

4 Project Proposals for the Expansion and Renewal of the SIIDA Museum in Inari Finland

Prepared by the Masters Studio (Atelier Transversal)
at UQAM's École de Design under the direction of
professor Patrick Evans
April, 2016

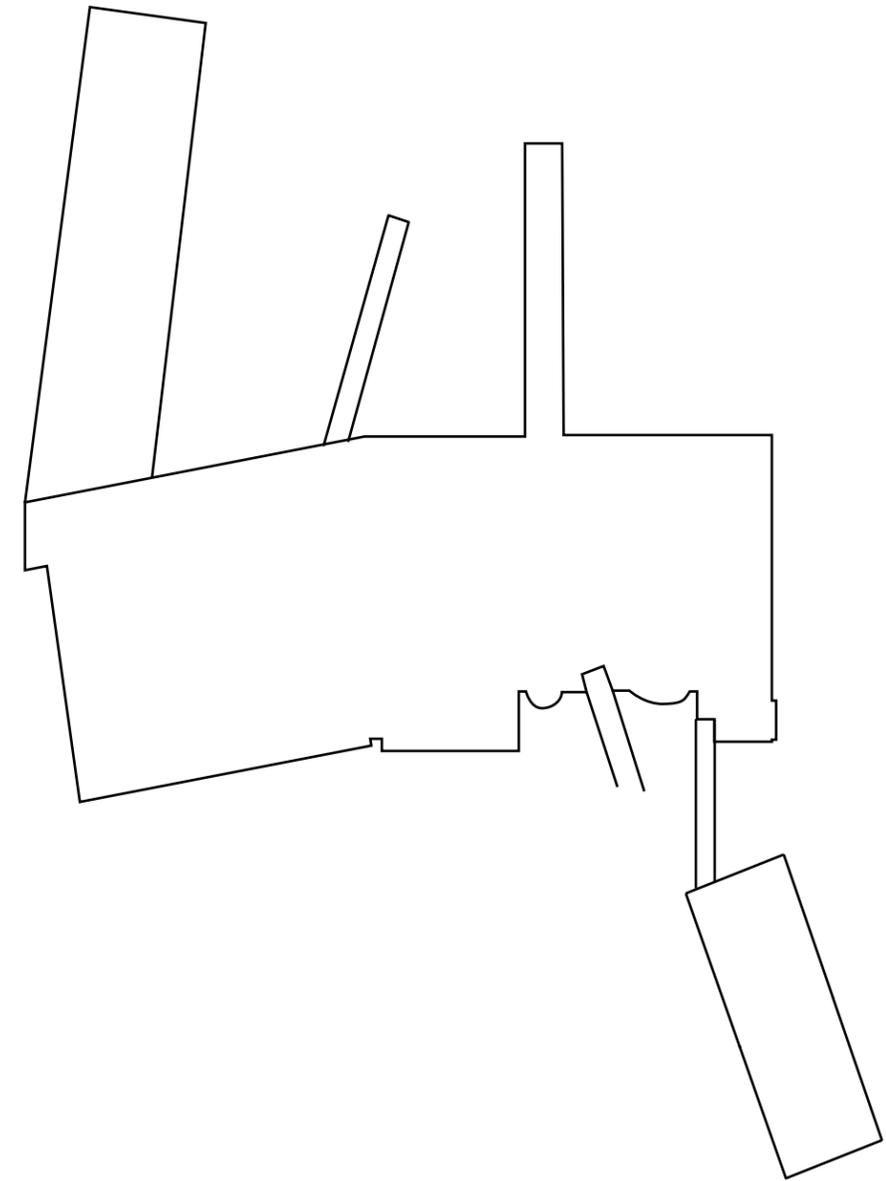
1. BIANCA ROBERT
2. ELISE MARCHAL
3. CAROLYNN CIPRIANI
4. MARTIN LAERRIERE

1

BIANCA ROBERT

SIIDA MUSEUM

A WINDOW INTO SÁMI TRADITIONNAL AND
CONTEMPORARY CULTURE



BIANCA ROBERT
UNIVERSITÉ DU QUÉBEC À MONTREAL - UQAM
APRIL 26TH 2016

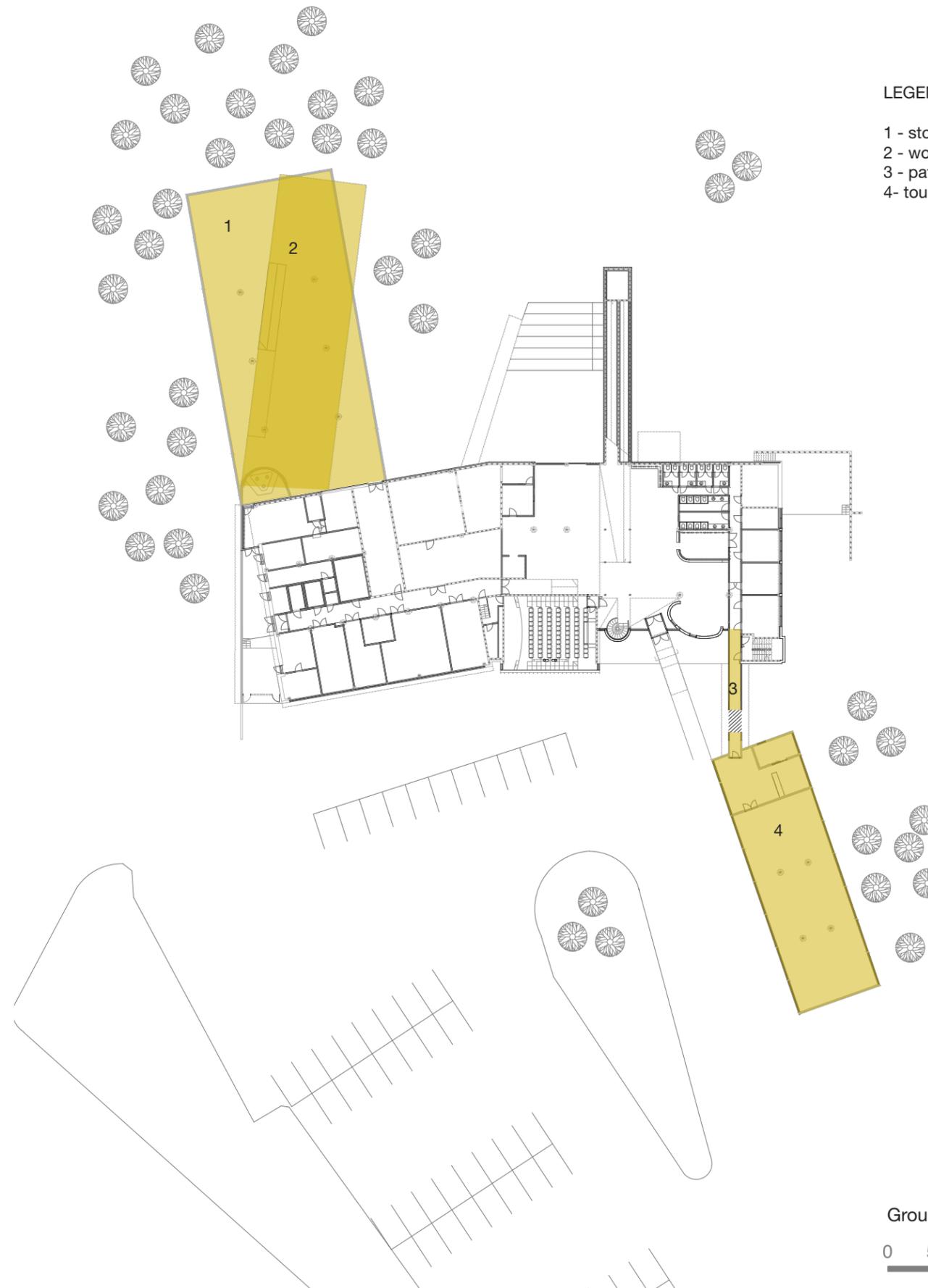
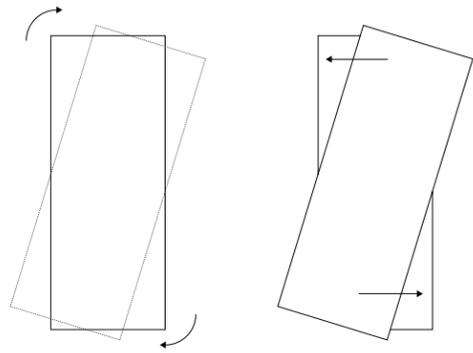
PROPOSITION FOR THE NEW BUILDING - CONCEPT

This proposal for the expansion and renewal of the SIIDA museum in Inari tries to have a very minimal effect on the existing building while nevertheless increases it's size by 45% and placing all the elements of the proposed 2016 program. The building's principle facades have been only slightly modified. The strategy here has been to add two elongated rectangular volumes, one to the south side hidden behind the existing screen wall and the other projected out into the forest from the western edge of the north facade.



2: Workshop

The volume containing the new workshop spaces creates two outside zones on its sides. To the west side, following the basement line, is a place that can be used for working. On the east side the workshop extends out so visitors can see the work being done to prepare exhibition.



LEGEND:

- 1 - storage
- 2 - workshop
- 3 - pathway leading to natural park
- 4- tourism and park information

1: Storage

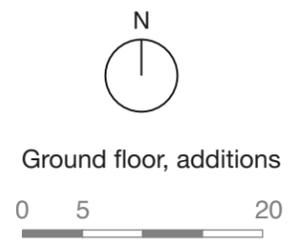
Taking advantage of the high topography of the site, the storage spaces are placed in the basement and follow the building's layout.

3: outside pathway leading to the national park pavilion

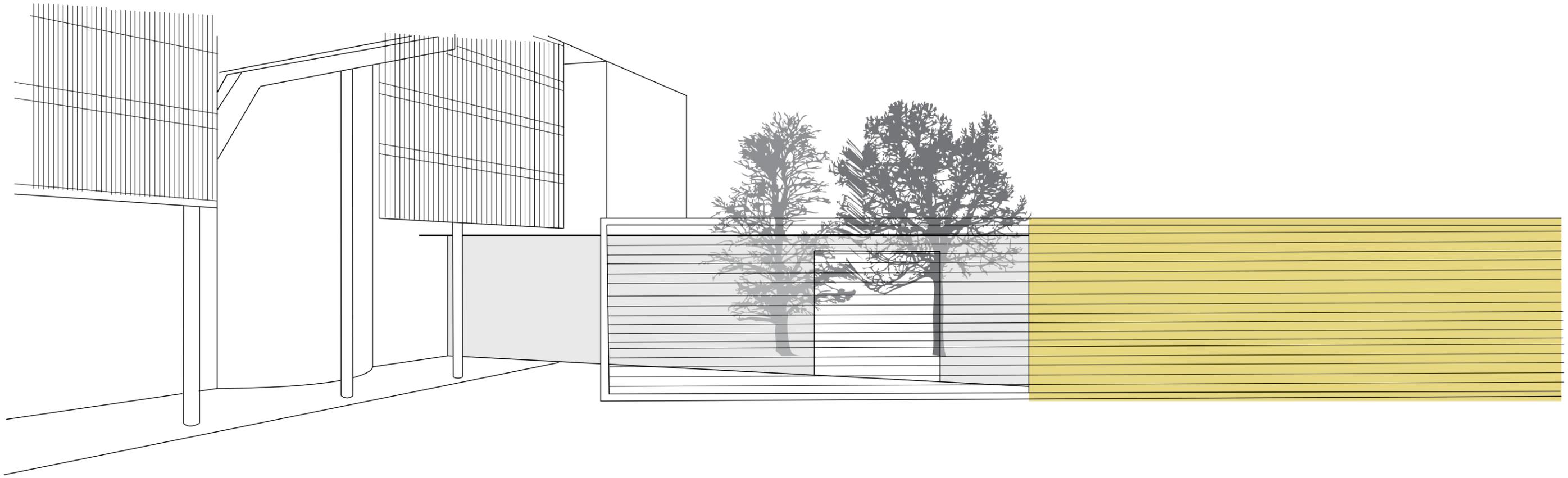
This is a elongation of the actual corridor wich can be completely open during the summer and closed in the winter.

4: tourism park and information pavilion

This pavilion is single story building carefully placed behind the existing screen wall wich leads to the museum. It includes the information desk as well as the employee offices.



Ground floor, additions



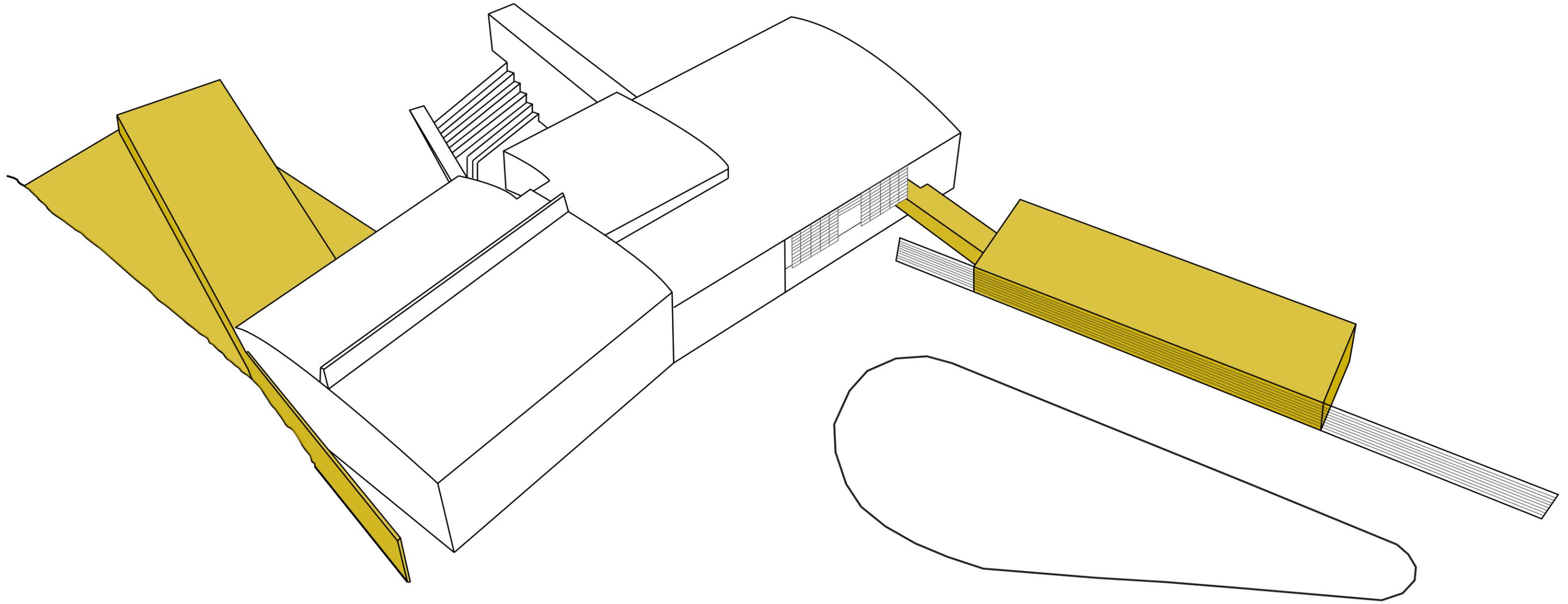
While on my last visit, the indispensable relationship between the inside and the outside the museum deeply impressed me. I wanted to focus on the permeability and the flow of the interior space of the museum toward the external landscape by increasing the accessibility and interaction.



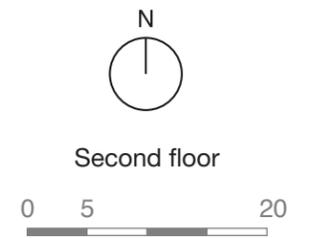
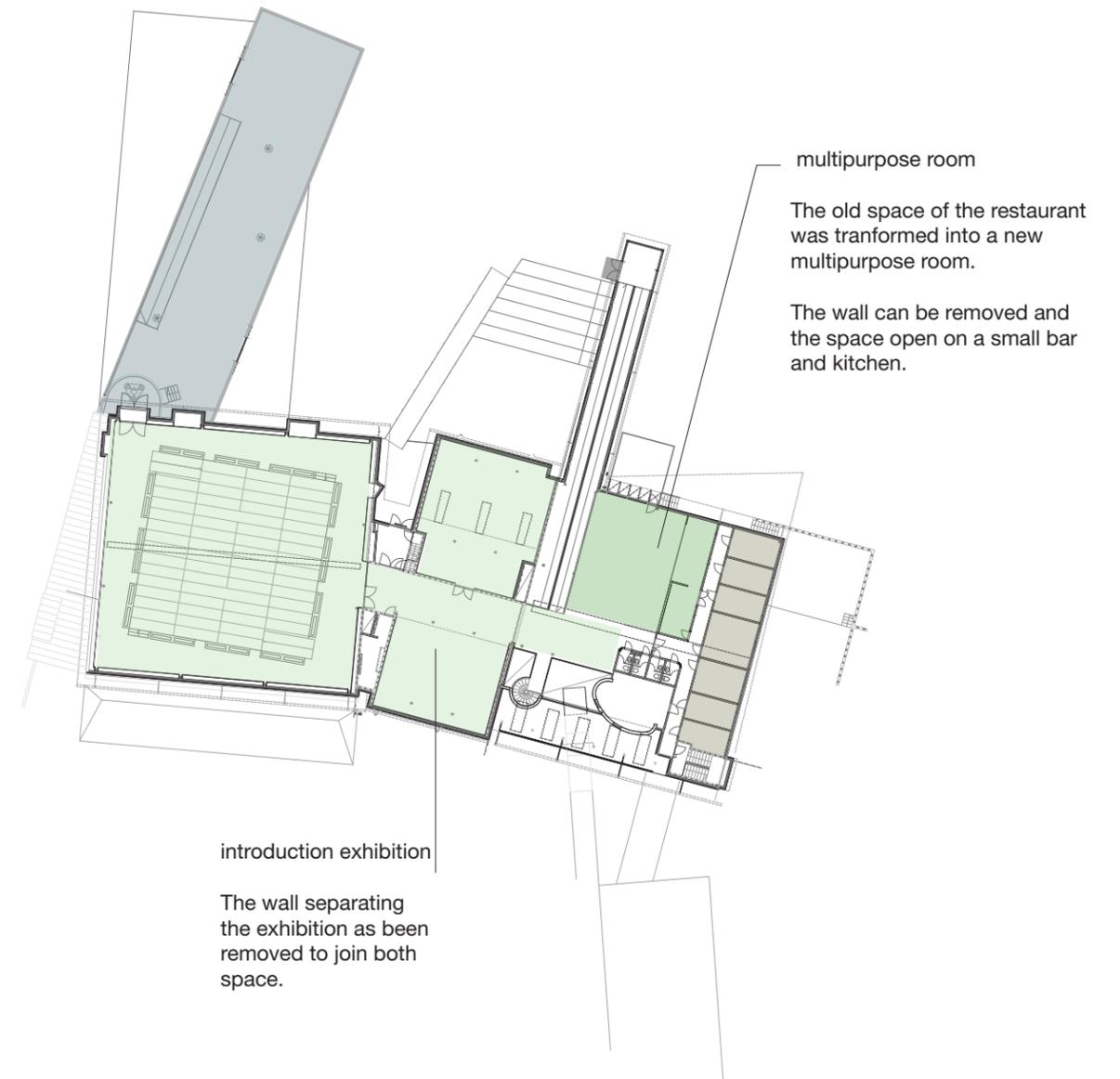
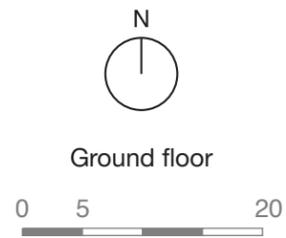
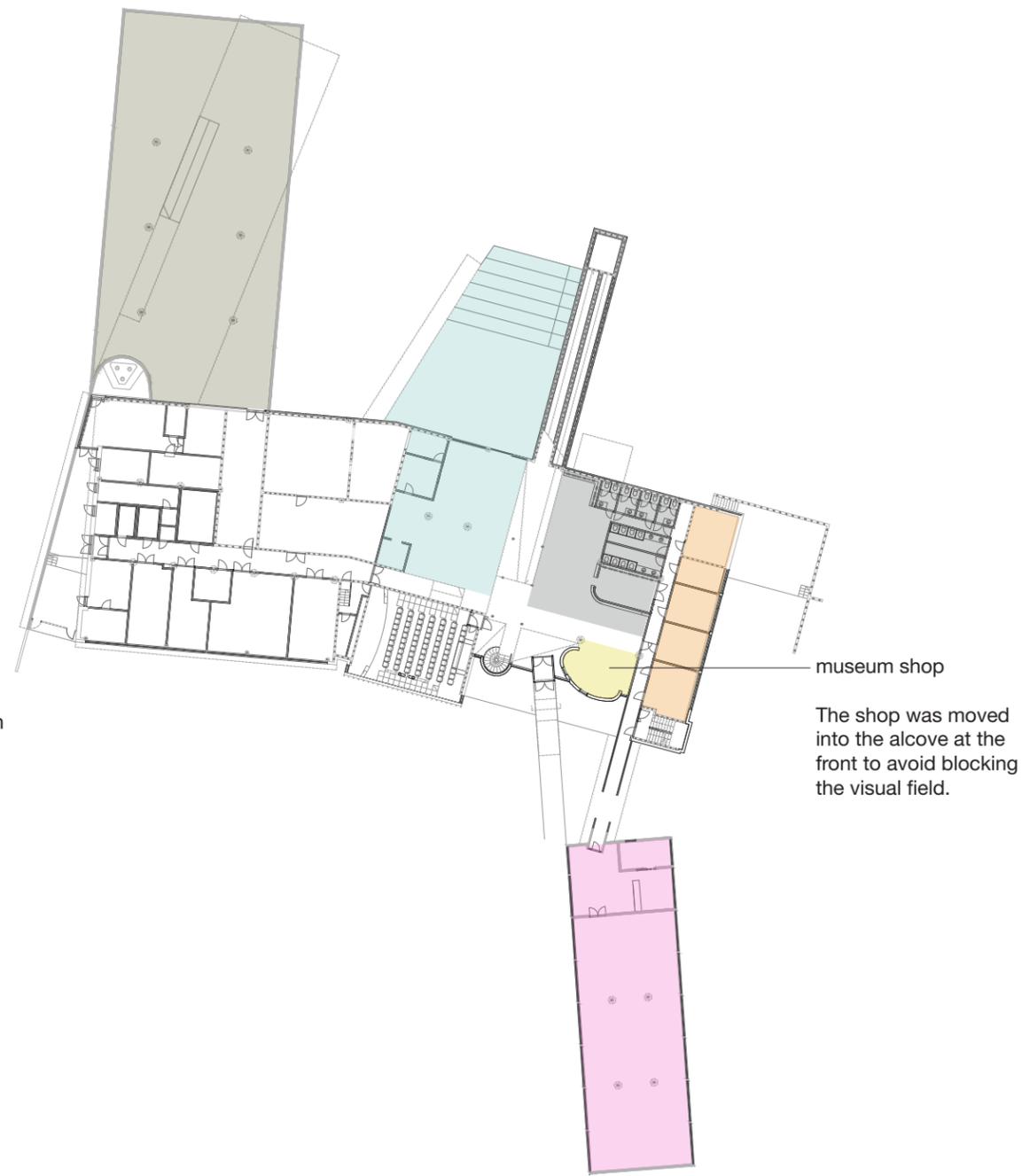
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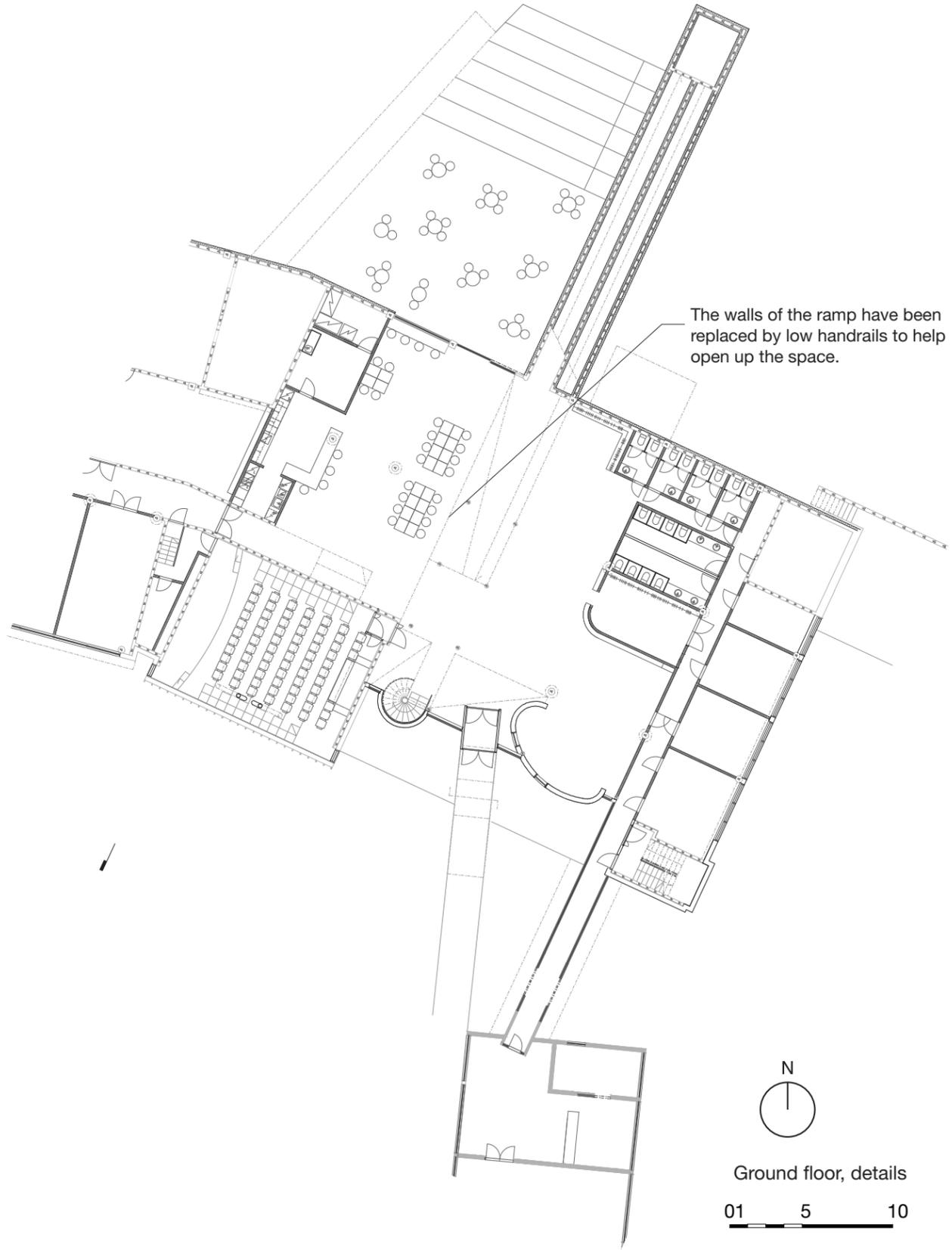


schema : Plan

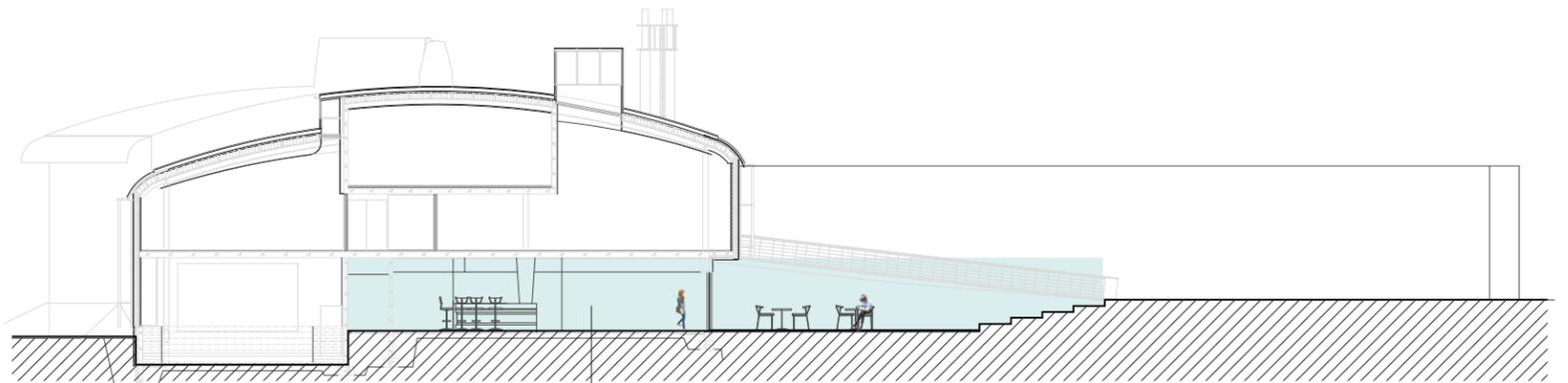


-  multipurpose room
-  storage
-  New restaurant
-  reception
-  Museum shop
-  Natural Park information and employee's offices
-  workshop
-  museum employee's offices
-  exhibition space

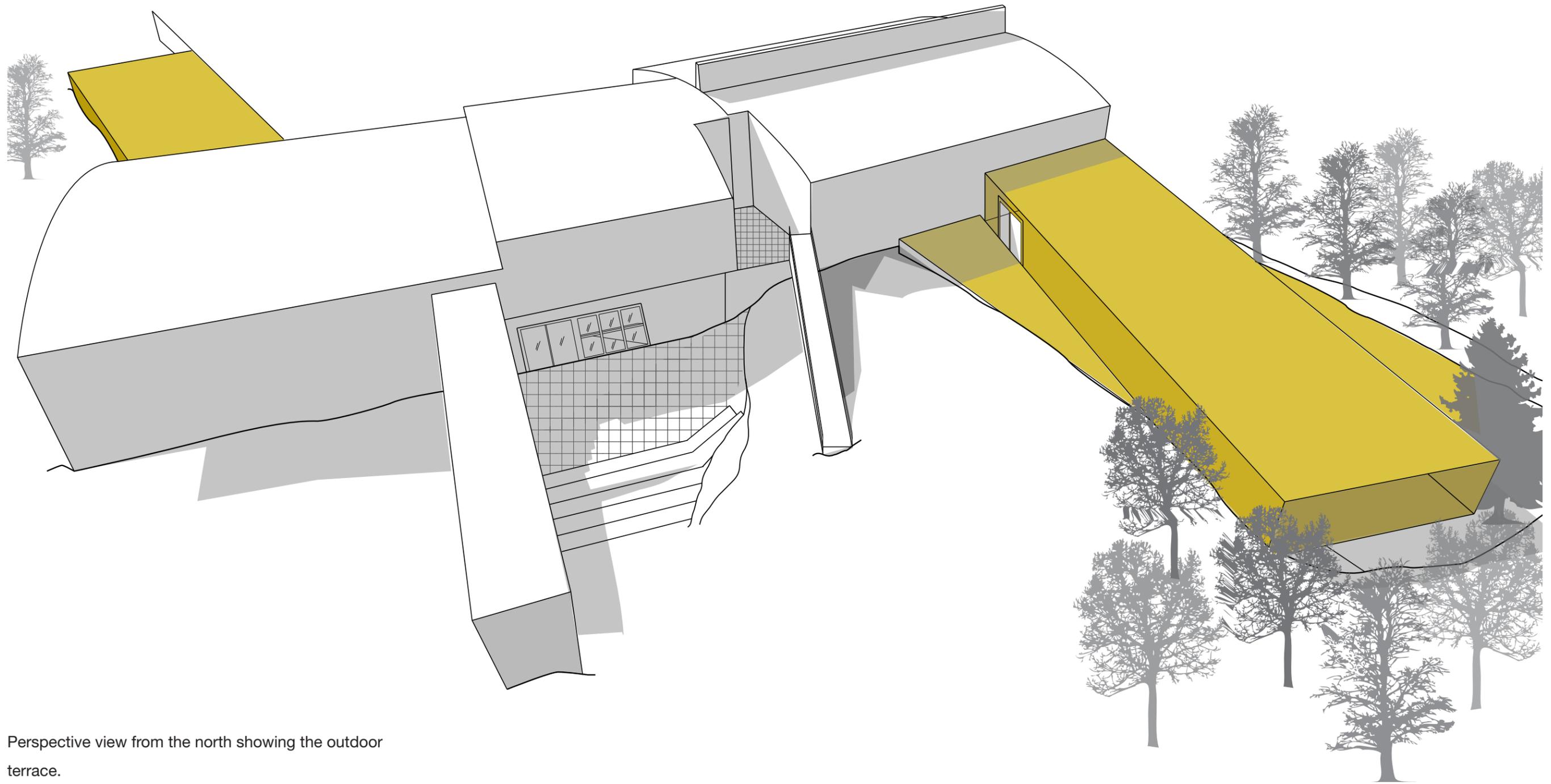




The walls of the ramp have been replaced by low handrails to help open up the space.



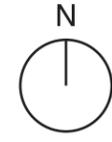
The restaurant has been moved to the ground floor and extends outdoors to create an underground open-concept terrace.



Perspective view from the north showing the outdoor terrace.

2

ELISE MARCHAL



TOWARDS THE NORTH

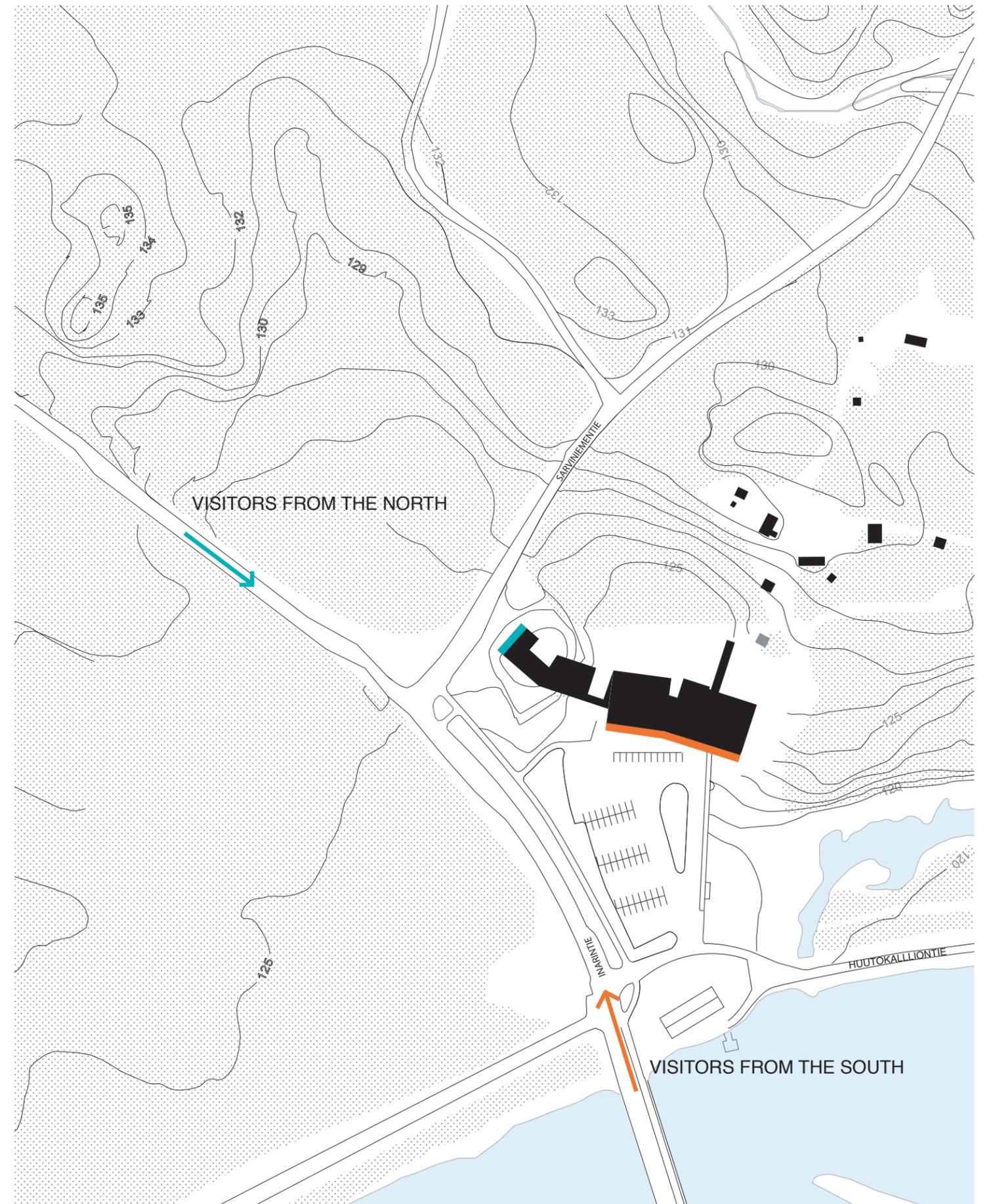
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SÁMI
CONTEMPORARY
CULTURE

Project Proposal for Expansion and
renewal of the SIIDA Museum in
Inari, Finland.
By Elise Marchal

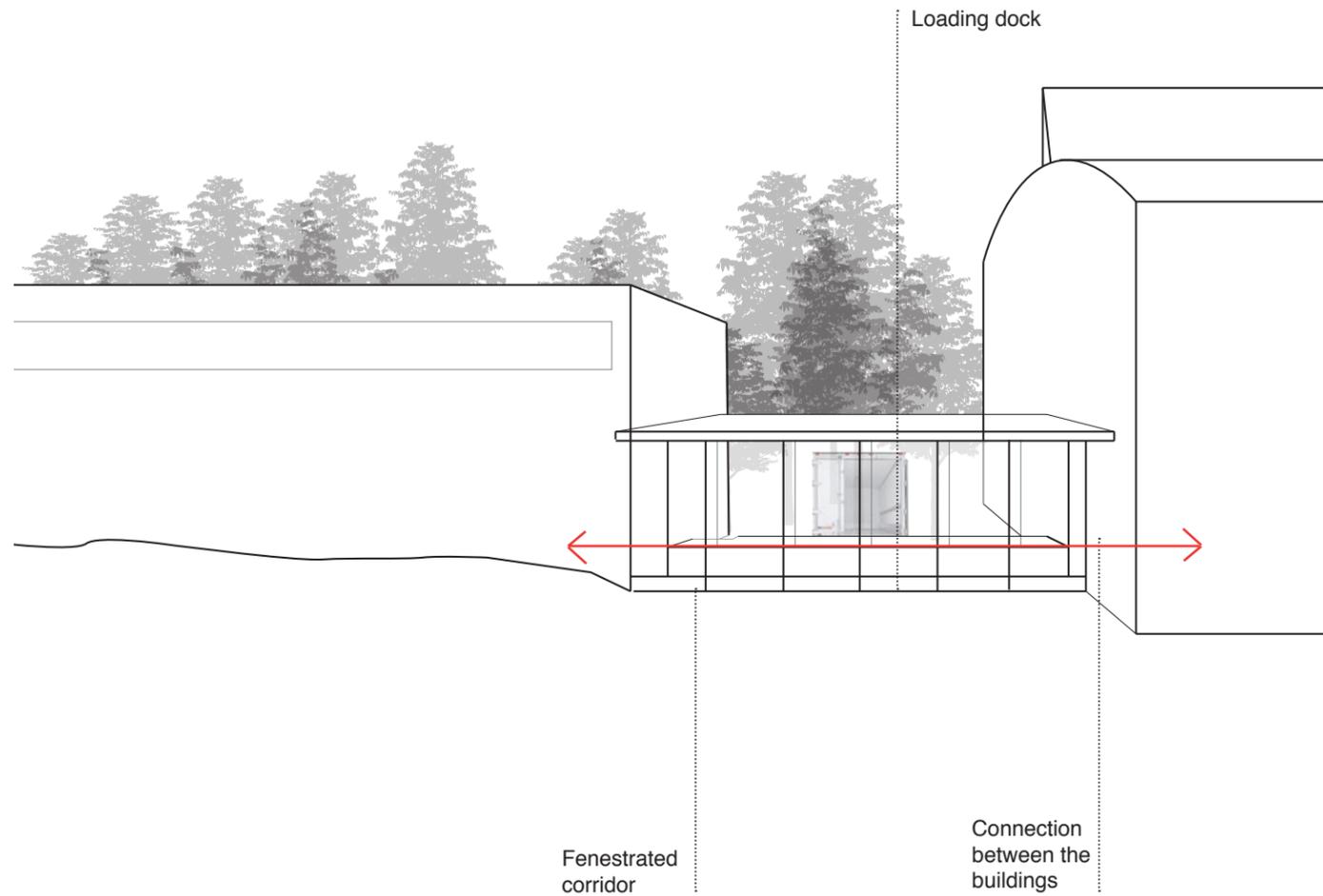
TOWARDS THE NORTH

This project proposes a large addition to the current museum on its western facade. In contrast to the existing building, this new addition faces distinctly northward. The offices of the museum and the national parks organisation are relocated in this new building which also houses new storage and workshops. This reorganisation frees up the spaces around the main entrance lobby creating a much larger entry space with greater flexibility and potential.

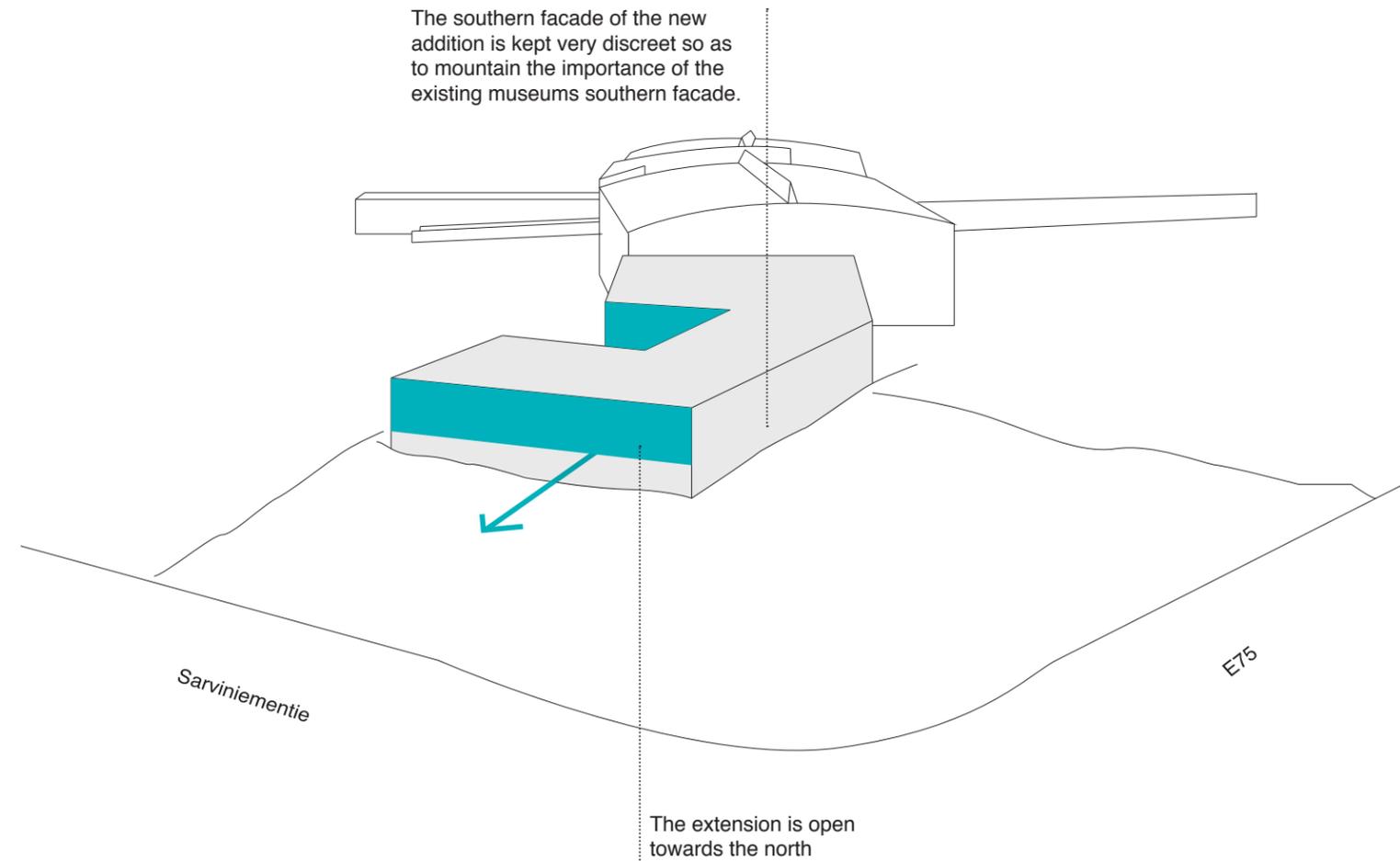
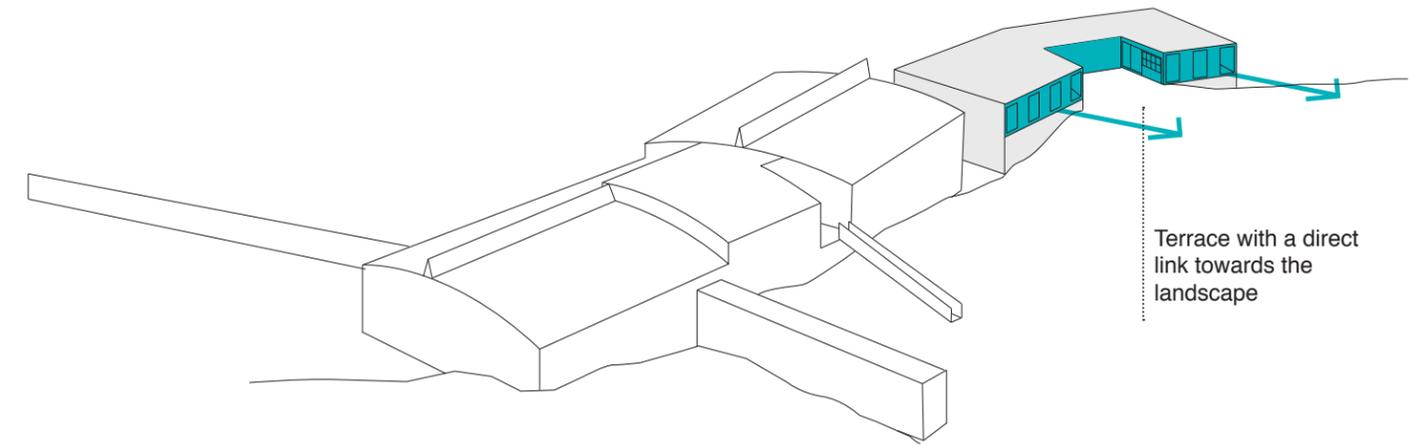


A - THE EXTENSION

The extension is made on the West facade of the existing museum for two principle reasons. In the first place, the extension creates a new facade for the building which faces all visitors arriving from the north. Secondly, the new extension tries to “clean up” and resolve an important part of the site by replacing the existing satellite buildings and better resolving the relationship between the forest the building and the dirt road.

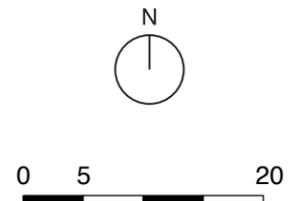
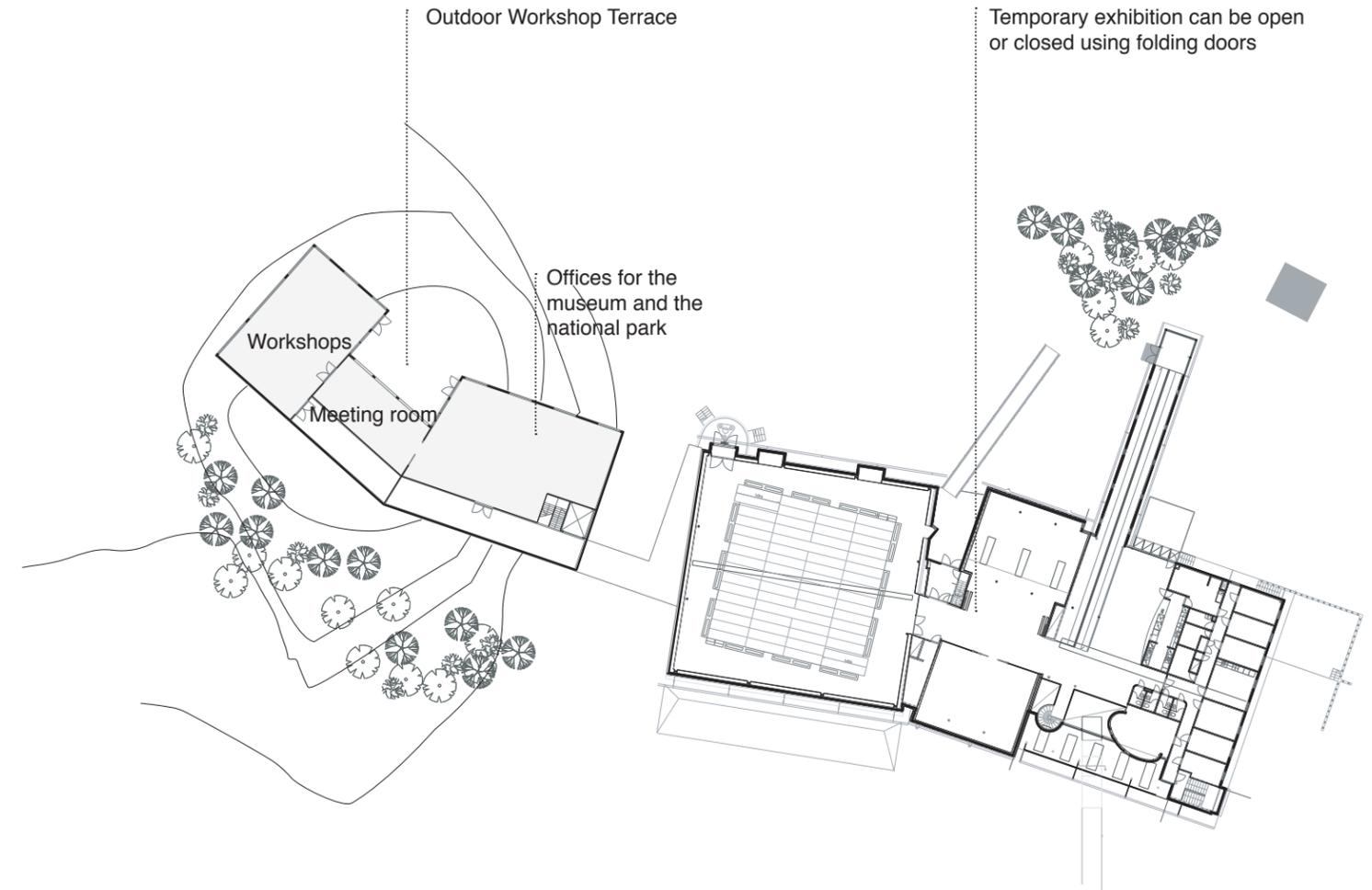
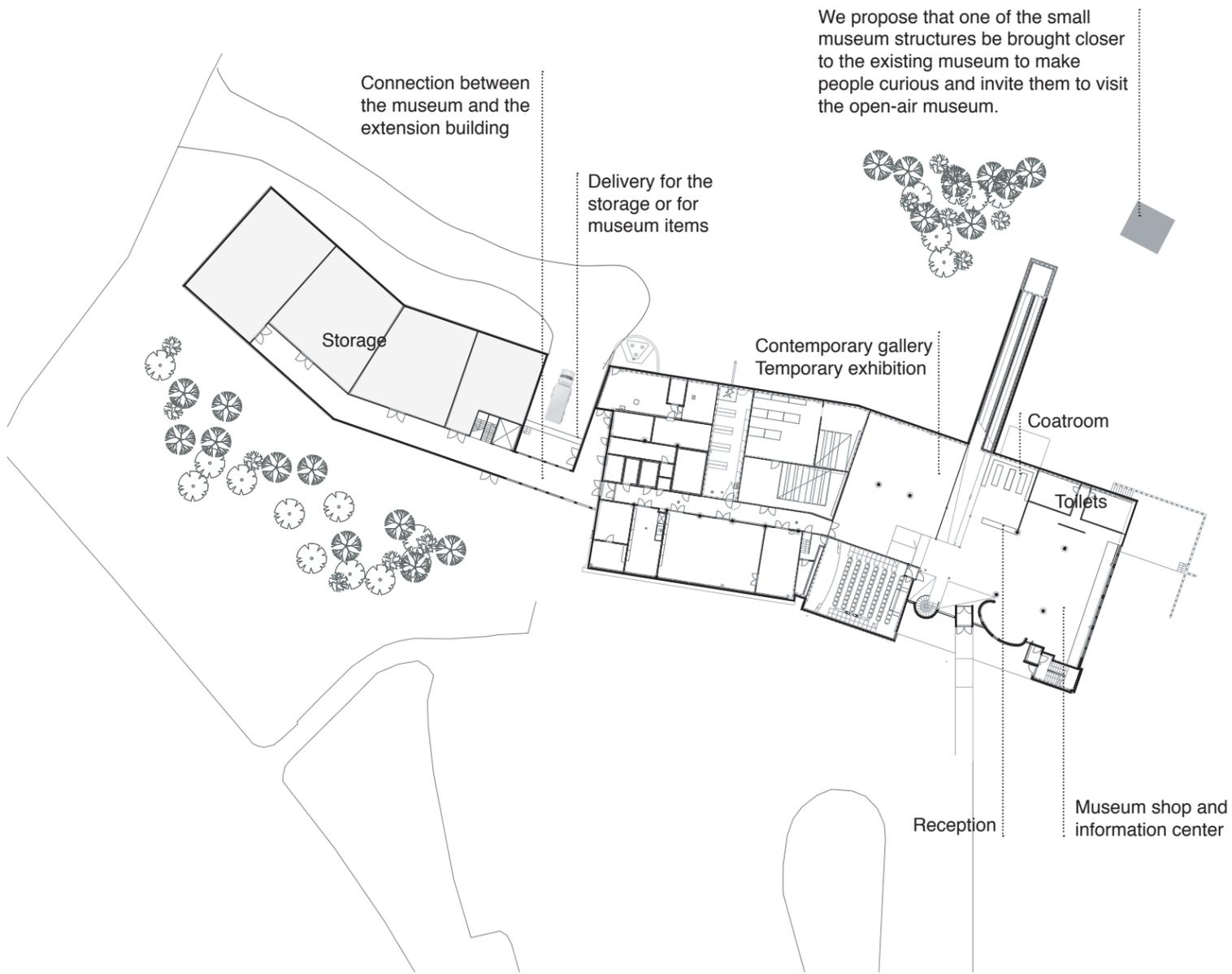


To have a minimal impact, the new extension is connected to the existing building with a light transparent corridor.



GROUND FLOOR PLAN

FIRST FLOOR PLAN

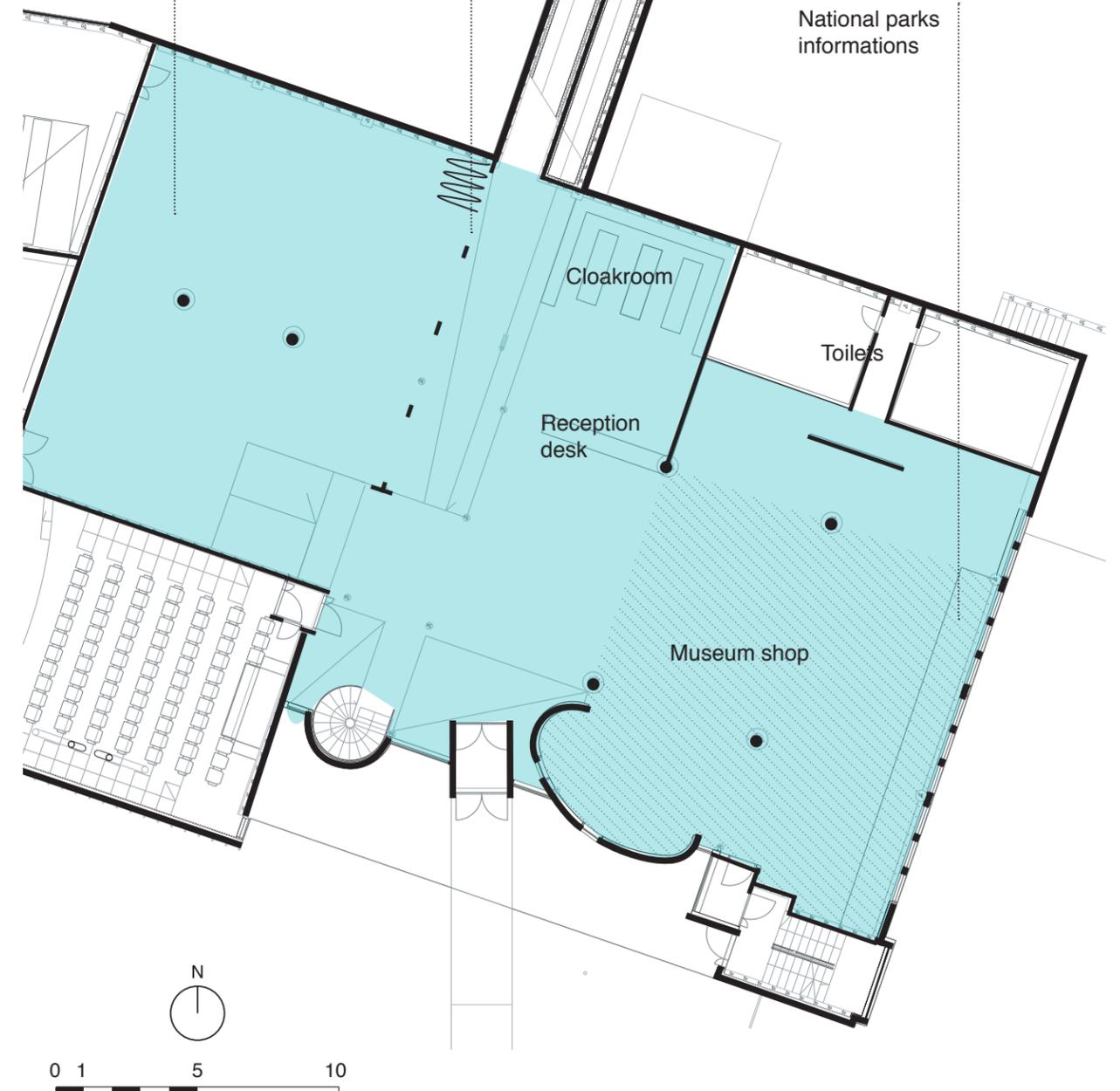


GROUND FLOOR PLAN
MUSEUM SHOP AND CONTEMPORARY GALLERY

Contemporary gallery
Temporary exhibition
Multipurposes room

Folding wall to adapt
the hall for differents
events.

National parks
informations

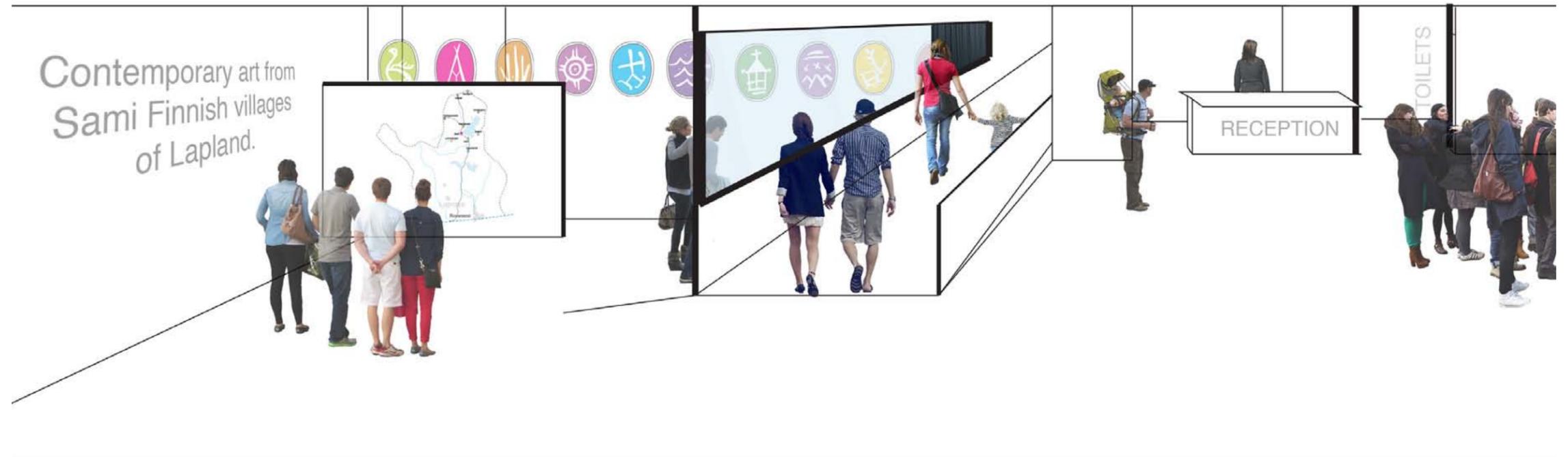


B - A NEW POTENTIAL FOR THE
MUSEUM HALL

The offices of the museum and the national parks are transferred to the new extension where they can continue to collaborate and share infrastructure. This change allows the entry lobby to become much bigger, more flexible and more dynamic, hosting many different events and activities.

The museum shop increases in size reflecting its cultural and economic importance for the museum.

The new large multipurpose room adjacent to the ramp can be used for a variety of activities including a contemporary gallery for Sámi artists or otherwise a temporary exhibition space. The room is multipurposed and can be separated from or connected to the entry lobby.



Inari



Nellim



Ivalo



Nuorgam



Kaamanen



Saariselkä



Karigasniemi



Sevettijärvi



Lemmenjoki



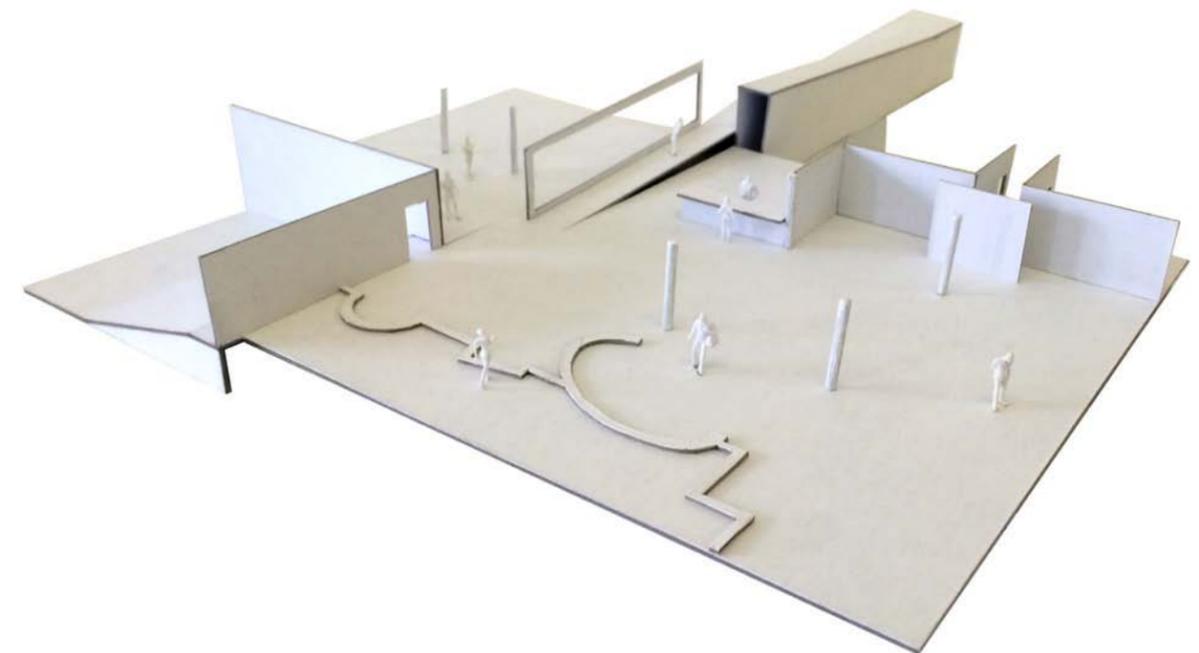
Utsjoki

In the former storage space, we now have the multipurpose room that can act as a contemporary gallery that would help renew the museum by showing living Sámi art.

Using the multipurpose room as a temporary exhibition would allow for temporary exhibitions of living Sámi artists, sculptors, painters, photographers, craftmakers, and more.

The gallery would enhance the dynamic qualities of the entry hall in both visual and spacial ways. It would generate a connection with the shop, where some of the art could be sold, underlining even more the Sámi art culture.

By partnering with Sámi villages, some contemporary art could also be implanted outside the museum on the open-air landscape. Perhaps one work by one artists from each village. This would help renew the open-air museum and create a dialogue between past and contemporary Sami culture.



3

CAROLYNN CIPRIANI



A MUSEUM CONNECTED TO NATURE

A design proposal to create a stronger connection between the more natural and the human zones of the existing museum
Siida museum, Finland

Carolynn Cipriani
Université du Québec à Montréal
26th april 2016



This project attempts to create a smoother transition between the more natural zones of the site, such as the forest and the lake and the artificial human zones such as the parking lot, the highway and the museum building itself.

To accomplish this, this project proposes the creation of a variety of interesting and clear paths connecting and transitioning between the different zones of the site.

Path to the open air museum

A clearer connection to the open air museum so it can be used even in the winter. This could be a great occasion to rethink the open air museum so it can have an exposition about the winter in the Sami culture.

Museum entrance

Reorganize the museum shop and the entrance, to make this space breathable and valorize the Sami handicraft by leaving space for a market. To better connect this space to the outside, it is proposed that similar materials be used inside and outside, particularly on the ground and on furniture.

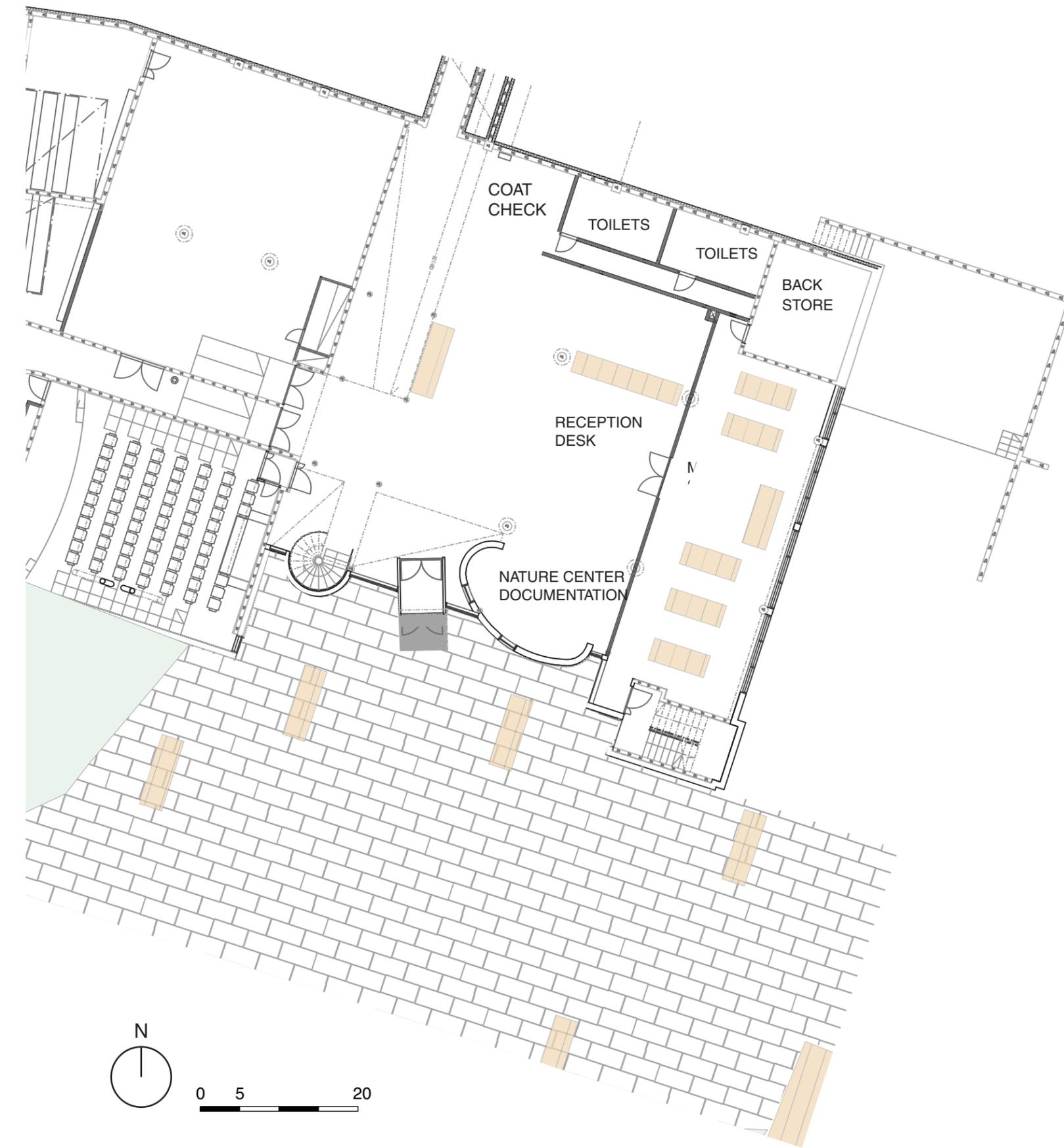
Siida walk

This promenade compliments the building by adding a vegetal wall next to the wooden wall, creating a beautiful view on the building. This wall will create a visual separation with the parking lot, and generate a public space, the Siida walk.

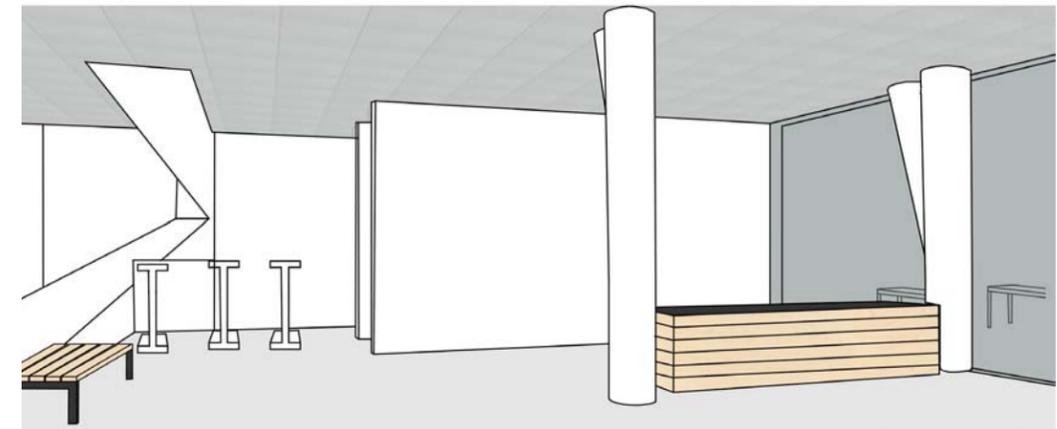
Waterfront park

This space is a continuity of the promenade that brings the visitors directly in the nature, and give them a peaceful place where they can have picnic or enjoy the view on the Inari lake.

A new museum entrance



The materials of the outside is an echo of the materials in the museum entrance to create a subtle connection between those space. The hall is spacious so it can be used as a market to sell Sami handicraft. The market can take place in the outdoor areas too. The material of the floor and the ceiling are kept. The wall between the hall and the museum shop is made of glass in order to keep a visual connection between those two spaces. For the furniture, wood board of scots pine are used, in order to use a local tree and to use materials similar and to use existing materials, such as the wood in the ramp. The vegetal, the wood, slowly introduce itself in the mineral, from the hall to the exterior, by the use of the wood in the furnitures, and then for the path leading to the open air museum, and finally to the nature.



view on the new entrance



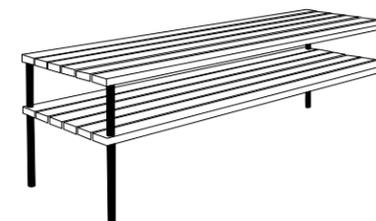
Ceiling in cooper



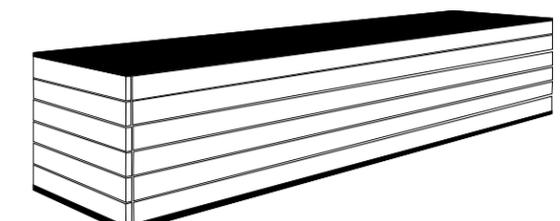
Floor in concrete



Furnitures in scots pine



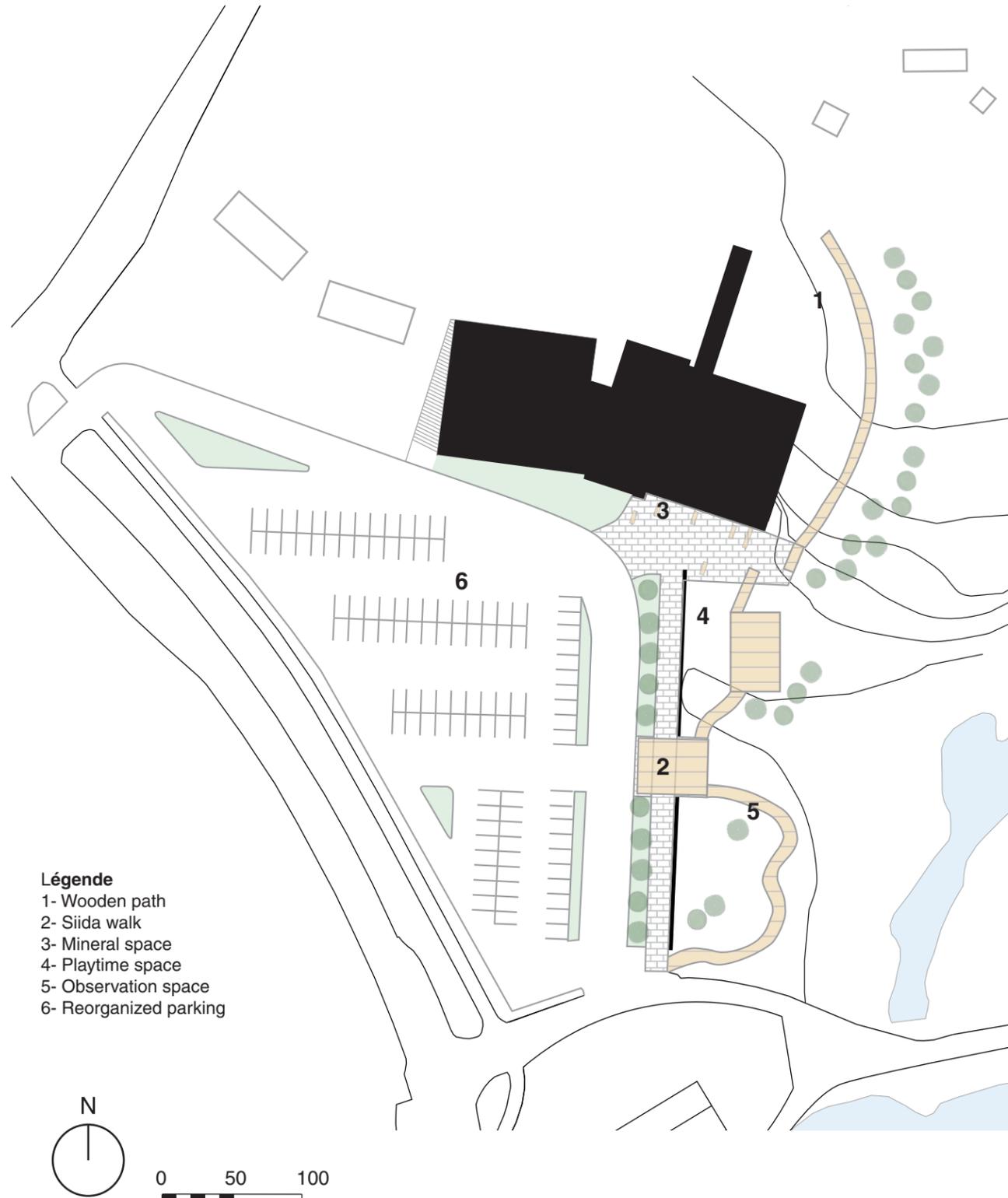
Selling table



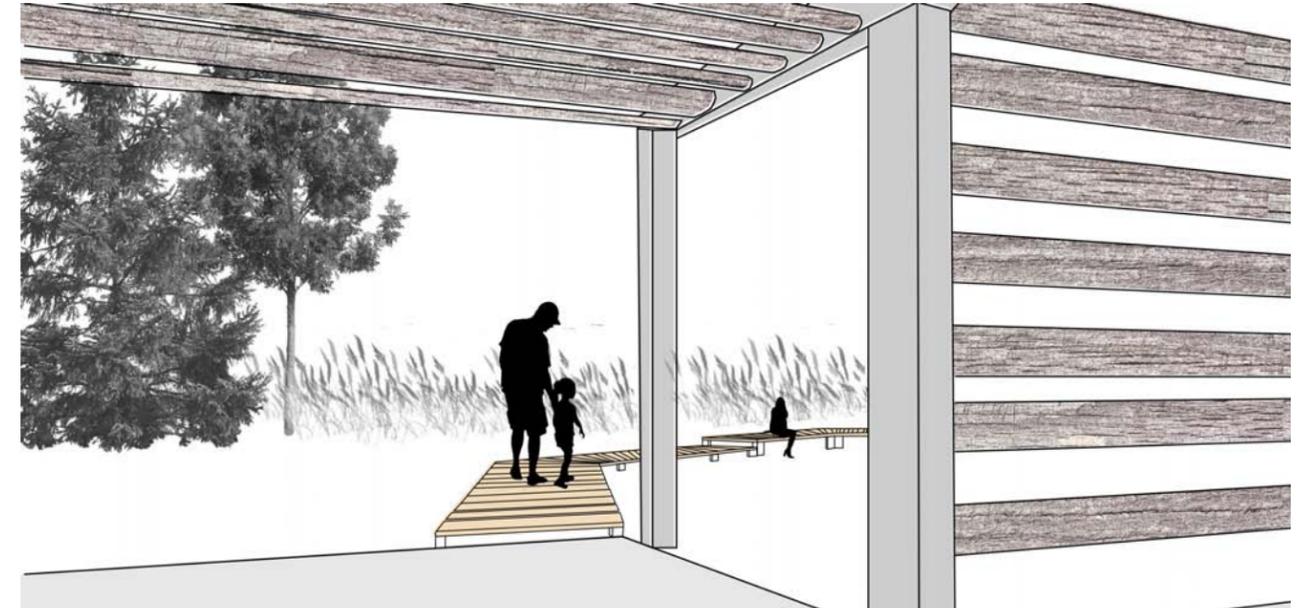
Reception desk

Landscape interventions

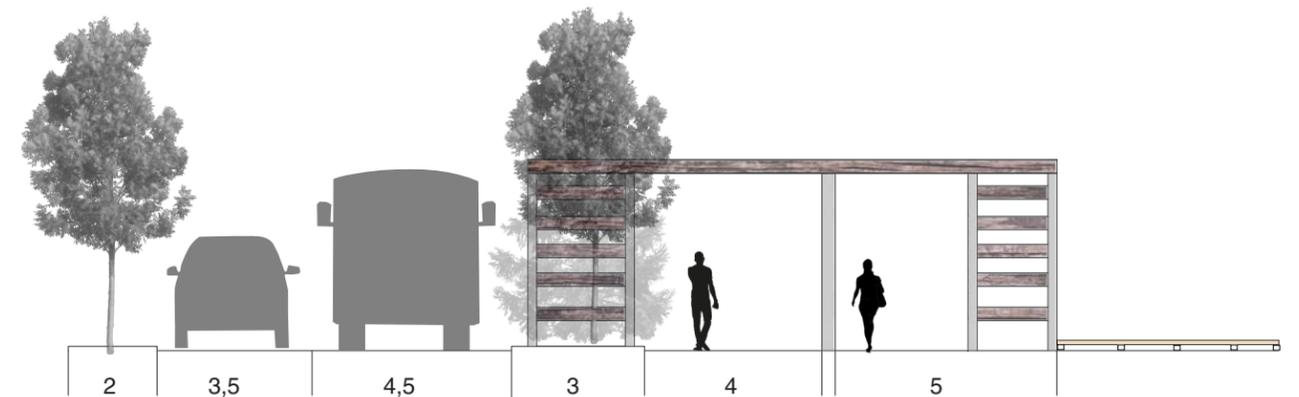
The new exterior organization creates a better connection between the different outdoor spaces. The parkinglot is reconfigured so that now the bus and the vehicles will be directed to the street by a new exit, which helps clarify the road traffic.



View of the building by the Siida walk



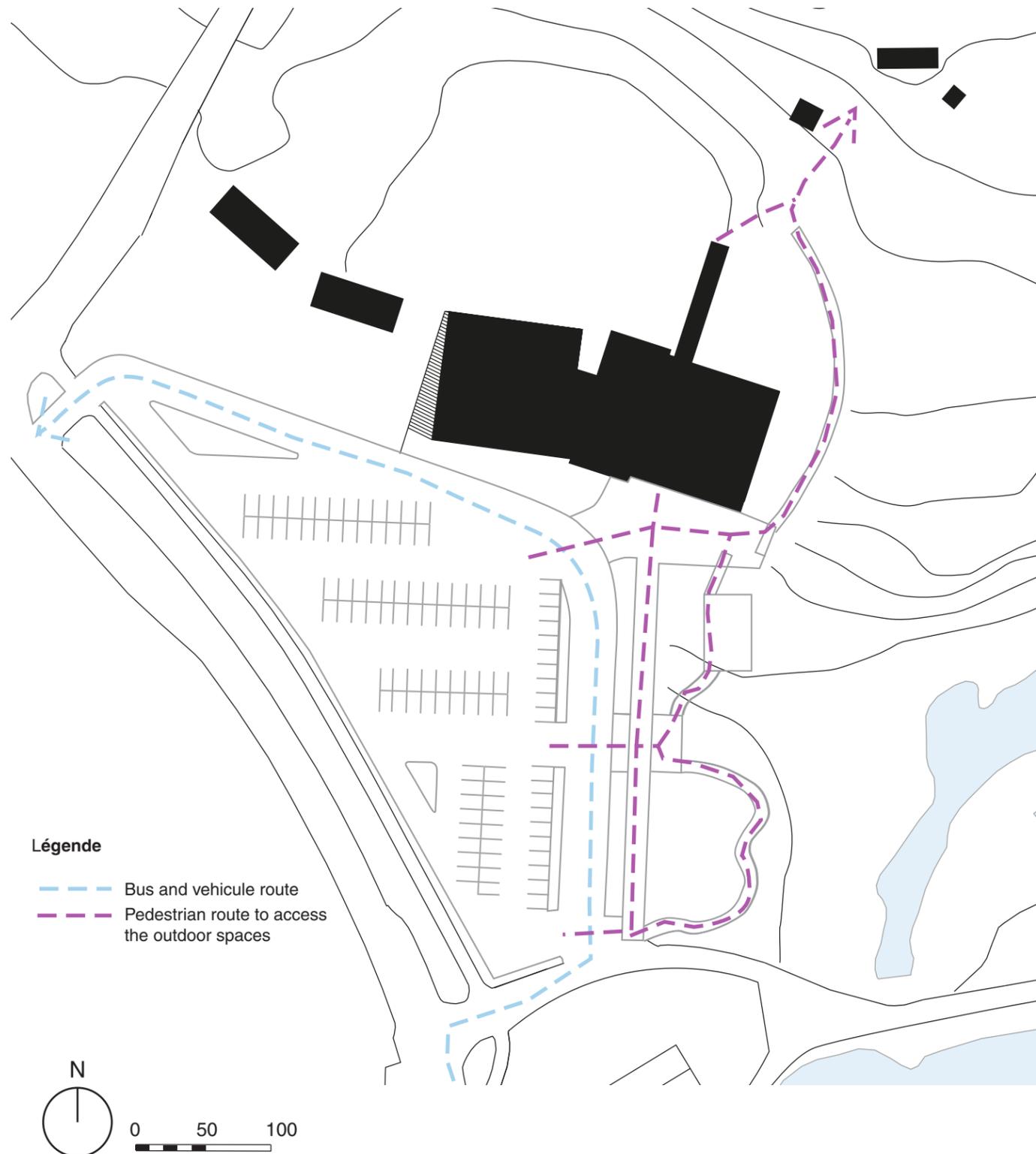
View of the water front park



Section cut of the Siida walk, the parking and the waterfront park

New pattern of traffic through the site

The new design of the interior and exterior space propose clear paths that lead the visitors where we want them to go. For instance, the movement is much clearer now from the museum building to the open air museum and to the waterfront park.



This project is an answer to the problem we noticed on the site. First the lack of a good connection to the open air museum, especially in winter. Secondly, the omnipresence of the museum shop as you enter the building.

These were two points were identified as problems because they both create confusion when making our way in and around the museum.

This project suggests a change of situation by acting on the ground floor plane. The interventions propose clear links between the museum entrance, the open air museum, the parking lot and the waterfront park, increasing the quality of these spaces.

The entrance hall now has the ability to welcome visitors in a spacious place. This space acts as a public space, an extension of the exterior. This space can be used to install a public market for Sami handicraft, creating opportunity for visitors to witness contemporary Sami culture.

The outdoor interventions take into consideration the existing elements such as the wooden wall, the waterfront and the open air museum. These elements are revlorized. In another way, the outside spaces act as a roll-in space, introducing the visitors to a new environment, as they walk to the museum. The new design creates a better link between the museum and the nature surrounding it, making a whole.

4

MARTIN LAERRIERE

SIIDA

THE NATIONAL MUSEUM OF THE FINNISH SAMI

Design intervention for the cultural center

Siida museum was designed by the Finnish architect Juhani Pallasmaa and opened to the public in 1998. This design exercise is part of a design studio for first year master program students in environmental design at Université du Québec, Montréal. It was initiated following a study tour in Finland and the Lapland in February 2016.

The intention in these interventions on the existing building are to place forward Sami culture as an existing and evolving one by reinforcing and underlining certain aspects of it.



SITE MASTER PLAN

The proposed interventions for the existing siida building, the Sami museum and nature center of Inari, aim at the following:

1. **Reinforcing** the relation between **the building**, the exhibition **and the land** through the introduction of a series of pavilions located both in the forest and attached to the building.;
2. Creating a **larger space for restaurant** and kitchen within a new space similar in spirit to the forest pavilions and connected to the land;
3. Re-configuring the **entrance space** and first floor offices by shifting and enlarging the reception and shop spaces while creating a link to the restaurant expansion;
4. Creating an additional block to accommodate the growing requirements of the museum service and administration department.

Arrival on the land, the transition to the reception desk in the entrance lobby is gradual. A green belt with vegetation replicating wild nature is proposed all around the building,

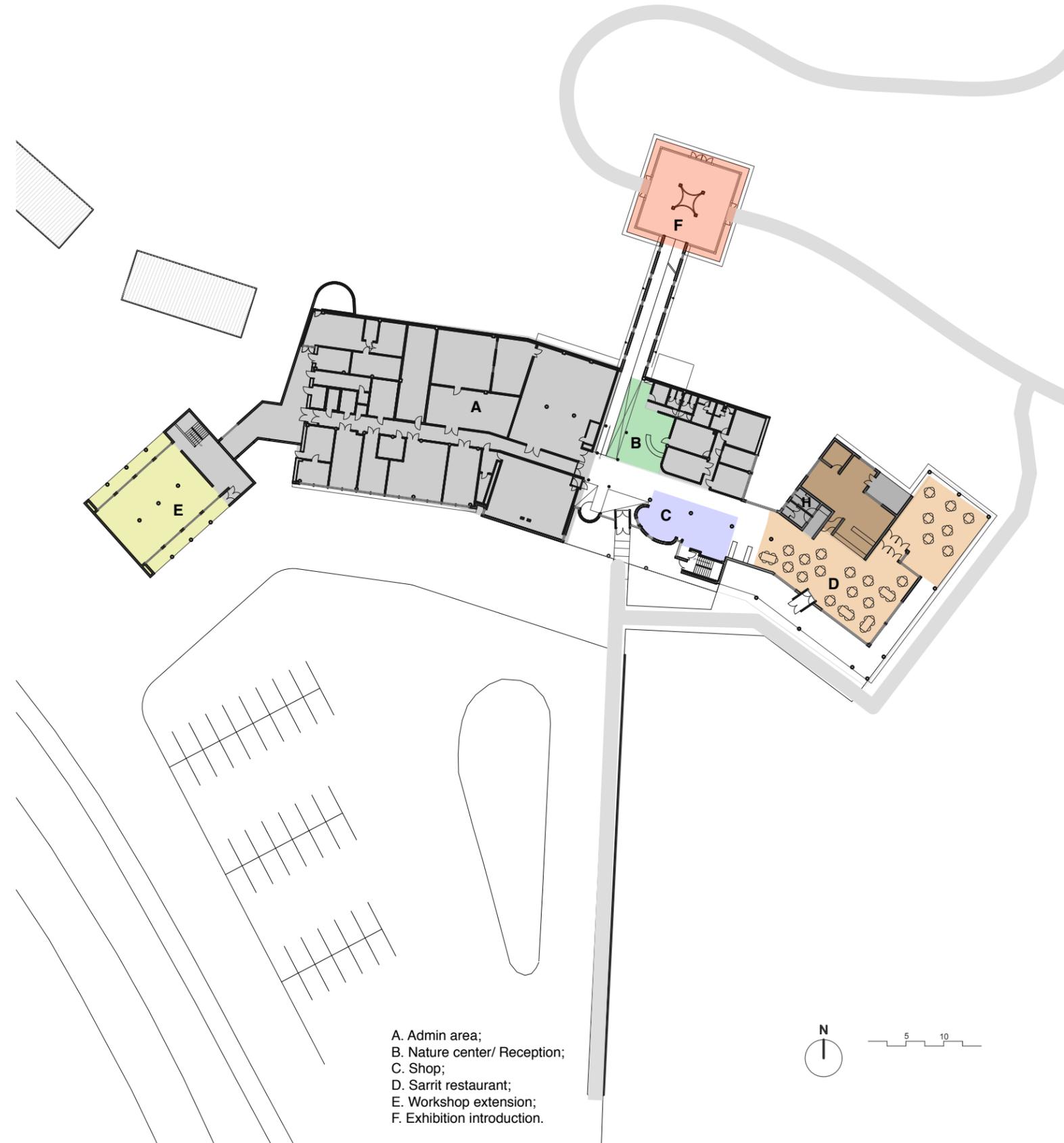
One can go directly to the restaurant, an easy access from the external pathway is given to facilitate the restaurant access.

Or proceed to the open air museum following the path.

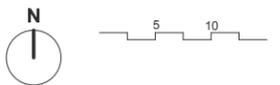


GROUND FLOOR PLAN

1. The exhibition is initiated in the “roll-in” pavilion where displays located in the center of the space introduce the visitor to the museum;
2. The restaurant extension allows for a better connection and access;
3. A more open ground floor gives room for flexibility for future changes;
4. For the growing requirements of the museum maintenance, this new block also serves as a place for workshops to be opened for visitors to get acquainted with craft technics.



A. Admin area;
B. Nature center/ Reception;
C. Shop;
D. Sarrit restaurant;
E. Workshop extension;
F. Exhibition introduction.

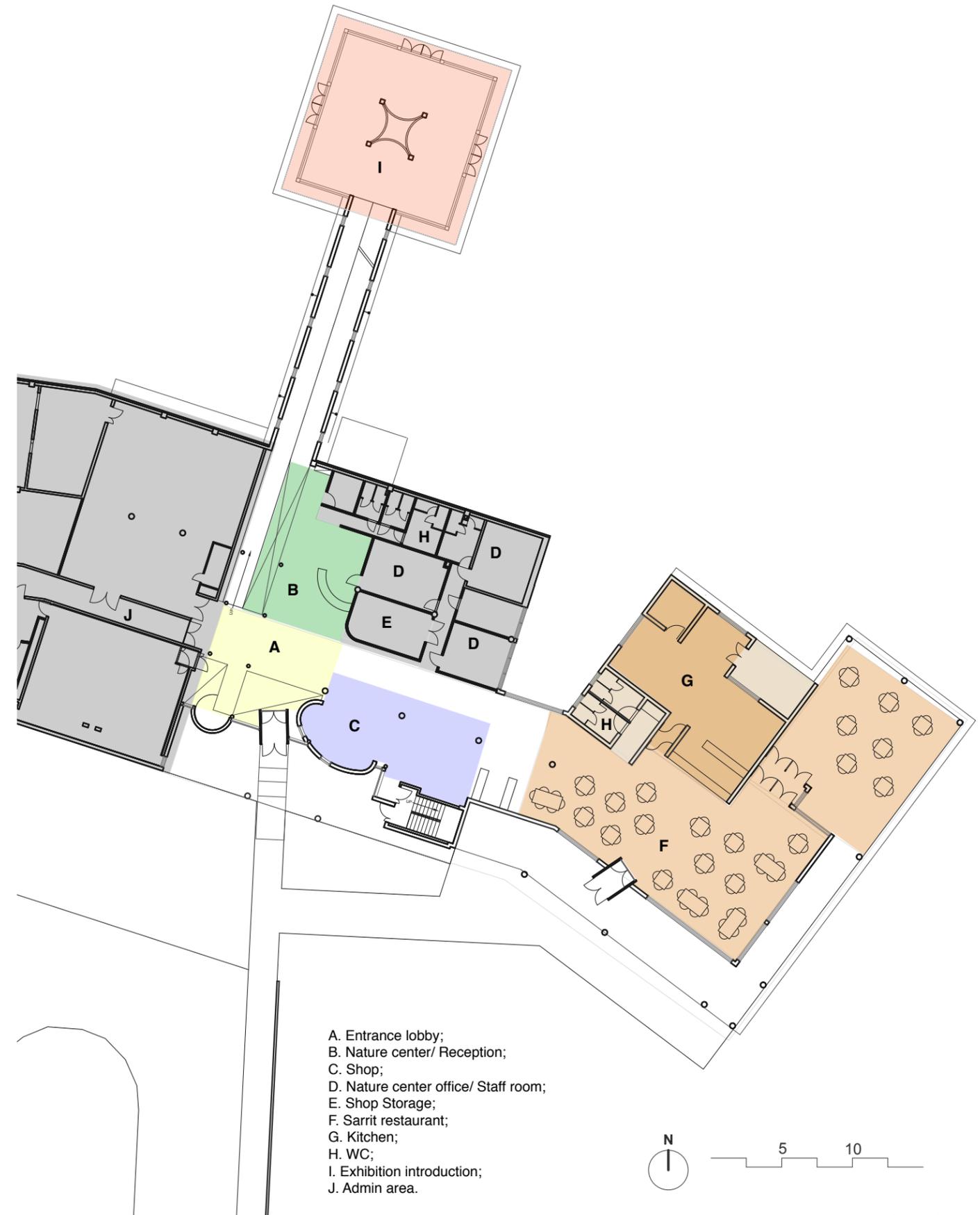


ENTRANCE, SHOP & RESTAURANT

1. The roll-in space creates a strong connection to the land and a place for people to rest, sit and contemplate before progressing upstairs;
2. Shifting the restaurant downstairs also facilitates certain services and better business opportunities, with double the number of tables from the current set-up;
3. The intervention in the entrance hall proposes to open up the space, allowing the shop to expand while segregating a space essentially for the nature center with adequate offices and meeting rooms.

Inside, the entrance lobby stretches further than before, leaving space for groups and families to move and circulate between the nature center information desk, the shop and the restaurant. A larger entrance lobby also means some objects can be displayed here, a prelude to the museum.

The shop has been shifted and enlarged, and now it occupies a strategic space between the entrance and the restaurant where it can enjoy natural light from the south windows.

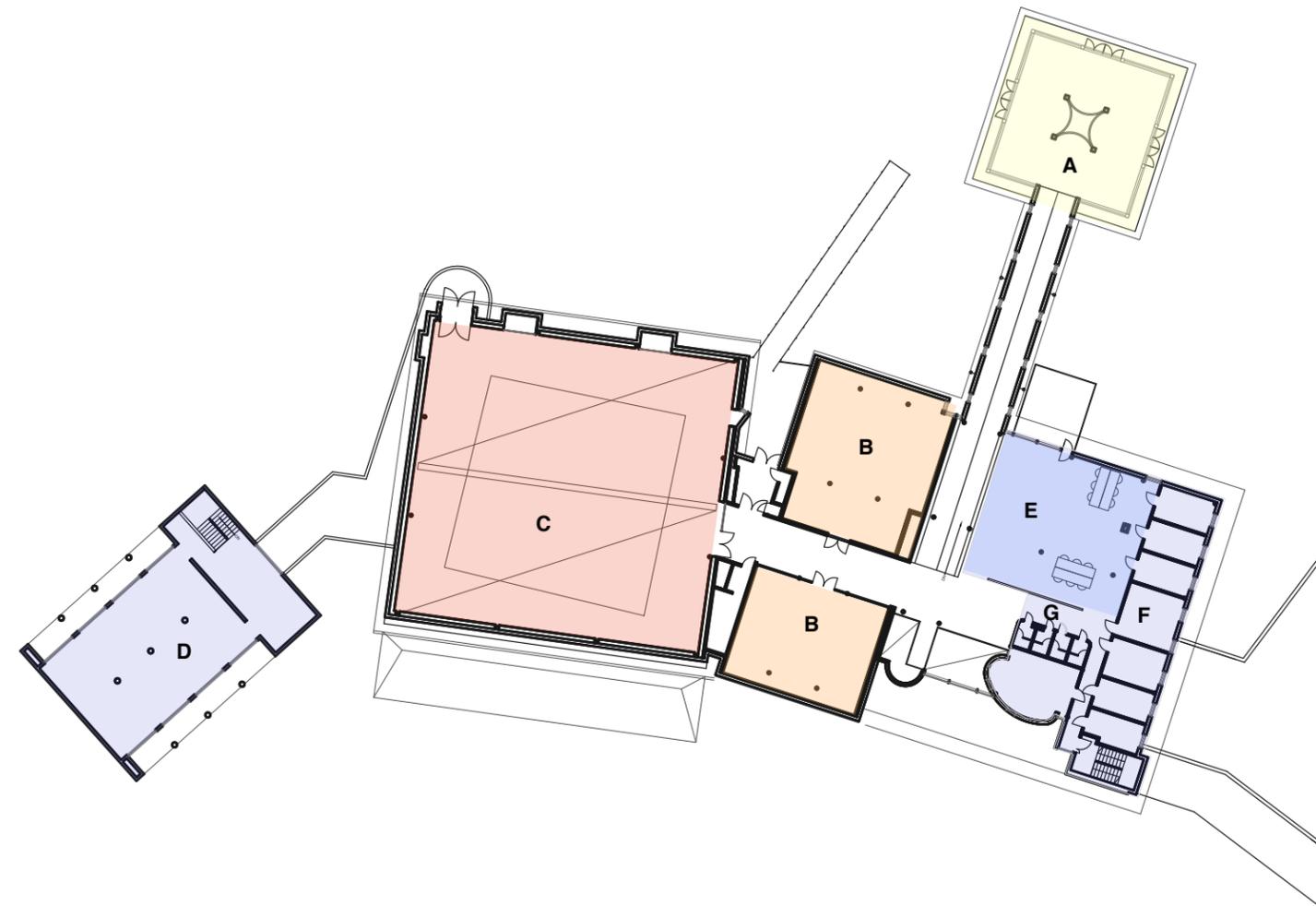


FIRST FLOOR & EXHIBITION AREA

1. Exhibition oriented, these units are meant to act as satellites for the museum exhibition thereby placing the artefact in the contextual environment. They could be equipped with minimum facilities to allow group occupation such as schools and tourist group for thematic camps, theatre performances, workshop sessions on outdoor living etc.

By creating these semi-open decentralized structures, the idea is to have spaces which are indoor, protected from the elements while bringing the visitor as close as possible to the context for them to feel

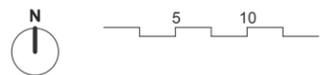
3. The intervention in the entrance proposes to open the space up more allowing the shop to expand while segregating a space essentially for the nature center with adequate offices and meeting rooms.



After being introduced to the museum from the ground floor lobby, one proceeds towards to the roll-in space.

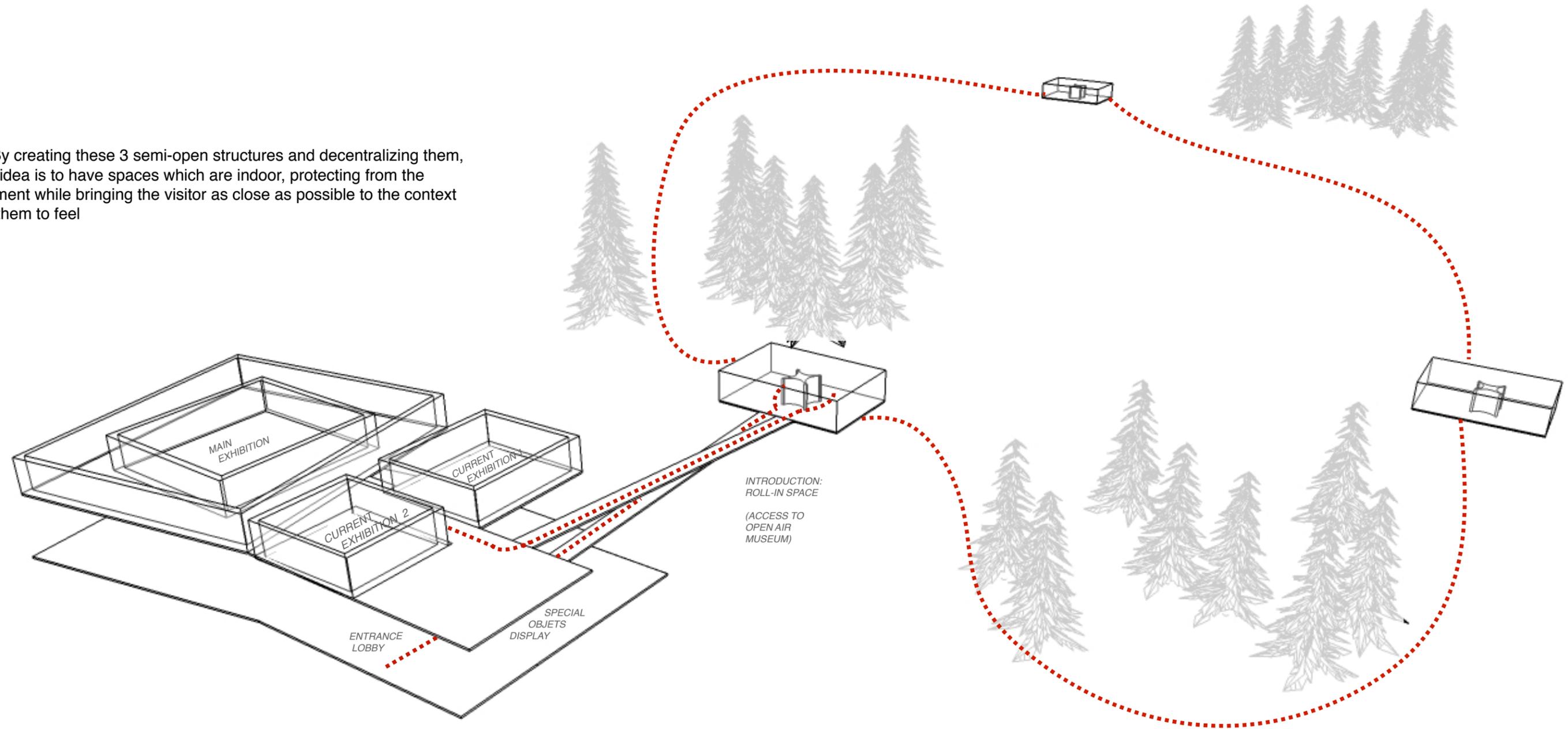
This roll-in space provides an introduction to the exhibition timeline, the natural environment context, fauna and flora. This pavilion is the gateway to the open air museum circuit and the other satellite pavilions.

A. Exhibition introduction;
 B. Current exhibition;
 C. Main exhibition;
 D. Workshop area;
 E. Open office;
 F. Office/ meeting rooms.
 G. WC.

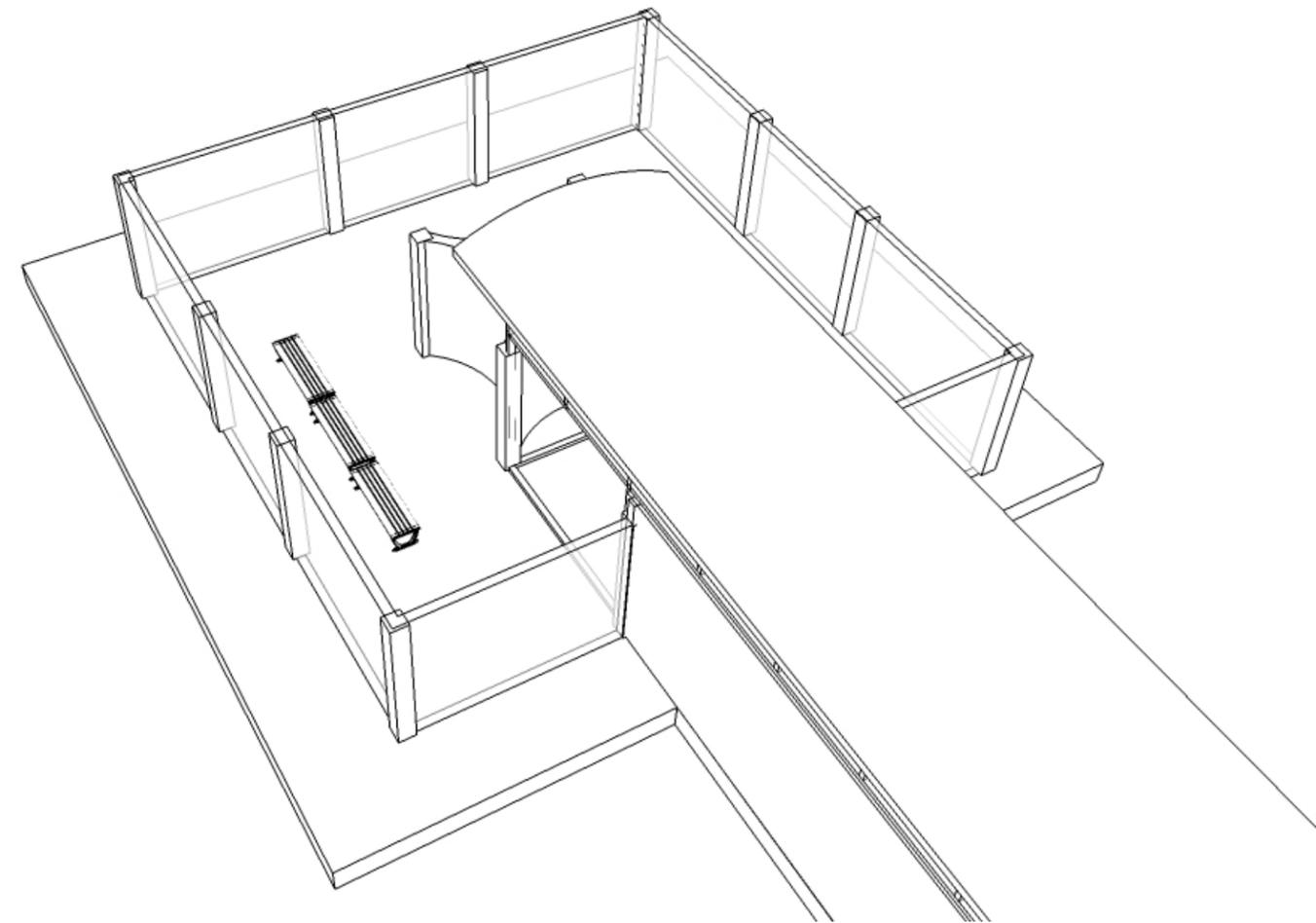
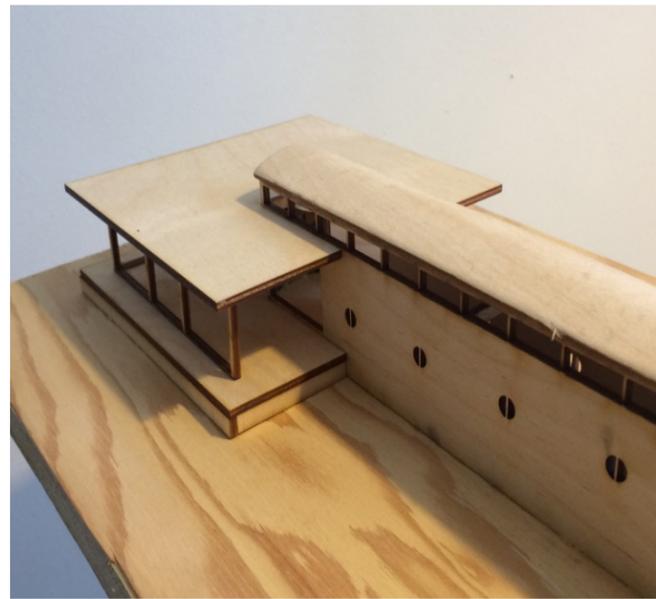


«ROLL-IN» & SATELLITE PAVILIONS

1. By creating these 3 semi-open structures and decentralizing them, the idea is to have spaces which are indoor, protecting from the element while bringing the visitor as close as possible to the context for them to feel



«ROLL-IN» & SATELLITE PAVILIONS



In these interventions, the Siida museum and nature center are perceived as cultural embassies, carrying and disseminating the heritage of the Sami and lapland nature while offering space for that living heritage to be put into practice via its activities.

