

Referencias y citas de investigadores-teóricos sobre la figura de Otto-I. Meurman:

Kräkström, Erik. *Trends in Architecture and Community Planning (Genius Loci, Town and its plan, In Commemoration of the 90th Birthday of Otto-I. Meurman, 1980)*, pág. 144-147: "... On the CONCEPTUAL and FORMALISTIC level, the theories of our post-war town models ... The open and freely composed garden city was put against the densely built grid town in a most curious, and losing, battle. The debate in Finland has seldom touched the theories of art inherent in the application of these two archetypes and their consequences in our urban building. The principle concerned here is closely tied to two basic phenomena that both influence –and struggle with– the PROCESS OF ARTISTIC CREATION, namely, the balance between organic and flexible plasticity and the intellectually controlled, rigid external structure of form ... There is no borderline separating architecture from other forms of art ... Critical voices were first calling for a complete overhauling of the 50-year old aesthetics of functionalism, and the urban ideology springing from housing development and rebuilding of towns ... Perhaps it is mainly among the European researchers and theorists of today that we could find useful new ideas on the relation between external space and the activities taking place within its frames ... But conceptual capacity and manual planning work also require knowledge of theory and stimulating contact to visual arts."

Nikula Riitta. *Housing policy, architecture and the everyday (Tapiola. Life and architecture. 2003)*, pág. 116-143: "... Meurman, however, did not see his organic city model as being in opposition to all things old. Even though Meurman resigned from his position in the planning of Tapiola and the board of the Housing Foundation in 1954 because he could not accept seven-storey blocks of flats ... In her doctoral thesis **Riitta Hurme** analysed Tapiola and in particular the appearance of the first eastern residential area from a town planning point of view. She shows how important it was for the Tapiola milieu that the BORDERS OF THE BUILDINGS HAD NOT BEEN STRICTLY DEFINED IN THE TOWN PLAN ... In the plans for the planting the relationship of the buildings to the roads and the pedestrian routes was SOFTENED... **Kirsi Saarikangas** has astutely studied the cultural meanings of Finnish residential architecture. In her book *Asunnon muodonmuutoksia. Puhtauden estetiikka ja sukupuoli modernissa askkitechuurissa*, 2002 (Transformations of the home. The aesthetics of cleanliness and gender in modern architecture) she pays attention also to the especial character of Tapiola: In the spatial continuum the relationship between the interior and exterior spaces, the home, the courtyard and the COMMON PUBLIC SPACE IS POROUS AND THE BORDERS BETWEEN THEM MOVE AND ARE UNCLEAR ... For the young intellectuals the title forest city had come to mean everything that quickly had to be rejected: residential buildings scattered sparsely within a virgin landscape, free-form compositions which, according to the new aesthetical views, could not in any way be considered as an aesthetically mastered urban fabric ... We lived in Tapiola for 26 good years, and three boys grew into men ... We experienced precisely what Meurman's planning doctrines meant. A spacious environment gave the children an opportunity to grow and become independent. It was easier for the parents to be flexible about their own needs than it was for the children to be flexible about growing up ... The delicate placement of buildings in nature and their careful massing ... I wonder, for instance, whether a similar situation has arisen elsewhere, as it did on our road, where in the town plan plot intended for 18 homes only 14 were built in 3 rows BECAUSE SUCH A COMPOSITION FITTED BEST INTO THE LANDSCAPE ... This is also particularly easy to understand because Tapiola was built as a *Gesamtkunstwerk*. It was not built as the initial stage of a new city but specifically as a ready product of one specific type of urban thinking. The milieu values of Tapiola were thought out precisely. Every house was placed in relation to both nature and other buildings, at a detailed level. Every building composition, curve in the road, and green area got its value from the delicate whole ... One could consult, for

instance, Meurman's classic book Asemakaavaoppi when considering the densification and expansion of Tapiola ... TAPIOLA WAS NOT THE BEGINNING OF A NEW CITY, it was a unique building project, the Finnish garden city that one can also call forest city."

Nikula, Riitta. *Housing policy and the urban environment-programme and reality (Heroism and the everyday, Building Finland in the 1950s, 1994)*, pág. 219: "Vällingby was built at around the same time as a city of masses –building masses and human masses. Human beings are forgotten, their individuality crushed. Nature has been detruyed and trampled underfoot by technology."

Pakkala, Pekka. *Neighbourhood planning reality (Heroism and the everyday, Building Finland in the 1950s, 1994)*, pág. 223-226: "The basic idea concerning urban structure in the eastern part of Tapiola (Itäkartano), realised in 1952-57, can be considered to have its roots in the landscape. The siting buildings and groups of buildings is influenced more by the area's contours than by any functionalist structural idea ... THE URBAN STRUCTURE OF THE FIRST BUILDING PHASES OF TAPIOLA WERE NOT, HOWEVER, ALTOGETHER IN THE VANGUARD OF DEVELOPMENT ... FROM THE BEGINNING OF THE 1960S, RECTANGULAR CO-ORDINATE SYSTEMS AND OPEN SPATIAL STRUCTURES WERE THE AIM IN PLANNING NEW NEIGHBOURHODS. PLANNING WAS REMINSCENT OF ABSTRACT COMPOSITION, and its models were, in particular, the neighbourhoods designed by Johannes van den Broek and Jacob Bakeman in Holland."

Saarikangas, Kirsi. *The dignity of the everyday-housing architecture in the 1950s (Heroism and the everyday, Building Finland in the 1950s, 1994)*, pág. 236: "ALTHOUGH THE PLANNING OF TAPIOLA HAS BEEN DESCRIBED AS A KIND OF ANARCHIC AND RANDOM SCATTERING OF BUILDINGS HERE AND THERE, IT WAS NOT A QUESTION OF AN ABSENCE OF ORDER, BUT SPECIFICALLY OF THE CREATION OF A DIFFERENT ORDER. In its open building on the one hand buildings and landscape, on the other different housing-types, are arranged so that the end result does not seem final, but allows later building in such a way that the architectonic idea and apperance are not necessarily altered."

Suhonen, Pekka. *Ideals in history (Tapiola. Life and architecture. 2003)*, pág. 33: "While working in Saarinen's office n 1914-15 he wrote an article for the journal Rakennustaitof Meurman was opposed to Viljo Revell's tall buildings, he also seemed to be against Le Corbusier's utopias of the 1920s."

Tuomi, Timo. *Tapiola-Garden City (Tapiola. Life and architecture. 2003)*, pág. 7: "Otto-I. Meurman, THE MOST IMPORTANT URBAN PLANNER AND THEORETICIAN OF THE 20TH CENTURY IN FINLAND, combined in his book *Asemakaavaoppi*, 1947 (The Theory of Town Planning) the principle of the decentralisation of land use functions and the Finnish buliding tradition."

Documentos no disponibles:

Interview with Otto-I. Meurman. 11/03/1972. Finnish Architectural Society interviews. (unpublished document).

Mikkola, Kirmo. Interview with Otto-I. Meurman. 23/05/1974. Finnish Architectural Society interviews. (unpublished document).