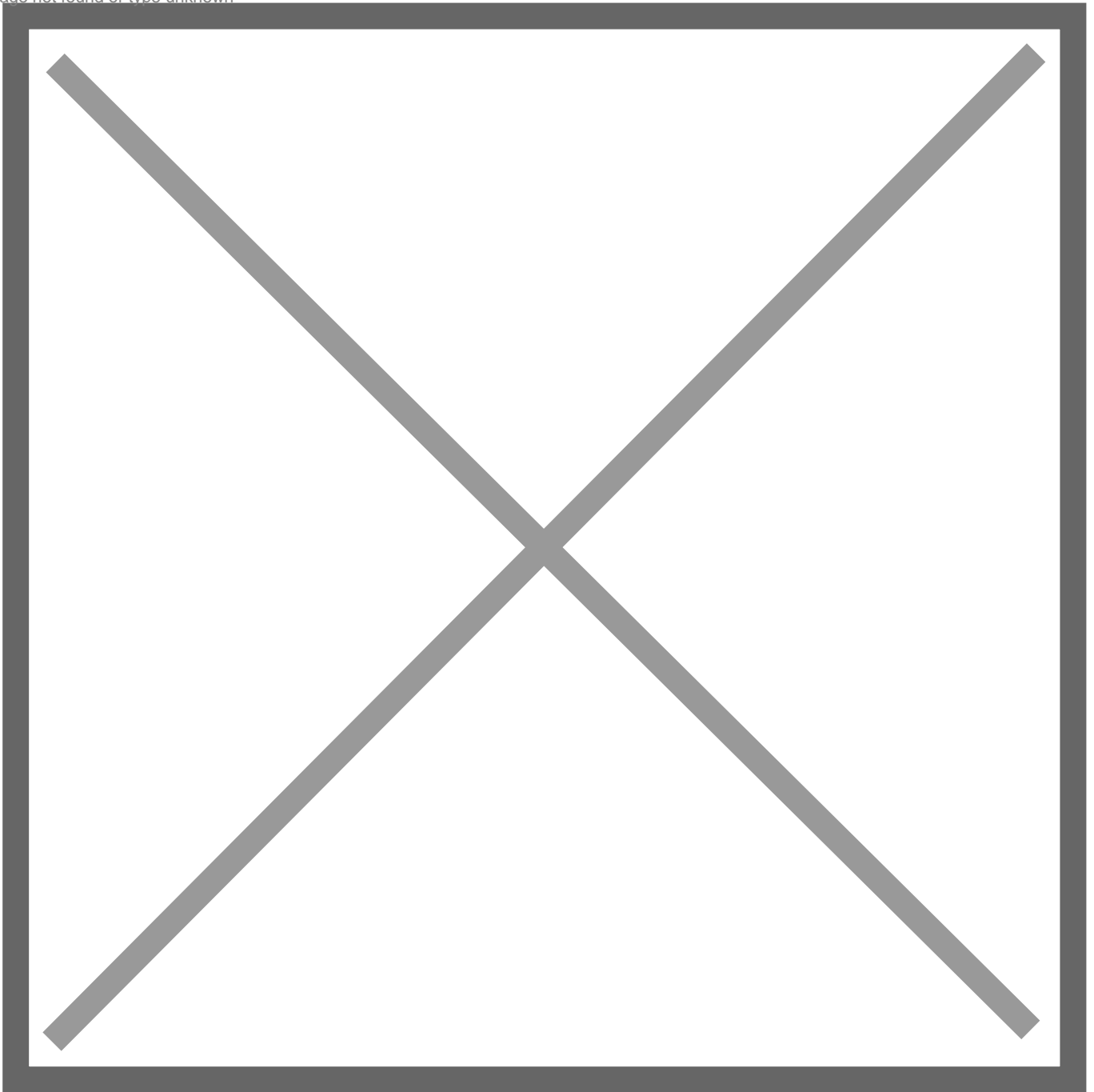


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Kalevan kirkko [Kaleva Church]

Finland

Liisanpuisto 1
33540 Tampere

Commission

1959

Completion

1966

Original name

Kalevan kirkko [Kaleva Church]

Original use

Religious/centre of worship

Current use

Religious/centre of worship

Architects

Reima Pietilä, Raili Pietilä

Concrete by reinforcement

Reinforced concrete

Construction method

Cast-in-place concrete, in-situ concrete, Precast concrete, precast element

Architectural concrete

Architectural concrete

Structural types

One-dimensional/ [trussed] beam, Vertical wall structure

Description

The architects Reima Pietilä and Raili Paatelainen won the competition to build a new parish church in Tampere. The design for the church is articulated in plan. A series of slender exposed concrete walls, curved and independent of one another, close off the volume of the nave with their convex sides facing the interior. A series of long vertical cracks between the walls let in light from outside. The beams above and the flat roof, also made of exposed concrete, round out the space, with a section that punctuates the interior. The program of parish premises is located under the nave and extends beyond it like a calligraphic exercise: it follows the outline of the curved walls. An exterior bell tower – which sits above the volume almost like an independent element – completes the building.

The vertical proportions of the interior space, where, in contrast to the exterior, the concrete walls are bare and uncovered, are characterized by the suggestive effects produced by natural light as it slides across the varying curves of the walls. The scarce decorative elements and furniture – cross, pulpit, altar, pews, organ – all exquisitely designed, mark a contrast in their warmth, from the use of wood, with the coldness and bulk of the concrete architectural elements.

The work by Reima Pietilä and Raili Paatelainen falls in line with the organicist tradition of Erik G. Asplund, Arne Jacobsen and Alvar Aalto, with an architecture that incorporates curves and warmth, connecting with the surroundings and shifting away from early rationalism and the uniformity of functionalism.

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