

**SAMI CULTURAL CENTRE  
ARCHITECTURAL COMPETITION  
PROGRAMME  
13 April 2008**

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# 1. INVITATION TO THE COMPETITION

## 1.1 COMPETITION PROMOTER, NATURE AND PURPOSE

Senate Properties is organising a general two-stage architectural competition for the design of the Sami Cultural Centre to be built in Inari, Finland.

Facilities for the Sami Parliament, the Educational Center of Sami Area, Sami Library in Inari, Sami associations and common-use activities will be built in the Sami Cultural Centre.

The purpose of the architectural competition is to find an architectonically high-level solution for the Sami Cultural Centre that will be located in the village of Inari along the shore of the Juutuanjoki River.

The competition is being arranged in two stages. The purpose of the 1<sup>st</sup> stage now being announced is to find architectural and functional concepts capable of further development; it is therefore an ideas competition.

Approximately 3-5 feasible entries will be invited in the 2<sup>nd</sup> stage, in which particular attention will be paid to the development of the entries' functional and economic characteristics.

## 1.2 ELIGIBILITY OF ENTRANTS

The competition is open to all citizens from the European Union's Member

States, and to citizens from those countries that have concluded the GP Agreement with the European Union, according to each country's currently valid agreements and laws. At least one of the members participating in the design team preparing the competition entry must be legally entitled to practice the profession of architecture in his or her respective country.

## 1.3 PRIZES AND PURCHASES

The total sum of money for prizes and purchases will be EUR 100,000, distributed as follows:

1 <sup>st</sup> Prize	EUR 35,000
2 <sup>nd</sup> Prize	EUR 25,000
3 <sup>rd</sup> Prize	EUR 20,000
2 purchases, each	EUR 10,000

By unanimous decision, the Competition Jury may revise these denominations according to the competition rules of the Finnish Association of Architects (SAFA).

Entrants invited to the 2<sup>nd</sup> stage will each be given an equal share from a sum totalling EUR 75,000. Prizes and purchases will be distributed at the conclusion of the entire competition.

By unanimous decision, the Competition Jury may decide not to organise the 2<sup>nd</sup> stage of the competition. In that case the entire prize sum of EUR 175,000 will be

divided among the winning entries and purchases.

According to its competition rules, the Finnish Association of Architects will charge 7% of all prize and purchase money. Prizes will be awarded through the Finnish Association of Architects. The Finnish Association of Architects has applied for tax-exempt status for the entire prize sum in 2008.

## 1.4 COMPETITION JURY

Members of the Competition Jury:  
Senate Properties:

- Managing Director Aulis Kohvakka, Chairman
- Director Risto Rautiola, Deputy Chairman
- Chief Architect Marjatta Erwe, Architect SAFA
- Facilities Manager Tanja Rytönen-Romppanen, Architect SAFA
- Budget Counsellor Pekka Pelkonen, Ministry of Finance

Sami Parliament:

- Administrative Manager Juha Guttorm
- Member Pekka Aikio

Municipality of Inari:

- Technical Director Arto Leppälä

Appointed by the Finnish Association of Architects:

- Professor Juhani Pallasmaa, Architect SAFA
- Architect SAFA, Anssi Lassila

Expert advisors:

- Counsellor of Construction  
Tuulikki Terho,  
Ministry of Education
- Ministerial Counsellor  
Mirja Kurkinen, Ministry of Justice
- Professor Veli-Pekka Lehtola,  
Giellagas Institute,  
University of Oulu
- Real Estate Manager  
Lasse Porsanger,  
Senate Properties

The Secretary to the Competition Jury is Architect Katriina Jauhola-Seitsalo, ISS Proko Oy. ISS Proko will prepare the cost and scope calculations.

The professional members of the Jury according to SAFA's competition rules are Marjatta Erwe, Tanja Rytönen-Romppanen, Juhani Pallasmaa and Anssi Lassila.

The Competition Jury also reserves the right to consult other experts as it sees fit.

#### **1.5 COMPETITION PROGRAMME APPROVAL**

The Competition Jury and the Competition Committee of the Finnish Association of Architects have ap-

proved this competition programme and its appendices.

#### **1.6 DELIVERY OF COMPETITION PROGRAMME DOCUMENTATION**

The competition programme's appendices will be available as of 15 April 2008 from the following address:

Finnish Association of Architects (SAFA)  
Runeberginkatu 5  
FI-00100 Helsinki, Finland  
Fax: +358 9 5844 4222  
E-mail: kilpailut@safa.fi

[www.samediggi.fi/kilpailu](http://www.samediggi.fi/kilpailu) and [www.samediggi.fi/competition](http://www.samediggi.fi/competition)

The competition programme and its appendices are free of charge. The competition programme and its appendices can be ordered on a CD-ROM disc from the address of the Finnish Association of Architects shown above.

The competition programme, appendices, questions submitted by competitors and the answers to them provided by the Competition Jury, a list of the coded pseudonyms received, and information about the competition's results can be obtained free of charge from the above Internet addresses.

There has been an announcement of the competition's organisation in issue No.

15/08 of the European Community's official bulletin according to the GP agreement.

#### **1.7 LANGUAGES OF THE COMPETITION**

The languages of the competition are Finnish and English.

#### **1.8 CONCLUSION OF THE COMPETITION'S FIRST STAGE**

The 1<sup>st</sup> stage of the competition will conclude 30 June 2008.

#### **1.9 COMPETITION'S SECOND STAGE**

The competition's second stage will begin 1 September 2008 and conclude 3 October 2008.

## 2. COMPETITION PROCEDURES

### 2.1 PROGRAMME DOCUMENTATION

This competition programme, including the following appendices:

1. Map of Inari
2. Excerpt from the map of the town plan ratified 10 December 1987 and boundary of competition area
3. Base map with surface level control information
4. Photographs of the competition area
5. Aerial photographs of the area
6. "Sami Visual Landscapes, Construction and Form Language" Veli-Pekka Lehtola, Giellagas Institute, University of Oulu

### 2.2 QUESTIONS CONCERNING THE COMPETITION

Competitors may request clarifications and additional information concerning the competition programme. Questions shall be addressed to the Competition Jury and shall be submitted in writing to the Secretary of the Competition Jury by 30 April 2008 (postmark) to the following address:

Katriina Jauhola-Seitsalo  
ISS Proko Oy  
Takomotie 8  
FI-00380 Helsinki, Finland

Envelopes should be marked: "Sami Cultural Centre"

or by E-mail:  
katriina.jauhola-seitsalo@iss.fi

Reference in subject line: "Sami Cultural Centre"

Questions and the Competition Jury's answers will be posted at the competition's Internet address on 15 May 2008 (See Section 1.6).

### 2.3 RESULTS OF COMPETITION, EVALUATION, ANNOUNCEMENT OF WINNERS AND EXHIBITION OF PRIZE-WINNING ENTRIES

The Competition Jury will attempt to reach a decision within two months following the conclusion of the competition's 2<sup>nd</sup> Stage.

All competition entries will be judged and divided into classes. Although every effort will be made to provide written assessments for all competition entries, the Competition Jury shall reserve the right to provide only a limited number of written assessments if the number of submissions is exceptionally large.

Following the conclusion of the competition, all competition entries will be exhibited publicly at the Sami Museum and Northern Lapland Nature Centre SIIDA in Inari. Immediately following the conclusion of the competition, the competition results and the minutes of the Competition Jury will be posted at the competition's Internet ad-

dress. The competition proposals will be displayed at the above-mentioned Internet addresses as soon as possible when they have been received.

### 2.4 FOLLOW-UP ACTIONS RESULTING FROM COMPETITION

The Competition Jury will recommend that the design commission be awarded to the competition winner based on the competition results.

The design of the Sami Cultural Centre will begin in early 2009 and construction will begin during 2010. The planning will utilise product modelling and the designing language will be Finnish. The chief designer responsible for the implementation design shall have the AA competency defined in Part A2, Section 4.2 of the Finnish Building Regulations as well as sufficient experience as a chief designer.

### 2.5 COMPETITION ENTRY RIGHT OF USE

Prize-winning and purchased competition entries will remain the property of the Competition Promoter; the copyright will reside with the author of the entry. The Competition Promoter and SAFA may use the competition entries for research and communications purposes only.

### 3. COMPETITION TASK

#### 2.6 RETURN OF COMPETITION ENTRIES

Competition entries will not be returned. A competitor will have the opportunity to request the return of his or her competition materials at the conclusion of the exhibition according to the instructions provided on the Competition Promoter's website.

#### 2.7 INSURANCE OF COMPETITION ENTRIES

The Competition Promoter will not insure competition entries.

#### 2.8 COMPETITION RULES

This competition programme and the competition rules of the Finnish Association of Architects (SAFA) ([www.safa.fi](http://www.safa.fi)) shall be followed this competition.

#### 3.1 SAMI CULTURAL CENTRE

The Sami are the European Union area's only indigenous people. There are over 75,000 Sami; the area they inhabit stretches from central Norway and Sweden, through the northern part of Finland to the Kuola Peninsula. Approximately 9,000 Sami live in Finland; more than half of the Sami speak a Sami language.

The main purpose of the Sami Cultural Centre will be to enhance the Samis' ability to independently maintain and develop their culture, language and community life, manage and nurture their linguistic and cultural autonomy, as well as support the development of their living conditions. Improving the possibilities for disseminating and obtaining information about the Sami as an indigenous people will be another objective of the cultural centre.

The Sami Cultural Centre will symbolise the Finnish Samis' autonomy as well as their vital and developing culture. The cultural centre will be primarily intended for the Samis' own use, a place for meetings and encounters, an independent activity centre conveying a strong sense of the Sami identity. The cultural centre will be a Sami parliament house, a concentration of culture, education and skill resources, as well as an events venue for various types of meetings, music, cinema and theatre

performances. In terms of their content and spatial configurations, these overlapping sub-functions will be mutually supportive.

The decision has been made to build the cultural centre in the village of Inari, generally considered to be the administrative and cultural centre for the Finnish Sami. Besides the Sami Parliament, the Sami Museum and Northern Lapland Nature Centre SIIDA, the Educational Center of Sami Area and the Finnish Broadcasting Company's (YLE) Sami unit (Sami Radio) are also located in the village of Inari. Although the Sami Cultural Centre will be designed as a part of this entity, duplicated functions will not be created; these institutions and organisations will support each other.

The Sami Cultural Centre's many sub-functions will enhance the region's attractiveness, inhibiting the tendency of Sami youths to move away from their own home districts. Besides offering educated Sami youths new employment possibilities, the cultural centre will also bring together Sami professionals from various fields, supporting their efforts to act as trend-setters for the Sami community, yet advancing Sami society with a respect for traditional values, self-awareness and expertise. The project will also have positive effects on the area's employment, economic vitality and social welfare.

### *Sami Parliament*

The Sami Parliament was established in 1996, replacing the Sami Delegation formed in 1973. The Sami Parliament is the autonomous body representing the Sami in Finland. The Sami Parliament's supreme power is exercised by its 21-member General Assembly. These 21 representatives and 4 deputy representatives are chosen in elections held among the Sami every four years.

The Sami Parliament's General Assembly elects a 7-member board from among its members one term at a time. The Board acts under the jurisdiction of the Sami Parliament's General Assembly; its tasks are to assume responsibility for the Sami Parliament's political activities and manage the preparations for its General Assembly.

### *The Educational Center of Sami Area*

The task of the Educational Center of Sami Area is to provide education primarily to meet the needs of Sami areas, preserve and develop Sami culture, and promote the production of Sami-language teaching materials. The institution is state-owned and it is domiciled in the Municipality of Inari.

The Universities of Oulu and Lapland have decided to undertake co-operation with the Educational Center of Sami Area; the Ministry of Education

has also considered this necessary.

### **3.2 SAMI CULTURAL TRADITION AND ITS INTERPRETATION**

The Sami Cultural Centre will be highly symbolic for the entire Sami community. The main purpose of the building will be to nurture the Sami culture – contemporary, vital and evolving, yet with a respect for tradition – in a way that manifests itself in the building's functions, architectonic character and selection of materials. The architecture should express the building's role as a meeting place for culture, politics, administration and education as well as the Samis' typical sense of community and the comprehensiveness of their lifestyle. Providing practical, workable and straightforward solutions appropriate to their purposes is essential.

The cultural centre should also convey the Samis' sense of space. The Sami have generally not made a sharp distinction between outdoor and indoor space. "Outside on the inside" thinking is part of their traditions. The fells are never far away from a Sami's thoughts; the building's interiors should thus be spacious and luminous, their connection with the natural surroundings direct and natural.

The starting point for a concept of the Sami cultural environment is to contrast the familiar nature surrounding

dwellings with the wilderness. For the Sami, a building's immediate environment is an important extension of its interior space. The Sami are used to adjusting to varying weather conditions and seasonal fluctuations. The relationship to the immediate surroundings also reflects a certain "inviolability" and open-endedness.

The guiding concept for the building's architecture, form language and interiors should be the "ideology" – centuries old, passed from one generation to the next, provenly durable and workable – expressed in the Sami handicrafts traditions: Sámi Duodji. Over time, movement and a lifestyle that uses nature sparingly have shaped Sami handicrafts. It has been aptly described as practical art. What is essential is the seamless integration between aesthetics and practicality – beauty serving the object's functional purpose.

The building's architecture and form language should reflect Sami musical traditions and its age-old ways of expressing the community's social relationships, sense of belonging, its humble and respectful relationship to the natural surroundings as well as the background of shared experiences and history. Traditional Sami music artfully paints a picture of the Samis' mental landscape that includes a relevant message for the Sami. (See also Appendix No. 6.)

### 3.3 COMPETITION AREA

#### 3.31. Village of Inari

Large and dotted with islands, Lake Inari dominates the village of Inari's landscape. Approximately 460 of the municipality's 7,000 residents live within the village's boundaries. Passing through is Highway E4 that functions as the village's main thoroughfare.

Because 85% of Inari's building stock was destroyed in the Lapland War, most of the existing buildings date from the period of post-war reconstruction. The overall appearance of Inari's current building stock is inconsistent and visually confusing.

#### 3.32 Building site

The building site reserved for the Sami Cultural Centre is located in the centre of the village of Inari along the banks of the Juutuanjoki River. The landscape is dominated by Kortevaara in the west and Lake Inari in the east.

The site is bounded in the east by Inarintie (Highway E4, the "Arctic Corridor"), in the south by Kittiläntie and in the west by a park and housing sites. The intersection of Inarintie and Kittiläntie at the site's southeastern corner is an important traffic node; at the northwest corner the state highway continues over the Juutuanjoki River

Bridge. The size of the site is approximately 3.58 ha.

The Municipality of Inari's objective is to develop tourism in the area, and the municipality has acquired land in several locations, including a tract on the north side of the Juutuanjoki River. The goal will be to zone as much as 20,000 – 30,000 m<sup>2</sup> for tourism-related activities. As these building objectives develop, the Sami Cultural Centre will assume a more centralised position as the functional centre of gravity shifts towards the north. The municipality's plans are still however in the schematic stage, and drawings are not available.

East of Kittiläntie, the Inari harbour located at the delta in the Juutuanjoki River is a significant centre for pleasure boats and fishing. An annual fishing event held in July attracts a couple of hundred boats. In the future as well, the intent will be to utilise the harbour area as a support base for house trailers, boaters and snowmobilers.

#### *Site's landscape characteristics*

The sparsely populated centre of the village of Inari follows the alignment of the highway. The village is concentrated on the south side of the Juutuanjoki River. The village centre's current landmark and visual terminus is the school building on the opposite side of the highway. The landscape on the north-

ern side of the river is, except for a few scattered buildings, wilderness-like. A gently sloping rapids begins at the cultural centre site.

Along the river are fresh heaths; along Kittiläntie they are somewhat dryer. In between is a built-up area. The river's banks are steep, and the levelled housing area is located a few metres higher than the forested riverside. A gravel-covered recreational path follows the banks of the Juutuanjoki River.

Growing on the site of the cultural centre are a few 200-300-year-old wide-crowned pines; one of which is a legally protected tree located on the Kiianpuisto side. Besides the protected tree, as many trees as possible should be retained because they grow slowly and the existing trees have become acclimated to the wear to which they are subjected in a populated area.

#### *Building stock of site and surroundings*

The school building (1949) on the opposite side of the highway represents the village's oldest building stock. Diagonally across the river and bridge is the Sami Museum and Northern Lapland Nature Centre SIIDA designed by Professor Juhani Pallasmaa. SIIDA was opened to the public in 1998.

The health building located on the site was constructed in 1946-49 and the

apartment building in poor condition is from the 1970s. The service building on the sports field dates from the 1960. The Municipality of Inari is committed to moving the sports field's activities to another location. The health building, day-care centre and apartment building will be demolished and replacement functions will be built elsewhere.

#### *Site's technical characteristics*

In 2002 an ecological survey was carried out for the village of Inari's surroundings. The water surface of Lake Inari will be regulated, but the ecological survey indicated that the Juutuanjoki River's water level does not fluctuate significantly at the village's location.

The site has electrical, water sewage connection for the existing buildings, but their conditions and capacities will be reassessed and built to meet the cultural centre's needs.

A soil investigation carried out on the site indicates that building conditions are good and that buildings can be ground-supported directly on the bearing soil. Because radon appears in the area, the building will be equipped with radon piping.

### **3.33 Zoning situation, town plan and building rights**

The Northern Lapland Regional Plan ratified in 2007 does not supersede the existing Master Plan or Town Plan, but it should be taken into account when they change. In the Regional Plan the village of Inari is marked as a concentration of Sami culture and administration as well as a development area for tourism supported by local culture.

In the currently valid town plan the site designated for the Sami Cultural Centre is a site area for general buildings where a 6,000 m<sup>2</sup> building no more than three storeys in height can be built. The amount is sufficient for the building now being planned. The necessary building rights will be approximately 4,300 m<sup>2</sup>.

### **3.34 Traffic and parking**

The location of parking spaces is indicative. At least one parking space per 70 m<sup>2</sup> should be built. The main connection to the site will be on the western side from Pystykorvantie, but in the town plan for example, the approximate location of a vehicular connection has been indicated along Kittiläntie for service traffic or public traffic taking place in connection with large-scale public events. The town plan has also designated a pedestrian and cycle route along the riverfront as well as guide-

lines for the wooded areas to be preserved on both the Kittiläntie and river sides.

In the town plan, the Juutuanjoki River is marked: "part of area reserved for public pedestrian and cycle traffic". The area of the Municipality of Inari is hundreds of kilometres in length and contains a popular network of snowmobiling routes; part of the riverfront area has been zoned for that purpose.

### **3.4 TARGET COST AND SCOPE**

A procurement plan made for the Sami Cultural Centre was completed in the spring of 2007. The room programme's area is 3,070 m<sup>2</sup>; the estimated room area is 3,830 m<sup>2</sup>, the estimated gross floor area is 4,670 m<sup>2</sup> and the estimated volume is 20,550 m<sup>3</sup>. The target cost, based on the 1/2008 price level, is EUR 11,000,000 (VAT 0%).

### **3.5 DESIGN GUIDELINES FOR THE SAMI CULTURAL CENTRE**

#### **3.51 General**

The building's main spaces are the public facilities – congress, film, the performance and multipurpose room, library and restaurant – grouped around the multipurpose and services lobby. These spaces are the meeting places for ordinary Samis of all ages, lively places to foster the use of the Sami language and forge social contacts. The performance and multipur-

pose spaces are used for cultural activities and events organised by the Sami Parliament, as teaching spaces by the Educational Center of Sami Area, as well as for meetings, congresses and celebrations. The facilities can also be rented to outside users.

Administrative and educational facilities will be grouped in their own areas, however in such a way that the shared use of the office's auxiliary spaces (copier and printout rooms, break rooms, and similar functions) will be convenient and natural. Meeting rooms will be located in a conference centre. All organisations operating within the building will be able to reserve the facilities; outside organisations or private individuals will also be able to rent the meeting rooms.

Besides the Educational Center of Sami Area, the Indigenous Film Centre and Sami Children's Cultural Centre will also utilise the media and music teaching facilities.

### **3.52 Sami Parliament**

#### ***General office, Sami language office, office for educational and teaching materials***

The Sami Parliament's Chairman directs the Sami Parliament's political activities and represents the Sami Parliament in national and international connections.

A separate Sami language office charged with the implementation of the Sami Language Act operates under the juris-

dition of the Sami Parliament. The primary task of the language office is to oversee the delivery of translations compliant with the Sami Language Act to various public authorities and institutions, as well as assist them in the procurement of Sami-language interpreters.

The task of the office for educational and teaching materials is to manage Sami education and teaching, as well as matters concerning the production of Sami-language educational materials.

The general office, language office and office for educational and teaching materials are all part of the administrative facilities; the rooms should be located in close proximity to each other and preferably in the same access control area. In the room programme, project workers' spaces, nearby conference areas and the offices' nearby storage rooms are listed under the general office's heading, but the spaces can be used by other units and the storage rooms divided appropriately.

The office for educational and teaching materials' book storeroom and packing department can also be placed in a logistically sensible location adjacent to the common-use spaces.

#### ***Sami Parliament's shared facilities***

The Sami Parliament's shared facilities

are auxiliary functions and staff facilities serving its operations. The rooms will be located in connection with the Sami Parliament's administrative facilities, but in a different access control area that will facilitate their common use with, for example, the Educational Center of Sami Area and the Sami associations. The facilities reserved for project workers can also be rented to other building users or outside parties.

#### ***State Provincial Office of Lapland***

The tasks of the State Provincial Office of Lapland educational department's educational inspector maintaining an office in connection with the Sami Parliament's office include the teaching of the Sami language in areas falling under the jurisdiction of the State Provincial Office of Lapland as well as matters related to the legal protection of elementary school pupils and upper secondary school students in Sami areas.

Workspace for this official will be reserved in close proximity to the Sami Parliament's common-use facilities.

#### ***Northern Finland Centre of Excellence on Social Welfare's Sami Unit, Indigenous Film Centre, Sami Music Centre, Sami Cultural Centre***

The Northern Finland Centre of Excellence on Social Welfare's Sami Unit operating in Lapland functions ad-

ministratively under the jurisdiction of the Sami Parliament in connection with the general office and is part of the national centre of excellence network. Its particular task is to take into account the needs of the Sami-language population.

The Indigenous Film Centre Skábma was founded in Inari to produce TV and film programming to meet the needs of the Sami and other indigenous peoples. The centre supports Sami film, TV and media companies by, for example, arranging financing and resources, functioning as an auxiliary producer and providing marketing assistance. Its tasks also include the maintenance of an archive and data bank system, the planning of filmmaking education in co-operation with schools and colleges, as well as the organisation of the Skábmagovat film festival.

The Sami Music Centre currently being established will operate jointly with the Educational Center of Sami Area. The centre's employees can function as assistant pedagogues in teaching situations and guide teachers charged with similar tasks. The centre will also share its expertise on Sami music with various educational institutions outside the Sami area. The centre develops and plans the Ijahis Idja Indigenous Peoples' Music Festival held each year in May in Inari. Currently the Sami Music Centre does not have its own offices.

The Sami Children's Cultural Centre's target group includes children and youths under the age of 18. The activities will be implemented with, for example, clubs, field trips, camps and workshops. The art forms include drawing, film, recitation, dance and handicrafts, as well as drama and music.

The units' offices will be located in close proximity to the Sami Parliament's general facilities. The performance, public and shared facilities located in the building will support the units' activities. Co-operation will also be carried out with, for example, the Educational Center of Sami Area.

#### ***Assembly and meeting rooms***

The Sami Parliament's highest decision-making body, the 21-member Parliamentary General Assembly, holds 4-5 sessions per year. The Parliament hall shall be designed as a dignified space that also takes the needs of the media into account. Parliamentary sessions are also open to the public. The parliament hall can also be used for other separately considered activities such as, for example, a conference location for other indigenous peoples' organisations, in which case the interpreting possibilities can be utilised.

Besides the parliament hall, the arrangement of interpreting services should also be possible in the audito-

rium and possibly in other spaces. A maximum of 8 interpreters is needed and interpreters' booths shall be portable. The Educational Center of Sami Area organises training for interpreters. Interpreting may also be required for virtual instruction and in video conferencing situations.

Meeting rooms will be arranged as a separate unit that will allow their use regardless of the cultural centre facilities' opening hours, and as a separate access control area that can also be rented to outside parties. The rooms should be linked to the building's public lobby (restaurant services, public access to the parliament hall). The sauna suite can be located separately from the other meeting rooms, in which case opening hours differing from the other meeting rooms or views from the facilities can possibly be better taken into account.

#### ***Archive and storage facilities***

Archive facilities will be designed for the Sami Parliament's own use. The design of the terminal archive should comply with archive regulations. If necessary the terminal library can be divided into separate sections with lockable shelves or partition walls, allowing a portion of the space to be rented, for example, to meet the needs of the Sami associations. The part of the terminal archive containing election materials shall be a separately lockable room.

The terminal archive can be located separately from the Sami Parliament's administration facilities.

Storage facilities will be designed in connection with the Sami Parliament's facilities.

### **3.53 Sami associations**

#### ***SámiSoster ry***

SámiSoster ry – the association for the Sami social services and health sectors – follows the Samis' societal status by influencing legislation, government and the implementation of financing according to domestic law and international agreements. Besides undertaking initiatives and issuing statements, the association also arranges Sami-language services in the social services and health fields.

#### ***Sámi Duodji***

Sámi Duodji ry – the association for Sami handicrafts, is a developer and promoter of the Sami handicrafts tradition. Its activities include the sales of the association's products, the organisation of exhibitions and courses, as well as educational work with children and youth.

Besides the associations' offices, sales display space will also be reserved for the Sámi Duodji Association. The exhibition area will be linked to the lob-

by and common-use facilities. The Sami Parliament's shared facilities will be used as auxiliary staff and office rooms.

### **3.54 The Educational Center of Sami Area**

#### ***Teaching and research facilities***

The Educational Center of Sami Area's media programme teaches film and TV work. Besides basic vocational training, the current emphasis is on further and supplementary education leading to a vocational degree.

The Educational Center of Sami Area will be linked to teacher education activities related to Sami music. One of the objectives will be to train the practitioners of traditional Sami music as music teachers. Sami music courses of various types and lengths will also be arranged for music professionals and Sami youth.

#### ***Language instruction***

The Educational Center of Sami Area teaches the Sami language at several different levels and for many kinds of groups. Additionally the school's vocational basic degree and adult education courses contain, for example, instruction in the Finnish, English and Swedish languages. The need for Russian-language instruction in the area is grow-

ing continuously. Co-operation with, for example, the University of Oulu's Giellagas Institute, the University of Lapland and the Sami University College at Kautokeino is already brisk and it will intensify in the future.

One of the tasks of the Educational Center of Sami Area is to promote the production of Sami-language teaching materials. The Sami Cultural Centre's multifaceted publication activities will be education and research-oriented.

Media and music are already being exploited in Sami-language instruction and cultural education. The elements of storytelling, scriptwriting, the development of ideas as well as the presentation of films and their analysis are being applied in language and cultural education as well as in film and media instruction.

### **3.54 Sami Library in Inari**

The Sami Library in Inari links the activities of the municipal branch library located in the village with the Educational Center of Sami Area's student library. The Sami Library combines traditional service activities with the production and dissemination of digital materials.

The Sami Library also functions as a daily meeting place for the municipality's residents, for its part promoting

the active use of the Sami language.

For local residents, the Sami Library is a space that reinforces their sense of community. Nowadays approximately 50 customers visit the Inari branch library daily. The library and its computer terminals are particularly important for students, but other residents also use the facilities to search for information. Because the library's opening hours can differ from the building's other opening hours, its placement near the entrance and information desk is recommended. During the day, newspaper-reading activities can also be extended to the lobby side. The municipality's main library in Ivalo has book storage facilities. Because a bookmobile operating between the town centres delivers reserved books twice a week, extensive book storage facilities are unnecessary in Inari.

Space at the library will be reserved for the Educational Center of Sami Area's student library, space for research activities such as university co-operation and other study work, as well as for the Sami music department's music listening points. The Center for Saami Educational Material will be located in connection with the library.

### **3.55 Common-use facilities**

#### ***Lobby and public areas***

Shaped to suit various types of happen-

ings and events, the multipurpose lobby unifies the building's public areas; around it are concentrated the library, restaurant, auditorium and multipurpose hall. Besides serving as an exhibition space, the lobby will also function as an audience foyer for the events arranged in the auditorium and multipurpose hall. For large-scale public events, the lobby's coatroom area can be augmented with portable coatracks.

The placement of the property control room in connection with the lobby combines the information and caretaker services with the property's supervision and security service.

#### ***Auditorium, multipurpose and performance spaces***

The auditorium is of central importance in the arranging of cultural, conference and training events attended by Sami visitors arriving from different parts of Finland as well as the entire Nordic area. Events and celebrations for 80-600 participants will be arranged in the auditorium, lobby and multipurpose hall on approximately 60-70 days per year. The Educational Center of Sami Area also uses the space.

The spatial design of the auditorium must take its multi-functional requirements into account; the hall must accommodate lectures, film screenings, concerts and theatrical performances.

Approximately 300 seats are needed; a portion of these will be separate chairs that can be connected. Space should be allocated for the portable interpreters' booths as well as the technical resources required for transmitting the proceedings to the Nordic countries. A built-in mixing console will be located in the seating area. Different types of events require acoustical flexibility from the hall. A white screen is required for film presentations and it should be possible to darken the space.

Between events the stage will function as a rehearsal space for concerts and performances. The stage is a traditional wood-floored performance space with a backstage area, curtain, as well as lighting and scenery tracks. The auditorium's stage area should be linked to the multipurpose hall that also functions, for example, as press room and scenery workshop.

The multipurpose hall is used in media education, free-form study and as a traditional teaching space. Exhibitions, small-scale trade fairs and experimental theatre performances can be arranged in the multipurpose hall, which can also be rented for private occasions. In terms of its surfaces the multipurpose hall should be an austere "rough" space providing a high degree of flexibility. The multipurpose hall's audio equipment will be portable.

The storages of the auditorium and multipurpose hall will be divided appropriately during the design stage. Stored in these rooms will be, for example, speakers' podiums, extra chairs and portable audio equipment; devices will also be serviced. For the conveyance of scenery and other items, the stage and multipurpose hall require a separate entrance with a loading door and yard.

#### ***Dressing washing and break rooms***

During events these spaces can be used by performers, at other times by the building's personnel who use, for example, the shower facilities serving those coming to work by bicycle. The facilities should have a good connection to the performers' foyer and the multipurpose hall. Break rooms, besides being used for first aid in connection with events, can also be used as, for example, a room for an occupational health nurse.

#### ***Building's service facilities***

The building's service unit is responsible for the marketing, sales and booking of the public facilities. It also manages the organisation of events and conferences, as well as the building's technical, information and caretaker services. The facilities should be located appropriately from the logistical standpoint.

The positioning of the storage room should ensure that the unloading of goods and their transfer to users takes place easily and flexibly. The placement of a waste yard facilitating up-to-date waste sorting should also take the safety and workability of waste management traffic into consideration.

Besides the heated storage space required for the property's management, unheated storage space is also required for such items as the tools and equipment used to maintain yard areas.

#### ***Restaurant***

Restaurant operations are important with respect to the organisation of meetings and congress events; the restaurant is also used as a cafeteria for the building's personnel and students. Approximately 65 people will be working in the building. The design of the kitchen should allow for its possible expansion.

The kitchen will be dimensioned as a kitchen for food preparation. During the day, the dining area can expand to the lobby side, but it should be possible to close the connection in the evening and on weekends; for that reason the restaurant requires a separate entrance and its' own customer toilets. The kitchen's waste and goods loading facilities should be placed where they will not disturb the building's other functions.

#### ***Air-raid shelters***

An S1-class air-raid shelter will be built on the site; in peacetime it can function, for example, as a staff area or storage room, not however as the terminal archive. The facilities located in the air-raid shelter are specified in the Room Programme.

#### **3.56 Yard areas and parking**

##### ***Yard areas and integration with surroundings***

The Sami Cultural Centre should form a focal point for the village and a workable pair with SIIDA as well as the school building that nowadays dominates the village streetscape.

The design of the yard areas should be carried out with a certain informality that respects traditions and the natural setting and suits the environment. It is hoped that the placement of the building on the site will unify the now fragmentary village streetscape. When designing the yard areas, competitors should also take local conditions into account. These include the dark and snowy winter that affects, among other things, exterior lighting and the yard's service traffic arrangements, as well as the short growing season, the result of which, for example, newly planted trees attain their full height only after many years. For that reason existing trees

should be retained whenever possible.

Space in the yard should be reserved for the construction of a possible performance area; its placement must take the future expansion directions of the building or buildings into account.

An "arctic park" featuring plants indigenous to arctic areas will also be implemented on the site.

#### ***Parking spaces and parking***

Approximately 65 persons – some of whom will be working in the building project-specifically or part-time – will be employed at the Sami Cultural Centre. Most of the staff will get around by car. Parking spaces are also needed for the Educational Center of Sami Area and the library's students and customers.

A bookmobile from the main library in Ivalo visits Inari twice a week, delivering reserved books to the Inari library's branch office. Parking spaces for buses are also necessary for certain types of events arranged at the cultural centre or for tourists.

Large-scale congresses and celebrations attended by as many as several hundred people will also be organised at the cultural centre. However from the standpoint of the overall attractiveness of the site, the cultural centre's

parking area will not be dimensioned on the basis of large single events. In these situations parking will be organised with special arrangements that exploit the available parking spaces in the immediate surroundings and street-side parking. Parking arrangements can also be agreed upon with the Sami Museum and Northern Lapland Nature Centre SIIDA that has parking spaces for almost 70 cars and 8 busses.

75 parking spaces – 45 equipped with car heater plugs for the building's personnel – will be designed. Parking spaces for three busses will be provided. A covered bicycle stand, preferably located near the staff facilities or students' pedestrian routes, will also be required. Vehicular paths will be designed to be flexible and safe, also in connection with large-scale events; service traffic should pose no danger to pedestrians.

### **3.6 OBJECTIVES OF THE COMPETITION**

#### **3.61 Architectonic and cultural objectives**

The Sami building tradition is small-scale with very little in the way of public buildings. That being the case, expressing the Sami culture in with a contemporary public building requires architectonic interpretation.

Physically as well as functionally, the cultural centre's architecture and form language should express the unique-

ness of the Sami cultural identity, the essence of which should be clearly recognisable in the interiors as well. The building should also convey the personality traits traditionally attributed to the Sami national character: modesty, taciturnity, reserved and respectful of nature. (See Section 3.2)

#### **3.62 Environmental and life cycle objectives**

##### ***Solution's effect on running costs and maintenance expenses***

The building should aim at achieving energy efficiency. Northern climatic conditions (cold winter, solar radiation in the spring and summer, wind conditions, snow) must be taken into account in the design. The competitor must conceive and present the building's energy conservation principles. Factors affecting the service lives and maintenance costs of materials and structures must also be considered in the design.

##### ***Flexibility***

Flexibility shall also take into account the long-term flexibility of the building itself as well as its facilities. The building's expansion potential should also be indicated in the competition entry. Flexibility should be planned for departmental configurations as well as room divisions.

### ***Sustainable construction objectives***

Sustainable construction is always local and takes local conditions into account. The local quality and durability of building materials, as well as the building's serviceability and reparability, will be primary considerations in the competition.

### **3.63 Functionality**

Multi-use is one of the building's primary functional goals; common use spaces should be designed to function together and simultaneously. Outdoor space should be designed as the continuation of the interior.

### **3.64 Economic objectives**

Economy is one of the competition's goals; the project must remain within the given target cost. The proposal's economic feasibility is one of the judging criteria for the competition's first stage. Scope and cost calculations will be carried out for the first stage's best competition entries.

Competitors invited to the competition's 2<sup>nd</sup> stage will be given the opportunity to develop their proposals functionally and economically. Entry-specific development guidelines will be given to competitors.



	Project Workers	5	7	7	10	70		Different unit, also election workers
	Local storerooms					40		Divided into different units. 3 fireproof cabinets and 1 safe (next to election workers' room).
	Local conference rooms			1	20	20		
<b>Office for Educational and Teaching Materials</b>		3	4				115	
	Education Secretary	1	1	1	10	10		
	Educational Materials Secretaries	1	2	2	10	20		
	Office Secretary	1	1	1	10	10		
	Exhibition and presentation space			1	15	15		In connection with library
	Packing/ dispatch department			1	20	20		In building's logistics centre
	Book and AV storages			1	40	40		Next to packing/ dispatch department
<b>Language Office</b>		2	5				50	
	Translator, Northern Sami	1	1	1	10	10		
	Translator, Inari Sami		1	1	10	10		
	Translator, Skolt Sami		1	1	10	10		
	Language Protection Secretary	1	1	1	10	10		
	Office Secretary		1	1	10	10		
<b>Parliament's general facilities</b>		0	4				140	
	Project workers		3	3	10	30		e.g. Sami Music Centre
	Copier, fax and letterform storage			1	20	20		Incl. mailboxes, office waste receptacles
	Reference library			1	20	20		
	EDP Planner	0	1	1	10	10		Access-controlled room
	EDP room			1	10	10		Server, telephone switchboard

	EDP equipment room				1	10	10		
	Coatroom			1	3	3			
	Break room			1	25	25			Incl. Kitchenette
	Staff toilets					10			Divided F/M; locker and makeup areas
	Cleaning closet					2			
<b>State Provincial Office of Lapland</b>				<b>1</b>				<b>15</b>	
	Presenter			1	15	15			Fireproof cabinet in room
<b>N.F. Centre of Excellence</b>				<b>1</b>				<b>20</b>	
	Offices			2	10	20			
<b>Indigenous Film Centre</b>				<b>1</b>				<b>55</b>	
	Office			3	10	30			
	Storage for films, unheated			1	10	10			
	Storage for materials, heated			1	15	15			
<b>Sami Children's Cultural Centre</b>				<b>1</b>				<b>15</b>	
	Office			1	10	10			
	Storage			1	5	5			
<b>Assembly and conference rooms</b>								<b>345</b>	
	Sami Parliament assembly hall			1	150	150			Level floor, representative materials, portable sound equipment, videoconferencing capability
	Space allocation for interpreters			8	2	16			8 portable interpreters' booths and equipment

	Sound control room				1	5	5							
	Waiting area / meeting rooms' foyer				1	20	20							Incl. coatsracks for meeting participants only
	Meeting rooms' toilets						10							Incl. inva WC
	Dressing room				1	5	5							
	Meeting room, 15 persons				1	30	30							Videoconferencing capability
	Meeting rooms, 10 persons				1	20	20							Videoconferencing capability
	Elected official's room				1	15	15							2 workstations, lockable cabinets for different persons
	Meeting room with fireplace				1	35	35							Incl. kitchenette
	Kitchenette + storage cabinets				1	5	5							
	Dressing room				1	14	14							
	Washing room				1	10	10							
	Sauna				1	8	8							
	Sauna's toilets						2							
	<b>Archive and storage rooms</b>													<b>60</b>
	Terminal archive				1	30	30							Sliding shelves, E120, approx. 400 shelf-metres
	Storage room, Sami Parliament				1	30	30							Divided into sections if necessary
	<b>SAMI ASSOCIATIONS</b>													
	<b>SámiSoster ry</b>													
	Office space	2	4											<b>40</b>
	Office space, project workers	2	3		3	10	30							
		1	1		1	10	10							
	<b>Sámi Duodji ry</b>													
		2	2											<b>40</b>
	Office space	2	2		2	10	20							

EDUCATIONAL CENTER OF SAMI AREA				12 persons					375	m2
<b>Teaching and research</b>				<b>12</b>					<b>375</b>	Language, culture, AV teaching
	Offices			2		10	2	20		
	Office			2		20	1	20		
	Group work room / teaching area			4		15	1	15		Self-study / small groups
	Theory classroom			3		42	1	42		Virtual instruction possibility, divisible in 2 parts
	Theory classroom, EDP / media instruction					25	1	25		
	Language / EDP classroom					25	1	25		
	Language studio					30	1	30		Suitable for language degrees
	Studio					60	1	60		Free height minimum 4.5m, sound insulation
	Sound control room					25	1	25		Sound insulation
	Vocalists' booth, dubbing area					6	1	6		With studio rooms, sound insulation, visual connection
	Editing					30	1	30		Used also by Indigenous Film Centre
	Storages					30	1	30		
	Music education storage					15	1	15		Traditional instruments and similar
	EDP Planner			1	1	10	1	10		In connection with Sami Parliament's EDP facilities
	Outdoor coats, students' lockers					5	1	5		
	Students' toilets							5		
	Inva WC							5		
	Staff toilets							5		
	Cleaning closet							2		



	Coatrooms				1	30	30			In connection with lobby
	Public toilets					35				15 m2/men + 20 m2/ women
	Child care room and Inva WC					10				
<b>Performance and multipurpose facilities</b>										
	Film, performance and congress hall				1	300	300			Sloped seating, music performances, films + similar
	Projector booth				1	10	10			Sound insulated
	AV technology, mixing				1	10	10			Fixed area in hall, protective guardrail
	Stage				1	100	100			Incl. stage's rear areas, connection to multipurpose hall
	Multipurpose hall				1	140	140			"Rough space": multi-camera imaging, scenery workshop, press room, constructed exhibitions, freeform teaching space, portable audio equipment
	Multipurpose hall, storage				1	20	20			
	Performers' foyer				1	30	30			Connection to dressing rooms
	Performers' foyer's toilets						5			
	Stage's storages *)				1	40	40			
<b>Dressing, washrooms and break rooms</b>										
	Dressing rooms *)				2	15	30			
	Washrooms and toilets *)				2	10	20			
	Break room				1	10	10			Water point, first aid equipment
<b>Building's service facilities</b>										
	Sami House service unit's workspaces			4						
	Property Manager's room			1						Own entrance
	Cleaning centre			1						



## 4. INSTRUCTIONS FOR THE PREPARATION OF SUBMISSIONS

### 3.8 JUDGING CRITERIA USED TO EVALUATE COMPETITION ENTRIES

When evaluating the entries, the Competition Jury will pay attention to the entry's architectonic quality and implementation of the stated objectives, (See Section 3.6) and feasibility.

In its judgements, the Competition Jury will emphasise the overall quality of the entries rather than the perfection of details.

### 4.1 REQUIRED DOCUMENTATION

#### *Site Plan 1:500*

The Site Plan shall indicate terrain height elevations, traffic arrangements and green areas. The Site Plan should be presented as a roof plan shadowed in the north-south direction with the position of the sun at an angle of 45 degrees to the southwest. The Sami Cultural Centre's expansion possibility shall be presented in the Site Plan.

#### *Plan Drawings 1:200*

Plan drawings shall indicate height elevations, spaces, spatial groupings and accurate floor areas. All elements dividing and connecting spaces, such as windows, doors and stairs, shall be presented in the drawings.

#### *Elevations and Sections 1:200*

Elevation drawings shall indicate the facades' main materials. Sections shall indicate floor levels as well as the elevations of the uppermost eaves and roof heights.

#### *Conceptual Drawings*

Each competitor shall present at least two interior and two exterior conceptual drawings from viewpoints considered important.

#### *Written Summary*

The competitor shall submit a written summary explaining the entry's main architectural, landscape and functional solution principles. The written summary shall be included with the boards and a copy shall be included with the reduced photocopy set.

#### *A3 Photocopy Set*

An A3 reduced and easily reproduced photocopy set of all competition material shall be attached with the drawings. The scale should be indicated on the reductions.

#### *Other material and maximum allowable number of boards*

The competitor may also present other material considered relevant on one board. A competitor may submit no more than six boards to the Competition Jury.

#### *PDF documents*

The entry shall include a CD-ROM containing separate PDF files of the A3 reduced photocopy set. Any identifiers alluding to the author's identity shall be deleted from the PDF files.

#### *Documentation, 2<sup>nd</sup> competition stage*

Competitors invited to the competi-

tion's 2<sup>nd</sup> stage will be given the opportunity to develop their proposals functionally and economically. Entry-specific development guidelines will be given to competitors. A scale model will also be required in the competition's 2<sup>nd</sup> stage.

#### **4.2 PRESENTATION OF ENTRIES**

The use of colour is permitted. Drawings shall be affixed to an A1-size (vertical orientation) rigid backing, and as such be of a publishable standard. For print-technical reasons, entries may not be "negatives" in other words presented or written on a black background.

#### **4.3 ENTRANT ANONYMITY**

Entries will be anonymous. All drawings and documents shall be marked with a coded pseudonym.

A sealed non-transparent envelope marked with the entry's coded pseudonym shall accompany each competition entry. The envelope shall contain the coded pseudonym, name of the author, copyright owner, address and telephone number.

#### **4.4 SUBMISSION OF ENTRIES**

Competition entries shall be marked with the words "Sami Cultural Centre" and they must be delivered on the date due by 3:00 p.m. at the latest, or be postmarked or handed over to a courier service for delivery, to the following address:

Senate Properties  
Lintulahdenkatu 5 A, P.O. Box 237  
FI-00531 Helsinki, Finland

The submission date must be indisputably marked on the shipment's wrapping, or it should otherwise be provable if necessary. The competition entry must be received within 10 days of the submission date

27 March 2008

*Competition Jury*

**THE VISUAL LANDSCAPES,  
CONSTRUCTION AND FORM  
LANGUAGE OF THE SAMI  
INSIGHTS CONCERNING PUBLIC  
BUILDINGS IN SAMI AREAS**

Veli-Pekka Lehtola,  
Giellagas Institute,  
University of Oulu

The Saami Parliament was established in Finland in 1973, long before the Sami Assemblies in Norway (1989) and Sweden (1992). Finland's Saami Parliament has however had to function in an old school building – also after it became the Sami Assembly in 1996 – whose facilities have been in many ways been impractical and that in no case could be considered an adequate representation of the Sami national character.

It is also hoped that the new cultural centre, besides providing workable facilities for Sami institutions and communities, will also, in terms of its outward appearance, reflect a contemporary Sami identity in which tradition is combined and amalgamated with new age influences and viewpoints. The architecture should also express the role of the creative and presentational institution emphasising the vital Sami culture as a meeting place for politics, education and art. It is believed that the cultural centre will revitalise the village's own activities while uniting people in Finland's Sami areas as well as the operators in the Sami areas of four countries. The cultural centre will come to symbolise of the autonomy and vital culture of the Finnish Sami.

Sami institutions in the Nordic countries and Russia began to develop only during the 1960s. Although museums were already being established

at an early stage (for example the Sami Museum in Inari in 1962 or Vuorka-Dávvirat / Samiske Samlinger at Kaarasjoki 1972), the concept of public construction related to Sami activities is a more recent phenomenon. For example the cultural building completed at Koutokeino in Norway in 1981 was the first public building created completely from the Samis' own needs. The Inari Sami Museum's "new building" SIIDA (opened to the public in 1998) on the Finnish side was the first building clearly designed as a Sami institution, even if the Administration of Forests' nature centre also operates in SIIDA.

Often the design of Sami public buildings has been dominated by stereotypical thinking about what constitutes the "Sami building" and "Sami tradition". Put simply, the tepee has been considered the traditional Sami structure; for that reason many buildings in Sami areas – even those designed by the Sami themselves – have been shaped like tepees. In actuality, a wide range of influences over the past few centuries have moulded building traditions in Sami areas. The "visual landscape" surrounding the Sami is also linked to considerable creativity, even when practical issues have limited the desire to experiment.

The purpose of my article is to provide insights into the design of contemporary public buildings for the Sami. The

main starting point is the multifacetedness of the Sami tradition based on the conditions and opportunities created by various environments. The second starting point is the Sami concept of space; this is examined with notions pertaining to the Samis' cultural environment as well as through the special relationship between mankind and nature. The third point of departure is Sami aesthetics, in which *čehppodat* and *čábbodat* – practical art and aesthetic values – converge. At the same time I will treat the traditional visual landscape of the Sami.

**THE MULTIFACETEDNESS OF  
THE SAMI TRADITION**

The diversity of North Fennoscandia's natural surroundings has differentiated Sami cultures in different areas. Over time, about ten different Sami groups, whose lifestyles and languages differ from each other, have evolved within the "Sami people". In the Finnish area alone there are three different language groups: the Inari Sami, Northern Sami and the Skolt Sami. Based on lifestyles, the Finnish Sami can be divided into 4 or 5 cultural groups: the Inari Lake Sami, the Reindeer Sami of the Enontekiö and Sompio areas, the Teno Lake Sami and the Skolts. Each group has acclimated its culture to local conditions.

The natural and cultural diversity on

the Finnish side alone forms the antithesis of the popular stereotypical generalisation of Sami areas as “the land of the fells” or as a “domain of reindeer herders”. For example the landscapes of Inari – except for Otsamotunturi – are not fell landscapes, but forest and lake areas dotted with a profusion of hills and boulder fields formed by the Ice Age. Lake Inari has become the Inari Samis’ “inland sea”, whose influence on the preceding generations’ way of life and view of the world has been profound. Besides reindeer and caribou, fish has also formed the basis of the Inari Samis’ way of life.

Moving towards Tenojoki the topography gradually becomes more fell-like, but also becomes a lake landscape characterised by agriculture as well as fishing and reindeer husbandry. The diversity of livelihoods is illustrated by the true fact that, except for the Reindeer Sami, most of the Finnish Sami have throughout their history earned their livelihoods by means other than reindeer husbandry, which has often been small-scale.

Reindeer husbandry has however put its stamp on the entire Sami culture. The large core area for reindeer husbandry that would later be on the Finnish side was the Käsivarsi-Enontekiö area that formed a narrow zone as a result of the border closings of 1852. The border closing forced the Reindeer Sami

on one hand to gradually settle permanently in areas, on the other hand to also move elsewhere, for example to the western Inari and Sompio regions. There the landscapes were different and Sami reindeer husbandry took on new, local characteristics.

The most recent Sami cultural stratification on the Finnish side is the Skolt Sami community that, after the Second World War, had to leave their dwelling area in the Petsamo area that remained on the Soviet Union’s side. The Skolts were resettled in the Lake Inari region’s so-called Lutto and Näätämä areas. In terms of their culture the Skolts were clearly different than the Western Sami groups; having lived in the Russian Empire, they had absorbed a wide range of Russian and Karelian influences.

The diversity of culture and language groups demonstrates that there is no single “Sami character”, that even in basic matters could be applied to all Sami groups. The large-scale reindeer husbandry and the yoik chant tradition often considered characteristic of the Northern Sami culture is inapplicable as such to the Inari Sami, whose yoik chant tradition vanished a century ago, and whose reindeer husbandry has always been small-scale. Additionally, the traditional winter village system would not appear to occupy a position of importance as elsewhere.

The Sami also became colonists at an early stage, beginning in the 1700s. Sami colonisation differed from the frontier countries’ agriculture to the extent that it continued to be based on annual cycles and economic diversity – subsistence was extracted from different sources at different times of the year. The also influence livelihoods; as late as the 1900s many Sami practising agriculture moved between summer and winter locations. A diversified economy based on seasonal changes is a tradition shared by many Sami groups regardless of time and location.

The lifestyle of the Inari Sami exemplifies the active acclimation that has typified Sami cultures. External influences were adopted, even preferably, but it was necessary to adjust them to suit local conditions. Southern livelihoods, inventions and cultural modes as such will not work here; instead they are given their own identities. Innovations adjusted to local conditions have then become part of the tradition.

## **THE HISTORIES OF CONSTRUCTION**

Pyramid-shaped tepee and lean-to dwellings – made from wood, birch bark, peat and stone, subsequently also from fabric – represent the traditional Sami form of housing. The tepee construction was more stationary and meant for permanent habitation; the lean-to for its part was lightweight

and more easily transported. In the old Lapland village system, families had many dwelling locations that depended on seasonal cycles. Families assembled in so-called winter villages that formed the social hub of the Lapland village system. In traditional Sami living there was a certain seating arrangement. In the centre of the tepee or lean-to there was a hearth (*árran*), around which a family congregated to eat or tell stories. Outside the tepee was a field (*šillju*) where there were storages, racks and other necessary equipment.<sup>1</sup>

Already at an early stage the tepee culture was joined by the log cabin culture even when colonisation was often being adjusted to a traditional way of life based on seasonal cycles. The hybrid form between the tepee and the cabin was a tepee in which there was a laid up flagstone fireplace in a corner on to the right side of the door; in the side wall was a single-paned window. The vent was closed because the smoke escaped through a masonry chimney. From here it was a short step to the log cabin whose initial form in Sami areas was single-roomed and rectangular. A flagstone fireplace (*piisi*, *spis* in Swedish) was laid up in a corner and there was a glass window in the wall.

The construction of two-roomed log cabins Sami areas also began in the 1700s. They followed the model of the two-roomed peasant houses; on both

sides of a centrally located unheated entrance room were living rooms. Assembled from hand-hewn logs, the Sami version was an uninsulated and unpainted grey building with a birch bark, peat or board –later felt – roof. In the houses yard were freely grouped smaller cabins or peat-roofed outbuildings interspersed with campfire (for boiling water) locations.

This so-called Lapland house represented a new era in Sami dwelling culture that gradually formed a variant “suited” to northern conditions. In many ways it attained its own “Sami stamp” based on the special qualities of its construction, details and yard field configurations. Travel writers visiting Sami areas often found that the yard areas of the Sami buildings bore a stronger resemblance to the old tepee yards than the frontier countries’ yard areas. This impression was heightened by the fact that permanently settled families might possess two dwellings, with both locations characterised by a certain incompleteness or temporariness. Subsequently, the summer and winter locations might be located in the same yard area. During the market seasons many people stayed overnight in the cabins, and around the flagstone hearth could be heard the latest news and exciting tales; for children they were good lessons about life in the land of the Sami.

The first public buildings in Sami areas were churches, vicarages and the official residences of rural constables. Churches began to be built in the early 1600s; one of the oldest examples surviving in the Inari region is the Pielpajärvi Church (1754-60), a small unpainted cruciform church. Initially the official residences of the ministers and constables were modest, but for example the official residence built for the local constable Xenofon Nordling at Kaamas in the 1870s was a six-room Ostrobothnia-style, “a manor of the wilderness”, that functioned as the main build for a large model farm.

Besides the buildings for government officials and municipalities, the development of tourism that began in the early 1900s also brought new kinds of public buildings to the Sami areas. The Ivalo youth hostel (1930), Kolttaköngas youth hostel (1931) and the Inari youth hostel (1938) represented modern architecture and a functional building style. Although the style was imported from elsewhere, it was integrated reasonably well with its surroundings, and, for example, the Inari youth hostel in many ways represented the village centre symbolically and as a meeting place.

Most of Lapland’s building stock was destroyed in the Lapland War of 1944 when the Germans, following their scorched earth tactics, destroyed most

of Lapland's and Finmark building. The old building stock survived best at remote road crossings, particularly in Tenjokilaakso, but these were also demolished to make way for new construction. During the period of reconstruction, the standardised house models designed in the south became the single family house type in the Sami areas.

A second turning point resulted from the enactment of the Reindeer Estate Law in 1969; a total of over 600 reindeer farms – 250 of which were owned by Sami families – were formed in Northern Lapland. The reindeer farms' buildings as well as were more often than not built according to type drawings, and higher residential concentrations began to replace the traditional dispersed living pattern. The family model also changed as the nuclear family superseded the earlier extended family.

In 1959, concerned Sami citizens acting to safeguard their vanishing material culture established the Sami Museum in Inari that was opened to the public in 1962. In the museum's "architecture" can be seen the Sami sense of space to the extent that it was a question of an outdoor museum – built in the shape of a lasso – whose intent was to present the material culture of the Sami in natural surroundings. At the same time the Sami Museum offered

the Samis' own "refutation" of the stereotypical conceptions of Lapland created by outsiders, in which the Sami tradition had been reduced to a few symbols, in particular the tepee, reindeer and witch drum patterns.

This clichéd view of the Sami tradition became highly visible in Sami areas, particularly in tourism-related construction. According to Harri Hautajärvi, professional-level architectural design in Lapland tourism lost its significance in the 1960s. The values of nature and the landscape were stripped of their previous importance in the face of commercial pressures. Tourism-related construction became confused and disjointed. Local colour was sought primarily with tepee forms with greater or lesser degrees of success. In interior design and other decorative applications, the elements of the Sami tradition were exploited without any knowledge whatsoever of their previous practical associations or significances.

#### **THE SAMI ENVIRONMENTAL IDENTITY**

As has been shown, the characteristics common to the previous lifestyles of the various Sami groups included economic diversity and an acclimation to seasonal cycles; subsistence was thus obtained from different sources during the course of the year. This influenced the Samis' view of the world, way of life

and construction. A way of life tied to seasonal fluctuations was characterised by mobility; as late as the 1900s many Sami families still switched between a winter and summer location, eventually perhaps in the same yard milieu. In the summer a peat-covered tepee was cooler; in the winter a log cabin was warmer. As a result of this mobility, Sami construction was often characterised by a certain incompleteness, as well as spatial flexibility; certain walls in a house might be detachable.

In recent years Sami researchers have begun to pay attention to conceptions of the Samis' cultural environment that differ, for example, from the ideas of Finnish lawmakers with respect to northern nature. The Finnish government often divides the northern environment into the natural landscape, characterised by the absence of people ("wilderness"), and the cultural landscape characterised by the environmental footprint left by humans – the "built-up environment". In the north this kind of categorisation, already on the common sense level, would appear to apply only to "inhabited" areas used all year long, while on the other hand, for example, certain regions used seasonally by the Sami would be "wilderness".

Already during the 1920s and 1930s, the Finnish geographer and land sur-

veyor Karl Nickul criticised the authorities administering the Petsamo region for failing to consider the Skolt Samis' traditional land use comparable to the Finns'. Although the Skolts did not live "permanently" in a certain location, the areas could nevertheless be considered as falling within the sphere of regular land use; this was revealed by place names often associated with families' usufruct areas and migration paths.

Similarly, contemporary Sami researchers are attempting to define the Sami cultural environment as a dwelling location as well as through regular land use. The Sami have a precise understanding of traditional usufruct areas – for example fishing locations – belonging to customary law. Sami land use is revealed by material remains such as round-up fences, trapping lodges and tepees as well as sacred sites. Besides these, there are also a considerable number of spiritual remains such as place names, folk tales and narratives related to certain sites, as well as yoik chants in which locations often play key roles.<sup>2</sup>

Characteristic of the Sami conception of the cultural landscape is that the human role as shaper of nature is not emphasised; land use does not require a permanent human footprint. The Sami cultural landscape can be viewed as a natural landscape, but it carries a cultural landscape's values and signifi-

cances. Traditionally, the Sami have not drawn a sharp distinction between the inhabited and "uninhabited" environments. This is expressed, for example, in one of Nils-Aslak Valkeapää poems: "When I step outside / I am inside".

"Outside on the inside" thinking can be seen in the traditional concepts of location expressed by the Sami-language words *báiki* and *meahcci*. For the Sami, *báiki* (place) has meant a location not only where there is habitation, but also other "permanent" locations such as a cloudberry field or fishing lake. On the other hand *meahcci* (nature) is an area defined in relationship to its use and access; one, for example, gathers wood, berries, fish, birds, sedge grass and lichen from *meahcci*.

The flexible use of space resulting from a mobile way of life meant that the significance of these concepts could vary seasonally. Just as a lean-to might be in different locations on successive days, today's yard (*báiki*) may be tomorrow's nature (*meahcci*). These changes are however not arbitrary; they occur according to established social norms within traditional usufruct areas.

#### **SAMI AESTHETICS?**

The ancient origins of the Samis' visual aesthetics are shrouded in mystery because there have been several interruptions during historical epochs. For

that reason we only have fragmentary knowledge of, for example, the significances of rock paintings or the witch drum patterns. Thematically however, they are inextricably linked with the lives of the later Sami. A problem with their use – even among Sami artists – has been the clichéd overuse of the ancient Sami symbols, particularly with respect to the travel souvenir industry.

The visual expression of the Sami is revealed, for example in *duodji*, the Sami handicrafts tradition, that has been shaped by a way of life characterised by mobility, a minimal environmental impact, and a certain appropriateness regarding the acquisition and utilisation of natural materials. Many Sami handicrafts artists are quick to point out that the aesthetics of *duodji* have always served usage. One example is the structure of an elegantly decorated sheath-knife handle, skilfully designed to withstand wear and eliminate slipperiness. Often a Sami handicraft artist prefers to follow a material's inherent dictates instead of imposing his or her will upon it. For example, the utilitarian objects made from gnarled branches clearly follow nature's own forms.

However, the most talented craftspeople have always had an artist's ability to fashion practical objects that also please the eye. Ornaments unearthed from the Stone Age already reveal an impulse to enhance the visual appear-

ance of bone and wood objects. The skilful design of Sami handicrafts is one of the reasons that they have been preferably acquired as art objects – also by outsiders – since the 1600s.

Even though the roots of, for example, *duodji* stretch back for thousands of years, it has always been a developing field of art. Besides continuity, an essential attribute of the concept's tradition (*árbevierru*) has been change, even "reinvention". Continuity means the knowledge that has been passed from one generation to the next, carried by the Sami as concrete information as well as knowledge conveyed indirectly in their words and deeds. For example the concept of *duodji* is related to much more than mechanical handicrafts; its learning and doing is a cultural process that conveys much more information than that related to manufacturing. The continuity of *duodji* has been based on the use of materials available from nature.

Characteristic of the tradition however is that it has continuously evolved by assimilating new influences and applying them in new situations. Traditional materials have been joined by new ones that have subsequently have become inseparably associated with the Sami culture. For example the Sami costume (*gákti*) made from silver and broadcloth is nowadays considered an exclusively Sami material, even though

the use of these materials – from the end of the Middle Ages – had been adopted from international trade circles. As a result of the changes in Sami society and the proliferation of consumer goods, the meaning of *duodji* has changed; aesthetics have gradually displaced practicality. Because *duodji* now focuses primarily on sales, it has become art handicrafts, closely associated with the trend in the visual arts that began in the 1970s as a new means of visual expression for young Sami artists.

In the modern Sami visual arts, traditional imagery and aesthetics – for example with respect to colour – have been developed to meet the needs of a new age. Artists have examined the visual world of their ancestors through the filter of contemporary viewpoints and experiences. Nils-Aslak Valkeapää has said: "The ancient Sami imagery as such has its own language that tells its own story, but its meanings are lost to us. Brought to modern times, the symbols of the ancient worlds of experience and colour can be read as a new kind of artistic expression. They create a dual illumination that takes on new meanings."<sup>3</sup>

As a result of a more flexible approach to the Sami heritage, efforts are being made to reconstruct and rediscover certain interrupted traditions. For example the traditional woman's horned

cap, whose use was discontinued in the late 1800s, has been restored as part of the Sami dress culture. This reflects the attitude that a tradition need not be compulsively inflexible, but that it is possible to revive the traditions interrupted by colonialism.

Besides the world of art, it is easy to forget – when assessing Sami aesthetics – the world of experience associated with their everyday lives. Although the ability of "primitive peoples" to appreciate "aesthetic experiences" is belittled, it is clear that the landscapes in Sami areas – often the subjects of yoik chants – affect people profoundly. Sacred sites such as Lake Inari's Ukonsaari appear to have been selected on the basis of their visual impressiveness. It is also well known that seasonal phenomena – ranging from the mysticism of the moon of the winter-time period of darkness (*kaamos*) to the colour-saturated forests glowing with autumn tints (*ruska*) – affect people emotionally. The experience can also be tactile – the softness of a reindeer skin or leather pouch. Or it can be a colour shade: the rough texture of a rock outcropping or the cracked greyness of an old piece of tepee wood.

A second visual landscape that has not been studied at all is the daily aesthetic sensibility of the modern Sami. Even though, for example, the use of the traditional Sami costume has decreased

(Footnotes)

<sup>1</sup> Picture: Wood and tar tepees were used for more permanent dwellings, particularly among the forest Sami. The model appears to have been adopted in historical times from southern building techniques. Over a log frame was a tepee-model roof covered with birch bark and peat. The door was made from hewn boards with leather or wooden hinges. The threshold was a few log layers higher to block cold draughts..

<sup>2</sup> In the Inari area many examples of the human past survive in the natural surroundings. The area's ancient relics include the Western Inari chains of trapping holes, the remains of the Nukkumajoki winter village, various sacrificial sites, as well as the Siuttavaara Late Iron Age stone settings. The most valuable cultural and historical environments include the Pielpajärvi Church surroundings, Ukonsaari and the burial islands, the Sallivaara reindeer round-up location, as well as the village of Lisma traditionally inhabited by the Reindeer Sami.

<sup>3</sup> The changing of a tradition reflects a need to develop new forms of expression that serve an individual or group in relation to each other or other groups. A powerful period of change in Sami art began in the 1970s when young Samis sought to develop traditional forms of expression to serve the needs of a new society. For example in the visual arts, traditional Sami imagery was often used to shed light on the Samis' situation at the border of old and new cultures.

and is often limited exclusively to festive occasions, the Sami use many kinds of ethnic markers to demonstrate their belonging to "us" and to a certain ethnic group. These markers can be leather pouches or accessories.

#### THE STATE OF ENGAGEMENT

The concept of public building is not traditionally recognised in the Sami culture. By contrast a clear affinity can be observed between construction, environmental thinking and "nature's own aesthetic". The essential keywords in this equation are balance (between practicality and aesthetics), workability, flexibility, creativity and ecological thinking. Simplicity is also a key attribute of the user culture; northern conditions have never favoured overly complicated, grandiose or pompous solutions.

In my article I have treated the Sami conception of space in two ways. *Siljo* or the field surrounding habitation can be perceived – both in tepee living as well as in more contemporary forms of housing in Lapland – as an extension of interior space that for example the poet Valkeapää has described as "outside on the inside". The life and dwelling conditions of the Sami have been tinged by expansiveness, a certain feeling of spaciousness subject to the vicissitudes of rain, snow, sunlight and seasonal fluctuations.

On the other hand another starting point for considering the Sami cultural environment have been the concepts of *báiki* (place) as the local surrounding of a home, and *meahcci* that more extensively covers the so-called natural environment. For the Sami, the "wilderness" is however – even if not permanently populated – an inhabited environment, borne out by place names, the lyrics of yoik chants, as well as many vestiges of human existence that are nowadays considered cultural artefacts.

In traditional functional objects, environmentally soft solutions applicable to mobile conditions (for example the witch drums' oval shape) have been favoured. At the same time the objects have been beautiful and symmetrical. Leather, bone, wood and silver have been ordinary materials. The so-called Sami colours have been clear and vivid basic colours – red, blue, yellow and green – but, for example, plenty of so-called "broken colours" can be found in the summer dress of the Sami.

Particularly in the travel souvenir industry, many of the Sami culture's traditional visual elements have been exploited to the point of excessiveness. Thus the so-called shaman colours, as well as traditional symbols and ornaments have become clichéd. For this reason I consider it important that the talents of Sami artists with personal and cultural ties to their traditional

worlds of colour and image be enlisted when designing public buildings for the Sami. This has been done at several Sami cultural centres in Norway, for example at the Várjjat Sámi Museum at Uuniemi (Nesseby), whose facades are adorned by the sculptures of the artist Aage Gaup.

When interpreting the Sami traditions of building, visual observation and spatial perception, what is most important is to avoid stereotypical, simplistic notions of a "tepee culture" or "a world of witch drums". Although continuity and even primitiveness play key roles in the Sami tradition, plenty of room has always been given to creativity. Its necessity is particularly emphasised in the requirements for new public construction in today's society. Just as common to the traditional hearth (*siljo*) and a modern cultural centre is the concept of a space that suits practical work while functioning as an arena for social engagement and co-operative activities.