

The background is a watercolor painting depicting a Sami reindeer herder in a vast, mountainous landscape. The herder, wearing a dark jacket and light-colored pants, is walking across a light-colored path. In the distance, a large herd of reindeer is grazing on a hillside. The sky is a mix of soft, muted colors, suggesting a hazy or overcast day. The overall style is soft and painterly, with visible brushstrokes and a rich, textured appearance.

INTERPLAY OF CULTURES STUDIO: SÁMI

CONTEMPLATING NORTHERN INDIGENOUS
CULTURES IN PRESENT GLOBAL CHALLENGES

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STUDIO PARTICIPANTS
*Interplay
of Cultures
Studio: Sámi
Spring 2021*



Gijre
Spring

ITERATIVE STUDY
*The seasons of the
Sápmi Landscape*

- Melting snow
unveiling spring
pastures.

Photography by editor.
Digital representation
of Sápmi Landscape
in springtime, originally
for exhibition booklet
covers.

Interplay of Cultures Studio: Sámi
Contemplating northern indigenous cultures in present global challenges.

Digital publication of the Interplay of Cultures Studio 2021.
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SIIDA OPEN-AIR MUSEUM
Structure of a
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Photographer
Taru Niskanen
2021

Foreword

In Otaniemi, Espoo, July 19, 2021

Saija Hollmén, Taru Niskanen, Maiju Suomi

When the Aalto WiTLAB Interplay of Cultures Studio embarked on an exploration of the Sámi culture, no one in our international group of 22 students and three teachers was familiar with the people that had inhabited the northern areas of Finnish Lapland for over 3000 years – not even the ones of Finnish origin. The Sámi people had surfaced in our education as a trivial matter without particular importance, while the Finnish popular culture presented them as a peculiar, stereotyped minority. For the main population, the Sámi were just some “reindeer people” in the Lapland.

For our group of architecture and design students and teachers alike, it was a humbling experience to realize how little we knew in the beginning of what turned out to be a fascinating journey.

“The deeply embedded idea of sharing and allocating the land according to need is in stark contrast with the western concept of land ownership.”

The Sámi and Sápmi Landscape

The land of the Sámi, called the Sápmi, spreads over the northern areas of Norway, Sweden, Finland and Russia. Out of the ten Sámi languages¹, four are spoken in Finland. As the only indigenous people in Europe, the Sámi have lived a nomadic life pursuing reindeer husbandry, fishing and hunting as their traditional livelihoods. These continuous traditions have allowed them to develop a balance with nature unlike any other contemporary people in Europe.

The Sámi relation to nature and landscape is simultaneously practical and poetic, utilitarian and preserving. Landscape and the use of the land are connected to traditional livelihoods that depend on natural and climatic conditions. Nature is utilised but never overused.

For the Sámi, landscape is home and home is the landscape, containing all the traditions and actions of the forefathers, what happened before and how people lived there. The experience of time is connected to the natural conditions that dictate the rhythm of the day and the year, where people’s sense of autonomy and personal integrity is valued more than punctuality. Time is existential, dependent on conditions. It is understood as an unfolding of interrelated tasks, situated activities within the landscape.² What for a western observer seems as a vast emptiness, is full of meaning and traces of past and present life for the Sámi. Their knowledge of the environment, natural and climatic conditions, appropriate use and allocation of natural (and human) resources is manifested in subtle care and maintenance of the environment, almost invisible to the western eye.

Coexistence with nature meant that human interaction with nature was not to leave a trace. Buildings were traditionally seen as temporary, disposable, and they were either relocated or left to decay, when it was time to move and give the nature time to heal and recover from being used by humans.³

Traditionally, private ownership of land did not exist among the Sámi. Land was shared and controlled by the Siidas,⁴ and allocated to families as a resource to be utilised to reasonable extent. The right to land use and the location of areas of different families were part of common knowledge and widely respected. These practices may also have contributed to the fact that the Sámi never waged a war.

The deeply embedded idea of sharing and allocating the land according to need is in stark contrast with the western concept of land ownership. The Sámi represent a nomadic culture which, over time, was forced to settle and adopt ways of living that were imposed, rather than a result of natural development of the culture. Western legislation and state governance of land-use continues to cause conflict within the cultural framework of the Sámi people.

¹ Only nine of them are still alive.
See: Kärnä
2015

² Mazzullo
2012

³ ZERO ARCTIC
Concepts for
carbon-neutral
Arctic construction
based on tradition
2020

⁴ Siida is a Sámi
village and
community.
See: Sara
2009



The Sámi in Finland

Most Finns have long considered Finland as a country free of colonial heritage. While it is true that Finland never conquered a distant colony, there was systematic cultural oppression against the Sámi people. In Finland also, asymmetrical power relations have long been in place.

When writing this foreword, the revelation of atrocities that took place in the North American boarding schools meant for indigenous people's children is gaining wide-spread publicity. Clearly, the same oppressive policies prevailed in Europe, Finland not excluded. The Sámi parents in Finland were forced to send their children to boarding schools, where they had to abandon their ways and language, eventually alienating them from their native culture.

Today, the Sámi are mostly a well-educated, academically represented community, highly aware of their indigenous rights, legislation and the global discourse on the repatriation of indigenous cultural heritage. In 1972, the Finnish education system was reformed, and opportunities gradually developed: Nowadays a child can follow an educational path up until the upper secondary school⁵ and matriculation examination in their own Sámi language. The Sámi parliament⁶ is the supreme political and legal representative of the Sámi people in Finland, whereas the cultural heritage is coordinated mostly by the Sámi Museum and Nature Centre Siida. A political and cultural discourse is ongoing, covering the past and present oppression, cultural appropriation, societal structures and power relations that still not fully consider the indigenous rights of the Sámi. So far, Finland has not ratified the ILO 169 agreement,⁷ thus the rights of the Sámi people are not secured.

SIIDA OPEN-AIR MUSEUM
Njalla
(used for storage)
Photographer
Taru Niskanen
2021

⁵
Lukio
In Finnish.

⁶
<https://www.samediggi.fi/?lang=en>
(09-2021)

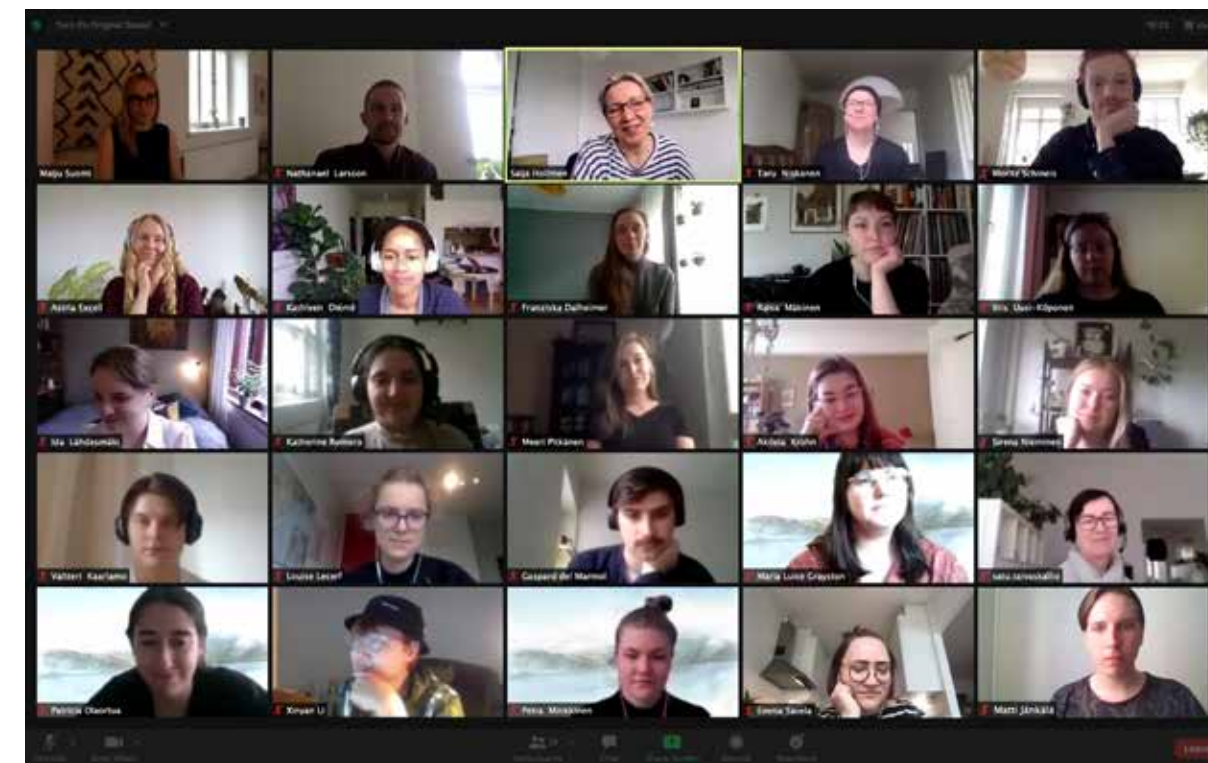
⁷
Indigenous and Tribal Peoples Convention established in 1989
https://www.ilo.org/dyn/normlex/en/f?p=NORMLEXPUB:12100:0::N0::P12100_ILO_CODE:C169
(09-2021)

Interplay of Cultures Sámi/San Studio

The Interplay of Cultures Studio at Aalto University is a master level architectural course that focuses on the thematic areas of global sustainability and cultural locality, encompassing all scales of architectural design. The aim of the course is to learn about the features of a foreign culture, and to enhance understanding of the living environment and conditions of indigenous cultures.

The course includes studies on local building traditions and materials, as well as social, economic and climatic characteristics of the local culture. The course aims at providing the students with a wider perspective and understanding of the processes of the architectural practice when working in various cultural contexts. It also aims at developing the students' value system and sense of responsibility. The focus of the course is on sustainable design solutions and culturally knowledgeable architecture.

This year, the course collaborated with the Siida museum and representatives of the Sámi communities in Inari, northern Finland. A shared knowledge base was developed through invited lectures, readings and analysis tasks on various aspects of the Sámi culture. The design tasks were outlined in collaboration with the Siida museum, to have a concrete level of engagement with relevant



SCREENSHOT
Studio participants
present at final
review. (13:18)
20-05-2021

and contemporary challenges. The pandemic situation prevented us from travelling to Inari as a group, so we had to rely mostly on virtual interaction, which added an extra layer of challenge to the task. The cohort of 22 students was divided into smaller groups of 3-4, to allow peer support, structure and companion while working remotely.

The Interplay of Cultures studio run partly in parallel with the Cape Town University's Living Landscape Project, which looked into the 60 000-year-old San culture in South Africa. During the studio we had some parallel online sessions of interaction and guest lectures with the South African students, that widened our perspectives of indigenous peoples and their various relations to built environment. Our collaborators from The UCT included lecturer Sonja Spamer from School of Architecture, Planning and Geomatics, and professor John Parkington from Department of Archaeology.

The invited guest lectures were essential in helping us gain a basic understanding of the Sámi culture and the contemporary discourses on language, colonization, repatriation of cultural heritage, landscape and build environment. The lecturers included professor Veli-Pekka Lehtola for Oulu University Giellagas Institute, architect Marko Huttunen for Livady, PhD Leena Valkeapää, Eeva Kristiina Harlin, Áile Aikio, professor Panu Savolainen from Aalto University and professor Anu Soikkeli from Oulu University, archaeologist Eija Ojanlatva and researcher Satu Taivaskallio from Siida museum, and architect Riitta Lönnström, planning director from the Regional Council of Lapland.

The lectures were discursive, and the students were asked to write reflection essays after the lecture series.

Students' Reflections

The students' essays revealed that many of them found the lecture series eye-opening, informative and emotional. Many were touched by Aile Aikio's and Eeva-Kristiina Harlin's lectures, especially by the notion:

"Who controls the past controls the future, who controls the present controls the past."

Thoughts about colonisation and culture evoked among those who come from different positions and origins. Some of the students are from countries which have long and well-known histories of colonisation, with strong and ongoing relationships with the former colonies. In some cultures, colonialism has even been a source of national pride. On the other hand, Finnish students who had not been aware of the Sámi oppression, were disturbed to find out how Finland was colonising minorities. The responsibilities of both the majority and the Sámi themselves were reflected in relation to dealing with hatred against oppression and the oppressor.



SIIDA OPEN-AIR MUSEUM
Carvings inside
one of the
houses at the
Tirro Homestead
Photographer
Taru Niskanen
2021

“We tend to ignore, manipulate or fight against natural elements, whereas the Sámi live with the nature in a horizontal way, not placing humans above or below it but collaborating and coexisting with it.”

Ethical questions and discussions were brought up, many of them related to the issue of cultural ownership. In order to understand each other in this world, it was considered important to learn from other cultures and to meet people from different cultures to exchange experiences. On the other hand, many were aware of the limitations we have – you can read as many books as you like, but you still cannot understand the culture the same way as if you had grown up within that cultural framework.

Especially highlighted was the disconnection with the natural environment that is present in our western culture. We tend to ignore, manipulate or fight against natural elements, whereas the Sámi live with the nature in a horizontal way, not placing humans above or below it but collaborating and coexisting with it. Many saw this as a hopeful perspective amidst climate change and western lack of engagement.

An important question arose: How has the culture been documented and who has written about it, is it the whole truth and whose truth is it?

Language was a recurring theme in the essays: how language both sets borders and unites people, and how language is the key to cultural understanding. The Sámi culture is predominantly oral, where stories, customs and values are passed on through the spoken language. Therefore, the preservation of culture is largely dependent on the preservation of language. Without language there would be no history; a culture is kept alive through transfer of immaterial knowledge.

Since multiculturalism is omnipresent in today's society, we are either tacitly or openly influenced and inspired by other cultures. It was seen important that we become aware of our unconscious bias and acknowledge the rights of the indigenous people to decide what

and how they want to share of their own culture. Rematriation of culture, bringing back the artefacts, stolen or lost fragments of the Sámi culture was seen recuperative.

The reflection essays were due in the middle of the studio course, as we were about to engage with the outlined design tasks. Many felt humbled and insecure in face of a new culture and people, for which the oppression of the main population still is an open wound.

Studio Designs

This publication presents the collection of projects that our group of students achieved during the Interplay of Cultures Sámi Studio in spring 2021. The projects were carried out in groups of three to four students, including individual contributions within a common framework. The studio instructions allowed multiple approaches, scales and perspectives, which is manifested in the variety of the completed projects. They grew into a rich and complex multitude, reflecting the challenging condition of being a designer, an architect and a human being in face of a new cultural setting. Had it not been the covid-19 pandemic, the experience would most likely have been even more profound. As teachers, however, we dare to say we are incredibly proud of our students and the outcome of the studio. We are also deeply grateful for the shared journey and learning experience. To discover the richness, depth and vitality of the Sámi culture, was extremely enriching and inspiring – a true privilege.

As architects and designers, we should be aware that every design choice we make is a value-based judgement. We should pay attention to the origins of those values, their justification and consequences, and the power structures that are in place. Neither can we escape the responsibility of our material choices, their ecological and social footprints, life cycles and renewability. After all, the most ecological building is the one that is not built at all, while repairing is always more ecological than demolishing.

The extensive group work that we demonstrated during the studio brings forward the issue of shared authorship. Architecture as a profession necessarily requires a vast disciplinary portfolio to be successfully practiced. The idea of the architect as a solo-creator is utterly outdated. This becomes highlighted when working in cultural settings that we are not inherently familiar with: every design task begins and ends with inquiry and learning from others.

Architecture is about revealing opportunities for sharing and encountering the world in a meaningful way. It has the inherent capacity of healing and should never be used for disturbing the fragile balance of species. We are hopeful that this journey will stay with us and help us make sensitive choices that are grounded in justified arguments and remain connected to multiple layers of knowledge.

“After all, the most ecological building is the one that is not built at all ...”

“How would I even start designing something from my privileged position, or use cultural inspirations without being guilty of cultural appropriation? How much have I thought of knowing something, that I don't actually know? Or that I'm not even aware of not knowing? And how do I deal with the painful notion that knowing is not understanding?”

- from one of the student's reflections

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Gijre-giesie
Early Summer

ITERATIVE STUDY
The seasons of the Sápmi Landscape

- Blooming Bog
Labrador Tea.

Photography by editor.
Digital representation
of Sápmi Landscape
in early summertime,
originally for exhibition
booklet covers.



Inari Village House / Inarin kylätalo

GROUP 7
Xinyan Li
Sirena Nieminen
Katherine Romero

Top: Siteplan for
a suggested new
village house with
park in central
Inari.

Aanaar Sijdáálu (Inari Sámi)
Anára Giliviessu (North Sámi)
Aanar Sijddpörtt (Skolt Sámi)

How to design a communal public building for the indigenous community that doesn't leave traces in the environment?

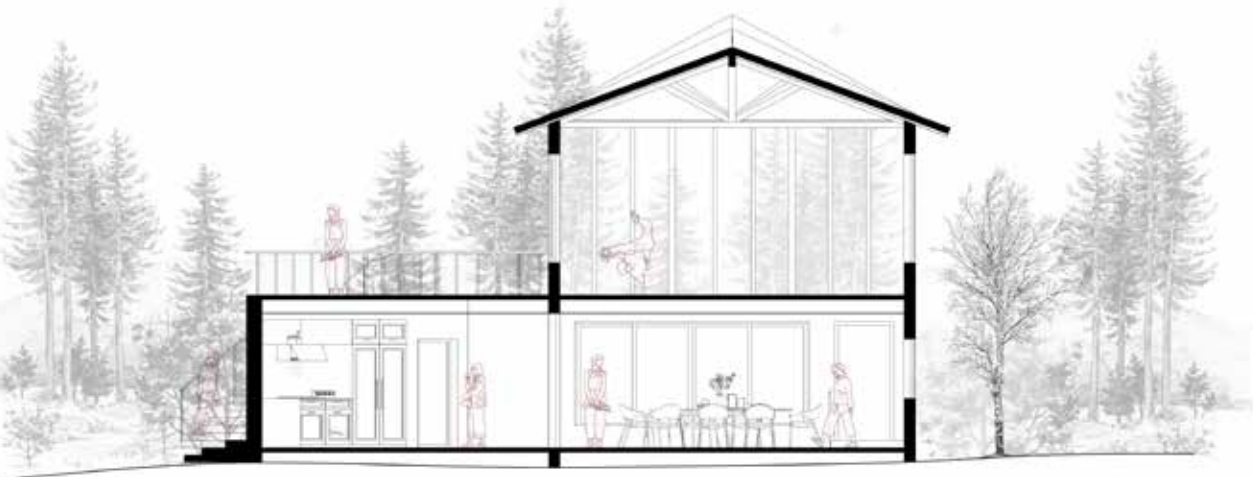
Inari village is a centre of Sámi cultures in Finland. Sámediggi, the Sámi Parliament, and the Sámi museum and nature centre Siida are all located in Inari village. There are communal village houses all around Finland but none in Inari village. According to research by Nordica and Inari village union (2015), the locals were hoping to get a communal house for different activities. Despite the colonialist past, the relations between Sámi cultures and Finns are quite good in Inari village but such a collaborative place, where everyone is welcome, would increase the collaboration and interaction between cultures.

After the research of Sámi history and their relations to the Nordic countries, we thought it would be a good idea to offer them a place where they could improve their relationships. In this case architecture and landscape architecture play the main role. What kind of building would be good for that? How to change the landscape if the community doesn't want to leave any trace in the environment?

We learned that although the Sámi community doesn't want to leave any traces in nature, they live in modern houses nowadays, not in lávvu tents as they used decades ago. Therefore, we justified our building design to be a good idea. Nature and forests are really important for Sámi as their economy and livelihood are dependent on them, so we didn't want to cut down forest areas for our design. We found an empty area near the residential site, where we located our concept. Afterwards we heard that the place is really important for Inari people, where they go sledding in the winter and meet people at the fireplace.

The wooden platform on the site plan was aiming to give opportunity for people in wheelchairs to also enjoy the environment as the soil is wet. Also the building was designed to be accessible for everyone. When developing areas it's good to compare whether some things are better for nature or the people in need? Finding the right balance is sometimes hard.

So much land has been taken away from Sámi, so the building that has two floors, maximises the space and conquers less the land area. Our building design, Inari Village house, was designed to be a place for the community, where all the locals can meet discarded their culture, age or identity. But when the building has two floors and has to be accessible, there is a need for an elevator, which increases the costs of building and maintenance, and needs more electricity, which is not really sustainable.



GROUP 7
Xinyan Li
Sirena Nieminen
Katherine Romero

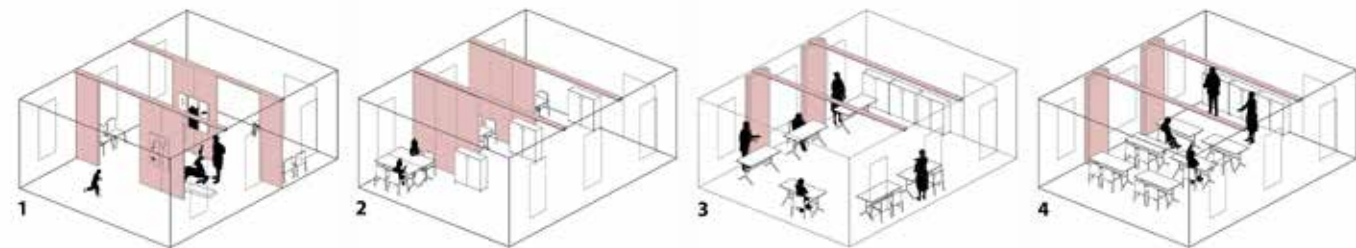
Bottom p. 20
Section of village house displaying the upper floor multipurpose room.

Bottom p. 21
Diagram of uses for multipurpose room.

Top p.21
Siteplan of village house.



Siteplan, summerpaths



Multipurpose room modes

- 1 Exhibition
- 2 Workshop
- 3 Market sale
- 4 Presentation

Area size 63 sqft

Requirements:
Adjustable space from partly closed to open space.
Foldable and stackable furniture, manufactured by local carpenters.

The multipurpose room on the second floor is the happening arena in the house. With movable walls the space can be changed suitable for different activities such as organizing events, make duodji, the Sámi handicrafts or to hold an exhibition or a market. It's important to know local habits and values, cultures, public building rules, accessibility issues, who is maintaining the building, where to get the electricity, who pays the costs, how the insulation works and so on to get a successful outcome for the communal house projects.

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Guovssu Kuávsui Kuâus

dawn / sarastus

Connecting the Sámi identity of Inari

We are group 6, Meeri, Iris and Moritz. Our project is located in the village of Inari next to Inari lake. We did research and analysis of the situation in the village of Inari. We studied provincial plan, national land use guidelines, town plan and got knowledge during the lecture series of Sámi culture and lifestyle. For the final studio outcome we divided our group work into two parts. Meeri and Moritz did urban planning and Iris did building design.

GROUP 6
Meeri Pitkänen
Moritz Schineis
Iiris Uusi-Kilponen

Bottom pp. 22-23
Process diagram

Top pp. 22-23
Landscape model
of central Inari

pp. 24-25
Siteplan of
proposal with
sections



Where does Inari start and end?



Where is the center of Inari?



How can I reach the lake?



Where can I stay in Inari in a cottage close to nature?



What is the history of Inari?

After our analysis of the current town plan of Inari, we identified the challenges of it, and asked ourselves how we could improve the plan and highlight the unique character of the place with small interventions. The conclusion from the analysis was that “the current town plan has damaged the identity of Inari” (R. Lönnström).

From the analysis and during the lectures we found out also about the tourist architecture of Inari. Some big hotel plans were criticised by the locals. The problem was mainly the size of the buildings and their location by Inarilake, blocking the natural view. Though tourism is a growing economic interest, sometimes the luxurious hotel architecture is not proper or fitting for the area. Also the urban architecture of the central area with huge markets and parking lots isn't inviting because of its ambiance for using the space. This is quite a common problem in small Finnish cities.

Provincial plan says that “Inari is the heart of Sámi Culture in Finland.” Therefore our aim was to clarify and cherish the identity of Inari city as a center of Sámi culture. Our proposal provides orientation, public services, upgraded urban and new recreational spaces for locals and tourists.

- Our goals were to:
- Improve the existing town center
 - Embrace Cultural Heritage
 - Improve existing built fabric and making it more inviting
 - Create meeting places and services for locals and tourists
 - Separate public and private spaces
 - Tone down interface between built and natural environment
 - Respect nature



Welcoming signs mark the village entrances



A central square offers services for locals and tourists



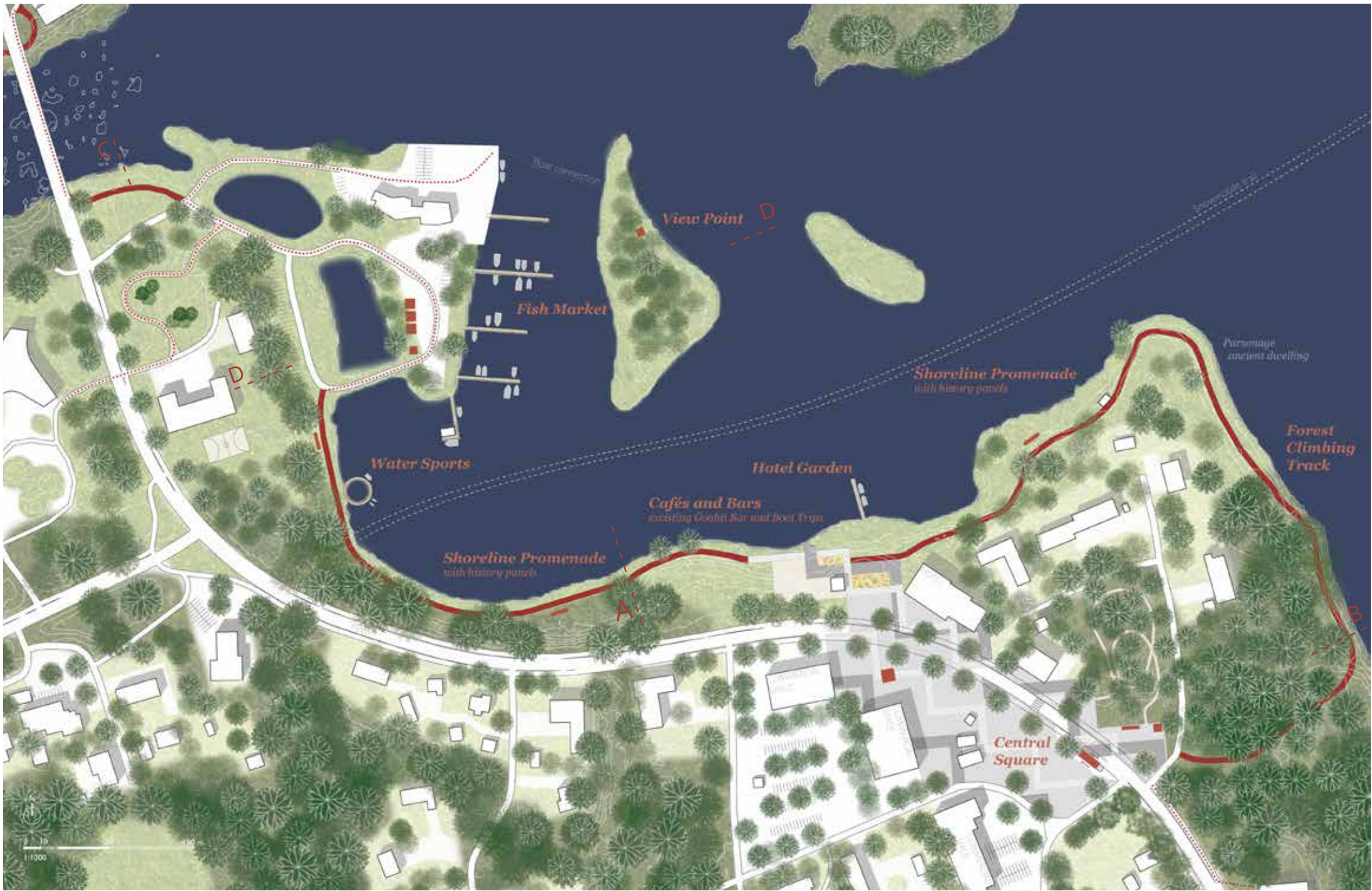
An attractive natural lake shore promenade allows views and access to the lake



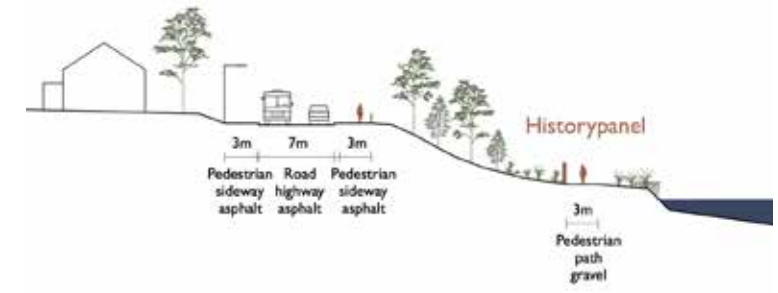
Small tourist huts offer accommodation for tourists and respect the natural environment



The story of Inari is told along the promenade with historical pictures



Plan of the promenade



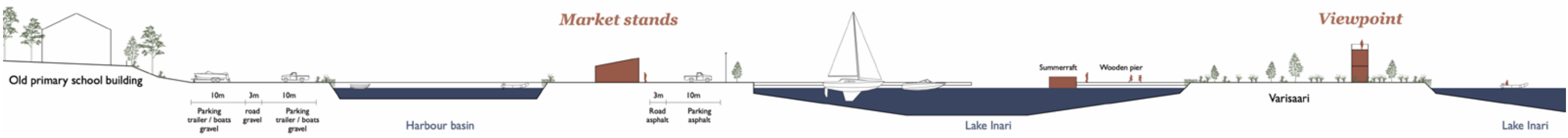
Section A



Section B



Section C



Section D-D

It was unclear where the center was and where Inari village started from, or where it ends. We made several small interventions that could improve the feel of the center of Inari Village. The central area with huge parking lots was changed to become a central square. Central Square functions as a meeting place in the heart of the town. As an open space it transforms to anything from gatherings and fairs to celebrations and other pop-up functions.

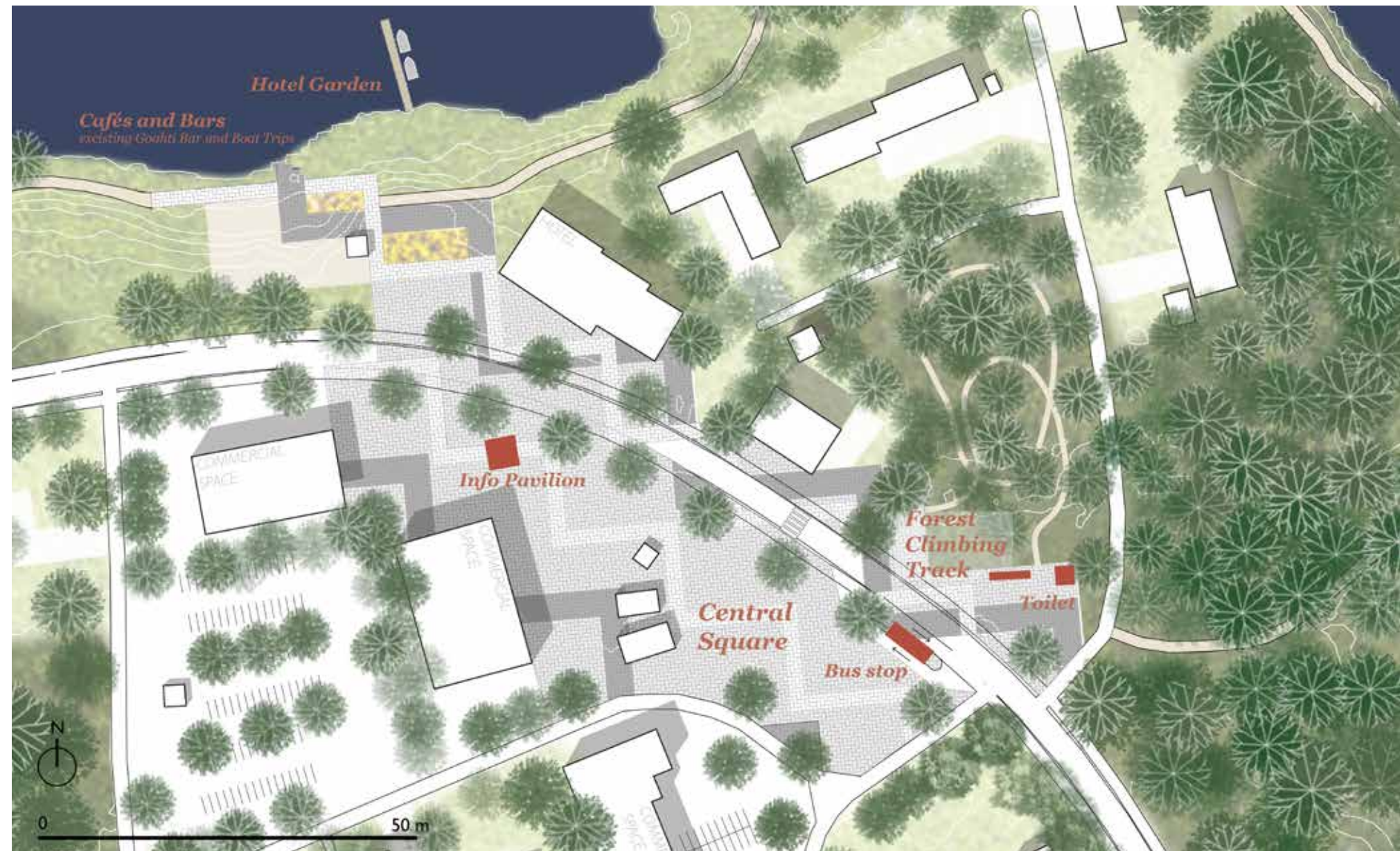
The other focus point was the promenade by the shoreline. It connects the lake better with the center and uplifts the feeling of being close to the beautiful lake, which is important for locals and interests also tourists. The promenade starts close to the central square, connects the shoreline with the harbour, and also gives a possibility to reach the small island in front of the harbour. From the harbour area the promenade continues to the tourist village on the other side of Sajos.

The vegetation and street tree rows have been used to soften the interface between the built and natural environment in the roadsides and also in the large parking lots. Also the yard of the tourist village tries to tone down the interface of the built environment using low architecture and to use as much greenery between the buildings as naturally would be there. Light footprint to the terrain is achieved by using screw pillar foundations at the site. Inari will give a unique arctic experience to tourists without forgetting the locals. Our architecture doesn't try to be Sámi but will blend in with it and respects Sámi's ownership of their design and building heritage.

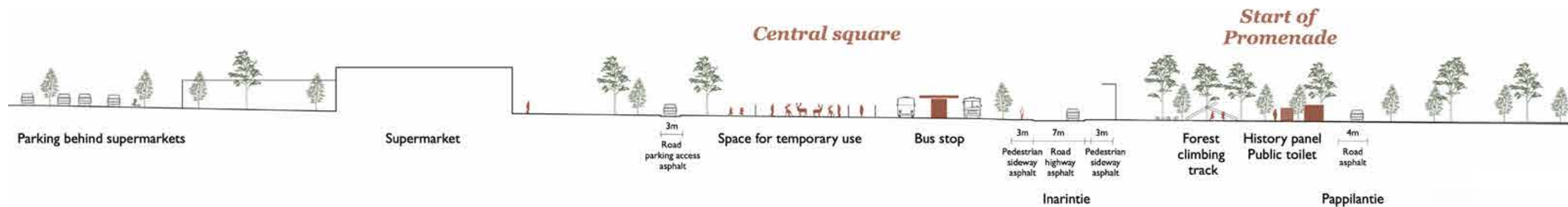
GROUP 6
Meeri Pitkänen
Moritz Schineis
Iiris Uusi-Kilponen

Bottom pp. 26-27
Section through
central square

Top pp. 26-27
Siteplan of Central
Square



Plan of the square



Section E-E



Giesie
Summer

ITERATIVE STUDY
The seasons of the Sápmi Landscape

- A Snow Bunting feasting on insects a summer morning.

Photography by editor.
Digital representation of Sápmi Landscape in summertime, originally for exhibition booklet covers.



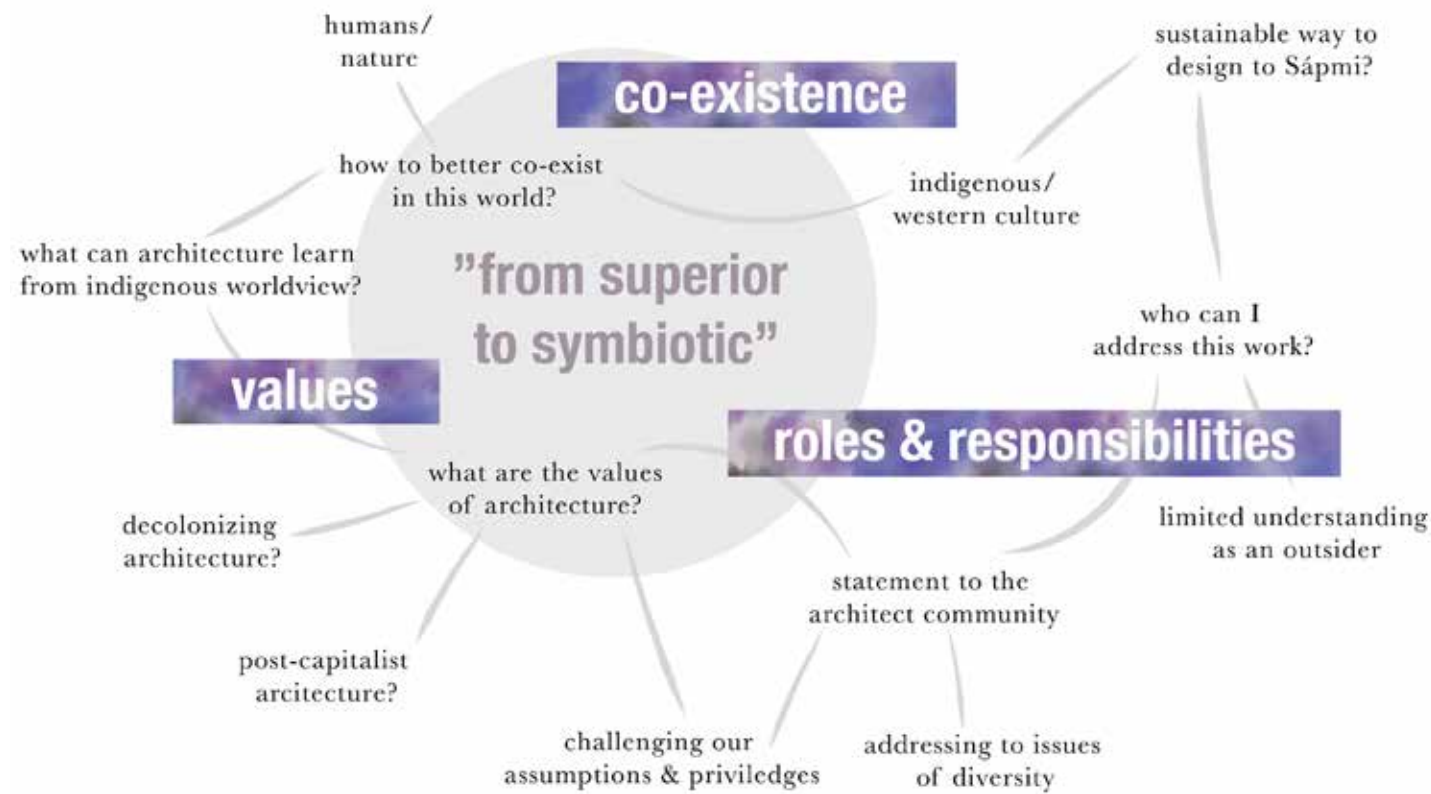
How can we co-exist ? Intro & Reflection

GROUP 4
Jinook Hwang
Louise Lecerf
Raisa Mäkinen
Emma Savela

Top p. 29
Theme map and image for Group 4.

Our common theme of coexistence addresses the relationships between traditional Sámi and Finnish cultures as well as between humans and nature. It is also reflected in the way we have functioned as a group making our process and projects a poetic whole.

Our group work has formed through the way we have seen best to work remotely in a four-person group where no-one knew each other before. We noticed that we had varied points of interest inside the themes of this course from urban planning to building design and theory of architecture. So, we didn't want to limit each other's interests or creativity to forcefully come up with a project that would have some sort of consensus. Instead, we wanted everyone to have the learning experience they themselves wanted to gain from this course. That is why we chose to have a common theme which can contain different projects inside it to have a more comprehensive view on the theme through multiple perspectives. We have embraced the process letting it flow naturally and following it where it takes us. Still, we have worked evenly and have had two weekly meetings regularly throughout the whole course where we have discussed our common theme, our own topics and our works and given each other comments and peer support.



Demolish vs. repair?



Good for the environment vs. economic profit?

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p.30-31
 Excerpt from;
 "From Superior to
 Symbiotic" - Emma
 Savela

System need to change

*To what values the western society is built on? Capitalism relies on constant economic growth and over-consumption of the resources of the planet. To resolve the great challenges of our time, humans need to change the way we think about nature and using resources. Economic growth cannot anymore come at the cost of environmental destruction and repairing should always be the number one option before demolishing.
 The cyclic view on time and living with nature – that are essential for the Sámi culture – are something that western societies should learn to survive on this planet. This means that nature is used so that it doesn't exploit the possibilities of future generations. Which is - at least for now – the exact opposite of how western people use land and resources.*

Roles & responsibilities

*What is the role and responsibility of an architect when designing to indigenous peoples' homeland? What's the role and responsibility of an architect in general?
 I think the role of an architect would be more and more thinking about when not to build at all, or thinking if the functions needed could be renovated to an existing building. Building new should be the last option – we should change the mindset that new is always better.
 Maybe architects should also think about the values of the clients – and say no to projects that, for example, only serve western, colonialist and capitalist interests. I also can't help but wonder, what would architecture look like, if it didn't rely on capitalism and constant growth? If the only defining thing would be a better environment for people – not forgetting other species – what would architecture look like?*

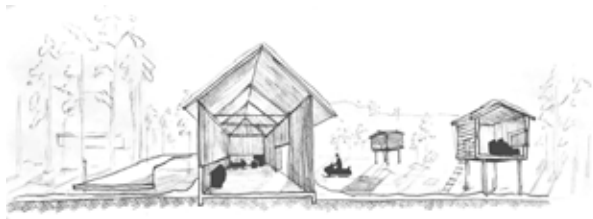
Emma - From Superior to Symbiotic

This course has changed my thinking of how to represent a culture through architecture and how our values are visible in the design. My main learning experience from the course and especially while doing the reading about the topic is being more aware of the role and responsibilities of an architect when designing to indigenous communities - how important it is to know your own values and privileges and challenge assumptions that derive from (often unacknowledged) mindset of colonialism, white supremacy, patriarchy etc. Only by acknowledging these issues and facing the sometimes difficult emotions can we develop as a humankind towards better co-existence. That includes letting go of the idea of superiority - towards other cultures but also towards nature.

Gathering around the village



Summer



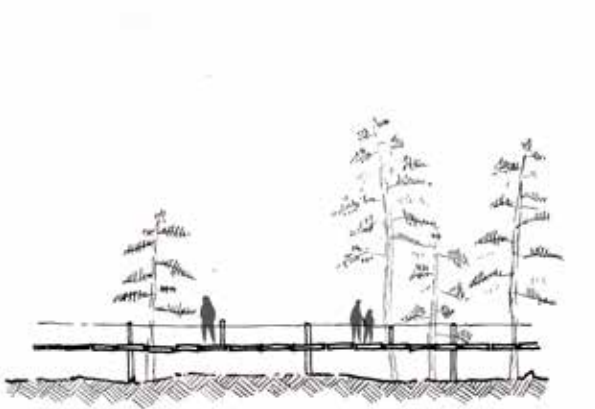
Winter

Reindeer farm and storage spaces

Multifunctional storage spaces are composing the reindeer farm. In response to the seasonal and cyclic activity, they are adaptable to the needs.

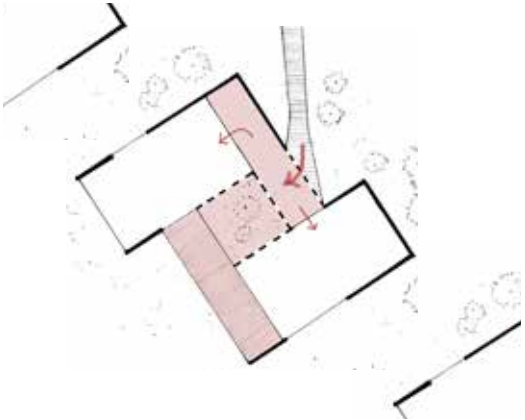
- Storage hut as observation point during summer, and stockroom during winter
- Shed building as an occasional reindeer shelter, and garage during winter.

Used by herders during the low-season, and by tourists during the summer, they are also a contact point between these two cultures.



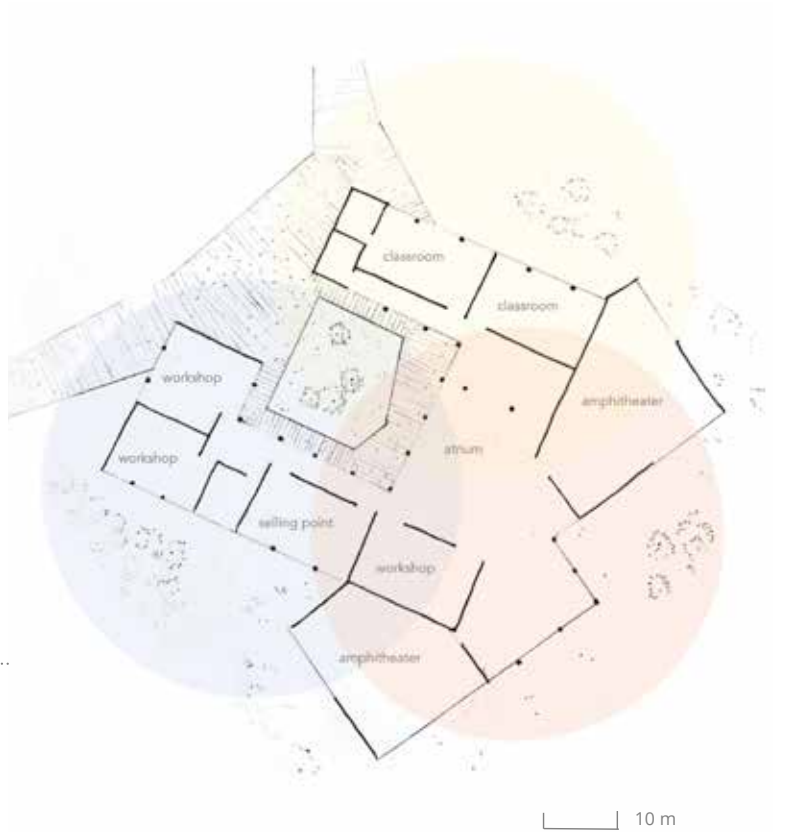
A raised footbridge

The wooden path that goes all around the village is elevated. Thus, there is a minimal contact with the "sacred soil", as a gesture of respect. It also allows a walking practicality throughout the year, with a possible maintenance during the snow period.



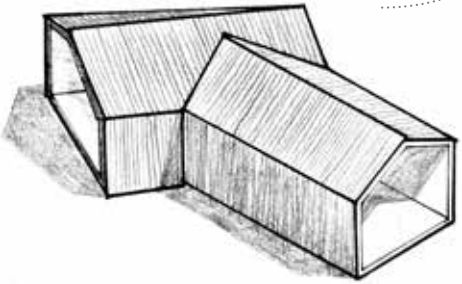
Seasonal worker apartments

Co-existence on a housing level : the single apartment are organized around shared spaces, allowing different levels of intimacy. (in red : shared entrance and outdoors)



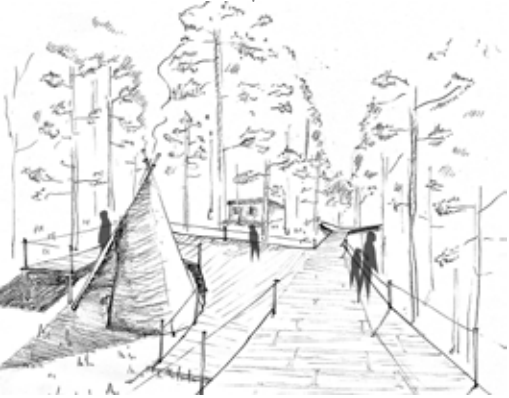
Sami Education Center

Center point of the co-existence inside the village, the building regroups different programs. Classrooms, workshops, amphitheater, selling points are gathered around a common patio, meeting point of the different users (in red Sami, blue tourists, yellow local Finns)



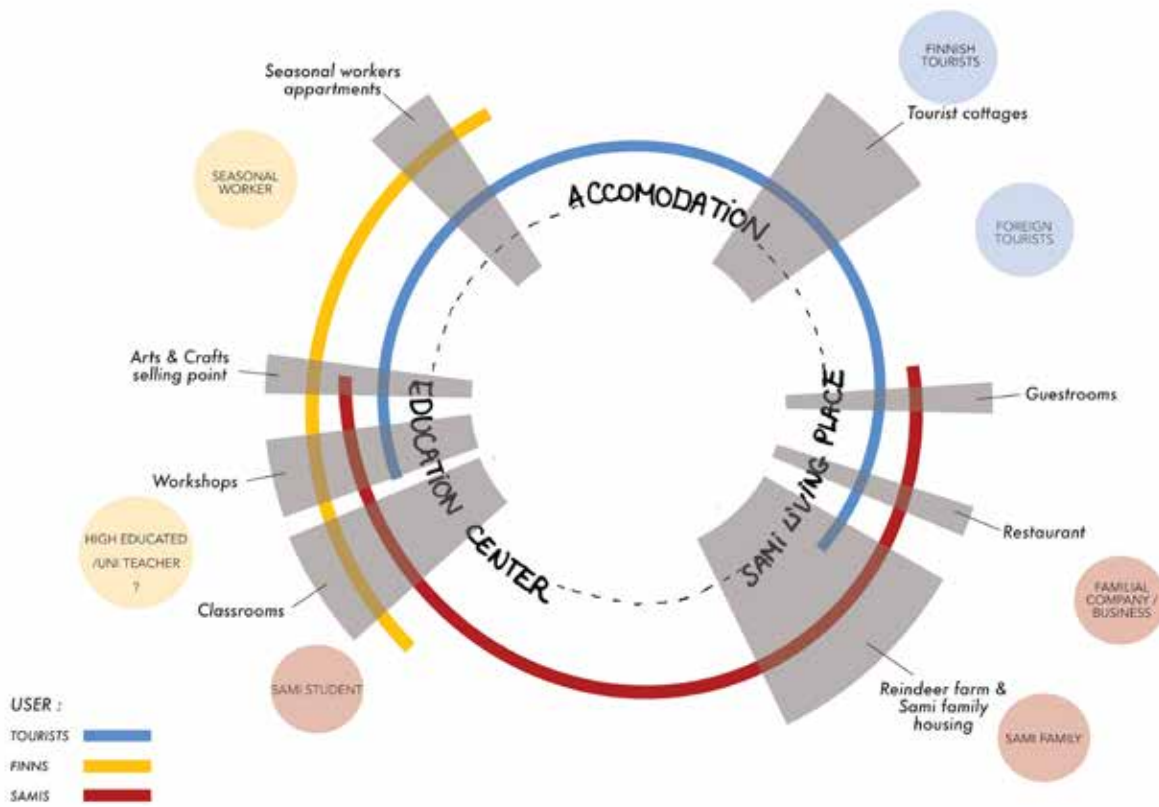
Tourist cottages

In order to avoid commodification or mis-use of the lavvu theme, the cottages are made as "non-Sami" house. The design proposes however cottages as open boxes, with orientation on the nature and forest.



Lavvu experience

Different stopping points along the wood path are offering opportunities of living a Sami experience. Some lavvus are disposed and platforms allows observation point of the surrounding nature



Louise - A tourist village

The first intent of this project was to allow a co-existence in Inari between tourists and Sami. Thus, the project took the form of a touristic village, that will provide sustainable tourism and respond to the local's needs. In this place are then brought together a reindeer farm, different tourist accommodations, seasonal workers' apartments in response to the current need, and a specific educational program (Sami Education Center). The different programs aim to be shared by tourists, Sami, but also Finns, to create this co-existence. This project is made in collaboration with Jinook's project, as the development of one of the stopping points along the main road. Working on it during the semester was a challenge but it also taught me a lot. I learned about the limits of tourism in a cultural context, the questions of commodification, what was permitted to be shared with tourists, what cannot be, and how to share it. I also had a lot of reflections regarding the authenticity and the artificial, which was a danger when « creating a village ». Finally, this project remains on a prototype level but the whole thought process was an adventure itself, as well as the group project it became its own experience of co-existence.

Jinook - Efficiency for the locals.

The biggest challenge that I have in this project is to find a balanced urban strategy that reflects different values of the locals. It's particularly challenging especially when there are not only different values coming from the modern society but also there are already different values within the native community as well. In this project I'm aiming to find the intersection of values and find a better way to communicate with the locals with a more interactive way of planning. I set the common values to be the landscape and focused on how to maximize its usage to both natives and the outsiders. At the end, I took the advantage of the group work and split the work with Louise to test out how my method is going to work.

p.32-34
Excerpt from:
"Responsible
tourism" - Louise
Lecerf

Top p. 36
User Diagram in
Inari,
"Responsible
tourism" - Louise
Lecerf



Top p. 35
"Birdhouse"
from "Against All
Norms" by Raisa
Mäkinen

pp. 36-37
"Birdhouse" &
"Consumer culture
house"
from "Against All
Norms" by Raisa
Mäkinen

Raisa - Against all norms

In this course I have learned to follow my own instincts and what I really want to do. I have discovered new ways for me to present and discuss architecture that feel like my own. I have been interested in the various themes of this course for as long as I can remember, and besides learning and understanding so much more about them thanks to this course I am happy that I finally had the opportunity to try a different process and a way of addressing the themes and presenting my work that feel right for me and I feel like I haven't had before in this extent. So, I feel like the freedom in this course considering our projects and ways of presenting has been very beneficial for me and has gotten me one step closer to finding my own distinct voice.

I feel like the title I gave my project in the beginning of this course has taken this project to its name. The title Against all norms has directed my thinking consistently towards a critical perspective on everything, which was also reflected in my course essays. This way of thinking is not unfamiliar to me, but it was interesting to see how the premises I set up early on affected the whole project from the process to the outcome without me even consciously constraining myself to strive towards them.

BIRDHOUSE

Birdhouse is a human type house for birds. Birdhouses are cute little houses for small birds to live in that are made with all the best intentions. But at the same time they are a manifestation of human-centric thinking and anthropomorphism.

Building small houses for small birds that make their nests in holes to protect them started in Europe the end of 19th century. Before that they were only made to make it easier to steal their eggs to eat. Birdhouse can protect a bird's nest from rain, wind and predators. The significance of birdhouses for birds have grown when natural places for small birds to make nests in have increasingly vanished from the forests due to human activity. Birds that nest in holes usually make a nest in decaying wood, but they cannot be found anymore in large numbers in Finnish forests since nowadays commercial forests are cut down with big machinery that leave the forest floor stripped from almost everything. 86% of the land area of Finland is forest of which 77% is good quality commercial forest. 4,5% of the forests areas are protected in a way that prevent cuttings completely. In other words, small birds have become dependent on human action because of human action.

Juhani Pallasmaa (*Animal architecture*, 1995) thinks, that actual animal made architecture represents radical ecological functionalism without clinging onto cultural and symbolical representation. The way we try to understand and represent our society through our architecture makes us cut down on the architecture's ecological rationality. Pallasmaa writes, that through our architecture that (sometimes) outlives us, we strive for immortality. Human is not the only being in this world with a consciousness, language and culture, even though humans are very eager to underline it. Is there use for immortal existence if the mortal existence of others is ceasing to exist because of it?

CONSUMER CULTURE HOUSE

Consumer culture house is an anthropological study on contemporary capitalist consumer western culture, which I refer to as my own culture, through ontology of objects and our relationships to them. We are used to defining another culture from the outside in a colonialism-infused culture, but here I wanted to shift the explorative gaze towards my own culture.

All of the big institutions like museums are in the hands of the majority culture in Finland. Museums always represent the gaze of the winners, conquerors and the rich, and they have the power to make decisions what and how they represent "foreign" and "other" cultures. I think it is particularly interesting how "foreign" cultures are often represented through their everyday objects, but our own culture is represented through awe-inspiring exceptional work in museums. This quantity of stuff amidst we live in a contemporary Western world isn't usually shown in museums. We always only live inside of it and rarely get to see it from the outside. This relationship to stuff we have now is the norm now and those that diverge from it are shown in the museums like they are some sort of really weird way of life. Maybe looking at it like looking at it in a museum could then reveal its peculiarity and weirdness, and the destructiveness, but also the sensitivity and sympathy inside it. There is always something strange to be found in the familiar everyday, and finding that strangeness can be a way to find appreciation.

The objects and spaces we have reflect as well as create our belief systems. Our everyday objects tell more about our lives and cultures than any high art. They tell about what we are interested in, what we value, what we find aesthetically pleasing, what gives us pleasure – not only on an individual level but also on a cultural level. Many of the objects we own outlive us, somewhere out of sight, to tell the story of us long after we cease to exist.

Consumer culture house shows, what kind of objects my own personal past is made up of. I have used objects with which I have personally lived with to gain a more thoughtful and empathetic process while making this house. Most objects in consumer culture house are gathered from advertisements. Making this piece was a lot about repetition, kind of like making a handicraft. While gathering the objects, they brought up memories and contradictory feelings. At the same time, I felt connected to the objects but at the same time I felt sick of how much stuff only one person has used up and thrown away in their life.

Consumer culture house is made up of objects in a way that makes one feel familiar and safe but anguished at the same time. Our world is filling up with human-made objects, objects that are kept and objects that don't have any place to go anymore. Sometimes our homes become just places for our objects to be in. People who can afford many rooms in their homes have whole rooms for their objects. At the same time, our homes are also homes for our objects. And our own hand-picked or hand-made objects make our habitat a home. They evoke memories and makes us feel safe to be in a familiar place.

The contemporary Western culture is often described by its love for objects. But I argue that there is no real love for our objects in consumer culture and that in fact we could benefit from building a deeper connection with them. Turo Kimmo Lehtonen gives critique towards the conventional criticism of consumer culture in his essay *Rakastakaa tavaraa!* (*Love stuff!*, 1995). He writes that usually when criticising consumer culture, people are extracted from their physical object environments. When thinking that humans can live a full life without their attachment to objects, the human becomes a mere abstraction. Lehtonen argues that being attached to things is a fundamental part of being a human and trying to find our "true self" somewhere where there's no important connections to objects is very problematic. When people are extracted from objects, they are at the same time extracted from their community.

Still, thinking our relationships with objects only through our community, makes the objects abstract. Above all, the vast amount of our objects tells about our social needs. Objects have become our way to signal different things to our fellow humans sometimes even more than to satisfy our physical needs. There is no other way to explain the number of objects we have. When the object's value is in something else than in its physically utilitarian properties, it becomes a symbol. Besides this physical world, objects have become increasingly existent in the abstract world of ideas and symbols, and then their physical properties increasingly get ignored.

Objects are interesting, beautiful and fun. They can also play a big part of discovering, expressing and reinforcing people's identities. Objects are needed and they can be played around with. Stuff is wonderful and lovely. But the capitalist consumer culture we live in is based on oppression and exploitation of people and nature. That is why stuff can create hugely contradictory feelings. Still, I don't see any point in denying or moralising our love for stuff. We just really need to start loving it.



Our relationships with our objects is skewed into exploitation and fetishism. Lehtonen writes that this is due to our need for perfect control. In a capitalist society we strive for a perfect control for our surroundings and for ourselves. We encounter people and objects only through the utilitarian value they can offer for us. Lehtonen thinks that this is due to capitalism and excess of money that makes it very easy to get familiar with different objects. This makes something that is alien to us seemingly easy to understand thoroughly. Then we cannot face the object in all of its strangeness and uncontrollability that it truly possesses under the first impression. This makes the true connection and the true love for an object impossible. Lehtonen writes that "one should not fear alienation, since we are always alien to each other. Strangeness and difference are our starting points. Authentic communion is above all the communion in difference, shared alienation and hospitality."

The excess of things and objects that is available to us has made us estranged from them as physical entities separate from us. This estrangement from their physicality has made us also estranged from their histories. Objects carry histories about the matter that has been transformed into somethings else that at first was only an idea in someone's mind. The matter and the ideas of objects have histories that we don't think about often in this age when many of our things are industrially manufactured. We can go through our lives without shedding a thought on the objects we live surrounded by. In this culture we only think about objects in relation to ourselves, more specifically in how they serve us. They exist only through our use of them, and they only have any value through usage or exchange. We can buy, sell and throw away stuff without thinking twice. There is no love,

only consuming.

There have been thoughts about expanding human empathy from other humans to other living beings and to nature itself for ages. But why stop there? If we would expand our empathy towards our everyday objects, we could form a two-way relationship with them instead of a one-sided relationship on exploitation. This relationship could not only benefit our objects but ourselves as well. Our objects and our relationships to them keep us attached to our physical reality. How we relate to our objects affects to how we relate to everything in our physical surroundings, and even to other people. If our objects are only disposable consumer goods for us, it might shift our thinking towards that everything else is too. Of course, we also truly need objects. Feeling authentic respect and love for an object and still acknowledging its utilitarian value don't exclude each other.

Animism has vanished from the modern-day consumer culture, since the love of objects isn't real love, but fetishism and utilitarianism. Thinking our objects through animism could offer us a way to see them in an empathetic light. We could try to see that the world of objects remains outside of the realm of our control the same way we try to see nature. That is how we can start to respect objects as they are, and that way authentically love them. And if we love and respect our objects, we are more likely to repair them, keep them and cherish them, and not throw away when first inconveniences arrive or when there's a better object to be attained, which helps us not to drown in a mountain of unloved objects.



Tjaktje-giesie
Late Summer

ITERATIVE STUDY
The seasons of the Sápmi Landscape

- When the berries are picked and the autumn colors revealed.

Photography by editor. Digital representation of Sápmi Landscape in late summertime, originally for exhibition booklet covers.



Modern Siida Living

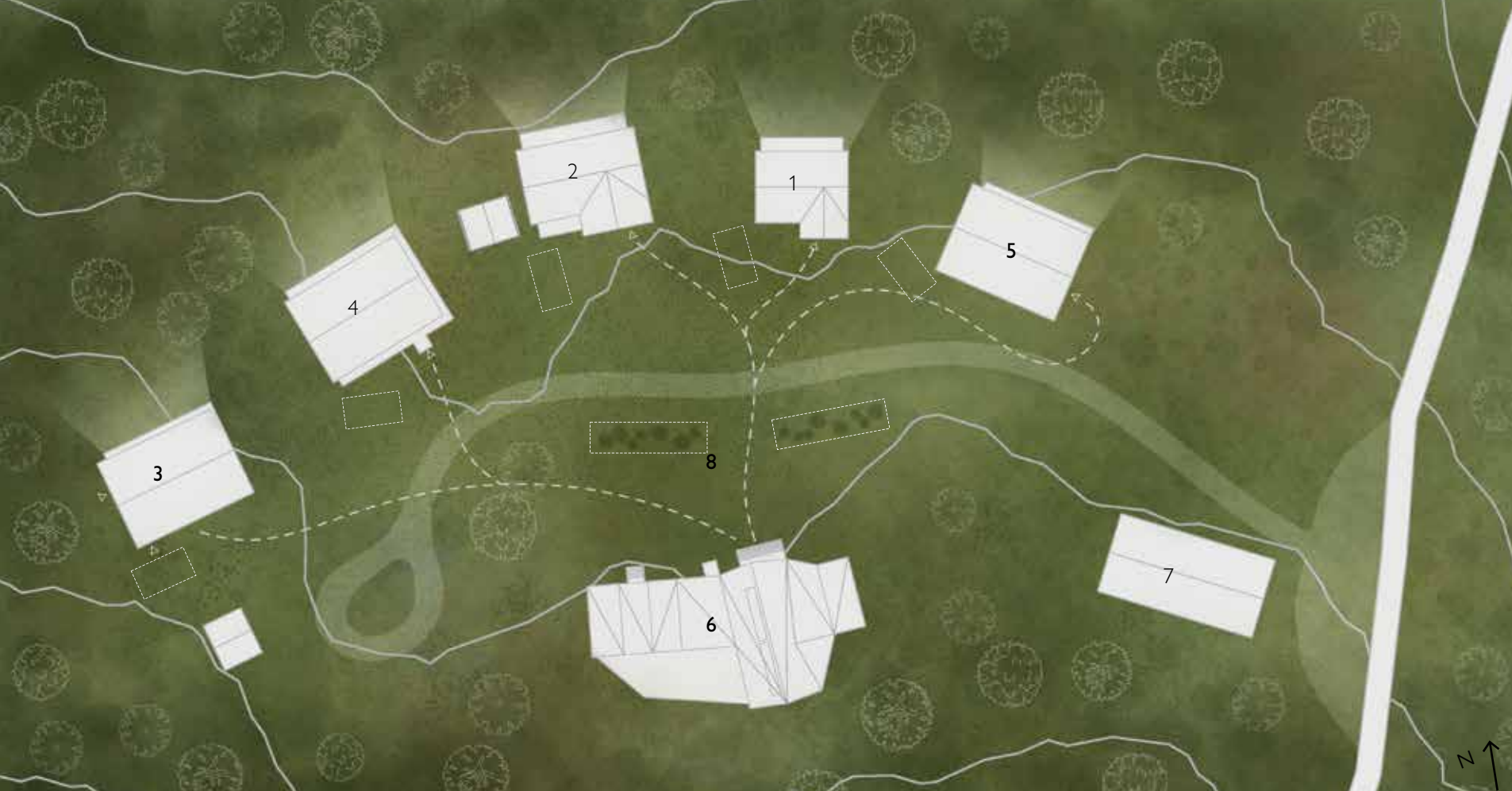
GROUP 5
Maria Luice Grayston
Petra Minkkinen
Patricia Olaortua

Top p.39
Rendering of interior in communal building

Petra, Maria and Patricia present the project of Modern Siida Living which focuses on a new type house which fills the needs of modern Sámi lifestyle.

The project cannot be understood without the previous background analysis and research about Sámi culture. All of that knowledge led to discussion of modern Sámi lifestyle. In general, we saw that Sami dwellings shared some common characteristics. They were **simple, functional and rational**. For the Sámi culture a **home is not only a building**. It is an entity of nature, family, memories, rivers, mountains and forests. It includes everything. The building itself is just a place to go inside. The Sámi say: we go inside, we do not go home when referring to a domestic building. This **union with nature is indissoluble**. One cannot be understood without the other. Both, the person and nature, would be incomplete without the presence of the other. Sámi culture is holistic and it is very difficult to define where nature begins and where does it end. We found that this idea of the home and nature reflected one of the keys to understand their lifestyle and we wanted to incorporate that concept into our building design.

Another important feature in our project was the program. The old Sami hunting community was organized in Siidas. A **Siida is a community** of some families that collaborated on the utilization of a common hunting area or common rein-deer husbandry. In



GROUP 5
 Maria Luice Grayston
 Petra Minkkinen
 Patricia Olaortua

Top p.40
 Site plan

Bottom pp.40-41
 Elevation of
 landscape and
 organisation
 of houses and
 outdoorspaces.

pp.42-43
 Plan, section and
 facade of house for
 Ádá Bred.

pp.44-45
 Plans and section
 of house for Young
 adults, Márta, Kaija,
 Heiká.

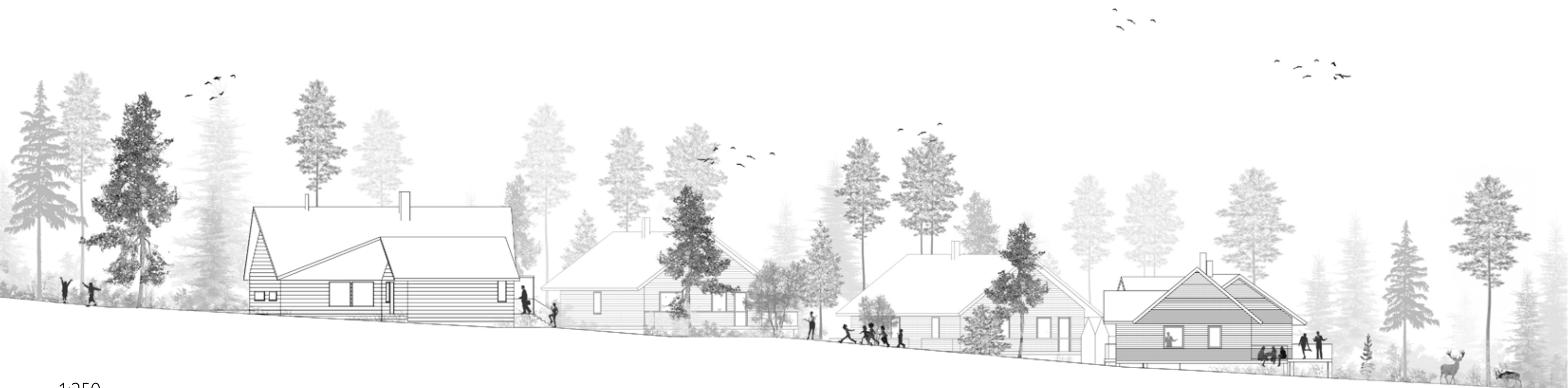
pp.46-49
 Plan, section and
 facade of Communal
 building.

the siida areas, the members had established their moving pattern and their seasonal settlements. These were comprehensive resource areas that contained what the families needed for their resources. Thinking about how to translate that community organization to modern days we came up with the idea of co-living. **Co-living is a residential community living model** that accommodates three or more biologically unrelated people. Generally coliving is a type of intentional community that provides shared housing for people with similar values or intentions. The coliving experience may simply include group discussions in common areas or weekly meals, although will oftentimes extend to shared workspaces and collective endeavors such as living more sustainably.

We designed the community of Modern Siida Living, where we have five different families that share a communal building. We always kept in mind the difficulty of finding a **balance between the privacy of each person but also giving the opportunity to create that engagement of community providing gathering spaces.** The structure, following an adaptive system, and the materials are the same ones for all the houses but then each user can have the opportunity to aggregate or transform their dwelling in order to **appropriate the space to their own lifestyle.**

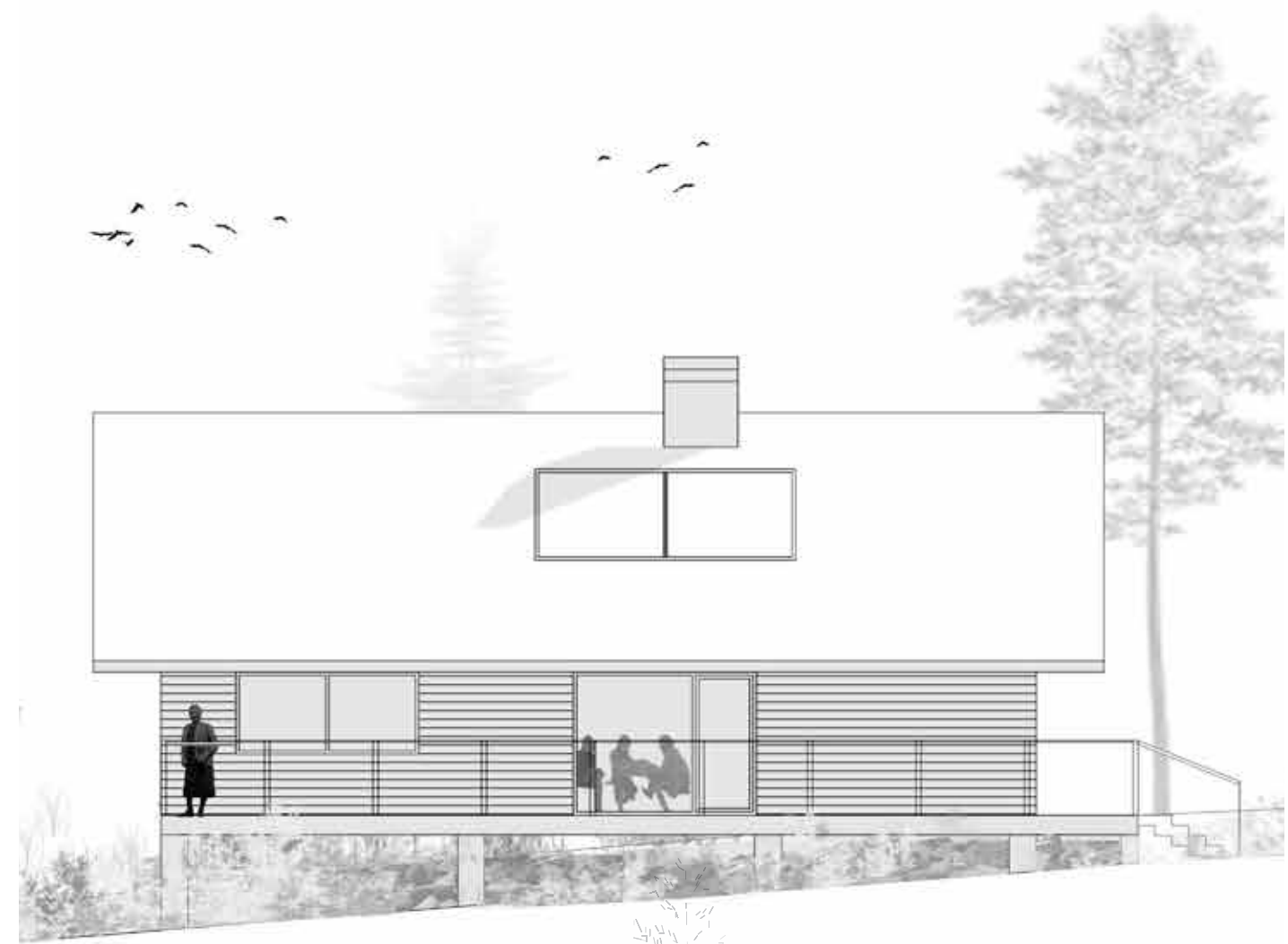
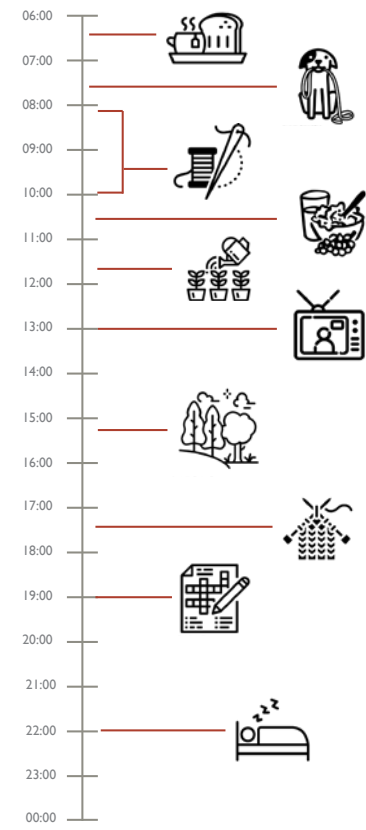
- 1 - Family 1 - Sokki Adrian and Edo
- 2 - Family 2 - Báltu Elias and Láilá, Karinná and Filpa
- 3 - Family 3 - Bred Ádá
- 4 - Family 4 - Gaski Edel and Doaivu, Dorste, Gábe, Marja, Miinná

- 5 - Family 5 - Young adults, Márta, Kaija, Heiká
- 6 - Communal building
- 7 - Garage and storage
- 8 - Communal garden

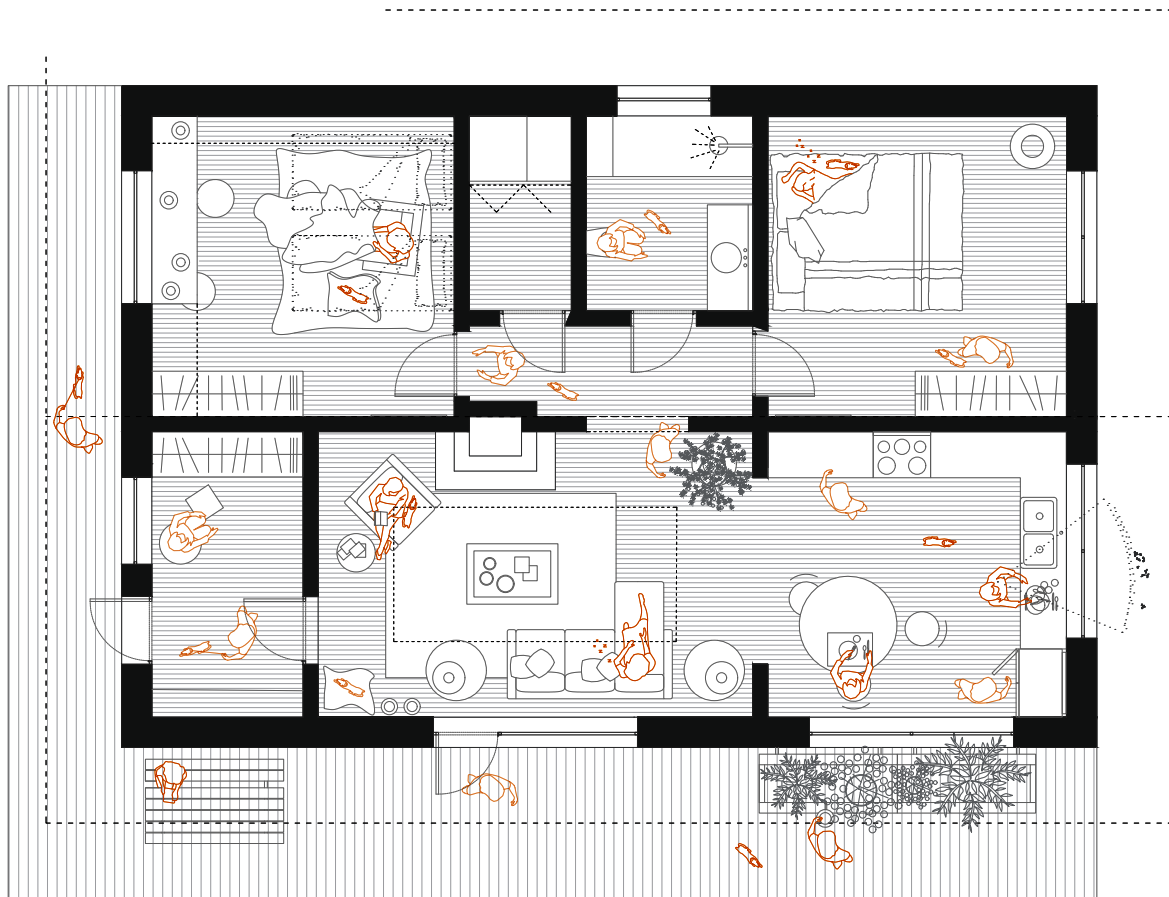


1:250

ÁDÁ BRED



FACADE - A 1:100

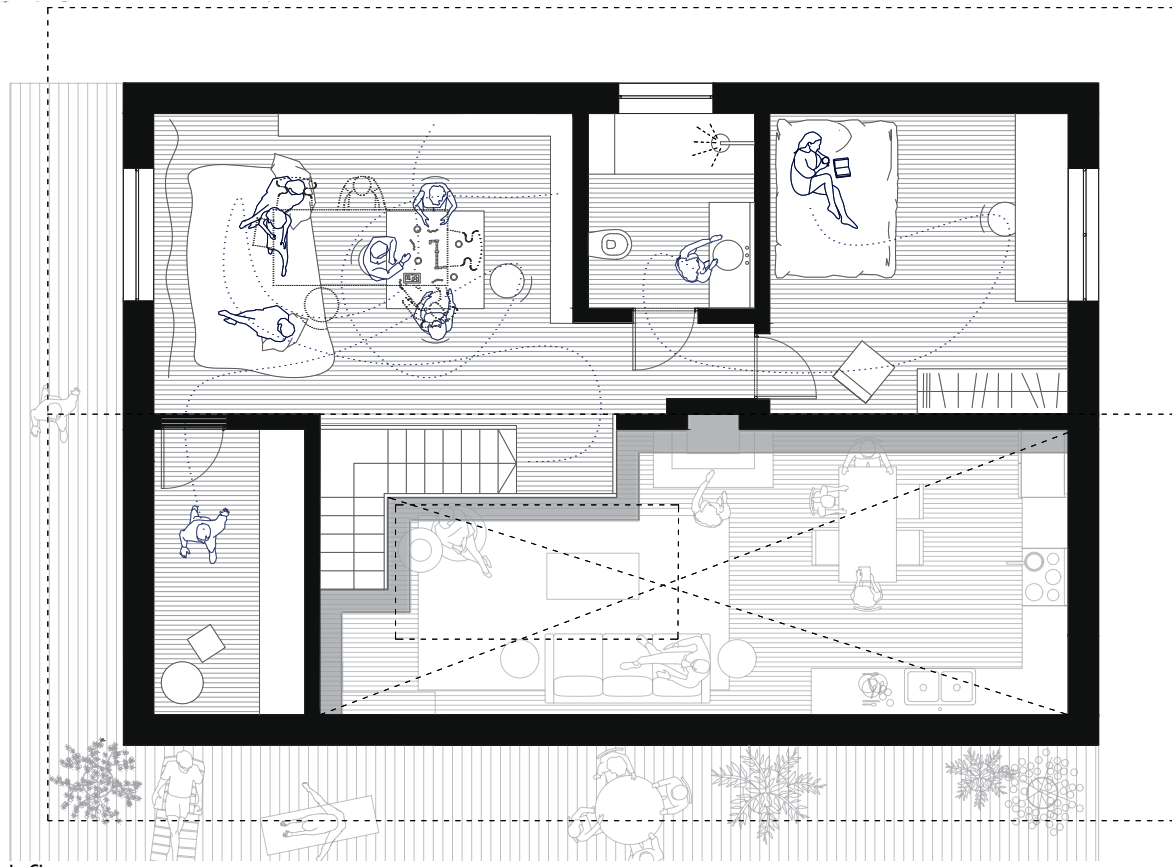


FLOORPLAN 1:100

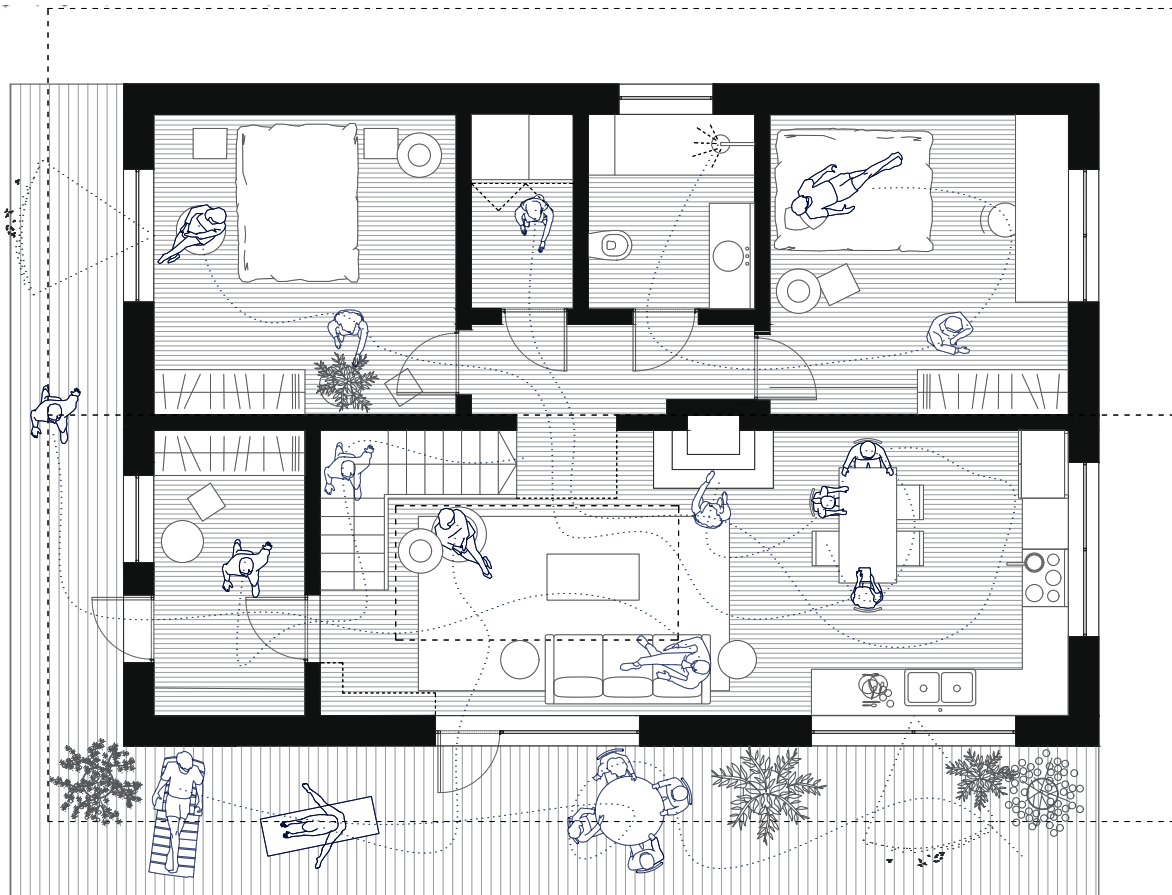


SECTION A 1:100

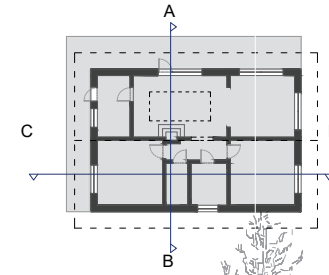
YOUNG ADULTS' HOME



2nd floor

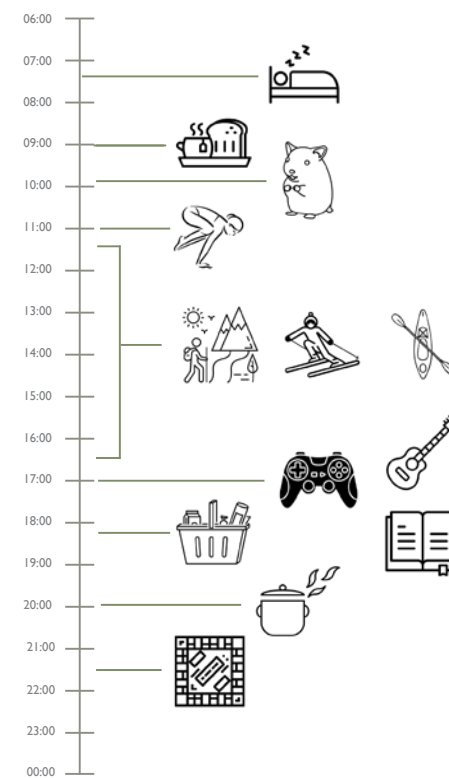


1st floor 1:100

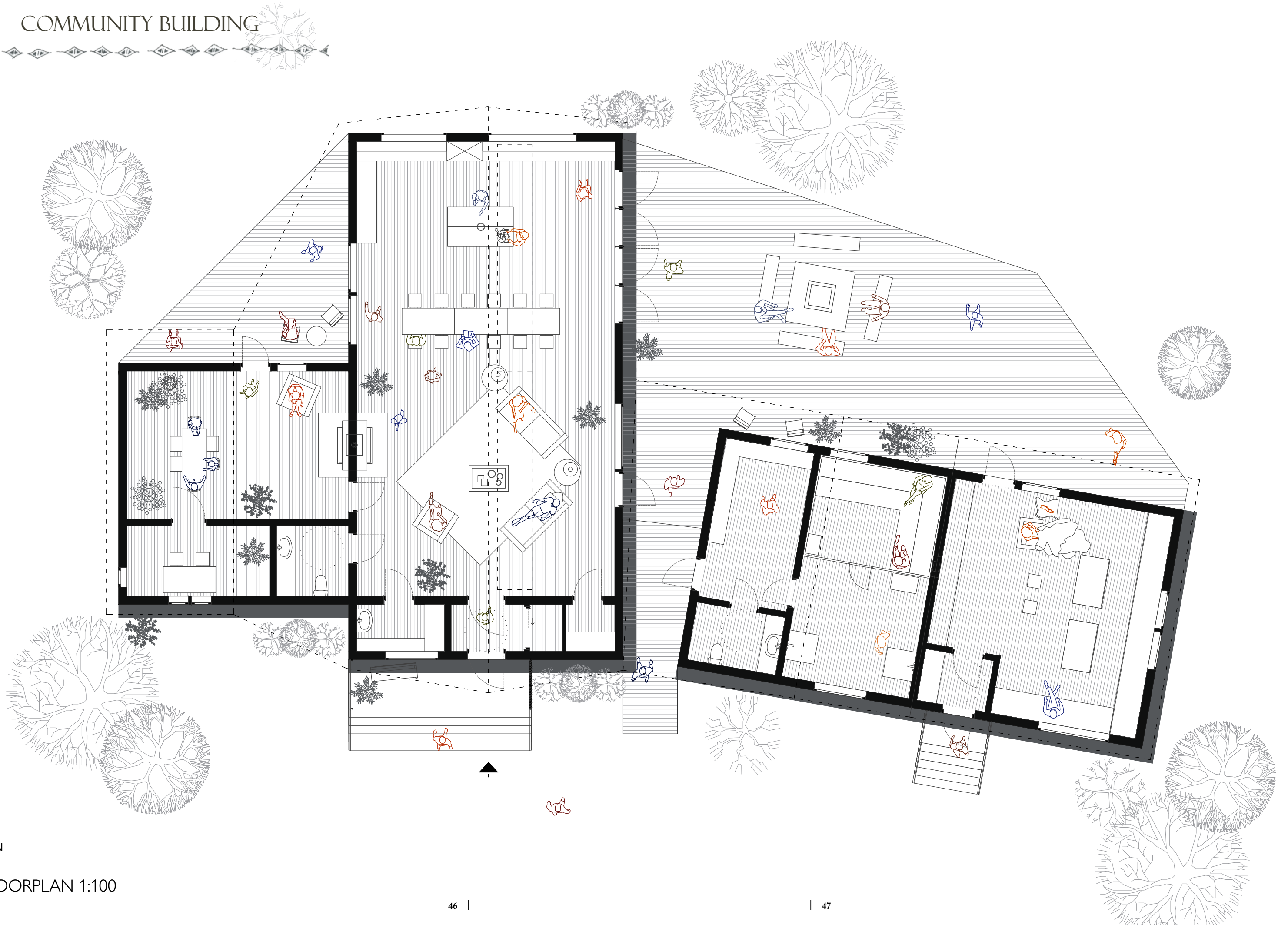


SECTION B 1:100

MÁRTA, HEIKÁ, KAIJA



COMMUNITY BUILDING



FLOORPLAN 1:100

SECTION A3-A4 1:100



0,8 m

4 m

6,5 m



NORTH FACADE 1:100



GROUP 1
 Franziska Dalheimer
 Astria Excell
 Valtteri Kaarlamo

Bottom p.51
 "Käsivarsi
 wilderness area"
 Handdrawn visual
 study of the
 landscape and it's
 meanings.

Here follows a set of excerpts from the online book "The Connection of Landscape, Beings & Vernacular Architecture - House Tool Box" by Franziska Dalheimer, Astria Excell and Valtteri Kaarlamo. As Including the full work would turn this publication rather extensive, only pieces are presented here. Seeing the complete work is highly recommended.

The connection of landscape, beings & vernacular architecture

0. Introduction

The design task of the Interplay of Culture Studio in 2021 was approached from our group by an unanimous interest in developing housing in the Arctic region. Astria and Franziska decided to apply a theoretical approach in architecture history and Valtteri from the field of building design. We started the project with three

ITERATIVE STUDY
 The seasons of the
 Sápmi Landscape

- The shiver just
 before the first
 snow.

Photography by editor.
 Digital representation of
 Sápmi Landscape in fall,
 originally for exhibition
 booklet covers.

Tjaktje
 Fall





individual researches where we aimed to gather new perspectives to the type house task. After completing the individual research phase, we attempted to unite the results for one single house design. Yet we soon noticed that this task was close to impossible because the needs of the Sámi are not unified and can not be met by one solution, especially not a typehouse. Therefore we retreated back to the square one.

By supporting each other's thoughts we overcame the design task challenge and ended up instead of designing one house, presenting a toolbox of theoretical approaches one could instead use to reflect their own personal needs and values for the house. Our main research question for this project unifying all our efforts is: What could contemporary Sámi housing in Finnish Sápmi look like? The work is divided into individual researches, the house toolbox with six approaches and finally the conclusion chapter. The research chapters also have their own reflections based on the personal processes. Our research methods have included literature and photography analysis, interviews and drawings and sketches of research themes. The core for our project was weekly discussions regarding the type house design assignment, course lectures and themes that rose during this course. We also shared personal feelings and our own experiences regarding the Sámi

culture and working in the field of architecture. The toolbox is a set of tools for architects and property owners which can be considered when building housing in Sámi homeland. These tools reach from human centred designs to nature centred designs. The tools are: site tool, floor plan tool, duodji tool, arctic climate tool, circularity tool and unbuilt tool. They can be combined according to the wishes of the client.

During the House Toolbox project we learned about the Sámi culture, historical indigenous building, the political conflicts, lack of knowledge one can face when trying to design for another culture, the definition of a home and different uses it can have. While working this task were not only architects, but sociologists, biologists, ingenious and historians. The journey was eye opening, but maybe the most important revelation for this type house assignment was that the Sámi are not only one kind of people with singular stereotypical needs, to which we could design one single type house solution.

The process had many ups and downs, but by discussing all the complicated topics like colonialism, our position as foreign architects and sustainability, we untied a knot at a time. Already in the beginning of the work we came to understand

GROUP 1
Franziska Dalheimer
Astria Excell
Valtteri Kaarlamo

Top p. 52
"[4.6.3]Ownership
of landscape, nature
and beings."
Photography taken
by the authors.

the western architecture perspective, the struggle of understanding the connection of surroundings and beings, the reindeer herding lifestyle and needs, sustainability and the connection the humans have with nature and other beings.

With the toolbox approach we were able to give the freedom to design to the Sámi, who should be in charge of all building projects regarding them. The toolbox became a solution where one could pick approaches most suitable for their needs and values. Further by their own preferences they could work onwards alone, with an architect or another building professional. Using the toolbox could also trigger new thoughts about building, which could go unnoticed in the common process of designing a house. In that manner, some of the tools are also such in nature that non Sámi people living in the arctic north could also use them and at the same time gain better understanding of the Sámi culture and attentiveness one needs to live in Sápmi.

The weaknesses of this project was our limited connection to the Sámi community, and the lack of skill with Sámi languages, which could have offered us better sources for understanding. Also our sudden turn from one type house approach to six different approaches left us with quite a tight schedule. All the approaches could have been studied further and there could be even more approaches to give even greater variety to the topic.

If this project would be continued in future, it would be mandatory to include the members of the Sámi community to open new perspectives to the Sámi and arctic living. Creating an experimental house(s) and hearing how the toolbox actually acted out in the planning phase would be an interesting future outcome for this project.

that when working with other cultures, one needs to work with someone who represents the culture, otherwise the design might end up representing only the designer's own views in life. Architecture alone is not the best tool to untangle the assignment of designing for another culture. For our group it was helpful to interview Päivi Magga and hear perspectives of Eija Ojanlatva, Leena Valkeapää, Veli-Pekka Lehtola, Áile Aukio and other lectures to grasp as good image as possible due our COVID restrictions. However in our progress the understanding of how sensitive this topic is was all the time in the back of our heads.

The toolbox approach rose from the interviews, our group collaboration and our self awareness of the sensitivity of the assignment without a Sámi representative. It allowed us to also showcase ways of thinking the building from further distance, almost unrelated to the Sámi culture, but then zoom back in to also include topics very specific for the Sámi living. During this work we learnt how deep and sensible certain fields are, but with this approach it was possible to address many issues simultaneously. The final House Toolbox reflects the main themes we have learned and discussed during this course. Some of the main topics were including the struggle of letting go of



1 Käsivarsi wilderness area⁸



2 Pöyrisjärvi wilderness area¹³



3 Hammastunturi wilderness area¹⁹



4 Muotkatunturi wilderness area²³



5 Kaldoaivi wilderness area²⁶



6 Vätsäri wilderness area³¹

1 Modularity & Movement of Landscape

*“How I respect
the old Sámi life
That was true love of nature
where nothing was wasted
where humans were part of nature“
- Nils-Aslak Valkeapää ¹*

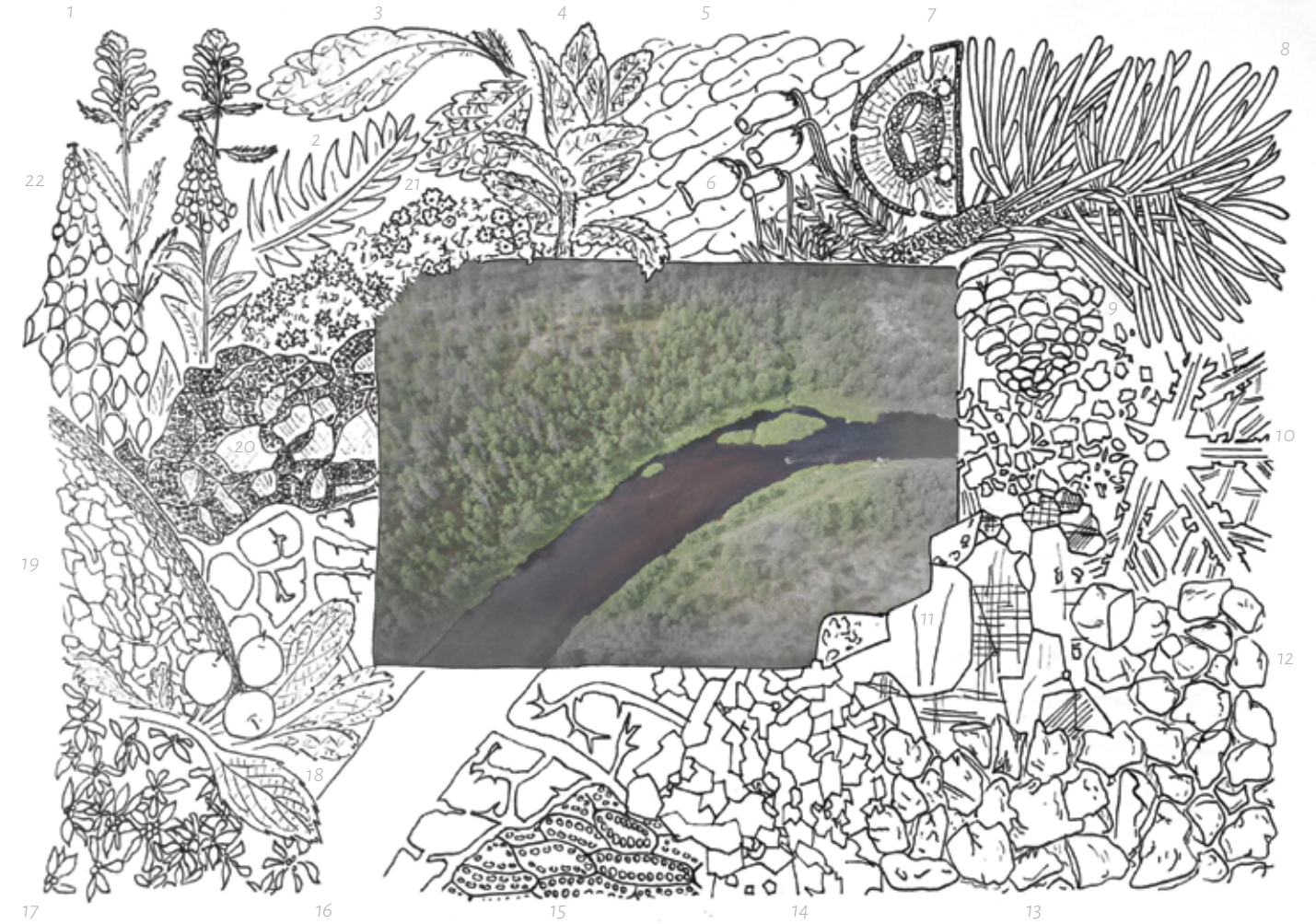
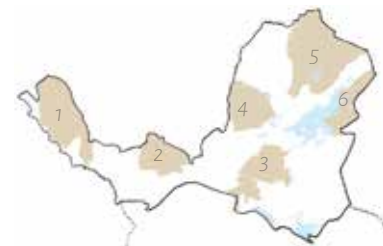
Poems like these represent the Sámi culture, and indigenous cultures in general, with a close connection to nature. This relationship can be described as “a combination of spirituality, philosophy and wisdom of life”², which is deeply rooted into the culture. This harmonious relationship of humans and their surroundings is especially visible when it changes or gets disturbed.

This chapter will give a description of modularity and movement of landscape in Sámi homeland, each analysed either visually or descriptively. It will follow the question of interventions in the landscapes and their impacts, which can either be intentional human made changes such as mining (chapter 1.1.3) or caused by other beings such as a plague of caterpillars (chapter 1.1.6). Furthermore, can the movement of the landscape be seen in the traces which were left behind, how the landscape

changed and how the vegetation adapts to the climate of the Arctic region.

The modularity of the landscape will be analysed by visually enhancing the layers and patterns of the vegetation, soils and liquids beyond scales. These shapes seem to show a common, connective and modular patterns in different layers, but the shapes seem to be detached from the traces of beings in landscape.

There are many wilderness areas, strict nature reserves and national parks in Sámi homeland within the Finnish border and all have their own story to tell through the traces of history. For this research were six different wilderness areas from different parts in Sámi homeland chosen as a representation of the variety of landscape and the traces in it.



1.3 Hammastunturi wilderness area

The discovery of gold in the river Ivalojoeki nowadays Hammastunturi wilderness area caused in 1868 a gold rush, which was already two ears later officially monitored by Emperor Alexander ‘s II decree on gold mining. The search for gold^(13 & 14) was extended from gold digging in the riverbanks to mining through the bedrock granulite⁽¹¹⁾ during the first two decades of the last century.¹⁵ The digging for gold left a permanent trace in Hammastunturi wilderness area.¹⁶

Next to this impact on the landscape were additionally buildings needed to accommodate and provide for the workers as well as state buildings for monitoring the mining and trading process. Within five years after the discovery of gold about 40 cottages were built and the gold village Kultala was completed in the winter of 1870. In summer of 1870 already up to 600 people were living in this

area. From 1900 to 1920 the gold mining decreased and most of the buildings were left abandoned and fall apart.

The National Board of Antiquities started restoring the village from the 1970s onwards to maintain the cultural heritage of the village of Kultala.¹⁷

Even though the mining stopped in Hammastunturi wilderness area, mining in Sámi homeland is still a present topic: “Nobody had asked them about exploring for minerals inside their siida [...]. The Sámi families here fear the world’s hunger for metals [...] will destroy their indigenous way of life.”¹⁸

(1 & 2) moor-king & leaf, (3, 4 & 5) leaf of velvetbells & stem cells, (6) blue mountainheath, (7, 8 & 9) pine needle, branch & cone, (10) ice and snow, (11) granulite, (12) gravel, (13 & 14) gold & microscopic view, (15, 16, 17, 18 & 19) bearberry stem cells, leaf, cluster, branch, & microscopic view berry, (20 & 22) foxglove seed & bloom, (21) alpine azalea cluster²⁰



hammastunturi landscape¹⁹ & top view²⁰



1.7 Interim Conclusion Landscape

The landscape in Sámi homeland changed in the course of time through human impact, but also through the impact of other beings, such as the Salmon Parasite (chapter 1.5) or Autumnal Moth (ch. 1.6). Those impacts have in most cases not only impact on the landscape, but also on the beings who inhabit the landscape, which was in this research especially visible in the influence on the naturally occurring fish population in Lake Inari by regulating the water level (ch. 1.6). The landscape of Sámi homeland shows that the ecosystems and populations are connected and rather the beings depend on nature than vice versa.

This gives rise to the question how much traces can be made by beings in the landscape, and especially, how much can the human make undone without further implications with unpredictable outcomes. The introduction of foreign fish species (ch. 1.6) is an example for that. On the other hand, wilderness areas and national parks were founded to protect endangered species and prevent further extinctions of beings and vegetation. But that would not be needed, if there would be no increasing human activity in the landscape anymore, such as tourism (ch. 1.1) or mining projects (ch. 1.3).

Another protection in the wilderness areas was not applied for the vegetation or beings, but for the traces of human activity in the past such as the village of Kultala (ch. 1.3), which is now declared as cultural heritage. The preservation of the village buildings might have caused many discussions about whether traces of the past should be kept alive for educational purposes or be shamefully forgotten.

After all, protection is not only needed for the landscape with its beings, vegetation and traces, but also for the invisible traces like the memories of Sámi culture, which had in the course of time the least impact and exploitation of the landscape. The indigenous attitude towards landscape shows a respectful interaction with nature and surroundings, which is also visible in the establishment of sacred places, such as Halti (ch. 1.1). Protection of the

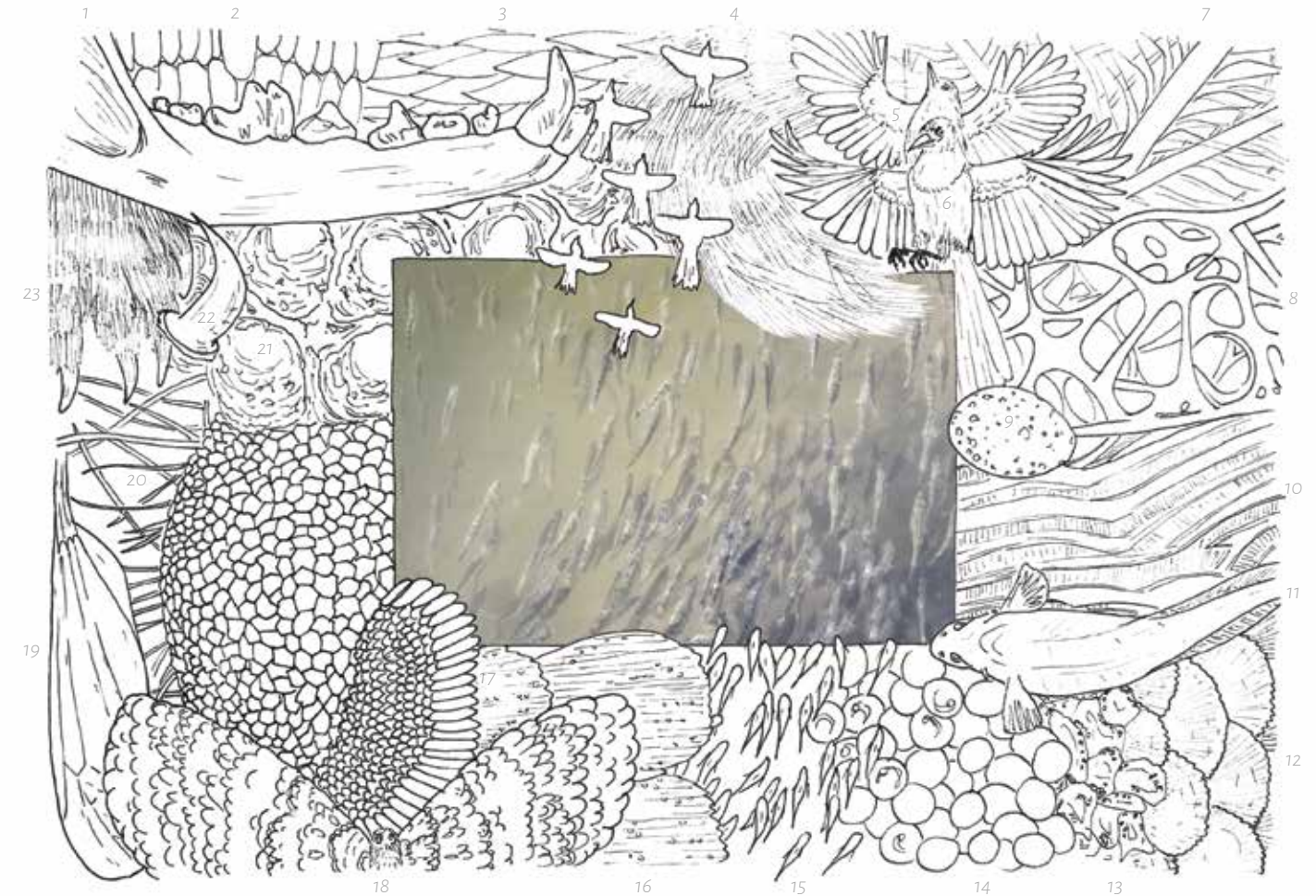
landscape came naturally to the Sámi culture, but to outsiders this high regard towards landscape stays invisible, because it is not indicated visible by human hand. This forms the biggest threat of the landscape in Sámi homeland, since the human activity and their influences will increase. Certain human exploitation of nature in the past even repeats themselves nowadays, such as mining.

Mining is an example of a human trace from which nature will be not able to adapt or restore itself to its original state.

However, on microscopic view the vegetation, soil and liquids of Sámi homeland seems unaffected by the impacts of beings. Through the scales, they rather appear to evolve according to biological strategies to protect themselves from the harsh environment of Arctic region. Especially the development of dense, compact low growing structures is noticeable, to be efficiently protected from wind and frost.

The visual analysis of the modularity of landscape showed, that there are not unique shapes, but rather reoccurring patterns. They can be found for the extension skin functions of core & structure, compactness, connections, extensions and skin (see figure above), which are also needed function for a housing design. A fascinating feature is the possibility of expandability through growth while keeping a protective skin alive. Furthermore, the necessity of water and nutrients transport was equally visible through the scales, regardless of whether it seen in rivers or leave structure (ch. 1.3).

In short, the traces of beings without indigenous background seem to be unavoidably. It needs to be carefully considered if traces and their consequences ever can be made undone without causing further harm. Of all impacts, the landscape only evolved to protect itself against the Arctic climate. These survival strategies and composition of nature can be a starting point to find an appropriate design strategy for dwellings in Sámi homeland.



2.1 Wild Beings Visual Study

2 Modularity & Movement of Beings

*“Separation of the herds
Bells clanging
Snow whirling up
Dogs barking*

*Migration sounds split
the cold air“*

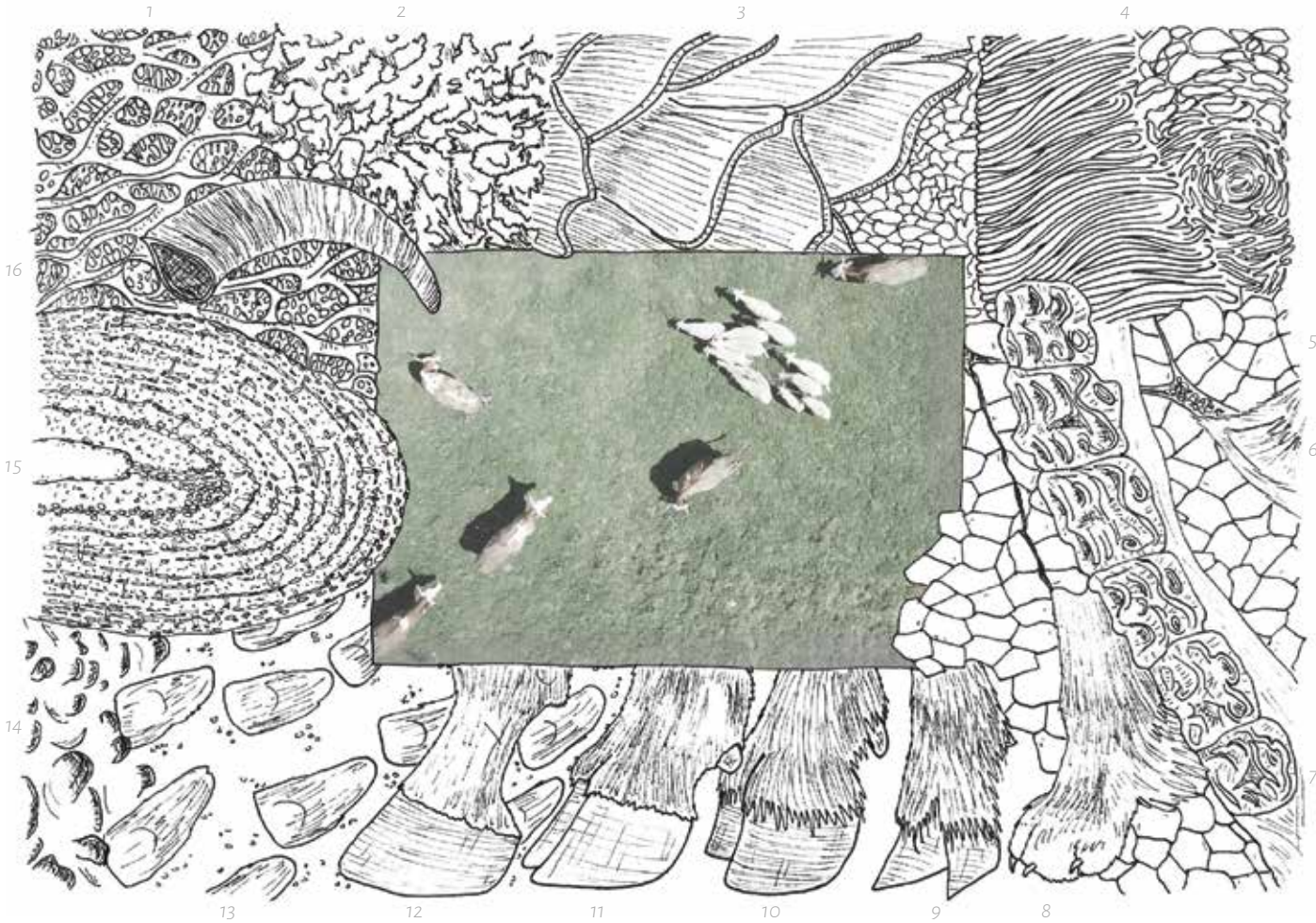
- Nils-Aslak Valkeapää ¹

In the previous chapters the interventions and their impacts on the landscape were analysed. Those traces were equally caused by human beings and other kind of beings. The focus in this chapter will lie on a deeper analysis of the resident beings, who permanently live in Sámi homeland and also spending the winter there. There a many types of beings in Sámi homeland and they will be organized in the following chapters into four different sub-categories: wild beings, semi-wild beings, domesticated beings and human beings. A classification into mammals, reptiles and insects would have been also possible, but the classification

into wild, semi-wild, domesticated and human beings was chosen to show the difference in their independence.

Just like the components of landscape, beings are also made of cells, but they have “the quality or state of having existence”³³ and can interact with physical or mental reality.³⁴ In that sense beings become not detached from their surrounding or each other, but have an interdependence, which will be discussed in the interim conclusion (chapter 2.5).

The research topics of modularity and movement will help to point out the differences and similarities of beings from microscopical layers to physical compositions as well as the differences in their adaptation, survival strategies, life cycles and impact on each other, since all resident beings in Sámi homeland have in common that they survive the harsh environment even during the wintertime. Those differences, but also unifying elements, can help to find a suitable design approach, especially when a reflection and connection will be made on the changes in Finnish Sámi homeland in the course of time.



2.3 Domesticated Beings

Domesticated beings on the contrary are more depending on human than reindeers, even though the human equally depends on them.

For a long time, the only animal husbandry in Sámi homeland was almost exclusively based on reindeers, because their metabolism, morphology and reproduction were able to adjust to the Arctic climate conditions.⁴⁶

Cattle and horses have a short adaptation history in Arctic regions and are regarded as been imported into the Arctic climate. Finncattle is one of those species that has adapted to the Finnish climate and conditions, more than any other cattle breeds.⁴⁶ Those domesticated beings were introduced to Sámi homeland, because successive reindeer disasters forced reindeer herders to seek alternate income resources. This, and other social developments,

changes the livelihood in Sámi homeland. The keeping of stock other than reindeer already begun in Sámi homeland by the 18th century, with many Forest Sámi acquiring cows and goats.⁴⁷

Milk and milk products, goat meat, wool and hides were the main products of the new livestock resource. Next to livestock also dogs were domesticated. Samuli Paulaharju captured in 1932 the importance of the assistance of Lapphunds during the herding⁴⁸: “The dog is the reindeer herder’s best helper, better than a good man.”⁴

(1, 4, 7 & 12) horse hide microscopic view, hoof microscopic view, horse jaw, & hoof, (2, 3, 9) sheep skin, wool & hoof, (5) mammalian muscle microscopic view, (6 & 8) ear & paw finnish lapphund, (10, 15 & 16) goat hoof, horn & microscopic view horn, (11, 13 & 14) cow hoof, tongue & skin



Heikki Karhakka plows the field in Inari ca. 1911⁴⁹ & livestock⁵⁰



2.5 Interim Conclusion Beings

In the same way as nature tries to adapt to the Arctic climate, the beings in Sámi homeland are also finding strategies to survive. For most foreign beings it is too difficult to adapt to the conditions in order to be able to stay permanently in the Arctic region, such as certain livestock species (chapter 2.3). Two different survival strategies for the harsh environment in Sámi homeland can be found: adaptation (ch. 2.1, 2.2 & 2.3) or intelligence to craft and use tools, like humans and magpies do (ch. 2.2 & 2.4).

In the interim conclusion of landscape (ch. 1.7) it was concluded that beings rather depend on nature than vice versa. Based on this chapter’s analysis the conclusion can be extended by: beings depend on nature and on other beings.

Beings depend on each other, because most beings based their life cycle on the food chains of eating other animals or profiting from each other. This interdependence is especially visible in the human being. Considered from a historic point of view, the human depended on the workforce and products of other beings in order to survive (ch. 2.3): horses to till fields, herding dogs to support the reindeer herding, fellow humans to do business with and livestock to live on.

Back in the time of reindeer hunting society in Sámi homeland, the living was in harmony and balance with other beings. The change to reindeer nomadism ((intensive herding) in the 15th century⁴¹ changed the livelihood of human beings and reindeers became semi-wild or semi-domesticated by the human. When in the 18th century first farms were founded in Inari and Utsjoki regions⁶⁷ more domesticated beings were owned and the human being stand above their livestock. On the other hand, this livestock forced humans to more permanent settlements with increased space for the livestock, which would make the human being itself also domesticated by their owned beings.

Nevertheless, the human being would not be able to survive without other beings in

Sámi homeland, whereas wild, semi-wild and domesticated beings would be able to survive without human being.

Life cycles of the beings are adapted to the seasons, as for example the compact body shape of a fox (ch. 2.1), which appears to have a similar adaptation strategy than low growing vegetation (ch. 1.7). A notable finding, which can be used in the housing design, is the life cycle of beings, especially the end-of-life phase. Every part of a bagged being is eaten or utilized by different beings, which also was applied by humans when utilizing all parts of the livestock and reindeers in historical times. After all, it appears to be easier to change the mental modularity of human beings than the physical modularity, since cultures, languages and mindsets seem to develop faster than structures based on an evolutionary process, such as development of certain fur or metabolism (ch. 2.4 & 2.3).

Nevertheless, under the microscope, the beings of analysed every category show very similar compositions among each other, but also compared to the modularity of nature (ch. 1.7). The ability to grow, which was an extension skin very reoccurring theme in vegetation is also visible in beings, but less dominant. The modularity of beings is, as earlier mentioned, rather focused on compactness and protection of a core through skin and structure.

In short, designers can learn from the life cycles of beings, especially from the end-of-life phase, by finding materials which can be reused or decompose to leave no trace behind. The only trace of a life cycle are offsprings and their genetics. Contemporary human beings leave more behind of their lived lives than only themselves and referring back to a natural life cycle approach could be used in the design task. Nevertheless, being aware of the position of the human among other beings in a shared environment can influence the design, as well as the fact that the mental modularity of human beings, such as the mindset and culture are changeable as well.



1 lávvu⁵⁶



2 goahti⁵⁹



3 bealjegoahti⁶¹



4 darfegoahti⁶⁶



5 hirsagoahti⁶⁹



6 tupe, tupa & paritupa⁷³

3 Modularity & Movement of Vernacular Architecture

*“But when they ask where your home is
how can you say that it is all this
on the slopes of Skuolfedieva
we pitched our lávvu
at the time of the spring migration
In the fjord of Cápavuopmi we had our goahti in the
mating season*

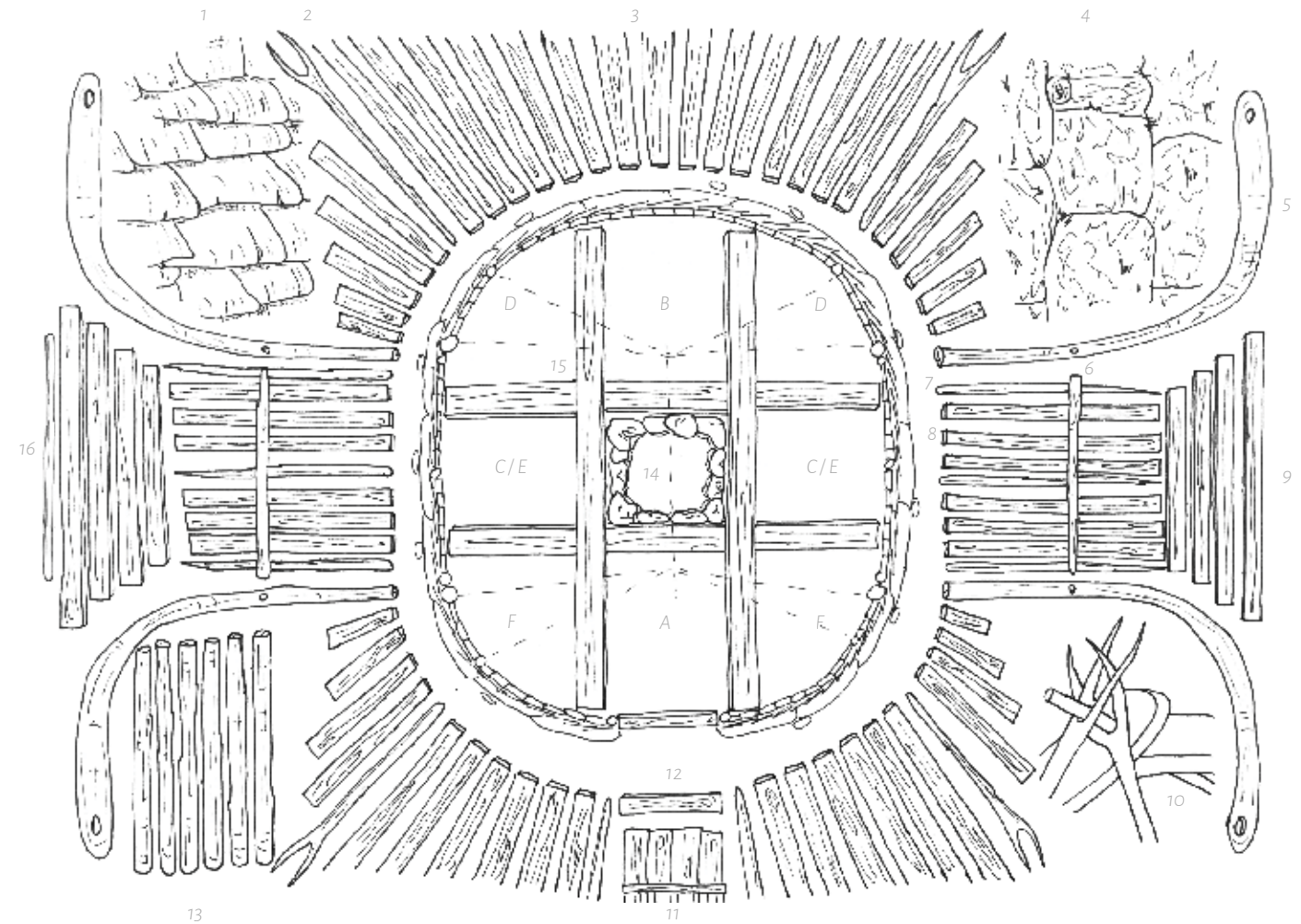
*Summer we spend on the Ittunjárga peninsula
and in winter our reindeer are in Dálvadas country“*

- Nils-Aslak Valkeapää¹

Large-scale nomadic reindeer herding (intensive herding) is since the 15th century common practice in Finnish Sámi homeland.⁴² The livelihood of reindeer husbandry in the past followed a yearly pattern of seasonal migration of the reindeers to different grazing routes. As it is described in the poem of Nils-Aslak Valkeapää¹ above, the mountains were the destination in the summer and coastal regions were used for winter grazing ground.

At first, there was no need for permanent dwelling in Sámi homeland, because of reindeer

nomadism. Portable structures were used on the journey and semi-permanent seasonal dwellings at the winter settlement. The tradition of the seasonal migration vanished in the 1970s.⁵² This chapter will analyse the development from portable to permanent dwellings and their floor plans in the course of time. The analysed dwelling types were not successive, but were used simultaneously, depending on season and need. There are many types of dwellings and combination of types in Sámi homeland, and the following chapter will only focus on six examples of vernacular housing. The impact of landscape and beings on vernacular architecture in Sámi homeland is strongly visible in the design and material choices. The vernacular architecture combines the needs of the livelihood and the material which was found in the surroundings. This chapter will additionally take a closer look at the adaptation of the housing to the Arctic region, the material use, life cycles and common patterns in the modularity of the components.



3.3 Bealjegoahti turvekota

Using ears (5) as a load bearing structure of a goahti makes it possible to apply other covering materials as tent cloths. Bigger ears allow heavier structures with better insulation,⁵³ in the case of a bealjegoahti forest ground with moss (4) was used which underneath layers of birch bark as water sealing layer. The ground was kept in place by weighting poles or even reindeer antlers.⁶⁰ This kind of fixed dwelling in the Sámi homeland is older than the lávvu⁶⁰ and because of its increased insulation it is suitable as a winter dwelling.

For the ears natural bent birch or pine trunks were used as building materials ears. The poles and split boards of the inner walls and roof were also made of pine.

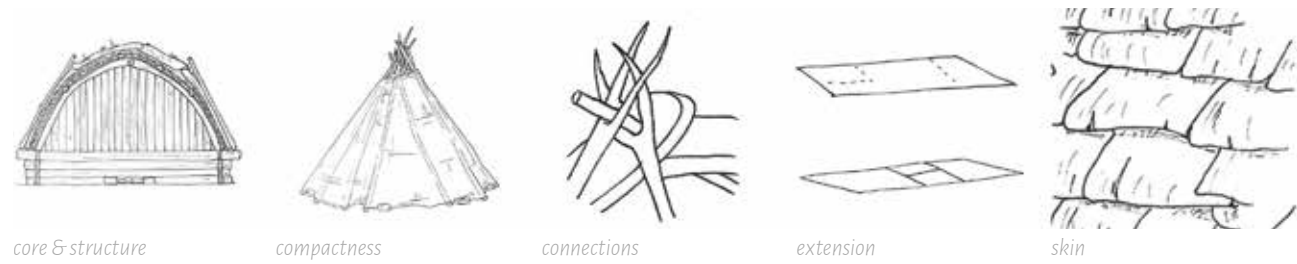
The floorplan of a goahti and bealjegoahti

have a strictly hierarchical division of the floorplan. In the middle of the floor area is a rectangular fireplace (16), from where the intermediate logs (15) extend to the sides, door and back of the goahti, which creates an entrance area (A) and a storage place (B) at the back. The living areas are on both sides of the fireplace (C) and the sleeping spaces were in the corners, with the accommodation of adults (D) furthest away from the main door, children in the centre area (E) and visitors and servants closest to the door (F).⁵⁵

(1) birch bark, (2) forked ribs - haarupuu, (3) wall planks, (4) forest ground with moss - kunta, (5) ears - kotakorva, (6) crossbar - poikkipuu, (7) ribs - kotapuu, (8) wall planks, (9) roof planks, (10) connection smoke pole, ears & forked ribs, (11) door, (12) threshold, (13) weighting poles outside, (14) fireplace, (15) intermediate logs - välihirsi, (16) smoke pole - savupuu



bealjegoahti in Sodankylä, undated⁶¹ & drawing based on reconstructions during the International Indigenous Festival, Norway (2013)⁶²



3.7 Interim Conclusion Vernacular Architecture

The design and material choices of vernacular architecture in Sámi homeland represent equally the impacts of beings and landscape. The vernacular architecture combines the material which was found in the surroundings and the needs of the livelihood, which changed in the course of time. It can be concluded that there is a dependence on the landscape and other beings to provide building materials and the innovative crafting skills of the humans to develop suitable shelter according to their needs.

Next to the modularity and elements of nature, a new kind of modularity developed in the vernacular architecture: human made modularity. It is caused by shaping local elements into building material. It is notable that indigenous vernacular architecture is based on gathering material locally from surroundings and other beings (chapter 3.1 & 3.2), and does not involve any kind of processing of materials like it is done in the contemporary building industry with e.g. plastics or concrete. This indigenous approach allows to leave no permanent trace of the dwellings or general build environment in landscape (chapter 3.1).

The life cycle of a building includes not only the use of local material, but also the reuse of certain parts or materials such as tent cloth (chapter 3.1) or foundation logs (chapter 3.5). Also, the life span and time of use of the building was not based on the user, but on the availability of resources in the surroundings of the building. This meant that some dwellings were only used for some days or some decades. Contemporary architecture is aimed to last a century, permanently fixed to its surrounding and only the inhabitants move in and out, according to their need of the dwelling's location.

Not only the temporary structures of vernacular architecture in Sámi homeland were portable (ch. 3.1 & 3.2), but also the use of logs made dwellings more flexible in portability and flexibility in floorplan (ch. 3.5 & 3.6). The modularity of

logs makes it easy to extend the building and add additional rooms if needed.

The floor plan (chapter 3.3, 3.4 & 3.6), development from one room to multiple rooms with several functions. Nevertheless, there always was a hierarchy core & structure compactness connections in rooms sequence. To approach a housing design in Sámi homeland from the point of usability, a comparison of the vernacular floorplan sequence with contemporary needs could be done.

Another design approach could be based on the adaptation of the vernacular architecture to the condition of its surrounding. Just like the findings of the strategies of nature (ch. 1.7) and beings (ch. 2.5), vernacular architecture appears to have a compact, sometimes low, structure as well. The growth process which can be found by landscape and beings is especially visible in the use of log structures and the floorplans of paritupa buildings (ch. 3.6).

The research showed that it would be also possible to learn from the thermal comfort of vernacular architecture. Some dwellings made use of the elements such as wind to naturally regulate the extension skin ventilation of goahti and lávvu (chapter 3.2) or use the naturally occurring snow as insulation (chapter 3.2). Furthermore, also other natural materials of the surrounding were used as insulation like forest ground or peat, which at the same time continues being soil for vegetation (ch. 3.3 & 3.4)

In short, the livelihood and changes in livelihood had a significant impact on the needs of architecture, which can be seen in increasing material use, time of use and permanence of residence. There is also a strong connection between building and material, which was taken from the landscape or reused. This is why an architect can especially learn from the responsible resource management of indigenous cultures, which is represented in the building life cycle stages of construction, use, reuse and end-of-life.

4 Conclusion Connection, Modularity & Movement

4.1 Connection of Landscape, Beings & Vernacular Architecture

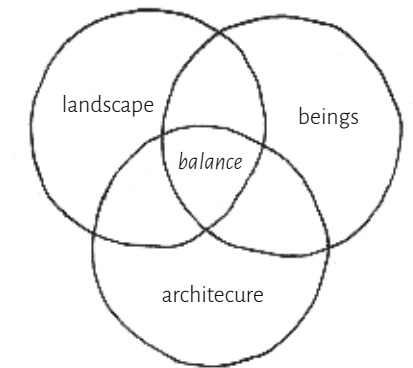
The questions on which the research in chapter 1,2 & 3 were based on are: How are landscape, beings and vernacular architecture in Sámi homeland connected with each other? How do the traces of movement, such as life cycles, adaptation to climate of Arctic region and changes in indigenous livelihood have an impact on each other? And is there a common pattern in Sámi homeland or shape that fit into the modularity of its surrounding?

The first research question will be answered in this chapter as a basis for the following two research questions on modularity and movement. The conclusion for those questions on modularity and movement are combined in the following chapter (chapter 4.2) to provide guidelines for a housing design in Sámi homeland.

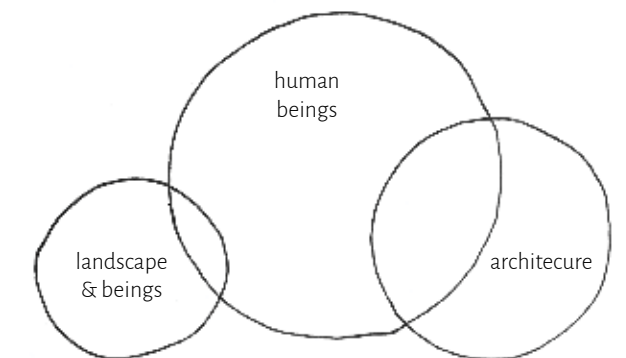
It appears that beings are strongly depending on the landscape in order to survive and built dwellings. They equally much depend on the relationship with other beings as well. Those relationships were from the point of view of indigenous cultures such as the Sámi culture balanced and respectful (see figure on the right). It is notable, that even the harmonious relationship of nature and beings, as it is described in folklore and poetry of the Sámi, was disturbed in many ways during the past. This happened not only by human beings, but also other beings such as Autumnal Moth (chapter 1.6). Since the last centuries, the interaction with non-indigenous cultures caused a change in livelihood in Sámi homeland and the attitude towards other beings and nature changed as well. Now increased human activity such as tourism and mining are threatening the landscape and more protection would be needed to restore the balance of beings and landscape by changing the attitude of human beings, who now seem to stand above nature and other beings (see figure on the right). After all, humans would not be able to continue existing in an exploited landscape and without other beings.

The question is not whether the changes and their impacts should be restored or made undone by human to their original state, because also the chance of further unpredictable consequences of human interference is very likely. As it was for example happening because of the regulation of the water level in Lake Inari, which impact on the

connection landscape, beings & architecture in indigenous cultures



development in recent centuries ↓ possible design approach ↑



connection landscape, beings & architecture in non-indigenous cultures

local fish population was so strong that foreign fish species had to be introduced to the lake. But the consequence of that action is not known yet.

The vernacular architecture was made of elements from its surrounding landscape and they were shaped to building material according to the needs of the human being. But on microscopic view, those elements taken from the landscape are made of the same cells and structures than its surrounding and all other beings. The human being is able to shape the for them visible scale but is not able to shape or influence the microscopic modularity of landscape and beings, because they adapt only through evolution. This process is barely visible during the lifespan of a human being, and the technological developments of the human will be always faster than adaptation of the natural surroundings, let alone the attempt of nature to find its balance back. Now it is up to the human to reconsider their position in their physical surrounding and relationship with other beings.

3 - Duodji and Facade

1.1 What is duodji?

The word “duodji” means either something that “was made” or “a product”, but these days the word is most commonly understood as handicrafts. The verb duoddjot means “working with hands” or “to build”. There are several Sámi languages and the word is not the same in all of them. For example duodji in the kolttasámi language is tuaij and in Inarisámi tujj.^{29, 28}

The Sámi used to make all the tools and daily items by themselves. The items had to adjust to the travelling lifestyle and the limits in size and weight were tight. The beauty was as important as the functionality and fine details were added to even the most everyday objects.^{26, 28, 29}

The duodji has been split into hard, garra, and soft, dipma, duodji. The division is made through the hardness of the material: bone and woodcraft in garra duodji and leatherwork and weavables in dipma duodji. Traditionally the dipma duodji has been more women’s work and garra duodji men’s, but in contemporary times the gender roles are having less significance.²⁸

The duodji items include all kinds of objects which have been necessary for surviving in the arctic north, but also items that are more emotionally important. Items were also a way of storing memories

and knowledge due writing being uncommon for the historical Sámi. In the Finnish Sámi museum Siida’s collections objects like kuksi cup, cradle, sledges, knives, axes, butter knives, baskets and storage boxes can be seen. Unfortunately the Sámi Shaman, Noadi, drums have not yet been given back to the Sámi museums. Drums are a great example of items holding more soft than survival value, but also items relating Christianity are common.^{28, 29, 37}

The Sámi have been spread through the Sápmi area, in small gatherings, which only occasionally met when travelling from winter locations to the summer places. Partially during this the duodji characteristics are heavily regional and in contemporary times they are also used to signal where one’s roots are from.²⁹

In history the Nordic countries have done tremendous harm to the duodji traditions by demolishing items, importing them to other countries and banning people from using them. However, in contemporary times the duodji is experiencing a revitalization period. The past is studied and new contemporary interpretations are added to the existing collections. Also ancient knowledge is slowly returning to the Sápmi when foreign museums acknowledge their duties and return important pieces of history back to their roots. Aside from expressing oneself, gaining back the control of their ancestors’ items is most likely one reason why the duodji holds such an empowering charge.^{10, 12}



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In a way it is hard to draw a line between any man-made item and a duodji object. The word’s meaning itself suggests that anything made can be duodji, but at the same time in contemporary culture the duodji is often associated with clothes and apparel, knives and jewellery and some slightly bigger items like cradles and sledges. Further, duodji items have very distinctive features and can be easily recognized as duodji which would suggest that an object without these features would not be considered duodji. This ponder sets a base for the main question, can a building be considered duodji?

1.2 The Materiality and Immateriality

Nieminen, Olsson, Ruotsala and Siivonen (2011) writes that human life is materialistic in nature. We gather materials from nature to create our man-made environments and can give items and places values. They write that the relation between humans and the material is always changing: we find new targets for our admiration and abandon old ones. As time passes or if the object is placed in a different culture, the item’s meaning it once held will change. (Nieminen et al, 2011).

The Sámi have always been living with co-existence of nature, without trying to exclude it from the man-made world like many other cultures have. However, they still take the material from nature to construct something man-made. Why we view it more close to nature might be the amount we shape the material while adjusting it into our needs. There is no glue or plastic insulation in historic Sámi structures, if left behind it would return to the earth. Perhaps the opposite of this natural is the undecaying rather than man-made. On the other hand, stone buildings made out of natural materials won’t decay, though they will crumble in time. Where people have been, there are also traces of some level. In the Sámi case those are mostly remains of fire pits, but most likely only a person who would know what to look for, would understand what they see.

The extraordinary feature with the Sámi is that they have not only connected values, emotions and memories to items, but also to vast landscapes. Though, it might not actually be a Sámi thing. Most of us carry emotions connected to places larger than a house. After all, a building can only very rarely be separated from its surroundings and if those surroundings change, many will feel that the composition for them has become unrecognized. However, what makes the Sámi culture experience this with such a greater magnitude might be the culture’s way to see these vast lands as one place. The Sámi have given this vast landscape a meaning and

are relating strongly emotionally to that composition through memories and stories. The challenge might be something that Nieminen at all (2011) described about many meanings of the same item, or in this case, landscape.

A person from another nationality, who’s radius around their landscape is most likely much smaller, and who is expecting to see some human hand touch on the landscape where human pasts have been experienced, will only see the untouched land. The landscape would be mute, not able to transfer these feelings without someone who educates them about the emotions and traditions residing in the view.

The values are not just changing by the viewer, but also the people’s values have changed through the time. And they will keep changing. The western culture is still living high on consumerism even though during the past decades there has been a movement towards valuing experiences, planet and culture more. It is a drastic contrast to any culture, which has been more focused to have only what you need, like the Sámi culture has.

However, what is valued has also changed within the Sámi culture. In the past, the lifestyle was wandering and limited the objects one would use during their lifetime. It is completely understandable that for example the items one could not carry with oneself, would not be as emotionally valuable as the ones carried with one daily. In this sense it is very easy to understand why buildings and architecture did not earn the same respect and care as for example a knife or a sledge. Yet the Sámi culture has transformed more towards contemporary living, where one will have one permanent residence and even reindeer herding Sámi today stay away from their home only a few weeks at the time. The meaning and value of a home building has changed for now so it could be possible to reckon that also how the Sámi will shape their buildings are in the process of changing as well.

In their book, Nieminen et al (2011) recites Appadurai’s research (1986) on material culture. Appadurai writes that in contemporary life all of the items we have will no longer need a function, but some items we will hold only to create a certain atmosphere. (Nieminen et al, 2011) Similarly Pierre Bourdieu writes in his book Distinction (1979) that a great part of our materiality today is for us to buy a certain status or belonging in a certain group. The other physical and technical sides of the item are secondary to what meaning it stands for those who view it.

After the 1970’s the Sámi culture has been experiencing a so-called renaissance, taking back rights, expressing the culture in new means and diving

back to research their roots. When reading these thoughts and listening to Áile Aikio's presentation, I pondered the Sámi items stored in museums. These items originally represented something that existed for functionality in a present time, but in transitions of culture, some of them have lost that functionality due to new discoveries of better details or ways of performing similar actions. In a sense, these items have become atmospheric by nature, now seen representing what is to be Sámi, but not necessarily at all what contemporary Sámi living is.

The contemporary Sámi have explored their past, but just like their ancestors, they have listened to the world as well. The Sámi culture today is applying their emotional connections to things that did not yet exist a few hundred years ago, but which are not any less valuable today. Simultaneously, some things might have been left behind. The Sámi culture is a living tradition in transition and holds an unbelievable amount of immaterial and material knowledge. As long as a culture is a composition of living beings, the relation of material and immaterial will continue in transition.



4 - House Toolbox

6 Unbuilt Tool

There are several reasons why architects should build in Sámi homeland. The previous tools are illustrative for some of the approaches an architect can take and the design possibilities are endless. Nevertheless, this course made us see that there are also reasons why an architect should not build in Sámi homeland.

The following essays will touch on the issues of designing for another culture, ownership, traces of human activity, need of growth and abandoned houses. All these topics give reason to not extend the built environment in Sámi homeland.

6.1 Foreigners designing for the Sámi

All our group members present people of the majority culture's of Europe. During this course it became clear that surrounding nations have not treated the Sámi acceptable way and colonialistic, oppressive systems are also partly still standing. Due to COVID-19, our course did not have a chance to do collaborative planning with a Sámi community, which could have given this project the acceptance it would need. In history people from the majority have thought, decided and designed for the Sámi,

mostly without asking their opinion. When there have been some success stories, it should be considered as common sense to not intertwine with other culture's matters without their engagement. Our will to help can also hurt if actions are taken without the approval of the local community.

Even with the best of intentions in mind, it stays questioned whether foreign architects can actually be helpful with their design input. For a sensitive and well considered design it would be needed to fully comprehend the culture to build for it. If one is not part of the culture, the cultural differences in backgrounds might be too different to even grasp the lifestyles, needs and wishes in every regard properly. Furthermore, how can foreign architects know what would be best for the built environment in Sámi homeland, if we even have no answer to the challenges of our own culture.

The social and culture related reasons are important, but also the lack of understanding of the environmental conditions is also a challenge for a person who is not native for the area or even country. Especially in a location like the arctic north, not understanding the weather phenomena can lead to troublesome situations.

Finally, how can foreign architects know what would be best for the built environment in the Sámi homeland, if we have no answer to the challenges of our own culture?

6.2 Humans will always leave a trace

Studying the balanced connection of indigenous cultures and their surroundings in the past (chapter 1.4.1) underlined how many traces contemporary non-indigenous cultures leave in the landscape.

In the past, Sámi vernacular architecture was characterised by responsible resource management of using and reusing local material for temporary or semi-permanent dwellings (chapter 1.3.7). Additionally, every part of livestock or reindeer was eaten or utilized in historical time, close to the end-of-life phase of wild beings (chapter 1.2.5). Those settlements of the past left only unprocessed and decomposable traces in the landscape.

Nowadays the amount of people on earth increased, which nearly leaves no place untouched. On the contrary, especially now those last untouched places become destination for human activity such as tourism. And for that, hiking shoes are produced in China, the flight increases global warming and rubbish will be thoughtlessly discarded during the journey. Modern society is characterized by a desire for progress, which a constant need of more resources. The natural resources left on earth get exploited and they are processed in factories to materials until they no longer tend to decompose. The degradation rate of plastic for example is estimated to be up to 1000 years.¹ The increasing population also entails a rising need of housing, so architects try to accommodate even more people in a faster time. And by the attempt to help humanity, architects might not be fully aware of the impact of their actions. Building materials such as concrete do not decay easily. At the same time, it is also not fully weathering resistance, which need of maintenance, will create a burden for future generations.

We need to be more morally involved into what we do as architects, since we shape the environment, permanently. The use of certain building materials will always leave a trace and future generations have to maintain or traces or find other solution for them. Those are in most cases not reversible and even harmful for our environment, other beings and in the end also harmful for us. The problem of unavailingly leaving traces with any kind of human activity can be solved by considering to actively not build.

6.3 Ownership of landscape, nature & beings

When human actions, such as building material choices, are done without considering the consequences on the environment, it shows a certain attitude of the human towards nature and other beings: ownership.

Looking at the current state of the world gives the impression, that human beings are the most important beings on earth, maybe even in the universe. This becomes even consciously justification for deeds, such as factory farming for meat and milk products.

That the human position itself above other beings is also part of some world religions, where the human is shaped after the image of god, positioned to dominate other beings.

Setting up borders is another indicator of ownership of land and beings, while restricting other beings. This became especially visible when in 1852 the border between Norway and Finland was closed and the natural flow of migrating between winter and summer grazing grounds became restricted.²

Since 1991 there are in total 12 wilderness areas in northern Lapland, which are state owned and administered by Metsähallitus (Forest Administration) to preserve the state of landscape and Sámi culture.³ This shows on the one hand that governmental ownership is needed to prevent further company-owned or private ownership claims of land. On the other hand, it raises the question how landscape and nature can be owned. This might rather refer to the resources within the areas, because it seems impossible for humans to control the behaviour of wild beings and vegetation. Although, the regulation of the water level of Lake Inari shows how much of the environment humans are willing to change for their benefit (chapter 1.1.6).

At some point, latest when the natural resources run out, human might realise that they have no ownership of their surroundings, but are deeply depending on landscape, nature and other beings. In the end, this disconnection of the human from landscape, nature and other beings might be the root for the environmental problems.

In short, another reason why architects should consider to not build any buildings is the fact, that humans do neither own the materials they take nor the ground they permanently will build on.

6.4 Is there need for growth?

In the western world growth is seen as good. When a city grows it means more users, wealth, services, infrastructure, ways to move and options to choose from. However, growth like this is often based on capitalism, which is not a wide lens to understand all kinds of values in life. When discussing the growth of larger cities and metropolitan areas the arguments are often tied around the air pollution, overheating, public service overload, lack of green areas and biodiversity. It is quite simple to argue

against metropolitan areas growing larger, but when thinking of a municipality a size of Inari, the conversation has different hues.¹⁸

The Inari municipality is the only Lapland municipality aside from Rovaniemi, which has a growing number, 4% in a year, of residents (YLE, 4.10.2019). In Finland the common movement has been from the countryside and smaller municipalities towards bigger cities and it has been considered as unfortunate, leading the smaller villages turning into ghost towns after services are slowly moving away with the users. Thus, a growing number like Inari municipalities in a bigger picture can only be seen as a positive direction. More residents in Inari would mean strengthening of the services, more schools, enterprises, developing infrastructure and growing wealth.^{10,12}

Samuli Mikkola from the Inari municipality explains this unusual direction as a product of emphasising nature, culture values and tourism. Almost all the plots the city planning is producing are reserved. Big part of the growth is tourism infrastructure: 84% of the municipality's revenue comes from the restaurant and hospitality industry. For investors the municipality advertises themselves as being close to Sweden and Russia border with good connections, nature services and tourism offering a great foundation for a company.¹²

However, almost none of the municipality's communication about the growth mentions the Sámi people and Inari city being the heart of Sámi culture in Finland. Nor that the municipality's land area is 72,2% under different nature protection laws due the culturally priceless landscapes, nature areas and endangered flora and fauna (Inari Municipality). These two points are the ones that can make us question if the growth is actually good in the Inari municipality area. From the point of view of capitalism, nature and it's residents can be very easily seen as something that doesn't produce monetary value and can only work as a resource for industries like forestry. During recent times the value of forests as carbon sinks has been recognized, but still actions against logging in the arctic forests have not been executed. Forestry is one of the industries the Inari residents consider important for the area, but based on global warming, it should be denied.^{8,19}

Also the Sámi don't always see eye to eye with the growth needs of the area, or forestry industry. The logging is hurting the area the reindeers inhabit and can cut food supply down. The reindeers graze specific routes, but even though in the map the paliskunta areas seem wide, nature cannot actually hold the erosion the reindeers are causing when the animals cannot migrate to wider

areas. The tourism can also harm the traditional Sámi living including reindeer herding but also fishing. Conflicts between ignorant tourists, new tourism areas and Sámi happen continuously.^{4,5,6,7,9}

Is growth in the Inari region really needed? Could it be that the Inari municipality area would put more weight on nature and respect the Sámi culture in a manner that the tourism and industries would not harm the Sápmi land, sacred sites and traditional lifestyles. Even though growth can usually be associated with good, in the case of Inari the nature and culture values could overpower the need for new residents and new buildings.

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6.4 House Toolbox

6.4.6 Unbuilt Tool

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Tjaktje-daelvie
Early Winter

ITERATIVE STUDY
*The seasons of the
Sápmi Landscape*

- *The darkness
arrives with a blue
dusk.*

*Photography by editor.
Digital representation
of Sápmi Landscape
in early wintertime,
originally for exhibition
booklet covers.*

Living Vernacular

GROUP 2
Kathleen Dieme
Matti Jänkälä
Gaspard del Marmol

Näin tänään yhden päivän
historian
tuhansien vuosien hetkenä.
Ahma
ja porot ovat, vain minä olen tähdenlento.

*Today I saw one day
As a moment in a period of thousands years
The wolverine and reindeers are there,
only I am a shooting star.*

- Oula Valkeapää

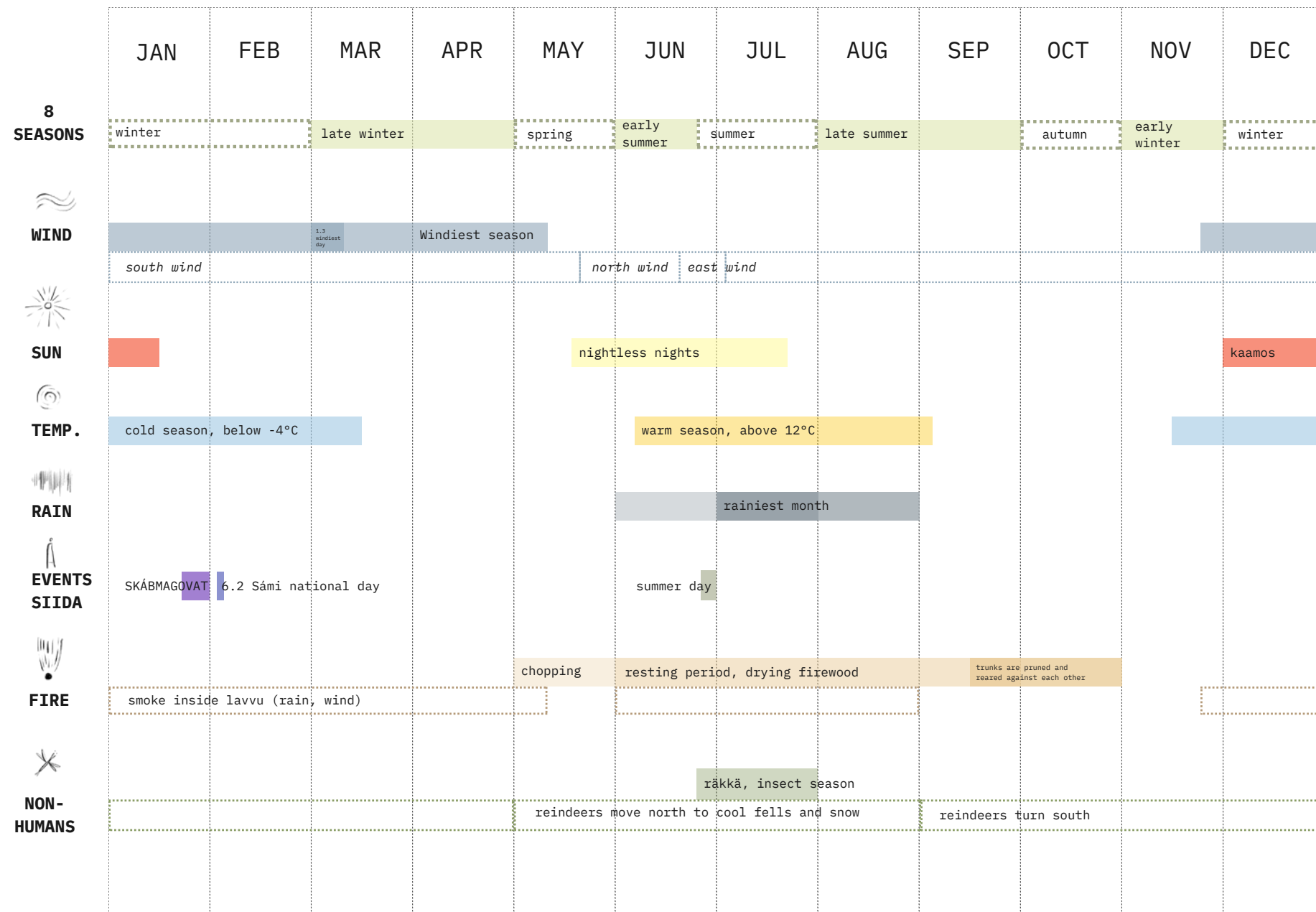


According to Leena Valkeapää, when living with and through the wind one is constantly aware of the erratic nature of life. The art of living with the wind crystallizes into knowing the right moment and time. This requires sensibility and presence – being present in the moment. The wind is also what defines the movements of reindeers. In the winter it affects the condition of the snow and keeps mosquitos away from the herd during summer. It might carry the reindeers of one herd to another and mix them together. Thus, the wind is also a medium through which herders meet each other by following their reindeers. The human communicates with the reindeers that in turn communicate with the wind. For the reindeer Sámi, the wind is the heart of all life, the centre of all actions that take place in the natural landscape.

Wind is in constant movement, so are the reindeer herders that move according to the changing seasons and their reindeers. It's a continuous dialogue taking place in the landscape with the reindeers and the sky, moon, light and colours of the sun. Living in the pace of the reindeers forms the core of being and defines time. The processes of nature and prevailing circumstances in turn define how time feels. For instance, the growing up of calves forms one period of time, the blossoming of the first flowers in May another. Waiting for the wind to be favorable for fishing or the ripening of cloudberries are other examples of how time might be conceived. In the landscape the waiting of different phenomena and natural processes never ceases.

What is a house or a habitat in an ever-evolving and changing landscape? How does home manifest in the living environment for reindeer Sámi, how do reindeers and other living organisms shape the notion of home? What's its role in the Sámi reindeer life: is it more of a medium that facilitates the living in nature or, perhaps, is it the landscape itself?

YEAR CALENDAR - SPACE IN FLUX



GROUP 2
Kathleen Dieme
Matti Jänkälä
Gaspard del Marmol

Top pp. 74-75
Timetable over
seasonal changes
in Inari.



Gaspard, Matti and I all shared a strong interest in the ephemeral and temporal aspects of a house and a habitat in the Sámi reindeer life as well as the conception of time in an ever-evolving natural environment. We also wanted to focus on the social and communal features of the Sámi reindeer life and the immaterial aspects of living in a multigenerational community, that is the spoken word for instance. Our focus started to tilt more and more towards the landscape and all its meanings related to the notion of home since it became apparent that nearly everything we found, every meaning we studied would always be connected somehow to the landscape. A quote that guided us throughout the process was from researcher Päivi Magga:

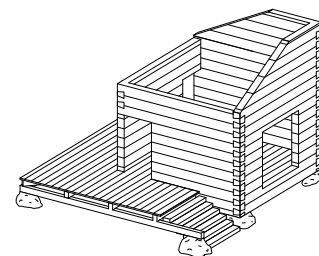
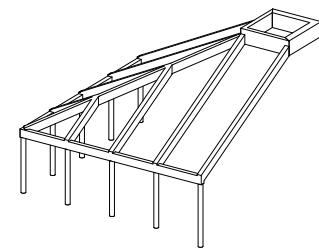
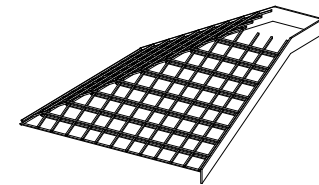
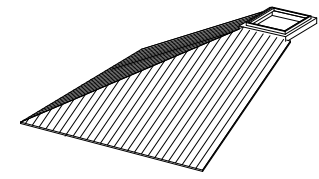
“The landscape is a history book for the Sámi and tells the story of their past. Our entire community lives in this landscape, we who are living, past generations and spirits. Spirituality and god are also present in the landscape. The landscape contains many things that cannot be explained.” One book that I studied from the beginning in order to understand the different nuances of living in and with the landscape and reindeers is the doctoral dissertation of Leena Valkeapää called *In nature: a dialogue with the works of Nils-Aslak Valkeapää*. In her book Valkeapää analyses the basic elements that still continue to shape the Sámi reindeer life: the wind, reindeer, time, fire and human. The “lenses” through which she studies these aspects are the poems of Nils Aslak Valkeapää, the dialogue between her and her husband Oula as well as the writings of Johan Turi. The book helped me understand the experience, both emotional and existential, of living as part of the natural processes and the world reindeers and the non-human community. This comprehensive bodily experience what Valkeapää called *the reindeer life*.

In addition to Valkeapää’s dissertation I read interviews of Sámi architect and artist Joar Nango shed light on the nature of nomadism and the notion of indigenism. In terms of literature we also had different papers such as *“Its Meant to Decay”*: *Contemporary Sami Architecture and the Rhetoric of Materials* by Elin Haugdal or *The Holistic Effects of Climate Change on the Culture, Well-Being and the Health of the Saami, the Only Indegenious People in European Union* by Jouni Jaakola, *Zero Arctic* (2020) Concepts for carbon-neutral Arctic construction based on tradition. Furthermore, Matti did some background research on the local actors of Inari consisting of village and Sámi associations and for instance culture and sport related actors. Gaspard gathered some basic information on the environmental conditions of Inari.

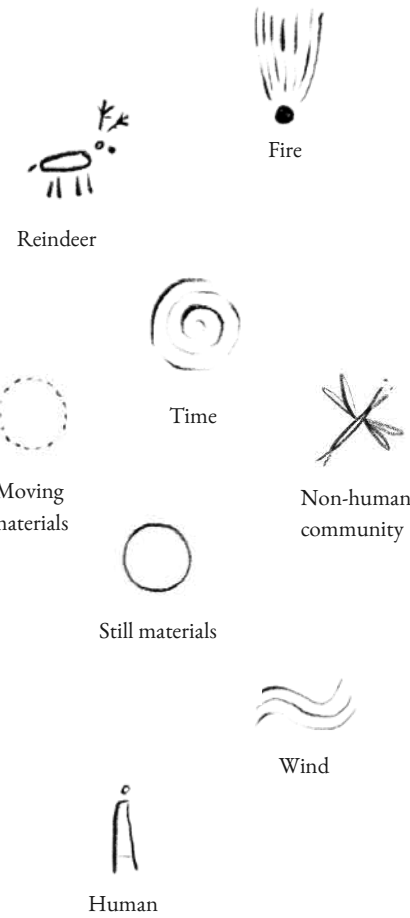


Our initial aim was to design a communal space that could be used as a satellite structure in other places where it would be potentially needed. Since the role of the museum as a communal platform was emphasised by Satu Taivaskallio and Eeva-Kristiina Harlin from Siida we decided to fully concentrate on their site. Siidas needs included permanent and movable exhibition structures, a fireplace, firewood storage and an area for handicraft presentations as well as an activity corner.

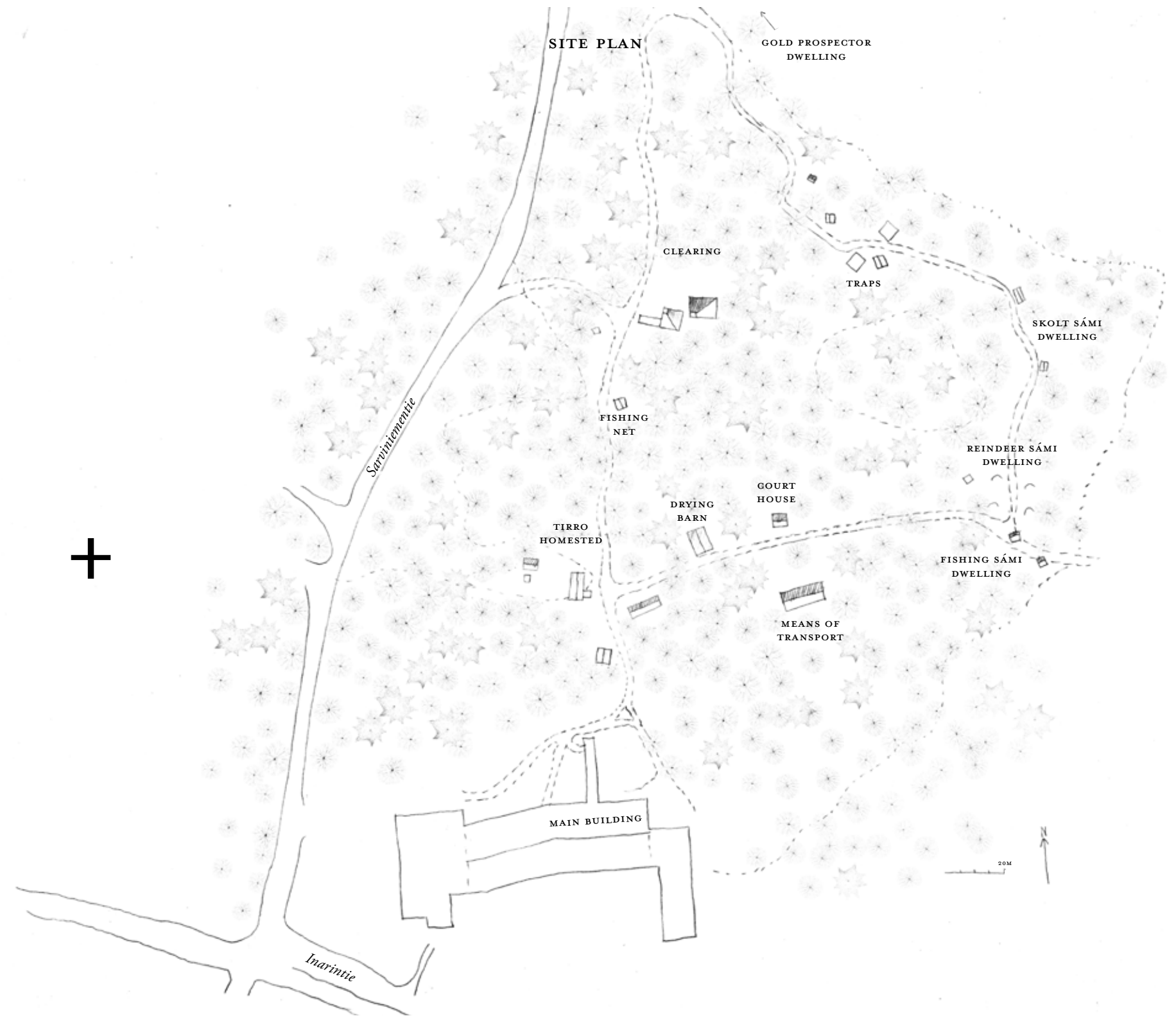
STARTING POINT:
TOOLBOX



TOOLBOX

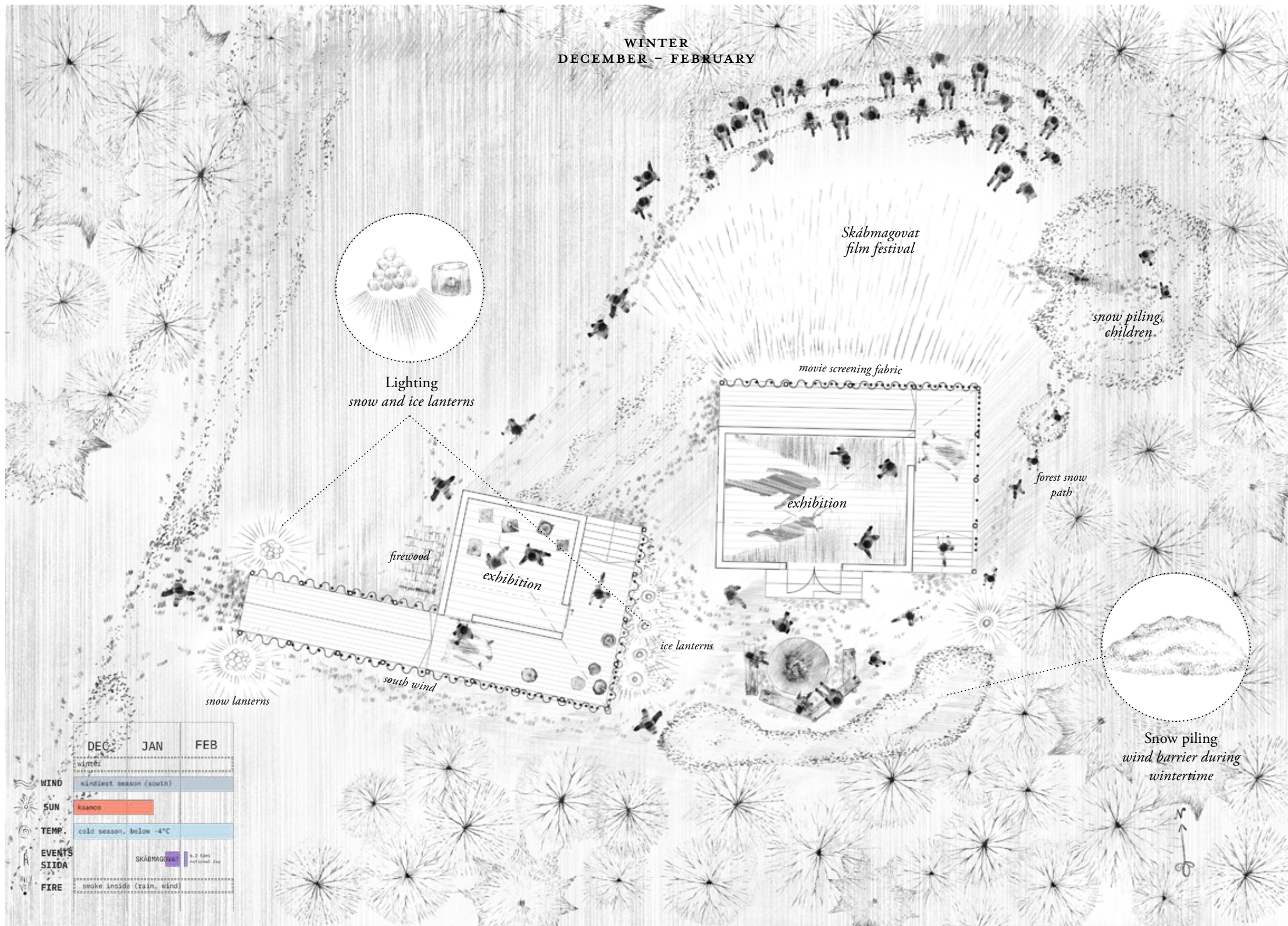


SEASONAL CHANGES



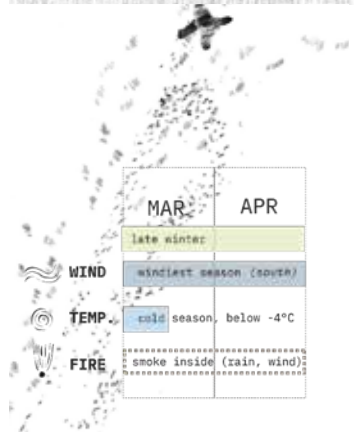
In order to really tie our intervention to the context and natural processes of Inari and create a structure that evolves accordingly we put all these findings together in a calendar which shows all the main environmental conditions of the area. It focuses especially on the 8 different seasons of the Sámi Homeland and their relation to the Sámi culture. These 8 seasons are grouped so that they form 4 periods having similar environmental conditions. Using the year calendar as a starting point we wanted to create a toolbox, a structure that would be easily mounted and dismantled, that could potentially last for a long time and which elements could be used again and again in different compositions and places. So together with the seasonal changes and the local nature this toolbox would be a kind of a living organism as such, a space in flux. We applied this idea on the site of Siida to create a gathering place that's in constant change according to the local seasons.

Our endeavor was to use as much of the natural elements as possible in creating the gathering space. Together with the southern tree line of the forest the two cottages form a sheltered outside room in the middle of the clearing.

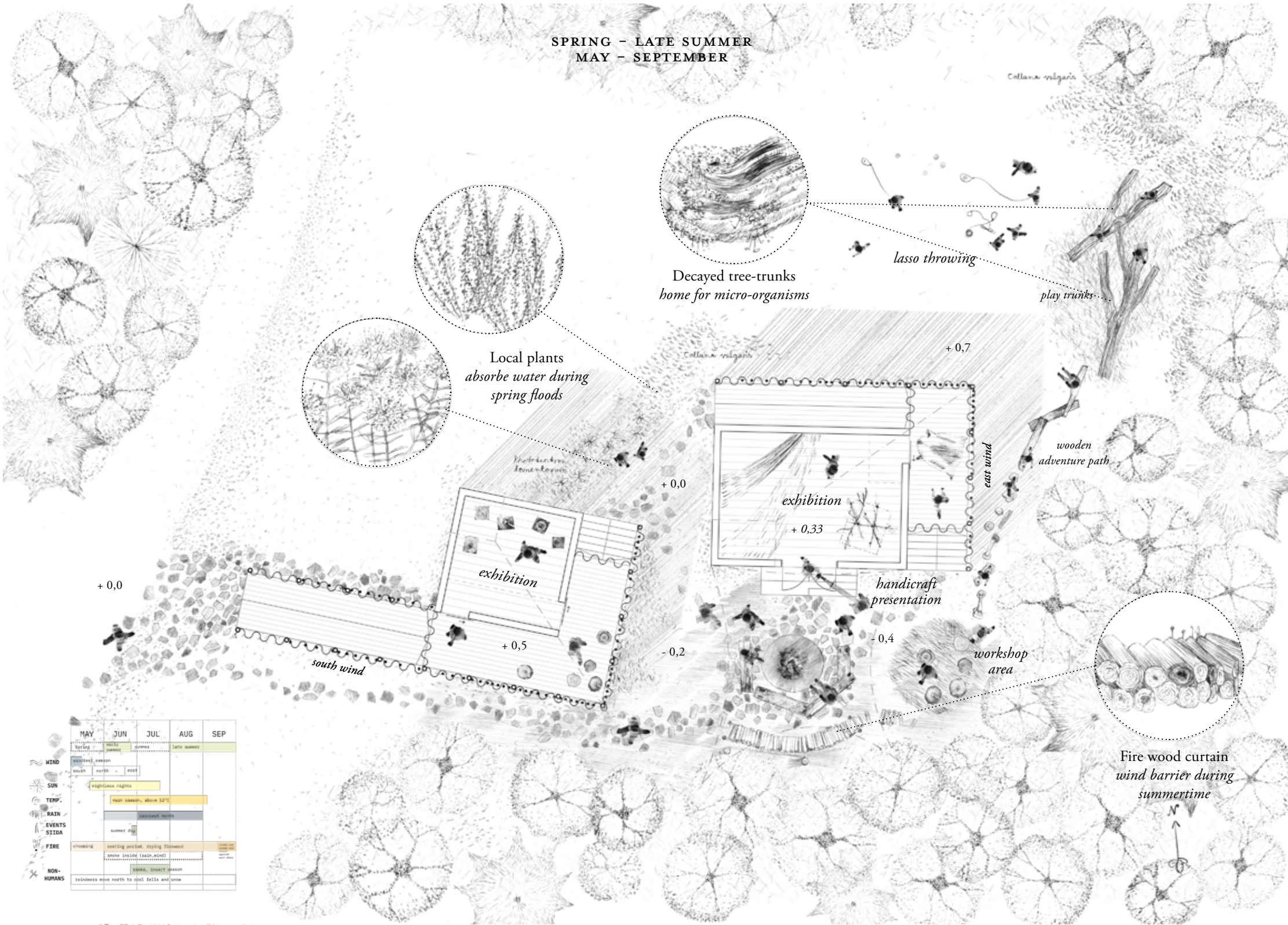


Winter is the time of kaamos, the polar night when the sun is continuously below the horizon. In Siida that's the time of the Skabmagovat film festival during which people gather to the clearing in the snow theater. To screen the movies the festival uses the wall and fabric of the larger exhibition cottage.

Since it's also a windy season the snow pilings in the south serve as barrier walls to protect the fireplace from the south wind. In addition to the fireplace the outside lighting includes snow and ice lanterns as well as the exhibition cottages that are lanterns as such since the light flows outside through their semi porous walls. These walls made out of untreated wooden sticks also protect the delicate natural environment and its inhabitants from artificial lights. The landscape is lit by the aurora borealis, the stars and the moon.



Late winter is still a windy period. Therefore, the small cottage is covered by fabric in order to protect the porch from too much wind from the south. As the sun rises above the horizon again the days get longer and brighter. Late winter in turn is the time of most important holidays of the Sámi, the time when social life is at its busiest. The gathering place is used for different happenings like balls and small concerts.



SPRING - LATE SUMMER
MAY - SEPTEMBER

Decayed tree-trunks
home for micro-organisms

Local plants
absorb water during
spring floods

lasso throwing

play trunks

exhibition

+ 0,33

handcraft
presentation

- 0,4

workshop
area

wooden
adventure path

Fire wood curtain
wind barrier during
summertime

	MAY	JUN	JUL	AUG	SEP
WIND	Spring	summer	summer	late summer	
SUN	longest days	longest days	longest days	longest days	longest days
TEMP.	main season, above 12°C	main season, above 12°C	main season, above 12°C	main season, above 12°C	main season, above 12°C
RAIN	rainy season	rainy season	rainy season	rainy season	rainy season
EVENTS	summer day	summer day	summer day	summer day	summer day
STIDA	summer day	summer day	summer day	summer day	summer day
FIRE	chopping	cutting wood, drying firewood	cutting wood, drying firewood	cutting wood, drying firewood	cutting wood, drying firewood
NON-HUMANS	reindeer move north to cool falls and snow				

	OCT	NOV
WIND	windiest season (south)	windiest season (south)
TEMP.	cold season, below -4°C	cold season, below -4°C
FIRE	chopping	chopping
NON-HUMANS	reindeer face south facing season	reindeer face south facing season

The time period that starts from spring and lasts until late summer is the time when nature flourishes. By absorbing the moisture of the ground local plants like the Heather ease the spring floods.

Making a fire is a bodily experience including social relations, the circle of nature and everyday tasks. Firewood trunks are chopped in the workshop area and brought to the sides of the porch in the cottages.

Early summer is the handcraft season when reindeer hides are turned into reindeer skins. The workshop area of the clearing is busy with craftspeople gathering birch and pine roots for handicrafts. The Labrador tea is in bloom and the light is soft as the sunrays reach the ground in a small angle.

Summer is the calmest period in terms of wind but the most tedious period in terms of insects. Therefore, both cottages have a fabric coat to protect the exhibition spaces from räkkä, the mosquito season. The firewoods are left to rest on the ground where their branches come into leaf. The leaves dry the trunks so that they can be used for making fire.

Late summer is the berry season: blueberries, crowberries and lingonberries color the surround of the clearing into red and blue. It is also when mushrooms can be found in the forest. Little by little the days start getting shorter.

The old wooden trunks in the east side of the clearing provide a space to sit and climb as well as a habitat to other living organisms such as microbes and wood-decay fungus. A firewood wall is placed in the south side of the gathering place to protect the fireplace from wind.

Autumn is the period when the first snow falls. During this period trunks are pruned and reared against each other. The weather gets colder and in late winter the snow already stays on the ground. At the end of November, the polar night, the period of blue dusk, begins.



handicraft presentation

fire place

pathway



pathway

fire place

exhibition

Skabmagovat snow theater



The Sámi vernacular architecture was made from materials found on the site by using building techniques that were common knowledge. Everyone needed to know how to build a shelter for themselves. Buildings were built, dismantled and rebuilt in another location. The materials could be discarded and they would return to the natural cycles leaving no trace behind.

The contemporary construction is complex, expensive and not accessible to all. We wanted to create a toolbox that would return the practice of building back to common knowledge. We wanted to create a new vernacular through which the Sámi could create shelters to house today's needs.

The toolbox is designed as such that it can be built by a group of people themselves independently from construction companies or construction material manufacturers. The materials are local and natural. The dimensions of the building blocks are such that they can be lifted in place by a group of people without heavy machinery. The construction system is simple enough that a group with no expertise can assemble it. By simply owning forest and donating their labor a community can build a meeting place for themselves. The tool box gives communities economic freedom. Communities can create spaces for themselves where they can exist on their own terms.

1. Find materials on site
2. Cut down trees (40 + 60 pines)
3. Make logs and boards from the tree trunks
4. Set the cornerstones on the site as the foundation in such a way that they are leveled.
5. Set up the first layers of the log frame on top of the cornerstones. Use fish tail joints to connect the logs.
6. Lay the beams for the slab in the middle of the frame resting on the lowest logs.
7. On the porch lay the beams on the outer edge on the cornerstones and then the orthogonal beams resting on it and the lowest logs
8. Attach boards on the bottom of the slab structure inside the log frame and install the insulation in between the beams.
9. Attach the floor battens and lay the floor boards on these.
10. Build up the log frame. Use fish tail joints to connect the logs.
11. Set up columns on the edge of the porch.
12. Rest beams on the columns and build up the roof structure resting on this and the log frame.
13. Attach boards to the ceiling and install the insulation between the beams in the roof structure.
14. Attach the battens to the roof structure and leave an air gap to ventilate the insulation.
15. Attach two layers of roof boards on top of the supporting structures. Roof boards should have gutters to guide the water down to the edge of the eave.
16. Install the skylight on the top of the roof.
17. Adjust the building according to functional needs and seasonal changes using canvas and semi porous wall structures such as rows of sticks.

Logs 250mmx250mm

- 34 logs 4,5m long
- 32 logs 5m long
- 32 logs 2m long
- 18 logs 3m long

Beams 150mmx300mm

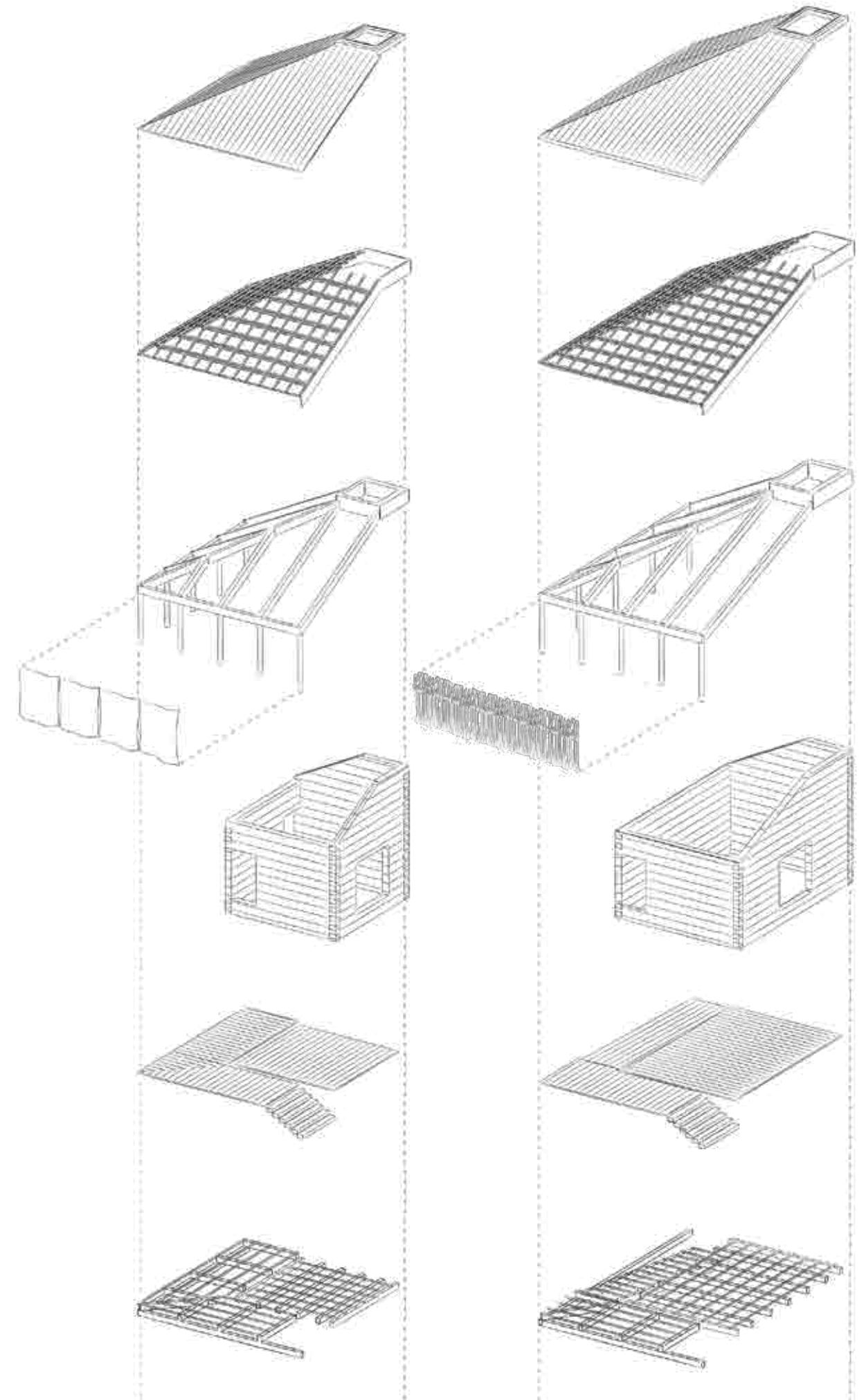
- 6 beams 6,5m long
- 5 beams 4,5m long
- 13 beams 2m long
- 18 beams of varying length for the roof

Boards 250mmx25mm

- 17 floor boards 4m long
- 26 floor boards 4,5m long
- 50 boards of varying lengths for the roof

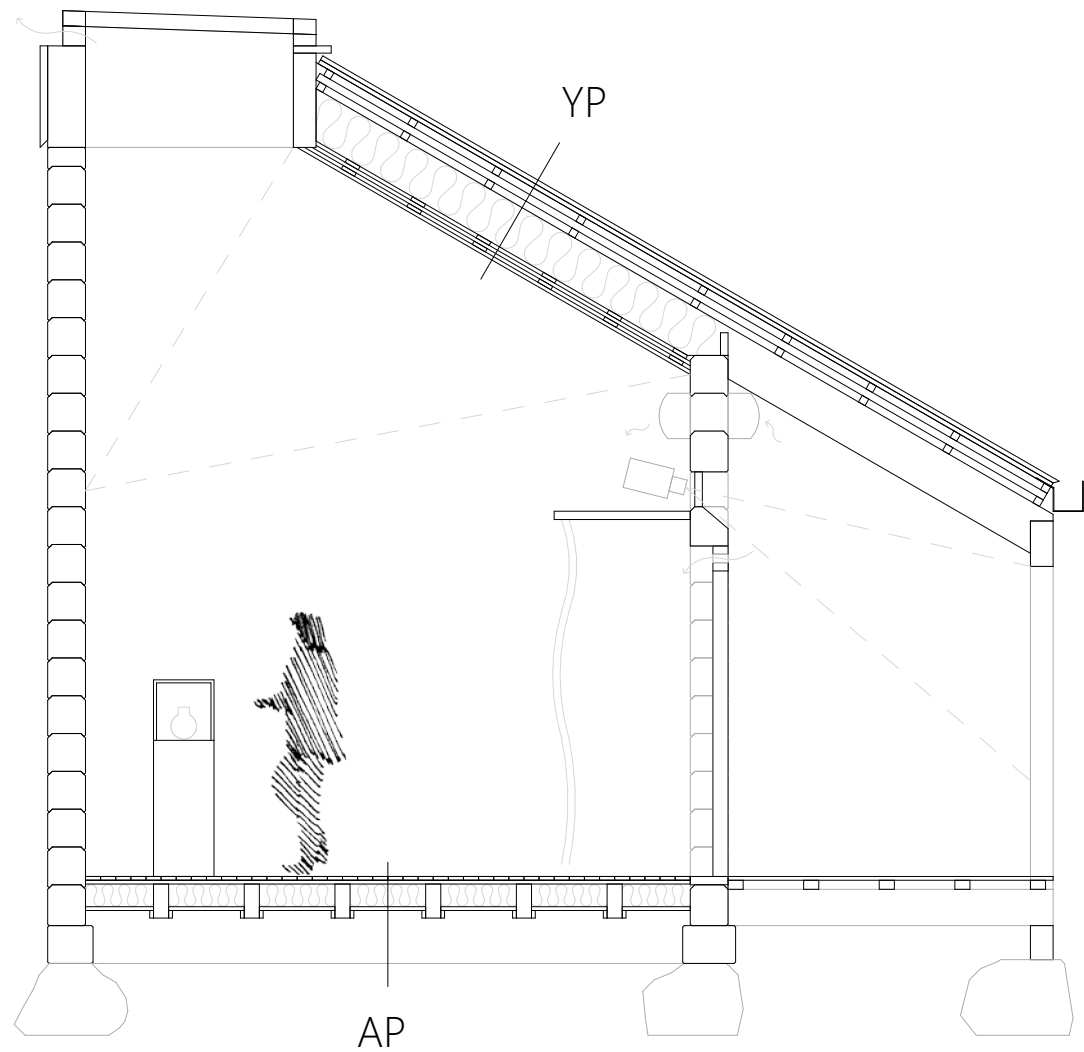
Battens 50mmx50mm

- 36 battens of varying lengths for the roof
- 28 battens of varying lengths for the floor



The building is low tech and instalments such as heating and plumbing can be added if needed. The building can be heated using heat pumps or electric radiators for example. The heating equipment can be placed at the edge of the ceiling on top of the wind catchers. In case of radiators they should be placed so that they are radiating downward and preventing the heat from packing to the ceiling. Additional technical equipment can be installed under the porch or in the crawlspace in heat insulated boxes.

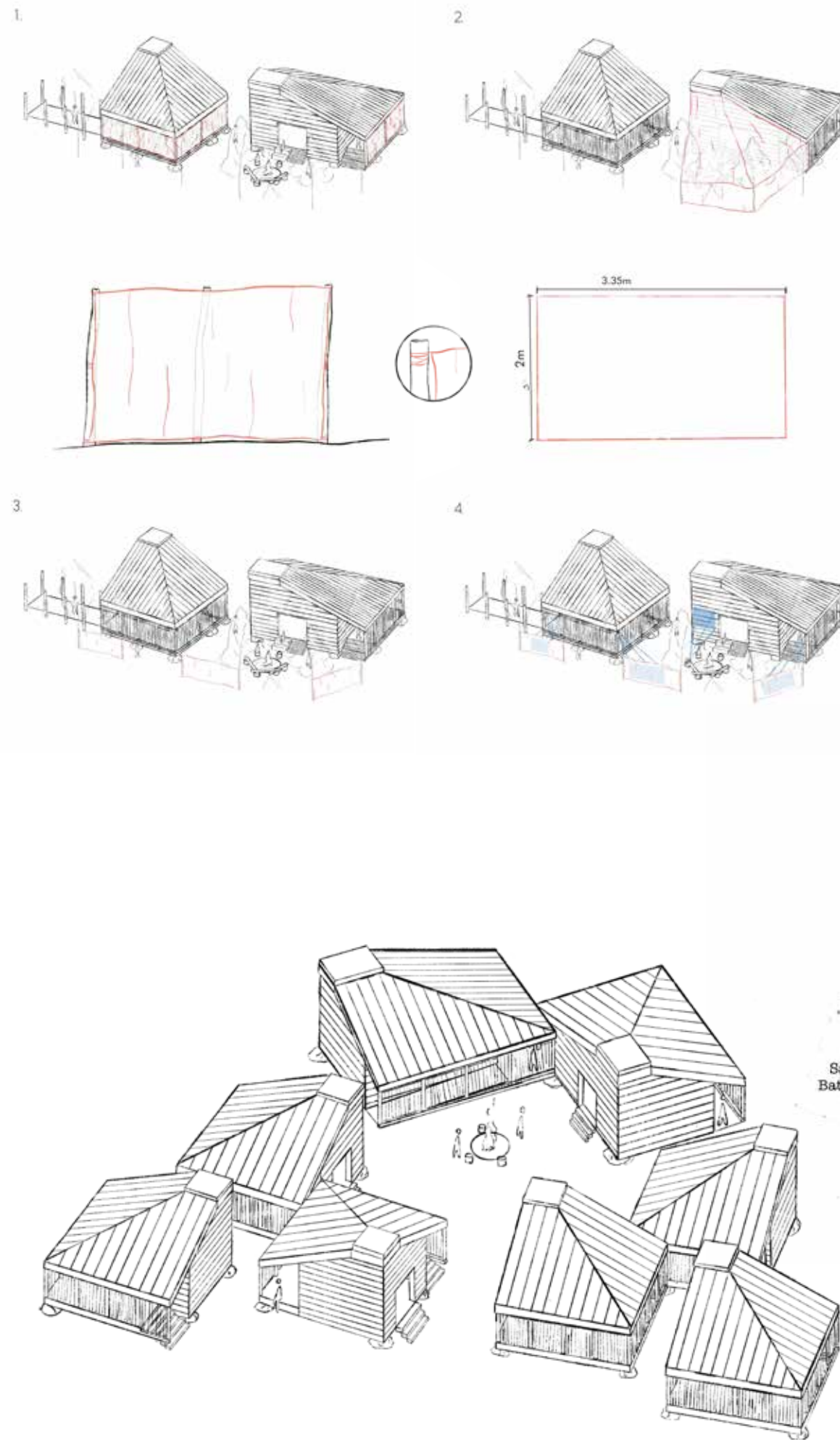
The building is naturally ventilated. The ventilation works as in a traditional lavvu where the whole room works as a chimney. The intake of the fresh air is from the top of the doorway. The warm air rises up and is removed from the opening at the edge of the skylight.



0,5m 1m

AP
 floor borads 25mm
 floor battens 25mm
 woodfibre insulation 150mm
 boards 25mm

YP
 two layers of roofborads 25mm
 battens 50mm
 air gap 50mm
 battens 50mm
 woodfibre insulation 300mm
 battens 25mm
 airgap 25mm
 battens 25mm
 boards 25mm



Light materials such as reindeer hide or fabric belong to traditional elements used in nomadic Sami buildings. In the Living Vernacular project, fabric is used as a modular element in the structure. These organic canvas made of hemp can have a standard size (2mx3.35m) to be directly attached to the porch of the log boxes or can have custom size in order to be attached to other elements like trees around the area.

The purposes of the fabric in the toolbox are multiple. First, it can be used as a protection from the environmental conditions such as rain and wind, or from the mosquitos during Rökkä (Figure 1). Secondly, it can be used as a way to separate the spaces in the area and thus arrange them according to the needs (Figure 2). In the scenario of an exhibition, illustrations or writing can be printed on the fabrics to use them as exhibition elements (Figure 3). During winter time or when it is dark, the canvas walls can serve as screens for projection to immerse the visitor in the exhibition while lighting the area (Figure 4).

In a scenario of reindeer separation cottages, the toolbox could be arranged so as to provide a pleasant place where one or multiple reindeer herders families could live during the separation period. To do so, some of the small boxes could be converted into accommodations and bathrooms while the bigger boxes could be converted into a common room (kitchen and living room) and a school for the children.



ITERATIVE STUDY
The seasons of the Sápmi Landscape

- Northern lights flickering on a screen.

Photography by editor.
Digital representation of Sápmi Landscape in wintertime, originally for exhibition booklet covers.

Daelvie
Winter

GROUP 3
Akileia Krohn
Ida Lähdesmäki

Siida Open-air Museum

Values

- cultural sensitivity, sustainability & engagement

As non-Sámi people, we knew that we were not the right people to decide how the Sámi culture should be presented in the Siida museum. We did not want to copy the Sámi traditions in our design, nor pretend that we are experts in their culture. Instead, we wanted to create something that would respect the Sámi identity of the museum, and be universal in a sense that all visitors from different cultural backgrounds could relate to it. We did not want to emphasize the differences between Sámi and western cultures. Rather we wanted to focus on the common aspects of humanity.

Sustainability was a big part of our design. It was important for us to keep environment intact, as much as possible. We considered the total lifespan, flexibility and consumption of energy and materials of our designs. We tried to look at the sustainability aspect in both small and big scale.

Our third value was the engagement of visitors in the museum context. We believe humans learn better when they are not restricted to a passive role of spectator, but instead are free to explore, try out and create by themselves. The museum experience does not have to follow the old fashioned and colonialist way of exhibiting artefacts behind a glass wall. A museum can also be active in keeping a culture alive and developing.

Means

- gentleness, low-tech and locality, creating a coherent whole

Our goal was to be subtle and gentle in our design work. We questioned a lot what is necessary to the place and museum experience, and what is not. We wanted to maintain the natural state of the forest path, so instead our interventions focused on the forest clearing. Along the path, we only added few small and easily removable objects.

We tried to find timeless low-tech solutions for our design, as we did not want to be too depended on technology and electricity. This can be best seen in our solution for lighting. Sustainability was also considered when choosing the materials and building methods of

our structures. We wanted to use mostly natural and local materials, that are easy to recycle. The structures are simple, and they can be repaired and replaced when needed. They are also relatively light and movable and thus flexible to use in different settings.

With our design we wished to combine the separate parts of the open-air museum into one coherent experience. Especially lighting was used to bring the different buildings and areas together without undermining their different identities. It was important that our design would not compete with the museum buildings and that it would still be clear which parts of the museum represent the traditional culture and which are our additions.

GROUP 3
Akileia Krohn
Ida Lähdesmäki

Bottom p.90
View from
mirhamintupa
Illustration of
outdoor museum
visitors carrying a
lantern wandering
an afternoon in mid
winter.

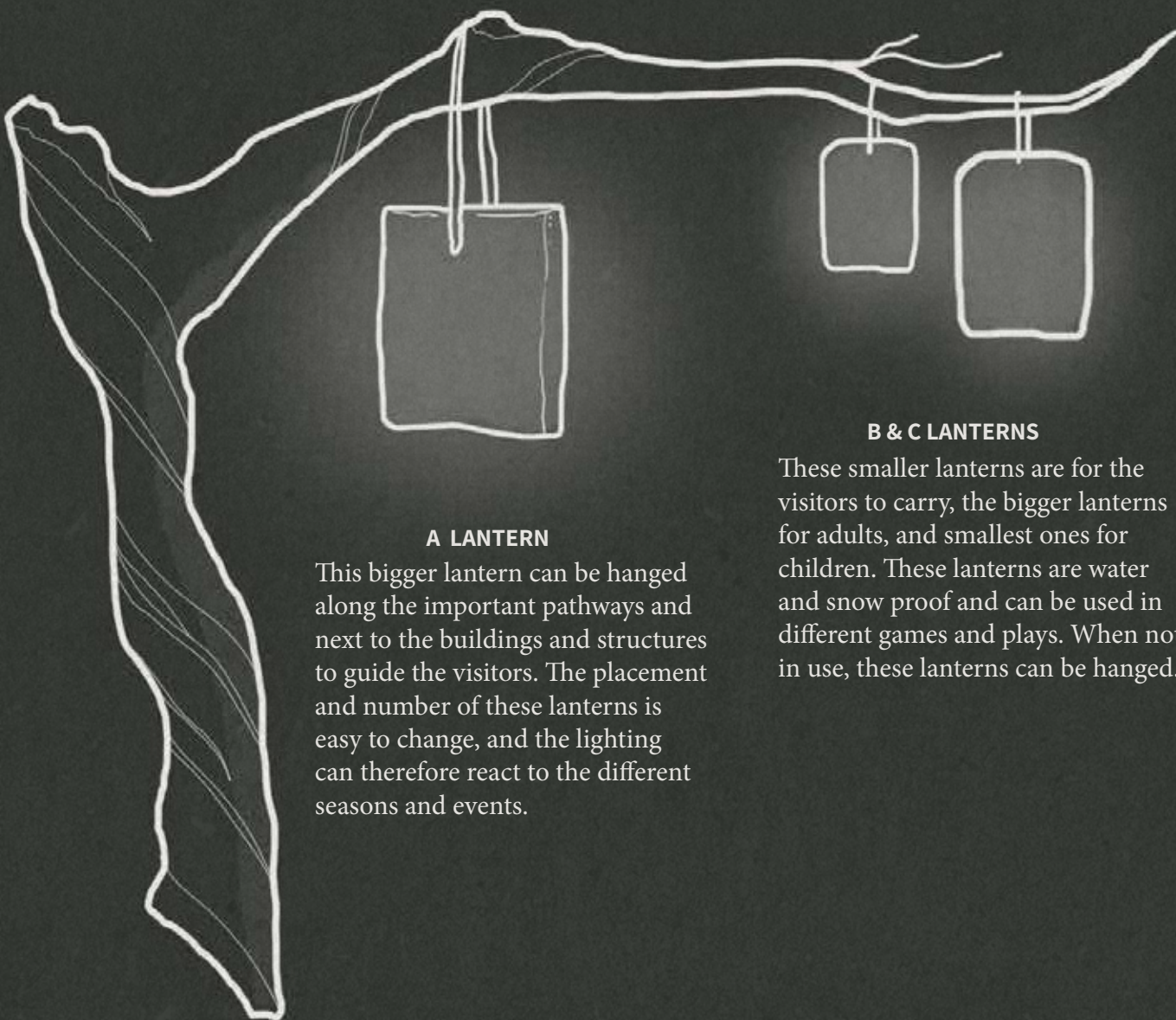
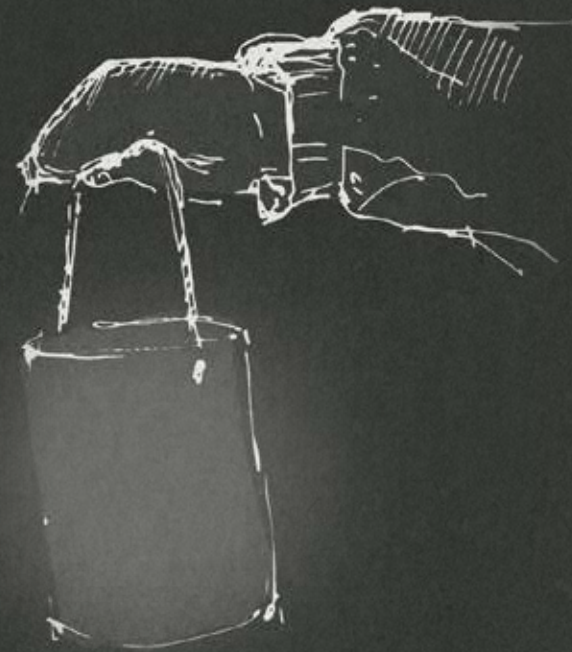
p. 91
Plan for fireplace
village at the
clearing wintertime.



The lanterns

The light is where the people are.

To preserve the delicate, natural atmosphere of the outdoor museum, we wanted to find a solution that would be flexible and playful, and simultaneously cut away everything that is unnecessary. This lantern concept could be developed further in collaboration with a duodji artist, to strengthen the feeling of locality, community and identity.



A LANTERN

This bigger lantern can be hanged along the important pathways and next to the buildings and structures to guide the visitors. The placement and number of these lanterns is easy to change, and the lighting can therefore react to the different seasons and events.

B & C LANTERNS

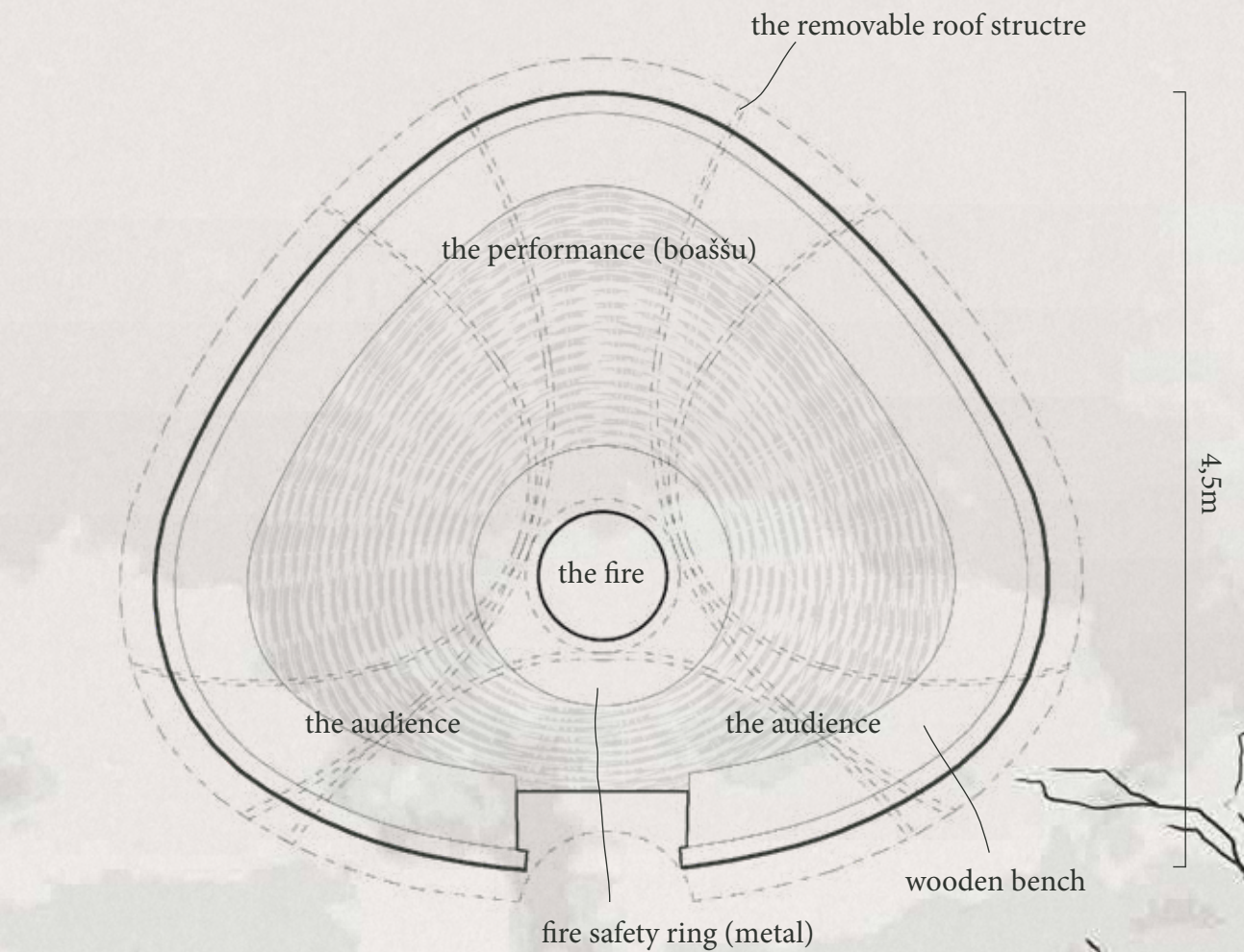
These smaller lanterns are for the visitors to carry, the bigger lanterns for adults, and smallest ones for children. These lanterns are water and snow proof and can be used in different games and plays. When not in use, these lanterns can be hanged.

The fireplace

This fireplace design is inspired by a childhood memory, in wich a fireplace was dug into deep snow, creating a nest where the line between indoors and outdoors almost disappeared.

The shape of the fireplace is a combination between a traditional fireplace and an auditorium, and the spatial hierarchy and the scale derive from the láávu tradition. The soft, organic lines, the basket like material and lightweight wooden structure make it more like an item or a piece of furniture than a building.

This fireplace can be covered with a wood and fabric roof during the rainier seasons or heavy snowfall. The fireplace can be carried around, be set on the ground, on top of snow or dug into snow. It can be used as an individual or it can be gathered into a tiny family of baskets. The structure doesn't require a special foundation and it leaves no trace in the environment.



fireplace plan, 1:50 1m



fireplace, section, 1:50 1m



duodji / snack
sales tables

plank pathway to the
snow theater

glögi tables

small fireplaces for
social gathering

big fireplace for
handicrafts
presentations etc.

fireplace village



The clearing





suohpan
throwing area

snow hut
building area

duodji / snack
sales tables

glögi tables /
rest area

fireplace village

snow theater

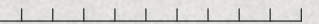
border of snow
clearing

plan example, the clearing, 1:250, winter 10m ↑



section A-A, 1:250, summer  10m



section B-B, 1:250, winter  10m

Learning through play

Museums can often be quite boring to children. You cannot touch anything, and you need to be quiet. I wanted to change that in Siida's open-air museum. I wanted to engage children throughout the whole museum trail. I wanted to create an experience for them where they can be creative, explore and learn through play. Upon arrival to the Siida museum, children get a leaflet that tells them about the different play options they have at the museum. They will learn about Northern animals and how they are connected to the Sámi mythology. Traditional Sámi way of living is taught in activities such as skiing and throwing the Sámi lasso, suohpan. A better connection to nature is nurtured by letting the children build different kind of huts and nests from natural and local materials.

On the path

You can find footprints of different Northern animals along the open-air museum path. The footprints are engraved on metal discs and lifted on top of a pole. Drawings of the animals and their footprints are also shown on this leaflet. You can read some information about the animals, too. Some of them were a big part of the Sámi mythology.

In the forest clearing

At the end of the path there is a large forest clearing where you get to play and experience the traditional Sámi way of living. You can try out the Sámi lasso, suohpan, that is used to catch reindeer. At wintertime it is also possible to ski with traditional wooden skis. Another activity is to build huts and nests. You can for example imagine how Sámi people used to build their homes in former times. It is also possible to create your own version of an animal's, such as a bear's or bird's nest. Materials and tools are provided for you. They come from the nearby nature and vary according to the season.



Gijre-daelvie
Late Winter

ITERATIVE STUDY
The seasons of the
Sápmi Landscape

- The brief daylight
grows longer as
the sun peeks
above the horizon
and snowcovered
trees.

Photography by editor.
Digital representation
of Sápmi Landscape in
late wintertime, originally
for exhibition booklet
covers.



EXHIBITION
Exhibition
Interplay of
Cultures Studio
09-2021



IMAGE
Weathercamera
Tie 92 Näätämö
01-06-2021

A Note From the Editor

At Elgö, Ekenäs, August 13, 2021 (revised October 15, 2021 in Ristiina)

Nathanael Larsson

Instigating the curative process for the Interplay of Cultures Studio 2021 began with a strong reflective notion that traces are inevitable. Encountering the cultural heritage of the Sámi revealed a careful sensitivity and awareness of surroundings and landscape which a person of contemporary western background only could dream of. It seems living a nomadic lifestyle close to nature develops a strong sense of symbiosis with and not above nature. Above is an important notation as the question of land rights is much a matter of surface commodity and ownership. Consequently, with legislation the friction appears and naturally the voices of indigenous people arise. Yet the question still stands: Who brings the unheard and unspoken to the table? Who takes account for the things not considered and yet to be discovered? How do we create awareness that allows diversity and culture to thrive?

From a personal viewpoint one can wish that the stories told are not infected by the surrounding framework, but sadly human perception deems at present such impossible. Hence I have in this work searched for ways to carry and present rather than elect and shed importance. The studio has been a tough tumbling journey that still lacks many perspectives, partly because we never had the chance to encounter Sámi lifestyle at close. The stories we have heard are some told by Sámi and some not, and for certain they have not given us the full picture. I have, as I believe my colleagues have, still tried to the best of ability uncover the deeper roots to the complex issues at hand. In our humble attempts we have searched for constructive approaches that generate dialogue instead of conflict and superstition. Maybe we can find a way through the midst of unclarity and messiness?

PHOTO
Roadsign
Inari / Anár
Photographer:
Ida Lähdesmäki
06-2021

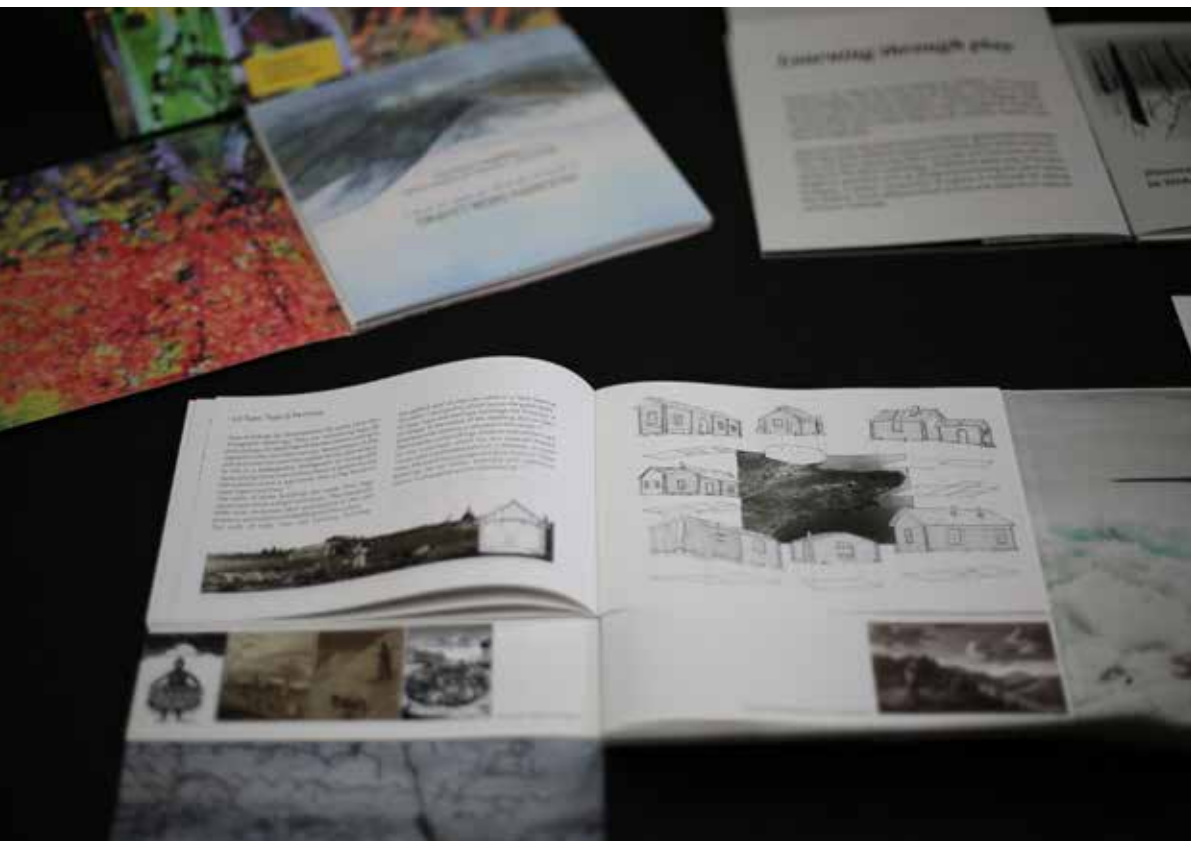


As many others in the studio I questioned, and still do, the need of designing at all. Do we really need another book, shelter, artefact or thing? Is design the solution to our problems or are we just obsessed with materials and objects? Further, which is the story we tell ourselves when building identities through things? As coming from a culture that briefly uses, stores and then dispose of, we will not recall the amount of knives kept in our kitchen drawer. This is dramatically different to a nomadic lifestyle keeping only a handful of tools stuck to the belt following all day, the whole life.

Apart from this editorial work I have made a few contributions such as the front cover to the online publication which served as an important practice to find the motion and character of the studio. Secondly I worked with video documentation, collecting images from weather cameras in Sápmi, the Sámi homeland. As we could not visit I have tried to find a way giving value to the landscape and its magnificent seasonal transformations. In the video displayed for the exhibition I posed a question mark by juxtaposing this material with excavating work in Helsinki that happened during same time period. Do we really understand the magnificence of the matters surrounding us? Does not misconduct arise from the things not taken into account, rather than the already considered issues? It is surely terrible to listen and neglect, but to not pay attention at all induce ignorance and oblivious evil.

There are many epiphanies that I could dedicate this text to but I will end with giving praise to the studio participants who have trusted me with this difficult task. The studio works reveal many insights and individual journeys that I have had the privilege to follow after the semester. I sincerely hope the reader or viewer find the works as inspiring and thought provoking as I have found them! With humble gestures, through margins and layouting the intention has been to make the material accessible in a curious way.

Note that we were the whole spring studying behind a screen. How will this alter our future practices and outcomes? Can one truly experience the closeness to materials, the richness of species, cultures and surrounding landscape through a virtual interface?



MEMORANDUM
Exhibition -
Interplay of
Cultures Studio:
Sámi

*"The screen was
our window to the
Sámi Culture" - N.L
09 - 2021*

Acknowledgements

First and foremost we would like to give appreciation to the Sámi for keeping their culture resilient and alive. This studio is a witness of the strong indigenous cultures being present and influencing the Northern societies.

Secondly we would like to thank all our teachers and visiting speakers; prof. Veli-Pekka Lehtola, Leena Valkeapää, the Siida museum and representatives Eija Ojanlatva, Satu Taivaskallio, Eeva Kristiina Harlin & Áile Aikio, planning director from the Regional Council of Lapland- Riitta Lönnström, prof. Panu Savolainen, prof. Anu Soikkeli, architect Marko Huttunen, landscape architect Matleena Muhonen, engineer Jari Ketola and architect Milla Parkkali, the collaborators from University of Cape Town- Sonja Spamer from School of Architecture, prof. John Parkington from Department of Archaeology and anthropologist Tim Ingold.

Finally we wish to acknowledge that there are many and much more we knowingly and unknowingly owe gratitude towards. This journey is hopefully a small step into a more sensible and empathic future.

INTERPLAY OF CULTURES STUDIO: SÁMI

CONTEMPLATING NORTHERN INDIGENOUS
CULTURES IN PRESENT GLOBAL CHALLENGES

The land of the Sámi, called the Sápmi, spreads over the northern areas of Norway, Sweden, Finland and Russia. As the only indigenous people in Europe, the Sámi have lived a nomadic life pursuing their traditional livelihoods. These continuous traditions have allowed them to develop a balance with nature unlike any other contemporary people in Europe.

When the Aalto WiTLAB Interplay of Cultures Studio embarked on an exploration of the Sámi culture in spring 2021, we were humbled to realize how little we knew of the people that had inhabited the northern areas of Finnish Lapland for over 3000 years, and how much there was to learn.

The studio instructions allowed multiple approaches, scales and perspectives, which is manifested in the variety of the completed projects. They grew into a rich and complex multitude, reflecting the challenging condition of being a designer, an architect and a human being in face of a new cultural setting.

This publication presents the projects of 22 students, reflecting questions such as “How would I even start designing something from my privileged position, or use cultural inspirations without being guilty of cultural appropriation? How much have I thought of knowing something, that I don’t actually know? Or that I’m not even aware of not knowing? And how do I deal with the painful notion that knowing is not understanding?”

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