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New Genre Public Art in Rural Finnish Lapland—
Sitting within the Historical Log Driving Scene in Meltosjärvi

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Abstract

This study investigates the integration of place-specific public art into rural landscapes, focusing on a public art project in Meltosjärvi, Lapland, Finland. The project, originating from the collaboration with local community, aims to enhance public space through the creation of a log driving bench that reflects the village's historical forestry livelihood. Public art in rural areas is often neglected due to economic decline and population outmigration, leading to a diminished interest in cultural development in these regions compared to urban areas. This project and research explore the potential of public art to revitalize and preserve intangible cultural heritage while promoting connections between artist, community, and local culture. Art-based action research (ABR) was adopted throughout the research process. The research data gathered through the process led to deeper discussions and demonstrated the potential for creating effective outcomes. This study examines how public art can contribute to cultural sustainability and development in rural communities through collaboration. It also highlights how artist use artistic practice to establish understanding and connection between the public, community, place, and culture through artistic expression. The findings underscore the importance of community engagement and co-creation in developing public art projects that enrich rural communities socially and culturally.

Keywords

new genre, public art, cultural heritage, rural area, ecoculture, collaboration, co-creation, community

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1. INTRODUCTION

Suzanne Lacy, in her 1995 work, proposed a transformative perspective on art, emphasizing that it extends beyond being a tangible product. She described art as a process rooted in the exploration and discovery of values, grounded in philosophical thought, and driven by ethical intentions. Furthermore, she positioned art as an integral element within a larger sociocultural context, advocating for its role in addressing and influencing societal issues and dynamics (Lacy, 1995, p. 46). This perspective is foundational to her concept of *New Genre Public Art*. This marked the beginning of a new era characterized by art's departure from traditional and single artistic forms. This departure has guided a period of experimentation, innovation, and redefinition of publicness (Caminha et al., 2011, p. 15). The relation between art and public was undergoing dialog and radical transformation.

Today, various forms of public art are prominently displayed in public spaces. These projects, particularly those supported by public funding, are often situated in urban settings. They serve as essential elements within broader urban development initiatives or cultural strategies, contributing to the enrichment of the urban landscape. In cities, urban development initiatives actively incorporate public art to enhance the aesthetic appeal and cultural vibrancy of public spaces. Cultural plans and established facilities, such as art galleries, museums, and public buildings, further contribute to the commonness of public art in urban landscapes.

Conversely, in rural areas, the development of public art has encountered disparities due to economic decline and population outmigration. These regions, grappling with economic challenges and diminishing populations, have been overlooked in discussions about public art initiatives. The lack of attention to rural communities has resulted in an imbalance in the distribution of artistic and cultural resources. Additionally, clearer support and visibility, along with funding opportunities, are crucial for rural cultural projects. As García (2020) mentioned that unlike the lively pace of urban cultural life, rural initiatives progress slowly and steadily, often requiring more sustained attention and dedication—a dynamic that may not align with the faster-paced approach often favored in the prevailing cultural system (García, 2020, p. 14). Therefore, there exists a need to investigate further the potential of public art in rural areas.

With this study, I aim to explore the possibilities of public art in a rural area in Finnish Lapland, specifically focusing on a public art project conducted in Meltosjärvi, Lapland, Finland. The project originates from the local community's initiative to enhance the public environment through art, aiming to make the village more visible and lively by representing the village's history of forestry. My research task involves co-creation a public art project, a log driving bench, with villagers, that explores the nature and culture of the village of Meltosjärvi from a historical perspective. For this, I drafted the idea of an outdoor bench in their public space in the village where people can take a seat for gathering, at the same time, bench itself also represent the scene of forestry history. The concept of this bench is to represent the past forestry livelihood scene—log driving. The primary focus is on emphasizing and documenting the cultural and historical content of the area through active engagement with the villagers in this small rural community.

This research seeks to explore the possibilities and prospects of integrating place-specific public art into rural landscapes. The research questions guiding this study are as follows:

1. How can a place-specific art project be effectively integrated into rural landscapes to address the neglect of rural area in the realm of public art?
2. In what ways can public art initiatives contribute to revitalizing and preserving intangible cultural heritage in rural communities, thereby enriching them socially and culturally
3. How can artists use art as a method to establish understanding and connection with the public, community, place, and culture through artistic expression?

In *Mapping the Terrain: New Genre Public Art*, Suzanne Lacy (1995) clarified the idea of public as the core concept in new genre public art. In this context, the understanding and participation of both the community and the artists are indispensable for a series of art projects to take place (Lacy, 1995, p. 39). Therefore, in addition to the main project of working with the community, I approach the fieldwork through the lens of art and hands-on practice. Artistic practice operates as a method to initiate understanding of local knowledge throughout the project. My purpose in creating artistic works during this project is to seek a better understanding of the cultural landscape of the local area and express the reflections found within this study. These efforts foster increased interaction with the community and deepen my connection with its place and culture.

This research, carried out as part of the Sustainable Art and Design master's program at the University of Lapland, mostly explores art and design within the unique contexts of Northern Europe and the Arctic, emphasizing an interdisciplinary approach. Jokela et al. (2020) highlight that the Arctic regions are experiencing significant ecological, social, and cultural transformations, which in turn impact the lifestyles, traditions, and overall well-being of Arctic communities (Jokela et al., 2020, p. 89). As part of the Arctic, efforts need to be made in Finnish Lapland to enhance cultural sustainability and address ecological issues to confront these challenges. Public art offers a collaborative approach to engage the local community to work together; through the co-creation process, the community can develop and empower resilience while also building its identity.

In this thesis, the second chapter introduces the research context, providing information about the place and its cultural knowledge while establishing the relationship between nature and culture in Meltojärvi. The third chapter outlines the theoretical concepts in the realms of art and culture that support this study. Following this, the fourth chapter discusses the research methodology, data, and research ethics, applying Art-based Action Research (ABR) in cyclical terms to uncover and build meaning throughout the research journey. This approach aims to explore and map a new concept of place-specific public art in Finnish rural areas. Subsequently, the fifth chapter details firstly the public art project of creating a log driving bench with villagers, including the planning phase, the co-design process with the community, and the execution and observations. In this chapter I also present and describe my personal artistic practice which provides reflections to support my research study. In the end, a conclusion is made to discuss and reflect about the achievements, challenges, and potentials for the future.

2. RESEARCH CONTEXT

2.1 Village of Meltosjärvi

The village of Meltosjärvi locates in the municipality of Ylitornio, in the Finnish Lapland (Figure 1). It is a small village situated between the Iso Meltosjärvi and Vähä Meltosjärvi Lakes. The origin of the village name *meltos* could relate to esker (fi: *harju*) as a type of topography of high land between the lakes. It is also a typical place, where reindeer were gathered in a herd in the old times (Meltosjärven kyläyhdistys, 2013, p. 7).



Figure 1. The location of the village Meltosjärvi. Credit: image printed out from the National Land Survey of Finland's website in 01.05.2024.

In the early days, most of the village's residents made a living from farming until the demand for forestry labor and its associated transportation increased (Meltosjärven kyläyhdistys, 2013, p. 11). In the village of Meltosjärvi, there were also some villagers who experienced the era

when working as lumberjacks. With the development of the wood processing industry, particularly in the mid-20th century, men in the village found gainful employment in forestry around Meltosjärvi and near area. A significant portion of their livelihood came from logging during the winter, with log driving jobs available in the spring and early summer. During midsummer and autumn, workers were also needed for haymaking and harvesting on the farms. However, the mechanization of forest work, along with the seasonality and changing market conditions for wood products, led to uncertainties. As a result, in the 1960s, many young adults from Meltosjärvi moved to Sweden or Southern Finland where there were more job opportunities (Meltosjärven kyläyhdistys, 2013, p. 9).



Figure 2. Archive photos. (Left) Men fell down the log with a two-man saw. Credit: Emil Vesterinen. Organization: Lusto-Finnish forestry museum. (Right) The logs are guided by forestry workers from the lake to a narrow channel in Lapland area, 1920-1929. Credit and organization: Lusto-Finnish forestry museum. Both images licensed under CC BY 4.0.

The population of Meltosjärvi peaked during the 1950s and 1960s. At the end of 1982, there were 346 people living in the village. In the early 1980s, it became apparent that a few families with children, who had moved to Sweden and Southern Finland a decade earlier, were returning to the village. This return migration temporarily halted the population decline for a few years. However, in the 1990s, the village's population began to decrease sharply. This decline was driven by low birth rates and the outmigration of young people seeking work and educational opportunities elsewhere. By 2013, the population of Meltosjärvi had reduced to 130 inhabitants, with some residents living in the village only during the summer months (Meltosjärven kyläyhdistys, 2013, p. 10).

2.2 Forestry history and culture in Finland

Based on the data from 2021 from Eurostat's annual data collection, known as European Forest Accounts (EFA), Finland emerges as the most forested country in Europe, with 66% of its territory covered by forests. Nyyssönen (1997) also highlighted that Finland's heavy reliance on its forestry sector, since two-thirds of Finland's territory is enveloped by boreal woodland, (Nyyssönen, 1997, p. 367). Information from the Finnish National Board of Forestry reveals that since the early 1800s, Finnish forests have been utilized for various activities including slash-and-burn agriculture, tar extraction, and notably, the emerging sawmill industry. Forests play diverse roles across different fields, serving as vital hubs for timber production, shelters for a significant portion of the nation's arboreal biodiversity, and as the primary land-use type, holding profound cultural importance within Finnish society (Primmer et al., 2016, p. 5).

According to Finnish ethnologist Hanna Snellman (2005), Lapland saw the early industrial surge in the 1870s, leading to the establishment of steam-driven sawmills by Swedish company along the Gulf of Bothnia coast. The demand for laborers lumberjacks has increased significantly. Their work involved felling trees in winter and floating logs down rivers in summer. The lumber was transported either in large rafts or as loose logs. The latter method emerged as the predominant floating technique in the Kemijoki water system during the 1900s, establishing itself as the primary mode of transportation for log in Lapland. (Snellman, 2005, p. 27).

If focusing on the Lapland area, forestry has played a crucial role, primarily because the severe climate renders year-round farming impractical. During earlier times, due to a shortage of labor, the workers were recruited from neighboring areas. However, the core of the forestry workforce in Lapland predominantly comprised locals who worked near their homes to supplement their income (Snellman, 2005, p. 27). In the early time, during winter periods, when forest workers needed to move from one logging site to another in the forest which is far away from village area, they built shelter structures for temporary stays in the forest. The earliest type of housing built by forest workers was a simple, quick-to-build hut. It is similar to one traditional type of lean-to (fi. *laavu*, *lakka*, *havumaja*) (Figure 3), allows them to stay temporarily with multifunctionality as a shelter for nights. (Junttila et al., 1974, pp. 11-12). The condition of this kind of temporary structure is harsh for staying entire logging season. Some of them would also build the simple type of huts with open stove inside. The building materials were obtained

from the site: wood, tree skin of birch, moss, soil, stone and clay. Axes and hand saws were mainly used as tools (Liukkonen, 2016, p.30).

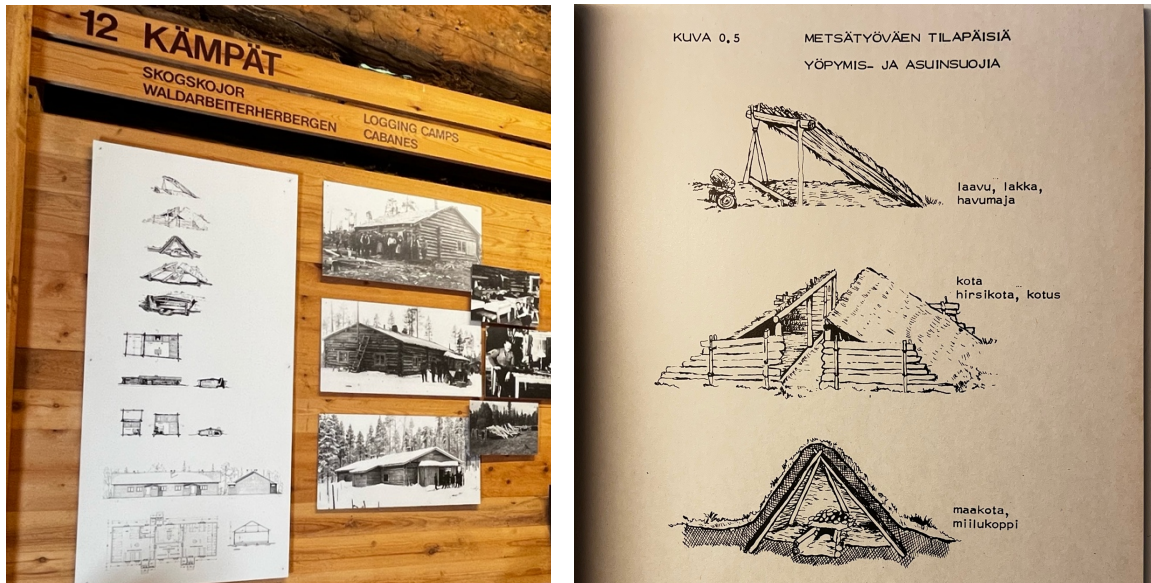


Figure 3. Image of temporary accommodation and residential shelter for forest workers in pre-industrialized forestry. Credit: (left) photo taken by Chia-Chen Chang from Lapland Forestry Museum. (right) illustration from Junttila, J et al.'s log cabin research, photo taken by Chia-Chen Chang. 2024.

Later time, traditional forestry remained a significant rural employer in Finland, with forest companies hiring farm workers for labor-intensive tasks. In the year of 1928, the logging-camp law (fi. *kämppälaki*) established, which obliged companies to build a place for workers to live on the logging site.



Figure 4. Interior furnishings in logging-camp building in Lapland Forestry Museum. (left) bunker beds and heater, (middle) Trapdoor of life, where the food will be offered. (right) drying clothing. Credit: Chia-Chen Chang. 2024.

The establishment of larger logging-camp buildings (fi. *Savottakämppä*), improved living conditions for larger group of forest workers (Liukkonen, 2016, p. 28-30). The companies also started hiring actual camp managers, i.e. cooks, for cooking and serving the food for the forest workers in logging camp. This kind of logging-camp building, mostly there are three rooms: the supervisor's room, the kitchen and the common room for workers. The workers' room might have had a fireplace or stove, single or double bunk beds, tables, and benches (Liukkonen, 2016, p. 43).

The logging camp became the primary living space for lumberjacks, where a communal lifestyle developed as they slept and ate together in the camp building, fostering a unique collective culture centered around forestry. The documentary *Savotta* (Ruuhonen, 2016) captures footage from logging camps, showcasing the lifestyle of lumberjacks before the industrialization of forestry. It highlights how logging remains a traditional industry, with workers taking pride in their craft, their masculinity, and fiercely asserting individualism and demonstrating resistance to modernization. These camps, often situated in isolated areas deep within the forest, served as the foundation of their traditional work environment (Ruuhonen, 2016).

In Finland today, the traditional labor-intensive logging industry has transformed into a more mechanized process. Harvesting is now almost entirely carried out by machines, with harvesters operated by a single person, a big contrast to the manual harvesting that required a group of forestry workers working in the same site for a period (Forest.fi, n.d.). However, the memory of traditional forestry persists, serving as a reminder of rural life in earlier times. Forestry not only remains a significant economic resource but is also deeply woven into the cultural fabric of daily life. This connection has left an indelible mark on Lapland's historical landscape and cultural heritage, symbolizing the rural way of life.

3. THEORETICAL BACKGROUND

3.1 Public art

Art, as a general term, is like the trunk of a tree which contains a diverse range of human activities and creations that express imaginative, conceptual, or technical skill. Over the course of history and time, it grows branches and spreads out into an umbrella network. Art has been regarded as a medium for expressing differences throughout history, with its primary purpose being to generate various forms of communication. Therefore, when discoursing in the realm of art, it is important to focus on how to experience and understand art, and how art reflects and shapes the values and cultural context of different eras.

In Luhmann's (2000) perspective, works of art are seen as a medium that allows for diverse interpretations, highlighting its richness and openness. However, the appearance of this communicative medium is not static and unchanging; rather, it evolves with time and the movement (Luhmann, 2000, p. 40). If we understand that all knowledge it comes with the social foundation, then artistic theories developed at a specific moment and place will inevitably also be influenced by their social context.

Luhmann (2000) also expressed that modern society is marked by a specific level of social diversity and distinct forms of differentiation. However, he also stated that historical development is influenced not only by differentiation but also by processes of de-differentiation (Luhmann, 2000, p. 133). In this context, the transformation and expansion of the definition of art over time can also signal the beginning of communication and interaction between different fields. This blurring of boundaries allows for the exchange of ideas, practices, and influences. Therefore, when different fields expand by opening their doors to one another, they challenge traditional notions of singular value orientation and foster a more holistic understanding of complex societal phenomena.

When looking back at the art form of public art, it is not an unexpected thing that the landscape of public art also presents a continuously changing panorama. It remains a complex and multifaceted discipline. The diversity and multiplicity inherent in public art pose a challenge for in summarizing concept. Cartiere (2015) notes that defining public art is a struggle, given

its vast array of expressions within the broader context of art history (Cartiere & Zebracki, 2015, p. 14). Nevertheless, in various historical and societal contexts, the contemporary characteristics of public art include diverse interdisciplinary collaborations and executions, as well as engagement with different issues in society and environment.

Cartiere and Willis (2008) noted, public art primarily manifested as static sculptures and monuments, often dedicated to historical figures or events in the past, serving as symbols of collective identity and values. However, starting from the late sixties to the late seventies, a key period marked by shifts in contemporary art and the establishment of cultural policies, public art underwent an evolution (Cartiere & Willis, 2008, p. 11). A group of visual artists has developed distinct models for an art whose public strategies of engagement are an important part of its aesthetic language. Suzanne Lacy (1995) introduced the concept of *New Genre Public Art*, representing a departure from traditional sculptures in parks and squares. This innovative genre emphasized socially engaged, political, and aesthetic interactions within specific communities. The core idea behind new genre public art was to utilize visual art as a means of engaging a diverse audience on issues directly relevant to their lives (Lacy, 1995, pp. 19-20). Here, the term of public continues to prompt questions about its definition and composition.

However, the meaning of “public” is indicative of a state that evolves with the public rather than a confirmation of ownership. It is necessary to have a deeper understanding of the “public” as a state where geographical and community relationships are interwoven. Hewitt et al. (2015) highlight the differentiation between a public space and a public assembly, consisting of active publics eager to express and share their opinions (Hewitt et al., 2015, p. 30). This implies that what the public represents is a state: publicness, providing an opportunity for the masses to engage with.

Carey (2008) described, a decade later after the publication of *Mapping the Terrain, new genre public art* had critical theory and practice at its core, blurring the distinction between fine art and public art. Public art is characterized as the relationship between art and design, both as subject matter and both practices. The creative practices of both art and design shape engagement with broader and deeper connections in the environment within urban, social, economic, ecological, political, and aesthetic (Carey, 2008, p. 103).

Different challenges in nowadays highlight the need for sustainable development. There is a need to actively seek transformative approaches and new perspectives in both art and societal practices. In this social atmosphere, artists seek and adopt innovative approaches to redefine the concept of public within artistic practice. According to the report by Americans for the Arts–Public Art Network Council: *Green Paper 2024*, public art integrates artists and their creative visions into civic decision-making processes (Public Art Network Advisory Council, p. 1). Lacy (1995) also described that in contemporary times, public art engages both artists and local communities participating in the creation process. This transformative shift has given rise to the new understanding of public art that artworks and projects intentionally created for and placed in public spaces, accessible to a broader audience (Lacy, 1995, p.20). Another aspect, the place could gain value through public art in cultural, social and economic perspective. It could become a distinguishing part of our public history and our evolving culture by reflecting and revealing our society, adds meaning to our environments and uniqueness to our communities.

Public art extends the physical and mental terrain for generating more understanding, providing a space where different field can work together. In addition to the role as art creators, artists here also collaborate with different professional fields through the construction of medium and use professional knowledge from different disciplines to create innovative works that challenge traditional boundaries and inspire new horizons. In this way, it does not mean that art achieves a state of fusion by dissolving itself. Rather it provides multiple paths as an opportunity to reflect critically on their past and present aspirations by the influence of art, at the same time art become more accessible to the public.

3.2 Art and community in rural area—co-creation

Even in the context and content of modern public art, we can see public art striving to create connections with localities and communities. it is undeniable that the public art we are familiar with is largely demonstrated through urban development initiatives. As Coutts and Jokela (2008) noted, high-profile and relatively expensive commissioned art in public spaces mostly contributes to the city’s wealth through what has become known as “cultural tourism” (Coutts & Jokela, 2008, p. 193).

Most of the discussion and strategies about public art still mainly focus on the urban area. This phenomenon can still be observed in many cities today. Particularly in urban areas where development measures actively incorporate public art to enhance the aesthetic appeal and cultural vitality of public spaces, the presence of public art is often celebrated as a significant achievement of urban development in both cultural and economic perspective. This mutually beneficial relationship between urban and public art is still the mainstay today. In contrast, such an atmosphere invisibly leads to less development of cultural strategies in non-urban environments. We cannot help but question whether this bound has unintentionally ignored and marginalized these areas.

Additionally, it's important to recognize that many of these artworks are products of a traditional commissioning process, in which an individual artist is approached, or a competition is held for the commission (Coutts & Jokela, 2008, p. 193). Such traditional processes may shift the focus away from the local context, potentially undermining the relevance and connection of the artwork to the community it serves. This nature has resulted in the public, the community, and the people who will live with the artwork rarely having the opportunity to actively participate.

It is easy to see that cultural programming and existing facilities, such as art galleries and museums, contribute to the popularity of public art nowadays in urban landscapes with different cultural policy. However, a policy paper by Culture Action Europe and other networks (2020) argues that contemporary culture and art in non-urban areas must be valued and supported because they foster social cohesion, inclusion, and active citizen participation, which are particularly important in isolated regions. Access to culture and the arts is essential for well-being, empowerment, self-identification and creating new narratives in communities struggling with and exclusion (Culture Action Europe, ENCC, IETM, and Trans Europe Halles, 2020, p. 3).

Even so, Belfiore (2020) argued that in the chronically underfunded field of creative practice, artists often work far beyond the compensation they receive, especially when engaging with disadvantaged groups. Inadequate funding forces artists to rely on their strong moral and political convictions to continue these duties, which undermines the sustainability of socially engaged art. This dynamic tends to make cultural and creative industries accessible primarily

to those who are already privileged. This situation highlights significant challenge in arts funding and cultural policy (Belfiore, 2020, pp. 62-63). This indicates that the artistic and cultural resources in non-urban and rural areas are relatively diminished due to economic challenges and inadequate cultural policies. This imbalance in resources may further widen the gap between urban and rural areas, deepening difference and marginalization in these regions as cultural policies and funding remain limited.

For these reasons, community art, focusing on community-based, collaborative art initiatives, brings residents together to pursue shared goals, fostering neighborhood innovation and growth. (Bublitz et al., 2019, p. 314). These initiatives prioritize local context and community involvement, relying heavily on participation, engagement, collaboration, and empowerment through art. By doing so, they serve as a powerful form of resistance to existing challenges, where urban areas dominate cultural development and express collective strength.

In response to these challenges, the art from community emerges as a crucial countermeasure. As García Dory (2020) pointed out, art has the capacity not only to create a space for re-evaluating and re-imagining how rural communities view themselves, their environments, and their histories, but also to initiate a process of creative inquiry and exploration of potential. This process shows on both traditional and new influences can communicate the innovation process and shape what is possible in rural area. (García Dory, 2020, p. 14). Through community and art, marginalized non-urban regions can reclaim their cultural identity, ensuring that the voices and narratives of local communities are acknowledged and valued. When a collaborative learning and cooperative relationship is established between artists and the community, the practice of collaborative creation can be realized throughout the artistic process.

Sanders and Stappers (2008) defined co-creation as any act of collective creativity shared by two or more individuals. This concept of co-creation is broad, encompassing a wide range of contexts that from the physical to the metaphysical and from the material to the spiritual—that maintain the conditions of working together in a collaborative manner. The term co-creation is often used interchangeably with co-design, which more specifically refers to collective creativity applied throughout the entire design process. However, co-creation practiced at the early front end of the design development process can have an impact with positive, long-range consequences (Sanders & Stappers, 2008, pp. 6-9).

If new genre public art involves both artists and local communities in the creation process, the term of co-creation effectively describes the collaborative nature of the creative process that occurs between the artist and the community. Additionally, through co-creation, public art can better engage with the community and address its specific needs within an art project.

Integrity is founded on the merging of the artist's ideas with those of the community, rather than being solely based on the artist's dedication to their own vision (Lacy, 1995, p. 39). In this context, artists collaborate throughout the entire process with the community that will ultimately live with the results. When a collaborative learning and cooperative relationship is established between artists and the community, the state of co-creation can be concretely practiced throughout the artistic process.

If we acknowledge that art in rural areas serves a vital function in engaging the community in the decision-making process and addressing the specific needs of their village, then the practice of co-creation emerges as an effective mechanism for raising awareness and fostering community-driven transformation. Moreover, the co-creation process exemplifies the principles of participatory democracy by ensuring the inclusion of diverse voices, thereby facilitating a more equitable and representative approach to community development.

3.3 Logging as intangible cultural heritage

The cultural landscape of Lapland is fundamentally shaped by the interaction between humans and nature. Snellman (2005) described that the landscape of twentieth century Lapland is a landscape of logging and river driving (Snellman, 2005, p. 9). In the past, the image of the timber industry was characterized by sturdy tools and the hard labor of lumberjacks. Lumberjacks followed a seasonal cycle, working in logging and river log driving as the seasons changed. These scenes were before heavy machines were used in the logging industry. After that, no matter men, horses and chainsaws have been largely replaced by large forest machines. Enander (2005) noted that the evolution not only caused dramatic changes in production and working conditions, but also significantly affected the forest landscape and its cultural, natural, and social values (Enander, 2005, p. 8). The logging culture that existed before high mechanization is no longer present in our current environment. In modern society, this folk

culture has become a cultural memory. It comes to the point that we need to document and preserve them as heritage.

During the 1980s and 1990s, industrial remains gained importance as heritage assets for community development throughout the Western world. During this time, the traditional view of cultural heritage as static historical artifacts increasingly shifted to an understanding of heritage as a living, dynamic phenomenon (Lagerqvist & Bornmalm, 2018, p. 47). In Finland, several museums contribute to the conservation of this cultural heritage by including it in their collections. For instance, Lapland Forest Museum in Rovaniemi (<https://www.lapinmetsamuseo.fi>) showcases different material from forestry traditions. Other museums like Finnish forestry museum–Lusto in Punkaharju (<https://lusto.fi>) play a role in preserving this cultural heritage. They present the knowledge of workers' history, industrial history, local history, economic history and so on, especially focus on the forestry traditions. Furthermore, there is also some local museums and village associations organize log driving activities during the summer and showcase collections related to log driving in their regions.

Not limited to museums, the field of ethnology in Finland has also shed light on the lives of industry workers. Employing the life history approach, disciplines such as sociology and social politics contribute to ethnological research by examining ways of life of labor (Snellman, 2005, p. 9). The unique skills and labor of lumberjacks, along with the conditions of seasonal employment dictated by nature and seasonal changes, represent a traditional way of life that is difficult to envision and experience in modern society.

The definition of heritage today is in a broad term, perhaps, it is too broad to focus effectively. Harrison (2012) mentioned heritage nowadays might be used to describe “anything” from the solid to the ethereal, such as from buildings, monuments, to songs, festivals and languages (Harrison, 2012, p. 5). It may seem that every “thing” has the potential to be considered heritage, but simply labeling a place or object or artefact as such doesn't necessarily transport us back in time or preserve its original context. If heritage is something passed from one generation to the next, possessing historical or cultural significance that can be conserved or inherited. Then we should try to transform our focus from the gaze of qualification what heritage is to the practice of how we narrative our perception when looking at past.

Since, cultural heritage cannot be preserved by only claiming legitimacy. Smith (2006) revealed that when we discuss traditional concepts of tangible or intangible heritage, we are essentially going back and forth with a collection of values and meanings, these encompass elements such as emotion, memory, cultural knowledge, and experiences. And this is value and meaning that is the real subject of preservation and management embodied in processes. (Smith, 2006, p.56). Harrison (2012) also shared his perspective that heritage is not just about simply preserving things from the past that remain, but there is the need for an active process of assembling a series of objects, places and practices to think of heritage as a creative engagement with past in the present focuses on building the role in presenting of our own future (Harrison, 2012, p. 4).

Men, working as forestry workers, labored in sawmills, lumber camps, or participated in river driving, often cutting with a handful of fellow loggers. Many men worked a combination of all these jobs. Cutting and collecting lumber with horses and river driving was arduous work. In the logging camps, men worked several kilometers deep in the woods, in the middle of winter (Ruuhonen, 2016, documentary). Living quarters consisted of log cabins with several bunks, a stove and some provided food. Despite the toilsome nature of the logging industry in old times, there was fun to be had within a group of male forestry workers. Many folk songs, practical jokes, and other forms of folklore were created at the logging sites, often as a distraction from the hard-labor nature of logging.

The life of lumberjacks represented an intangible heritage not because it requires monomialization as a grand narrative, but because it embodies cultural stories and traditions that hold significance and value for the community, or even said for individual. Smith (2006) also agreed that work on memory has often emphasized subaltern and not necessarily nationalizing narratives. Therefore, the collective memory is continually passed down and molded in the present through commemorative action. The content of cultural heritage which included not only memory but also the local cultural knowledge undergoes constant remapping and reshaping through ongoing transmission among members of community (Smith, 2006, p. 59).

The historical scene of forestry significant importance as a traditional knowledge and memory in culture and environment of rural place. In the present day, in the practical aspect, certainly there is a need to continue strengthen vitality and development of rural area. Jokela and

Huhmarniemi (2022) proposed the term ecoculture to emphasize the nexus and deep connection between communities and their surroundings, particularly in the Arctic area, where the interconnection between the nature and culture is evident. Ecoculture encompasses ecological knowledge, Indigenous knowledge, tacit knowledge, and local knowledge, all of which highlight the diverse ways of knowing in rural communities living close to nature (Jokela & Huhmarniemi, 2022, p. 4).

This concept is reflected in the lives of residents who worked as forestry worker in Meltosjärvi, where their way of life and work closely follow the changing seasons. In other words, the community and the environment exist in harmony. This concept is also reflected in the lives of Meltosjärvi forestry workers. Forest as the ecological resource, their way of living and working follows the changing seasons. In other words, the relation between the community and the environment is intertwined. Natural ecosystems shape cultural practices that preserve local and regional traditions, living heritage forms and ways of thinking are preserved and passed down to new generations and newcomers (Jokela & Huhmarniemi, 2022, p.5).

While there is still a connection in modern life, it is not as consistent as before; it has become much more dynamic and complex. Changes in living patterns have made the balance of ecological culture less stable and more intricate than it once was. Huhmarniemi and Jokela (2020) highlighted that revitalization has become a key process that aims to restore the values of traditions in the contemporary socio-cultural context. This approach aims for cultural sustainability by actively preserving and creating the cultural continuation, reconstruction ancestral skills, supporting the continuity of local cultural identities. This method also ensures the enduring richness of cultural heritage (Huhmarniemi & Jokela, 2020, p.11).

4. METHODS, DATA AND ANALYSIS, ETHICS

4.1 Methodology

4.1.1 Research aim and strategy

This research seeks the possibilities and prospects of integrating public art into rural landscapes, addressing the neglect of rural communities in the realm of public art. The overarching goal is to initiate a dialogue on how artistic expression can contribute to the revitalization and cultural enrichment of these areas. As an artist and researcher, I am working on transforming log driving historical scene through a public art project to preserve the intangible cultural heritage and simultaneously improving the spatial arrangement to meet the requirements of enhanced comfort for villagers and public in this rural environment.

This research is conducted within the framework of the Sustainable Art and Design master's program, which places a strong emphasis on an artistic practice-based approach. Consequently, the objective of this study is to illustrate the integration of research and practical work, showcasing how they complement and support each other. To achieve this, I am utilizing the art-based action research as the most suitable approach, aligning with my intention to acquire knowledge through artistic practice.

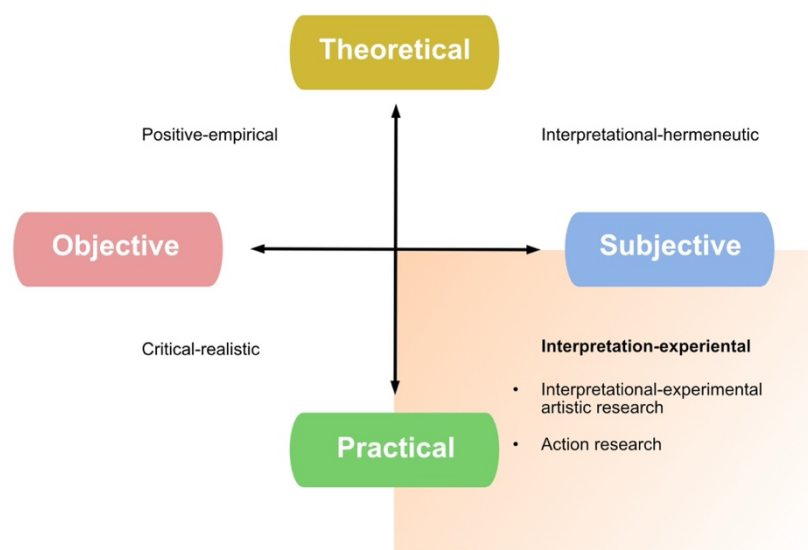


Figure 5. Anttila's double dichotomy of research approaches. Anttila (2007). Credit: this diagram image was edited based on Coutts, G., et al. (2018). *The Lure of Lapland: A handbook for Arctic art and design.*

In the diagram (Figure 5) depicting the double dichotomy of research approaches created by Pirkko Anttila (2007), researchers engaged in art-based action research and artistic research methodology develop and reflect on their creative processes. Placing myself within the realm of practical and subjective approaches, my research includes the practice through the implementation of a public art project, observations, and self-reflections aimed at observing and exploring the new possibilities of public art in rural area in Lapland. Simultaneously, through this attempt, I also produce my artistic work to engage in self-reflection and experimentation.

4.1.2 Art-based action research

Art-based action research (ABAR) is an approach based on Art-based Research (ABR). They both share the same aspect of involving a qualitative research method that encompasses innovative approaches to research methodology. Jokela et al. (2018) proposed that art-based involves integrating art into the research process, enabling the inclusion of stakeholders or communities. This approach allows for the gathering of their knowledge and experiences through alternative means (Jokela et al., 2018, p. 9). Also as stated by Tim Barone and Elliot W. Eisner (2012), this approach goes in different direction from the traditional scientific method by embracing arts-based research, which strives to transcend the constraining limitations of verbal communication. Through this alternative approach, researchers aim to convey meanings that would otherwise be inexpressible, recognizing that valuable research often extends beyond the strict confines of scientific principles, which typically involve quantifying data and applying statistical methods to establish causal relationships (Barone & Eisner, 2012, p. 1-2).

To comprehensively address the aim of research and engage with it, I try to integrate theory and practice in exploring the phenomena surrounding public art. When searching for the potential, it becomes evident that there is no straightforward manual to follow. However, through exploration and mapping, the path gradually reveals itself as we journey across and trace it. Barone and Eisner (2012) pointed out that researching involves a cyclical process of

revisiting perceived phenomena, carefully examining the world, and thereby reengaging with it through repeated experiences (Barone & Eisner, 2012, p. 47). These concepts of practice and action are vital to the research process.

Looking from the perspectives of Jokela et al. (2018) concluded art-based action research is a research approach rooted in cycles of action within the research process. It utilizes art as a medium for development work, aiming to develop methods and approaches for artist-researchers or artist-teachers. Its goal is to seek solutions for problems and future visions identified within environments and communities (Jokela et al., 2018, p. 9-11). From this, it can be reasoned that art-based research and art-based action research both have the common feature and aim to ask questions and generate conversations, rethinking and re-experiencing things from different perspectives. In addition to that, Art-based action research underscores the role of action as a research strategy with the cyclical nature of the research process. The research proceeds in cycles that include planning, theoretical background work, artistic work or similar interventions, reflective analysis, conceptualization, and specification of objectives (Jokela et al., 2018, p. 14).

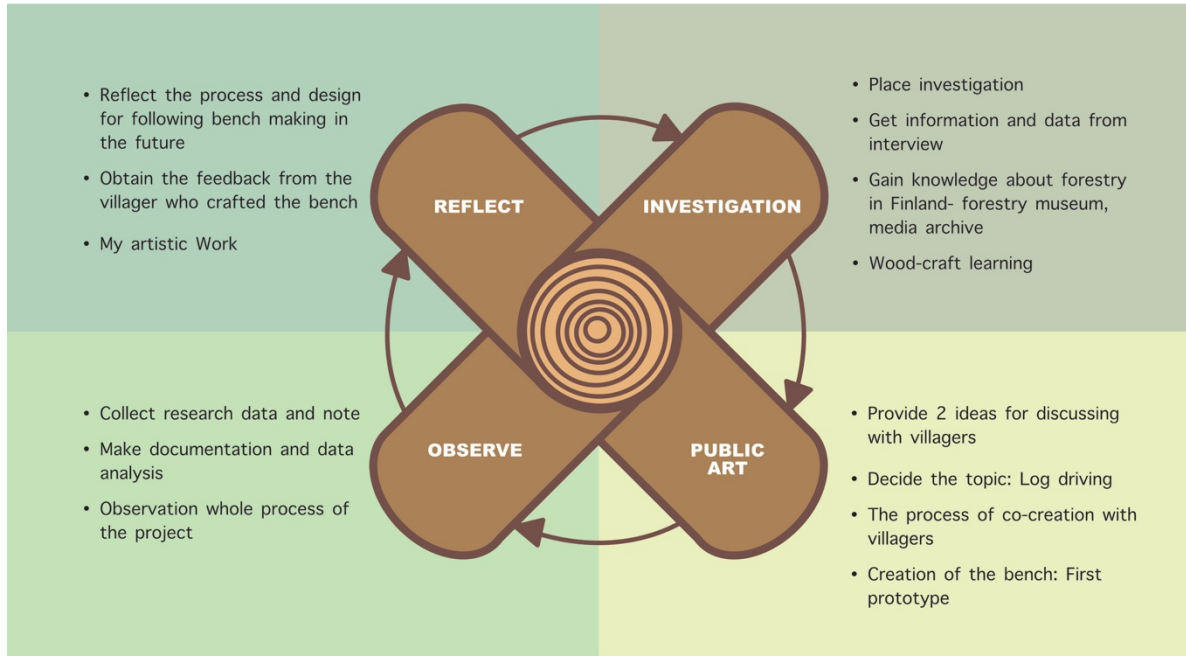


Figure 6. Diagram of art-based action research cycles. Credit: Chia-Chen Chang, 2024

As indicated in the figure (Figure 6), I implement the ABAR methodology in my research. The process starts with mapping and investigating the place, which involved my initial interaction with the villagers and its community. Through the sharing of their stories, I gain an initial understanding of the community's background and characteristics. Human experiences cannot be understood separately from the environment, which enclose not only physical places but also cultural aspects. Therefore, I also explored the history of forestry in Finland through museums and archival materials to deepen my understanding of the cultural context within the scope of Finnish forestry history.

After this, the next action step involved presenting two ideas to discuss with the villagers about the type of art project they would like to undertake in their village, aiming to improve the spatial arrangement and preserve historical memory. This process involved active participation from villagers in the co-creation process. The discussions about the public art project also included key members of the village association. As described by Leavy (2017), community participation in determining the purpose and questions ensures that all relevant stakeholders are equally valued, enabling collective identification of core issues, problems, and solutions (Leavy, 2017, p. 20). Community participation is crucial in the realm of new genre public art. The methodology involves practical, socially engaging, and community-based approaches, including co-creation, collaboration, and participation (Leavy, 2017, p. 73). These efforts aim to empower the village and foster new possibilities for public art in rural area.

In the third and fourth phase is observation and reflection of data. In ABAR, arts can be the intervention, the subject of development and the tool of data collection and analysis. This is the essential process for gaining the knowledge about the activities for development work purpose (Jokela et al., 2018, pp. 15-18). In this project, from the beginning to the end, I created some personal artistic works in which I engaged deeply in understanding and reflection. My artistic part established the necessary depth of observation and played a central role in the project's reflective component. For me, not only it is necessary to reflect and analyze the results, but in the process of co-creation, this kind of practice allowed me to become the newcomer who learns their ecocultures. I was then able to summarize and organize the findings into a clearer framework and conceptualize them. Each aspect we observed and evaluated can be used to approve and set goals for the next round of work, starting a cycle of continuous improvement.

4.2. Research data and analysis of research of data

4.2.1 Research data

In Arts-Based Research (ABR), data is collected in various forms, including images, audio recordings, videos, and texts, among others. Artworks created during the research play a crucial role in ABR. Artistic processes documenting, materials, and tools used in creation also are part of data. Additionally, data types surround audio recordings, transcripts, photographs, field notes, historical documents, and more (Lévesque & Doiron, 2021, p. 2). Due to ABR practices surrounding a range of methodological tools throughout all stages of research, including data generation, analysis, interpretation, and representation (Leavy, 2020, p. 4), data serves as important material for me to form knowledge, particularly in interpretation and representation in my research.

My research data came from various resources, which consisted of the investigation, public art phase, observation and reflection of the research cycle. I categorized my data into two main categories. The first part is the records of interaction and engagement with locals regarding public art projects, including interview transcripts, personal notes taken during meetings, photographs, historical information from different media. Additionally, in the co-design process, there were many editions of sketches and illustration which left the trace of how we discussed and decided the structure of bench. Also, the completed public art piece, along with other artifacts we produced, contributed to the data gathered from this project.

The goal of this public art project is to seek the new possibility of public art in rural area. It is a journey about redefinition and creation through the important vision of public engagement. Consequently, I considered the relationship between artists and the community to be mutually dynamic. Participation is not only expected from the community; the artist also needs to actively engage with and understand the community. Furthermore, this understanding includes not only an understanding of community, but also our understanding of our daily natural environment and material resources. To adopt a fundamental perspective which I got from nature environment, I find it necessary to study people, places, and even the nature within their cultural contexts, observing them from the participants' perspectives.

The culture of forestry is different from that of my home country, Taiwan. However, it has always left a strong impression on me whenever I was immersed in the natural environment of Finland. Even when I closely observed a stack of firewood, I noticed that each piece is unique, representing wood in various conditions without repetition. This reflects a complete and diverse existence, rich in the exchange of information between nature and humans.

The culture of forestry in Finland differs from that in my home country, Taiwan. However, it always leaves a strong impression on me whenever I am immersed in the natural environment of Finland. Even when I closely observe a stack of firewood, I notice that each piece is unique, representing wood in various conditions without repetition. This reflects a complete and diverse existence, rich in the exchange of information between nature and humans.

Accordingly, the second part of data is about my self-initiated artistic practice. This includes my early efforts to learn wood craft in hand tool setting, such as making knife and axe handles, peeling tree bark, and splitting timber, painting a tree park portrait. In the final phase of the project, I created an installation that incorporated wood and weaving. When working as both an artist and researcher, it is necessary to gain understanding of my research topic. Learning different culture by hand and incorporating my own reflections and interpretations of what I observed and learned in this field with artistic form. They are like the visual note from the field. The process of creating the artistic component and investigating the results it elicits from my observations is an integral part of my research.

4.2.2 Data interpretation and analysis

Research is a process of creating meaning, it is nature to happen the processes of analysis and interpretation. The analysis of my study took place during and after the public art process and it is part of my written thesis. Interpretation and analyzing data are the process for me to look for patterns in data that has been collected through inquiry. Interpreting the data is a process of trying to explain the patterns that were discovered during observation. Interpreting and analyzing data are not always be a simple linear process. Leavy (2020) stated that there is a

connector between interpretation and analysis, and the process is holistic (Leavy, 2020, p.19). Started from the beginning of the project, I applied an interview (Appendix C) to gather data to gain a deeper understanding of the village and its residents. This provided me with a solid background at the outset of this public art project. I analyzed the responses to the interview by adapting the qualitative analysis method to process and read the data. The interview questions focus on the villagers' preferences for art project ideas, previous outcomes of art projects, and the reasons behind their preferences. The interview aimed at gaining a better understanding of their experiences and perspectives on past art projects in the village and gathering their opinions on the two concepts proposed by me based on the theme they discussed.

The method I've adapted to analyze the data from interview was content analysis which includes three approaches, are used to interpret meaning from the content of text data and, hence, adapt to the naturalistic paradigm (Hsieh & Shannon, 2005, p.1277). Consequently, I employed one of the content analysis approaches, the conventional content analysis, making two cycles of coding process from the transcript of interview. Codes which generated from coding cycle in qualitative inquiry is often a word or short phrase that symbolically assigns a summative, essence-capturing (Saldana, 2013, p.3).

Hsieh & Shannon (2005, pp. 1279-1280) explained that the advantage of the conventional approach to content analysis is gaining "direct information from study participants without imposing preconceived categories or theoretical perspectives". Based on this perspective, I can directly obtain expressions of their feelings from interview questions. In the analytical framework, I focus on their preferences for art project ideas, previous art project outcomes, and looking directly into the text to get the idea of what is the need from the villagers' perspective.

Analysis is a reflective activity aimed at moving from raw data to conceptual understanding. In ABR, the entire practice process constitutes the primary data of the study, and its description is the result of analyzing the research process and the experiences gained (Jokela et al., 2018, p. 19). Relevant data from the description of the co-design and research process is interpreted to understand the phenomenon and examined under experimental conditions. This description and discussion are supported by graphics, illustrations, and photographs that present the process and results of the study. Additionally, displaying my artistic practices is essential for explaining and analyzing the knowledge and reflection gained.

Gray and Malins (2004) held the view that in practice-based research, a journal is essential for capturing the dynamic and reflexive nature of the practice. It serves several purposes: for planning (reflecting on actions before they are undertaken), for capturing actions (reflecting while engaged in the activity), and for describing and evaluating (reflecting on actions after they have been completed). The journal is crucial for the ongoing documentation of methods and the assessment of their outcomes. It also includes the advantage to serve as a comprehensive store of practice-based thought and action, with evidence and example. Journal form an important part of a record of research evidence and learning. (Gray & Malins, 2004, p. 114). Hence, in chapter five, which focuses on the description and interpretation of the process, also included both my artistic expression and my experiences learning about forestry culture to share my insights. The data, along with its interpretation and analysis, is presented in detail as a reflective journal by describing and evaluating the entire process and result of the public art project.

4.3 Ethical considerations

Following the guidelines of the Finnish National Board on Research Integrity TENK 2023, four basic principles of integrity are required during research: reliability, honesty, respect, and accountability. As a researcher, it is essential to uphold these principles throughout the entire research process. The research process is a continuous series of interactions with others, society, and environment. Any planning, design, decision and action must be carried out in accordance with ethical principles.

Research agendas are remarkably shaped by our underlying beliefs, influencing how we design and conduct our studies (Leavy, 2020, p. 31). In line with my research process, starting from preparing and designing phase, I seek to select the topics that promote new learning and benefit for community. Additionally, I prioritize ensuring that everyone involved in this research is able to pursue their own goals and interests. I also obtain the necessary consent from research participants when working within the community. Moreover, one of the aims of this research is preserving the cultural heritage and represent the historical scene in village via public art. The related fieldwork was approached with respect and a deep appreciation for the historical narratives and unique cultural contexts. As a researcher, I actively engaged in this process as a

learner, seeking to understand and appreciate the stories and knowledge shared by villagers during the research. It also provides me to have the comprehensive awareness to work with data during the research.

Ethics regarding data encompasses the ethical considerations that guide data collection, use, management, and analysis, focusing on the responsible and ethical utilization of data. Leavy (2020) notes that researchers in qualitative and art-based studies typically adopt an interpretive, constructivist, critical, or transformative worldview, which aim in emphasizing the practice of strong objectivity (Leavy, 2020, p. 38). Therefore, employing justifiable methods and techniques for both data collection and analysis is crucial for objectivity to ensure transparency in the representation of data, allowing for a more accurate and responsible interpreter of the findings.

Nowell et al. (2017) noted that how a researcher uses the data to support the main points, building toward a convincing explanation will determine the trustworthiness of the process. Therefore, for the credibility researchers should present and discuss all relevant results, including those that are unexpected or not fit for purpose (Nowell et al., 2017, p. 11). During the data analysis and interpretation phase, it is essential to consider and describe the process and present the data transparently to ensure clarity and reliability. By an open and honest presentation of the challenges and limitation encountered throughout the project, we might be able to reflect and generate the new insight to knowledge for the future research, turning a research limitation or future research suggestion into a potential topic idea.

5. REFLECTING ON THE LOG DRIVING BENCH PROJECT

Gray and Malins (2004) noted that most researchers agree that preliminary evaluation and analysis occur simultaneously and are interwoven with data generation and collection, characterized by an iterative and reflective nature (Gray & Malins, 2004, p. 130). In this chapter, I analytically described the entire process of the project as a reflective journal chronologically. It is presented as a comprehensive record covering various types of information including discussions, practice, diaries, references, work schedules and progress notes, evaluation and analysis points. The multifaceted resource provides a detailed account of the research process, capturing both the technical and experiential aspects of the work (Gray & Malins, 2004, p. 59). I tracked this reflective process through notes and sketches from discussion, visual illustrations, at the same time, elaborated on my data analysis in a parallel way. I used my visual skills to make sense of my research experience whenever possible. Therefore, the visualization of the research demonstrates that the visual communication methods are crucial in all stage of my research.

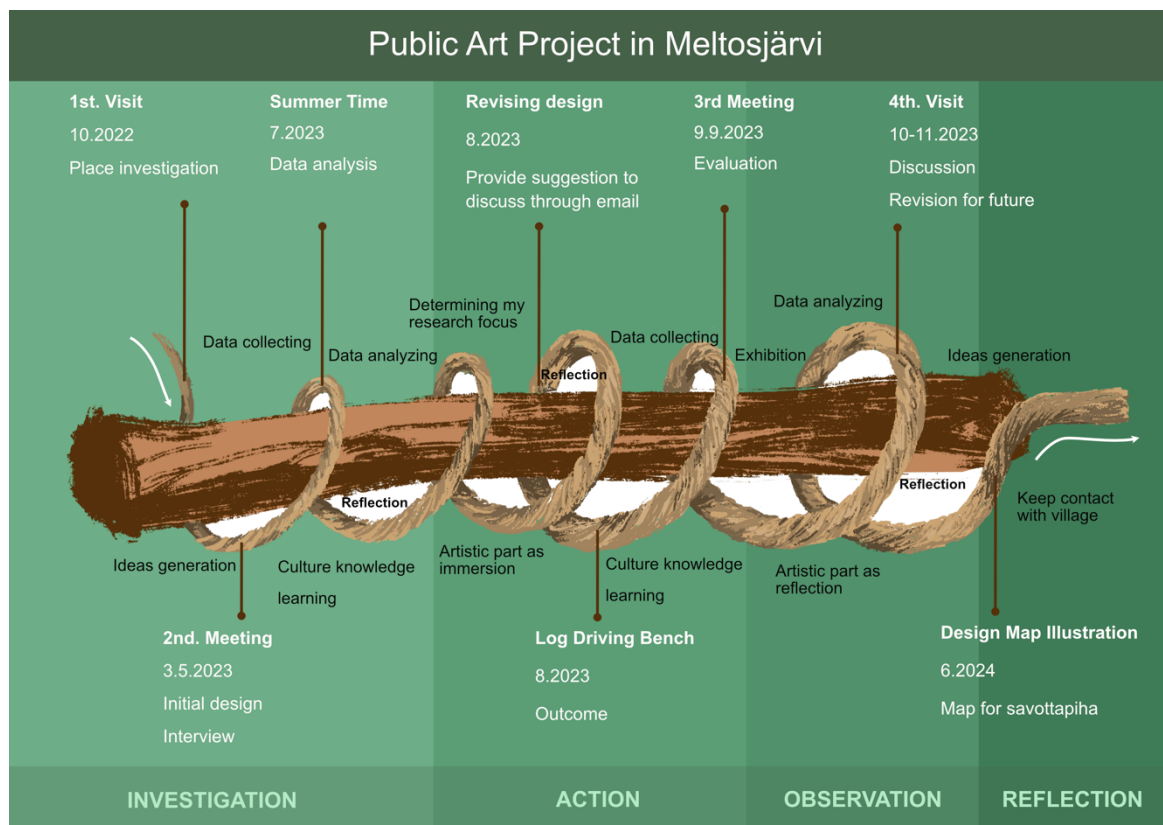


Figure 7. The cycle of the research about public art project in Meltosjärvi. Credit: Chia-Chen Chang, 2024

The cycle of the research process (Figure 7) illustrates the sequential phases of this project. The log symbolizes as the spine of the process, structuring it in chronological order, while the twisted spruce (fi. *närelenkki*, Figure 8), as a dynamic symbol, demonstrating how continuous reflection persistently recurs throughout the process. Beginning with the initial site investigation and the process of building relationships with the villagers. This initial engagement was followed by the co-design phase, during which discussions and revisions were conducted to finalize the design and implementation plan for the log driving bench. Upon completion of the bench, a reflection on the outcomes and identification of potential improvements were conducted. Additionally, my personal artistic practice also serves as an immersion and reflection as ongoing dialogue between myself, nature, and culture. provided a deeper understanding of the local environment, thereby enhancing the overall impact and relevance of the project. This whole art project serves as a practical application of the principles and methods of new genre public art within the rural context of Finland.



Figure 8. Archive photos. *Närelenkki* is a type of twisted spruce link crafted by workers and historically used in Finland to tie logs together, creating a structure that could either surround rafts or guide the passage of log driving. wooden links were partly replaced by iron links at the beginning of the century (<http://www.tukkilaiset.fi/naytokset/naerenkki>). Credit and organization: Lusto-Finnish forestry museum. Both images licensed under CC BY 4.0.

5.1 Exploring Meltosjärvi: historical culture and community

Meltosjärvi, a small yet vibrant village in the Lapland region, has fostered several experiences of community-driven environmental art and landscaping projects over the past 15 years, facilitated by its active village association. Among these initiatives are notable projects like pike sculpting from willow and horse sculpting from wood, which involved collaborative

efforts with students from the University of Lapland. These projects underscore the village's commitment to cultural expression and community cohesion through art.



Figure 9. HUMU-wooden horse sculpting and we meet in laavu with villagers in savottapiha. Credit: Fangchen Dai, 2023



Figure 10. Logging camp and old sauna in savottapiha. Credit: Chia-Chen Chang, 2024

In October 2022, our first visit to Meltojärvi allowed me and another researcher to engage directly with the village residents, providing insights into the community's dynamics and their approach to public space. Upon arrival, we were introduced to Savottapiha, an open space situated on the left side of the main road. This area, previously an underutilized parking space, has been transformed into a communal gathering. Through the voluntary efforts of the villagers, they aim to preserve the traditions through such communal spaces. *Savottapiha* derived from forestry worksites (fi. *savotta*) and yard (fi. *piha*) serves as a public venue for community events, symbolizing the village's connection to its forestry heritage. Besides, a laavu, built in

2012 through the voluntary efforts of the villagers using materials leftover from clearing the space, stands at one end of the Savottapiha.

These open spaces and facilities they have built embody their dedication to collaboration and community effort. The community's experience with arts and environmental projects and the creation of these spaces reflect the goal of working together and preserving heritage. This also highlights an important condition that the integration of traditional practices with contemporary communal needs. By maintaining and utilizing spaces like Savottapiha and the laavu, the community itself has demonstrated a practical consensus on the preservation of historical memory and the revitalization of the community in the present.

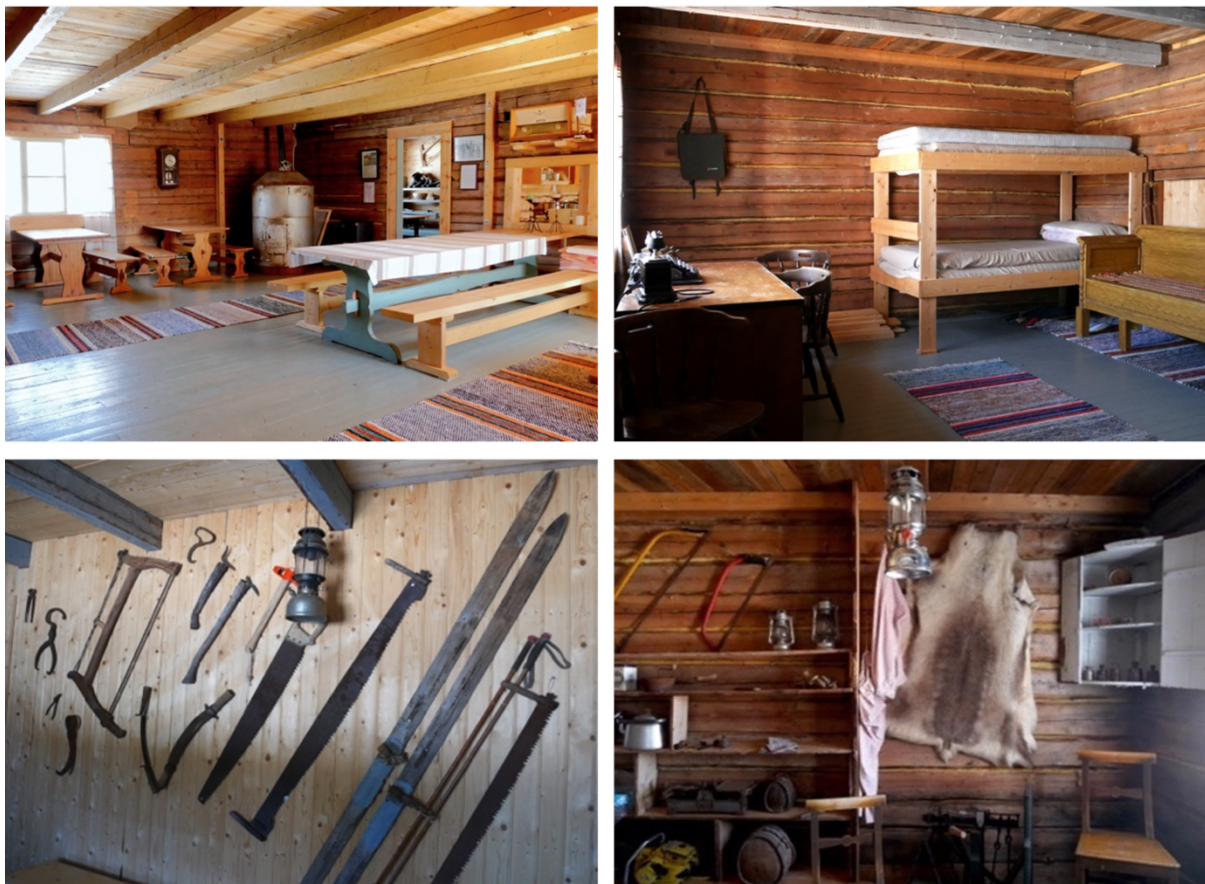


Figure 11. Old objects and different tools that have been collected in logging camp building to represent the forest worksite scene in the village. Credit: Chia-Chen Chang, 2022

The transformation of Savottapiha from a parking area to a central communal space is a testimony to the villagers' commitment to preserving their historical and cultural heritage. The

site includes various structures, such as an old sauna, dry toilet, storage facilities, and Savottakämppä—a large logging camp cottage relocated from its original site. This cottage collects a collection of old forestry-related artifacts donated by locals, including bunk beds for lumberjacks, a water heater, kitchen equipment, and various forestry tools. These objects are not merely historical relics but serve as tangible links to the village’s past, illustrating the significance of forestry in shaping the local culture and way of life.

In conversations with the villagers, it became clear that these old artifacts are deeply valued as they contain the lived experiences and cultural practices of previous generations. For instance, the photos of Humu, the horse depicted in the wooden sculpture (Figure 9), evoke memories of the vital role animals played in both daily life and forestry work, particularly during challenging periods such as wartime. Humu symbolizes resilience and the strong bond between humans and animals, reflecting the interconnectedness of community, environment, and cultural identity.



Figure 12. Villagers showed us a Finnish log driving route map. He explained how log driving was near the Meltosjärvi area. Credit: Chia-Chen Chang, 2022

During the conversation, villagers also reflected on an earlier period when livelihoods were heavily dependent on forestry work. In addition to cutting down trees, the transportation of logs was a significant aspect of this industry. Trees were felled in winter, and in spring and summer, the timbers would be gathered from various locations and transported via river in the summer.

The villagers recounted the historical importance of log driving which as a method that was crucial in the pre-industrial forestry era. This finding underscores that pre-industrial forestry as a type of ecoculture highlights the deep intertwine between communities and their surroundings, where the interconnection between nature and culture is clear. It included ecological knowledge and local knowledge in rural communities.

Although this practice of transporting logs via river currents from forests to sawmills is now a memory, it remains an important part of the village's heritage. The villagers expressed a desire to showcase this old tradition within the Savottapiha and are exploring ways to enhance the connectivity of the facilities in this space. The Savottapiha serves as a living reminder of this history, though the space itself is still evolving. The villagers have identified the need to enhance the connectivity between the Savottakämpä and the laavu, as well as to make the cultural and historical narratives more accessible to visitors through improved displays and information about the artifacts.

Through this initial investigation and interaction with the villagers, it became evident that Savottapiha is more than just a physical space; it is a site that commemorates logging as an intangible heritage and serves as a central element of the community's identity and ongoing development. The villagers' openness to integrating new art projects into this space reflects their desire to preserve the historical memory with innovative approaches through community engagement. This condition aligns with the principles of new genre public art, which emphasizes interdisciplinary collaboration and community involvement.

As an artist and researcher, my engagement in this art project necessitated a thorough understanding of the cultural and historical context of rural life and the forestry industry in Lapland. To this end, during this inspection phase, I conducted extensive research, visiting the Lapland Forest Museum and the Rovaniemi Local History Museum, and reading archival materials from the Finnish Broadcasting Company (*Yle*) and scientific material website (*Finna*). The cultural knowledge learning deepened my comprehension of the cultural landscape and informed my approach to the collaborative art project in Meltosjärvi, ensuring that my contributions were contextually relevant and resonated with the community's vision for Savottapiha. The involvement and understanding of the community and the artist are essential for the art project.

5.2 Creating through collaboration

In May 2023, my supervisor, another researcher involved in a related project, and I revisited the village of Meltosjärvi. Building on our previous discussions, I had developed two public art project proposals to present to the villagers. This visit was crucial for gathering their feedback and aligning my designs with the community's needs and cultural context.

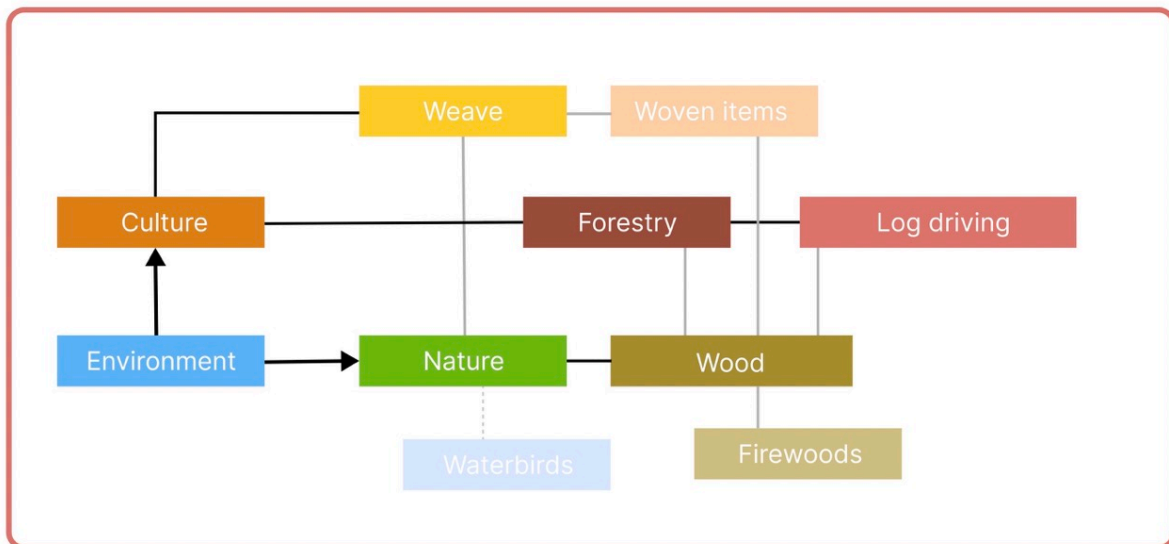


Figure 13. The network diagram between nature and culture in the context of this village. Credit: Chia-Chen Chang, 2022

During the initial investigation and observation phase, I sought to understand the landscape of Meltosjärvi, not just as a physical environment but as a fabric of daily life with nature resource and culture heritage. I cleared and conducted my thought into a network diagram. This diagram (Figure 13) illustrates my initiative to understand the relationship between nature and culture by effectively classifying and sorting the data. The concept of landscape extends beyond natural scenery to encompass the ecoculture, particularly within the context of Lapland's forestry history. This understanding led me to select wood as the primary material, symbolizing the deep interconnection between the village's natural environment, cultural practices, and community identity.

I presented two design concepts (Figure 14) through visual sketches, both aimed at enhancing the Savottapiha, a central communal space. The first concept involved creating log benches

that would not only serve a practical purpose but also evoke the historical scene of log driving—a scene deeply rooted in the village’s heritage. The logs would be elevated to simulate the appearance of floating on a river, with the bench legs shaped to resemble the tools once used in log driving. The second concept, inspired by local waterbirds, proposed a firewood storage structure with bird-shaped decorations, which would also function as a windbreak for the laavu.



Figure 14. Two concepts of public art. One is a bench from the scene of log driving. Another is based on waterbird in Meltosjärvi to build a firewood storage structure. Credit: Chia-Chen Chang, 2023

By visualizing my thoughts as clearly as possible, I ensure a smooth message delivery to the villagers, helping to overcome language barriers. They all expressed that they clearly understood my original ideas from my illustrations. The villagers immediately resonated with the log bench idea, particularly because it aligned closely with their desire to reflect the cultural memory of forestry in the Savottapiha. This alignment demonstrates the importance of co-creation in public art, where the artist’s vision is shaped also through direct engagement with and the feedback from community.

Besides, I also interviewed the villagers. The interviews conducted with key members of the village association provided deeper insights into the cultural and historical significance of previous art projects in Meltosjärvi. The villagers emphasized the importance of increasing the village’s visibility and saw the proposed public art projects as a means to attract visitors, enhance local facilities, and preserve their cultural heritage. This feedback underscored the

value of public art as a tool for community development, not just as a symbolic gesture but as a functional and participatory process.

One key example of this co-creation process was the discussion around the log bench design. Initially, I conceptualized the bench as a representation of the historical log driving scene, using logs arranged in a way that mimicked their floating on water, while also serving as seating. While this idea resonated with the villagers, their input was crucial in refining the design to be both aesthetically meaningful and practically viable. For instance, the villagers raised concerns about the weight of the logs and the structural integrity of the bench, which were considerations I had not fully accounted for. From a co-design perspective, the knowledge from the local villagers became a crucial element in refining the project. It offers practical insights and historical context that are often necessary for ensuring that a project is relevant, functional, and respectful of the community's heritage. This local insight helped clarify and balance the goal, ensuring that participants were actively involved and aligned in the co-design process. This dialogue between my artistic perspective and the villagers' local knowledge allowed the project to evolve in ways that I could not have anticipated on my own.

The collaborative nature of this project has been essential. As an artist, I initially approached the design with a particular vision that was gained by observations and research into the local culture and environment. However, it was through the process of engaging with the villagers. The design was revised to incorporate the villagers' suggestion and insight, ensuring that the final product would be both meaningful and practical for the community. This process illustrates how public art, when rooted in co-creation, can transcend the symbolism to become an integral part of the community's cultural landscape, fostering a deeper connection between the artist, the place, and its people.

In many public art projects, landmark sculptures are often created with a focus on symbolic or aesthetic value, but they can sometimes overlook how local communities will engage with and interact with these pieces. This oversight can result in art that feels disconnected from the everyday lives of the people it is meant to serve. However, we should not overlook the important role of the artist in the public art process. The artist's perspective brings creativity, innovation, and a broader conceptual vision to the project. Artists often introduce new ways of seeing and interacting with familiar spaces, challenging conventional ideas and encouraging exploration beyond traditional boundaries. When these two perspectives converge in a co-

creation process, they enrich the project's outcome by blending the practical with the imaginative. This collaboration ensures that the final design is not only artistically orientated but also deeply resonant with the community's identity and needs. The process becomes a dialogue where both local knowledge and the artist's vision are both valued, leading to a more holistic and meaningful creation.

Ensuring that visions are valued during the process relies on back-and-forth discussions. However, I found there lies the challenge of balancing my artistic perspective with the expectations and needs of others, especially when opportunities to meet intensively with the villagers are limited. To compensate for this limitation, I communicated not only in person but also through e-mail with the leader of the village association. This approach allowed for ongoing discussions between meetings, ensuring that each subsequent meeting would be more efficient and productive. Besides, by presenting the designs in the form of illustrations, I aimed to facilitate visual communication, ensuring that we can understand each other more efficiently and effectively. The illustration also continues to be revised based on our discussion result, and then sent to the leader of the village association, ensuring that they remained aligned with the project's evolving vision.

5.3 Building a log driving bench

The co-creation process was further reinforced when the villagers contributed their expertise and resources. For instance, when I mentioned the need for metalwork on the bench legs, a villager skilled in this craft volunteered to create the prototype. This spontaneous collaboration showed the collective ownership of the project, transforming the initial concept into a shared effort. Community participation is crucial to highlight the key point of new genre public art.

The initial discussions around the form of the bench, particularly the possibility of halving the logs to reduce weight (Figure 15). While the conceptual vision suggested a lightweight and easily manageable structure, the local villagers highlighted the challenges of cutting logs without proper machinery. They suggest instead of looking for inputting more machinery, maybe could start from simple way to try. The villagers' input not only informed the technical

feasibility of the project but also underscored the importance of material considerations that are often overlooked in the artistic process. This exchange of ideas reflects a fundamental aspect of co-creation: the need to balance artistic innovation with the practical knowledge that resides within the community. The suggestion to use metal pipes instead of more complex metal shapes further illustrates how local skills and resources can shape the final objective of a public art project. By agreeing to start with a prototype, both me and the villagers embraced an iterative process that allowed for adjustments and refinements based on real-world feedback in the future.

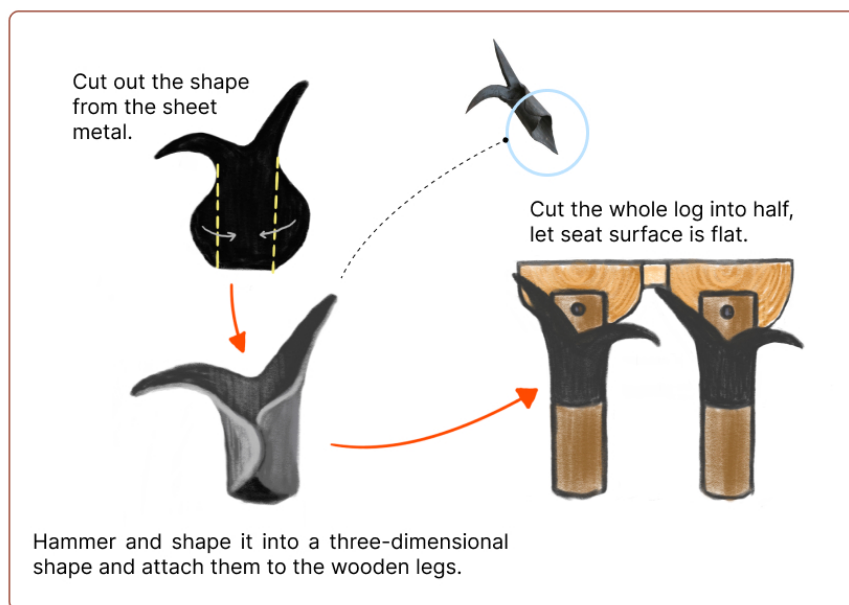


Figure 15. The sketch of the design option from me. The villagers provided feedback on my design sketch, noting the challenges of cutting smooth surfaces and forging metal. Consequently, we decided to use whole logs and shape the metal using pipes instead. Credit: Chia-Chen Chang, 2023

The completion of the first bench, constructed by a skilled metalworker in the village, marked a significant progress in the project. The involvement of the villager who as a metalworker in this iterative process highlights the role of craft and material expertise in co-creation. His enthusiasm for the project was driven by a passion for his craft rather than external funding, and this intrinsic motivation gave it a rarefied value in public practice.

In September 2023, my supervisor, Elina Härkönen, and I visited the village for the third time to meet with the villagers and review the progress of the bench project (Figure 16). The villager who took on the practical task of building the bench shared his experience, saying that while

he efficiently crafted the metal parts, working with wood was a new challenge for him. He expressed some uncertainty about whether the final product would align with the concept we had originally designed. We gathered around the bench, testing its functionality and comfort. The feedback from the villagers was positive. They express that looking at the structure of logs and the shape of log driving tools, the log driving scene is easily embodied through this bench. By meeting with villagers, allowed them to share their thoughts on the outcome of the public art. This shows that the results of this public art are evaluated and discussed.



Figure 16. The first finished Log Driving Bench (fi. *Uittopenkki*) in savottapiha. Credit: Chia-Chen Chang, 2023

They appreciated that the bench not only served as a seating facility, something the community had been lacking, but also embodied the idea of preserving old memories. They saw potential for its use in community events, such as summer outdoor theater performances, where it could offer a comfortable seating option for audiences and visitors. Encouraged by this success, the villagers expressed a desire to use this prototype as a basis for producing more benches and discussed exploring funding opportunities to support the project.

This public art project did not conclude with the completion of the first bench; rather, it opened new avenues for continued collaboration and co-creation within the community. Some villager thought that the shape of the metal could be even more vivid and emphasized. Following the principles of practice-based approach, I reflected on the process and shared ideas for potential revisions with the villagers. We agreed to continue our discussions to refine the design and proceed with creating the next prototype. Based on our conversations, I adjusted the design to make the metal pick more visible and prominent, raising it further from the log (Figure 17). This iterative process illustrates the dynamic nature of co-creation, where the project evolves in response to ongoing dialogue and shared insights between the artist and the community. The ongoing dialogue and willingness to revise the design based on feedback illustrates the dynamic nature of co-creation, where the final product is a collective achievement that resonates with the identity and needs of the community.

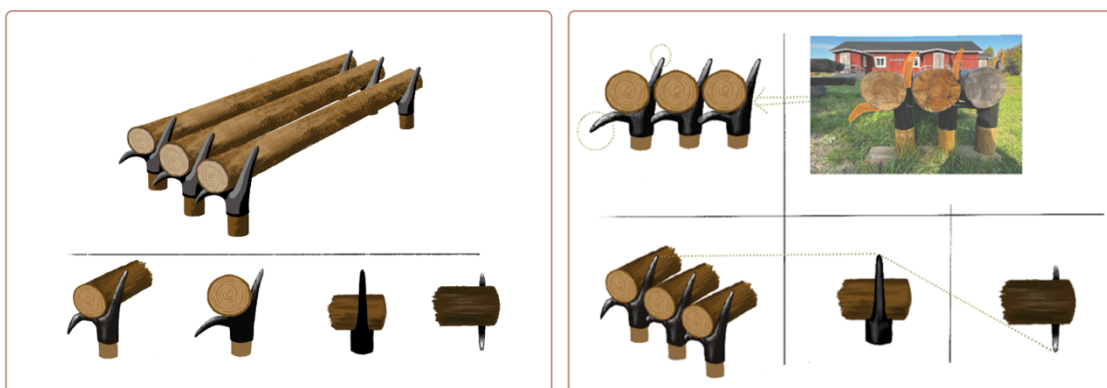


Figure 17. The revise sketch for second prototype bench. Credit: Chia-Chen Chang, 2023

To facilitate a participatory design process, we need to ensure that everyone involved in the process is able to contribute to the collaboration in their willingness. Therefore, during the planning period, we faced the challenge of managing how to efficiently encourage villagers to actively participate in the process. I need to make a consistent effort to stay in touch with the villagers to make sure I get their answers.

Since the both villagers and me were primarily available on weekends and only worked together during the summer due to the cold, frozen winters in Lapland, maintaining contact and waiting for their replies and feedback through e-mail slowed the project's progress. Additionally, language barriers further complicated communication, requiring extra effort to ensure mutual understanding. These limitations, along with my limited research time, restricted the ability to go through multiple cycles, resulting in the completion of only the first prototype.

These challenges had impacted on the design process. As a result, I adapted the communication process by incorporating mainly with sketches, illustrations and visual photos, in addition to text, to facilitate discussions and bridge the language gap. To enhance communication and ensure clarity, the suggestion and comment from the villagers are recorded by updating the visual illustrations, facilitating clear communication with the community. These visual materials are distributed and shared with community via e-mail or in printed paper form to truthfully representing myself and the project. This approach also made the limited time we had for in-person meetings in the village more efficient.

Since community engagement is significant in this research, this situation showed the need for flexibility in the co-creation process and highlighted the importance of ongoing, patient engagement with community members to achieve meaningful and relevant outcomes. This is the challenges as facts provided important points that offer insight into the complexities of the research process and contribute to a deeper understanding for the next step. By addressing these difficulties openly, we can understand the complexities in collaboration also involved in the process. However, keeping continuous communication is the core to enhance the quality of collaborative working. Therefore, my contact with the villagers did not end with log driving bench's completion.

During my fourth visit in November, the villager who crafted the bench presented his ideas for refining the metal components and discussed the adjustments made based on our collaborative feedback (Figure 18). While the village association has yet to set a definitive schedule for

producing the next bench, his eagerness to continue working on the second prototype highlights the deep commitment and passion that drives this co-creation process. His approach to metalworking, which aligns with his professional expertise, reflects a practice-oriented philosophy that transcends external resource limitations.

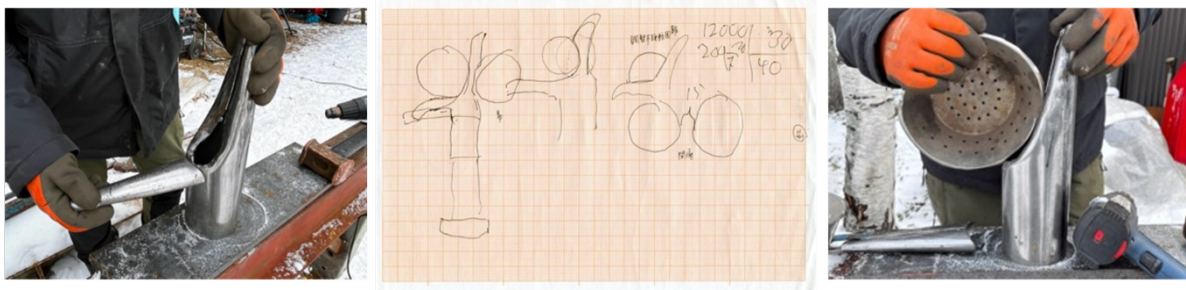


Figure 18. The villager who crafted the bench shared his idea for adjusting the metal structure, and we discussed and explained our ideas to each other also through drawing in my 4th visit. Credit: Chia-Chen Chang, 2023

To ensure continued collaboration, I still in different way to remain actively involved with the community. I contributed to the design of an information map for the village and assisted with its production as a poster. This poster, which includes a visual map of Savottapiha (Appendix A), and a QR code linking to the village webpage, is planned to be installed on the bulletin board at Savottapiha. The purpose of all the different actions of the project is not only to complete tasks, but also to build relationships and create new opportunities for continued development beyond its initial scope through different experiments and collaborations.

5.4 Reflecting through artistic expression

As Jacob (1995) noted the essence of new public art lies in its ability to foster communication and engagement, responsive to the ever-evolving dynamics of society (Jacob, 1995, p.59). As both an artist and researcher in this project, building an understanding process toward local knowledge is crucial. During interactions with villagers, where they shared life experiences and showcased old working tools, I gained insights into the craft knowledge which embodies the connection from nature and culture of wood in rural live. However, language barriers and



cultural differences posed challenges, somehow limiting the depth of engagement with local knowledge.

Figure 19. craft knowledge learning. Experiencing how to process tree trunks into wood materials and to craft handles for knife. Credit: Chia-Chen Chang, 2024

To address these challenges, I immersed myself in practical experiences and non-verbal learning methods. It is included several visits to forestry museum and exploration of archival materials at the beginning of my research. Additionally, I collaborated with my Finnish family, experienced how to process tree trunks into wood materials and to craft handles for knife and axe from wood by learning from the basic of craftsmanship. With each stroke I carved from a piece of wood, the cultural understanding of the place go beyond the cognitive learning. Through the ache of muscles and tiredness I met the wisdom held within people's hands, without efficient and convenience technology but rich in crystallized knowledge.

Gray and Malins (2004) emphasize the importance of clearly defining the criteria for evaluating research findings. This is particularly crucial when art or design work is produced as part of a research argument. Establishing explicit evaluation standards ensures that the research is assessed fairly and rigorously, allowing the creative outputs to be understood and valued within the broader context of the research (Gray & Malins, 2004, p.168). My artistic works play a crucial role in immersion and reflection throughout the entire research journey. Inspired by the resilience of rural life and the symbiotic relationship between humanity and nature, besides the experiences, I immersed myself into the essence of wood with my personal artistic expression which also as the data of the thesis.



Figure 20. <Firewood Series 1- Group Portrait of Bark> 2023/ 116x89 cm/ Acrylic on canvas.

Credit: Chia-Chen Chang, 2024

The work titled Firewood Series 1- Group Portrait of Bark (Figure 20). Bark, often utilized as a fire starter for its rapid combustion when making a fire. I aim to record my gaze on these swiftly and fiercely burning bark remnants in a delicate portrait style. Through this painting, I seek to capture the fleeting moment before they transform into ash which those bark tributes to the enduring legacy of natural materials in sustaining human existence.

Another piece, titled Firewood Series 2 - Weaving with Tree (Figure 21), draws inspiration from the intricate relationship I observed between wood, forestry, and weaving in the early rural life. With this work, my intention is to use these distinct elements into an imaginative and surreal set of working tools crafted from wood, wool, and old metal. Through this integration, I aimed to symbolize the intricate patterns of interweaving between humanity, nature, and culture.



Figure 21. <Firewood Series- Weaving with Trees> 2024/ 45x14x9(cm)*2; 30x5x4(cm)*2/ Wood, yarn, old metal tool from old object. Credit: Chia-Chen Chang, 2024

Gray and Malins (2004) argued that an exposition or an exhibition should demonstrate the various stages of research thinking, including diagrammatic mapping of the evolving research process, evidence of the final product (Gray & Malins, 2004, p.168). In the initial exploration phase of the project, I investigated the use of wood and artistic expression, gaining insights into the local history and culture through both art and hands-on practice. This approach aimed to deepen my understanding of the local cultural landscape while developing a new genre of

public art. By engaging in this process, artists not only enhance their own understanding but also foster deeper connections with society. Through public participation, artists build meaningful relationships with the public, communities, places, and cultures, through their artistic expression.

6. CONCLUSION

Time is a river that continues to carry culture forward. The value of cooperation can be seen in both past and modern times. From the era when lumberjacks lived and worked together in logging camps, where no task could be accomplished alone, to the present day in Meltosjärvi village, the spirit of cooperation persists through the collective efforts of its residents to support and enhance the community. The environment and society will change through the times, but some historical memories and intangible heritage can continue to be passed down through shared values and identity. And we can see that such values are intertwined with people, things, and the natural environment. Such a state of collaboration not only exists among people but also the partnership with nature. Collaborative practice is the key for Meltosjärvi's intangible heritage and ecological culture, highlighting its role as a key local value and local identity in both historical and contemporary contexts.

Against this backdrop, new genres public art in rural Finnish Lapland offer contemporary ways for local communities to continue extending this long tradition. It as well demonstrates how new genre public art can build the connection and take action to communities, drawing on the intangible and ecocultural assets of their environment. By integrating public art project with community engagement, it not only reflects the historical values of collaboration but also actively contributes to the ongoing cultural narrative of the region.

Working together with villagers for several months, both me and villagers went through a series of generating the idea from memories of working as forestry laborers to co-design and co-create a bench that included traditional forestry scenes of log driving along the river in Meltosjärvi. Through this project, it also answered the possibility of the addressed questions through collaborative art. The new genre public art emphasizes local orientation, allowing place-based art projects to effectively integrate rural landscapes and values. Furthermore, due to its strong local connections, it offers the possibility to delve into local issues and challenges in rural areas, bringing attention to public art issues that are often overlooked in these areas. Public art in rural areas found their settings to develop in unique ways through local narratives and stories. It also plays a vital role in revitalizing and protecting the community's intangible cultural heritage.

By actively involving local residents, the log-driving bench project offers an opportunity to revisit and reassess historical memories and values at this point in time, ensuring that the community's culture remains rich, diverse, and sustainable through the changes of the times. This approach not only fosters cultural sustainability but also helps resist marginalization and prevents passive interpretation of local traditions. Here, the goal of cultural heritage preservation is not just to fossilize the tradition and memories.

On the contrary, the continuation and inheritance of culture require us to constantly contact and practice it through labor and study in daily life. Just like from my own process of learning wood crafting, I have experienced that when carving wood by hand, you must first learn how to observe the direction and arrangement of wood fibers before you can effectively use the knife to carve the desired shape. This is also that kind of knowledge about experience that I could not learn before I had the opportunity to contact and practice it by hand. It has nothing to do with the use of professional equipment, but it is about an interactive relationship of mutual understanding and cooperation between people and other things.

For the reason that cultural preservation should not be like sealing cultural content in a container like a specimen. Instead, it should be through the learning of cultural knowledge so that such cultural values and handicraft skills can continue to be used and transformed in the environment we live in. Thus, regarding the village, by expanding the possibilities of public art in rural areas, the project goes beyond creating art pieces that are merely viewed as sculptures. Instead, it is a physical manifestation of opportunity of collaborative work and building connection, which same as how they had built laavu and now the log driving bench in savottapiha. This state of cooperation is also conducive to continuously expanding the breadth of cooperation. By cooperating with communities in different fields, it can better reflect the emphasis of the new genre public art on expanding the space for participation in different issues in society and the environment through diversified interdisciplinary cooperation and execution.

From the artist's perspective, new genre public art provided art as a method for artists themselves to establish understanding and connection with the public, community, place, and culture through different artistic expression to explore the possibilities of contemporary art and culture. Art is dynamic and contains an evolving nature. Exploration through public art prompts me to consider how to establish the multifaceted role of art in shaping and reflecting social needs. In my studies, research and artistic practice can be applied and referenced to each other.

They also provided another non-verbal means of assisting me in the stages of understanding the community and its local environment, compensating for barriers my limited Finnish language might have posed.

Based on the openness of community collaboration, I see the potential and opportunity to continue to develop in the future. This research so far has provided a reference for more cycles can be conducted in the future by completing the first prototype and observing and analyzing its process. Ensuring the effective practices in an environment characterized by collaborative and participatory art practices is essential for addressing potential challenges faced by both the community and the artist. Through evaluation, we can see from the limitations and difficulties we faced in planning and research this time, as well as the considerations of time and resources, that we can have better plans and preparations in the future. Reviewing the entire research process from an observational perspective, the process of working with the community and the design process had some challenges due to the limitation.

I have found that time is the significant factor affecting interaction and engagement. In this public art collaboration, time has been limited, both in terms of my own study schedule and the constraints of the seasons. It is challenging to respond to the nature of deep communication and interaction, which requires a longer period to cultivate. In this project, we also were not able to conduct more activity or gathering due to the limit available time. However, it also shows that the nature of collaborative action requires more spontaneous yet resilient joint efforts. Looking for better practices in the future, holding workshops in the village with the community could be an efficient way to build connections within a structured framework. This approach would also create opportunities for the community itself, increasing the chances for meaningful communication.

While time constraints pose a significant challenge, funding is equally crucial. Effective collaboration between artists and communities requires long-term commitment and patient, long-term planning to foster mutual growth. This commitment often relies on the availability of resource or funding. In this research, the community has enthusiastically embraced the public art initiative with a strong spirit of volunteerism. To sustain and advance the project, securing resource through collaborative effort is also important with structured, supportive framework for future development.

Therefore, I hope this project and study in this stage, also can contribute its outcome to let the community to utilize. And based on this prototype to create more log driving benches in the future, further enhancing the historical scene through a broader scale of logs floating on the village. Although my research presents some ideas and explorations, it is still in its early stages, and there is much room for further development and deeper investigation. By implementing new genres of public art in rural areas, communities can be empowered and revitalized, thereby continuing to drive development based on their existing achievements. In comparison to this project, there remains vast space and potential to explore new genres of public art as a method for creating meaningful experiences, particularly in the rural areas of Finnish Lapland. I hope this research can foster future discussions and exploration, and inspire further reflection and practice in related fields.

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APPENDICES

A. Savottapiha Map



A visual map for showcasing the features of savottapiha with QR code for accessing the village webpage. This poster will be placed on the bulletin board in the savottapiha. Illustration: Chia-Chen Chang, 2024

Savottapihalle valmistuu pala uiton historiaa

Uittolauttojen näköiset penkit Meltosjärven Savottapihalle suunnittelee Chia-Chen Chang ja toteuttaa Hannu Kingelin.

JOHANNA LIPPONEN

Johanna Lipponen

Meltosjärven Savottapiha saa komistukseksi uudet, uittolauttojen näköiset ulkopenkit. Nyt valmiina on penkin mallikappale, ja loppujen materiaaleihin haetaan rahoitusta. Penkit suunnittelee taiwantilainen, Lapin Yliopistossa Taiteiden tiedekunnassa soveltavaa kuvataidetta opiskeleva **Chia-Chen Chang**.

Kolme vuotta Suomessa asunut Chang on tehnyt paljon taustatyötä, ja tutustunut paikalliseen uittoperinteeseen. Hän haluaa, että puupenkit näyttäisivät mahdollisimman aidosti uittolautoilta.

Hänen opettajanaan toimii taidekasvatuksen ja soveltavan kuvataiteen lehtori **Elina Härkönen**.

- Soveltavan kuvataiteen opiskelija tekee yhteistyössä kumppanin kanssa teoksen. Kumppani määrittelee toimeksiannon mitä opiskelija tekee. Kaikki lähtee siitä, mitä he tarvitsevat. Tämä on taidetta ja käytäntöä sekaisin.

Changin suunnitelman pohjalta penkit toteuttaa Meltosjärvellä asuva **Hannu Kingelin**. Penkkien prototyypin käyttetyt materiaalit ovat kierrätysmateriaalia. Penkkien halutaan olevan tukevia, mutta kuitenkin siirrettävissä.

Penkkeihin käytettävät kelottuneet puut ovat Savottapihan **Humu**-hevosen reestä. Humun ovat valmistaneet Lapin Yliopiston Taiteiden tiedekunnan opiskelijat muutama vuosi sitten. Rekeen puut ovat päätyneet läheisen Meltosjärven kappelin pihamaalta.

Meltosjärven savottakämpä valmistui vuonna 2018, kun Murolantien varressa Kuusivaarassa sijain-



Savottapihan penkit suunnittelee Chia-Chen Chang (oik.) ja toteuttaa Hannu Kingelin. Prototyypin on valmistettu kierrätysmateriaalista. Ideana on saada penkki näyttämään entisajan uittolautalta.

JOHANNA LIPPONEN

nut metsäkämpä siirrettiin hirret purkamalla nykyiselle sijalleen Savottapihalle. Se muistuttaa metsätalouden merkityksestä kylälle ja sen lähiympäristöön.

Savotat olivat arkipäivää 1900-luvulla ennen 50-lukua, ja ne työllistivät paljon paikallisia. Uitto lopui Meltosjoella ja Tengeliönjoella 50-luvulla. Meltosjärven kylältä löytyy vielä uitosse matkassa oleita. Kyläläinen **Lauri Ruonamaa** oli nuorena miehenä mukana uittotyössä.

- Kun joessa tulva nousi, alettiin

puita uittamaan. Yleensä uitto saatiin päätökseen kesäkuun lopulla. Sen jälkeen uittettiin törmälle jääneet "hännät" metsästä pois, Ruonamaa muistelee.

Savottapihan infotaululle on tulossa materiaalia QR-koodien muodossa, joista voi lukea enemmän paikan historiasta. Penkkihankkeelle aiotaan haastaa tukea Outo-kaira Tuottamhan ry:ltä.

Humu-hevonen valmistui Savottapihalle muutama vuosi sitten.



The local newspaper, Meän Tornionlaakso, reported that a piece of log driving history is being prepared for the community yard known as Savottapiha. Image: scanned from the newspaper. 2023

C. The questionnaire for interview

About two proposed ideas of public art project:

1. How do you think about these two ideas? please think out loud even just how you feel.
2. If we would choose one idea to continue developing, which idea you prefer?
3. Which part or elements in the ideas you like or dislike? why?
4. Do you think these ideas have good connection with nature and history of a place with people's life? why?
5. How do you think if this multifunctional outdoor work of art could both enrich the savottapiha, but also improve the facilities at the same time?
6. Is there any part in these two ideas which might impossible or difficult to make it? why?
7. Do you have any idea where we could get the material and tools for building this art project? (rakennuspuu, tukki, metal, some wood work, machines...etc.) Do you have any budget from association or funding?
8. How many people would like to participate in this project?
9. Do we have anyone who specializes in wood-working or metal-working?
10. Any suggestions or the things that we need to revise or notice? Or you could give share feedback.

About the previous experiences:

1. Here have been two art projects in this village (willow pike and wooden horse sculpture), how you think of them?
2. What kind of changes to this place and village because of the art projects? what is the role of art in this village? Does it relate or fit with the vision of association?
3. Do you know how these projects could help village to achieved the goal of preserving the old time culture?
4. Could you share some idea why do you think these old time culture should be preserved?
5. Do you think art projects help or benefit for the village? how? Please give some example.
6. Based on the willow pike and wooden horse project, is there anything that impressed you or any areas that could be improved?