

LANDSCAPE AS A SUPPORT FOR COLLECTIVITY IN THE DIFFERENT SCALES OF INHABITATION

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Abstract. The landscape is not merely a backdrop to our urban environments, but plays an intrinsic role in fostering collective identity and cohesion. This hypothesis serves as the basis for the research, which aims to investigate how architectural design can not only reflect but also enhance the formation of collective identity. In order to substantiate this hypothesis, an examination will be made of built architectural experiences that have previously addressed this approach. An illustrative example is the Suvikumpu housing complex designed by Raili and Reima Pietilä in the late 1960s in Espoo, Finland. The analysis of the project examines the three scales at which the community shaped the architectural design: the landscape, the neighbourhood and the dwelling. This study has shown how the project, as documented in the original graphic design held by the Museum of Finnish Architecture (MFA), begins with the appropriation and reinterpretation of the landscape and its constituent elements, resulting in a design that supports collective living.

Keywords: historic landscape design, spatial composition, collective housing, 20th century, Finland

Introduction

The urban reality of our cities and the plausible future scenarios that are beginning to emerge in terms of the need for even more housing and its proper planning are becoming a major challenge, raising a crucial question that has repercussions on the urban space: how to approach this process in order to open up spaces for collectivity without sacrificing the quality of the built environment and the living conditions of its inhabitants? In this complex balance between individual and collective needs, between the built and the shared, architecture becomes a fundamental tool for shaping the landscape —both urban and natural— and, in turn, for building community.

However, it would be wrong to assume that architecture is the only discipline involved in this endeavour. This research is based on the assertion that landscape is not merely a backdrop to our urban environments, but an intrinsic element that fosters collective identity. This initial hypothesis motivates the research to explore how architecture can not only reflect but also enhance this construction of collectivity. To support this hypothesis, we examine built architectural experiences that have addressed this approach in the past. One such example is the Suvikumpu housing complex designed by Raili and Reima Pietilä in the late 1960s in Espoo, Finland (Fig. 1).

This case study examines how the Suvikumpu experience exemplifies the role of shared landscapes as a catalyst for collective identity formation. The residential proposal is not limited to the creation of simple habitable structures; rather, it is an endeavour that seeks to cultivate connections between individuals and their shared environment. In studying this residential complex, we observe the ways in which architecture can serve as a unifying force that transcends the boundaries of lines and volumes, fostering a sense of community across diverse scales. These include the *landscape scale*, the *neighbourhood scale*, and finally, the *scale of the dwellings*. The aim of the research is to study the landscape conditions of the project, to examine how the surrounding nature has conditioned not only the formal aspects, but also the different scales of inhabitation - already mentioned - proposed by the architects. To this end, it was necessary to develop a specific methodology that would guide the two years of research and allow us to analyse the keys to this architectural experience. The first step was to collect and categorise the sketches and drawings from the different phases of the project, grouped according to the three scales of research, in order to determine how the state of the



Fig. 1. Photograph of partial area of the Suvikumpu residential complex, 1969 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]

landscape influenced the choices made by the architects in the development of the project. The analysis is not limited to superficial readings, but delves into the germ of the project idea through access to the original documents of the work - most of them unpublished - which are stored in the archives of the Museum of Finnish Architecture (MFA), thanks to the research stay at Aalto University in 2024. This, together with personal visits to the site and exploration of the interiors of the apartments, as well as conversations with the tenants, has allowed for a holistic understanding of how interaction with the landscape is integrated into the experience of collective inhabitation.

The idea of belonging to the landscape becomes the leitmotif of this reflection, from which the other scales are derived. To achieve this sense of permanence, a constant interaction with the natural environment is necessary, which becomes the guiding principle. In this way, the project and its formalisation in relation to the landscape becomes the architectural score that gives life to the collective symphony of the community.

As we examine Suvikumpu's experience and elucidate its design strategy, we identify fundamental lessons that inform our methodology for building collective housing in our cities in a way that is sensitive to the landscape. This article encourages a deeper examination of the potential for architecture to serve as a catalytic force that fosters collective identity without compromising the quality of the built environment or the living conditions of its inhabitants.

Sense of collectivity from belonging to the same environment: recognition of the landscape

The notion of landscape as a social and cultural construct establishes a direct relationship with social structures. It is on this basis that we can consider the potential of landscape as a means of shaping space from the commons [1].

The epistemological review of the concept of landscape - from its consolidation in the 16th century to the present day - carried out by researchers from a range of disciplines has enabled a consensus to be reached on its meaning. Although there are some nuances depending on the field of knowledge, there is a general agreement that landscape is a social and cultural construct. The consensus is that landscape is a social and cultural construct that exists because of the manipulations that society makes of it. This is evidenced by the work of Brinckerhoff (1984) [3] and Maderuelo (2005) [14]. As Professor of Human Geography Joan Nogué i Font [17] points out, landscape is a construct that exists only in relation to human perception and appropriation.

These considerations have been validated at the normative level by international institutions. The European Landscape Convention, signed in Florence in 2020, provides a legal framework for such considerations, transforming the theoretical into a regulated field and establishing common standards for action [7].

In order to understand the postulate proposed by Nogué on the relationship between landscape and man, it is necessary to develop some prior considerations that make this affirmation possible. Nogué starts from the distinction between nature, an element that exists in itself, and landscape, which requires a relationship with man in the sense that he "perceives and appropriates" it. Both are based on the same physical support, but a natural extension does not become a landscape until we separate it, detach a fragment of it [17]. Underlying this idea is the specificity of the fragment. Therein lies the key, in the specificity and what it entails. The fragment becomes an inhabited landscape, perceived as something unique, something independent of the rest. Brinckerhoff Jackson ascribes to it the attribute of insularity. Size, richness, beauty have nothing to do with it, it is a law unto itself [3]. Therefore, to speak of landscape is to delimit a surface that has been modelled, perceived and internalised over a long period of time by the people who have inhabited that environment.

Consequently, the involvement of society in the definition of landscape makes it possible to relate to it from different social levels, including that of the community. It is not individual experiences that construct this landscape, but the collective experience of the group of individuals. This interdependence between people and their environment is characterised by the role of landscape as a catalyst [17].

"A landscape not only shows us the world as it is, but it is also a construction, a composition of our world, a way of perceiving the world. Landscapes evoke a clear sense of belonging to a particular group, to which they confer a sense of identity. Landscapes do not create territorial identity out of nothing, but from the special meaning conferred on them by our culture" [18].

The specificity we are talking about may seem to be something that has already been assimilated and incorporated into current ways of doing things, especially in the era of globalisation in which we live, but this is not quite the case. This reflection is more relevant than ever. The specific response to place implies the rejection of universal solutions that produce places that lack a cultural component and are therefore completely alien to the sense of community. These



Fig. 2. Photograph of the Suvikumpu residential complex, 1969 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]

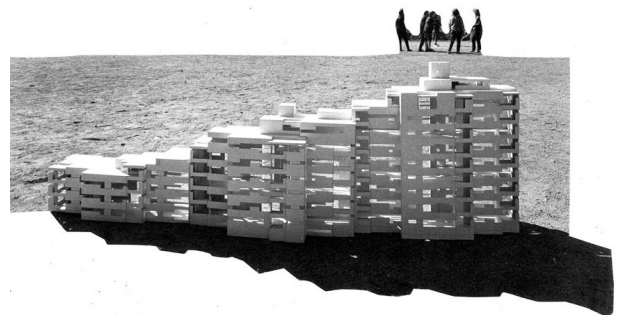


Fig. 3. Collage of a photograph of a model of one of the buildings in the complex with children playing, ca. 1962 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]

are replicas that allow us to recognise the space, but there is nothing with which we can identify.

The collective perception of the landscape gives rise to a sense of identity that shapes the cultural character of a particular place. As early as 1998, in his book *The Information Age*, Manuel Castells [4] pointed out that social movements questioning globalisation were primarily based on a commitment to identity in the context of the logic of placeless spaces, or, as the anthropologist Marc Augé introduced in 1993, the concept of non-places [2]. The concept of 'non-place' remains a prominent one in the present day. The defining characteristics of these spaces are largely based on their transient nature, serving as mere transit points rather than destinations in themselves. The lack of a clearly defined identity and the universality that characterises them makes it difficult to distinguish these entities on the basis of their specific location. This lack of differentiation leads to a lack of meaningful relationships, which in turn hinders the formation of a collective identity.

The process of consolidating a cultural identity depends on the inhabitants themselves understanding the landscape as a social and cultural construct. This understanding serves to link them to the shared sense of belonging that derives from their status as members of the same culture. It is therefore pertinent to ask how architecture can evolve without undermining these necessary and highly enriching relationships for society. The great territorial transformations have been promoted by economic criteria and often entail a loss of heritage. Is it possible, through architecture, to strengthen these relationships with the landscape from a collective point of view?

Despite the changes that these new constructions bring to the existing landscape, it is interesting to note how the situation can be transformed and how these new operations

can be understood as opportunities to revalue the landscape and strengthen these relationships. Aragón Rebollo calls this action "landscaping" [1]. In this way, the landscape is linked to the community as an action within. It is through landscaping that these important actions within a community are brought into play. It seems reasonable to suggest that landscaping can be used as a key tool in the process of inhabiting the commons and promoting the formation of meaningful relationships.

The aim of this study is to evaluate the Suvikumpu residential complex to see if it can be seen as an example of how architectural design can facilitate the formation of a sense of community among users who are connected to the surrounding landscape (Fig. 2).

Nature has a privileged place in Finnish culture. The sense of connection with nature influences many aspects of Finnish life, including cities and their architecture. Despite occasional periods when other needs, such as the rebuilding of wartime cities, promoted industrialised techniques for fast and efficient construction, a balance has generally been sought between architecture and landscape. The strong presence of nature has played a key role in forging the identity of the neighbourhood [12]. Consequently, the proposal for Suvikumpu is based on an explicit relationship with the landscape, with the aim of creating a space for collective interaction, not only among the immediate neighbours, but also among the wider population. By enjoying and participating in this space, neighbours can experience a sense of common belonging (Fig. 3). This is not a sense of exclusive belonging, but rather a sense of sharing. *"Landscape can be interpreted as a dynamic code of symbols that speak of the culture of the past, the present and perhaps also the future. The semiotic legibility of a landscape, or the ease with which its symbols can be decoded, may be complex to a greater or lesser degree, but it is always linked to the culture that produces the symbols"* [18].

This understanding is shared by Raili and Reima Pietilä, who have developed a design methodology based heavily on landscape metaphors and cultural interpretations of nature. This method is consistently applied throughout their work. In the case of the Mäntyniemi Presidential Residence (1983-1993), they express the following intentions: "This building is always "distanced" -kept among natural things- and related to landforms and trees as simultaneous environmental parameters. [...] It is a metaphoric place and the morphic simile of it; it's a reminiscence of man's togetherness with nature, in general, and with the Finnish aboriginal environment, in specific. *This was the image sketch for the competition. We have returned to our initial vision of a melting glacier above the end moraine, where wet stone and ice are glittering. The poetic archetype communicates this existential image. [...] It becomes our theme if we find that it is suitable for us and this contemporary culture of ours"* [20].

This theoretical discourse is reflected in the design strategies and graphic methods employed by the architects. The cultural-landscape spectrum plays a central role in the development of the project. Based on their relationship with the landscape and the support of the community, Raili and Reima develop an architectural design that aims to reinforce this relationship. The result is a built environment that fosters a symbiotic relationship between the built object and the natural environment, creating a living space at all scales.

Collectivity Across Scales of Inhabitation:

The Suvikumpu Residential Complex

The architectural strategies developed by the Modern Movement were mainly chosen as the model to be



Fig. 4. Photograph of the exterior of the Suvikumpu residential complex, 2023 [the authors]

implemented in urban development plans. These were designed to respond to the exponential population growth that cities experienced in the mid-20th century, resulting in significant demographic shifts. Among the numerous examples that emerged across the European continent, the city of Helsinki was also affected by such transformations, mainly due to the process of migration from rural to urban areas [16].

The expansion of the city limits between 1946 and 1966 resulted in the incorporation of natural open spaces into the urban fabric, necessitating interaction between the city and these external environments [5]. The lack of housing to accommodate the influx of new residents in Helsinki led to the need to plan new urban residential areas. Among the proposals for the city's metropolitan area, architect Otto-Ivari Meurman's design for the suburban area of Tapiola responded to a revised garden city model in which the interaction between collective housing and nature formed the basis of the design. The quality of the outdoor spaces was of paramount importance, as a healthy living environment was sought for the families who would live in and enjoy these spaces. This aspect was directly linked to the reflection on the typologies of the dwellings and the future dwellings themselves [13].

As part of one of the last urban developments in the Tapiola area, Pietiläs was awarded the contract to build the Suvikumpu housing complex, which will comprise 140 apartments. The site is located in the south-western part of the area and is characterised by a large area of birch forest and rocky hills. In the project it is possible to see how the conceptual and perceptual relationship with the landscape is produced at different scales: a general one, that of the building as a whole with the morphology of the natural elements that shape the surroundings; an intermediate one, related to the neighbourhood spaces understood as natural "places"; and a domestic one, that of each of the dwellings understood as a fluid micro-landscape in itself, directly related to the context (Fig. 4).

Landscape Scale: Landscape as a Supportive Space for Collectivity

The Pietiläs based their proposal on a reinterpretation of the elements that make up the landscape. The geological component, in terms of topography, and the botanical component, through the tree species that populate the site, have been transformed into an architectural proposal that uses subtle mechanisms of mimesis to establish a link with the surrounding environment.

The wooded and minimally modified state of the site, compared to the rest of the Tapiola area, which was completely urbanised at the time, is its greatest value. The formal

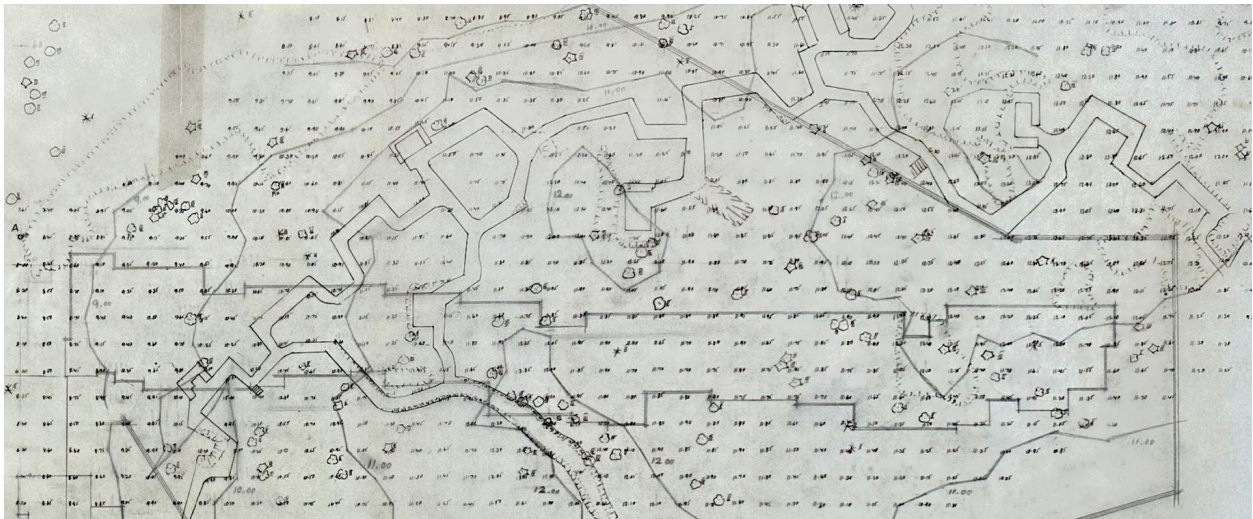


Fig. 5. Topographical plan of the site. Railli and Reima Pietilä, ca. 1965
[Suomen rakennustaiteen museo - Museum of Finnish Architecture – MFA]

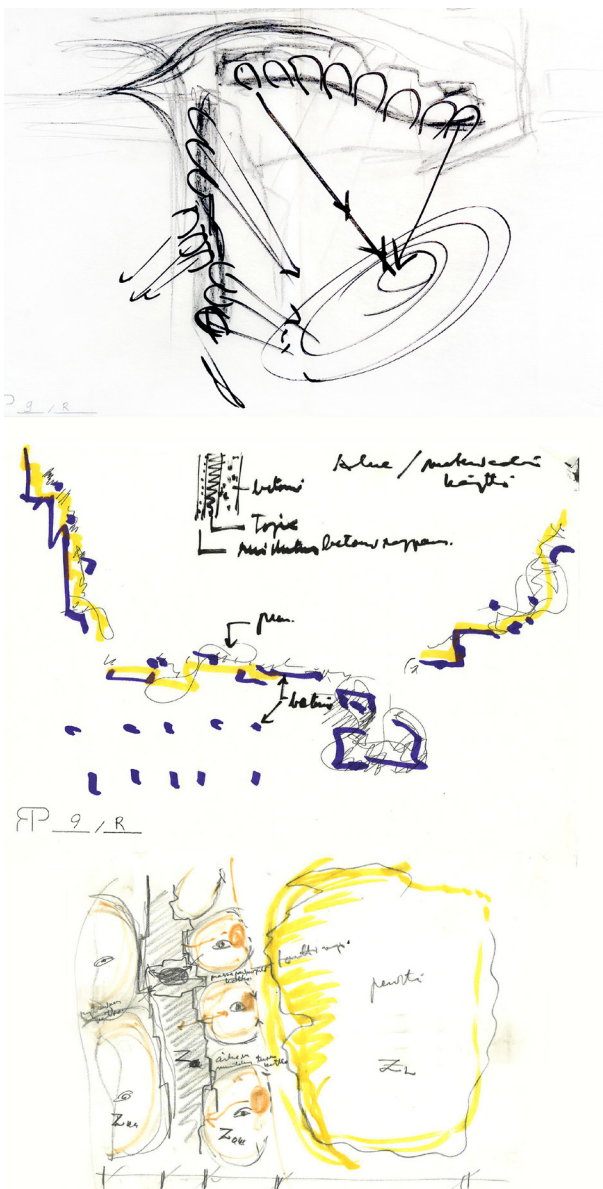


Fig. 6a-6c. Initial project ideation sketches, Reima Pietilä, ca. 1964
[Suomen rakennustaiteen museo - Museum of Finnish Architecture – MFA]

elements derived from the natural environment condition the formalisation of the sculptural mass of the ensemble, which seems to be interpreted as a metamorphosis of the natural phenomenon.

The area is characterised by a pronounced topography formed by a primary hill. The authors' interest in this topography was evident in the architects' drawings, which explored different ways of representing it in order to control and incorporate it into the proposal. Figure 5 illustrates the precision of the topographical information they used, which was complemented by the characterisation of the existing tree species and their position, as well as the location of pre-existing features within the forest.

The footprint of the building is superimposed on these layers of information, revealing how the architectural device uses the landscape as a support on which to place itself, interacting with the existing (Fig. 5). The resulting global volumetry also originates in the field of forces activated by the topography. This premise is particularly evident in the first sketches, where the hill becomes the primary conditioning element and attractor of forces. The first volumetric sketches are thus marked by the objective of establishing a link between the architectural and topographical realities.

In the initial illustration (Fig. 6a), Reima Pietilä demonstrates an interest in establishing connections between the various cells of the proposed dwelling, which are initially sketched in a U-shape. The existing mound is also depicted, though with a certain degree of informality, yet it serves to illustrate the conceptual approach that the proposal will adopt in order to achieve its intended outcomes.

The architecture began to be considered on the basis of its possible relationships with the environment, as a second nature. As a result, the more or less modular construction uses the morphological keys of the forest and takes as its starting point the reinterpretation of the patterns identified in the vegetation and in the existing topographical conditions, indirectly attempting to imitate the existing landscape. In this way, the dimensions, heights, materials, textures and colours of the residential complex are derived from those suggested by the existing nature. The design schemes are often accompanied by development and construction details. In the second of these (Fig. 6b) we see how the detail of the exposed concrete façade envelope is shown, specifying in which areas we have "betoni = concrete" or "puu = wood" as a response to the relationships sought.

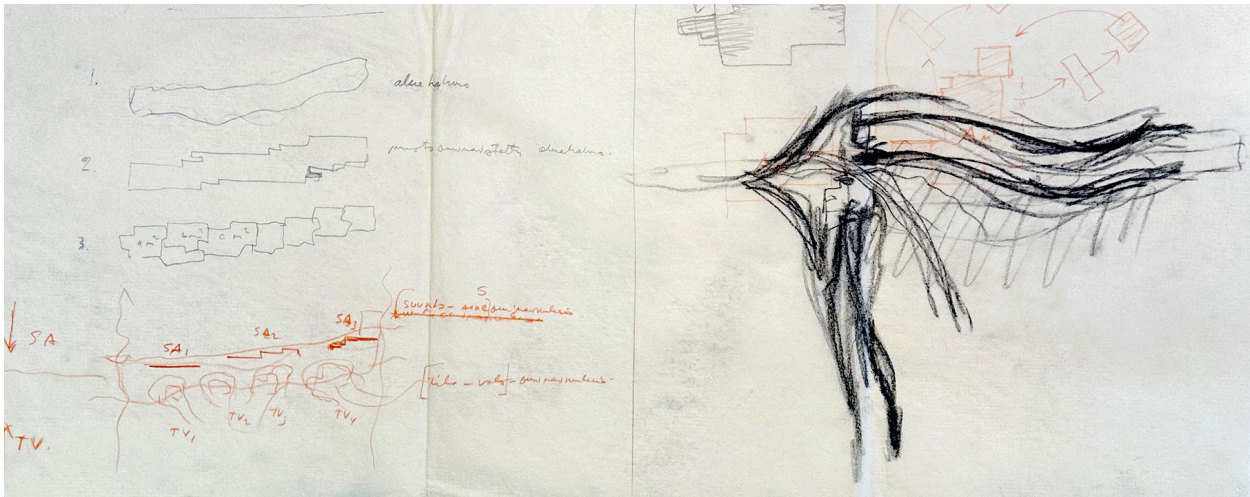


Fig. 7. Initial concept sketch together with methodological scheme, Reima Pietilä, ca. 1964
 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]

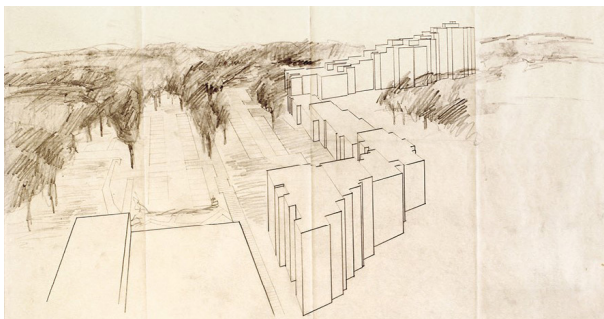


Fig. 8. Partial aerial perspective of the residential complex, Reima and Raili Pietilä, ca. 1963 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]



Fig. 9. Photograph of the Suvikumpu residential complex, 2023
 [the authors]

In these sketches Pietilä establishes the relationship between the architectural proportions and the surrounding landscape. In the third sketch (Fig. 6c), the lower part of the drawing illustrates the proportions and boundaries of the landscape layers, consisting of forest, architecture, forest and hill. It shows how the architectural element will have the least pronounced thickness compared to the other components. This demonstrates the intention to propose an architecture that is not overly extensive in terms of occupation. The

position of the trees influences the rhythm of the façade. The drawing of the circle of the tree crown conditions the occupation of the volume, marking the recess of the vertical planes of the façade in order to respect the planting space (Fig. 6c). From this initial graphic documentation, it can be confirmed that the volumetric development of the proposal will tend towards recessed planes and blurred boundaries, as opposed to continuous urban façades. This is a response to the rhythms that define nature.

Reima himself drew the outline of the volumetric definition process that followed, which summarises the aspects described above under the title "Muoto ja Hahho: Ominaistaalreen (Form and Character: A Landscape Feature)" (Fig. 7). The first step is the volume with hardly any changes, and then successively the transformation and complexity based on the existing reality. This process is driven by the contrast between two realities: on the one hand, the more urbanised world and, on the other hand, the forest to which it is intended to open up.

The definition of the volume that will house the dwellings follows the process of deconstructing the cube, as shown in the top right of Figure 7. It represents a back and forth between the global volume and the dwellings. The alteration of the global volume seeks to enrich the interior living spaces based on this connection with the exterior.

The initial general layout of the Suvikumpu settlement is derived from this methodology (Fig. 8). The housing project will combine different ways of understanding collective and individual living, proposing new ways of living based on different typologies.

The Pietiläs chose a formalisation of the collective dwelling that was disciplined and adapted to the visual patterns that could be distilled from the perceptual features of the existing park. These included the rocks that form the mounds, the striped verticality of the trunks that make up the forest, and the visuality of the birch bark (Fig. 9). As a result of this choice, the ensemble has a degree of uniformity comparable to that of the park. The motifs and forms are repeated, albeit with minor variations (Fig. 10). This formal approach contrasts with that of Ralph Eskrine, as can be seen in his Scandinavian and British housing estates. In these, the various forms of fragmentation serve to indicate the diversity of the community of residents, as opposed to the continuity of the park. Bykwer Wall's project (1968-1981) exemplifies this consideration through the composition of the façade, which features coloured balconies and a casual use of colour [10].

Intermediate Scale: Building Collectivity

Through the Program

The volume proposed by Pietilä and arranged in relation to the landscape is activated by the programme, the majority of which is multi-family housing. However, as mentioned above, the landscape is not just a backdrop for architectural design, but rather a series of deliberately created support spaces that are highly capable of hosting communal activities between housing and nature.

Having transcended the landscape scale, the proposal continues to address the question of collectivity at an intermediate scale, that of the neighbourhood. The interstitial spaces that emerge from the proposed volumetric aggregation are of considerable importance and generate the potential for encounter. Raili and Reima Pietilä refer to these spaces as “*vicinity spaces*” [6].

This concept may be related to the theory of “*soft edges*” developed by the Danish architect and urban planner Jan Gehl in the mid-1980s. His approach is based on the idea that the boundaries between public and private domains within residential areas have the potential to act as catalysts for collective engagement. To test this hypothesis, Gehl selected a number of residential streets as case studies and subjected them to analysis. The results suggest that streets with a ‘soft space’ between the private and public spheres have a higher incidence of social activity. This semi-private space is of primary importance. In this study, Gehl presents the results of a study conducted in the city of Melbourne to test this hypothesis. He concludes the first phase of his research by asserting the significant role of the semi-private courtyard as a space between the home and the outdoors that is conducive to social interaction and activity [9]. The challenge lies in creating a space that is not designed to accommodate a specific set of activities, but rather to encourage a variety of indeterminate and spontaneous activities.

These observations, confirmed by Gehl’s research, were already evident in Suvikumpu two decades earlier. The dissolution of the boundaries of the façade led to the creation of these soft edges, which were transformed into courtyards, green spaces, transition areas for access to private dwellings or communication spaces. The aim was to focus not only on the building itself, but also on its impact on its surroundings. This concept was also advocated by the Smithsons, who stressed the importance of considering the “space around it” and its capacity to establish multiple relationships despite



Fig. 11a – 11b. Planimetry, Raili and Reima Pietilä, ca. 1964 [Suomen rakennustaitteen museo - Museum of Finnish Architecture – MFA].
Exterior photographs current state, 2023 [the authors]

being an unprogrammed space [19].

The graphic production of the project shows a renewed interest in defining these spaces. Figure 11a illustrates how the architects have focused on defining the space between the dwellings and the exterior. The courtyards of the ground floor dwellings have been combined with small gardens that demarcate the plot while maintaining spatial continuity between the interior and exterior (Fig. 11b).

Inhabitation Scale: Typologies that Construct the Collective Whole

The preliminary research that formed the basis of the project involved a rethinking of living arrangements based

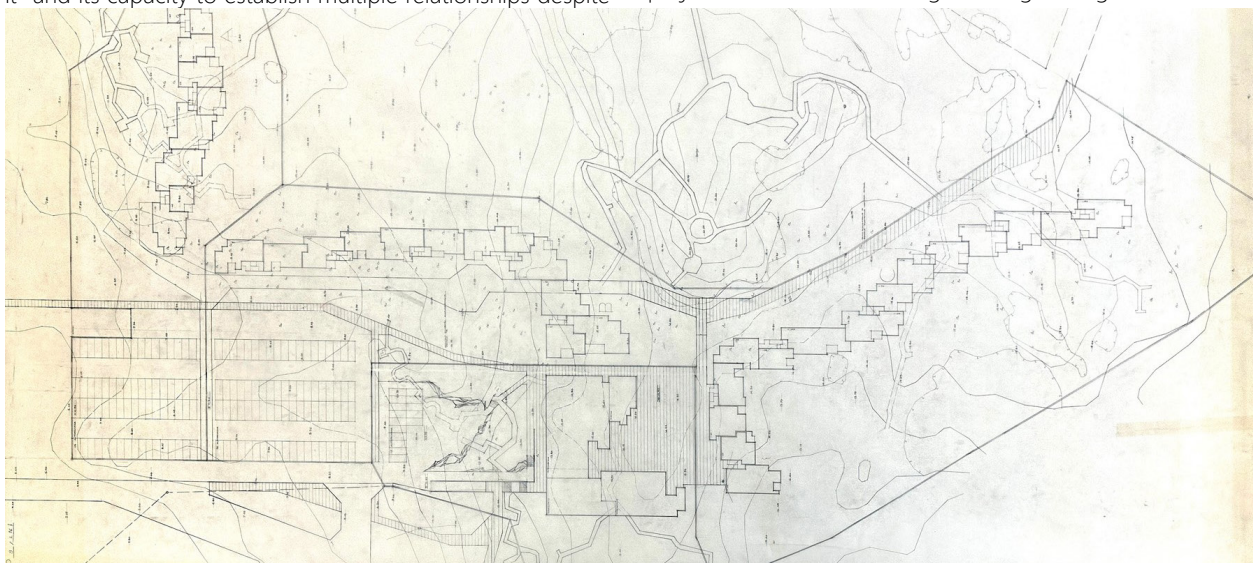


Fig. 10. First post-competition development of the residential complex, Raili and Reima Pietilä, ca. 1964 [Suomen rakennustaitteen museo - Museum of Finnish Architecture – MFA]

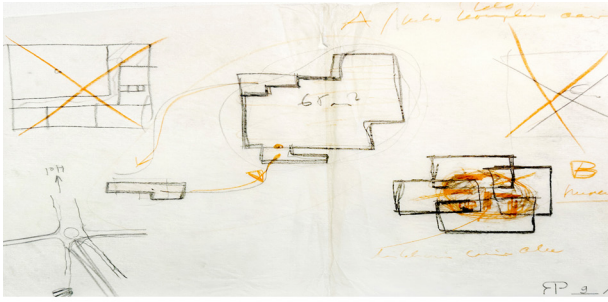


Fig. 12. Ideation sketch. Organisation of the programme, Reima Pietilä, ca. 1962 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]

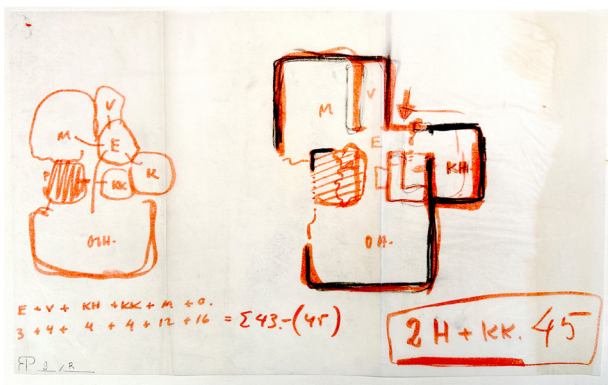
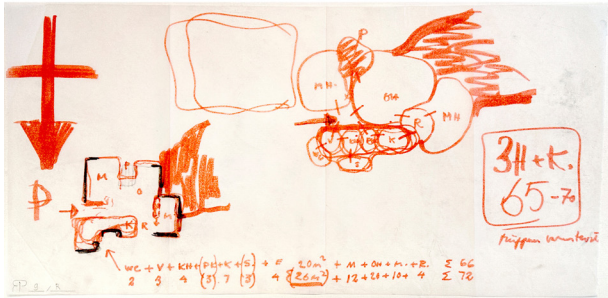


Fig. 13a – 13b. Ideation sketch. Organisation of the housing programme, Reima Pietilä, ca. 1962 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]

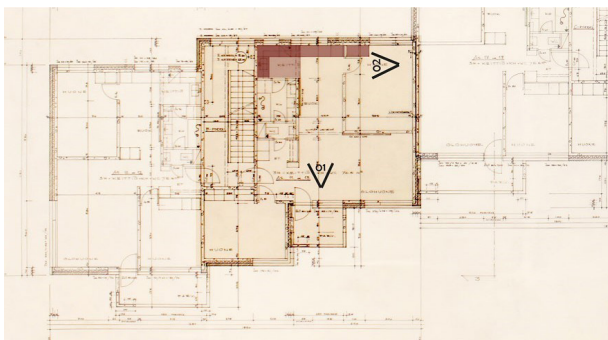


Fig. 14. Plan of the execution project with photographs of the interior, Raii and Reima Pietilä, 1966. Museum of Finnish Architecture - MFA [Museum of Finnish Architecture - MFA]

on typologies designed to respond to global landscape considerations. The Suvikumpu houses were designed not on the basis of the strategy of 'aggregating rooms', but rather with the mechanism of a 'map of fluid spaces', of rooms connected by openings in the shell (many of them in the corners or at the top of the wall) that seek to bring the forest into the interior landscape and minimise the sense of disconnected interior spaces, even between the rooms themselves. The architectural schemes developed by the architects during the process of developing the typologies show a clear rejection of the conventional solution of rooms arranged around a corridor (Fig. 12). On the contrary, the proposed space is configured on the basis of the decomposition of the basic modular cube, as previously discussed, following a process of extraction, modification and incorporation of its parts.

In addition to the aforementioned sequence of rooms, we must consider the impact of a preexisting room that directly affects the interior of the dwellings, namely the landscape. The orange stain, in direct contact with the dwelling, is represented in the initial maps of spaces, which illustrate its influence on the layout of the programme and the relationship between the interior spaces (Fig. 13a). Finally, it becomes a room in its own right, designated as the outdoor room (Fig. 13b).

In Suvikumpu, forty different types of dwelling have been defined, representing a variety of adaptations to a basic architectural concept. This concept revolves around the server core, or server rooms, which have been replicated and adapted to meet the evolving needs of the community. The aim is to foster a heterogeneous community where different approaches to living coexist. The typologies serve to realise this vision, allowing users to adapt the basic scheme to suit their specific requirements.

As Agatángelo Soler points out in his analysis of the concept of flexibility [23], this is achieved primarily through the versatility of the spaces, rather than through a mere change in their configuration. The dimensions assigned to the spaces by Raii and Reima are similar in order to facilitate potential changes in activities. This approach avoids the hierarchical organisation of spaces based on predetermined activities and the loss of surface area for circulation spaces. There is a preference for an undefined central space that connects the living room and kitchen and provides access to the other rooms. The similar size of this space allows for the alternation of uses according to the changing needs of the inhabitants (Fig. 14).

The Pietiläs tend to arrange the programme according to the concept of the open diagonal, as can be seen from the floor plan of the house. This results in the kitchen and living room being located at opposite ends of the house, creating a greater sense of spaciousness and influencing the views to the outside (with the windows or terrace located in the corners adjacent to the living room). In contrast, the other rooms are located on the opposite diagonal. Accordingly, within this conceptual framework, the kitchen is designed to facilitate a fluid interior space, thereby dissolving the conventional boundaries of the kitchen (Fig. 14). The kitchen thus becomes a space that is no longer the domain of women, as has been the case since the beginning of the century [15], but is integrated into the living space.

The kitchen is designed to have an impact on the rest of the home, with the furniture extending beyond the established boundaries to connect them. Its dimensions increase and are comparable to those of other rooms. In some cases, the kitchen goes beyond the established boundaries, blurring them. The act of cooking is no longer a private matter; it

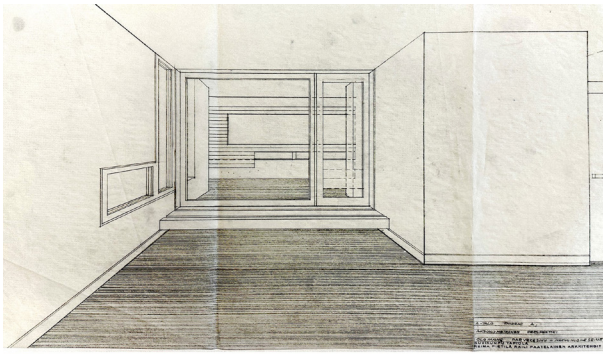


Fig. 15a – 15b. Interior perspective of the house with the outside room, Raili and Reima Pietilä, 1966 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA] Actual photograph, 2023 [the authors]



Fig. 16. Exterior photograph of the outer rooms of the Suvikumpu residential complex, 1969 [Suomen rakennustaiteen museo - Museum of Finnish Architecture - MFA]

has become a social activity within the domestic sphere. This represents a shift away from the traditional disproportion between the size of the kitchen and the amount of space allocated to the living room [11]. This new configuration challenges the gender bias that has traditionally characterised the domestic space. Pietilä's design reimagines the role of the kitchen in the home in line with the proposed new way of living.

As has been demonstrated, each room was in turn subordinated to the interaction and presence of the birch forest. The integration of the landscape into the interior was not merely achieved through the strategic openings in the façade; rather, the living programme was enhanced by this "outdoor room".

Each dwelling features a terrace, or outdoor room, which varies in size and allows the inhabitant to engage with the shared landscape from their private space. The configuration of the interior spaces has consistently been informed by this consideration. The interior design drawings (Fig. 15a) illustrate the pursuit of intermediary elements between the interior living space and the exterior landscape, which ultimately manifests in the built work (Fig. 15b).

Conclusions

The theoretical discourse presented at the outset of the article has been called into question by the case study of the Suvikumpu residential complex. The analysis has revealed the capacity to construct collectivity from the landscape and, simultaneously, how architecture can serve as the conduit that catalyses the relations between the landscape and its inhabitants. This has been achieved through a journey that has approached these interactions at varying scales: that of the landscape, the intermediate scale and that of the dwelling. This allows us to confirm that architecture contributes to reinforcing the feeling of collectivity that initially stems from the feeling of belonging to the same environment.

The analysis of the Suvikumpu experience has enabled the identification of interests and design strategies that may be applicable to future urban residential developments. In addition to responding to the need for housing, the project enhances the environment and the sense of community, thereby consolidating the attributes of the landscape.

The approach taken by the architects permits the formulation of a coherent and specific architectural proposal, defined in terms of its formal and theoretical parameters. The transformation of topography and vegetation into a constructed mass has resulted in the formation of significant relationships with the forest, as well as intermediate relationships with the interstitial spaces between the volumes – the soft edges – and finally, on a smaller scale, with the redefinition of ways of living that involve typologies where diversity is embraced, as this is the most effective way of building community. This is exemplified by the case of a community of 140 dwellings (Fig. 16).

The success of this architectural approach, which has withstood the test of time and remains relevant today, underscores the value of fostering analogous modes of interaction between humans and nature. It is therefore essential to determine the pivotal function of architecture in fostering constructive and harmonious interactions where society at large can identify a model for urban planning and construction, whether for residential or other purposes, without compromising the quality of the built environment, the well-being of the population, or the landscape that underpins our community life.

In light of these challenges, which are becoming increasingly pertinent in the context of climate change, it is imperative to consider the interaction between human and natural ecosystems. This argument, which has gained renewed significance in recent times, underscores the need for action that is grounded in this understanding [8][21][22]. At a larger scale, where the threats are centred on the current ecological crisis, it is necessary to adopt a position that acknowledges the necessity of the interaction between humans and the natural environment. Only then can the challenge be addressed comprehensively. It is therefore evident that the work of architecture, as a device that articulates these interactions, is a crucial element in the future urban developments of our society.

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Kopsavilkums

Ainava nav tikai fons mūsu pilsētvides apstākļiem, bet tā pati par sevi veido noteiktu kompleksu sistēmu. Pētījumā tiek analizēts un pētīts Suvikumpu dzīvojamais kvartāls Somijā. Veikti izpētes darbi par kopienu, kāda ir ainava, noteikts tās raksturs un analizēti esošā dzīvojamā kvartāla būvprojomi. Rezultātā Suvikumpu pieredzes analīze ir ļāvusi identificēt intereses un projektu stratēģijas, kas piemērojamas nākotnes pilsētu dzīvojamā kvartālu apbūvei, kur projekts ne tikai reaģē uz mājokļa nepieciešamību, bet arī palielina vides vērtību un kopības sajūtu, konsolidējot dažādus aspektus no ainavas.