmaa, Juhani. Noble poverty in Finnish design, *Form Function Finland*, Helsinki, Vol. 1/2, 1980.

5. Booklet by Iittala Glassworks, *The story of the Eskimo Woman's breeches*, Iittala, 1993.

6. Booklet by Iittala Glassworks, *Kaj Franck did not want you to notice these objects*, Iittala, 1993.

7. Op. cit.

8. Op. cit.

9. Booklet by Iittala Glassworks, *Kaj Franck did not want you to notice these objects,* Iittala, 1993.

10. Op. cit.

11. Op. cit.

12. Op. cit.

13. Op. cit.

14. Op. cit.

15. Runeberg, Tutta. Design in the Cold, *Form Function Finland*, Helsinki, Vol. 4, 1987.

16. Keinänen, Timo. Wirkkala and Venini, *Form Function Finland,* Vol. 4, 1987.

17. Keinänen, Timo. Wirkkala and Venini, *Form Function Finland*, Vol. 4, 1987.

18. Op. cit.

19. Pallasmaa, Juhani. The arduous art of simplicity, *Form Function Finland*, Helsinki, Vol. 3, 1985.

20. Op. cit.

21. Op. cit.

22. Siltavuori, Erva. These objects exist and are alive, *Form Function Finland*, Helsinki, Vol. 2, 1987.

23. Kalin, Kai. Timo Sarpaneva, *Otava*, Helsinki, 1986.

24. McFadden, David. Timo Sarpaneva - A personal vision in an international setting. *Otava*, Helsinki, 1993.

25. Photocopy handout, Kalin, Kaj. The Glass Age - Timo Sarpaneva, *Galleria Bronda*, Helsinki, 1984.

26. Photocopy handout, Kalin, Kaj. The Glass Age - Timo Sarpaneva, *Galleria Bronda*, Helsinki, 1984.

27. Booklet, Anon. *Iittala*, Iittala, Finland, 1993.

28. Booklet, Anon. *Iittala*, Iittala, Finland, 1993.

29. Booklet by Iittala Glassworks. *Kaj Franck did not want you to notice these objects*. Iittala, 1993.

30. Booklet by Iittala Glassworks. *The story of the Eskimo Woman's Leather Breeches*, Helsinki, 1993.

31. Pallasmaa, Juhani. The arduous art of simplicity, *Form Function Finland*, Helsinki, Vol. 3, 1985.

32. Pallasmaa, Juhani. The arduous art of simplicity, *Form Function Finland*, Helsinki, Vol. 3, 1985.

33. Kalin, Kai. Timo Sarpaneva, *Otava*, Helsinki, 1993.

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