

cool

Applied Visual Arts in the North



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Foreword

The University of Lapland is one of two institutes in Finland engaged in research and higher academic training in the field of industrial arts. The University emphasizes in its research profile the interaction between arts, the environment, and critical social science research. This is a necessity in Lapland and in the Arctic because the economic exploitation of the Arctic region is loaded with high environmental risks. In addition, the industrial changes will affect the region's social and cultural situation. One example of an attempt to strengthen the profile of the industrial arts education in recent years, is the development of

applied visual arts in the area. The implementation of Applied Visual Arts Masters' Program and the cooperation between the Arctic regions' Art Universities is a major step forward in developing art education. In addition, it is compatible with Arctic socio-cultural and economic life and supportive to the well-being of the area.

Mauri Ylä-Kotola

Rector of the University of Lapland

Introduction

The main aim of this publication is to promote debate about contemporary applied visual art as it relates to the North. The volume was produced as part of the Applied Visual Arts (AVA) project funded by the Centre for the Economic Development, Transport and the Environment. Organised jointly by the Faculty of Art and Design at the University of Lapland and Kemi-Tornio University of Applied Sciences, the AVA project was a part of the Institute for Northern Culture. The aims, theoretical foundations, methods and results of the Master of Arts degree program in AVA at the University of Lapland (2011-13) are introduced. This new degree program aims to respond to the challenges posed by the changing needs of higher education, regional business, internationalisation and contemporary art in addition to the socio-cultural situation in the North.

The program seeks to produce multi-skilled arts professionals with the ability to work with a wide range of stakeholders. In addition, they will be able to participate seamlessly in diverse

development initiatives. AVA should not be seen as synonymous with already established professions such as graphic design, architecture and interior design. Among other things, the interaction between science and art, environmental engineering, tourism, and the public, social and health care sectors are potential spheres of operation.

Instead of educating traditional fine artists who exhibit and try to sell their art, the new programme builds on the increasing trend for artists to be employed as specialist consultants and project-workers. In this model, artists act as facilitators for a community group, public services or business, using their skill and experiences. For example visual arts and cultural productions have become an integral part of the tourism-related 'experience industry' in the North. The creative industries, often characterized by small, flexible and interdisciplinary companies, is an increasingly important sector of future economies in the North. Artists who graduate from the program can serve as

visual designers and consultants in various everyday environments, developers of adventure and cultural environments and associated art-related services, and as social actors, as well as in organizing tasks in various events. Thus, the artistic work is carried out in cooperation with cultural institutions, the education and social sectors, or business life. Typically, the artistic activity shares spaces with the social, technical, and cultural sectors.

The AVA degree is based on experiential, project-based learning and communal and place-specific methods of contemporary art. Education carried out in project-form has points of reference, among other things, in the latest participatory trends in contemporary art for example community and environmental art. In addition, design thinking informs the program in the shape of environmental and service design, and co-creation methods. Applied visual arts is chiefly characterised by the artists applying their own expertise and art techniques for purposes external to the art world. At the same time, however, the artist can present a production in art exhibits and thus transform it into art.

It is a prime aim of the AVA program to integrate artistic skills with practice-based and scientific knowledge to create ecologically and ethically sound experience environments, services, and art productions that are based on the cultural heritage and traditions of an area and its people. The studies require students to include project-based collaboration with cultural institutions, public and social sector and tourism companies in Lapland and the North. Students collaborate with public and private sectors to develop products and services that meet specific social and economic needs. During the period of the education initiative, a principal goal was to develop new and innovative forms of cooperation, environments, and products that can, in a sustainable manner, contribute to the vitality and well-being of the North.

In some respects, the AVA program can be seen as an innovative learning environment, with its own arts-based pedagogy, a socially engaged education model that has been developed in Lapland's special circumstances which also has an international

function in broadening the field of art education. AVA can thus be viewed as a seamless extension of community art education and participatory environmental art developed within the department of art education at the University of Lapland. The working methods and studies of AVA have been refined and developed with the aim of launching an international Master of Arts program in cooperation with international partners. Internationalisation will bring a significant boost to the program and open up new job opportunities for graduating artists, simultaneously ensuring international visibility for artistic initiatives implemented in the North.

This book is organised in five sections under the main theme of *Applied Visual Arts in the North*, the volume presents articles based, in large part, on projects undertaken during 2011-13. It includes the activities of the Thematic Network of the University of the Arctic, *Arctic Sustainable Arts and Design*, launched in 2011. Together, they bring a circumpolar perspective to the discussion of the role of AVA in the North. In the first section, *Contexts*, Timo Jokela opens the discussion by exploring the underlying reasons for developing the AVA program. Glen Coutts debates the relevance of some aspects of higher education today and questions whether it has the capacity to meet the demands of a rapidly changing industrial world, is it fit for the 'real world'? Tuija Hautala-Hirvioja has taken the art historian's perspective on how the artists have seen northern nature, landscape and people and how the AVA program has offered new ways to view and bring forward the nature and people of Lapland.

The concept of AVA in the broader field of contemporary art is considered by Maria Huhmarniemi. Stuart W. MacDonald concludes the first section with a discussion on the increasing importance of engagement. He focuses on the space between art and life, innovation and engagement at the intersections of art, design, architecture, media and education and where these interconnect with social sciences and ethics.

The next section, *From Tradition to Contemporary* is divided into three chapters and presents different AVA projects carried

out around the northern hemisphere.

In the first chapter in this section, Suzanne Thomas, Igah Hainnu, Jan-Erik Kuoljuk and Jukeepa Hainnu introduce their project on knowledge of Sami and Inuit “applied visual arts” and cultural production by examining and contrasting traditional and contemporary practice in arts, handicrafts and visual culture. The second chapter, by Timo Jokela, describes the research, design and construction of a memorial to a church, that is said to have existed in the hinterland of Kittilä, Finland. Christa Haataja, concludes the section with the ‘Samiland’-project giving an example of an exhibit developed from the tradition of the Forest Sámi culture.

The third section entitled *Applied Visual Arts in Public Places* is opened by Roxanne Permar. Her article presents the cross-generational project ‘Mirrie Dancers’ that used light as a dynamic and transformative medium for community engagement and public art. In the second article ‘Huttu-ukon jäljillä’, Timo Jokela describes the design and production of an environmental work of art. An example of cooperation in public art between the artist and road planners in the North. Esther Dorsman discusses AVA in the context of winter arts. In the final chapter in this section, Elina Härkönen gives an example of a community-based willow sculpture project as part of a landscaping project realized in a small village in Northern Finland.

Community Engagement is the title of the fourth section, which introduces five contrasting projects realized in different types of communities. In the opening chapter, Claudia Zeiske introduces a curatorial methodology ‘The Town is the Venue’ as an example of how to create a sustainable contemporary arts organization in the context of a small town. The second article, by Herminia Din, gives an interesting example of community-based practice, a sustainable art project ‘Junk to Funk’. Hanna Levenon-Kantomaa and Ninni Korkalo describe in their article the art encounters and art workshops they have arranged in an art gallery environment for youth with an immigrant background for several years.

Riitta Johanna Laitinen, brought together the residents of a

retirement home and school students in the intergenerational community-art project ‘On a Milk Dock Journey’. The section is concluded by Merja Briñón and Salla-Mari Koistinen, in their article they describe the service design workshops that aimed to design new visual art-based services through which artists could earn their living.

Ásthildur Jónsdóttir opens the last section *Applied Visual Arts in Education* by presenting a description and analysis of a cultural sustainability and photography workshop that examined the role memories and a place-based approach can play in education for sustainability. Terhi Marttila describes using smartphone filmmaking to explore and foster the relationship between a community and a place. It is followed by Wenche Sørmo’s, Karin Stoll’s and Mette Gårdvik’s research about a snow-sculpting project carried out with students of the elementary school teacher education in Northern Norway. The concluding chapter is Katri Konttinen’s and Sofia Waara’s report of ‘RiverSounds’ a project that created new connections between contemporary art, design and traditional cultures.

This volume offers readers a rich variety of perspectives on the theory and practice of AVA as it is taking place in the North. From commentary on the contexts within which it has been developed to descriptions of completed projects, the multifaceted nature of this form of contemporary arts practice is explored. The authors provide valuable insights to the work going on in Northern towns and communities - contemporary arts practice engaging with people and place. The title of the book *COOL: Applied Visual Arts in the North* captures the content neatly, arts work taking place in relatively cold climates, contemporary and impressive: cool for sure.

September 2013, University of Lapland, Rovaniemi.

Timo Jokela, Glen Coutts, Maria Huhmarniemi & Elina Härkönen



Contexts

The environmental work: On the trail of old man Huttu-ukko. Photo: Timo Jokela

Edited by Timo Jokela, Glen Couste, Maria Huhtaniemi & Elin Härkönen

Engaged Art in the North

Aims, Methods, Contexts

in my article, I provide a background for the objectives, theoretical foundations and pedagogical methods that guided the design and implementation of the Master of Arts program in Applied Visual Arts (AVA) at the University of Lapland during 2011-2013. The program aimed to respond to the challenges that arise from the needs of national professional art and design education, regional businesses, and international debate in contemporary art as well as the socio-cultural situation in the North.

CHALLENGES OF NATIONAL EDUCATIONAL NEEDS

There was a need to improve visual art education in Finland already in the 1980s and 1990s. The factors that predicted and called for those changes in the field of art education, which the AVA program now seeks to answer, already existed then. Culture started to be seen as a national and local economy-related key actor, social capital, and a communal builder of a sense of locality, both internationally and nationally. Behind the speeches, there was often a threat to local and national identity that would disappear with the globalizing world. Culture was generally thought to have social and economic benefits. In addition to service innovations, culture innovations were now considered to be the next socially significant development in Finland. This was also jus-

tified by a large number of studies, and the concept of the ‘cultural industries’ was introduced to describe the identified changes. (Koivunen & Kotro 1999.)

Reasoning about artist’s new professional image became particularly important when people started to talk about art and culture in the most diverse contexts. The Ministry of Education enshrined cultural sustainability as one of the social powers and competitive factors that was needed nationally. Art was also considered an important promoter of well-being and even health. By investing in culture and art, the aim was to prevent, among other things, social exclusion, unemployment, and regional degeneration.

The debate no longer covered only the traditional established activities and support of art and culture institutions, but the integration of visual art’s emerging forms into society became one of the main educational and political goals. Among others, the Finnish Ministry of Education wanted to expand the visual artists’ professional image and construction of new learning pathways to enrich the visual artists’ knowledge. According to the Ministry of Education, Master of Arts programs were needed to complement artist’s professional education and increase the graduating artists’ opportunities to succeed in the labor market both at home and abroad (Opetusministeriö 2008). It was seen in the Ministry

of Education that the social bonds of art and culture and multi-disciplinary and cross-artistic applications were strengthening and the communal methods and methods of production were increasing (Opetusministeriö 2010). This change in thought was influenced by the community art and socially-engaged art thinking that had become famous in UK and was used to describe artists' cooperation for example with schools, the health care sector, and prisons.

The demand for a new kind of knowledge in the field of visual arts is increasing both internationally and nationally in the social sector, education, and business life. In fact, the AVA education aims to produce a much needed and new kind of artistic, functional, and research-based expertise, as well as to integrate it into the development needs of, among others, tourism, the adventure industry and the social sector.

CHALLENGES OF REGIONAL DEVELOPMENT

The development of AVA can also be viewed as a regional educational-political aim to improve the status of the North in the highly competitive area of arts and cultural funding. The reasons are found in the European Union's methods of regional policy and the changes taking place in national regional policy and funding forms that are also steering the art field into designing activities as projects. (Lakso & Kainulainen 2001.)

The transition into a program-based approach in the culture and art field has not been without problems. The operators in the art field have had to learn new practices. Initiatives have led to the selling artistic expertise instead of selling works of art. When artist groups and associations have learned to share their own expertise and the effectiveness of their work, they have discovered a new kind of role in regional development work, through which they can more easily acquire support for their activities. This has been particularly evident in the activity of the Artists' Association of Lapland that is cooperating closely with, among others, the Faculty of Art and Design of the University of Lapland.

Initiative activity also aspires to network with other sectors

of society and thus achieve a better position when competing for funding in the art and culture field. This requires a certain expertise in project management from the artists. Above all, it requires a common language and working methods to be developed between the different sectors. When the concept of culture industry gradually changed into talk about a creative economy, it became clear that the multi-disciplinary cooperation between art and other sectors was very important in the ever-tougher competition. Koivunen and Kotro (1999) stated already at the end of the last millennium, that it is *a big challenge not only for education and entrepreneurship, but also for all the traditional institutions of meaning production.*

The AVA Master of Arts program's main objective is to educate applied visual arts professionals for the specific needs of the northern environment and communities who have the capacity to work in close cooperation with the various stakeholders and fully utilise of their own expertise. Thus, the development of AVA aimed to meet the needs of Lapland's leading industries; the tourism and adventure business that were related to the development of the adventure environments and services in a sustainable way promoting the well-being of the region. Therefore, there has been a tendency to start the cooperation with business life in the form of joint projects during the studies. The aim was to develop operational models, build networks, and respond to the partners' growing needs and in this way, during the course of the students' study, to develop cooperation skills and applied visual arts working life skills, as well as a common language for artists, designers, businesses, and local actors.

ABOUT CHALLENGES IN CONTEMPORARY ART

Pressure for change in visual arts consumption did not only come from outside of art, but also welled up from the art itself. The model of art education in the universities and academies of art in Finland is largely based on the early 1930s German Bauhaus school. It laid the foundation for the way, launched by modernism, to educate actors to visual field according to a quite consistent model. Art schools and curricula all over the world



Winter Conversation project in Rovaniemi, 2009. Timo Jokela, Antti Stöckell & Antti-Jussi Yliharju. Photo: Timo Jokela

looked very similar, which stemmed from the fact that in modernist thinking, art was understood as a universal phenomenon. Art was conceived as an autonomous being, almost independent from other social factors. Good art was art for art institutions and it was not committed to regional, local, or political ends. This way of thinking contributed to art education becoming isolated into its own units. Only with post-modernism, one started to re-evaluate the sustainability of the basic pillars of modernism in art and art research (Lippard 1997; Shusterman 2001; Lacy 1995a; Gablik 1991; 1995) In Finland, art education at the University of Lapland was one of the first education programs, where, in the spirit of post-modernism, one started to search for new kinds of contemporary artistic forms of education, in particular, within community art and environmental art. (Jokela 2008; Hiltunen & Jokela 2001; Jokela & Huhmarniemi 2008.)

Commitment to a time and place, instead of modernism and universality, is essential for the AVA. An essential prerequisite for contemporary art's dialogic, contextual, and situational art activities is that the activity focuses on the actors' and experiencers' – participating audience's, co-actors' and customers' – own environment and is recognized in its framework as an

activity. This naturally means that traditional art and non-art practises based on modernist thinking (popular culture, folk art, entertainment, cultural tourism and local customs) overlap with each other. Thus, one withdraws from the art-, artist-, and exhibit-centered conception of art and highlights art as a process of everyday practices in accordance with the principles of Pragmatist Aesthetics (Shusterman 2001). Artists, customers, producers and the audience are not seen as separate entities, but they are seen to form an artist and a recipient together and at the same time (Lacy 1995b). Contemporary art challenged us to rethink art education and change from instructor and studio-based education forms towards more open learning environments where, instead of work or technology composition and visual communication, art making processes and overlaps with the rest of societal life rise at the center of the education. A similar development can be seen in design where, instead of expert knowledge of design and product aesthetics, there has been a debate of user-centered design, co-design and service design.

The Master of Arts program in AVA differs from the traditional so-called free art (fine art) education, in which one typically focuses on the artist's personal expression with the help of

certain equipment and material management. AVA is situated at the intersection of visual arts, design, visual culture and society from which it draws its current theme, operating environment, and network. Compared to visual arts (fine art), it is about a different approach and expertise, as applied visual arts is always based on communities and socio-cultural environments, as well as places that define it and its means of activity and expression.

The applied visual arts can be thought of as an art that is useful. However, due to its social and design emphasis, the AVA-thinking differs, for example, from the city art's generalized aim to produce and strengthen a city's image and attractiveness pre-selected by decision makers with works of art and where the results are examined through increased business. (Anttila 2008; Uimonen 2010.)

The prerequisite of the AVA's activity is a close cooperation between people, future users, different sectors of business life and society that requires a more diversified approach and an open-minded attitude from the artists, among other things, towards commercialism. In this case, visual artists resemble designers with their expertise and ways of working, and thus are to some extent prepared to give up the notion of a work of art. The artist's goal is not so much to create a work of art, but to bring art into people's lives and everyday life. One can certainly also try to achieve this with communicative works of art, which is typical to some contemporary art forms, such as diaogical art (Kester 2004), community art (Kantonen 2005; Hiltunen 2009), participatory environmental art (Jokela 2008a, 2013) and in general performative art (Hiltunen 2010).

CULTURAL DIVERSITY IN CONTEMPORARY ART AND NORTHERN DISCOURSE

When discussing contemporary art one should have the courage to ask whether it is always progress to follow artistic movements. Western culture has been dominated by an inherited conception of the Age of Enlightenment, in which the emerging and spreading of new cultural phenomena is always defined as development. It is believed that development proceeds by

radiating from cultural centers to their peripheral areas, usually from West to East and from South to North. Artists are thought to participate in spreading culture to all classes from top to bottom with their own work contribution.

From the northern perspective, it is noteworthy that particularly in the sphere of UNESCO (see Hall 1992), criticism towards the above-mentioned idea of culture spreading began as early as the 1970s. It was seen to represent a form of a colonialist remnant, which was used to educate and socialize people to have the same social and cultural values. As a result, various minority cultures, as well as social and regional groups often lost their right to have a say in matters relating to their own culture. In this situation, many people started to emphasize that everyone has a culture that originates from their own living environment and way of life, and thus should be honored. Cultural diversity or the maintenance of cultural diversity was defined to be the key objective of cultural policy. (Häyrynen 2006.) Culturally sustainable development was added to UNESCO's generally accepted definition of ecological, social and economic sustainable development.

The development of the AVA includes a strong aim to take into account the cultural heritage of the North according to the principles of culturally sustainable development. It is therefore a challenge for the AVA to find methods, which can be used to combine the culture-maintaining aspect with contemporary art's reformative efforts. The issue is common for the entire arctic and Northern area, as it deals with the delicate relationship of the entire cultural production with the indigenous cultures.

Diverse lifestyle of the indigenous cultures and other northern nationalities is typical of the northern region. Difficult to manage socio-cultural challenges can even gain political dimensions in the changing northern neo-colonial situations originate from this multi-national and cultural arrangement. It requires regional expertise, co-research spirit, and a sense of community to find the right solutions. Questions relate strongly to cultural identity of which an essential tool of construction is art. It is not about the static preservation of cultural heritage, but the un-

derstanding and supporting of cultural change according to the principles of sustainable development. AVA thinking provides an excellent basis for taking into account the ecological, social, and cultural sustainable development, simultaneously supporting the economic well-being in the north.

It is not a coincidence that the AVA education was launched at the University of Lapland. The university's strategy has been to assert itself as a place of Northern and Arctic research, as well as of tourism research and thus it has created an opportunity to examine art's role in a new way implementing the university's Northern expertise. In addition to art, the socially-oriented disciplines of the University of Lapland began to re-evaluate their views of the North. This happened when the new research and art cooperation was developed and social relations were built up. In the new situation, particularly environmental and community art, as well as community-oriented art education offered the tools to model the encounter of contemporary art and Northern living environment, as well as the working forms of contextual art education. (Jokela 2013.)

Art and art education research, innovative and dynamic development work, and education have been proven qualified. By getting to know contemporary art's forms of expression and developing new forms of applied visual arts, northern actors have changed the long-time colonialist situation, in which only the visiting external actors have described the North. The methods of contemporary art developed in collaboration with art and the sciences and seized by education have provided actors with the tools to describe their own culture, analyzing it from the inside. At the same time, the social tools of contemporary art have given them a chance to reform their own culture. Art is not only a tool for portraying these cultures, but a factor that is constantly renewing and strengthening them. Therefore, art education, in general, and AVA in particular, are very important for the well-being of the north and the entire economy.

From the Northern point of view, the main implementation areas of the applied visual arts in Northern Finland are: 1) place-specific public art, 2) communal art activity, and 3) the

interstitial space between applied visual arts and art education. I will discuss these briefly.

PLACE-SPECIFIC ART AS APPLIED VISUAL ARTS

First, it is good to examine the applied visual arts through the environmental relationship it represents. Hirvi (2000) describes appropriately the prevailing environmental relationship of a work of art *... according to the underlying ideals of modernism, the set has been developed into a white cube, a space that seeks to exclude everything but the work of art.*

The starting point of applied visual arts is the opposite; it tends to open up towards its environment. It often stands in the interstitial spaces of built environment and nature, in which case the cultural, social and symbolic polyphony is part of the work's content. This requires from the works' designers a direct interaction with the environment where the work is placed. The artist is acting simultaneously as a researcher, designer, and innovator.

Environmental art has become a common denominator of the multiform art phenomenon, which is connected to the artist's work in the environment. In applied visual arts, it is appropriate to restrict the general concept of environmental art. Place-specific art provides a useful tool for this. Place-specific applied art has been designed for a specific location based on the identified need and terms. It communicates with place-related experiences and memories rather than with the terms of the physical space. From the artists, this requires an ability to analyze the place-related physical, phenomenological, narrative, and socio-cultural dimensions. For this purpose, a surveying method that explains the place's dimensions has been developed in the Faculty of Art and Design. Several art projects that model the applied arts' place-specific working methods in the north have been carried out on the basis of the site survey (Jokela et al. 2006; 2009).

There are five developing areas where place-specific applied art can be applied. Each of these requires cooperation between

the artist and the different environmental actors.

1. Permanent public works of art: a) Works that strive to promote the market and build-up the image of population and tourist centers. b) Works of art related to the cultural heritage and tradition of local communities as common local symbols.
2. Works situated in the interstitial space of tourist routes as well as the built environment and nature: a) Works related to natural, cultural, and hiking trails: signage, shelters, benches, bridges, fireplaces, etc. b) Roadside art c) Other landscaping works related to the built environment and to taking care of damaged sites.
3. Indoor and outdoor works of art creating content and comfort for cultural tourism and adventure environments: a) The presentation and representation of culture with the means of art and visibility. b) Snow and ice architecture and design, winter art.
4. Temporary event-based works of art and visual structures: a) Miniature architecture. b) Attaching media, light and sound art to place-specific art.
5. Works of art related to the natural annual cycle: a) Winter art, snow and ice construction and design. b) Fire art, light art and darkness. c) Gardens, earth art and landscaping.

The development of place-specific applied arts requires the environment to be understood as a basis of cultural identity, psychosocial and economic well-being. This, on the other hand, requires an ongoing dialogue between local traditions and reforms as well as facing at least the following challenges:

1. Initiating cooperation between artists, as well as environmental and construction management
2. Including the artists as consultants during the design phase in the usage of environments.
3. Developing a common language for the actors' dialogue (artists should be capable of discussing with other environmental actors and designers).
4. Developing a common visual language for the design (artists should have the means to represent their visual views in a common way with designers and management).
5. Other environmental designers should have an understanding of how to listen to art's solutions, suggestions, and ways to present a critical debate.
6. One should develop art-based methods to support place-specific art's design process so that local communities and site-users are involved in the designing.

COMMUNITY ART AND COMMUNITY-BASED ART ACTIVITY AS APPLIED VISUAL ARTS

I see community art as a form of applied arts, which has great possibilities for development in the public and social sector. Community art has expanded into a social debate on the activity that is taking place in environments, communities, and organizations. Community art places emphasis particularly on interaction and communication and, while achieving it, combines traditional art forms. It is, therefore, functional and performative, and is verging on sociocultural motivation. Communities, groups, or organizations are involved in making art itself and the artist often acts as an inspirer, counselor and a facilitator ensuring the presence of the artistic dimension in the activity.

Kwon (2004) lists AIDS, racism, sexism, and homelessness as international discussion topics of community art. Lacy (1995), in turn, raises the questions of homelessness and different sexes as well as different minority groups as topics. Within community art and communal art education at the University of Lapland, art activity forms have been developed together with young people, the elderly, village communities, schools, and immigrants, among other things, based on the Northern socio-culture. In addition, interartistic forms of collaboration, for example for tourism's event productions, have been developed using community art. Community-artistic activity has played a significant role also in the art projects that seek to support cultural identity and psycho-social wellbeing carried out

in the Sámi community in Finland, Norway, Sweden and Russia. (Jokela 2008b.)

Community-artistic activity is particularly well-suited for development projects where new operational models and methods are developed. In particular, dialogic art is seen as an artistic working method and a project where communities and organizations are able to identify and deal with problems as well as seek solutions for them together. The artist will then act as an expert, consultant, and activity facilitator. Community art activity is seen as an opportunity for social entrepreneurship.

Based on the experiences formed in the north, the following three areas can be defined as the social and communal fields of applied visual arts:

1. The use of project-form art-based methods of the public and social sector among various organizations and groups, such as young people, the elderly, and immigrants etc.
2. Multi-artistic event-based and performative activity within tourism
3. Art activity related to the strengthening of a cultural identity and the psycho-social well-being organized with the Sámi and other indigenous and local cultures.

The above mentioned forms of cooperation are needed to strengthen the development of the following areas:

1. Shared further development of the methods of applied visual arts and service design.
2. Developing inclusive and participatory working methods and artists' expertise of cooperation by adding pedagogical skills.
3. Developing cooperation between the public and social sector and artists at the administrative level.
4. Developing cooperation between applied visual arts and tourism: events and other art and cultural services.
5. Developing art-infused entrepreneurship in the social sector.

IN THE SPACE BETWEEN APPLIED ARTS AND ART EDUCATION

The AVA thinking has developed within visual arts education at the University of Lapland since the mid 1990s. Its roots lie in the Environment, Art, and Community study module (ACE-studies) carried out as a minor subject in the Faculty of Art and Design. ACE studies, in turn, have been enriched by the international environmental art, community art, and inclusive and dialogical operational methods of new genre public art, as well as the social-pedagogical views of socio-cultural motivation. In research and development work, community art, participatory environmental art, performativity, and socially-engaged methods of art education were combined with the Northern socio-cultural situations and community art education. (Jokela 2006.)

It is therefore natural that many activities of the applied visual arts are situated in the interstitial spaces of art and art education. Thus rather than taking a problem-oriented approach, one often focuses on communities' and environments' strengths, which are identified through art activity and developed further. At the same time, one can support the artistic learning of the parties involved. In the AVA, pedagogical methods developed in art education have been introduced in many different disciplines for example youth work, among the elderly, in immigrants' integration, etc. Similarly, a number of methods used in AVA have been brought into the schools and universities as part of the communal working methods of art education. There has been an enriching two-way interaction between art pedagogy and the applied arts. The art-based methods of art education and service design also overlap one another and introduce AVA to at least the following main application areas in the north regarding development:

1. Art and culture-based activities related to interculturalism, multiculturalism, and immigrant integration
2. Art activities based on the needs of different age groups and special needs groups and situations
3. Art reflexive communities who want to develop their

own organization and operational culture, and discover new partners across sector borders.

According to a definition by Hiltunen (2009), in a situation where a group or organization jointly develops art activities, the reflexive community is considered a learner. The Master of Arts program in AVA and the students' study projects can be considered educational processes similar to action research where all actors are learners. Research-based applied visual arts' development work, that has developed in art education, has had access to a special resource. The realizers have art pedagogic research expertise and broad hands-on experience in the development of research-based visual-artistic project activity in the north. AVA thinking demands the generation of art pedagogic rethinking as well as planning for situations that contribute to the cooperation between actors and expansive learning. Ultimately, the AVA initiative is also about research-oriented renewal of art pedagogy. It is faced with at least the following challenges:

1. Continuously developing the applied visual arts' art pedagogical basis, learning conception, curricula, and learning environments of basic and continuing education
2. Ensuring the contextuality and working life orientation of the applied visual arts' learning situations
3. Developing research methods and evaluation of applied visual arts.

I will examine these challenges by introducing the art pedagogic objectives and basis of the Master of Arts program in AVA.

PROJECT PEDAGOGY - ABOUT THE NATURE OF ART LEARNING IN THE AVA

Launching AVA education verifies that the modernist belief, according to which art education in the word is regulated widely by the same laws and is an ensemble of similar studies based on the Western art tradition, is now decisively changed. It does not come down to just rhetoric, but to very concrete changes

of methods. The AVA education's opportunities to develop its own profile nationally and internationally depend largely on how it is able to build a creative collaboration with other Nordic research-oriented fields, such as tourism research, Arctic research, anthropology, and the social sciences. Similarly, the expertise of the AVA students graduating from the University of Lapland is ultimately measured in terms of how they are able to utilize this interdisciplinary orientation in their working life networks and artistic activities, i.e. how they will manage after their education.

When planning the AVA program it was considered important that the teaching methods used are consistent with the objectives of education and working life orientation.

Therefore, the focus was not only on what is taught, but also on how and where. The project work that plays an important role in the AVA program is generally linked to learning and studying working life skills and developing working life cooperation (Vesterinen 2003). Project pedagogy in itself is not new. Depending on the point of view, it has been used as a teaching method, study method, object of study, development tool of working life for educational institutions or a dialogic state of interaction between art and research. From the mid 1990s, the Art Education degree program of the University of Lapland has implemented development projects where students have created artistic activities in places where they did not previously exist yet. In particular, dozens of community and environmental art projects have been implemented in various parts of the north; mainly in the Barents Region (see Jokela 2009; Jokela & Hiltunen 2003; Jokela & Huhmarniemi 2008). In a number of studies, there has been a tendency to theorize and conceptualize the project-based study from the point of view of reforming the Northern culture and art education (Jokela 2013, Hiltunen 2009).

As a concept, project pedagogy, however, remains elusive, so it should be emphasized as a basis of the AVA education and examined in light of learning research and learning theories. In particular, the question of the nature of artistic learning and

art's learning environments is becoming a burning issue along with the growing diversity, sense of community, process-form, and project-form.

Project pedagogy is usually connected to the constructivist notion of learning. According to this old view of art education, learning is not just receiving information, but a learner's own active cognitive operation. The learner interprets observations and new information based on previous knowledge and experiences and thus always constructs the perception and understanding of the world. This view of learning has understandably received a great response from perceptual learning and among art education that emphasizes student's own expression. Learning is considered to be a student's individual process and one has focused on the mental models and schema, such as the visual and artistic products, formed by the individual learners. This, now a traditional view of learning in art pedagogy that emphasizes individuality, a cognitive constructivism, however, provides a very weak foundation for the education planning that emphasizes professional expertise and for the organization of the applied visual arts' productions that require collaboration.

Exponents of socio-cultural theories, in turn, see learning

as a communal process of changing culture. After modernism, post-modernism brought art, culture, and social debate closer to one another. Although post-modernism is often associated with the social sciences, art education was for a long time influenced by the pragmatic epistemological view of John Dewey (1916/1966) according to which reality is not a static state, but a process in constant change. In this process, people's own active and purpose-oriented activity, such as art, is a main tool for knowledge formation. This is what the learning by doing method, developed by Dewey, where the current art-related concept of learning and knowledge formation continues, is all about.

Along with contemporary art, many artists and art educators started to search for a background for their activity in the social sciences where constructionists studied discourses, narratives, and different ways of communicating, which people use to construct their world. In that case, art learning is understood as the creation of meaning in the interaction between people, in a creative dialogue. Thus, the subjective meanings constructed by individuals are tied to the meaning systems that prevail in a community. According to Tynjälä (1999), learning thus takes both the unique construction of knowledge and social dynamics of learning into account. With contemporary art, project pedagogy that emphasizes this social interaction became a natural part of art education (Hiltunen 2010; Jokela 2008a; Jokela 2013).

The concept of learning in the background of the trend, so-called social constructionism, however, is more than just a concept of learning. It is a paradigm dealing with the essence of knowledge and art. According to a view introduced by Berger and Luckman (1994), not only art and science, knowledge and emotion, but the whole reality is a social construction. Reality should not only be interpreted, but maintained and constructed through dialogue and interactive discussion, such as art. While social constructionism stresses the importance of language, the thinking can also be applied to the visual arts. In this case, visualization is seen as a form of language and as a form of the creative dialogue of interactive artistic activity.

Applied Arts in the spirit of the Arctic Ocean. The Faculty of Arts and Design of the University of Lapland is training the Kirkenes tourism entrepreneurs in snow construction and winter arts. Photo: Timo Jokela



Consequently, a work of art is seen as a significant communally created symbol. Every work of art is the result of a contextual negotiation, or more precisely, a current situation, a condition. Thus, according to social constructionism, the two dimensions of reality, science and art, are similar processes, interactive dialogues. This paradigm, created by post-modernism, brings a new dimension to the discussion about artistic learning, and justifies the fact that contemporary art's situationality, contextuality, and sense of community is brought to the center of the development of art education. In a new way, it justifies the fact that Northern culture and circle of life are enshrined as content in applied visual art's project pedagogy and as a space for creative dialogue.

AUTHENTIC SPACES AND SITUATIONS OF ART LEARNING

The new learning paradigm resonating with contemporary art naturally also causes changes in learning conditions and learning environments. Jean Lave (1997) examines critically the differences between education-based learning and the learning that takes place in a real practical activity. According to him, a school is a place where students' heads are filled with abstract information and information that is isolated from its context, which are often difficult to benefit from in real life. Although art-related education is usually a practical activity, art education connected to workshops, studios, and exercises has earned Lave's criticism. The strongest criticism comes from the representatives of situational learning theory who emphasize that learning is always a situation- and context-bound activity. Thus, the working life-based learning requirements and principles of contextual contemporary art are closely connected to one another.

In order to narrow the gap between school-based learning and real life, learning should be connected to authentic activity related to the field in question according to the Situationists. Learning and its application must therefore take place at the same time. The project studies in the Faculty of Art and Design of the University of Lapland have already been character-

ized by a strong practical orientation and authenticity in which case learning has been exported into some very challenging new situations of Northern communities and environments. (Jokela 2009). AVA thinking is benefiting from these experiences gained in the applied visual arts.

Learning that takes place in authentic environments, however, does not deepen without theory. According to Poikela (2003), the development of higher education requires a two-way interaction between learning and knowledge. Theory formation thus requires experimentation in practice, and understanding practice requires theoretical and conceptual knowledge to support it. Both require their own space and guided support during studies. This also requires the development of the AVA education, research, and operation that is at the intersection of art and work. Interdisciplinary development presumes organization of the project activity in cooperation with working and cultural life. AVA has been seminal in creating new opportunities to accomplish this.

In the AVA education, the educational objective of the project is to provide students with a learning environment where they can learn the project working methods needed for their own field of expertise. The goal is to educate students who are able to launch and find funding for art projects, work as project managers, creative artists and producers in the projects and above all, know how to develop project activities and their own knowledge through research. This goal is very challenging and in pursuing it, one has to simultaneously examine how the work of an artist, a designer, and project coordinator differ from and support one another in different art initiatives.

The AVA's project working life-based approach is challenging, because even nationally there are very few established job possibilities, and even less in the North. Thus, it is almost impossible to provide working life practice of artistic activity as a part of the degree program in a traditional way. Therefore, pilots similar to the AVA Master of Arts program are extremely important. Each student in their own study project is a pioneer in bringing art and artistic interaction to places where it

did not previously exist. At best, they are used in creating an understanding of new opportunities in the field and in developing activities that do not yet exist. Project pedagogy in art does not look back or process something that already exists, but it should be based on proactivity. Education should aim at building potential knowledge, which supports the artists as future operational environments change and develop. (see Korhonen 2005; Poikela 2003). Artists are often talented readers of silent signals, and this talent should be put to use when developing project pedagogy. Bransford and Schwads (1999) suggest that one should always have a future perspective when examining the knowledge and skills learned in projects so that students can develop the capacity to respond to challenges in the context of changing working life and multiform contemporary art.

The AVA education was guided by the principles of project pedagogy when it exported the learning spaces and situations to authentic Northern environments, communities, villages, tourist centers, businesses, and operating sites. This publication provides examples that, for their part, describe these situations.

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Applied Visual Arts :

Learning for the real world?

The political, social and educational landscape is changing rapidly around the world and concurrent with these changes, the demand for an adaptable, highly skilled and creative workforce has increased. In most countries in northern Europe, particularly in Finland and the UK, higher education institutions have traditionally produced graduates with a good 'skills mix' of creativity, Information Communication Technology (ICT) and sound practical competences. Art schools, with their emphasis on independent and studio-based learning have been excellent at allowing students to pursue their own ideas, whilst providing training in practical and craft skills. Education in art and design has always been about creativity, problem solving and encouraging alternative ways of seeing and making sense of the world. Although there are notable exceptions, what has been missing in many such programmes has been practice-based learning rooted in the 'real world'.

Over the past twenty years or so, in many European countries and in the US there has been something of a narrowing of the scope of educational provision, especially the school curriculum and a focus on so called 'core' subjects; English, science and mathematics. There are worrying signs that this is extending to the higher education sector. An unfortunate consequence of this has been the sidelining of some subjects,

for example art and design, drama, dance and music have often found themselves on the edges of the debate about what skills and experience are important and relevant to society:

... the emphasis on practical and craft making skills has been lost, while schools are too narrowly assessed and regulated on the basis of qualifications achieved and university places attained rather than the depth and intensity of the learning experience (CiC 2012, 17.)

While these changes have been taking place, the world of work has not stood still; employers are seeking innovative people who are good at team working, adaptable, creative problem solvers and who can work comfortably in an interdisciplinary manner. The so-called 'creative economy' (Bakhshi et al. 2013, 26-28) often characterised by very small, flexible and interdisciplinary companies, is an increasingly important sector of many national economies. It is not at all clear that higher education providers have caught up with the changes in society and current employment requirements, especially in the Creative Industries. Concern is growing, across the HE sector, that there is not a good fit between what is being taught and what is required by a changing industrial landscape:

Questions about the ability of most UK universities to teach those practice-based skills related to craft knowledge, team work-

ing and entrepreneurialism ... so important to the creative economy. The exceptions here may be in the arts and design schools across the UK and where key attributes of creativity – independence, problem solving and collaborative working – are inherent to studio-based learning. (Bakhshi et al. 2013, 104.)

In the far North of Finland, a unique masters level programme has been developed that underpins innovative models of working with groups and communities with theoretical and practice-based experience, it is called Applied Visual Arts. The Applied Visual Arts (AVA) programme is based on a context-driven model of art practice characterised by notions of participation, collaboration and inclusion. The issue under discussion here is the extent to which the practice of Applied Visual Arts might also be considered an educational endeavour.

SHIFTING SANDS

As the economic, political and social landscape changes in Europe and the rest of the world, perhaps we need to reconsider the nature and purpose of education and training in art at all levels from the early years onwards.

The importance of the so-called ‘creative industries’ (Bakhshi et al. 2013; CiC, 2012; NAACCE 1998) to the economic life of countries has been an area of hot debate for some time and it has been increasingly recognised that this sector of the economy makes significant contributions in terms of wealth creation and employment (Bakhshi et al. 2013, 35-39). The implications of changes brought about by, for example, developments in digital technologies, changing demographics, travel opportunities, ageing populations or youth unemployment should also give pause for thought. These concerns have led to discussion about what is taught in our schools and universities and also how it is taught. Is the model that served previous generations really still fit for purpose? Since the 1980s, especially in the UK, there has been a shift of emphasis in school and to certain extent, university curricula; art and science have ended up as ‘either / or’ choices for many of our students and we need to consider the implications of this:



Figure 1 Working Together. Photo: Glen Coutts

... you need to bring art and science back together. Think back to the glory days of the Victorian era. It was a time when the same people wrote poetry and built bridges. (Schmidt 2011, 6). In many countries, notably the US and parts of the UK, there is an increasing emphasis on STEM¹ subjects and one unfortunate effect of that drive has been the marginalization in many schools and colleges of some arts and humanities subjects. Some commentators argue for a more balanced and holistic approach (Sproll 2013):

... a consequence of the subsequent reductionist approach to the education of American students, which preferences STEM subjects, will inevitably and regrettably come at the expense of the provision of a broad educational experience for our young people, one that is inclusive of the humanities and, most particularly of course, the creative subjects, which all too often find themselves on the margins of school curricula...

In the US and, to a lesser extent, in the UK there is a growing lobby for a more central position for the arts and a new acronym – ‘STEAM’² as recognition that ‘In this climate of economic uncertainty, America is once again turning to innovation as the way to ensure a prosperous future’ (Sproll 2013). All the

research evidence and reports on education and the creative industries points in one direction; change is needed. Programmes in HE need to make more connections with life in the ‘real world’ to prepare students to be the workforce and innovative entrepreneurs of tomorrow.

Since the Bologna agreement in 1999³, universities and colleges have strived to find ways to share knowledge and expertise, encourage students to travel and implement a common, or standard system – based on two broad levels, undergraduate and postgraduate. A further aim was to establish a system of transferable credits - ECTS⁴ in order to promote student mobility and shared learning across the participating countries. Importantly, provision is included in the Bologna process to recognise ‘non- higher education contexts’, provided these are recognised by the universities involved – a process known as ‘lifelong learning’. This has been an opportunity for universities to develop links with business and enterprise: Approximately half of the Bologna countries have taken measures to stimulate cooperation between higher education institutions and business/industry in the field of lifelong learning. (EURODYCE 2010, 34). In the higher education sector, there has been a great deal of change, much of it driven by the Bologna process and national political agendas. The debate about curriculum development, what should be included or excluded, the relationship between practical, work-based learning and more traditional institution based study, training and research continues to occupy the minds of planners in HE.

The pre-university education systems vary from country to country across Europe and the place of arts subjects varies even more:

... in more than two thirds of the education systems examined, no criteria to assess the learning of arts subjects are made available to teachers by the central education authorities. In other words, this means that teachers, alone in their class or collectively with their colleagues within the school, have to draw up the assessment criteria themselves. (Eurodyce 2009, 52.)

This situation, in addition to the growing emphasis on ‘the

basics’ or ‘core subjects’ has led to a somewhat inconsistent picture in arts education in the second level, or pre-higher education, sector. If we take the UK as an example, in England at the time of writing the government is prioritising sciences, mathematics and languages; as a result there is no secure place for arts subjects – the STEM model. By contrast, Scotland is introducing the so-called Curriculum for Excellence, a radical shake up of educational provision between the ages of 3 and 18. There is an emphasis on inter-disciplinary working and cross-curricular study. Cross cutting themes such as ‘creativity’ and ‘literacy’ are central to curriculum development and teachers have more say in what and how they teach. At the heart of this new curriculum sits the aspiration to develop four key capacities in learners; successful learners, confident individuals, responsible citizens and effective contributors. Broad themes such as ‘citizenship’, ‘creativity’ and ‘enterprise’ are highlighted, as are periods of placement experience (work based learning):

It is a wholesale and bold reshaping of education policy and practice, the impacts of which will not be fully observable for a generation, and is not without challenges in its implementation⁵ (Bakhshi et al. 2013, 102).

The contrast in approach between two neighbouring nations could hardly be more stark as both strive to provide effective educational foundations for the citizens of the 21st century. It is incumbent on higher education providers to design programmes that are practice-based, theoretically sound, rigorous and tightly connected to the world of work. It could be argued that training in our institutions of higher education needs to be more ‘future orientated’ and fit for purpose if it is to adequately serve the shifting needs to society. In short, learning for the real world.

THE INTERFACE OF ART AND EDUCATION

The connections between learning in the academy and the world of business are not always easy to make, but the examples and case studies provided in this publication illustrate just some of the ways that a symbiotic relationship might be devel-

oped. 'Art' and 'education' should be interpreted in the broadest sense; education to embrace that which takes place in informal sectors of society as well as schools or colleges and art as practised in the participative, collaborative and socially-engaged world of AVA. The programme does not set out to train teachers of art, but the extent to which the practice of AVA might be seen as an educational enterprise is worth pondering.

When one considers the sort of arts work going on in Northern Finland and the other countries featured in this book, some questions might arise. When does art practice cross the line into pedagogy? What do artists and art educators mean when they talk about 'ownership', 'empowerment' or 'agency'? What lessons can be learned from people working with community groups outside the school or college curriculum for teachers and academics? Should those training as AVA practitioners have more exposure to principles of pedagogy? These questions are just a few of those that may be considered when assessing the educational potential of AVA. The case studies and reports in this book provide an insight to some of the key characteristics of AVA as practised in the North.

Traditionally, training in art schools has focused on developing new ways of looking at the world, problem solving, craft skills, independent learning and creativity. Higher education institutions of art have been extremely successful in nurturing these skills and attributes. The studio-based immersive training, characteristic of most art schools, has served these purposes very well. The ethos of the learning environment in art schools is what sets it apart from other institutions. The AVA programme sets out to add a further dimension to that ethos; training in social engagement in its many forms. As an integral part of the programme, students are required to design and deliver 'innovative productions' (Jokela 2012, 7) on location and with community groups.

ANIMATING LEARNING

At the core of AVA practice lie the notions of participation, engagement, collaboration and innovation. To design and deliver

projects such as those featured in this publication requires not only the ability to innovate, but also the capacity to motivate. The artist who opts to work in the field of AVA is not an artist first and foremost, in the traditional individualist, self-expressive sense, rather the artist acts as a facilitator for a community group, bringing skills and experience to enable communities or groups to arrive at solutions over which they have a sense of 'ownership'. Essentially, to work in AVA means taking a step back, handing over some control and allowing the artwork to emerge from the group. Artists adopting this model of practice must constantly refine and develop their own skills, not just those required to create artwork, but also those necessary for understanding community issues and problems, working in partnership with those who will host the results of the process. Applied Visual Artists need excellent communication, interpersonal, motivational and organisational skills to facilitate effective art projects. It is not an easy career option. The emphasis is on the role of the artist as facilitator, amateur or 'enabler' and it is incumbent on the artist to arrive at innovative solutions in collaboration with community groups and often local companies and service providers for example tourist organisations.

What might be the educational benefits of AVA projects? In addition to specific learning in art and design, collaborative projects might promote the development of 'core' or 'key' skills⁶. The 'key' or 'core' skills embedded in the Scottish curriculum include: communication (verbal and written); working with others; literacy and numeracy; problem-solving; using Information and Communications Technology (ICT)⁷. It is a predictable list, who would argue with these as essential skills for our young people on leaving school? AVA is, by its very nature, practical and favours an active, experiential learning style.

AVA is normally characterised by collaborative work (as opposed to the traditional image of the solitary artist in a studio). The (physical) results of AVA projects are often temporary, unlike much of the art that ends up in public and civic places. This temporary nature also raises a key issue, that of sustainability. Often the participants are just beginning to get really involved

in the project and the funding ends or the artist has to move on to the next project.

The key characteristics of AVA include an emphasis on process rather than product; active rather than passive engagement with issues and problems; the artist as facilitator - emphasis on developing the skills of others within the context of a community setting. As a result, AVA might be seen not only as a particular form of arts practice, but also as an inclusive and empowering model of learning.

What can be learned from the AVA interdisciplinary and participative approach? What are the implications for artists wishing to work in this way? Questions, such as these need to be addressed in order that the salient features of good practice might be extrapolated from the various projects. Many projects have been short-term; a strength or a weakness? As the distinctions amongst 'community', 'mainstream' 'formal' and 'informal' education become increasingly blurred there is scope for more research into the place and practice of AVA. There is also room for consideration of the potential of AVA to 'animate' learning across the intersections of 'art' and 'education'.

If we think of AVA from this perspective and pause for a moment to think about the pedagogic potential of AVA practice and an appraisal of how it might inform more 'traditional' models of artists working in the public domain. What are the distinctive features, qualities and benefits of AVA? How might these characteristics inform practice in our education system for the arts at all levels? Importantly, how might these qualities be researched, documented and evaluated? How might the salient features and distinctive ways of working of AVA intersect with the domain on education?

If we think about the sort of work that has been going on in the informal sectors of arts and education, artists residencies and so on, we see clues about how the educational dimension is actually embedded in AVA. The literature reports benefits connected with artists' residencies in education and artist led community initiatives, comprising aspects of social inclusion and participation in arts activity (Comedia 2002; Harland & Kinder 1995;

Harland et al. 2005; Jermyn 2001; Marceau 2004). However, measuring the benefits that might be associated with such activity is no straightforward task and collecting statistics alone is not necessarily the answer (Selwood 2002).

Some of the literature in the UK (Comedia 2002; Harland & Kinder 1995; Harland et al. 2005; Jermyn 2001) suggests that many benefits might accrue through such programmes including increased self-esteem and understanding of the arts. However, some aspects of artists' residence programmes are not well understood, such as the mechanisms through which they influence participation in the arts or lead to lasting benefits for participants, broadly speaking the 'social impacts' (Arts Council England 2007). What the literature points up is the need for careful evaluation of such initiatives in order to illuminate how artists working in and with communities can best be designed, developed and supported. The relationship between the arts, experience, social impact and effective education has periodically fascinated policy makers, academics, social commentators and, occasionally, politicians.

In recent years, there has been a shift of emphasis in the type of arts project taking place, from artists in educational establishments or writers in residence to artists in, for example, health programmes with wider aims. While there has been a long tradition of socially engaged arts projects in many countries, the focus has tended to be primarily on the arts activity during the residence; the projects are rarely well documented and hardly ever critically evaluated. There are notable exceptions of course, such as Deveron arts and Streetlevel photography (Artfull 2007).

AN INNOVATIVE TOOL FOR LEARNING?

To many readers, the term 'applied arts' still conjures up images of glass, ceramics, furniture, graphic design, architecture and so on, but that is not what is meant when considering applied visual arts as it is taught and practiced in the North of Finland. The key word is 'applied', it implies something useful, relevant and suitable to a particular context, visual art that is produced

following a careful contextual investigation and interpretation, almost always in collaboration with others; community groups, business partners or both. It is in this sense that AVA has a great deal in common with design, but we do not talk about Applied Visual Design, for the simple reason that often the artist rather than the client identifies the ‘problem’ (often in collaboration with a community group) rather than the client posing a problem to the designer in the form of a brief.

Nevertheless, emergent fields of design share much in common with AVA thinking – service design, participatory design, co-creation and user generated design (see Armstrong & Stojmirovic 2011 for example).

In essence AVA practice is multi and inter-disciplinary, successful examples of AVA draw on many different disciplines and traffic back and forth across the traditional boundaries of fine art and design. Methodologies inherent in design processes can be clearly traced in many of the AVA projects reported in this volume. The artists who work in this field require skills that are not often taught in art academies; they are artists for sure, but they also need skills in research, documentation, analysis, community engagement, interpretive innovation (Lester & Piore 2004) and design thinking (MacDonald 2012). To engage communities and companies with the practise of art requires practical skills, leadership, innovation, entrepreneurship and diplomacy; one might argue that pedagogical skills are important too.

A vast spectrum of activity can be seen from the projects included in this publication, from small-scale initiatives involving individual artists working with very small groups of people to extensive, publicly funded projects such as residences and partnership programmes like those seen in the UK and US. The terms ‘community-based art’, ‘community art’, ‘art in a social context’, ‘art in the community’ or ‘socially engaged arts’ have all been used to describe the activity that is the broad subject here. It is beyond the scope of this chapter however, to explore all of the nuances implicit in each of these terms. AVA as presented here refers to projects that involve artists working with,

or for, people in a public context. The art form is a context-driven model of art practice characterised by notions of participation, collaboration and inclusion. It should also be recognised that, while the main focus of this book is on visual arts, projects frequently embraces work across the arts disciplines. Projects might include, for example performance, sound and movement. Working in this field, artists need to draw on different disciplines, for example anthropology, cultural geography and placemaking, sociology, history or town and country planning. So, inevitably, there are many points of overlap and interaction between different disciplines and it is impossible for the artist to be an expert in all of them. It is however essential that the artist has skills in what Lester and Piore (2004) have called ‘interpretive innovation.’ This has implications for the education system. Education providers need to consider whether the programmes on offer are the most conducive to developing the skills-base required to deal with the complexities of the world of work in the 21st century.

The social issues facing many countries, such as unemployment, ageing populations or health and well being often provided the context for the featured projects. The range of contexts in which AVA takes place is vast; it is not within the scope of this chapter to do justice to all of them, but the following two examples of artists working with groups are worth considering as they offer an insight to the genre - art driven by real world issues. The projects took place a couple of years apart, the focus and purpose was different, but they share two common threads, the theme of walking and well-being and they both took place in the urban or semi-urban (greenspace) context of the city of Glasgow. The two projects shared an underlying pedagogic dimension: art as an innovative tool for learning?

The *Active Art Trails* (AAT) are a series of specially designed public art walks located in the centre of Glasgow (Stewart 2009). The walks highlight some of Glasgow’s most prominent public artworks, historical monuments, and buildings. The routes provide points of interest along the way, AAT aim to encourage residents and visitors to become more active by in-

creasing the amount of walking they do, whilst simultaneously promoting an interest in culture, public art, architecture and the environment. There are a number of different trails around Glasgow, each varying in distance, intensity and subject⁸.

In addition, the project provides an example of mapping as an educational, cross-curricular tool in schools and colleges, to enrich learning in areas such as ICT, history, geography, and art and design. The idea was to promote a 'community of interest' mainly in the area of public art and walking trails, but also to develop links with creative partners.

"This Is Not A Walk" Project at Rouken Glen Park, Glasgow

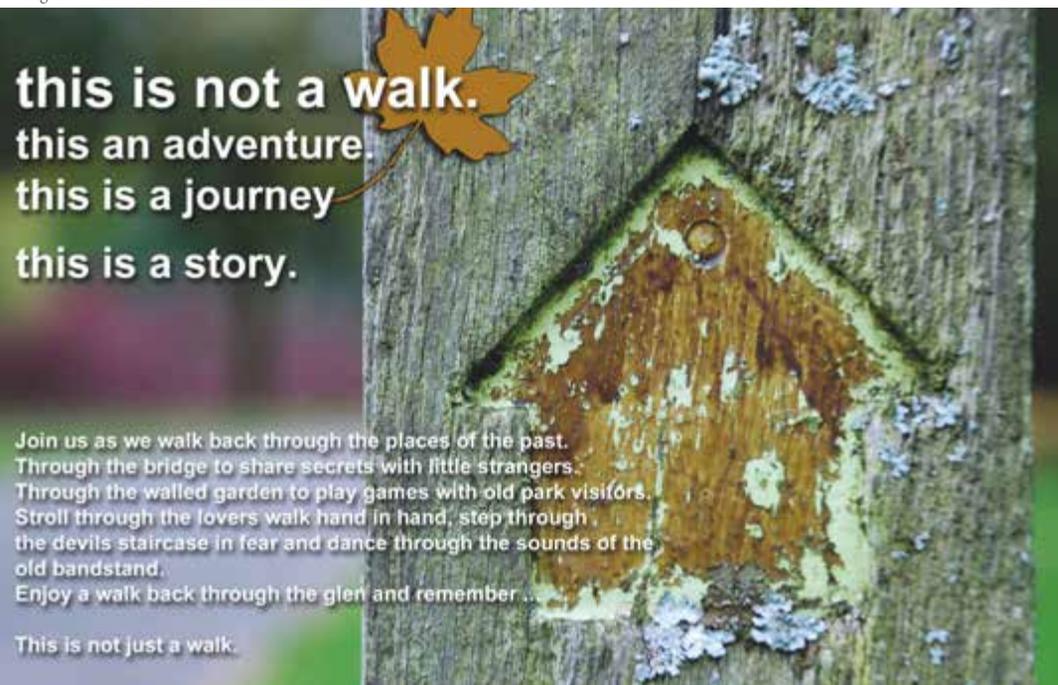
This is Not a Walk was a project that took place in one of Glasgow's parks in the autumn of 2011. Glasgow is a city well known for its green spaces and large areas of parkland lie within the city boundaries, one of these parks, Rouken Glen (Rouken Glen 2013), was the focus of a short project by a Glasgow artist who took as his theme the idea of walking as active explora-

tion of space. The idea was to encourage more people to visit the park and to celebrate local heritage (the project was partly funded by *Heritage Scotland* and *Storytelling Scotland*). The title is interesting – right from the start participants were challenged to think of the event as something more than a stroll through nature; it certainly was not just a 'walk in the park'.

In order to prepare for the event – a series of guided, or curated, walks he investigated the history of the place, talked to local people, visited the park at different times of the day with sketchbook, still and video camera – in order to try to capture the salient qualities of the place and plan a route. This is a process town planners would know as 'physical and cultural mapping'. In essence this process allowed the artist to 'get a feel' for the place and the routes through the park, a detailed interpretation of space and place. The process, or variations of it, is a particularly important part of the 'groundwork' for such projects. It is about the artist gaining sound understanding and as a result arriving at truly contest-sensitive art or events.

A local history group of over 60 year olds, the 'Thornliebank Time Travellers' were interviewed about their recollections of the park as part of the research underpinning the work. In addition to the lead artist, there were two actors, 13 young performers, a set designer and the head park ranger involved in the project. The actual walks took place over a period of one week and the whole process was documented on film. Each walk was limited to 20 participants and over the course of the week around 90 people took part. Unfortunately one day had to be cancelled

Figures 4 This is not a walk 1. Artist & Photo: Calum Coultis





This is not a walk 2. Artist & Photo: Calum Coutts

due to bad weather.

CONCLUSION

To conclude, it could be argued that the events and artworks featured in this publication offer examples of sound art practices on the one hand and potential learning environments/situations on the other. Furthermore, the notions of participation and co-creation are increasingly to the fore in current educational thinking. The balance between theory and practice and hands on 'thinking through making' permeates good practice in AVA, similarly it may offer alternative approaches to education. Essentially we are talking about a dialogical approach (Kester 2004). This is similar to what Gallagher described as creating a 'community of learning and practice' (Gallagher 1999). The

AVA masters programme sets out to train people in these skills:

"Tomorrow's creative economy will require an even richer fusion than today's of knowledge and skills from individuals who are comfortable working across the boundaries of established disciplines. (Bakhshi et al. 2013, 105).

In an age when the digital revolution has impacted every aspect of our lives, when computers have rendered some jobs obsolete whilst simultaneously creating new ones (think of the film industry, music or advertising), we need to be proactive in response to the changing needs of society. The world of education has not escaped these changes, one interesting development has been the growth of online provision in higher education - so-called 'MOOCs' (Massive Open Online Courses), have sprung up in many countries.

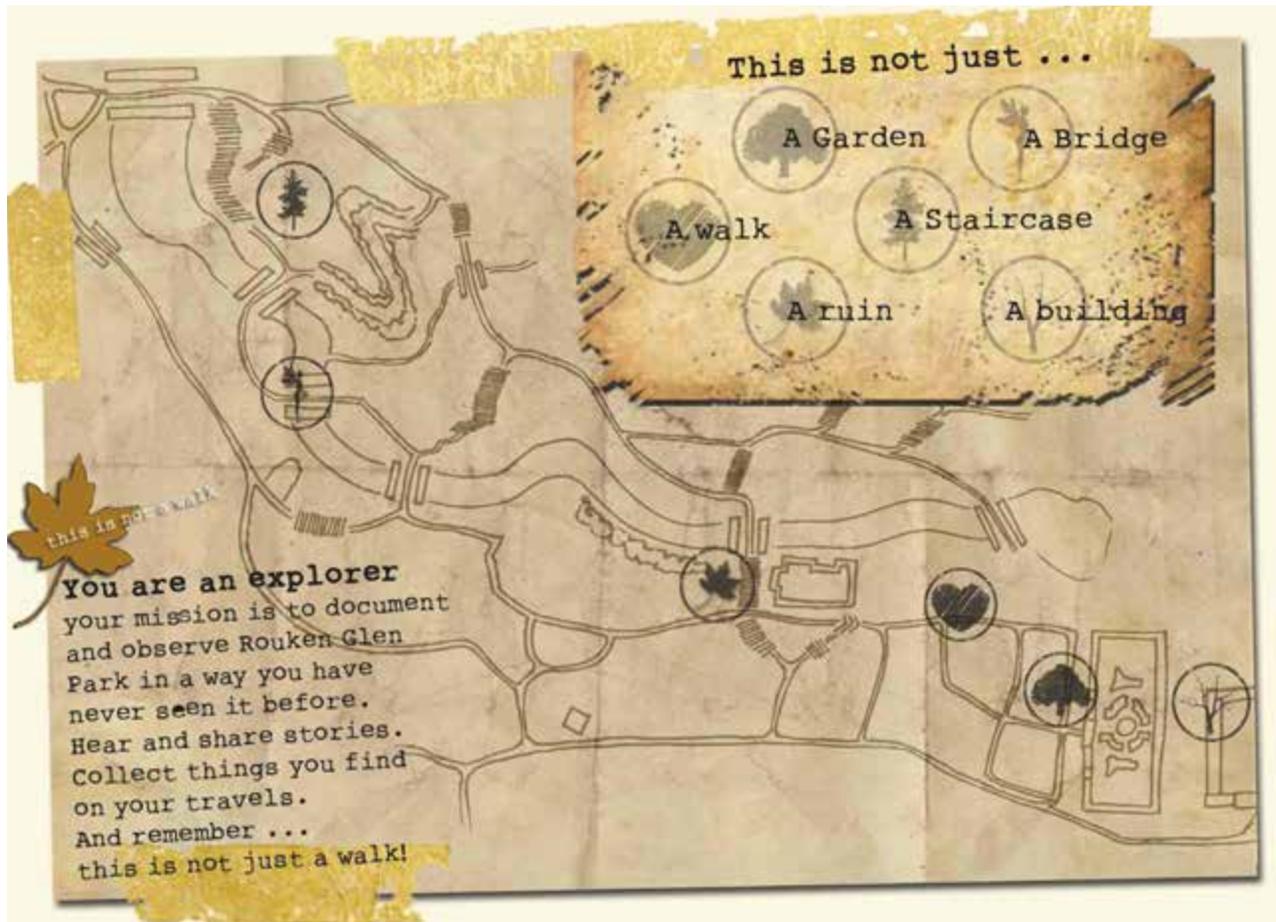


Figure 6: This is not a map.. Artist: Calum Coutts

However, it is just not possible to develop some skills and knowledge via the computer screen. Practical and technical skills for example rely on a 'hands on' and 'learning by doing' approach to fully develop high levels of craft competence. It is difficult to imagine a MOOC on, for example, throwing a pot, constructing woven textiles or snow and ice sculpting. AVA requires creative professionals with highly developed craft skills

coupled with the ability to share these in the real world beyond academia.

The projects presented in this volume invite the reader to consider what education can learn from art and design practice, and from visual culture, rather than how such practice can be accommodated within traditional education structures.

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ENDNOTES

¹STEM is an acronym for Science, Technology, Engineering and Mathematics
²STEAM is an acronym for Science, Technology, Engineering, Art and Mathematics. The term 'art' here is usually understood to mean 'art and design'.

³Launched in 1999 by the Ministers of Education and university leaders of 29 countries, the Bologna Process aims to create a European Higher Education Area (EHEA).

⁴ECTS is an acronym for the European Credit Transfer System.

⁵See for example, Priestley, M. and Minty, S. (2012) 'Developing Curriculum for Excellence: Summary of findings from research undertaken in a Scottish local authority.' Stirling: University of Stirling. See: http://www.ioe.stir.ac.uk/research/projects/documents/StirlingCfEresearch-report_March2012.pdf (last accessed 11 April 2013)

⁶More information about Core Skills can be found at: <http://www.ltscotland.org.uk/nq/corekills/index.asp> or http://www.sqa.org.uk/sqa/servelet/controller?p_service=Content.show&p_applic=CCC&pContentID=1518

⁷Education Scotland. 2013. *For more information about the education system in Scotland*. See: <http://www.education.scotland.gov.uk>

⁸For other walking and urban art trails see: <http://www.communitywalk.com/PublicArtTrailsOnline01>

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Lapland as a Rendezvous of different gazes and portrayals

nature and landscape as the subject and object of art reflect their author's attitudes toward nature and landscape itself. Similarly, the current perception of and relationship to nature affect the choice of natural subjects and the ways they are portrayed. At the same time, landscape art, as well as painting and environmental art, determines one's perception of nature. Since the 1800s, artists have drawn viewers to become interested in the colors, forms and atmosphere of the landscape and the changes taking place in nature.

The subjects described by artists have also become vantage points and tourist attractions. In Finland, the landscape paintings made by the von Wright brothers and Eero Järnefelt put the Puijo and Koli hills on the map as tourist destinations. Sometimes the artist's vision has been so strong that the viewers have wanted to see the world through the artist's gaze. The English art audience was so infatuated with the golden shiny landscapes by Frenchman Claude Lorrain that travelers viewed landscapes of the European continent through Claude-colored glasses. Thus, they were also able to experience the paintings' golden yellow atmosphere. In my article, I reflect on what kind of glasses artists have seen northern nature, landscape, and people through and how the Applied Visual Arts program at the Faculty of

Art and Design of the University of Lapland offers a new way to view and bring forward the nature and people of Lapland.

FICTIONAL AND ROMANTIC GAZES

The artists with a fictional gaze build their image of Lapland based on stories and their own notions of Lapland. These artists have never visited Lapland so their work is not based on personal experiences. The earliest painters of Lapland such as Alexander Lauréus (1783-1823) and Werner Holmberg (1830-1860) in the early 1800s had a fictional gaze that is not alien to contemporary art either.

In his work *Lappalaisia nuotiolla* (Lapps around a Campfire, 1818) Alexander Lauréus seeks the total atmosphere based on the idea of a "noble savage" who lives in harmony with nature. It is accompanied by the firelight that is typical of the artist – a burning campfire in front of a hut. The shimmer of moonlight shining through the clouds together with the light of the campfire creates a fanciful and mysterious atmosphere. Lauréus, who was born in Turku, did not visit the Sami regions. He left for Stockholm to study in 1802, lived in Paris during the years 1817-1820 and then moved to Rome where he died a few years later. In his painting, Lauréus combined his teacher Per Hilleström's ethnological pictures of traditional Sami clothes with his own romantic, artistic-

atmospheric objectives; Sami people sitting around the campfire in front of a hut and a woman milking a reindeer beyond the light from the campfire merge into the darkening evening, as people living in the wild should. The people described are fictitious, ideal types created by the artist and represent the 1700's hereditary view of a humble and happy primitive people who live a natural and balanced life. (Hautala-Hirvioja 1999, 67-68; Sinisalo 1989, 57-59; Hautala-Hirvioja 2012, 242-244.)

Among the first landscape paintings by Werner Holmberg, also called the father of the Finnish landscape art, is Juhannusyö Torniossa (Midsummer Night in Tornio, approx. 1849). The artist never visited Tornio and utilized a journey description *Voyage Pittoresque au Cap Nord* (A Picturesque Journey to the North Cape) by the Swede A.F. Skjöldebrand as a starting point for his work. The description was released in four richly illustrated booklets in 1801-1803. (Hautala-Hirvioja 2013, 23; Hautala-Hirvioja 1999, 32.) Skjöldebrand visited Tornio and Aavasaksa during the Midsummer of 1799. The lights of the Midsummer evening and night impressed him: "The sun, towards his setting, shone through a thick vapour, which, rising from the plains, overflowed by the river, remained suspended on the summit of the mountains. The whole landscape was tinged with fire by the fading rays of the sun. -- Ah! Claude Lorraine! I sighed, and closed my portfolio. (Skjöldebrand 1813: 49.)" He painted watercolors of both places, on which the woodcuts in the journey description were based. Excluding a few details, Holmberg's oil painting is an exact version of Skjöldebrand's painting of Tornio and repeats Skjöldebrand's perception of nature as well as his dramatic way of portraying it. With the Enlightenment in the 1700s, naturalness was emphasized and appreciation towards nature increased. The sublimity of nature became an important objective. Sheer beauty was no longer sufficient but there was a hint of fear and numinosity in its sublimity – the dawn on the horizon promised liberation from physical shackles to freedom of emotion and spirit in the future. (Eschenburg 1991, 65-66.) Holmberg's Juhannusyö Torniossa (Midsummer Night in Tornio) reflects the 1700's way of por-

trayal. During the years 1853-1860 in Düsseldorf, Holmberg's art became delicately picturesque and the artist began to study the changing light phenomena of the landscape. During his visits to Finland, he became interested in painting Finnish forests and gave the Finnish pine forest a place as an object of visual art. Professor Aimo Reitala characterized Holmberg as a poetic realist whose paintings probably affected the landscape view of Aleksis Kivi and were transferred to Finnish literature. (Reitala 1989, 115-116.) In Düsseldorf, Holmberg's fictional gaze was influenced by German Romanticism.

By taking field trips, Finnish artists became familiar with the European landscape views. The Antiquarian concepts of beauty were dominant in portraiture and the beauty of nature was inherited from a sublime ideal landscape. There was a large difference between the foreign ideals and domestic reality, according to professor Sixten Ringbom, a gap. (Ringbom 1989, 115-116). There were neither mountains covered in mist, like in the Alps, nor dramatic precipices, and the Finns, tormented by years of crop failure and hunger, did not look like ancient heroes or beauties. Artists were forced to balance the ideal European image and the domestic reality. (Hautala-Hirvioja 2010a, 26.) Modified by the romantic gaze, Aavasaksa, Lapland's most well-known tree-covered hill in the midnight sun, was portrayed in a small commissioned painting. Johan Knutson (1816-1899) traveled to Ylitornio either in the summer of 1885 or 1886 to paint the birthplace of sea captain Ekström on his request. Knutson made sketches on which he based his painting *Maisema Ylitorniolta* (Landscape of Ylitornio) (Fig.: 1). The work represents the subscriber's home in a relatively deserted and barren river valley with a bluish looming, large, and Alpine-like towering Aavasaksa on the background even though Aavasaksa is in fact a tree-covered hill. (Hautala-Hirvioja 2013, 24.) The foreground, with its fields and buildings, is pictured as dark, earthy, and with a warm color scheme while the horizon with the tree-covered hill in the background is bright, shining with the freedom of spirit.

Realist artists can also have a fictional gaze. Sculptor Eemil



Figure 1: Johan Knutson: *Maisema Ylitorniolta* (Landscape from Ylitornio), c. 1885/1886, oil painting, 20,7 x 36,7 cm. The Porvoo Museum.



Figure 2: Wilhelm von Wright: *Karesuvannon kirkko* (Church of Karesuvanto), 1832, watercolor, 15,5 x 21,5 cm. The Aine Art Museum, Tornio.

Halonen (1875-1950) was commissioned to create a series of wood reliefs for the Paris World Exhibition in 1900, which was to present Finnish livelihoods. Although he never visited Lapland, he placed reindeer herding among Finnish livelihoods in his relief *Lappalainen ja poro* (Lapp and a Reindeer). The painting *Lappalainen karhunpesällä* (Lapp in a Bear's Den, 1912) by Pekka Halonen (1865-1933) is the artist's only work associated with Lapland and he had not visited the north either. Both works are probably based on ethnological drawings or photographs. (Hautala-Hirvioja 1999, 91-105.)

The fictional gaze of contemporary artist Markku Laakso (b. 1970), who was born in Enontekiö and grew up in Inari, is directed toward his pop idol as well as his Sami ancestors. In 1993, Laakso started to paint works where Elvis Presley dressed in gold or white attire is placed among Sami people. Elvis warms his fingers on the fire with a Sami man or leans on ski poles and admires the Lapp landscape. Paintings refer to the national-romantic works of the masters of the golden age of Finnish art. Realistically carried out works try to convince the viewer that the view is real even if it is fiction or a dream created by Laakso. In 1925, the artist's great-grandfather, Simon Laakso, and his family were part of the Sami exhibits at the Hamburg Zoo. The exhibit called *Campfire in a Zoo* (works created during 2010-2013), which Markku Laakso created with his wife, Annika Dahlsten, was inspired by his great-grandfather's story. In photographs and videos, the artist couple appears in traditional Sami clothes in Lapland, Southern Africa and Germany.

(Nieminen 2012, 46–49.) They made a fictional trip.

DOCUMENTING GAZE

Before photography, the documenting gaze was connected to scientific publications in which the text was illustrated with lithographs based on artists' drawings and watercolors. In 1832, Wilhelm von Wright (1810-1887) made a trip to Lapland with a forest officer and an entomologist. The trip lasted from mid-April to mid-September. The excursionists arrived at Karesuvanto towards Midsummer. Vicar and nature expert Lars Levi Laestadius was their host and joined the expedition when it continued towards the Arctic Ocean. On their way back, they stopped at Karesuvanto. Wilhelm von Wright published a two-part article of his natural-scientific observations accompanied by a number of lithographs of animals and traps. After this trip to Lapland in 1832, his position as a zoological illustrator in Sweden was secured. In July and August of 1846, Wilhelm von Wright made another trip north reaching north of Tornio. During the trip, the travelers examined the relationships between species of salmon. The pictures of this trip were published only in 1892 in the second edition of the book *Skandnaviens Fiskar* (A History of Scandinavian Fishes). (Lokki & Stjernberg 2012, 173-181.) Wilhelm von Wright's approach to nature included scientific observation, writing down observations, and being critical, which can also be seen in his other works, such as in his watercolor *Karesuvannon kirkko* (Church of Karesuvanto) (Fig.: 2) painted in 1832 during his trip to Lapland.

The two watercolors by Anders Ekman (1833-1855) portraying Sami people are dominated by the documenting gaze: *Lappalaisukko suksilla* (Old Lapp Man on Skis) and *Kaksi tunturilappalaista kodan edustalla* (Two Fell Lapps in Front of a Hut) both from the year 1849. Magnus von Wright (1805-1868) and Ferdinand von Wright (1822-1906) traveled to Lapland in the summer of 1856 to see the midnight sun in Aavasaksa. They received a grant for the expedition and Magnus von Wright wrote an article on it. They both made scientifically accurate landscape drawings of the views in both Tornio and Aavasaksa. (Hautala-Hirvioja 1999, 69-71 & 75.) The romantic gaze of Ferdinand von Wright took over his studio, where he, after the expedition, painted the oil painting *Aavasaksa* based on his drawings. The artist portrayed the tree-covered hill with trees but exaggerated its size and rockiness and the landscape is covered with a thin layer of frost and snow. The sky is a glowing, winter-sun yellow. The Soldan brothers Karl Erik (1811-1870) and August Fredrik (1817-1885) were traveling around Lapland due to their work. K. E. Soldan worked as a district doctor in Tornio from 1858 to 1859 and was obligated to travel within his working region at least once a year. During his journeys, he drew accurate pictures of Lapp villages and their inhabitants. In the summer of 1860, A. F. Soldan traveled to Lapland to check on the condition of the Swedish Crown's forests. He ignored the documenting and aimed at picturesqueness, particularly in his landscape watercolors. (Hautala-Hirvioja 2011a, 277-278)

Andreas Alariesto (1900-1989) from Sompio, Lapland, lived during a cultural revolution in Lapland when the natural economy-based way of life was changing. His stories, songs, and paintings are like ethnographer's notes, glimpses into the vanished Lapp and Sami lifestyle. Through his works, Alariesto reminisced and documented the past. (Hautala-Hirvioja, Kuusikko & Ylimartimo 2008, 3.) His gaze was local, but his expression was documenting. As a self-taught artist, he developed a style suitable for his own skills and expression that emphasized the clarity of narrative.

In the late 1800s, the photograph became a natural inter-

preter of the documenting gaze. The photographer Konrad Inha (1865-1930) was the first to travel to Lapland in the summer of 1892. His journey extended all the way to the Sallatunturi Fell. In November of the same year, Inha's photographs portraying Finland were exhibited in Helsinki. In Inha's large work *Suomi kuvissa* (Finland in Pictures, 1896), there are six images related to Lapland: three landscape themes and three Sami themes. (Hautala-Hirvioja 1999, 81-82). Among Lapp contemporary photographers, the documenting gaze of Jaakko Heikkilä (b. 1956) has offered an understanding and true-to-life portrait of people and environment through the photographic works *Kirkas nöyryys* (The Bright Humility, 1993) and *Pomorit* (Pomors, 2001). Mervi Autti (b. 1955), instead, has photographed traces of humanity in Lapland: depopulating north, empty villages, crumbling houses without windows. (Räisänen & Zweyberg 2010, 52; Hautala-Hirvioja 2010b, 39.)

LOCAL GAZE

In the late 1800s, Finnish artists favored French realism and open-air painting, whose principle was for the artist to see and portray the subject as realistically as possible, avoiding sentimental moods. The French philosopher Hippolyte Taine's theory, which was based on natural science and the ideas of Charles Darwin, was part of this realism. Taine emphasized the effect natural conditions have on people: a certain kind of environment and conditions have an effect on people's characteristics. The artists were to identify those characteristic features and present them in their paintings. (Kulterman 1993, 104.) When Finnish artists sought their way to Karelia to look for the Finnish folk type and landscape, Karelianism was born. The aim of Juho Kyyhkynen (1875-1909) to bring Lapland and Sami people into a national catalog can be regarded as the northern variant of Karelianism.

After studying in Helsinki 1893-1897 and in Paris 1899-1900, Kyyhkynen settled permanently in Kemijärvi and built a studio there in 1905. He was aware of the special light and colors of the north that he wanted to explore and present dur-



Figure: 3 Juho Kyyhkynen: Pororaito (Line of reindeer) 1902, oil painting, 65 x 172,5 cm. The city of Rovaniemi.

ing different seasons of the year. Kyyhkynen made painting trips to the regions of Kemijärvi, Salla, Kuusamo and Inari. The polar night color scheme is interesting and surprisingly rich in color, sometimes even glaring. The painting *Pororaito* (Line of Reindeer) (Fig.: 3) from 1902 portrays the polar night and the cold. It is reportedly the first polar night painting in Finnish art. Kyyhkynen really knew what it was like to travel in the wintertime; he himself had a reindeer that pulled a sledge for traveling. (Hautala-Hirvioja 1993, 108.) Artists had started to paint winter pictures already in the 1860s and 1870s, but during that time, they were still rare. In the following decade, Elin Danielsson, Axel Gallén, and Victor Westerholm were inspired to paint winter themes. Due to their influence, in the 1890s, the snow theme got new interpreters, such as Pekka Halonen and Juho Kyyhkynen. In a large and illustrated artwork *Suomi 19:llä vuosisadalla* (Finland in the 19th Century, 1893) destined for an international audience, winter and snow were incorporated as part of the image of Finland and they were transformed into positive features. (Lähtenmäki 1992, 15, 25, 27–28.) Juho Kyyhkynen's image of Lapland, which in addition to fell, wilderness and panoramic landscapes included the entrails of the forest, insignificant-looking spring ditches, populated and built-up Lapland, Lapps as well as Sami people that were considered ugly-looking in the turn of the 1800s and 1900s, was a versatile and exceptional work in Finnish visual arts during his lifetime. (Hautala-Hirvioja 2003, 91).

Already in 1879, Albert Edelfelt was convinced that a successful work could only be created by the actual model. Out-

door events had to be painted in the open air. (Lähtenmäki 1992, 21.) Pekka-Hermann Kyrö (1950) from Ivalo is the contemporary artist who put Edelfelt's idea into practice and continues the portrayal of the wintery nature of Lapland as started by Kyyhkynen. To portray the snow-covered landscape, Kyrö drives to the wilderness of the Hammastunturi Fell or to the Ivalo River on a snowmobile. The artist calls the method cross-country realism – painting snow requires being surrounded by snow. (Hautala-Hirvioja 2010b, 38.)

The local gaze-oriented Lapp artists describe their environment and culture from the inside, living and experiencing things within Lapland. Kyyhkynen and Kyrö based their work on perceived and observed experience. The painters Reidar Särestöniemi (1925-1981) and Kalervo Palsa (1947-1987) from Kittilä brought out the mythical and unconscious sides of their site-experiences. For both, it was clear that their creative work would only be possible in Lapland. According to the artist and researcher Jyrki Siukonen, the microscopic, detailed natural sceneries as well as the narrative, scenic or mythological macro level, a broader view to the north, are simultaneously present in Särestöniemi's most fascinating paintings. Similarly, Palsa's radicalism and feelings of detachment produced a world that was governed by black laughter, fear, and cold. His image of Lapland contains pent-up sexuality and mental darkness. A bog was a kind of soul scenery to both artists. To Särestöniemi, a swamp was a mystical place, which emits an enormous light. To Palsa, a bog was a site of existential experiences when he was young and a place to calm down when he was older. In the ear-

lier portrayals of Lapp landscapes, bogs and swamps in general had been ignored. (Siukonen 2011, 163–167.)

By the 1980s, the views of the Sami artists' were immersed with local gazes. Nils-Aslak Valkeapää (1943-2001) joked, wrote and painted. He was looking for visual expression of the Sami and combined the old Sami symbolism with the colors and idioms of Western art. Merja Aletta Ranttila (b. 1960), instead, ponders the distressing aspects of womanhood in her linocuts and woodcuts. Sami artists of the 1990s and 2000s come from outside the Sami region; for example, Merja Helander (b. 1965) and Outi Pieski (b. 1973) were born in Helsinki. Their art deals with their identity and relationship to Sami culture through childhood memories and the past of their families. (Hautala-Hirvioja 2002, 101.)

THE CONQUEROR'S AND TOURIST'S GAZES CREATED THE LAPPONISTIC LANDSCAPE

At first, the joining of the Petsamo area to Finland led to military campaigns, and later on, the area was conquered visually. Already in the 1860s, Russia had agreed to join Petsamo to Finland. With Finland's independence, the matter came up again. To spur the matter, infantry lieutenant K. M. Wallenius planned to conquer the entire northern Viena and Kola Peninsula and join them to Finland, which in the end did not come true as such, but as a smaller scale expedition to Petsamo. The artists Eero Nelimarkka (1891-1972) and Jalmari Ruokokoski (1886-1936) participated in this tour in 1918 as well. The religious and patriotic Nelimarkka took part in the expedition for ideological reasons, whereas Ruokokoski participated mainly with adventure in mind. Ruokokoski painted two portraits related to the expedition; the work *Petteri Morottaja* features the expedition's Sami guide and in the work *Lapin jääkäri* (Infantry Soldier of Lapland) Nelimarkka poses in a military outfit as the conqueror of Petsamo with a simplified, harsh arctic winter landscape in the background. Later in the 1920s and 1930s Helsinki, Ruokokoski painted a series of Lapland-themed works. Since there started to be a demand for such works, painting land-

scapes of Lapland had purely commercial objectives. (Hautala-Hirvioja 2011b, 84–86; Savikko 2011, 346.)

The Petsamo expedition in 1918 failed. The fate of the region was resolved in the Treaty of Tartu (1920) when Finland received the region in addition to a harbor that remains ice-free throughout the winter. The Finns greeted Petsamo with high hopes. New economies: tourism, fish industry, and mining represented a modern and dynamic society and raised economic expectations. Arctic exoticism was available for tourism: rugged nature, fast-flowing streams, the Arctic Ocean, three months of nightless night, the Kolтта Sami village and Orthodox monastery as well as fish. Petsamo was considered the Klondike of Lapland or even of Finland. (Hautala-Hirvioja 2011b, 86.) The portrayal of the landscape is part of building up power, which causes the spread of culture and civilization into nature in a natural state and free nature or an area considered as such. (Haila 2006, 39.) Now, the conqueror's gaze was directed at the resource-rich and unspoiled Petsamo.

Aukusti Koivisto (1886-1962), who lived in Oulu, felt he was a kind of discoverer of Lapland, portrayer of the undisturbed wilderness and its inhabitants and conqueror of the virgin landscape. He was the first Finnish artist to paint the landscapes of Petsamo when travelling to Kolttaköngäs, Ala-Luostari and Ylä-Luostari in 1921. His paintings became widely known as

Figure 4. Aukusti Koivisto: *Kalastus Jäämerellä* (Fishing in the Arctic Ocean), 1921 (Postcard).
The Provincial Museum of Lapland.

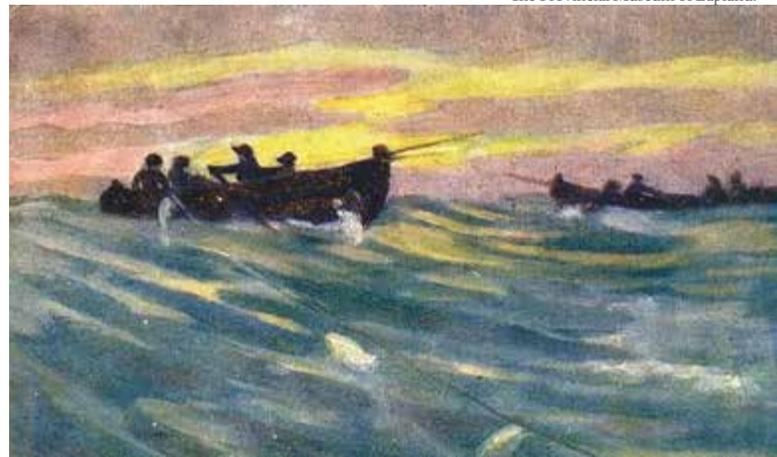




Figure 5. Aukusti Tuhka: Revontulet (Northern lights), 1937, woodcut, 30 x 35 cm. The city of Rovaniemi.

postcards published by the borderland division of the Finnish Alliance. The conqueror's gaze was drawn to the features that differed from the habitual Finnish landscapes and culture. The colored cards *Kalastusta Jäämerellä* (Fishing in the Arctic Ocean) (Fig.: 4), *Kalastajalappalaisia kodalla* (Lapp Fishermen at a Hut) and *Paatsjoen Kolttaköngäs* (Kolttaköngäs of Paatsjoki) describe the fishing industry, rugged landscape, open sea and Koltta Sami in Petsamo. (Hautala-Hirvioja 2011b, 92.) The criticism of the 1930s considered Anton Lindfors (1890-1943) as the visual conqueror of Petsamo. He painted in different parts of Petsamo during the years 1928-1936. After returning from his trips, the artist presented his works in Helsinki where the reception was positive and the artist was stated to have

found a suitable topic for himself.

In addition to conquerors, there were numerous artists in Lapland that had a tourist's gaze. Towards Midsummer in 1935 Einari Wehmas (1898-1955), who roamed the area of Enontekiö and Pallas, tried to paint what he saw but regarded the landscapes of Lapland foreign to himself:

It is difficult to learn to paint the sights of Lapland. I worked at night painting mountain landscapes. There was a lot to see, topics everywhere, but for a novice, the subject matter was incredibly new and strange and familiarization required several summers of sojourning. (Turun Sanomat 24th July, 1935.) Wehmas's comment reflects the feelings of an artist tourist. In the 1920s and 1930s, there were plenty of artist tourists in Lapland who visited the north once or twice and moved from one place to another by car. They neither had the time nor the possibility to analyze the landscape, look for signs of life lived or explore the local people. They traveled on familiar routes and chose already established destinations as their objects of art. For the tourist, a souvenir is proof of the journey and perceived experiences. Artists look for objects just as tourists look for attractions. *Lappi-sarja* (Lapland Series) by Matti Visanti (1885-1957) is a memory and document of the visit to Petsamo whose scenery differed from the rest of Finland and got the attention of the artist's aesthetic gaze. (Hautala-Hirvioja 2011b, 88 & 102.)

For the Lapp artists, north was home. Paintings' themes were mostly from nearby: home village buildings, nature, and nearby fells. The primary production of Einari Junttila (1901-1975) from Kittilä was created on coffee breaks alongside work. It was the artist's connection to the landscape personally lived and felt. (Jokela 2002, 84.) Similarly, Maija Kellokumpu (1892-1935) from Salla portrayed the views opening from her yard towards the Sallatunturi Fell or nearby tree-covered hills with reindeers. Both of them made painting trips to the most exotic part of Lapland, Petsamo, where they put themselves in a tourist artist's position. Since the 1930s, the typical buyer of their paintings was a tourist and the artists' choice of themes and ways of portraying them were influenced by the tourist's

perceptions of the Lapp landscape. The effect was, naturally, mutual; paintings also inspired tourists to find their way to places portrayed in the paintings. (Hautala-Hirvioja 2006, 167-168; Hautala-Hirvioja 2011b, 102.)

The conqueror's and the tourist's gaze was typical of artists who had visited Lapland before the wars. They examined the landscape as outsiders and the landscape was like a view or a screen where "Lapland" existed. (Jokela 2002, 81.) They admired Lapp nature and scenery, which in turn created the Laponistic landscape. The art historian and critic Ludvig Wenhervirta regarded Lapland as a similar influence to Finnish art that Karelia had been in the late 1800s. Ideals of Karelianism and Laponism were similar and both emphasized authenticity, naturalness, integrity, and purity. (Levanto 1991, 31.)

With a few exceptions, Sami people were missing from the Laponistic scenery; however, the reindeer and the fell had a central place as a theme and as a part of the landscape. In addition to the reindeers, neither travelers nor buildings were portrayed in landscapes in order not to break the illusion of uninhabited, conquerable wilderness. On the other hand, the early 1900s writings on race had repeatedly highlighted Finnish origin, which was believed to be related to the Mongols. In addition, the Mongolian characteristics of Sami people drew attention. The atmosphere that emphasized vitality of life and values of pure authentic Finnish culture did not favor portrayals of the Sami people that were considered Mongols. In art, Sami people were ignored and attention was drawn to the power oozing fells or frightening wilderness. If Sami people were portrayed, they were part of the landscape creating an impression of depth or highlighting the desolation and magnitude of the mountain plains, as in the engraving *Revontulet* (Northern Lights) (Fig.: 5) by Aukusti Tuhka (1895-1973) in 1937. After World War II, Laponistic landscapes were popular among Lapp artists. They were a part of the mental reconstruction and strengthening of regional identity. Since the 1960s, Laponism became a part of tourism advertising, postcards and family photographs. (Hautala-Hirvioja 2011b, 99; Hautala-Hirvioja 2013, 30.)

COMMUNITY AND ENVIRONMENT-ORIENTED GAZE

The most important change brought by contemporary art in relation to the history of landscape art is the fact that landscape started to be understood as material. (Johansson 2006, 75). Ice and snow were an integral part of the northern winter landscape and since the 1980s, they started to be used as sculpture material. In 1984, Upi Kärri (b. 1940) and Juhani Lillberg (b. 1943) won a snow sculpting competition in Valloire, France and were successful also in a variety of other ice and snow art events. In the snow sculpting competition of the Calgary Olympics Arts Festival, Kärri, Lillberg, and Pentti Aho received the first prize. (Liikkanen 1997, 48; Juhani Lillberg 2003, 24-25.) In 2004, winter art culminated in the international The Snow Show art event, where international contemporary artists and architects at the top of their profession designed snow and ice art works in Rovaniemi and Kemi. The winter arts education project of the Faculty of Art and Design in the university of Lapland was the applying and locality-emphasizing link to this international event. (Jokela 2003, 6.)

In the summer of 1986 in Tornio, the Englishman Stuart Frost (b. 1960) built a three-meter diameter ball and next summer a work called a *Käärme* (Snake), which moved from tree to tree. Frost chose to work with willow because, according to him, it was connected to the Tornio River Valley landscape. (Silvennoinen 1987, 14.) Initially, earth art was carpentry or status art made of natural materials. Artists' desire to avoid the traditional forms of art-making led to a peculiar situation. The action made in nature was not art – there was a need for an audience. The solution was to document the disappearing art made in nature. (Johansson 2006, 77-78.)

By the 1990s, all eyes were transferred from sculpturality to community and environment when site-related issues became key issues. The production of the professor and environmental artist Timo Jokela (b. 1956) from Kittilä and the works created in the environment by the sculptor Kaija Kiuru (b. 1959) from Sodankylä are part of the site-specific environmental art sphere. The artists' community and environment-oriented gazes fo-

cused on the northern nature and culture. In her works, Kaija Kiuru deals with themes concerning the relationship between man and nature. Although the work of art created in nature is formed at a particular site and on its terms, the artist's experience on site creates the content. During the landscaping work, Kiuru has implemented large and persistent entities such as Pikkukuru (Little Riverbed, 2004) in the Pallas-Yllästunturi National Park and Maan kansi (Cover of the Earth, 2000-2003) alongside the Särkijärvi-Raattama road. With environment-oriented gaze, Kiuru searched for suitable pattern themes from the landscape's form language and necessary materials and plants on site. (Hämäläinen 2011, 43-48.)

Prior to his art studies in the 1970s, Timo Jokela drew and painted his subjects of interest, which were human signs in the landscape, such as reindeer fences, forest cottages, riverside villages and structures related to the Arctic Ocean fisheries. From the beginning, Jokela has been interested in how man has found his place in nature. For him, the structures produced by everyday work embody the history of livelihoods and material

cultural heritage as well as people's perception of themselves as part of the universe. Jokela found a community and environment oriented gaze and suitable interpretation methods from the environmental aesthetics, humanistic geography, and landscape studies and began to use natural materials. (Jokela 2013.)

Through his works, Timo Jokela seeks to establish ties between the environment and the people living in it, to deepen the inhabitants' relationship with their environment. Place-specific art searches for starting points from the place's identity, history and culture. The process, during which works are created, strengthens the relationship with the environment. Aesthetics and local culture are combined in the final works, which support understanding, experience and development. Jokela uses a site-conscious working method and there are community art-related features in his artistic activity, such as the need to mobilize local people and communities to find their own strengths through art. (Fig. 6) As an environmental artist, Jokela continues the tradition of landscape art. His way of perceiving northern landscape is simultaneously controlled by two models: the relationship to nature related to the northern identity and the tradition of visual arts, which is, however, very far from the traditional landscape painting. Jokela neither stands in front of the landscape as a visual observer nor delineates the view in frames but, instead, tries to find a landscape experience with his senses from inside the landscape. (Jokela 2013; Lehtelä & Hautala-Hirvioja 2011, 48.)

APPLIED GAZE

The Sami culture and Finnish folklore experts had a strong bond with their living environment and an applied gaze developed with the culture. Typical of this gaze was the locality and tradition linkage, the ability to understand forms and find suitable materials. The beauty was in everyday activities, which included practicality and appropriateness. Other ways to observe the environment appeared together with the modernization of life. The appreciation of locality raised its head again during the 1980s and 1990s, which was seen as a dismantling of environ-

Figure 6. Assembling the monument at Kirkkokuusikko with locals and members of Jokela Family Association. Photo: Timo Jokela



mental and community art outside the art world as a part of the working day.

Justification of works of arts started to be reflected on from a new perspective. According to Timo Jokela, the environmental relationship of site-related works must be created in a way that it includes the site's objective, subjective, textual, and socio-cultural level. Objective site refers to the physical characteristics of an environment: shapes, proportions, the way various elements behave in a place. Subjective environment or landscape opens up prospects for the subjective level of experience of the world, which are related to work, leisure, housing, or hiking. People should experience the site personally with all their senses and then interpret those experiences. On a textual level, the works adhere to the life of the local community, texts, stories, and myths. The socio-cultural level is connected to the overall social situation of the local community, such as the inhabitants' demographic facts, industrial structure and employment situation. (Jokela 2013) A site survey model was developed at the Faculty of Art and Design based on the landscape survey methods by the professor of place-specific work's environmental relations and cultural geography, Pauli Tapani Karjalainen. (Ruotsalainen 2012, 24) Thus, actors of applied visual arts gained a working tool.

The applied visual art student at the Faculty of Art and Design of the University of Lapland, Johanna Ruotsalainen, utilized the site survey when designing the Pisto art lean-to concept to Ketomella in Hietajärvi, Enontekiö. The Finnish Forest and Park Service was a partner. Designing the lean-to provided an opportunity to create site-specific art and integrate art as part of the tourism product. One of the aims of the initiative was to generate new forms of collaboration. (Ruotsalainen 2012, 6-9, 23.)

The Samiland project, which involved the Faculty of Social Sciences of the University of Lapland and Samiland, Inc., is a development initiative based on the interaction of artistic practice and research. (Haataja 2013, 1) The Samiland exhibit mainly portrays Sami culture and reindeer herding. The exhibit

will contain a Forest Sami section designed by the Applied Visual Arts students Christa Haataja, Tanja Havela and Tommi Kohonen of the Faculty of Art and Design of the University of Lapland. The section concentrates on representing the hunter-fisher-gatherer culture that followed the yearly migration of Forest Sami before the large-scale reindeer management and agriculture. (Haataja, Havela & Kohonen 2012, 4.) A background report on Forest Sami culture determines the project designers' gaze. Designers have to apply their knowledge to the exhibit structures as well as to the content.

Applied gaze encompasses a number of ways to view Lapland. It involves the documenting gaze, the local gaze as well as the community and environment-oriented gaze. The site survey model activates the applied gaze and the artists are able to build themselves a versatile site-experience, which filters into art-making – whether it is a work of art, a product, a plan, or an exhibition. The Pisto art lean-to concept and the Forest Sami culture exhibit section are both related to tourism and are art and culture-oriented service design. If successful, applied visual arts can open up new experiences for tourists, and travelers with fictional-romantic glasses and a tourist's gaze become interested in their destinations. Through realizing the objective, subjective, textual, and socio-cultural level of places, they emotionally attach themselves to them and renew their visits.

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Applied Visual Arts as contemporary art

APPLIED VISUAL ARTS IN THE FIELD OF PROFESSIONAL ART

The concept of AVA at the University of Lapland is based on project-based, communal and site-specific methods of contemporary art. Environmental and community art, among other things, can be considered as 'applied visual arts' when the artists apply their own expertise and art techniques for purposes not normally associated with the art world. At the same time, however, the artist can present a production or a process related to it in art exhibits and thus transform it into art.

AVA may be seen as contemporary art based on social or financial needs and are realized, for example, in cooperation with municipalities, entrepreneurs, and different businesses. In this context, applied visual arts do not stand for the already established professions within industrial art, such as graphic design, architecture and interior design. Among other things, the interaction between science and art, environmental engineering, tourism, and the social and health care sectors are potential spheres of operations for applied visual arts. (Huhmarniemi 2012, 31–32.)

Art researcher Stephen Webster has studied two art and medicine collaborative projects by interviewing the medical researchers involved in the projects. His goal was to

find out and show what useful things art can offer science. Medical researchers saw art as technical skills and conceptual thinking. In the first project, bioactive glass implants were developed for patients who require chin surgery. The sculptor Paddy Hartley's knowledge and expertise on casting techniques made the design of the individual implants possible. In the second project, cardiac imaging researcher Philip Kilner felt that the artistic examination of flowing water through sculpting helped him to interpret data related to cardiac activity and to develop a medical theory. Webster proposes that artistic ways of thinking can help natural science researchers examine their research topics in a wide-ranging manner. (Webster 2005, 968–969.)

Amongst Webster's research subjects, the sculptor Hartley's employment in the medical collaborative project as an expert on casting techniques is a good example of applied visual arts. In contrast, the medical researcher's sketches and sculptures may not necessarily be considered applied visual arts in the sense intended in this article. Similarly, for example, art therapy for a hobby artist cannot be considered applied visual arts. Applied visual arts are a phenomenon of the professional art field, in which the artists trained as artists, intend to interact with other disciplines or businesses.

AVA ALONG THE CONTINUUM OF ART HISTORY

Art researcher Grant Kester points out that the collaboration between art, science and activism started in the 1960s and 1970s when some of the environmental artists dealt with nature-related issues with their cooperation partners. As examples, Kester cites Harrison and Hans Haacke who perceived nature as an entity, with biological, political, economic, and cultural expectations. (Kester 2006.) Artist and researcher Jill Scott mentions the very same artists as examples when drawing the background of the collaboration between art and science. She introduces the Harrison, Hans Haacke and Joseph Beuys's 7000 Eichen (7000 Oaks) project from year 1982 as an example. (Scott 2006b, 31.)

Large scale art project 7000 Eichen (7000 Oaks, 1982-1987) created in Kassel, Germany, is one of Beuys' most famous works where he aimed to revitalize the nature of the city by planting oak trees. He presented the project in the Documenta exhibition in Kassel in 1982. During the next years, he planted 7000 oaks in different parts of the city with assistants, students and residents. In addition, a stone plate was attached to each tree. (Weisner & Götz 1985.) The oaks became an integral part of Kassel's townscape. Beuys described that the goal was to implement the art project outside the exhibition space as well as to empower the participatory community. The project symbolized a transition to the environment, to dealing with nature and environmental issues, and to renewing the relationship between people and society. (Beuys 1998, 267.) The cost of the entire project was 3.5 million German marks. The project received a number of trees as donations but no significant industrial enterprise sponsors were found. Beuys financed a large part of the project by selling his own works and by agreeing to take part in exhibits in exchange for support of the project. Eventually, in 1985, the project received the missing support from 34 artists who supported the project's economy with their own works of art. (Weisner & Götz 1985.) Thus the initiative was also a demonstration of the artists' sense of community and a feat of strength.

Beuys's environmental activist art projects in the early 1980s had very similar aims and methods to the art projects in the late 2000s. They involved interaction between science and art, as well as activism and political activity. In particular, the rise in the sense of community unifies Beuys' and other contemporary community artists' goals. Nevertheless, Beuys' projects can be seen as relatively innocent. In contemporary art, environmental issues such as climate change, pollution, and the complexity of environmental politics have been identified in concrete terms. By the end of the 2000s, the art projects have become more conceptual and include more multifaceted cooperation between researchers and actors in different fields.

Sustainable development, the decline of biodiversity, growing energy consumption and pollution have been themes of environmentally conscious artists' works for decades already. In the 2000s, art that deals with environmental and social issues and activism has also become the central interest of the art world and art universities. Extensive and international exhibitions presenting environmental activism and sustainable design have been featured in New York's Museum of Modern Art (MoMA), in London's Barbican Art Gallery and in significant biennials. In particular, universities' art galleries and museums have carried out exhibitions addressing themes of sustainable development. The theme is very suitable for universities' galleries because of its interdisciplinary nature. In addition to art centers and universities, environmental themes are addressed locally in a number of small exhibitions, festivals and events.

In 2005, the Groundworks: Environmental Collaboration in Contemporary Art exhibition highlighted environmental activist art projects. The exhibition was featured in the Regina Gouger Miller Gallery at Carnegie Mellon University in Pittsburgh, Ohio. Grant Kester was the curator of the exhibition. (Cf. Kester 2004). Art works symbolized social and ecological interventions organized by artists in different places and communities outside of art institutions. Gallery manager Jenny Strayer (2005) described that the exhibition sought to define and describe the artist's role as a social and environmental ac-

tivist. (Strayer 2005.) In London, the *Radical Nature – Art and Architecture for a Changing Planet 1969–2009* exhibition in the Barbican Art Gallery introduced the background of the environmental-activist contemporary art movement by presenting its pioneers from the 1960s to the present day. The exhibition presented the history and current state of environmental activist art and its themes consisted of earth art, environmental activism, experimental architecture, and utopian visions for improving the world. *Beyond Green* was a touring exhibit, which was presented in American and European museums and galleries from 2005 to 2009. The theme of the exhibition was sustainable design, which took into account products' environmental impact, and their social, economic, and aesthetic factors and was described as design that aims to fulfill the needs of the people of today without destroying the world of the future generations. (Smith 2005, 12–19.)

COMBINING THE METHODS OF VISUAL ARTS AND DESIGN

In a number of contemporary art projects, the borders of activist art, industrial design, and product design tend to disappear. In exhibitions, contemporary art, durable design, and product design addressing sustainable development are often featured in parallel, such as in the *Design and the Elastic Mind* exhibition in New York's Museum of Modern Art in 2008. It featured artworks and design products that touch on research, science, art, activism and information technology. The exhibition sought to highlight design's social and ecological responsibility and its possibilities for influence. It featured industrial design, such as functional and usable products and equipment, as well as works that provoke questions about design needs, ethics and the aesthetics of the future. (Cf. Antonelli 2008.) Many of the works and products presented in the exhibit catalogs raise the question of whether we need such devices now or in the future. The design trend shown in the exhibition seems to affect the ever-increasing role of technology in the living environment.

Collaboration between design and visual arts can serve as a tool in community art as well. For example, Amy Franceschini

is an artist who uses methods of both design and art in her productions. In 1995, Amy Franceschini was the founder of *Futurefarmers*, an international collective of artists, and was one of the founders of the *Free Soil* group in 2004. The *Free Soil* group consists of artists, activists, researchers, and gardeners. The goal of the group is to produce alternatives for the social and political organizing of the urban environment. Their methods are projects that aim, among other things, at urban agriculture, more greenery in the environment and growing food in public spaces. The reasoning for the activity is based on shortening food transport distances, constructing social networks, and supporting civil authority in cities. (Futurefarmers 2010; Free Soil 2010.) The methods of the *Futurefarmers* group show how contemporary artists and designers can act as environmental activists in contemporary society.

The *Victory Gardens 2007 +* project started when Franceschini had visions of utilizing the front and back yards of houses, roofs and balconies for cultivating useful plants and food crops. The initiative started in 2007 and continues in cooperation with the city of San Francisco. The mission of the project is to create a citywide network of urban farmers by supporting home gardens. Its methodology includes public lectures, exhibits, websites, and plant planting demonstrations in parks and schools, as well as design and graphic design supporting the campaign. Franceschini defines the project as an art project and as democracy functioning at the grassroots level. Franceschini's own background as a product designer is also evident in the project. The initiative was heavily commercialized; the campaign contained products that encouraged cultivation, such as a seed packet that could be folded as an envelope, a farmer starter kit, bicycle push carts, posters, and banners. Nonetheless, the product materials are ecological. Franceschini calls the products and their visual appearance "planting propaganda" referring to the cultivation propaganda of 1943 when Americans set up more than 20 million vegetable gardens. (Franceschini 2008, 8, 91.) The spirit of Franceschini's project celebrates a sense of community. In posters and banners, she invites the neighborhoods



FlowerPower2. Community-Art workshop in Mosjøen, Wild Winter Festival. Photo: Merja Isomaa-James

to participate in communal cultivation activities.

In the context of applied visual arts, the issues of sustainable development are essential. In the fields of design, sustainable design usually refers to product and service design, which complies with ecological and ethical principles. Ecological sustainability determines the choice of materials and production methods, whereas cultural resistance determines cultural sensitivity. However, what is sustainable art and what are the ecological and ethical principles of art? In particular, media art that manifests environmental protection raises resistance due to its internal incompatibility. Tanja Uimonen criticizes the Survival and Utopia media art exhibition because she considers media art to be the most resource-wasting form of art. Because the impacts of technology on nature are uncontrollable, Uimonen contemplates whether art should follow technology or fight against it. She demands environmental responsibility from the art world and criticizes the aestheticizing of climate change. (Uimonen 2009, 37.) If there is no relationship between the content and method of an art work dealing with sustainable development, it raises a question about the artist's motivation to deal with the subject. In pursuing sustainable development through art and art exhibitions, artists and curators must be aware of the works' and projects' multi-phase environmental effects in the same way as designers.

PLACE SPECIFICITY: ART AS DEVELOPMENT COOPERATION OR AS INITIATIVES OF A RESIDENTIAL ENVIRONMENT

Art researcher Lucy Lippard describes that the most practical community art is realized in the artist's home and neighbor-

hood environments. According to her, the strongest activist art usually begins with a specific location and a lived experience. (Lippard 2006, 14–15.) Writing in 2010, Lippard states that eco-art is usually located in cities, suburbs and neighborhoods rather than in a natural landscape. Contemporary eco-artists utilize the ecosystems of their own home region as an object of their artistic activity, which also distinguishes the new method from earlier

methods of ecological art. Lippard notes that sometimes ecological art is decorative, sometimes it has a functional purpose and sometimes it combines the perspectives of a number of different fields. (Lippard 2010, 15.)

When acting in their own home and local communities artists are working on ethically safe ground. They usually know the history, problems and hopes of their home region and community. They can also avoid ethical issues related to externally controlled, short-term developments. On the other hand, one could think that associating only with one's own social circles is not a sufficient act toward resolving environmental issues. As researcher of environmental ethics Sahotra Sarkar points out, since in poor living conditions people's resources are used to cope with day-to-day life, caring for the future of the environment cannot be their primary goal. On this account, the rich industrialized countries must act strongly on environmental issues; due to their privileged position, affluent countries must take the responsibility for the state of the environment. (Sarkar 2005, 4.) Responsibility means international agreements and the allocation of financial resources by industrialized countries to solving environmental issues, but it can also mean locally occurring eco-activist community art projects.

Danish artist group Superflex is known for a project in Africa that resembles development cooperation. In 1996 and 1997, Superflex together with Danish and African engineers designed a simple, affordable portable biogas unit, which allows an African family to produce the required amount of energy for lighting and cooking food on a daily basis. The project and the unit

are known as Supergas. The unit produces gas from bio-wastes and enables ecological and economic production of energy in households independently from large energy companies and networks. The Supergas project carried out in Tanzania not only includes the unit's product development, but also its production and distribution, for which Superflex has founded Supergas Ltd, Inc. with the cooperating engineers and investors. Thus, the business and financial world are also a part of Superflex's activities. (Superflex 2003, 11–21.) For the first time, the project was featured in the Kassel Documenta exhibition in 1998. Since then, the project has continued in many developing countries and has been presented in several art exhibitions around the world.

In Western countries, the works that deal with energy economy generally address energy consumption as well as energy awareness. The work *Nuage Vert* (Green cloud, 2008) by the French artist couple HeHe (Helen Evans and Heiko Hansen) was projected in the vapor cloud of the Salmisaari power plant every evening for a week in Helsinki, Finland. In the dusky evening sky, a green laser light drew a vapor cloud pattern, which changed its size and shape according to the area's electricity consumption. The less the inhabitants of Helsinki used energy at any point in time, the bigger the light cloud got. The work has also been recognized by the art world. In June of 2008, it won the Ars Electronica Golden Nica media art award in the Hybrid Art category. In Finland, the Environmental Art Foundation selected the work as the 2008 environmental work of art of the year. (Muukkonen 2009, 44.)

Artist Natalie Jeremijenko's *OneTrees* collection of works involves a software program attached to a computer's print work line. The software calculates the amount of paper used by the printers. When the printers have used an amount of paper corresponding to one tree, the program automatically prints out an image of a tree's cross-section. The image symbolizing a stump and resembling a stamp reminds the printer's user of the debt to the tree. (OneTrees 2010.)

Comparing the Supergas project, the Green Cloud work

and the printer application of the *OneTrees* project, it is obvious that in the field of applied visual arts, the site specificity can be very multifaceted. The project realized in Tanzania by the Danish artist group was organized in close contact with the local actors and based on local needs. The Green Cloud work, in turn, could have been implemented in the same way in any industrialized country, whereas the *OneTrees* project adheres to a site-free virtual community. Site specificity can be achieved on many levels.

POSSIBILITIES OF EXHIBITS TO INFLUENCE THE AUDIENCE AND THE ART WORLD

In her essay *Art and Climate*, English columnist Madeleine Bunting discusses the three exhibits *Radical Nature*, *Earth*, and *Rethink* featured in 2009 where visual artists dealt with climate change and tried to evoke the audience to remember their ecological responsibility. Bunting asks whether art can meet the challenges set for it. She points out that art exhibition attendance is relatively small; the exhibitions interest a small group of people who are already aware of environmental issues. Bunting contends that exhibitions do not achieve similar attendances as, for example, the *Avatar* movie. (Bunting 2010.) Similarly, Lippard describes the limited scope of art's ability to influence stating that art can only act as a drug injection if it is not able to produce large-scale grass-roots activity groups, which also affect politics, businesses and the general population. Individual consumer's environmental actions or individual art viewer's emancipation is not very significant when facing environmental challenges. (Lippard 1995, 265.)

Bunting's question is justified. It is probable that popular culture has a greater impact on audiences than contemporary art. For example, the movie *Babe* in 1995 influenced so many viewers' decisions to become vegetarians that the phenomenon is referred to as *Babe-vegetarianism*. There is a pig in the movie that talks, feels, and thinks. Nathan Nobis who has studied this phenomenon, notes that the audience's decision to become vegetarian is well justified because the movie contains a number of

realistic and emotion-evoking descriptions of animals and their treatment that support vegetarianism. The movie *Babe* mainly had an effect on young girls' decisions regarding vegetarianism. (Nobis 2009, 56–59). Their lifestyle choice is a commitment to an environmentally friendly and ethical life, which has an impact on the environment as long as a large enough group of people makes the same choice. Today, there are young adults who can promote animal rights by their own choices. The direction of the effect could be seen, therefore, from bottom to up, from consumers to producers, and from voters to decision-makers.

The handling of environmental issues in the art world stimulates discussions on art's environmental impacts. Critical viewers question the promotion of sustainable development with large exhibits that require transport of works, maintenance of exhibit spaces, and exhibition technology. Some art museums have sought to reduce the adverse environmental impacts of exhibits that are presenting environmental activism. For example, the catalog of the *Radical Nature* exhibit is printed on unbleached recycled paper. In addition, ecological ink-saving fonts have been used in its header pages. When the catalog is one hundred pages long and part of the text is large-sized, this environmental action is, however, marginal. The commercial institutions of the art world seek financial results, and therefore, do not really aim to reduce consumption. Some of the curators and museum directors directly admit that exhibits have a large carbon footprint. In the same breath, however, they are hoping that the audience would reach a new environmental awareness through the exhibits. (Scharer 2007, 37; Demos 2009, 28.)

Curator Stephanie Smith states that, in general, art museums support sustainable development only by presenting it. Art museums could introduce environmentally friendly exhibit structures as developed in nature and science centers and map environmentally friendly materials and methods. Smith, however, considers focusing on the main areas of strength and careful consideration as the most important environmental acts by art museums. The exhibit curators should consider when transporting works is necessary for the operation of the museum

and what kind of catalogs and announcements serve the public and the art world. In addition, museums should focus on the efficient use of existing resources at the expense of expansion. Focusing on the main areas of strength also promotes cultural sustainable development as there is more living space for small galleries that provide different experiences. (Smith 2006, 194; cf. also Smith 2007, 14.)

In addition to exhibitions, there are series of thematic lectures, panel discussions, workshops, and other events carried out in art museums and galleries. International art and specialist audiences can rarely follow all the events related to an exhibit, which means that the events will mainly serve a local audience. Through exhibits and events related to it, art museums and galleries can themselves act as spaces for open encounters, where awareness, for example, about environmental or social issues will increase. Smith suggests that cultural institutions, cultural producers, curators and universities could play a more active role in launching and supporting collaborative projects between artists, researchers, and activists. She sees the need for small-scale collaborative projects as well as for long-term and goal-oriented collaborative projects. (Smith 2007, 15.)

Place-specific and social works of art have a long-term impact on the location and community in which they are created. Exhibitions are one forum for art where projects will increase visibility and awareness. They have an effect particularly within the art world in defining what kind of art is appreciated. The artist's merits, which support the access to grants and funding for art projects, can also be regarded as important in exhibit activity.

THE ART WORLD'S ATTITUDES TOWARDS THE APPLIED USE OF ART

Exhibitions dealing with sustainable development and societal challenges can provoke debate on the essence, value, and importance of art. When thematic exhibitions of invited art present artists and artists groups as environmental activists, environmental ambassadors, idea incubators, or social work-

ers; art critics and academics who idealize the autonomy of art, demand the art's independence. For example, professor Felicitas Thun-Hohenstein at the Academy of Fine Arts in Vienna (2009) is afraid that art will drift into being a driving power of institutions representing social and economic interests. She considers the active role of the art world and art universities in defining their own place as the answer to this problem. (Thun-Hohenstein 2009, 1.)

Kalle Lampela has studied the attitudes of Finnish visual artists towards the exploitation of art. According to his research, the majority of visual artists defend the autonomy or self-dependency of art in relation to its external goals, practices, and functions. Thus, the exploitation of art in 21st century Finnish society is not visual artist driven. According to Lampela, it is built on ethical discourses and on the financial principles of work and business life. Visual artists, therefore, feel that the pressure to exploit art comes from outside the art world. According to Lampela's research, the majority of visual artists consider cultural policy based on utilization as contradictory and undesirable. At the same time, however, Lampela notes that the autonomy of art, which artists talk about, does not exist in contemporary society. (Lampela 2013, 130.)

In his essay *Fields of Zombies*, Pentecost (2009) ponders challenges related to activist community art. According to him, arts potential to influence easily turns against itself when it is disconnected from societal movements. The art project becomes an activity that hides the contradictions between the prevailing unjust power structures and liberal democratic rhetoric. As an example, Pentecost uses the art of the last century from the Dadaists to the Situationists. The artists' objectives in terms of societal change were not realized but the art became a tool of capitalist exploitation and inequality. Pentecost calls art an aestheticized zombie or a wanderer in stupor. When the art market rises and falls, the credibility of art's independent and autonomous practice rises and falls in reverse order. Pentecost also notes that many artists may be disappointed with the possibilities for influence of traditional artistic expression. When

choosing to participate in something larger than art, for example, they are striving to cross the boundaries of disciplines and work together with science. (Pentecost 2009.) Kalle Lampela sums it up in his doctoral dissertation:

... if the artists want to influence the ongoing social processes or to drive a change in people's minds, then we need hands that reach over the canvases, matrices and exhibit spaces. (Lampela 2013, 205.)

Most artists defend the autonomy of art but some feel that it is possible to apply and utilize art in society. Those who seek the applied use or social impact of art, expand their methods from traditional visual arts, for example, to events, collaborative projects and interventions.

THE ARTIST, PARTNERS, AND SOCIETY AS BENEFICIARIES

The question of what the cooperation with other disciplines and industries offers to artists, the art world and the disciplines of the industrial arts have been discussed and studied much less than the collaboration's benefits to science. Often, the artist is clearly expected to be the beneficiary. (see e.g. Webster 2005, 965). On the other hand, it is feared that art is submitted to serve other disciplines. For example, Joanna Zylińska notes that in artists' science residencies and collaborative projects, artists act as science communicators and, at the same time, strengthen the hierarchy of the disciplines. (Zylińska 2009, 151.)

The effects of cooperation can be observed from the points of views of art, science, or society. We can also ask whether the benefit has to be mutual. For example, visual arts professor David Garneau argues that equitable cooperation is not possible: in science and art, one is always using the other as a tool. In the end, the final result is always either science or art. (Garneau 2008, 27.) On the other hand, the process can be fruitful for both, despite the nature of the final result. Moreover, the cooperation can be seen in a way that both parties are using each other as tools. Artists and scientists promote their own careers and, at best, the cooperation produces something of value to society.

In his article *Welcoming Uncertainty* (2006), astronomer and long-term editor of the *Leonardo* publication, Roger Malina, describes why cooperation is essential from a scientific and technological point of view. He notes that, at times, crossing disciplines and cooperation produces results one cannot achieve in science that stays within the normative and accepted paradigms. The collaboration between art and science is often achieved outside the predominant paradigms. It involves an approach that is not tied to strict research methods and frame. This interaction between science and art can bring science forward and produce better research results quicker than before. The development of visualization technologies of science is one special area of collaboration where artists' involvement is essential. (Malina 2006, 15, 17.)

For society, the interaction of art and science is expected to deliver innovative and creative solutions to problems with the help of interactive design processes. Expectations focus on product and service design, resolving environmental problems, the popularization of scientific results, and economic growth. However, there are also contradictory intentions within the fields of science and art. According to the director of the *Artists-in-labs* program, professor Jill Scott, cooperation should produce activist strategies, which make it possible to direct the Western way of life in a more humble direction instead of consuming natural resources. The aim of collaborative projects is to have an effect on political decisions as well as on the audience. According to Scott, new activist strategies are essential due to environmental issues. (Scott 2006b, 29.) The objectives are not necessarily inconsistent with the artists' own objectives.

THE MASTER OF ARTS PROGRAM IN AVA IN LAPLAND

The two-year Master of Arts program in AVA was carried out with the help of funding from the European Union granted by the Centre for Economic Development, Transport and the Environment (ELY). The European Social Fund (ESF) program supports initiatives that promote employment and expertise. Financing was based on the perceived need to increase artists'

means to earn a living and prevent social exclusion. In Lapland, it is very difficult for a visual artist to earn a living through visual art. Art exhibits and sales events are centered in southern Finland. In addition, foundations and national collections concentrate their work acquisitions on the metropolitan area. Thus, the challenge for the artists is the small size of the commercial market. Merja Miettinen and Katariina Imporanta have written a report on the expertise and development needs of professional artists in Lapland. According to the report, besides their own artistic work, artists' most common form of employment is art education. In addition to this, artists are employed as full- or part-time photographers, visual designers, graphic artists, county artists, illustrators, and writers. (Miettinen & Imporanta 2010, 5.)

One of the aims of the Master of Arts program in AVA was to increase the employment opportunities of artists with new forms of collaboration, in which the artists can take advantage of their special knowledge as specialists or designers of art and visual culture. On the other hand, the starting point was based on the idea that applied visual arts can also have a significant impact on other business life and society. Expectations were focused especially on social and health care sector collaboration, as well as on the tourism industry. The training included an extensive project studies module where students worked on development projects with other professionals from other fields. The training also contained workshop studies, such as snow and ice sculpting and lighting design, which were integrated as a part of the university's cooperation with business field and its art and cultural events. Thus, the studies were tightly connected to working life.

In the student application process, visual artists and art industry professionals were searched for the Master of Arts program in AVA. Four of the sixteen students who started their studies had a basic training in visual arts and one in art education, whereas the other selected students were industrial art designers and designers. In the study project, students worked together supporting collaboration between visual arts and de-



Light Expressions in Snow Room 2012, Rovaniemi. Photo: Anna-Mari Manninen

sign. The training program's mandatory courses in the field of design were Sustainable Design and Graphic Design and Corporate Communication. The artistic studies contained, for example, the Space, Time, Place workshop where students carried out spatial installations and performance events. In some study projects, students very obviously used methods of both visual arts and of design. For example, Juha Pekka Rynänen and Johanna Ruotsalainen designed rest areas along the hiking trails in the Fell Lapland. When planning a small-scale object, students applied forms of expression and concept design from both environmental and installation art. The visualization and presentation tools of the plan included, among other things, miniatures and three-dimensional modeling.

Among other things, in the student application information, it was stated that the Master of Arts program in AVA trains artists who can design and implement environments of experience based on the local cultural and narrative heritage for entrepreneurs of tourism and develop related service products. Art's place specificity and the principles of cultural sustainable development were thus the starting points for the training. In general, cultural sustainability is thought to require that development is consistent with the culture and values of the community and is based on each place's own cultural heritage and values. Students had very different background information and relationships with the places where the student projects were carried

out as some of the students worked in their home region and some had moved to Lapland from southern Finland or abroad. In the planning phases, all study projects included a place and community survey where students, for example, became familiar with the history and socio-cultural situation of the project's execution site. The aim of the background and community survey was to avoid a situation in which the development project would be implemented from an external point of view. After the implementation of the study project, the students are also able to apply the skills acquired in socio-cultural environments in Lapland to other environments.

The majority of the study projects of the training program in AVA have been associated with community art, environmental art, both in the spaces between nature and built-up environment and in nature tourism destinations, as well as with exhibit design and the development of art's operational models to support the well-being of the elderly. All of the projects will be presented in the Soma - New Contemporary Art in Lapland final exhibit of the Master of Arts program in the Kemi Art Museum during the fall of 2013. In the exhibition, the aim is to attach AVA to the contemporary art scene in Lapland.

Simultaneously with the carrying out of the Master of Arts program, the Artists' Association of Lapland, an organization of the professional visual artists working in Lapland, carried out the Magenta project in cooperation with the University of

Lapland. In Magenta, continuing training for the professional artists in Lapland was developed. The training was divided into three sectors: career planning, entrepreneurial skills and work well-being. Seminars and a workshop were organized regarding, among other things, the acquisition of financing, the productizing of the visual arts and business collaboration practices. The Master of Arts program in the AVA and Magenta cooperated both in organizing trainings and on the study projects. At the same time, the understanding of what is meant by the application of the visual arts and its opportunities increased among visual artists.

ARTISTS' EMPLOYMENT OPPORTUNITIES IN THE FIELD OF AVA IN FINLAND

The aim is that the graduates of the Master of Arts program in AVA will be employed as specialists, project workers and entrepreneurs working full- or part-time. In Finland, there are a few product orientated art-based services and companies, which can be considered as potential examples. Miina Savolainen, trained as a photographer-artist, has developed a method of empowering photography. She has presented her *Mailman ihanin tyttö* (The Loveliest Girl in the World) photography project, in which she photographed youth in youth homes, in various contemporary art exhibits and worked as an instructor of the method. The method is applied particularly to the continuing education of care and education sector workers and to the development of working communities. (Voimauttava valokuva 2013.) Another example is the color workshop for babies, which supports interaction between young children and their parents and promotes interest in art through non-toxic dyes and large sheets of paper. The method was developed at the Pori Centre for Children's Culture from and spread to the rest of Finland and abroad. (Värikylpy.fi 2013.)

In Lapland, the tourism industry and, in particular, snow hotels are a potential source of employment for artists. At present, snow and ice sculptors are self-taught snow and ice sculpture competition enthusiasts as well as carpenters, sculptors and en-

trepreneurs working in snow hotels. They use snow and ice to make not only sculptures but also bar counters, tables, benches, and beds. The studies in AVA have trained specialist and collaborative artists who accept the usability requirements of the productions, such as the safety of snow hotel rooms and the use of sculptures as slides as a part of the artistic design. Graduated artists can be in charge of snow hotels' architectural and conceptual design and act as artistic directors of the design of winter environments that utilize snow and ice sculpting.

In tourism's summer environments in Lapland, the visual arts have not yet been taken advantage of as much as the winter art. As a whole, from the point of view of tourism in Lapland, summer is quieter than winter. However, there are still opportunities regarding the application of environmental art and production of cultural tourism services.

Well-being-generating initiatives in the social, health, and cultural sectors employ community art oriented visual artists. In particular, work well-being, art workshops for youth, recreation and rehabilitation activity for the elderly as well as cultural work supporting the integration of immigrants are increasingly employing artists. In Finland, however, there are still very few entrepreneurial community artists. Ready-made jobs are neither yet available, but graduating students will strive to create new employment opportunities.

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Designing Engagement :

The New Edge

The participatory principle, though bred in late twentieth century countercultural politics, is an emerging trend in social policy and also the arts where it is associated with audience involvement that goes beyond passive consumption. This parallels the twenty first century, bottom-up movement, Mass Creativity that elevated co-creation, facilitating people becoming prosumers, producing culture and meaning. Enabled by Web 0.2 technology, innovation became a popular past time, design thinking became a ubiquitous problem-solving tool and new genres like service design emerged. Whilst these developments remain important the paper suggests attention turn to the increasing importance of engagement; how we engage in a social way and the power of the design of that engagement. The focus in this essay is the space between art and life, on case studies of innovation and engagement at the intersections of art, design, architecture, media and education and where these interconnect with social science and ethics. This is at the edge of practice outside mainstream culture, in community, often at the periphery. They model fresh ways of thinking and doing from the coming together of different genres and the integration of common resources. The lessons learned are held up for the creative sector, education, research and policy.

It is important at the outset to trace a narrative arc based

on personal research within which art and design education in the North has played a developing role, in order to locate this essay on engagement in the appropriate terrain. The battle for critical studies in national art and design curriculum developments provides a starting point, one that also made efforts to connect to wider culture and everyday life (MacDonald 1996, 23). One of the drivers was the notion of 'grounded aesthetics' that emphasised the 'creative uses of everyday cultural resources' (Willis 1990, 14). Another booster was to use art and built environment education as the motivation for developing a wider multidisciplinary capability – for 'strategies for sustainable creativity', which allowed linkages with public art and community art. (MacDonald 1996, 210-219.) These sat within the Nineties' context of Glasgow's major cultural festivals and endeavoured to interrelate creative education and that City's experience economy. In this sense, they anticipated eclectic, Postmodern developments and the search for a broader cultural literacy. That enlargement drew on alternative narratives from the City's creative economy, which privileged design's role in interconnecting art, design and architecture as well as facilitating interactions with education. (see MacDonald 2006, 51.) This, in turn, triangulates with subsequent initiatives to engage local communities with creative practitioners in co-designing urban regeneration projects (MacDon-

ald 2003). These and other examples serve to illustrate attempts over time to embed engagement in democratic programmes with learners, community participants and creative practitioners as co-equals developing strategies that are more resilient and sustainable, largely outside the educational mainstream, and with design as the connective tissue.

The Institute for Northern Culture and its emphases on the desegregation of the fields of art, education, culture and economy and the development of a new genus characterised as “innovative production” (Jokela 2012, 7) offers the occasion to revisit and map the above exemplars onto a range of contemporary issues, including the emergence of creative economy discourse, along with the use of culture, especially design, to address major social challenges such as social well-being and urban/rural regeneration. It is suggested in this context that for fine art and applied visual arts there is much to learn from the growth in hybrid activity centred on social innovation and social enterprise, including new genres such as service design. Equally, it is proposed that the expanding area of public service improvement and social challenges could benefit from the methodologies of creative practice and education, particularly learner-centred strategies where the stress is upon differentiation and imaginative forms of engagement. Hence, the need for this paper to contour developments beyond the boundaries of traditional artistic and educational practice, and re-present them in the creative field, in an attempt to create a new geography of practice.

THINKING ENGAGEMENT

From Design Thinking to Creative Literacy

Today it seems as if design has come of age; everywhere, everyone is talking about design. It has come out of its designer ghetto and ready association with specific disciplines like graphic design or product design, to embrace wider strategies including the recognition of design as a driver of user-centred innovation by the European Commission (2009). The first decade of the twenty first century also saw the rise of prosumption, leading not only the co-creation of new products like the mountain

bike as described by Charles Leadbeater (2009) in his book *We Think*, but also the democratisation of design thinking. As a style of thinking, design thinking is generally considered to be the ability to combine empathy for the context of a problem, creativity in the generation of insights and solutions, and rationality to analyse and fit solutions to the context. While design thinking has become part of the popular lexicon in contemporary design, as well as business and management speak, its broader use in describing a particular style of creative thinking-in-action began to have an increasing influence on twenty-first century education across disciplines. In this respect, it is similar to systems thinking in naming a particular approach to understanding and solving problems. What also happened was that design thinking moved out of its economic silo and into the domain of social challenges. This evolution is well documented in the blogs of IDEO's Tim Brown (2009) and the more scholarly publications of academics like Roger Martin from the Rotman School of Management, Toronto, Canada (2009). More recently, Harvard's Bruce Nussbaum (2013a) has challenged the efficacy of design thinking as not delivering on its promise to business, as a failed experiment, moving instead to a wider 'creative literacy'; what he terms 'CQ'.

Critical Engagement

The aim of this paper is not to present a history of design thinking rather to focus on what commentators like Nussbaum (2013b) now consider the most important thing, namely, engagement. According to Nussbaum it is how we engage with products, with services, how we engage in a social way and the design of that engagement that is potentially so powerful. If the first ten years of the twenty first century was the decade of design thinking, arguably, this present decade may be the decade of engagement. This paper therefore looks especially at design as the strategic link to other disciplines as well as the social and economic environment. It discusses the fusion of design and other areas of knowledge including anthropology and sociology, the issues involved in new areas of practice such as service

design and the need to engage a wide range of stakeholders. In that changing context emerging concerns for Creative and Cultural Industries policy development is raised as well as new trends in the wider creative economy. Importantly, the paper draws on recent crosscutting practice and experience in the UK, particularly using case-studies and exemplars where design is perceived as central to the solution of major social challenges such as community development and urban/rural regeneration, arguing that there is substantive evidence of the power of engagement to be uncovered at the margins of art, architecture, design and education.

Museums and Galleries

An important site for the debate on the language of engagement is the evolving terrain of Museums and Galleries. Discussing the evolution of the museum concept from the eighteenth century to the contemporary discovery of the audience, Schubert (2000, 67-80) describes how, because of Postmodern moves, the public's perception of the museum shifted to a 'more audience-driven and service oriented approach', and the opening up of a dialogue between curator and viewer. At the same time developments in museum and gallery education began to address the 'issue of audience' as well as the role of artists in solving intractable social problems (Becker 1996), in addition to advancing learner-centred, differentiated methodologies prerequisite to deepening engagement. This also saw the emergence of the cultural industries and creative economy accompanied by charges of neoliberal ideology and a counter drive to recover the initiative through, for example, the Discursive Museum (Noever 2001). Equally, it has been argued by Flew and Cunningham (2010) that "public cultural institutions can be developed from within a creative industries framework". This qualification is important in terms of audience and engagement as it admits the relationship between cultural production and economic innovation, thus opening up progress towards more holistic, creative and multi-disciplinary approaches to solving social challenges.

SOCIAL CHALLENGES

Applied Creativity

To put design and social challenges into greater focus, the UK Design Council has now encapsulated its work into series of challenges like ageing, youth unemployment, crime and health, bringing, as it says in its mission statement "the transformative power of design to the things that matter". The Design Council is not working alone in the UK in this landscape; there are a wide range of bodies including NPOs, NGOs and private agencies. For example, the National Endowment for Science Technology and the Arts (NESTA) has established a Public Service Lab, applying its expertise to find innovative ways of delivering public services in the belief that more effective solutions at cheaper cost will only come through 'ingenuity' (2013). Most recently, NESTA has applied the term 'systemic innovation' with reference to the challenge of ageing (Khan 2013). Equally, The Royal Society of Arts (RSA) has set up 2020PSH, a research and policy development hub with a fresh approach to public service reform utilising the designation, 'social productivity'. This starts with the citizen, not the service, focussing on how value is created in the interaction between citizens and services, building citizen-shaped solutions to public problems that mobilise all relevant resources, whether public, private, formal, informal or virtual. In the education context, the Helen Hamlyn Centre for Design at the Royal College of Art undertakes research projects that contribute to improving people's lives. As its most recent Yearbook (2012) describes, its approach is inclusive and interdisciplinary, organised into three research labs: i) Age & Ability: design for a more inclusive society irrespective of age and ability; ii) Health & Patient Safety: creating safer and better health services; iii) Research into changing patterns of work and urban life.

These examples from different organisations form part of a growing trend, globally. In Scandinavia, for instance, Denmark's MindLab is a cross-ministerial innovation unit that involves citizens and businesses in creating new solutions for society. It is a neutral zone for inspiring creativity, innovation and col-

laboration. Mindlab uses this as a platform for co-creating better ideas. Its director, Baston, has sought to demonstrate how co-creation and co-design can overcome barriers to innovation in order to deliver more value to citizens (2010). In Finland, Helsinki Design Lab (Boyer et al. 2011) advances strategic design as a way to re-examine, re-think, and re-design the systems that we have inherited from the past. It advances knowledge, capability, and achievement in strategic design using a range of tools targeted on pressing social issues. This terrain has been contoured by the UK's Design Commission (2013), which as well as asserting that design should become part of the public sector's DNA, has usefully set out the various definitions of design – social, service, strategic – so facilitating a new design literacy consonant with the recommendation to broaden design capability both within the sector and education.

Participation Beyond Consultation

In all these examples, apart from a common emphasis on creativity, design and/or innovation, what is key are engagement and the focus on the front end of the process, however that may be construed. Crucially, they all exhibit significant investment in going beyond mere consultation to ensure authentic participation. To overtake that goal each of the organisations above deploys a range of strategic tools such as: ethnographic research; cultural probes; video anthropology; co-creation workshops; visual diaries; and a variety of studio-related methodologies drawn from the design domain. In a sense, there is nothing new in this; prompted by the recognition of design's role as a driver of user-centred innovation, business has been interested in the “fuzzy” front end of designing for some time. What is new is the advent of three key increments. First is appreciation of the need when addressing social issues for a multi-disciplinary approach that can square up to complex problems. Depending on the context a project might variously deploy skills and expertise from different disciplines like psychology, anthropology, health or social science. Second is the involvement of methods from social innovation and social enterprise. Third, coupled with



Figure 1: Cranhill Water-tower Project – before (Courtesy, Collective Architecture)

these two is the deployment of user-centric modes drawn from the developing field of service design – customer journey mapping and customer profiles - to create novel transdisciplinary approaches. All of this has implications for education, the creative sector, research and policy at the edge.

Service Design

Service design is a fast emerging discipline. The drivers are various like ergonomics and an ageing population, issues of environmental sustainability, and social advances bringing more demanding consumers. It involves a higher level of user-engagement than traditional design. In product-focused organisations, design and innovation management is relatively simple. It generally happens in dedicated research and development teams. Managing innovation in the public domain is more slippery, because the important innovation that creates real value is found all over the place, in other words, at all the different touch points where people interact with the service. This is where design is really important, not only as a driver of user-centred, social innovation, but as a key way of modelling engagement to get the desired level of participation. Service design is the place where you can find tools such as customer journey maps and client profiles used in combination with cultural probes, design ethnography, cultural probes, video anthropology, visual diaries, in-studio methodologies and other artistic and visualisation techniques, and with a high priority given to co-creation

and co-design. As one demonstration of the universal recognition of the importance of this area, academic courses in service design are growing globally attracting students keen to develop a multidisciplinary skill-set in social contexts.

CASE STUDIES

The challenges for the application of design thinking and wider critical literacy range further than conventionally construed services or service organisations. They can, for example, extend to the arena of public art or environmental design within the context of physical or community regeneration; any place where a social amenity or service needs to be improved or initiated, as the following case studies seek to illuminate.

Cranhill Water-tower Project

The starting point for this paper can be tracked back to when the author was director of the Lighthouse, Scotland's National Centre for Architecture and Design, where, in order to engage a wide audience, the boundaries between art, design and architecture were blurred, and service design, design thinking and co-design were located within an educational approach that put participants and expert practitioners on the same level. One of

the most interesting examples of co-creativity in this context was the Cranhill Water-tower Project led by Collective Architecture (MacDonald 2003). Cranhill is a large, post-war, social housing estate on Glasgow's periphery. Like similar places in the City it is dominated by a huge Brutalist water-tower. These towers are hated by local people but loved by architects. Local people asked if something could be done with the water-tower to improve the environment, and that simple request kicked off one of the most interesting public design programmes ever, with local people, including young people, working with architects and designers as co-equals to produce a genuinely transformative design that, as well as changing attitudes to place, attracted a nationwide publicity to an area not accustomed to receiving a positive press. It became a model for other parts of the city and further afield, as well as becoming the inspiration for an innovative on-line education programme, part of suite of web-based tools. It is very much a living project and its modernist form is now used as the logo for local action groups and media and is an authentic demonstration of the importance of an awareness of symbolic value and the significance of meaning within place. It is also an example of a site of empowerment. Most, importantly, its legacy contributes to an enduring local identity.

Figure 2: Cranhill Water-tower Project – after (Courtesy, Collective Architecture)



Pigeons and Ice-cream

As in the case of Cranhill, recent research by Charnley and Jarvis indicates that light is a crucial element in place-making (2012). The legacy of community lighting projects is being continued by multidisciplinary practices called *Pidgin Perfect* and *Icecream Architecture*, one of whose lighting collaborations is the Gateway project (Figure 3).

Pidgin Perfect is a play on patois and good English and so literally brings together different languages, people and ideas. *Pidgin Perfect* works with communities to make changes in their environments, putting the community at the heart of place-making projects. What is different about their approach is that they use fun ways to get everyone working in the community like tea parties, jam making sessions and pop-up cinema. In ad-

dition, they combine ludic aspects with processes and methodologies from art, design and architecture to open up opportunities for engagement. Behind this is also a serious service design proposal that at once demystifies the design process whilst offering a clear seven stage means of engagement that is being used increasingly by local authorities to help consultation. *Pidgin Perfect*, whose practice, has been described as “primarily concerned with conversation and engagement” (Gillespie 2012), took part in the 2012 Venice Architecture Biennale. Every other year the world’s architecture elite descend on Venice for the Biennale, concentrated between two hubs, the Arsenale and Giardini. But what of the communities existing within its midst? *Pidgin Perfect’s* project in Venice took the form of ‘A Play in Three Acts’, engaging with the inhabitants of this ‘Common Ground’, taking them on a tour of the Giardini as a prelude to the principal event, *Banchetto*, a communal open air theatrical evening of dinner and discussion. The final act provided one last celebration with local residents and the Scotland + Venice team in a collective exhibition (Figures 4 and 5).

Pidgin Perfect’s collaborator, *Icecream Architecture*, extend the notion of playfulness. Travelling ice cream vans are the life-blood of many outlying communities in Glasgow. They are mobile shops that sell everyday necessities such as milk and bread as well as ice-cream. In fact, they have been the subject of a film by Bill Forsyth, *Comfort and Joy* about ice-cream wars in the City. By using a travelling van or shop *Icecream Architecture* aims to reach out to neighbourhoods and suburbs to break down barriers that are not only spatial but also professional. The van offers a focus, a space and, quite literally, a vehicle for connecting up people and ideas on the margins of architecture. The national body, Architecture and Design Scotland (2011), has described both *Pidgin Perfect* and *Ice-Cream Architecture* as part of ‘The New Wave: The Community Consultant’. Community engagement has now become an essential part of regeneration. The community views design practices, which show an enthusiasm to roll up their sleeves and engage people on a more meaningful level, designing playful workshops with adults and



Figure 3: ‘Gateway Project’, design shortlisted for the Merchant City Public Art competition. Produced by *Pidgin Perfect* in collaboration with *Icecream Architecture*. Image copyright *Pidgin Perfect*

children, more favourably than traditional modes of consultation.

Play and the Cultural Economy

Play has been described as the ‘energy for public expression’ (Sennet 2002: 316–319), who also observed that one has to see play as a preparation for creative activity. In this sense, the use of ludic elements to enhance engagement as a precursor to co-design by both *Pidgin Perfect* and *Ice-cream Architecture* has augmented the experience economy and its attraction in terms of tourism. This focus on play and creative engagement has also been developed by Glasgow-based cultural organisation NVA (short for *nacionale vitae activa*). NVA has been responsible for a number of large-scale public art events across urban and rural Scotland. Foremost amongst these was the award-winning

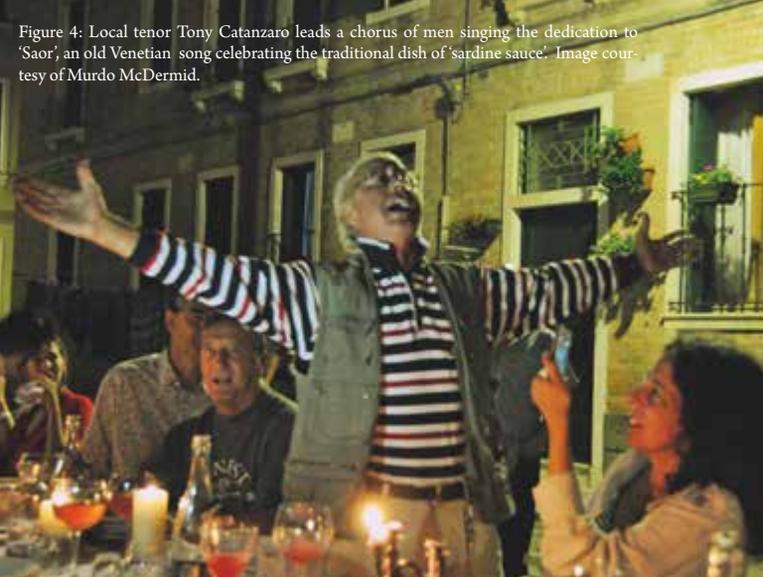


Figure 4: Local tenor Tony Catanzaro leads a chorus of men singing the dedication to 'Saor', an old Venetian song celebrating the traditional dish of 'sardine sauce'. Image courtesy of Murdo McDermid.



Figure 5: Over 60 diners representing the communities of Castello Alto & Basso, wider Venetian society, the Biennale and the Scottish Government enjoy their second course, Bigoli in Salsa, at Banchetto. Image copyright of Gilmar Ribeiro.

transformation of the dramatic natural land formation of The Old Man of Storr in Trotternish on the Isle of Skye in 2005. For forty two nights this award winning installation The Storr: Unfolding Landscape brought an audience of six and a half thousand people, equipped with headlamps, guides and walking sticks on a strenuous midnight walk to witness one of Europe's most dramatic and inspiring landscapes. As well as the cultural impact, and the economic impact on tourism, NVA's Storr project, demonstrates several key things about the North and the creative rural economy. First, is that remoteness is no barrier to mounting significant creative projects. Second, it is also quite literally a model of both the experience economy and the project economy. In the case of NVA a core team is variously expanded to suit the needs of individual projects by utilising the services of numerous freelancers, for example: artists, lighting designers, musicians, sound engineers, film-makers and web designers.

The Invisible College

However, it is NVA's most recent project, The Invisible College that best illuminates the convergence of different artistic and other capabilities, education, creativity and economy, and environment, all within the auspices of engagement. In community development, the link between the centre and periphery is hugely important but so too are the connections at suburbia's edgelands. Located in the edge of the Greater Glasgow conurbation, St Peters Seminary is a disused and dilapidated structure originally built to a striking modernist design. Currently listed as a site of 'special architectural and historical interest' to the nation, it is said to be Scotland's finest example of modernist architecture. The aim of the Invisible College project, which was shown at the 2010 Venice Biennale, and which will operate as a participatory research initiative, is to build connections and new creative capacity among diverse communities (local, regional, national and international; place-based and dispersed; physical and virtual-digital) but in particular it will connect up two communities on the suburban edge; one affluent and the

other deprived (van Noord 2012).

It is being led by NVA, an arts organisation, but which is working in collaboration with researchers at Glasgow and Strathclyde Universities. NVA have an impressive track record of major landscape-scaled interventions, championing a non-gallery based, genuinely democratic model of arts presentation, and sensitive environmental intervention, in which NVA stimulates communities into developing their own means of creative expression. It also involves the academic and professional experts in an inclusive, participatory approach to community involvement. Interestingly, it draws upon a wide range of disciplines including art, architecture, design, urban geography, earth sciences and environmental writing. Equally important, it serves to demonstrate that a focus on suburbia is not just about the link with the centre or a preoccupation with bounding the city, it is about connecting the periphery and the rest and, in that sense, has lessons for those whose concern is with cultural development and education at the edge.

The community participation dimension of this project has much to contribute to the debate about engagement and how it is designed. The Invisible College operates according to a horizontal model for engagement as opposed to endorsing a conventional vertical – and hierarchical – structure. It seeks to bring together representatives of a wide range of communities of place, interest and practice, with the express purpose of generating a supportive, experimental atmosphere for shared experience. A highly experienced community consultation officer, who designed and initiated a preliminary phase of community consultation about the project, brokering trust and sparking local interest in the process, leads facilitation. Meanwhile a network of national and international participants was carefully assembled to ensure that involvement bring useful comparative knowledge, and a commitment to the radical, cooperative vision of the project.

Progressing thematically, the workshop programme includes:

- Surveying and Recording: cooperative ways of walk-

ing and talking the site, remembering and documenting its histories, processes and phases of environmental change

- Mapping and Minding: giving expression to contested representations of the iconic site, and considering different expressions of environmental care and community participation
 - Planning and Growing: envisaging processes of environmental change, on different timescales, so as to propose and plan for future challenges cooperatively, and share environmental values critically (see figure 5.)

What is also salient is the spread of activities that constitute the workshop engagement, designed after consultation with the community, for example:

- living memory audit (adult recollections and “my life so far” for children);
- compiling an adult and children’s local history library;
- on-line ‘recollection radio’ broadcasts/podcasts;



Figure 6. St Peters Seminary Cardross. View of the high altar. Image Alan Pert Nord Architecture

- collating a heritage archive of books/objects/photos/cine film;
- designing 'pop-up libraries' (collections images/text) locations on/off site;
- indoor story-telling sessions;
- writers-meets-readers during 'walk-talks' around SPK;
- designing/mapping a meaningful path network and 'green gym' route;
- plant survey and propagation (of native and exotic species);
- hut, shelter and bothy building;
- preparing new community food growing spaces.

The project also has a landmark documentary dimension; soundwalks have been created and are available on the internet for visitors to download onto their own portable devices before travelling to the site. The audio guides visitors to the site

and once there, it helps to engage them with the sensory aspects of the site and deepen appreciation of the local area, its multi-layered history and geography of environmental change. Contributions to this material have been made by artists, architects, geographers and others including, importantly, representatives from the community. The Invisible College website also in-

cludes archive, images, films, workshop and other information (2013). Work on the Invisible College is ongoing to transform the derelict monument and its environs with an ambitious capital campaign.

Towards a New Literacy

The diversity of the Invisible College project appears not only to embody Jokela's 'innovative production' but also represents the contemporary Creative Ecology at whose core are the creative and cultural industries that traverse culture and economy. Indeed, it could be construed that the project is a fascinating reflection of what NESTA terms a 'refined' model for the creative industries (2006). This model includes: creative experience providers like: live theatre or multi-media performers; creative content producers such as film and TV companies; creative service providers for example architecture practices; and creative originals producers like visual artists, crafts people. NESTA developed this model as a way of providing better targeting of economic growth as it separates out those who create Intellectual Property (IP) but what it also demonstrates in its flexibility, permeability and interfusion of capabilities and knowledge to form a new capacity, is the creation of an entirely new narrative. Whether this is headed public art, environmental art, community art, applied art, design, architecture, (s)urbanism, social sculpture, applied visual art or any of the other terms that attempt to grasp the shape of nascent practice, is moot. In effect, it is an evolving exemplar that not only disabuses entrenched standpoints on the integrity of disciplinary boundaries but also elevates and authenticates the coming together or communities of practice with real world communities. It is witness to the power of engagement propelled by the different disciplines and various areas of knowledge coalescing around the issue of environmental and community regeneration. Importantly, the Invisible College has lessons for creative education, practice and research at formal and informal levels.



Figure 7. The Invisible College, Planning and Growing activities.
Photographic credit Neil Davidson

LESSONS LEARNED

Four Sets of Issues

In searching for sustainable, creative ways to address today's major complex challenges like physical regeneration, community capacity building or improving social well-being - complicated because they involve human beings - a wide range of issues arise, particularly around engagement. Drawing on the learning from the above case studies, these have been separated into four areas: the Creative Sector; Education; Research; and Cultural Policy.

Creative Sector

1. As demonstrated by the case studies above engagement is time consuming and cannot be scrimped. The lesson from the context of culture, regeneration and community is that ensuring the participation of stakeholders is key and requires judicious planning. To be powerful, engagement needs to be co-designed.
2. Enlisting a multi-disciplinary range of skills and expertise also requires time, as does building the team once those capabilities are in place.
3. Fresh business models and project management strategies may need to be developed for creative practitioners to work effectively in this field, as well as a new language capable of communicating across disciplines.

Education

1. It follows that emerging artists, designers or architects interested in working in this area require a broader skill set than that delivered traditionally. Experience of working in multidisciplinary teams and greater contact with a range of creative practitioners needs to be embedded in creative courses in a way that goes beyond mere enhancement.
2. There should be a focus on preparation for the real world and its challenges. This should include, for example: live project work, internships and experiences drawn from the challenging contexts of our time.
3. Related pedagogical approaches are required that mimic real world interactions.

Research

1. Engagement in this area can be radically different from the traditional business of design or the processes of art. Social challenges cannot afford or sustain repeated experimentation or failure; solutions have to be either "project ready" or benefit from prototyping or piloting. Studies are required that illuminate this issue.
2. Likewise measuring impact and adducing criteria is an issue with a concomitant need for feedback within short timeframes.
3. Cross-disciplinary research programmes are needed that address global challenges.
4. And, a range of models is needed that demonstrates effective ways of designing engagement in the context of the wider public domain.

Policy

1. Recognising design as a strategic problem-solving tool and a driver of social as well as economic innovation.
2. Positioning design for an innovative public sector.
3. Embedding design in government – local and national.
4. Developing a new language to describe this shift in practice.

Designing Engagement: Design Principles

In addition, in recognising the importance of designing engagement, it may be possible to adduce some organising principles from the exemplars above. These have been delineated in terms of Thinking, Tools, Transdisciplinarity and Process.



Figure 8. The Invisible College, on-site activities (Credit, Elaine Graham Photography)

Thinking

Combining design thinking and processes from art with empathetic modes of thinking from social innovation and social enterprise.

Tools

Combining, for example, design ethnography, cultural probes, video anthropology, co-creation/co-design, visual diaries and in-studio methodologies with, from service design, personal journey maps, customer profiles and prototyping.

Transdisciplinarity

Unifying all interdisciplinary efforts by becoming more holistic and seeking to relate all disciplines into a coherent whole by, for example, artists, designers or architects drawing upon the knowledge, skills and expertise of anthropologists, sociologists or psychologists.

Process

Going beyond consultation to full blown participation: co-creating and co-designing engagement.

CONCLUSION

This paper has distilled ideas, capabilities and actions from a diverse and sometimes disparate range of sources, literally, at the edges of the map and at the margins of practice. In so doing the aim has been to illuminate the power of extreme engagement by indicating that radical engagement depends on the quality of its design. And, by pooling different insights, capabilities and resources, the case studies in this paper have attempted to shine a light on some of the design possibilities that are available. A new language has also been invoked, one that is derived from several empathetic 'literacies' – cultural, critical and creative. This discourse criss-crosses and blurs the boundaries of culture, society, economy and education and, combined with the ludic elements and more systemic advances in design thinking and service design and innovation, offers a new edge - a way of circumscribing a new geography of creative practice, as well as an enhanced role for creative practitioners in addressing social challenges.

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Tradition to Contemporary

Braiding Sinew :

Interweaving threads of Inuit qaujimajatuqangit and Sámi duodji

This work is international in scope and reflects partnership with communities and cultural institutions located in Arctic regions of northern Sweden and Nunavut, Canada. The article describes a participatory case study (Denzin, Lincoln, & Smith 2008) initiated in Clyde River located on Baffin Island in Nunavut, Canada. Fieldwork was facilitated by Suzanne Thomas as principal investigator responsible for the implementation of research activities, and was organized by research collaborator Jukeepa Hainnu, an Inuit scholar and University of Prince Edward Island Masters of Education Graduate, who negotiated community-based participation. Jan-Erik Kuoljok, a Sámi reindeer herder and educator, who practices traditional woodworking handicrafts collaborated with Igah Hainnu, an Inuit visual artist and language specialist, who designs traditional and contemporary clothing, handicrafts and sculptures. Community partnerships involved Quluq School, the Ilisaqsvik Society, and regional Piquusilirvvik Inuit Cultural School located in Clyde River. The overarching purpose of the study was to mobilize Arctic circumpolar exchange between Inuit and Sámi artist/educators representing northern communities of Jokkmokk, Sweden, and Clyde River, Nunavut. Specific objectives were to contribute to knowledge of Sámi and Inuit ‘applied visual arts’ and

cultural production; to examine and contrast traditional and contemporary practices in arts, handicrafts and visual culture; and to build collaborative research capacity among Inuit and Sámi scholars in areas of Indigenous methodologies, artistic practices and traditional knowledge.

RATIONALE

The United Nations Report on the State of the World’s Indigenous Peoples (2009) indicates that although Indigenous peoples represent the vast richness of the world’s linguistic and cultural diversity, deep impacts of historical colonization, marginalization, and assimilation remain, and their belief systems, languages, and ways of life continue to be threatened (p. v). Today Sámi and Inuit culturally-based artistic practices are fragile and at risk due to diminishing numbers of Indigenous peoples who have local knowledge and deeper cultural memory to sustain transmission of traditions and artistic skills. Located in more remote northern regions of Nunavut, Canada and Sweden, Clyde River and Jokkmokk benefit from stronger links to Sámi and Inuktitut languages and culture, representing more traditional communities. The purpose of this study was to contribute towards a body of research that documents integration of visual arts and practice-based traditional knowledge, and

supports continuity of Sámi and Inuit creative cultural expressions that are rooted in Indigenous epistemologies.

THEORETICAL FRAMEWORK

Research was situated within a decolonizing and postcolonial theoretical framework (Arnaquaq 2008; Battiste 2000; Smith 1999, 2005; Spivak 1994). The conceptual framework of the study was guided by Qaujimajatuqangit, a term used to describe epistemology or Indigenous knowledge as a unified system of Inuit cultural beliefs and values (Tagalik 2009/2010, 1). This philosophy embodies a way of living and thinking that encompasses long-practiced traditions of passing Inuit knowledge, values, and teachings from Elders to younger generations. It was also informed by Duodji, a Sámi concept applied as *the basis of developing craft methods, design, thinking, theory and knowledge building*. *Duodji knowledge integrates “the skills and information which were part of ‘traditional society’ but which have been passed on to modern time and have now also acquired new content.* (Guttorm 2012, 183-184.) Both Sámi Duodji and Inuit Qaujimajatuqangit represent Indigenous philosophical worldviews embedded in processes involving the transfer of an ever-evolving set of knowledge and skills whereacts of creating are integral to ways of knowing and being.

METHODOLOGICAL APPROACH

The methodological approach involved examinations of Sámi and Inuit creative cultural expressions reflected in archival photographs, artifacts of material and visual culture, and oral history narratives. Photo-elicitation techniques (Harper 2002) were applied by examining archival photographs to elicit oral history narratives about traditional land use and land-based practices. Processes of artifact elicitation (Barrett & Smigiel 2007; Jones 2010) were used as a participatory tool to evoke personal stories (King 2008) about traditional Inuit and Sámi handicrafts, arts and design, making material culture visible. Data procedures included visual analysis (Wagner 2006) of archival photographs, content analysis (Krippendorf 2004) of



Figure 1. Dolls made by Igah's Grandmother. Photo: Suzanne Thomas

artifacts reflecting traditional and contemporary visual arts and handicraft designs, and discourse analysis (Gee 1999/2005) of stories and oral history narratives. Illustrative examples of data representation are reflected in the following excerpts from oral history narratives and photo-documentation of material culture artifacts and ‘applied visual arts’ work.

IGAH HAINNU — CLYDE RIVER, NUNAVUT

Inuit Artifact

“In the past my family relied on caribou, narwhales, seal, beluga whales, walrus and other sea mammals for survival. We made use of all available resources — bone and antler, ivory from walrus and whales, animal skins and driftwood. I was the first child and grandchild in my family and learned traditional sewing and carving from my grandmother, and later my mother. My grandmother made dolls created from scraps of fur and wood and cloth designed to entertain us as children. Traditional games were made of dried bones from animal carcasses and skins. Today my mother gathers and stores materials to inspire my artwork such as walrus whiskers, whale baleen, seal bones, caribou teeth, and she gives me only what I need at a time.” (Figure 1)

Goose Foot Baskets

“My late grandmother showed me how to make baskets out of webbed bird feet. Back then baskets were used for storing oil



Figure 2. Goose Basket made by Igah Hainnu.
Photo: Suzanne Thomas

wicks for the kudlik (seal oil lamp). Arctic cotton was gathered in these baskets and some were made to hold dolls and toys. I have modernized the design as a basket or penholder using the same traditional materials but adding the white teardrop as a new motif. I usually put cans inside the baskets to give them support while drying to keep them from

breaking. I put gloss on them because they are fragile when they dry up. The black baskets are made from older Canada Geese feet with sealskin. The fur from the sealskin is scraped off with an ulu (knife) and the white part of the skin is dipped in hot water, then scraped and bleached outside in the spring. The gray baskets are made from young Canada Geese and the yellowish baskets are made from older Snow Geese feet.” (Figure 2)

Inuit Clothing

“Caribou and sealskins were traditionally used to make Inuit clothing. Caribou were hunted in winter; the skins stretched and left out to dry. Once dried on a stretcher, the tissue was peeled off skins to soften them. Skins were then rolled into a bundle, left overnight, and stretched again. Caribou skins were

used to sew garments such as pants, kamiiks (boots), mitts, or amauti (child carrying parkas); they were also used in making tents and bedding. Clothing from animal skin was stitched using needles made from animal bones and threads from caribou sinew. In the spring sealskins were scraped and stomped upon to make them soft, then the skins were moistened and stretched. Sealskins from either harp or bearded seals were used in making kamiiks. Seal

fur was shaved and scraped down to the black under-layer for soles, as they required a thicker skin. In the past, a woman used her hands to take measurements for making garments and stored this in memory so she could make clothing in her husband’s absence, while out hunting. Back then there was less wastage of materials. Today I cut out garments by making use of an existing parka or jacket to create a pattern. Instead of using caribou as lining for parkas, I add a thin fiberfill cloth attached by velcro that can be removed for spring and summer. I use caribou skins for kamiiks and mittens and sealskin for clothing. I stitch skins with metal needles and artificial sinew, yet I know natural sinew connects seams better and prevents less water leakage. I use artificial sinew for convenience, as it is now more difficult for hunters to bring back caribou to our community in winter, due to changing migration patterns. I create kamiiks using caribou as the outer layer and line the inner layer with a wool duffle that is embroidered. In my family kamiiks are used for special occasions since they are too time-consuming to replace if worn all of the time.” (Figure 3)

JAN-ERIK KUOLJOK — JOKKMOKK, SWEDEN

Sámi Artifact

“The Sámi culture has always been close to my heart. Reindeer husbandry has been passed down from one generation to another as a traditional livelihood. My family has lived off reindeer and nature for centuries. This lifestyle involves working with reindeer throughout the seasons of migrating, herding, harvesting on grazing lands, and keeping watch for natural predators. Traditionally everything came from reindeer — food, hides to make clothing and tents, tools, and transportation.

The most central of the Sámi culture is reindeer. You take advantage of all parts of the reindeer to eat or to use as craft materials. Nothing of the reindeer is left behind. Reindeer also gives inspiration for yoiking (traditional Sámi singing) and making art forms such as paintings on leather, sculptures in wood, and bowls of glass.

I learned how to make Sámi handicrafts by visiting and

Figure 3. Kamiiks made by Igah Hainnu.
Photo: Igah Hainnu



working with my grandfather. Old Sámi handicraft skills were based on use of reindeer hide, bones and antlers, birch wood and roots. Traditionally, men worked with wood and reindeer horn, while women used skins and roots to make clothing and birch woven baskets. Knives served a multipurpose and were made of birch and reindeer horn. The white part of the antler was selected for engravings that used to be filled with birch rubbed into the design. Now knives are engraved by filling the design with oil paint.” (Figure 4)

Gukse (cup)

“Function was very important in art for everyday use. Handicrafts made of reindeer and elk horn, curly-grained birch, roots and wood, were an ancient Sámi tradition. The Sámi design has always consisted of soft shapes. The reason for this is that items would take up as little space as possible and not get stuck along the way when travelling through dense shrubbery. Sámi nomads took all of their belongings from place to place.

In the past, there were not many tools, so the knife was used to give shape to objects. The *gukse* (cup) made of birch used to be hand carved, but I now drill it out with a grinding wheel, sand it by machine and by hand using four grades of paper, and polish it with oil. The handle inlay is made from reindeer antler and the ornamental design is incised with a knife and decorated with oil paint.” (Figure 5)

Sámi Vuodjaskáhppo (butter bowl)

“Many of the handicrafts past and present serve the same purpose. Shapes and engravings are different with ornamented traditional north, central, and southern designs that are recognizable. To create the *vuodjaskáhppo* (butter bowl), I find a burl from a birch tree and make the shape using a power drill. The outer form is made from strips of birch that are softened with water, moulded into shape and secured with a vise. Then I use birch root to thread the top and bottom together. In the past, strips of wood were cut from the tree using an ax and knife, and sometimes glue was made from boiled fish to assemble the

pieces along with wooden dowels.” (Figure 6)

REFLECTIONS

Emergent themes from narratives reveal Sámi and Inuit cultural landscapes of nomadic life historically engendered long-established roles and tasks to ensure continuous adaptation and survival. Men traditionally hunted and fished; women while caring for children prepared and preserved animal skins, made food and clothing; grandparents were a central part of the family. Customs, beliefs and values reflected reverence for, and strong connection to the land, animals and sea mammals, and a deep respect for the wisdom of Elders as “knowledge keepers” (Ilokepa-Guerrero et al. 2011). Traditional art served a functional purpose and items used in everyday life were made by Sámi and Inuit Indigenous peoples from locally available land-based materials.

Illustrative examples of “applied visual arts” exemplify the continued application of design and aesthetics to objects of utility for everyday use bringing together function and tradition. While some stylistic changes in imagery, decorative motifs, and artistic design were revealed, gendered roles appeared to be perpetuated in contemporary transmission of arts and handicraft practices. Ancient sewing and hand carving tools once made of animal bone and natural stone were now replaced with power-driven tools such as drills, grinders, lathes, and sanders for carving and creating sculptural forms. Some imported synthetic materials were integrated due to decreased availability of natural materials caused by impacts of climate change — the changing migratory patterns of reindeer and caribou, diminishing thickness of sea ice and ice floes, and environmental disturbances caused by mining, wind power, forestry and tourism were factors associated with differences between cultural traditions and contemporary innovation.

PROJECT OUTCOMES

Sámi and Inuit research collaborators engaged in active processes of practicing, sharing, and transferring knowledge of

Figure 4. Spoon made by Jan-Erik's Grandfather. Photo: Suzanne Thomas



traditional customs, language, and values based on Inuit Qaujimagatuqangit and Sámi Duodji. The powerful transmission of cultural heritage through 'applied visual arts' illuminated the vital role for artist/educators to act as 'bearers of tradition' through their artistic practices and pedagogical teachings; it also emphasized the importance of facilitating intergenerational and intercultural learning to advance Sámi and Inuit knowledge systems, artistry, design and aesthetic expression.

In an era where Indigenous cultures throughout the world are at risk of being eliminated through globalization, it is all the more important for artists to play a leading role in preserving key aspects of traditional life. (Zuk & Dalton 2005, 81.) Circumpolar exchange reinforced identification with language and identity, and fostered pride in Inuit and Sámi cultural distinctiveness, not as static examples of ways of being in the past, rather as connected to a changing contemporary context that implies continuous adaptation and transition.

IMPLICATIONS AND SIGNIFICANCE

Short-term results created cultural spaces for interweaving understandings of Sámi Duodji and Inuit Qaujimagatuqangit, while facilitating knowledge transfer of visual art handicraft skills, objects and artifacts of material culture, and creative cultural expressions. Long-term impacts will contribute towards continuity of Indigenous cultures through advancing mutual relationships and building leadership and research capacity of Sámi and Inuit artists/educators and scholars as they continue to face contemporary challenges. Implications of the study highlight Sámi and Inuit recognition of the value of Indigenous forums to address critical northern issues and to pursue common goals such as protecting and enhancing beliefs, culture and languages, as well as preserving artistic skills and developing new ways of creating. The dynamic interface of Sámi and Inuit circumpolar exchange will provide impetus for future advancement of 'applied visual arts' and collaboration among Indigenous groups in the context of globalization.



Figure 5. Gukse made by Jan-Erik Kuoljok. Photo: Suzanne Thomas



Figure 6 Vuodjaskáhppo made by Jan-Erik Kuoljok. Photo: Suzanne Thomas

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IGAH HAINNU

is a research collaborator and an internationally acknowledged visual artist who designs sculptures, carvings, traditional handicrafts and clothing. She works as a language specialist and teaches Inuit traditional handicrafts working with high school students at Qluluaq School in Clyde River, Nunavut, Canada.

JAN-ERIK KUOLJOK

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The Story of Kirkkokuusikko ☪

New genre public art in the North

appplied visual art draws its content from the places and tales of the North, while combining traditional, non-artistic working methods with contemporary art. In this article, I present the premises, processes, and execution of a memorial to a church that is said to have existed, in the early 1600s, on a low forest height called Kirkkokuusikko in the hinterland of Kittilä. This requires the reconstruction through art of a regional cultural heritage arising from a shadowy history. The process sheds light on the interaction between the design of a place-specific work of art and cultural-historical study. The creation of an artistic concept for public art that emphasises cultural historical, local, and community aspects, presents a challenge for a dialogue in which the criteria for artistic design must also be given a verbal form. Here, I attempt to clarify the background of the work and explain my choices.

PUBLIC ART AS A RECONSTRUCTION OF THE PAST

Professor of Cultural History Marja Tuominen, in her inaugural speech, emphasizes our right and obligation to *constantly squeeze from the past those whose dreams were not realized, who fell over the edge of history, whose story was left untold.* Pekka Niva, who was born in 1931 and raised near the presumed location of the church in Hanhima, municipality of Kittilä, challenged the Jokela Family Association to build a memo-

rial and himself remembered its story.

“I remember at the end of the 30’s, or maybe it was the summer of 1940, when I was with my grandfather, my mother’s father that is, and my aunts Mallu and Eevi, picking cloudberries. I remember the duckboards, and my old grandfather saying that this was Kirkkokuusikko (Spruces Church). Kirkkokuusikko was the core of the story for that generation; they told it as though it was all true, and they believed it completely. They didn’t mention the exact place of the church, though, just that it had been there...”

On the one hand, the monument can be considered an attempt to strengthen the Jokela Family Society, and on the other hand a local symbol of belonging to a place, a time, and a community. The Jokela Family Association received support from the parish of Kittilä and from Metsähallitus (Administration of Forests), which owns the Kirkkokuusikko land. Having received the commission, I had to decide whose story this work of art would follow. I could not be sure whether the tradition was true; the story lacked the time in which the church was supposed to have been built. Many people doubted the whole story. The only thing certain was that the local people were happy to tell tales about the existence of the church. The story seems to have been exactly the kind of important factor in regional identity and culture, which, for example, Lacy (1995) and Lippard (1997) de-

mand as starting points for place-specific and community art. Significance of storytelling and traditional knowledge is emphasized in the discussion on method of indigenous art, like Sámi applied art, duodji (Porsanger & Guttorm 2011). A story that has taken on the nature of a myth can be seen as simultaneously preserving and creating regional culture. Applied visual arts continue from here.

Tuominen (2005) continues her inaugural lecture:

... each story told of the past is a reconstruction, which can never be identical to its target, or fully recapture its authentic meanings ... Every historical study is an interpretation, which is restricted by and imbued with the conditions imposed by our current understanding. But finally a historical study is just one of the many forums in which history is interpreted and images of the past conveyed. The arts, many sciences, and journalism all participate in this.

I started the design work for the memorial by searching the literary and archival sources for evidence of the veracity of the Kirkkokuusikko story. I wanted to understand the core of the story and to find its meaning for our own era. I will try to explain and justify, what or who is remembered by this monument and what kind of visual expression that remembrance should receive in order to resonate with the past, but at the same time to preserve the aspect characteristic of art which creates new current and future meanings. I understood the cultural heritage as a performative process which is valued, built, and constantly renewed, in this case by means of art. Although the Kirkkokuusikko monument was to be located in a relatively inaccessible spot in the middle of a forest, I realized that I was creating public art for a Northern location.

THE EXTENSIVE LANDS OF THE CHURCH AND THE KING OF SWEDEN IN LAPLAND

The documents showed that a church was truly built in Kittilä. It was erected, on the orders of the Swedish king Karl IX, sometime between 1607 and 1611. The church remained standing at least until 1620, after which it was evidently destroyed. The precise location of the church cannot be determined with cer-

tainty. In the early 1600's, church construction and Evangelical Lutheran proselytizing were part of Sweden's 'policy for Lapland and the Arctic Ocean.' It was a backlash against the efforts of Russia and the Orthodox Church in the White Sea and the Kola Peninsula, as well the expansion of Denmark-Norway to the shores of the Arctic Ocean and from there to the interior and the area that is now Kautokeino. In order to strengthen the link between Tornio-Lapland and Kemi-Lapland and his kingdom, the king ordered the construction of churches in those areas. According to the king's orders, the Laplanders had to attend church twice a year, from St Thomas' Day to Candlemas and around Mary's Day for 1-2 weeks. This was the time when the Forest Sámi gathered in their winter villages to share the year's catch and to spend time together. At that time, tax collectors and traders also found their way to the Lapp villages. (Joonas 2013; Vahtola 1985; Virrankoski 1973.)

There is unquestionable proof that the Kemi-Lapland church was built precisely at Kittilä. In 1620, the vicar of the parish of Kajaani (Paltamo), Mansuetes Jacobi Fellman, wrote to his friend Johannes Messenius that:

...a church had been built in the village of Kittilä in Kemi-Lapland in the time of Karl IX, where a priest visited once a year im-

A postcard from Saltdal bygdetun museum



Saltdal bygdetun

a level that would resonate with the world view and lifestyle of the Forest Sámi when the church came to their land.

TWO WORLDS MEET

Life in the winter village was a time for being together and strengthening the community. The shamanistic world view gave birth to a narrative tradition that was typical of the native peoples of the northern hemisphere, but also contained local ingredients. These stories recorded the local memories of the world of the Forest Sámi, their social system, and the arrival of settlers and Christianity in the region. At the centre of the stories are the shamans who defended their communities against other Lapp villages or intruders. It is likely that the shamans functioned as ‘village elders’ and leaders of their communities. The roots of the story tradition lie in the mythical past, but the story element that links it to the Kittilä area appeared at the turn of the sixteenth and seventeenth centuries. One storyline rises above the rest.

The construction of the church coincides with the presumed lifetime of Päiviö, the leading figure or ‘chief shaman’ of Kittilä Lapp village. Many stories related to Päiviö have been recorded in the area (Anderson 1914; Paulaharju 1977). Päiviö converted to Christianity, perhaps against his will, and at the same time lost his abilities as a shaman. The story goes that this is related to his visit to Stockholm. The representatives of Lapp villages did indeed visit Stockholm, where they complained about the incursions of birkarls (trader/tax gatherers) and peasants into their territory. In 1602, Duke Charles (crowned Charles IX) gave the Lapps of Kemi-Lapland a letter of protection, which guaranteed to the Forest Sámi the usufruct of their territory (Joonas 2006, 9). Perhaps the price of this letter of protection was Päiviö’s baptism and conversion to Christianity.

The stories about Päiviö crystallize the encounter between two eras and two perceptions of the world (Kylli 2012, Pentikäinen 1995). The Sámi people were perhaps opposed to the construction of churches, but Päiviö appears to have adopted the new culture and to have considered it a better defense for

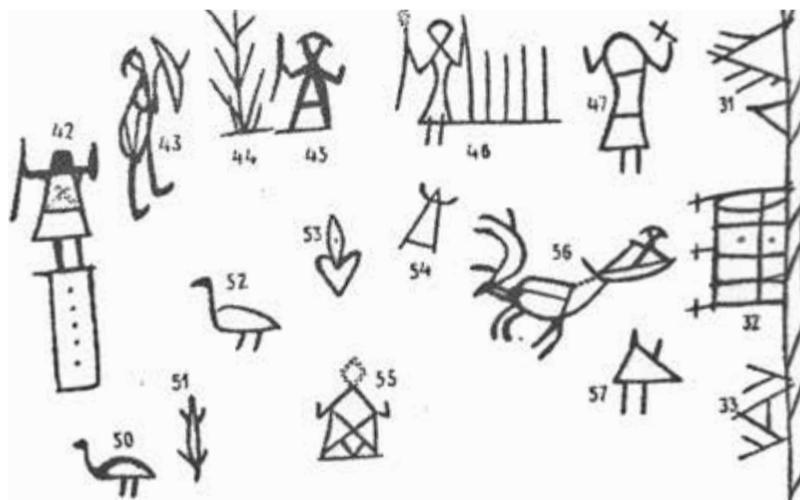
his village community. Päiviö became a distributor of the new culture, even though he mourned his lost powers. As a preserved spell says:

*In my youth a shaman
Without a hanging cross
Without a priestly ribbon
I knew the spells full well
And sang the Lappish charms*
(Anderson 1914, 122.)

The core of the story of Kirkkokuusikko lies in this meeting of two eras, two different world views, and two different social systems (a centralized state and the self-governing community of the Forest Sámi). The subject matter of the memorial, therefore, is not just the church as a building, but the background of larger ideas, meanings, values, and consequences - the end of one era and the beginning of another in Lapland. I simplified the content of the work so that it would tell simultaneously of the coming of the king’s church, and the beginning of the gradual disappearance of Päiviö’s Lapp village.

FINDING THE VISUAL MATERIAL

Although I emphasized the importance of subject matter in my memorial, it should also have a form that resonates with the content. I wanted to get some idea of what the church may have





The construction work at the Site of Kirkkokuusikko. Photo: Mirja Hiltunen

been like. Of course, examples are available of the size and style of churches of the period. Something of the size of the church can also be inferred from the king's building order.

...For the church, every Lapp owner of at least ten reindeer and every birkar had to pull five lengths of timber to the spot... (Andersson 1914, 107-108; Virrankoski 1973, 717-719). When only a few families lived in Kittilä Lapp village at the time, the church was really just a modest sermon room. In terms of style and construction, it would hardly have differed greatly from other buildings in the area, although to the inhabitants of the Lapp village it no doubt seemed big and representative of power.

Several sources provide references to Lapp village buildings. Since the seasonal cycle brought life repeatedly close to the same suitable places and bodies of water, dwellings developed into log-founded structures. Historical sources provide a description of Forest Sámi living in rectangular houses with 4-6 layers of logs (Joonas 2013). Illustrations of log buildings, such as fire shelters, platforms, storehouses, ground shelters, etc. have been preserved from Russia and Swedish Lapland, where the lifestyle of the Forest Sámi survived longer and could be documented and examined. I assume that the technical solutions and shapes of buildings may well be inferred from these sources.

In addition to buildings, I also looked for other objects that could serve as visual starting points for the monument. Few objects have survived from that period, but especially the later objects in the Sámi Museum of Swedish Lapland supply hints

about visual idiom. Images of the material are also available. In the 1660's, Schefferus recorded illustrations of objects and magic drums of the Kemi Lapps. The drumskins preserved not only an understanding of the cosmological nature of the world typical of the period, but also its sources of livelihood (Manker 1965). A Kemi Lapp drum sent to Stockholm by Tuderus, a fiercely evangelical Christian priest, contains references to the arrival of Christianity and its churches, and possibly even a picture of Kirkkokuusikko church. Some visual material on the meeting of the shamanistic world and Christianity in Lapland can be found in the Tanhua 'shaman grave' dated to 1595-1635: wrought iron crosses, bears' teeth, and other charms are in perfect harmony, telling of the meeting of two cultures and eras.

A survey of the visual material provided a wealth of detail for the design of the work, but the form remained open. I was determined that the material for the work would be massive wood, the original material of the church. I would treat the surface of the work with agents resistant to fire and mould, and I would give it a dark patina, to refer to the past. I would include details that would refer to the Christian faith, but also to the conditions for life in the area, such as deer, fish, and the grain brought by settlers.

CREATING THE FORM OF THE MONUMENT

I decided on the structure and form of the monument when I saw, in Saltdal Museum, a guard's house on sledge runners, designed to protect cattle from wild animals, and Sámi storehouse on runners. Since the location of the church is uncertain, I decided to build the monument on runners. The monument therefore continues to search for its place and perhaps also its meaning. It can be moved should new studies be conducted. The formal language and building method for a monument on columns, mounted on runners, refers concretely to the construction of a storehouse (nili), to a dwelling, and even to the first buildings of the settlers, but also to the church. I wished, however, that the monument would not point anywhere, but would rather be closed and quiet, though at the same time sug-

gestive. Its nature must be at one with the silent secrecy in the stories told of the area, but it must also provide enough information for people to discover what it refers to. It is therefore closed, but it can be opened.

The shape of a relics cabinet, inherited from the Middle Ages, with its opening pictured doors, offered an iconostasic solution that would present the double meaning of the monument at once to the viewer. I decided to build the work in such a way that the opening of the double doors would lead on one side to the church and the story of the king, and on the other side to Päiviö and the Lapp village of Kittilä.

COMMUNITY AND TIMELINESS

I planned the implementation of the work so that I was able to build it first in my studio, and then dismantle it, transport the parts to the site, and re-erect it at Kirkkokuusikko. The site was located in the middle of a swamp, several kilometers from the nearest road, so that transport alone required the assistance of local reindeer herders. I planned the transport, assembly, and celebration of the work as a performative and communal event. After the bishop blessed the monument, I presented its background and dual meaning to a large audience.

The Jokela Family Association hoped that the Kirkkokuusikko work would generate debate about what and who is remembered or forgotten, what is worth remembering, and who can remember the history of Lapland. According to Professor of Cultural History Tuominen (2010) northern cultural history is needed to dissolve the mental and social structures that for centuries have defined the periphery and the center, the object and the subject, what is worth remembering and what deserves only oblivion. Personally, I think applied art faces similar tasks and opportunities, as an instrument of self-understanding and a builder of identity for northern peoples.

In the Kirkkokuusikko work, I tried to combine contemporary artistic thinking with traditional construction techniques, the local storytelling tradition, and cultural historical study. I brought forward local content and meanings that are easily

forgotten in the geographical and mental triangle of the nearby Suurikuusikko gold mine, Porsche winter testing track, and the growing Levi resort. At the same time, I brought forward the heritage of the Forest Sámi, already half-forgotten in Kittilä, which in turn affects the current and politicized debate on Sámi identity and rights in the area.

The finished work. Photo: Timo Jokela





Bishop blessing the memorial in Kirkkokuusikko forest. Photo: Timo Jokela

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The SAMILAND Project :

The Past on Display

The Samiland project, carried out in cooperation with the Faculty of Art and Design of the University of Lapland and Samiland Inc., started in the fall of 2011. Its aim has been to combine education and business as well as to offer artistic support to a local tourism company in its own product development. The idea was to combine the expertise of professionals in various fields and to develop the activity at the intersection of education, applied arts, and the tourism industry. The project was part of our studies in Master of Arts program in the Applied Visual Arts.

Our associate Samiland Inc. is a limited liability company owned by CEO Ante Aikio and Kassiopeia Finland, Inc. that operates within the hotel and tourism industry. It has organized the Samiland exhibition in Levi, in cooperation with the worldwide UNESCO observatory Cultural Village Program affiliated with the University of Melbourne. The program does not support the Samiland exhibit financially but, for example, gives it international exposure. In Samiland project CEO Aikio was part of the team as the representative of Samiland Inc.

THE IMAGE OF SÁMI CULTURE IN THE EXHIBIT

During the Christmas of 2011, the Samiland exhibit designed and put together by Aikio, was opened at the Levi

Summit Conference and Exhibition Centre and its yard area. The inner exhibit area (approx. 500 m²) includes a hall space composed of fences used in reindeer roundup. The space forms a kind of round section of a roundup corral, which divides the space and directs visitors to different sections of the Sámi culture exhibit. The exhibit's interior consists mainly of enlargements of old photographs and landscapes as well as items related to Sámi culture, such as a lean-to, boat, snowmobile, sacrificial spring, and mannequins dressed in traditional Sámi clothes. In addition to the inner exhibit, there is a path with steps and a boardwalk constructed on the hillside of the Levi Summit yard area where some traditional Sámi structures (approx. 10,000 m²) are presented.

The Samiland is a small exhibit of Sámi culture, a cultural destination presenting regional cultural heritage in a ski resort and hotel environment. It is the kind of exhibit that relates to the ethnographic and cultural history of the region. It is neither a cultural history museum nor a local history museum, but a tourist service-based viewing area that is open to the public and provides a cultural perspective on the complex and specific identity of Lapland and the Levi region.

The Forest Sami culture, which is significantly older and

preceded the Reindeer Sámi tradition, is an essential part of the Kittilä region's past. However it was not represented in the exhibit opened at Christmas in 2011, because there are only a few remaining artifacts left and they are, understandably, in the museum archives and collections. Pictures or other visual material did not exist either so the creation of the exhibit needed a different approach. The Samiland project was created to meet this need and to develop a solution for it. Its goal was to do a background survey of the Forest Sámi culture and the circle of life of the Lapp village Kittilä, as well as to produce exhibition design, and construct the exhibition section.

This existing arrangement and a corner area of about 20 m² of the exhibit space functioned as the boundaries for our planning when we started working. Even at the beginning, it was clear that the content of the Forest Sámi section would differ from the rest of the exhibit, especially due to its strong historical character. It will be a result of a multi-phased study, interpretation, and production process. Mostly, the process has been affected by the buyer's and client's economic resources and the works shaped by the team's creativity, the background survey that produced experiences related to it, and finally the implementation. The planned complex includes seven works of art.

CULTURAL TOURISM FROM PAST TO PRESENT

Tourism in Lapland and the images related to it provide a clear framework for the project activity because the Samiland exhibit can be understood as a kind of tourist product or service. Its main target audience is tourists, especially foreigners, and this is strengthened by the fact that it is located in the Levi tourist center. Levi is not a traditional cultural destination. The local culture and traditions are not expressed very strongly in Levi's tourism image.

Identities and their formation are quite sensitive and challenging topics, which we were not thinking of tackling during the project, but which we, in the end, could not escape. Due to recent discussions relating to Sámi culture and its authenticity, we had to review our position as researchers and interpret-

ers and to justify the concepts we used. Unexpectedly, we also had to study current cultural encounters, although initially we thought our work would only be related to events of the past. This confirmed our perception of the presence of history in the present. One cannot escape the past, but to understand our own time, we must know it.

The Forest Sámi culture seems to be of interest to a larger public today. Recently, several seminars and lectures on the Sami and Lapp cultures have been organized. The background research we did on Forest Sámi and Lapp culture eventually got a strong cultural-history perspective and the amount of background material increased significantly. The data associated with the Forest Sámi culture and the circle of life of the Lapp village Kittilä, on the other hand, was not easily acquired. It can be found in a quite fragmented form in many different works. The time-consuming, but rewarding, background survey was, however, not only challenging, but also provided a lot of experiences and ideas for the development of the works for the exhibit.

In images related to Lapland, the culture, especially Sámi culture, is considered part of the landscape of Lapland. The typical attitude of travel descriptions and advertising is an ancient relic of the travel reports of the 1600's, yet it is still relevant and causes ongoing debate about culture abuse and rights related to culture. (Saarinen 1999, 85.) The historical descriptions have created an image of a single, uniform Lapp and Sámi culture and this same stereotype is still maintained in Lapland, especially by the tourism industry. Local characteristics disappear in the generalizations of advertisements and presentations. Even authenticity is produced based on generalizations. According to Saarinen (1999), the tourism branch produces Sámi culture and presents Lapp identity largely through the past. He sees it as harmful to lock local cultures into museums that attract tourists as destinations of the past and places where a period of time has been frozen, productized, and interpreted only through the needs of the tourism industry. (Saarinen 1999, 85.) Cultures, however, are alive and locking them into museums causes un-

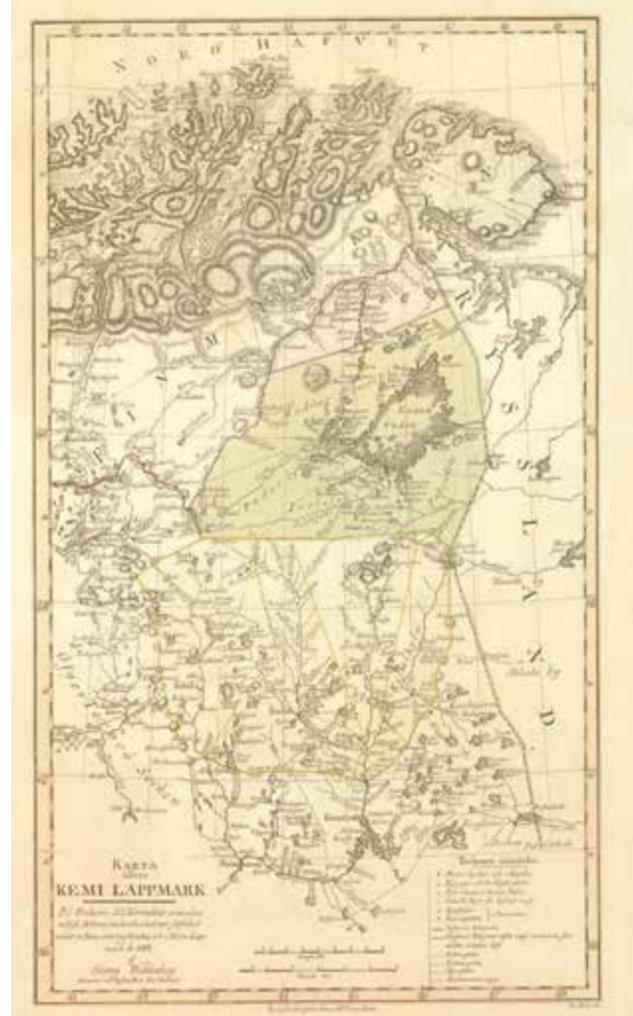
bearable contradictions.

The tourism industry uses a variety of methods to manipulate cultures and the past to meet its own needs. (comp. Saarinen 1999.) However, the tourism industry is not the only institution that converts the past for its own purposes. People, communities, and ethnic groups also do the same. One way for tourism production to edit the past is to interpret remnants of the past in a different manner than before. Materials that meet existing needs, mostly positive features, are selected from the past and exaggerated. Negative aspects of the culture are often forbidden or not talked about. History and traditions may also be enriched retrospectively. Unconnected cultural features are selected from different time periods and regions and combined in an impressive ensemble. (Petrisalo 2001, 84.) The cultural-historical exhibit construction functions exactly according to these principles and so does the Samiland exhibit. The picture created by the exhibit is only one interpretation, but its presentation creates an impression of something general, correct, and real.

ON THE ART PATH

As a team, and outsiders to the culture, we felt forced into a peculiar situation concerning the construction of the exhibit. We did not share the same cultural and personal emotional bond with the exhibit as Aikio, presenting his relatives in the exhibit photographs. On the other hand, we felt that our strength was the ability to approach the subject without the burden or set concept of creating a suitable image as imposed by the community. We tried to remain as neutral as possible and give the subject the possibility of speaking for itself. However, in practice, it was not possible.

Within the team, we had many discussions about the themes that we planned for the exhibit. (Turpeinen 2005, 106.) Everyone's own starting points, varying information, and interpretations kept the colorful exchange of ideas going on. The perspectives and interests did not unambiguously arise from theories, but eventually they shaped themselves through the



The map for the "Ikkunat menneisyyteen" (Windows to the past). Photo: Tommi Kohonen
artistic interpretation process and finally merged into the most effective solutions for the exhibit. Since there were no ready-made objects or pictures of the Forest Sami or Lapp culture to present, we had to create them ourselves in order to make the invisible visible. At a very early stage, we decided not to make copies of the supposed tools or other cultural utensils, as in our opinion, the available archaeological and historical data was not sufficient. We did not want to illustrate hypothetical situations of Forest Sámi life either, as to tell the story, the picture would have required interesting details, about which we did not have enough information.

In the planning, and even in the implementation of our works, we openly used the sources our interpretations were



The sphere of life of the Forest Sami in the form of a traditional fireplace. Photo: Tommi Kohonen

based on; because we wanted our own participation to be properly justified. (Kostiainen 2002, 28.) In the work *Ikkunat menneisyyteen* (Windows to the past), we framed two maps, which are copies of the old maps drawn in 1642 and in 1804, depicting the Kemi region of Lapland, with grayish boards. The time period from 1642 to 1804, in practice, is the time when the Forest Sámi culture slowly integrated itself into the surrounding cultures. Interestingly, the maps show the things that significantly affected this cultural change and with whom the Forest Sámi had contact during that time. On the other hand, they also show how the cartographers saw the Kemi region of Lapland and its inhabitants.

During the planning process, we experienced that art, in particular, gave us the appropriate tools for enhancing the interpretation. Art is not just a form of producing work for an exhibit, but also a way to examine and interpret the subject of the exhibit. In a way, we felt like shaping the past, but through art, it was open and honest and we did not try to represent an objective reality. We wanted to describe, for example, the yearly migration essential to the sphere of life of the Forest Sámi in the form of a traditional fireplace made of stones as the whole system is based on the maintenance of life through adequate food acquisition and adaptation to the environment. The twelve stones of the work describe the modern-day months when the annual cycle engages the rhythm of our own time. The works *Metsän portti* (Gate to the forest) and *Sukupuu* (Family tree), in turn,

represent the culture and its members symbolically. At the same time, they discuss the relationship between the environment and the community as well as the cultural encounters between people, between individuals.

The evaluation of how successful results obtained from an animation of the past can be done from many different perspectives. They can be evaluated as profit for the company, as an artistic performance, and by a historian on how credible the presentation of the past is in this particular case (Kostiainen 2002, 21). For us, the analysis of the success of the work

is based on the actors', authors', artists' point of view, and the project approach is likely to come up in our studies. One can already say that, overall, the Samiland project has so far been a great journey through a hazy past, empowering nature, astounding landscapes, and bustling tourist-centric life. It has been a fascinating development process, which has taught us a lot about exhibit planning, cooperation, the presence of history, Levi's tourism environment, and, above all else, about ourselves and others. It has created contacts and friendships, strengthened our professional expertise, and encouraged us to coordinate art in new environments. As a result, the Samiland exhibit includes a section introducing the Forest Sámi culture of Kittilä and now the entire exhibit more truthfully pays attention to the local past. The Samiland organization was also given the chance to learn something new, namely, working through art, which is different from what it is used to.

We hope that this experience has aroused an interest in continuing the process because we believe that the journey is just beginning. Art supports a variety of activities and it pays attention to the matters that can have an effect that goes deeper than the surface. It is not just a tool, but also a way to reach something that nothing else can. Art touches feelings and gives shape to understanding.

Translation: Laura Heikkola



The Seida island. A Sacred place of ancient Sámi faith that has remained intact. Photo: Tommi Kohonen

CHRISTA HAATAJA

with Tanja Havela and Tommi Kohonen were students in Master's program in the Applied Visual Arts and they formed the actual Samiland project team. As art and design professionals, they have very different backgrounds and job descriptions. Haataja's field of expertise is in crafts and design. Her formal specialization was in jewelry art, but now she is more connected to applied arts and design. Havela is a visual artist by profession and Kohonen is a graphic designer.

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Applied Visual Arts in Public Places

One of eighteen Shetland Lace projections in the exhibition, Mirrie Lace, at Bonhoga Gallery, Shetland. Photo: Roxanne Permar

Mirrie Dancers :

Light and Lace in Shetland

mirrie Dancers was a cross-generational project that used light as a dynamic and transformative medium for community engagement and public art located in eight communities throughout the Shetland Islands. The project fused new technologies with traditional craft within Shetland's architectural and landscape contexts. It comprised a series of workshops, events, activities and temporary artworks which invited participation and facilitated creative engagement among Shetland's diverse audiences, culminating in a permanent landmark in 2012 at Mareel, Shetland's new music, cinema and education venue in Lerwick.

I conceived the project with Nayan Kulkarni in response to a Shetland Arts commission for a permanent public art work for Mareel. They specifically defined light as the medium for this commission because in Shetland Dialect the word 'mareel' means "phosphorescence seen on the sea" (Graham, 2009). The project attracted significant funding, firstly from Creative Scotlands' Inspire Fund as well as the Esmée Fairbairn Trust and the Leader Programme (European Union and the Scottish Executive) with in-kind support from Shetland College, University of the Highlands and Islands.

Significantly, the project marked the first time that light was used for public art in Shetland. The title of the project,

Mirrie Dancers, refers to northern light, meaning the auro-*ra borealis* in Shetland Dialect, derived from "mirr, a blur" (Graham 2009).

We developed the original commission for a permanent artwork into a socially engaged project comprising three distinct parts, Mirrie Light, Mirrie Lace and Mareel. We were thus able to investigate the potential for light to play an active role in generating creative community engagement, innovation in traditional craft practices and collective memory through shared meaning of place.

LIGHT AS A TRANSFORMATIVE MEDIUM FOR COMMUNITY ENGAGEMENT AND PUBLIC ART

The first, participatory stage of the project, Mirrie Light, revealed the extent to which light can act as a dynamic medium for community engagement through shared experience. We worked with over 300 people, aged 3 to 90 years, across the majority of Shetland's geographical regions, some of which are very remote. They actively participated in the selection of sites for ten temporary illuminations, which took place during winter 2009-10. We invited them to take part in Light Labs where they made films. The films became "light scores" for a temporary illumination in their locale, which would become part of the permanent exterior light installations at Mareel. The project website provided up-to-date informa-

tion as well information about how to get involved. (www.mirriedancers.com)

Openness and inclusion were fundamental to the project as well as wide geographical spread. We actively involved people from all generations to work together, inviting everyone in Shetland to get involved. The groups were based on communities' geographical locations rather than special interests or age; they were cross-generational and inclusive. Participants of all ages, all levels of skill and experience, from absolute beginners to professionals were successfully involved.

Throughout the period of our temporary illuminations, audiences enjoyed a unique experience of light over two to six weeks. The most popular illuminations were located within the heart of a community and were visible from residents' homes. Emails and Facebook comments revealed how local communities took ownership of these sights, were thrilled to see the illumination from their home and felt disappointment when "their" illumination was taken down. Freya Inkster, a junior high school pupil at the time, commented that the temporary nature of the illuminations made them more special, even though it was sad to see them taken down (Inkster 2010).

The light we brought to the different sites effected perceptions of what audiences were seeing, whether it was sand dunes, ancient stones, houses, churches, tin sheds or Cold War buildings. The illuminations highlighted these sites, reaffirming their meaning as places; and brought familiar, un-noticed sites into focus while generating reminiscences alongside new knowledge and awareness of the histories and usage of these places.

The temporary illuminations brought new attention to familiar landmarks and prompted people to think about familiar objects or landmarks in a new way. Jane Ridland, who had known the Auld Methodist Chapel since childhood, came to see it quite differently through the temporary illumination (Ridland 2010).

The illuminations generated a sense of community ownership and even some competitiveness among communities. Local residents looked forward to the illuminations coming



Aald Haa, Houss, East Burra. Photo by Austin Taylor

to their locale. The differences between the communities inspired different approaches and affected ways participants engaged with their illumination, looked at their environment or held a different view of their place. The temporary illuminations sparked different responses, and several communities even asked if they could keep the temporary illumination on a permanent basis.

INTEGRATING SHETLAND LACE WITH ARCHITECTURE AND LIGHT

The second part of the project, 'Mirrie Lace' tested the fusion of the technologies for light and lace knitting as well as the relationship between intimate and monumental contexts for knitting alongside the pursuit of innovation within the island context of traditional craft.

We were privileged to work with some of Shetland's finest lace knitters to create permanent light works for both the interior and exterior of Mareel. Our collaboration encouraged risk, pushed boundaries and brought a fresh eye to our view of Shetland's cultural heritage in lace knitting. Shetland knitters have always embraced innovation in their response to meet market forces and changing fashion trends, and with this project they exceeded our aspirations.

Working initially for one year, then extending into two years due to construction delays, we experimented with light and lace in different architectural contexts. 23 knitters initially joined the project following a series of open meetings, one-to-one discussions and presentations of work.

Our work was focused in Lace Labs, a contemporary take on Shetland's traditional makkin and yakkin, or knitting and chatting, evenings. The knitters worked individually to produce small lace pieces, and then came together ten times between 2009 and 2012 to meet in developmental sessions. The samples were tested using a prototype projector designed by Nayan Kulkarni and the electrical engineer, Duncan Turner of Carbon Lighting.

After one year of working with the knitters, we organised an exhibition at Bonhoga Gallery in July 2010 with 18 large-scale projects within the gallery's architectural setting. The event made our work public, showcasing the knitters, and most significantly, enabling us to confirm that the large-scale light projections fulfilled one of our aims to influence the wider public to see and think about Shetland lace with new insight.

A number of factors contributed to innovation in the project. We used a process of "trial and error" which encouraged



Auld Chapel, Longfield, Dunrossness. Photo: Mark Sinclair

continued experimentation. The project released knitters from commercial constraints and thus provided opportunity to experiment freely, investigating different patterns in relation to scale and diverse materials. We provided a wide range of yarns, including monofilament, wire, linen, cotton, silk, retro-reflective and glow-in-the-dark in addition to wool. The small scale required for the light projectors enabled each knitter to finish pieces more quickly.

Communication and mutual support was also important. We engaged in extensive discussion at the Lace Labs as a large group and one-to-one. I communicated regularly with the knitters, initially by telephone and, as Light Labs progressed, through a regular Newsletter. These were circulated after each

Lace Lab to summarise our findings and latterly to sustain the project during the lengthy delays in building construction. The knitters identified well as a group, enjoying the opportunity to come together. Many knew each other before joining the project, lived in the same communities or were related to each other, e.g. sisters or mother/daughter. These “micro” groups offered another level of discussion with each other in-between Lace Labs.

The cross-generational composition of the knitters was very significant in facilitating experimentation. Knitters comprised a wide cross-section of ages, from late twenties into eighties. The less experienced knitters were able to learn and improve their technical skills by working alongside older knitters, and while experimentation with materials was absolutely not confined to the younger generations, some innovative use of materials was initiated by them. Five of the knitters were former or current students on the BA (Hons) Contemporary Textiles course at Shetland College, University of the Highlands and Islands.

While it is too early to assess the full impact of the knitters’ experience of the project, some knitters have already created new works in different contexts. Helen Robertson placed wire knitting inside an abandoned croft, and Anne Eunson has experimented with Shetland wool to make lace baskets as well as a unique, large scale knitted lace fence using black nylon twine. And perhaps most significantly, almost all the knitters overwhelmingly wish to take part in similar projects in future.

INSPIRING CREATIVE COMMUNITIES THROUGH LIGHT

This project confirmed my belief that cultural engagement extends and in-

spires shared vision and nurtures imagination. Shetlanders not only worked creatively with us during the project but also made impromptu responses to the illuminations. At our third illumination in Lochend, someone anonymously created a temporary “companion” light work on the launch night.

The process of initiating creative engagement and sustaining participation within diverse communities is complex. We successfully carried out this process by carefully developing a model for audience involvement drawing on Suzanne Lacy’s ideas where engagement grows in concentric circles from a core group (Lacy 1994, 175) through to experience the work as an audience member.

Engagement through sharing and exchange of skills, ideas and experience took place in all parts of the project, growing as it progressed. A significant number of participants took part in more than one stage, which provided crossover and continuity of experience. Those who took part in one element shared their

Mirrie Lace, Bonhoga Gallery. Photo: Mark Sinclair

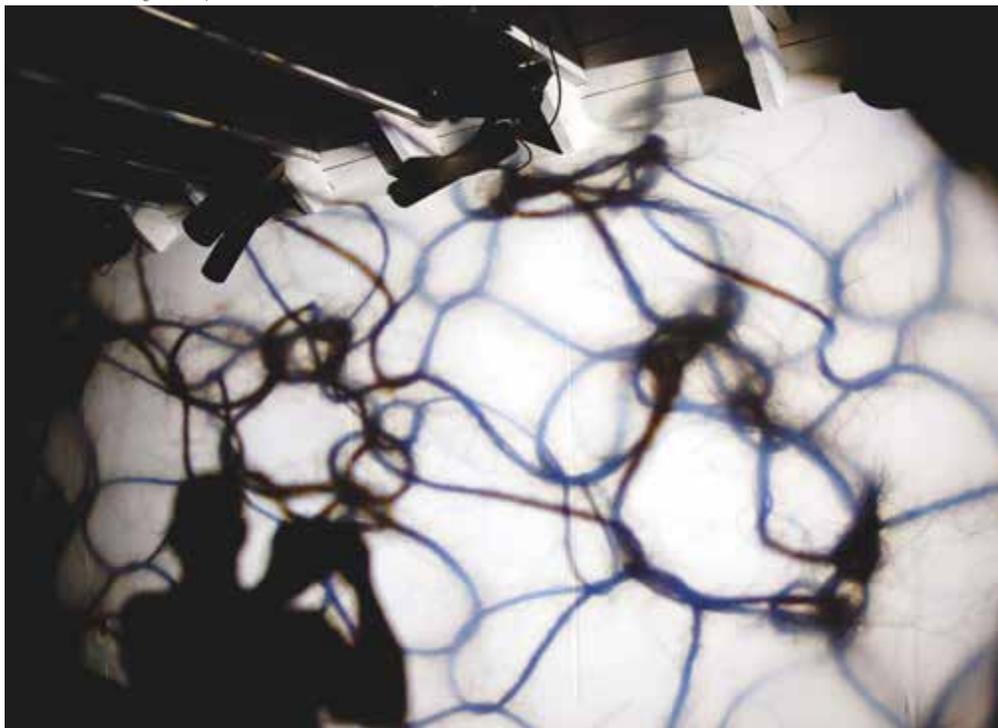




Photo: Malcolm Younger

experience with “newcomers” to the project.

Collaboration introduces further complication to processes of engagement and can unwittingly lead to misunderstanding and uneven levels of commitment. The research conducted by Karen Scopa in relation to interdisciplinary collaboration provided a useful framework for this project particularly in working with the knitters (Scopa, 2003). Our process was underlined by mutual respect, understanding and personal commitment.

Within each community this project created meaning across generations. The understanding and value of the individuals’ and whole communities’ experience was enhanced significantly with their participation in different stages of the project.

Communities felt a sense of pride in their illuminations, talked about them and shared their knowledge of the site and opinions. Schoolchildren were keen to share with family and friends what they learned during their schools Light Labs, and they were thrilled to see their work in the illuminations. The Burra History Group exhibited photographs of their illumina-

tions.

As the illuminations progressed, Shetlanders continued to be inspired and created poetry, drawing, photography and film. Students at Shetland College also worked with me throughout the project not only as participants but also by bringing their experience of their creative engagement into their personal studies in art and design, notably by working with light and lace.

The differences between the communities were significant, although there were also similarities. The project enabled people to engage with their place in new ways, e.g. looking at their environment differently. Many participants held a different view of their locale following their experience of the project.

MAREEL

In the last part of the project we installed the lace pieces into the nooks and crannies of Mareel, creating intimate and monumental experiences of light in its foyer, cafe, windows and exterior pathways. We relocated the light scores created from the temporary illuminations to create a permanent landmark on the exterior panels of the building and in its multi-storey windows. The flickering lights, from deep, rich colour to delicate, pastel shades, create a sense of purpose for the building, reflecting the popularity it enjoys among all ages of Shetlanders.

Shetland Arts hosted a marvelous Light-Up to celebrate our ambitious project in its new home. The large crowd who attended not only created a reunion for participants and project teams but demonstrated the value of their experience in the project. My favourite moment of the night reminds me how the success of public projects relies on the personal stories. In my case, it was the news that one of our knitters’, Janette Henry’s, granddaughters wants to learn how to knit Shetland lace.



Tin Shed, Haroldswick, Unst. Photo: Austin Taylor

ROXANE PERMAR

works in response to issues of location, history and community, using a variety of media including film, textiles and social exchange to realise public art projects, live events and sculptural installations. Processes of creative engagement and inter-disciplinary collaboration underpin her practice. The distinct character of every project arises from the different people and situations she meets in each location. Her involvement with Shetland began in 1985; she works locally, nationally and internationally. She teaches at Shetland College, University of the Highlands and Islands. www.roxanepermar.com

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Huttu-Ukon Jäljillä :

Place-specific public art at a traffic roundabout

The environmental work, Huttu-ukon jäljillä (On the trail of old man Huttu-Ukko) which I created for a roundabout at the Pyhäntunturi tourist centre in Pelkosenniemi municipality, is simultaneously roadside art and a work of place-specific art in a tourist setting. The fell landscape, and the neighbouring Naava visitor centre at Pyhä-Luosto National Park, also gives the work a natural dimension. In my article, I present the design and production of my environmental work of art in relation to a reference framework of applied visual art. The creation, design, and production of the work were ordered by the Lapland ELY Centre, unit responsible for transport and infrastructure, and which was responsible for the costs involved, together with Pelkosenniemi municipality. My work is an example of cooperation in public art between the artist and road environment designers in the North.

ROADSIDE ART AND ROAD ARCHITECTURE AS PUBLIC ART

In Finland, the Finnish Transport Agency (formal Public Roads Department) has been responsible for quite a lot of roadside art (see Raatikainen 2001). The most common form of roadside art has involved the placement of independent sculptures in road environments. The modernist tradition in the design of public works of art seems to have

favoured art that operates with materials, shape, and three-dimensional composition. One problem, from the viewpoint of applied visual arts, is that planning has involved hardly any discussion with future users; instead, the artists have decided alone on content and aesthetic solutions.

In the context of road planning, there has recently been an increasing desire to integrate art into the overall planning, and discussion of road architecture and aesthetics, which may involve art, as well as the planning of environmental structures (Tienhallinto, 2001).

The Lapland ELY Centre has also previously produced several works of art, and I have myself worked as a consultant, for instance in tasks relating to the selection of roadside art. It is noteworthy that the Lapland ELY Centre, unit responsible for transport and infrastructure has been one of the most active supporters of AVA -thinking in public art in Lapland.

ON THE TERMS OF PLACE-SPECIFIC ART

My idea of public art was enriched, from the second half of the 1990s, by the concept of New genre public art launched by Lacy (1995), and by Lippard's (1997) concept of place-specific art as community narrative. According to Kwon (2004) it is precisely by using the concept of new genre

that a divergence has been produced from traditional public art, which attempts to improve spaces using the physical and compositional means of art, in accordance with the tradition of modernism. Jacobs (1995) summarizes the development, in a way that makes demands of applied art, by saying that the aesthetic function of art is altering in the direction of design and social function. This led to considerations of the kind of social space, environments, and places, which are built by means of art. The question is particularly meaningful when one considers the rapidly changing tourism centres of the North. This makes topical the applied art processes in which the artist interacts both with places and with the communities that operate within them.

In the Pyhätunturi Visitor Centre, tourists can be interpreted as consumers, whom this public art entertains. However, opposite the work of art, on the other side of the road, are the municipal fire station, and a work and storage area. The route is also a village road between the villages of Pyhäjärvi, Suvanto and Vuotsimo. In accordance with applied visual art -thinking, I had to consider the voice of the local culture and community during the design process and in the content and format of the work.

SURVEYING THE PLACE AS BACKGROUND TO THE WORK

Huttu-ukon jäljillä is a piece of place-specific public art. I therefore tried to select the work's subject matter, content, materials, and method of execution by using and respecting local factors. During the brainstorming and design process for the work, I applied the local socio-cultural mapping survey model that I developed (Jokela et.al 2006). I did the groundwork for the design by identifying the history of the Pyhäjärvi village and Pyhätunturi area, as well as its tangible, visual, and spiritual cultural heritage. During the survey work, I became acquainted with literary and archival sources, as well as the place itself. I also acquired materials for the design by interviewing local experts and residents.

Based on this survey, the following factors arose as starting points for the content of the work:



Old storehouse "nili" on the top of a pillar as visual references for design.
Photo. Itkonen 1929

1) The historical significance of the place as the border of Lapland. The encounter between Finland and Sámi appeared in two ways: Pyhänkasteenlampi (the pool of holy baptism) is said to be the place where a priest baptized the local Sámi people into Christianity. As early as the 1500's, the defined border of Lapland ran through Pyhätunturi. However, the border did not greatly influence the lives of the residents, since they lived similar lives on both sides of the border. (Kehusmaa & Onnela 1995; Massa 1994; Vahtola 1985a; 1985b)

2) Traditional local sources of livelihood. The sources of livelihood of the Finnish inhabitants of Forest Lapland were partly inherited from the Sámi people and remoulded over time to their current state. The sources of livelihood were directly involved in the environment, and their related objects and struc-

tures provide interesting visual material as a starting point for design.

3) The local storytelling tradition. In recollections related to Huttu-Ukko, local environmental traditions are mixed with related Finnish tales and local place names, and the mythical character of Huttu-Ukko can be considered a symbol of the encounter between Forest Sámi and Finnish lifestyles.

4) Tourism. Tourism at Pyhätunturi already has its own 'cultural history'. Tourism relates to the continuum of local sources of livelihood. The beginning of car tourism in the 1930's brought Pyhätunturi to the attention of travellers.

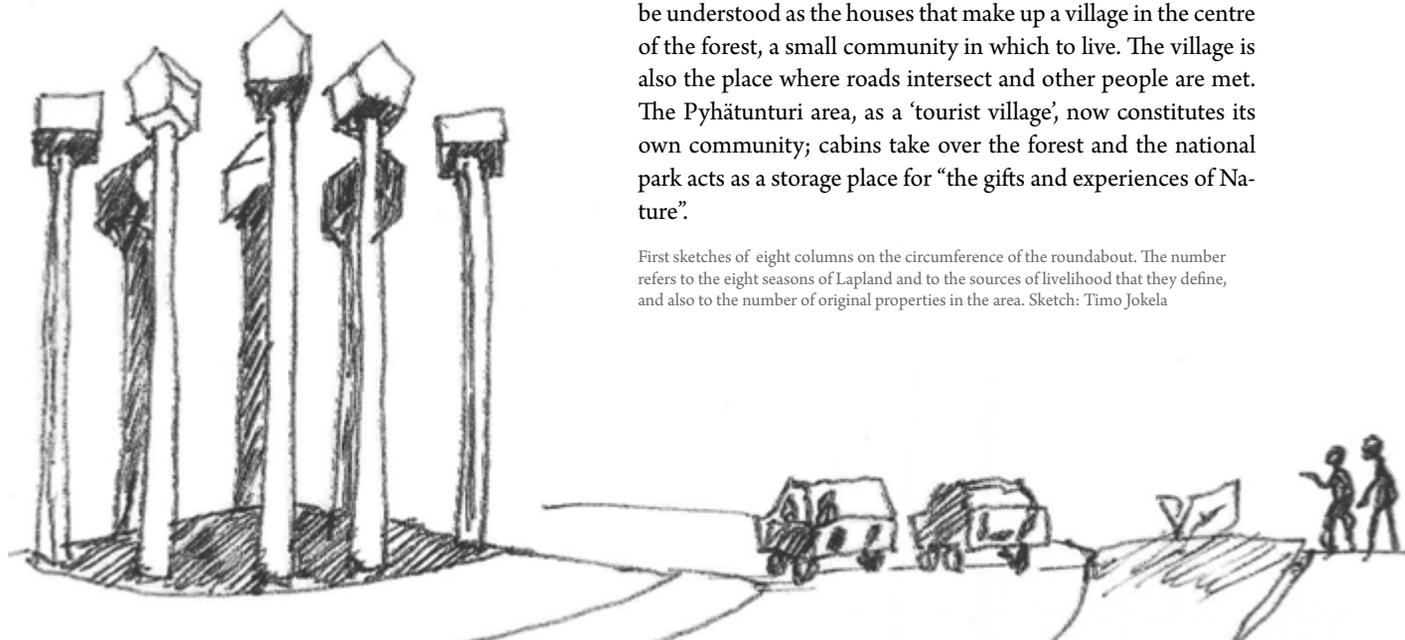
FROM SURVEY TO THE CONTENT AND FORM OF THE WORK

The usage of the roundabout set a number of requirements for a work of environmental art. Factors related to safety and visibility had to be taken into account during the design phase. There was also a desire for coherence, to match the scale and material of the work at the roundabout with other roadside art in Eastern Lapland.

I designed the content and visual expression of the work based on the survey. I ended up with eight massive wooden columns, with attached sculpted parts that relate to the livelihoods and story traditions of people working in the lakes and forests. The starting point for the forms were items of daily use, the forms of which I slightly simplified and made 'more wooded,' with references to the twisted branches of pine trees. The forms refer to hunting, haymaking, fishing, reindeer husbandry, forestry, cattle tending, agriculture, and tourism. Huttu-Ukko gets his own symbol: mythical strongman skiing on the fell with pine trees as ski sticks. At the same time, the symbols on the columns are in dialogue with the commercial logos that border the roadside. Old and new times meet.

The columns also refer to an inheritance from the Forest Sámi: a storehouse built on a cut tree and known as a nili, a kind of preserving board or stand. The columns raise the products of nature to safety, out of reach of animals. The shaped column also refers to the Keripää commendation carved after a good catch. On the other hand, the ring of columns serves as a reminder of the forest itself, from which people live and from which their stores are filled. Elements of the columns can also be understood as the houses that make up a village in the centre of the forest, a small community in which to live. The village is also the place where roads intersect and other people are met. The Pyhätunturi area, as a 'tourist village', now constitutes its own community; cabins take over the forest and the national park acts as a storage place for "the gifts and experiences of Nature".

First sketches of eight columns on the circumference of the roundabout. The number refers to the eight seasons of Lapland and to the sources of livelihood that they define, and also to the number of original properties in the area. Sketch: Timo Jokela



A MULTI-PHASED COOPERATIVE ACHIEVEMENT

Once the Lapland ELY Centre, Pelkosenniemi municipality, and the inhabitants of Pyhätunturi had approved the design, work began on installation of the work. Sito Oy handled the structural engineering in accordance with traffic arrangements and my ideas for paving adapted to fell lichens. J. Lampela Oy designed the foundations for the columns. Koukkula Oy carried out the installation of the paving slabs and foundations. The large stones in the centre of the roundabout were supplied by Pelkosenniemi municipality and the lichened stones by Pyhätunturi Oy. Metsähallitus (Administration of Forests) provided me with massive pine trees for the columns. I began my own work on the implementation by preparing and drying the pine logs, searching the forest for the timber arches and twisted wood needed to sculpt the symbols, and doing detailed carving in my studio during the winter. I also began to cooperate closely with Valosa Design Oy to design the lighting of the work. As is typical of applied visual arts, the design work involved cooperation between several stakeholders. The ELY Centre coordinated planning of the roundabout, as far as it did not relate directly to my work.

I brought together parts of the work made in different places and attached them to the columns using joints and iron bolts; I also surface treated all the wooden parts at Pyhätunturi. Construction workers employed by Pelkosenniemi municipality sometimes helped me when I was working with heavy elements. The successful erection of the work called for very heavy equipment. From the viewpoint of applied visual arts, implementation of the work was very educational, and demonstrated to the artist and other designers, and to the design coordinator, a number of areas in which cooperation might be developed.

Massive pine trees and object referring to the sources of livelihood in the area are prepared from solid wood and from natural arches and tree roots found in the forest.

Photo: Timo Jokela

Huttu-Ukko's skiing stick under the construction on the roundabout. Photo: Timo Jokela





The material and formal language of this roundabout work of art engages in a dialogue with the shingle wall of the Visitor Centre. Photo: Timo Jokela

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Pello Snowpark and the Levi Lounge

Applied Visual Winter Arts

in the Arctic, snow and ice art is well known and highly valued. For over a decade the Faculty of Art and Design of the University of Lapland has contributed to this field significantly by developing and facilitating inspiring educational winter art courses and workshops every year. These courses and workshops have spawned various projects highlighting the beauty of winter art, establishing relations between the University and the regional organizations, and offering students and teachers a chance to learn about snow and ice art and design. This article briefly describes two snow projects that were part of the author's Master of Arts degree. With a structure similar to regular winter art courses, which include lectures and snow workshops for students (Huhmarniemi et al. 2003), the approach used in these projects was nevertheless new. Both projects differed from earlier snow projects in focusing entirely on collaborations with small commercial winter businesses instead of with large organizations or institutions. This brought fresh perspectives to these applied visual winter arts projects.

A NEW APPROACH

Thus far, the partners have consisted of city councils, communal institutes, influential persons, schools, and large companies as well as regional organizations. Many projects

have been carried out in primary and secondary schools. (Huhmarniemi 2003; Huhmarniemi et al. 2003). In addition, snow and ice art has been used successfully in various community events, for example, in the international The Snow Show project (Jokela 2003; Liikanen 2003) and the Tulikettu (Firefox) I and II events (Hiltunen 2008). When focusing on commercial environments, a good example of a large company in northern Finland that has successfully incorporated snow and ice as core features in its business model is the Snow Castle in Kemi (Vuorjoki 2003).

In the winter of 2012-2013, however, I took a fairly new approach as a designer-artist by applying visual winter art and design to small winter tourism businesses instead of to the more typical large organizations. I focused on small winter tourism businesses in northern Finland that generally have limited time and resources for winter art and limited access to knowledge about it. Even when such limitations do not apply, small businesses may not have any experience or expertise in the winter art field. With the focal Pello Snowpark and Levi Lounge projects, my aim was to pave the way for such development and to explore new possibilities. Therefore, I implemented applied visual winter art in small business settings with the aim of creating and facilitating success similar to that achieved with larger companies. This



The Snow Fox is ready at the Pello snowpark Photo: Esther Dorsman

was realized through student courses and workshop practices embedded in my own personal design work while keeping locality and community in mind (Coutts & Jokela 2008). These two projects, overlapping each other, lasted for four months from start to finish and were conducted as action research (Denscombe 2010). The work required flexibility as I took on many different roles – project manager, educator, designer-artist, and researcher – often at the same time.

THE PELLO SNOWPARK

The first project started with a request from the company Tornionlaakson Yrityspalvelu, Inc. in Pello, a company that offers business advice services to other small local companies. Their request was two-fold. Firstly, they wanted a snow playground, an outdoor leisure park for tourists and locals, children and adults, and secondly, there was a need to gain new knowledge about snow and ice as building materials. In September 2012, a kick-off meeting was held together with another company, Arctic Power, Inc., that was responsible for building a snow dome and cone on the playground. My responsibilities were to create the overall plan and design in cooperation with the company from Pello, as well as to organize the project in its entirety. This

constituted the first phase of the project, and was followed by another phase some months later when some students of the University and the local junior high school were taught and supervised. By late December, all of the activities culminated in the Pello Snowpark.

When starting the project, the functions and business objectives of the company provided a basis for the first design sketches. Quite soon, however, changes occurred. For instance, the original location was no longer available for use due to the lack of the water supply needed for making artificial snow. A new location next to the river and main roads was chosen. Thus, the plan and sketches needed changing. Moving to a new location also meant that the space was three times bigger than anticipated. Although easily accessible to visitors, it was a challenge to make such a large place attractive and to design it in a way that both workshops could still be carried out. It required a massive organizational effort as well as flexible thinking and acting. Alternative plans were made and it was time to steer the students' designs toward the desired direction and theme. Due to practical building concerns, the cone and dome were placed on the sides with snow walls in between and a slide at the riverside. Students filled in the rest of the plan by creating their own ideas

for snow sculptures. Lectures were also given and models were made under the supervision of another snow sculpture teacher. The result was a snow playground with sculptures of a wolf and a bear at the entrance surrounded by many nicely sculpted walls and a twenty-meter long fox as the central art piece of the playground. The dome and cone served as beacons of light and the dome functioned as a location for ice sculpting competitions.

Teamwork, developing ideas as individuals and in groups, being guided by professionals in creating snow art, and learning from practical changes at the site were the highlights of this project for the students. For the companies, the project was, above all, an experiment but also a learning process illustrating how to incorporate snow and ice into local activities and business operations as well as working with other local companies or schools. Highlights of the experience included a new collaboration with a professional snow designer-artist and university, gaining new knowledge and adjusting one's actions to the ever-changing circumstances. Some of these challenges were unexpected delays, unpredictable weather, snow quality issues, the novelty of discourse used as well as working with snow and ice as new building materials and with unfamiliar equipment. In the end, the original ideas and designs remained intact for future use, such as different ways of making a super slide, snow cinema, sports snow sculptures, and skating rink.

THE LEVI LOUNGE

The second project, the Levi Lounge, started in October and finished in mid-December 2012. It was carried out for the small company Luvattumaa in Levi and encompassed a snow hotel with 15 rooms, a snow chapel, and a snow restaurant. As the hotel had been built every year for the past four years, the company was already familiar with the elements of winter art and was ready to take the next step. While collaborating, our shared goal was to design a hotel focusing more on the aesthetic factors in order to attract more tourists and gain more knowledge about the process.

The collaboration started with several meetings where wish-



Making the Northern Lights in Luvattumaa workshop. Photo Esther Dorsman

es and expectations were discussed. It turned out that in this project it was also necessary for me to take on an array of roles. Being the manager of the entire project included steering overall design decisions and organizing the practicalities hands-on, being a teacher of the student workshop and acting as the main designer-artist of the entire interior concept as well as creating my own personal artistic contribution.

During the preparation phase, before the lectures and workshop started, the main concept was presented as a set of ideas and final drawings and then agreed on by the owners. My first contribution was to design and execute the innovative new space, the Levi Lounge, a disco and lounge in a twelve-meter snow dome where visitors relax on snow terraces and in colored light caves. The Levi Lounge as a design project was created to function for large tourist groups and for children to play hide-and-seek. I based the design on my idea to create snow caves as a reference to a survival mode of the people in the north and to the old connotations of a shelter. The second contribution was the Star Heaven created by placing lights in a special way on the dome ceiling that presented stars related to Lapland, such as the Swan, Fishnet, Rabbit, and the Big Dipper. I created this starry heaven to give visitors an extensive "Lapp" feeling. My overall concept for the hotel included elements that I call Design Con-

nectors. These connectors are clear design and architectural elements used with the aim of perceiving different spaces as one entity. A connector makes a connection between those particular spaces and, at the same time, it is design in and of itself. There were five of these connectors in total. The first ones were the snow terraces – designed in the Levi Lounge dome and in the snow chapel. The second one was the ongoing sculpture of the northern lights – everywhere on the walls going from one space to another. The third ones were the robust reliefs – repeated on the walls of the hotel. The fourth and fifth ones consisted of snow trees and routing signs carved out of ice plates – placed at the important intersections to connect the main spaces and to give directions. These five connectors formed the basis of my concept and gave the snow hotel a feeling of “unified design.” Within this concept, the corridors were decorated based on the students’ ideas, and the trees and the rooms on the hotel owners’ ideas. The corridors showed snow sculptures of the flora and fauna of Lapland with an abstract river created of blue light at the bottom. These sculptures were made in layers so that the light and shadows were caught to maximize the effect. Supervision made sure that these designs fitted in well with my overall design concept.

Star heaven in the snow restaurant. Photo: Esther Dorsman



While the owners of Luvattumaa had winter art experience, they were glad to receive further guidance on applied visual winter arts. Through the project, the company learned how to design more comprehensively as well as to collaborate with and learn from a professional snow and ice designer-artist. Naturally, challenges were also met in this project. Machines broke down due to freezing, weather conditions delayed the building process and forced us to improvise schedules and artwork. Light sources and electrical assistance were limited as well. All of these issues required a flexible and improvisational attitude, as well as the ability to keep everyone happy. In the end, all of the design components were very welcomed by the owners. That is, the corridor sculpted by the students, and the innovative Levi Lounge and Star Heaven, as well as the Design Connectors created by me.

CONCLUSIONS

The project description above shows how working with small winter tourism businesses can increase new knowledge, making companies aware of the benefits of collaboration with professional designer-artists and university. All companies stated that they had learned a lot about applied visual winter arts and design processes in addition to incorporating this new knowledge into their business strategies and future activities. The process of ‘learning by doing’ should be led by a snow and ice art expert who is able to take on different roles simultaneously. The projects also show a clear opportunity for professional designer-artists to work together with small tourism businesses. Finally, in conclusion, I personally would like to add that both projects were a way to do research, to create new and innovative snow designs, to educate companies and students in the process, and to organize Pello Snowpark, the design concept of Luvattumaa and Levi Lounge from scratch and, in the end, achieve great results. It was a pleasure and a great opportunity for me to organize such projects with a new approach, giving new insights, and to have the possibility of using my experiences in future projects.



The Levi Lounge. Photo: Satu Jussila

ESTHER DORSMAN

has worked as a professional ice and snow designer for seven years and, at the moment, is finalizing her Master of Arts degree in Applied Visual Arts. She has a background and studies in architecture, design, marketing, and education. She teaches project courses and workshops at the University of Lapland and other schools, works as a consultant for companies, and creates and leads various snow projects every winter collaboratively and by request.

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The Village of a Water Bird :

Community art as part of a landscaping project

in autumn 2011 four art education students from the University of Lapland met with the small village community of Meltosjärvi to plan a willow-sculpting project entitled the *Village of a Water Bird*. The project was to form a 2-day community-based art workshop with joint planning meetings. The project was initiated to serve as part of on-going landscape-mending program in the village and was carried out in May 2012. This article is based on the author's Masters' thesis and the project report written by Leena Koivunen, Aino Mäntyvaara and Virve Viita.

MELTOSJÄRVI

The offset for the project was my family connections to Meltosjärvi. My father's family comes from that small village located in central Finnish Lapland. It is a beautiful former agrarian village surrounded by several hills and lakes. The village is known for its rich water bird population with rare species nesting there every year. A few of the lakes have been restored to improve the living conditions of these valuable populations. (Pääkkö 2011.)

In the past decades though, Meltosjärvi has been struggling with major structural changes due to the fall of agriculture and migration to cities. Desolated houses and uncultivated lands have lead to overgrown and uncared village scenery. The invasive natural spread of willow thickets has

blocked the view to the lakes, colonized the fields and thus damaged the valuable culture scenery. (Pääkkö 2011.)

In 2008 the village association of Meltosjärvi decided to tackle the problem by applying funding for a landscape-mending program. The Centre for Economic Development, Transport and the Environment (ELY) granted the funding and the program was launched in 2009. The aim was set to thin out the willow and vegetation overgrowth by the end of the year 2012. (Pääkkö 2011, 4-20.)

BUILDING ON THE PROBLEM WILLOW

"Willow? It is absolutely hated here!"

This blunt remark of a villager summed up the feelings of the whole village community. Willow was seen as an invasive "enemy" since it grew everywhere, spread fast and was hard to eliminate.

Even though the landscaping program was initiated to solve these problems, the village association had difficulties activating the community to participate in the program. Everyone in the village supported the program with positive feedback, but took rarely any concrete action to contribute for the common good. It seemed that people, especially the elderly women perceived clearance work as difficult and found no suitable way to take part in the process.

These issues became the overtone for the preparations

of the Village of the Water Bird project. The goal was set to strengthen the community through artistic practice and with the methods of art education. Mirja Hiltunen, PhD in art education, states that in community art education it is pursued to uphold the locality but also to support its transition. Dialogue, participation and the acceptance of differences are essential goals. (Hiltunen 2009, 47-48.) The strong desire for the project was to support the village association by introducing new optional ways for landscaping and increase the interest of the villagers together to improve their own living environment. The basic idea was to enable people to participate within their own strength and matters of interest – even just passing by and chatting for a moment (Kontusalmi 2007, 99-101).

Knowing the community's negative conceptions about willow, it was in order to bring in also perspectives of it as a usable material. According to the Danish willow sculptor Vibe Gro the versatile use of willow challenges people to value the raw materials of nature. She points out that just by getting hands on it the various possibilities of willow are soon realized. (Gro 2004, 5.) In the hands of a sculptor the troublemaker transforms to grace the scenery instead of ruining it. Willow has both stiff branches and pliable vines that make the building and weaving easy. As a material, willow suits well for art making and landscaping thanks to its strong, yet pliable structure and bright coloured leaves. (Koskinen & Savolainen 2003, 10.)

FROM A WATER BIRD TO A NORTHERN PIKE

When the framework for the workshop was set, a planning meeting was arranged. The aim was to make the final decisions about the sculpture and its location together with the village community. 16 people arrived at the meeting and the atmosphere was expectant. After the introduction a lively chatter filled the room. The participants were divided into three groups to discuss their ideas and make sketches. According to Helena Sederholm it is essential that in community-based art every step in the process is taken in cooperation with the participating community (Sederholm 2007, 56). The aim is to bring the



Weaving the tail and the fin of the pike. Photo: Elina Härkönen

locals together to discuss their visions, community and the significance for their living environment. The history and the features of the place can thus be better valued and considered in the planning process. By joint decision-making it is ensured that the artwork will represent the principles of place-specific art. (Baca 1995, 138.)

In the discussion about the theme and the place a conflict between the initiative plans and the desires of the locals became evident. Since Meltosjärvi was known from its water bird population, it would have seemed natural to build the workshop also on the bird theme. It turned out that the villagers had no interest in the theme or the locations first suggested. Water birds were thought as a commonplace and the suggested ideas varied from different wild animal figures to several challenging locations. The participants were very determined and willing to have an input in choosing the theme.

According to Lucy R. Lippard a place-specific public art must take its participants and the place into consideration. Therefore it challenges, involves and consults its audience respecting the community and its environment. (Lippard 1997, 264.) Reaching a satisfactory common understanding about

the theme started to look challenging. Suggestions about the place seemed to lead nowhere and the atmosphere started to turn frustrated.

Luckily no forced compromises had to be made. By allowing room for the moment of uncertainty the community had the opportunity to discuss and decide what is meaningful in their circle of life and living environment. Suddenly in the middle of the debate one villager brought up an idea of a fish – the northern pike. He explained that the village had a history of rich fish waters and the fishermen coming from a far to trick pikes. With this historical perspective the theme was well justified and fulfilled the ultimate goal of the community-based art where the community defines the meaning of the process (Sederholm 2006, 56).

The location for the sculpture was agreed to be on the field next to the road taking to Meltosjärvi. The same field was also to be the next landscaping location. Most of the willows for the sculpture could be cleared from the same field. The difficult part of making joint decisions had now reached satisfactory conclusion and everyone seemed relieved.

THE CONCEPTIONS OF ART

A surprise waited in the first workshop morning. In addition to the project team, only one villager showed up to the gathering. The former problems with passivity in the village were known but now it seemed controversy to the enthusiasm villagers had shown in the planning meeting. The concern was that the passivity in the village could not be conquered with these methods.

Fortunately the situation changed gradually. More people arrived one by one bringing their own tools with them. The villagers had made a great effort in clearing the willow material for the workshop. With chainsaws, hammers and even a tractor the sculpting had good settings for the start.

On the job the debate of contemporary art arose. The men in particular argued with benevolent nature whether the hammering of the willow branches was art or merely a trivial twiddle. Most of them did not want to be seen as artists but merely pro-

viders or helpers on the work with their hammers. Sederholm (2007) emphasizes that compared to the traditional art; contemporary art is more of a course of action through which people can separate out their world of experience (2007, 147-149). Regardless of their talk the diligent dedication to the work revealed that everyone truly enjoyed taking part in the making of the willow art. One of the men concluded the debate by saying: “The times have changed. 20 years ago willow sculpting project would have sounded absurd. We would have just laughed at it.”

The pike got its form in two days. All together 16 villagers joined the sculpting. When building the stronger structures more men were involved. Moving to weaving with the vines more women joined the workshop. During those two days many villagers stopped by to chat and give encouraging feedback about the sculpture.

CONCLUSION

The workshop was finished with the bonfire evening near the lake. With good food and happy faces it was rewarding to end the yearlong journey together. A beautiful sunset did justice to the colours of the willow in the sculpture and the landscape around it. Everyone seemed to be proud of the effort made to improve the village scenery with the former troublemaker, the willow.

The attitudes to the willow changed a little. It was still mainly considered as a problem but the experiences in the workshop had definitely encouraged new perspectives. It had brought the community together to see the condition of their living environment. The planning and building of the willow sculpture unified people and enable them to take part in changing the conditions. The pike represented the willingness of the community to keep their village alive. The participants thought the artwork would refresh the old and fading image of Meltosjärvi. When asking about the meaning and the experience of the art workshop, one villager summarised it like this:

“I wouldn’t have been standing here for two days if I didn’t think it was worth it.”



At 3 metres in height and 6 metres long willow pike became a new eye-catcher along the main road. Photo: Elina Härkönen

ELINA HÄRKÖNEN

works as a planner/coordinator in the Applied Visual Arts Master's programme in the Faculty of Arts and Design of the University of Lapland. She holds Masters degree in Arts and in Education (M.Ed.Intercultural teacher education University of Oulu, Finland 2005). For the art education studies, she wrote her master's thesis on the Meltosjärvi project researching the motives of participation in community-based art education. Before joining University of Lapland she has been working as an Elementary School teacher and art educator for six years.

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Community Engagement

The Milk Dock is build together with the community. Photo: UusiRovaniemi

The Town is the Venue :

A Methodology for the North?

the *Town is the Venue* is a curatorial methodology for organisations that function within small towns, have no dedicated arts venue, and can be run from a small office while using found and informal spaces for the implementation of projects. It has been developed over the past 15 years at Deveron Arts, in the town of Huntly, in North East Scotland. This methodology is well documented in the publication 'ARTocracy': Art, Informal Space, and Social Consequence (2010) a curatorial handbook in Collaborative Practice by founder Claudia Zeiske and colleague Nuno Sacramento. This article will detail the elements of the most significance for working in small towns and isolated areas, and most relevant for other organisations who may wish to employ aspects of this curatorial practice.

It is important to note, that the town is the venue evolved over a period of 18 years. Organisational and conceptual frameworks were realised through the process of doing arts projects. It is not a 'cheat code' to instantly materialise a secure arts organisation from nothing, but it is a theoretical framework based on the context of the place and its people rather than the gallery or the artist being the starting point to guide the process of establishing one.

This method is pertinent to many artists and arts organisations operating within the largely rural geography of the North due to their relative isolation. In contrast to the over-

whelming structure of contemporary art that favours people living in urban metropolises, we posit that communities in small towns can benefit significantly from, and thoroughly enjoy contemporary arts. Furthermore, we have proved using this method that it is possible to create a sustainable contemporary arts organisation within the context of a small town. While several thinkers have explored notions and merits of participation and community in arts generally, relatively little attention has been given to how curators can facilitate socially engaged practice in small towns and rural environments. Lucy Lippard's 1997 book 'Six Years: The Dematerialization of the Art Object from 1966 to 1972' broached these notions. Grant Kester brought together case studies of art from the 1960s through to the turn of the century in 'Conversation Pieces: Community + Communication'. Claire Bishop has a recent critique, her 2012 publication 'Artificial Hells', which explores socially engaged art in the twenty-first century.

The Town is the Venue connects a geography usually excluded from contemporary arts with the wider international artistic community. This practice is adaptable to collaborating with and producing engaged research for various disciplines. It operates on many levels. At local level, it has an immediate impact in the community during each project. It also has a cumulative impact contributing to the cultural life

of the town. There is also a wider relevance in exploring each issue which is foremost in understanding how arts can work for community and social benefit.

ART IN WHAT CONTEXT?

The story of *Deveron Arts* starts with its context. In 1995, Annette Gisselbaek, Jean Longley and Claudia Zeiske - three like-minded people living in the Scottish town of Huntly, felt that there were not enough cultural activities happening in the area. What they had all in common was that they moved here from larger cities (Copenhagen, London, Berlin). Huntly is a rural market town with a population of 4,500 and serves a hinterland with a radius of approximately twenty kilometres, with another 4,500 inhabitants who live on farms, or in small hamlets or villages. The nearest major urban centres with cultural facilities are Edinburgh and Glasgow, both around four hours to the South by train or car. Its rural location makes it unique as a center for contemporary arts development in the North of the country.

Huntly lies at a longitude of 57° North. Just above this are the cities of Gothenburg, Stockholm, and St Petersburg, and above that the largest cities are Helsinki, Turku, and Rovaniemi. Outside of this, very few towns exceed a population over 100,000, with the vast majority of people living in settlements not so different to Huntly. The social needs, and social capacities to host a contemporary arts programme in these settings, demand a very different approach to the status quo generally oriented for the metropolis' in the South of the country.

The town dates back to the fifteenth century with the arrival of the *Gordon* clan, who built the (now ruined) Huntly Castle. The town centre is a designated conservation area with a rich granite-based architecture that indicates the former prosperity of the town. Life today, as in the past, revolves around a historic square in the centre, with over 140 clubs and societies, ranging from *Women's Rural Institutes*, to a *Rotary Club*, to the relatively new *Huntly Development Trust*. Further, it has a cultural tapestry that ranges from traditional Scottish bagpipe, folk and



Postcard / Inside-outside Huntly. Photo: Deveron Arts

dance to the contemporary realms of *Deveron Arts*.

There is a lot of economic change in the air. Major employers are public services. In terms of industry, there has been a lot of change with companies outsourcing to Eastern Europe. Some change to the economic life of the hinterland was brought through the advent of the internet, which meant that some small businesses settled in the area, often to escape property prices in the South and in the pursuit of a more quiet lifestyle. Like in many other towns in the North of Scotland, Huntly's economic position has been weakened due to the decline of agriculture, changes in shopping trends (e.g. internet shopping), and the centralisation of services to larger centres in the South of the country. Two new supermarkets located on the edge of town pose a significant challenge to the town's traditional retail heart. Decline is apparent in the town centre, which now features empty shops, derelict buildings, charity shops, and undeveloped industrial land. Thus, Huntly has been identified as an area that is socially vulnerable with relatively high unemployment and a number of poverty indicators.

On the other hand, Huntly has been designated as part of Aberdeenshire's growth corridor for development over the next 25 years. This undoubtedly offers economic opportunity but what will it mean for the town? A Housing boom, an influx of migrants, more wind farm developments, increased connections?

Although unique in many ways, several barriers to setting up a contemporary arts organisation are apparent in similarly sized small towns. After initially running several summer schools, workshops, and small exhibitions, *Deveron Arts* looked into developing a venue. However, the results of a feasibility study



Town collection map: Claudia Zeiske

were not favourable given the weak financial base, and remote location. In comparison to an urban environment, the potential audience was limited by geographical reach, and lacked an established gallery going audience likely to attend events. The financial costs of acquiring

or building a venue were unlikely to ever generate a return, and indeed may actually alienate local residents from a space by following a model designed for cosmopolitan urban trendy tastes.

This predicament is emphatic of many similar sized rural towns throughout the world. Considering the 'North' in particular, the size and remoteness increases the closer one moves towards the arctic. The size of Huntly is important: it is observable; one could say 'manageable'. It is about a square kilometre in size and it takes about a ten-minute brisk walk to get from one end to the other. This allows us to consider the town as a manageable entity like a large bustling gallery: one large place that can be scrutinised from an arts point of view.

For the three people that started *Deveron Arts*, the first impetus was personal. Having had an international past, they decided to bring elements of that into Huntly. Art seemed to be a good process to confront the needs of a local context like Huntly with international ones. Underlying this was the notion that a town with a variety of cultures, foods, and habits makes a richer community. The second impetus was society-driven. We could say Huntly, as do many other places, needed it. Huntly has often been criticised as a community that takes too little pride in

itself. Like many other places across Europe, youth are moving out and the town is aging. The cinema shut down a long time ago leaving a gap in entertainment. However, Huntly's history and heritage are far richer than what first meets the eye. It has many pubs, clubs, a market, ceilidhs, sports facilities, historically prominent figures, etc, and a large number of inspirational social and cultural topics to inform an artistic programme.

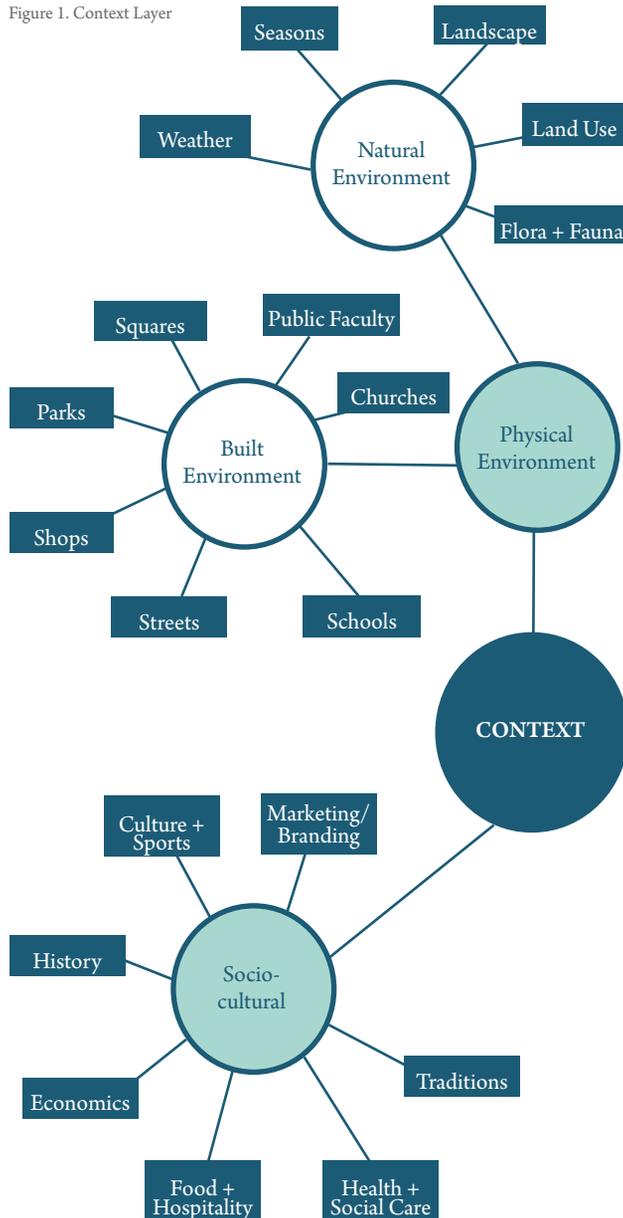
HOW DOES ART FIT INTO THIS CONTEXT?

In *Town is the Venue*, we start with the selection of a topic. As opposed to a venue, which is a building, in which the physical parameters define the logistical possibilities of each event or project, when the town is the venue, the possibilities are set by the social, cultural, and geographic character of the town. Getting the topic right is fundamental, as the topic is what creates a relationship between an incoming artist, and the local community. As the public for *Deveron Arts*, are mainly people living in the constituency of Huntly, the topic must engage them.

It is less important whether the *Town is the Venue* sits in the public space of the town, or whether it moves to more rural locations outside of it. The town is seen as a perimeter that defines the location of topics, not only of spaces or buildings. What is utterly relevant is that it isolates a topic, which is relevant for the social life of the communities, and then invites an artist to work with them around this topic. It can be any topic as long as it finds resonance within the cultural and socio historical context of the town. This starting point is unusual, as often projects would begin with the intellectual ideas of the curator and artist, presented as an ingenious insight for an audience to admire and respond to. In Huntly, this simply would not do.

Both to identify the topics and to identify the groups *Deveron Arts* wants to work with, a cultural audit is carried out, which establishes various facts relating to life and assets in the community (e.g., number of houses, employment level, etc.) as a baseline for research and development. The cultural audit contains all kind of facts that range from demographics (size, economics and geographic situation) to more subjective in-

Figure 1. Context Layer



terpretations (political issues and social problems). This audit helps us to identify ideas, themes and topics to address collaboration with the community and the artists that are engaged.

The research to identify the topics, the venues, and the individuals and groups *Deveron Arts* works with is largely based on word of mouth and direct engagement using a method of participant observation borrowed from social anthropology. (Figure 1)

An important point to make at this stage is the fact that although the artists are temporary residents all remaining staff live where we are curating the project. They are part of the community and have the same social responsibilities towards it as everyone else.

This sense of belonging underpins the on-going research carried out daily through a combination of methods:

- Attending public events on issues arising.
- Always reading the local press and meeting frequently with its editorial staff
- Participating on the boards and committees of other organisations (e.g., tourism group, school board, business association)
- Giving talks to local groups (e.g., Rotary Club and Women's Rural Institute)
- Embracing local history: conducting research and meeting with the local historian
- Talking to locals in the town square, in the supermarkets, hairdresser, and in the pubs
- Having an open-door policy to allow people to come and have a chat
- Having an office in the local library on the town square, which allows staff to look out over their computer and see what is going on at all times
- Maintaining a list of all clubs and societies in the town and attending regularly
- Collaborating with the local schools and their pupils and families

It is vital that the whole team, including interns and short-

term staff, feels comfortable to apply this way of work and life and if necessary is trained to undertake the application of those methods

The cultural audit then begins to give direction in the shaping of topics. Responding to the cultural audit, *Deveron Arts'* projects today are loosely structured around themes of environment, heritage, identity and intergenerational issues. These are felt to crosscutting strands for a number of specific topics that are particular to an individual town.

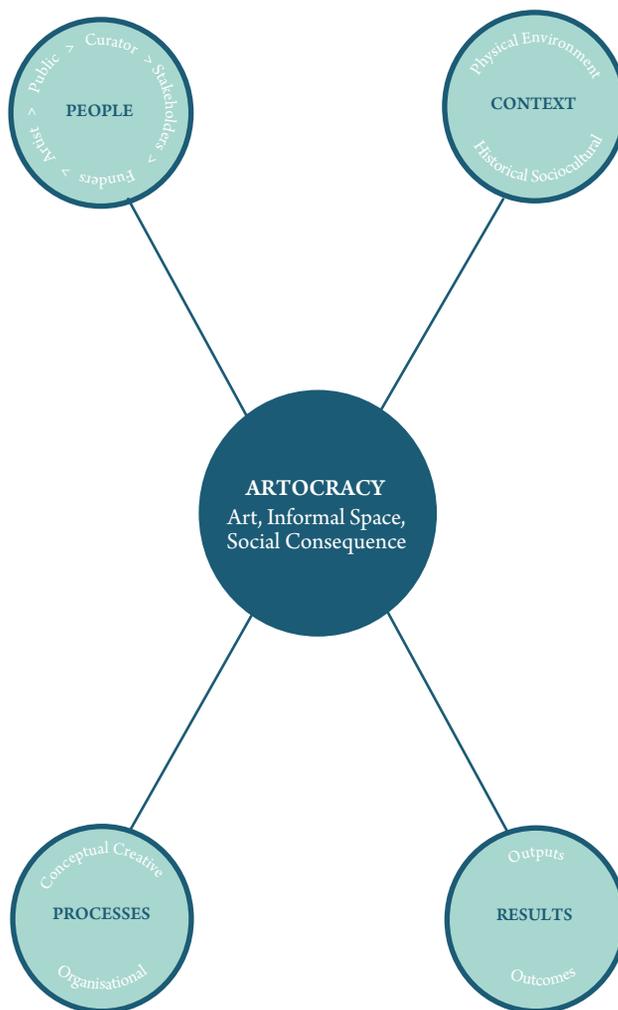
To show that the *Town is the Venue* is transferable to other locations besides Huntly, cultural audits were carried out in three other similarly sized towns around the world. Remote towns are often – but not necessarily – in northern parts of the countries.

Deveron Arts curators visited the towns, and demonstrated how they would define a set of topics. The choice of the towns was based on various reasons: random choice, community interest, and interest by an artist. The only common denominator is the size; being between 2,000–6,000 inhabitants with a minimum distance of twenty-five kilometres to a larger city. The first two examples chosen, Huntlosen and Sesimbra, are towns from Germany and Portugal. The third example is the town of Ribeeek Kasteel in South Africa, where Jacques Coetzer—an artist who has worked with *Deveron Arts* in the past is based. It offers a radically different sociocultural framework from Europe.

The strands of environment, heritage, identity and intergenerational issues were investigated in each location. For instance in Sesimbra, environmental concerns centred on over-fishing, and Ribeeek Kasteel people were more concerned about irresponsible use of pesticides and industrial fertilizers. In Huntlosen, also based in the North of the country, heritage could be thought about in relation to the author August Hinrichs from the town. In Ribeeek Kasteel heritage would demand tackling the legacies of Apartheid.

By conducting a cultural audit, one can identify a set of relevant topics that can be questioned and explored through the arts, in just about any small town. Once this first step has been

Figure 2. Project Layers



done, curators can then begin to form an organisational structure and invite artists for specific projects. (Figure 2)

HOW CAN YOU DO ARTS IN THIS CONTEXT?

In setting up an overall organisational structure, and coordinating individual projects, several project layers are required. Here we go back to basics and list every detail relating to people, context, processes, and results in project making.

Each of these must be considered for every project, but experimentation in emphasis and arrangement keeps the organisation evolving and developing. For instance, in some cases it may be that the funders have a bigger say in the direction of a given project, while in others it has more to do with stakeholders and the public. *Deveron Arts* is funded by a large variety of public and private, local and international funds as well some own income through events and sales. Some projects may have very concrete physical outputs, while other more ephemeral projects may leave a lasting change of opinion. It is up to the curators (at *Deveron Arts* this is the Director and her Shadow Curator who is appointed for the different projects) to negotiate an overall balance between these layers in the organisational programming.

We call this balancing act the 50/50 approach. By this we mean, half local and half international; half community and half artistic; half emerging artists and half established; half conceptually driven and half organisational. It is important that this balancing is applied on all levels: selection of artists, selection of themes and venues, but also in operational terms such as fund-raising, marketing, and learning/ education. The board of management consists quite strictly of 50% local people (a teacher, an accountant, and a social worker) and 50% arts professionals (curators, artists, and other people in the cultural sector). This basis acts a mechanism to ensure projects are of good quality in both artistic terms, and in terms of responding to local social issues.

It is through striking this balance that *Deveron Arts* creates a space for arts to be considered and appreciated in the town, but



Bike start / Slow Down Festival. Photo: Alan Dimmick

also creates a space for the town to be considered and appreciated in an international arts discourse. Due to the relatively small and remote context in which this method is applied, this relationship to the wider arts world is not automatic. A very proactive effort must be made to keep in touch with movements and trends in the arts, inviting not only artists, but a range of other professionals into the town. One successful method is to invite for each project a Shadow Curator. This is an external arts professional selected for each project to provide a critical voice on the conceptual and organisational development of the project. Their relationship to the main curator is comparable to the Shadow Minister's relationship to the Minister in Office in parliament- it is one of peaceful and constructive agonism or critical antagonism. However, while the Shadow Minister is interested in the downfall of his opponent in order to take his place, the Shadow Curator is interested in consolidating the position of the Curator. A more robust curatorial practice results.

As noted in the introduction, the *Town is the Venue* is a framework to guide the process of developing a successful art programme in the context of a small town. It evolved in scale over time through the process of doing arts projects, but the core features do not require a large scale organisation at an initial stage. They can be set up in very small scale early projects, but create a strong dynamic structure for programmes to similarly evolve in response to their own environment.

Once a topic has been defined, and a general organisational structure has been developed, curators can begin to invite art-

ists to create projects. The curators immerse themselves in the community and set up discussions between its inhabitants and the incoming artists. An artist is invited to spend time in residence. Residency time, or time away from home is particularly relevant because it means the artist has full commitment to the project and at the same time arrives with a fresh outlook on the context. *Deveron Arts* now hosts four residencies a year, each lasting about three months. We have found that this period works particularly well; any shorter and it is difficult to fully respond to the town, develop conceptual ideas, and put them into action; any longer and the project can grow too big and disrupt the organisational balance.

The fact that artists come from all over the world has a deep impact on the community. They bring in new ideas and approaches to old topics, while appreciating the specificities of the place in which they are working. The artists undertake a deeper engagement with parts of the community who care about a particular topic. After the first few weeks we ask the artist to finalise a proposal describing in detail the people and the format of a project that they are interested in. Then we start looking for a suitable venue in the town.

Looking at the project *Slow Down* by artist Jacqueline Donachie can help illustrate how a topic is developed conceptually and pragmatically.

PROJECT ANALYSIS—ENVIRONMENT

Slow Down, 2009, Jacqueline Donachie

Project Summary

The theme of transport was selected by the curators. Environmental issues are high on the political agenda in Scotland and the wider UK, being addressed in multiple forums and across many disciplines. Urban planning has been dealing with the issue of car-free cities, challenging the widespread fashion of the second half of the twentieth century, which turned many town squares into car parks—among them that of Huntly. It is now widely acknowledged that these past places for social gathering are now unsightly, unsocial, and unsafe places for children,

residents, and incoming visitors. How would the quality of life change in our market towns if car access was limited to deliveries and collections and the central areas of the towns were given over to bicycle lanes, parks, and other social spaces? What would our towns look like if within minutes of cycling we could be in shops, sports centres, schools, and golf courses? And what effect would cycling and walking have on our daily lives?

Artistic Process

The artist invited to deal with this issue was Jacqueline Donachie, who is based in Glasgow and was solicited through a previous call out. Thinking of places further afield that are successful examples of car-free towns (e.g., Hallstatt in Austria, Zermatt in Switzerland, and Vauban in Germany), Jacqueline decided she would try to turn Huntly into a temporary car-free zone for a period of time.

The artist began with a broad community consultation, which allowed the public to voice their opinions on the issue of limiting car use in Huntly. This in itself created a heated debate. A vast majority of Huntly residents love their cars and the logistics of making a town completely car free were just not practical within the framework of a three-month residency.

As it proved nearly impossible to close the entire town, the project developed around the closure of the square. This became part of a wider *Deveron Arts* three-day walking and cycling festival called *Slow Down*, which brought together specific groups and organisations, as well as the local community, to celebrate and promote slow, environmentally sustainable activities.

During the residency period in the run-up to the festival, the programme included a town bike amnesty, cycle fixing workshops, and a cycling session for novices. This was all done in collaboration with *AutoSpares*, a car shop that has since diversified with the provision of cycle materials and services. During the festival itself, Jacqueline encouraged as many people as possible to get out on their bicycles and cycle around town, culminating in a giant cycle parade where over one hundred townsfolk set off with a specially made device attached to their

bikes, leaving coloured chalk lines as they went. It became a six-kilometre-round drawing that used the town as the canvas, leaving a ribbon of colour on the roads that took days to fade away.

During the process, Jacqueline also engaged with local business, schools, and many community groups to discuss how Huntly might develop a more sustainable approach. The project was designed to encourage the use of cycling - until now unusual in Scotland - as an alternative form of transport, leading to improvements in the environment through the reduction of carbon emissions, but also in relation to quality of life and physical health.

WHAT IS THE IMPACT OF THE ARTS IN THIS CONTEXT?

In evaluating each project we distinguish between outputs and outcomes. The outputs vary greatly. They can be installations, exhibitions, books, videos, websites, and so on. Often such physical outputs are accompanied by discussions, debates, and festivals that bring together people from the community, art, and the thematic fields. Each takes place in part of the town relevant to the topic. Tall projects are documented, reviewed and archived in a fairly traditional way; recording attendance, photographic documentation, reports, etc.

The outcomes have to do with a change in people's perceptions regarding certain issues within the community on the one hand, and a furthering of artistic concepts on the other. This could be instilling community pride or a new sense of place, gaining insight into the positions of more than one community group, realising that there are similarities between several European towns, or simply changing opinions as the result of a specific project.

Each of these has an immediate impact for the project, but



Map Huntly / Lopez. Photo: Deveron Art

also has a cumulative impact in shaping the life of the town. In terms of outputs, *Deveron Arts* has established a kind of living museum of its art history in what is called the town collection. At the end of each project, an output, a physical document, an object used in the process, an image or installation, is kept and hosted by a relevant place in the town. This now means one can walk through Huntly as if it were a gallery, but of a living kind. Not with bare white walls, but with characters, stories, architecture, food, trees, blue or grey skies, old shop windows or police station waiting rooms housing the pieces. As such, *the Town is the Venue* does not collect or hide its artwork in a sealed off unit, but submits it to the everyday life of the town.

In terms of artistic outcomes, *Deveron Arts* aims are the development of new and transferable frameworks for curating, and thus a contribution to a wider artistic discourse in relation to town and community planning. In addition to, and as a result of, including a wide array of stakeholders in its organisation, *Deveron Arts* has itself become an influential stakeholder in local community planning and within the national cultural landscape. Through its ability to explore social issues in creative and engaging ways, local services and community groups have found the projects useful for their own agendas to develop social, economic, and cultural programmes.

Two projects are particularly emphatic of this relationship. In 2010 Artist Maider López created 'How do you live this place?'. Participants were invited to place five stones around the town each painted a different colour to signify a different feeling: Green) I like this place; Blue) I don't like this place; Yellow) I have good memories of this place etc. Different patterns emerged, and people were able to walk around the town and physically see the way different places were felt. López then created a map of the town and the locations of different stones / feeling. The map now hangs in the office of the Huntly Development Trust [HDT] and is often used to give talks about the town.

Prior to this in 2008, *Deveron Arts* and HDT worked in collaboration to carry out a rebranding of the town, intended in part as an artistic exercise investigating what is important to the local identity, and in part to make Huntly more attractive to tourists and investment, boosting the local economy. After a rigorous selection process, Jacques Coetzer was invited with his family from Pretoria in South Africa. The project tied together many aspects of the town which were both important to residents, and interesting to outsiders. A new logo was designed;

a new coat of arms was approved by the national authority; these included a new town motto – *Room to Roam*; this motto was taken from a poem by George Macdonald, a famous 18th century writer from the town, developed into a song by local band, The Waterboys, and then re-appropriated as a new town anthem. The outputs and outcomes of this project are visible throughout the town, as well as a video of the anthem being sung at the town hall now on view as part of the permanent collection at the Aberdeen Art Gallery.

IS THIS A METHOD FOR THE NORTH?

Many of *Deveron Arts* projects resonate in different circles and are felt to be important for a variety of reasons. It is neither the town nor the arts that gets priority in determining what happens, but the two in relation to one another. If we are to consider 'The North' as a venue for the arts, the many small communities that define its social geography must be a starting point for curators to develop sustainable and meaningful artistic programmes. Of course, the vast stretches of wilderness and unique arctic cities will themselves require specific methods to produce exiting artistic programmes. Yet, the artistic community in the North

must recognise the potential of small towns for practicing the arts, and towns in the North must acknowledge the potential of the arts in questioning urgent social, cultural, political, historical, and environmental issues. Both must develop a social and artistic ecology which sees the towns as their starting point- i.e. the towns are the venues.





Room to Roam. Photo: Jacques Coetzer

CLAUDIA ZEISKE

is a free-lance curator and cultural activist. Originally from Germany, she studied Economics and Social Anthropology in Berlin and London. Since coming to Scotland in 1995 she has collaborated with many smaller and larger organisations across Scotland and further field. She is co-founder and Director of Deveron Arts and has set up the acclaimed Artists at Glenfiddich programme in rural Speyside. Claudia developed a unique curatorial interest based on a balanced approach

between artistic criticality and community involvement through developing projects with artists from across the globe. Today she is concentrating on the development of the international residency programme at Deveron Arts / the Town is the Venue in the town of Huntly in Aberdeenshire, Scotland. Together with Nuno Sacramento she is co-author (with N. Sacramento) of *AR-Tocracy: a handbook for collaborative practice*, which provides the basis of this article; JOVIS, Berlin, 2010

Junk to Funk :

A community-based practice of sustainable art

In Anchorage, Alaska, most past community efforts and actions for conservation were directed toward the separation of recyclable materials. There were few conservation opportunities and activities for the community to participate, especially in the ‘reduce’ and ‘reuse’ ways of dealing with waste products. ‘Closing the Loop’ by reducing consumption and reusing waste materials has become a very important link in the recycling effort to save our valuable resources. After a review of available recycling programs in our community, it became apparent there were no art classes or art programs for adults and/or families to utilize recyclable and waste materials in supporting such efforts.

The recycled-based art movement has offered a new perspective in looking at waste materials, a way emphasizing that artistic elements can be applied to creative process for all ages and at the same time raise awareness of our relationship to the condition of the environment. For example, Ulbricht (1998, 22-34) states, *we cannot help but develop a socially responsible environmental art education curriculum in which values and aesthetic are combined in an instrumental manner for the benefit of all.*¹ Hicks & King (2007, 332-335) write, *Art education is well situated to address environmental problems that emerge at the point of contact between nature and social life.*² By following the current directions of echo-art³, sustainable

art⁴, and environmental art⁵, greenmuseum.org has summarized a clear paradigm of this art practice⁶.

The paradigm:

- Informs and interprets nature and its processes, or educates us about environmental problems,
- Is concerned with environmental forces and materials, creating artworks affected or powered by wind, water, lightning, and even earthquakes,
- Re-envision our relationship to nature, proposing new ways for us to co-exist with our environment, and
- Reclaims and remediates damaged environments, restoring ecosystems in artistic and often aesthetic ways

Within this context, *Junk to Funk*, was created for Anchorage in 2008. It is a unique community engagement project in Alaska, that uses recycled materials to create beautiful yet finished functional artworks in an open studio art environment.

This chapter focuses on how to redesign a traditional art education course at the undergraduate level to combine community-based learning experience with making and creating sustainable art. It addresses strategies for course development, project design and implementation, building community partnership, student participation and engage



Junk to Funk Art Projects: Magazine Note Card, Recycled Notebook, Magazine Bowl



Plarn Bag, Telephone Wire & Paper Bead Eco-Jewelry, T-shirt Scarf

learning outcomes, and impact on personal teaching. This initiative described below was supported by the Center for Community Engagement & Learning (CCEL) at the University of Alaska Anchorage (UAA), and a UAA Faculty Development Grant.

METHOD OF COURSE DEVELOPMENT

The goals and objectives of the art education program at UAA Art Department are to help students to develop an understanding of the principles and foundations of art education particularly within Alaska. The program examines the theory and practice of teaching and learning art in public schools, cultural centers, museums, and community agencies. The incorporation of community-based learning components into an art education course provides a unique opportunity to combine classroom instruction with community service thereby enhancing student learning and community participation. Classroom projects and assignments were redesigned to link theory to practice in the context of creating and developing art lessons and/or community-based art programs, especially for informal learning environments.

Following Dewey's (1934), principle of hands-on experience-based learning⁷, and Petersen's (2008) advocacy⁸ on green curriculum, the project was grounded by educational best-practice. Petersen writes: *Today's college graduates confront the first truly worldwide environmental challenge, that of balancing the carbon budget—the stocks and flow of carbon through the biosphere—to ameliorate the negative consequences of global climate change. Colleges and universities have an obligation to ensure that they provide students with the knowledge and experience necessary to accomplish that challenging task.* Hence, the *Junk to Funk* project has enabled UAA art education students to have hands-on experience beyond the traditional classroom setting since 2008.

Classroom assignments were focused creating and developing art lessons using recycled materials. Students were asked to keep a written journal documenting their learning experience and ways it had contributed to their learning and teaching in art education. It served as a catalyst for art education students seeking engagement or relevant community service.

PROJECT DESIGN AND IMPLEMENTATION

In order to transform waste and/or recycled materials into functional artworks, the *Junk to Funk* community art program created a series of art projects for all ages using a hands-on creative approach to create awareness of the environment. Art lessons were designed to develop artistic skills and techniques necessary to create quality products. Little or no previous art skills and/or experiences were required. Each hands-on project in the series utilized common household recyclables such as cereal boxes, plastic grocery bags, t-shirts, papers, notecards, catalogues, and magazines that participants could bring from home. The workshop emphasized an open studio art environment to promote creativity and exploration where participants could experiment with different materials and ideas.

We've developed 6 *Junk to Funk* art projects that include "plarn" (plastic yarn) shopping tote, magazine/wrapping paper bowl, old magazine notecard, recycled paper book using traditional sewing bookbinding technique, t-shirt scarf, and telephone wire & paper-bead eco-jewelry. Observed was a very real transformation of how the participants began looking at "waste" materials differently. Perhaps the most rewarding aspect was the participants' awareness of the quality of art that could result from recycled products.

Each academic year we planned two major events. In the fall semester, we worked with the UAA Bookstore to offer a *First Friday* fundraising event to raise fund for Kids' Kitchen⁹, a non-

profit organization dedicated to providing nutritional meals for children at no cost. In the spring, for “Earth Day,” we organized an event and auction sale of the recycled products in collaboration with the *Grassroots: A Fair Trade Store*¹⁰ in midtown Anchorage, and UAA Office of Sustainability¹¹.

LEARNING OUTCOMES AND STUDENT REFLECTIONS

Throughout the project, participating students were asked to keep a weekly journal to document their perceptions. Here are some reflective comments:

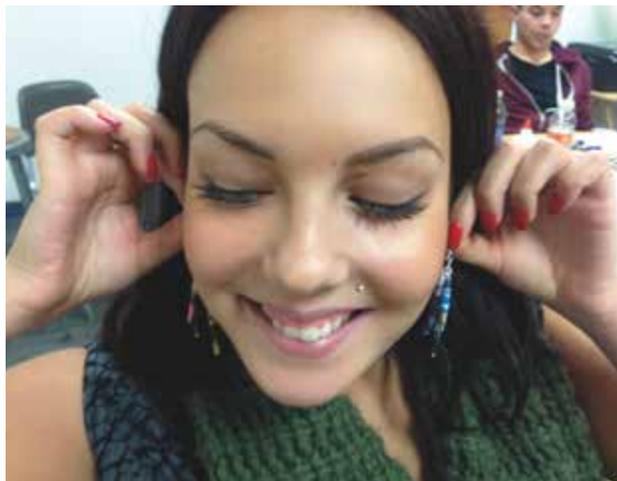
“I both enjoyed and learned a great deal by taking this course, which incorporated learning, participation, community involvement, and practical experience...We learned different lessons from each experience about the various aspects and relationships between art education, community service, and event organization”.

“I think we all learned how to work effectively and efficiently as a team, to more fully appreciate the work involved in putting together an event, whether large- or small-scale”.

“What was surprising to me was the unfolding of a larger network of community connections and the involvement of people, which occurs as the result of an art event. It is remarkable how art can bring together and motivate so many. It was an intense experience in learning by doing and pushing your creativity when under the clock of the opening date of the show”.

Additionally, students reflected on the impact community-based learning had made in their teaching and learning. In one student’s journal was quoted Suzi Gablik’s words, “Art is an instrument. It can be used to make a difference to the welfare of communities, the welfare of societies, and to our relationship with nature.” Others wrote:

“Art education has favorably progressed since Modernism’s emphasis on self-sufficiency, autonomy, and ‘art for art’s sake’. We now see art integrated in the community as evidence of a growing sense of social responsibility. “Art for society’s sake” has developed in many forms through the education of elementary and adolescent students”.



Student trying on her paper bead earrings. Photo: Joshua Borough

“Community-based art education encourages the social responsibility of the artist and educator. When students learn how they can play a vital role in the health of their community through the arts, an integrated perspective is gained. Students find self-expression in relation to the world around them as the community is strengthened in the process”.

The *Junk to Funk* project also gained broader attention within the Anchorage community. In the summer of 2008, a news article, *Recycling into art - Green-minded Alaskans*¹² was written by Dawnell Smith of the *Anchorage Daily News* who documented the effort. In the article, Jerelyn Miyashiro, a former UAA art education student with whom I was working at the time, was noted for her contribution. With such encouragement, Jerelyn and I collaborated further, and worked with more community agencies to promote the recycling effort. These included the *Homeward Bound/Rural Alaska Community Action Program*¹³ that houses homeless people and works to find resources to help create self-sufficiency, *Alaska Youth for Environmental Action Group*¹⁵, a high school environmental education and leadership program of the *National Wildlife Federation*, and Older Persons Action Group, that provides statewide advocacy of

older persons' issues through community action programs. By collaborating and interacting with other community agencies, *Junk to Funk* has inspired new ideas and elicited creative action both from people who participated in the workshops and for those who saw the quality that can be created from recycled products.

EFFECTS ON PERSONAL TEACHING

Through five years of involvement in creating, developing, and implementing community-based *Junk to Funk* art education program, the impact on my personal teaching and learning has been significant. By developing grant applications, course developments, project design and execution, and cultivation of community partnership, this process can shift the teaching paradigm from a static classroom environment to a very real community dynamic. The following are key factors to consider in insuring the success of community-based art education programs.

Planning and the Design of the Project

Planning these community engagement projects normally took place at least one semester or even a year prior to the semester when the course would be implemented. In many cases, this type of learning course was the first community-based engagement that students had participated. A clear communication with students at the beginning of the semester about the scope and expectation of the course was critical. In addition, the project needed to align with semester schedule and allow flexibility since many activities would take place outside the regular class meeting time. Sometimes this happened intensively in one-week during afternoon hours from 3 to 6 pm, in the evenings from 6 to 9pm, or even over the weekend. We also learned that designating a student team leader to coordinate the project among students was most helpful in facilitating the process.

Cultivation of Community Partnership

These projects cultivated building community partnerships in

substantive ways. We set meetings before the semester began, and developed the scope and the timeline of the project, expectations, understanding the use of facilities, and responsibilities. Student team leaders also played a key role in communicating with our community partners. It was essential to provide good "customer service" when directly involved with community agencies. This element included prompt emails or phone contacts to ensure the security and cleanliness of the space, confirm workshop registrations with updated workshop schedules, specifying times and locations, and follow up with participants to gather post-workshop/event feedback.

Check-in Meetings with Students

Since most of our projects took place in off-campus locations, it was important to schedule a few classes during the regular class meeting time on campus throughout the semester to give faculty an opportunity to gather student feedback about the course and experiences. During each check-in meeting, we discussed the project, assigned or reassigned the workload, prepared and discussed art lessons or projects, and created demo artworks. We also used different online tools for communication, sharing documents, and keeping up with weekly schedules.

Sustainability and Dissemination

In 2008, we used Epsilen, a

Soda Can Snow Flake Earrings. Photo: Joshua Borough





Student showing his Paint chip Mobile. Photo: Joshua Borough

course learning management system, to document the learning experience. We built a public course site that included the introduction of the project, activities, and events. Each student was assigned one section of the site and they were individually responsible to report the event including creating a photo journal. Students could use these Web sites for highlighting their academic accomplishment in the project. (The *Junk to Funk* Course Web Site: <http://www.epsilen.com/crs/8673>)

Recently, we began to use a Facebook page to disseminate information for the *Junk to Funk* fundraising event. Also, it was featured in *Northern Light*, the UAA campus student newsletter and published on November 19, 2012¹⁶. At the beginning of the semester, UAA Community Engaged Student Assistants (CESAs) program by the Center for Community Engagement & Learning awarded tuition credit waivers to assist faculty in community-engaged projects, and community partnership development. Chelsea Klusewitz, a CESA recipient, demonstrated her leadership skills and commitments to service learning on campus and in the community through the project, and additionally did a poster presentation at its annual Community Engagement Forum in the spring semester of 2013.

CONCLUSION

Grounded in educational theory and practice, the most meaningful aspect of the *Junk to Funk* project was to provide students hands-on learning experiences. It gave them a strong foundation of “best practice” in community-based teaching and learning, and enabled them to build upon their work in future endeavors. Professionally, it also provided faculty an ideal opportunity to connect university and the Anchorage community, and satisfaction to serve others through sustainable art form. It reinforces the benefits of collaborative effort directly related to artistic expression. It is the belief that these experiences will provide students a lasting foundation in art education that will shape of the lives of UAA students and others around them.



Soda Can Candle Holder. Photo: Joshua Borough

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⁹Kids' Kitchen in Anchorage, <http://www.kidskitchenak.com/>

¹⁰Grassroots, A Fair Trade Store, <http://www.grassrootsfairtrade.com/>

¹¹UAA Office of Sustainability, <http://www.uaa.alaska.edu/sustainability/index.cfm>

¹²Smith, D. 2008. *Recycling into art - Green-minded Alaskans revel in the reusable*. Anchorage Daily News (AK) (Final ed.), D1. Retrieved April 15, 2013, from NewsBank on-line database (Access World News)

¹³Homeward Bound/Rural Alaska Community Action Program, <http://www.ruralcap.com/dsmith@adn.com>

¹⁴Alaska Youth for Environmental Action Group, <http://ayea.org/>

¹⁵Older Persons Action Group, <http://www.opagak.com/OPAGSV2011/>

¹⁶See the news article in the *Northern Light*, <http://www.thenorthernlight.org/2012/11/19/junk-to-funk-fundraiser-offers-treasure-made-from-trash/>

Art Reflects

Art encounters and art workshops in Rovaniemi since 2010

The starting point for the *Art Reflects* project was to arrange art encounters and art workshops in an art gallery environment for youth with an immigrant background. During the year 2010, we arranged altogether eight artist encounters and art workshops. The workshop series culminated in an exhibit containing works by the youth and of the process held in Gallery Napa. At the end of the project, we arranged a group discussion for the youth's teachers and parents as well as the collaborating partners. (Levonen-Kantomaa, 2011, 31-35.)

The project was carried out by a team that consists of members and workers of the Multi Art Association *Piste* and the *Artists' Association of Lapland*¹. The ideas, objectives, and forms of activity for the project took shape during the fall of 2009. After the pilot year, we wanted to develop the contents of the art workshops in a more multi-artistic direction. We offered a workshop unit combining motion and picture to an already familiar reference group, the integration class for immigrants of Ounasvaara School². After the project, we organized an exhibition, and its opening in the school and inspired by the positive feedback, we decided to continue with the brainstorming workshops between different arts and artists in a dialogical multi-artistic direction. Thus, it also seemed natural to carry out the workshops as a coop-

erative project between the two associations.

During the past year, we have carried out art workshops for three different groups and continued the cooperation with the integration class for immigrants of Ounasvaara School. Furthermore, we have arranged open recreational workshops, where we have painted, photographed and made a circus. At the end of the fall, together with the youth we carried out a mixed-art presentation where circus and dance were combined with projected photographs and drawings that took shape during the presentation, whereas in the spring, the art workshops will focus on photography, video, and voice. The third workshop unit is aimed at a closer-knit group of girls and its purpose is to create, for example, a portrait series dealing with dreams.

As in previous years, we will gather works, photographs, videos, and animations produced by the youth and turn them into an exhibit, a small town festival, or an art picnic, to which friends, parents, schoolteachers, and project partners are invited. At the beginning of the summer, we had the possibility to offer an art camp to the youth that is already a tradition. The camp is organized as part of the *Oranki Art* environmental art event in Pello, with the help of *Myrsky* (Storm) funding from the Children and Youth Foundation³.

The dynamics are different in the different groups. The

immigrant integration class oriented art workshops are generally held in their own classes as a part of the school day. The duration of the workshops varies from 3 to 4 hours, with 12-14 students and the starting point for the workshops is an art experience, an artist meeting, a visit to the gallery, or a presentation. The group is challenging because the participants do not have a common language. Therefore, body language, facial expressions, and gestures play a major role in the encounters. Through hands on work, we have noticed that despite the youths' backgrounds, they have a strong motivation to learn and an ability to participate. Different exercises and activities promoting group cohesion work well. The youth are open-minded and try different plays, voice improvisation, and even dance.

The open workshops, organized on a weekly basis, are aimed at youth who have lived in Finland for a longer time. During the year, the experimental and target-oriented workshops have taken place for groups ranging from 5 to 16 persons. The atmosphere of the workshops in general is informal and relaxed and while working together, matters related to the artistic process as well as the youth's own experiences of the world are discussed.

The workshop unit aimed at the girl's group is the most target-oriented and the group dynamic is informal and trusting. Although the focus is more on doing, more so than in the other groups, the atmosphere is still relaxed and playful. With the girl's group that includes a total of 8 girls aged 15-22, we will, among other things, carry out a photography series, which will be presented in the museum and gallery during the fall of 2013.

During the past three years, the *Art Reflects* project has had different partners such as the *Rovaniemi School of Visual Arts*, the *Youth Center Monde*, the *Ounasvaara School*, and the *Rovaniemi Art Museum*. Their financial support has

made the activity possible by allowing us to carry out youth-oriented workshop units partly as a series. However, the project does not provide anybody with full-time employment.

LOOKING FOR NEW FORMS OF ACTIVITY AND OPERATIONAL MODELS

Already from the first brainstorming for the *Art Reflects* project, it was clear that we wanted to work with youth with an immigrant background, although the team members did not have any previous experience working with immigrant youth. At this time, the Multi Art Association *Piste* had a three-year *Myrsky* (Storm) project funded by the Finnish Cultural Foundation in progress where, by means of movement, dance, and circus, the sense of belonging and self-expression of the youth was strengthened. *Piste* promised to tutor us as the project progressed.

We realized very quickly, that we were at the heart of a public debate because the critical debate on immigration in Finland reared its head during the fall of 2009. We understood that the work we do with the youth contributes to the grass-roots level understanding of diversity and tolerance.

Steve Prat's exhibit and workshop in Gallery Napa 2010



The starting point for the *Art Reflects* project was to arrange art encounters and art workshops where different worlds collide for youth with an immigrant background. We also consider it important that a gallery that has been established as an arena of modern art be a non-institutional environment where it is easier to go and see art, for example, than an art museum⁴. Also among local artists, interest has arisen to search for new forms of activity in their own work and, both in terms of content and economics, to contribute to the dialogue. In the background, we can see cultural political changes such as the reduction in state grants that have set new challenges for the employment of artists and, through this, also for art education. On the other hand, the changes have also brought a new kind of demand for artists.

The common artistic vision has never been an absolute, but as the project has progressed, we have noticed that we see art as a part of society and of the dynamic. We are interested in taking into account how to participate in solving social problems through art or, similarly, how to support social values, such as

equality. Nonetheless, we are not interested only in reflecting, but also in acting and finding concrete solutions.

Our project is located in the field of contemporary art where the sense of community, interaction, and society have been emphasized for the last thirty years. The roles of the artist, audience, and artwork and the relationships between them have been forced to be re-defined when art has no longer fitted into the category of the following triptic: an individual artist, a work as a result of the artistic process, and an audience examining the works in their designated sites or facilities. The elements of art, artist, work, and audience still equally exist, but the boundaries between them are no longer so clear.

Contemporary artists react to social or societal change in a different way than the previous generations of artists. Instead of the utopian tasks of change, contemporary artists look for temporary solutions to the problems right now, right here. (Bourriaud 2002, 13.) According to Helena Sederholm (1998, 48), when thinking about modern art, attention should be paid to the components such as interaction, participation, collaboration, and dialogic interaction.

There are also earlier trends in art history inspired by this dynamic. For example, the central idea of the Situationists was that art could also be spread out on the streets and not only in galleries and museums. In their activity, the constructing of the conditions and situations were emphasized. Another affinity is found within the Fluxus artists, for whom interaction was a particularly interesting thing in art as an event and a message, which requires both the sender's and the receiver's active participation. (Sederholm 1998, 179-181.)

From the artist's point of view, the project can be considered an opportunity for the wider utilization of one's own expertise. Ninni Korkalo feels that participating in the *Art Reflects* project is a new, versatile way of being an artist. Korkalo has two different roles in the project; firstly, she is an artist whose interest is in the artistic process and its outcome, and secondly, she is a project worker with her own views on the project activities that support art and multiculturalism. The roles may seem paradoxical.

The graffiti workshop in 2010. Photo: Ninni Korkalo



cal, but the versatile job description is a fertile starting point for promoting interaction and the artist's own professional expertise.

Hanna Levonen-Kantomaa works on the project primarily from the point of view of art education and personal experience. Special interest has been directed at the desire to work on a multidisciplinary team at the intersection of institutions. In her case, identity of a visual artist is not a static but rather an operational state constantly searching for its form and changing. For example, Levonen-Kantomaa has never imagined earning a living by merely making her own art, but rather by bringing art to different sectors of the society as an art educator, as a community artist or as a performance artist.

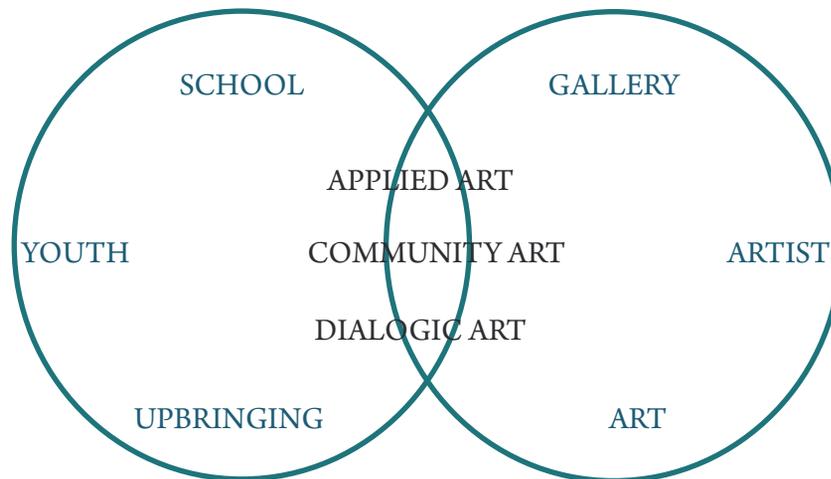
The *Art Reflects* project follows the development whereby the artist's role has changed from the implementer of the work to the designer, principal author, and originator of artistic processes. Artists no longer just sell their works of art, but also their work contribution. (Sederholm 2000, 173.) The artist's role and status in the *Art Reflects* project is not predetermined

and static. The project is a part of the art world where the artist's job description also includes administrative duties, applying for funding, accounting, documentation, and evaluation in addition to making art.

Our project can be seen as an agent of change that has increased dialogue at many levels: between the school and art scene – the youth and artists – youth with an immigrant background and Finns – the art scene and art education. Since the beginning of the project, it has been clear that we would operate outside the official curricula of schools, supplementing them.

The value or core of our activity is to act from the sidelines, which at its best enables an objective point of view and a reflection on the normative constructions. We are moving inside applied arts, between community art and dialogic art. At the center, there is the dialogue and interaction that occurs internally within the youth, between the youth, between the youth and 'adults', and between the world of art and youth culture. The dialogue is reciprocal and consists of listening, discussing, throwing a ball and catching it, directing light, moving,

COLLIDING = ENCOUNTERS = DIALOGUE



photographing, and painting. The dialogue in this context indicates the skill of being present, which may be more than can be expressed by spoken language and words. The artists of the *Mitä kuuluu - Kak dela?* (How are you?) community art project talk about respecting common values and the sensitivity that is required when working with different groups of people (Paavilainen, Siirtola 2010, 25). We all can relate to this.

The main form of activity in this project has included working together with the youth in a dialogue. We do not see diversity as a threat but as an opportunity to learn to understand things from a broader perspective than when working from within own sheltered worlds.

FROM ENCOUNTERS TO DIALOGUE

During the past three years, we have found that the *Art Reflects* project has supported the youth in settling in to their new home country. The activity has strengthened the youths' self-esteem and means of expression. In the art workshops, it is possible to watch, observe, experience, and work together which increases



Kaisa Luukkonen's exhibit and workshop in Gallery Napa 2010. Photo: Ninni Korkalo

understanding between people. Based on the feedback from the youth, socializing and the possibility to gain new friends is considered important. Based on the feedback from the teachers and collaborating partners, activity also contributes to language learning and supplements the official adjustment channels offered by society. The *Art Reflects* project has been under constant evaluation since the beginning. The youth's feedback and the intra-group reflection on how the activity is going have been the most important.

When evaluating social and interactive art, attention must be paid to the working process and it must be examined from an ethical point of view. Many things can be criticized, such as whether the forms of cooperation are good or bad, how the artist and community or individuals adapt to the art project, whether they hinder or benefit from each other, and whether the members of the community are seen as full actors. (Bishop 2006, 179-180.) Working in a team has affected the evaluation process of the project. Joint discussions have been the basis for the project's development, and for creating more interactive ways to work within the project. Our approaches have not always been correct or effective, but our project has moved forward through trial and error. Some youth have been involved in the project for several years; they have grown up with us and have learned to demand more.

Art Reflects is a social art project, which involves artists, instructors and youth and which we analyze primarily as art. In connection with the *Art Reflects* project, one could talk about dialogic artists. The term refers to the artists' identity as a talking as well as a listening actor and it becomes tangible when the artist learns from the interaction with others and otherness. (Kester 2004, 118.) In our project, art is a discussion, a collaboration, and above all, a presence.

Although all groups in the project are supervised by various art professionals, the artists are the 'other adults' to the youth. The youth talk, ask questions, and laugh with us. In all the workshops, we have also tried to make the workshops commit to the artistic process where its completion and, eventually, the



The camera obscura workshop in Ounasvaara school 2013. Photo: Ninni Korkalo

presentation of the process are important. The fact that one can be proud of the result strengthens the youth's self-esteem and supports a sense of community. In addition, the result takes the discussion, that takes place during the process, to a new level when the work is in dialogue with an external audience. (Hiltunen 2009, 260.)

In three years, our project has become more dialogic and interactive in nature. It has been made possible by the artists' and youth's commitment to the project. With time, the project has become more target-oriented and has a more regular purpose. Also the critical approach, the need to define the artistic and the social meaning of the project, and the role of the artists have increased. We also recognize how important it is to maintain a dialogue and to listen to the various parties involved in the various stages of the process. (Kantonen 2005, 263.) Our team sees the possibilities of art as dynamic, but the challenge is to

harness this dynamic in the best way. Should the level of activity be increased, maintained, or even reduced?

We are therefore facing challenges. How can we develop the project further, when the project is already successful? Making dialogue and interaction possible in and by art can be considered the main achievement of the project. The means by which the project could be institutionalized as part of an integration program for young immigrants in cooperation with the culture field, school system of the town, and youth services without shrinking it to be a seemingly ineffective social service Band-Aid as it grows and gets repeated has become an important issue. However, we believe that as long as the people involved in the project are committed to and critical of their work, we can avoid the threats of a superficial art project.

Translation: Laura Heikkola

HANNA LEVONEN-KANTOMAA

graduated in Art education (M.A.) in 1999 and has worked as an art teacher for almost 15 years. In addition to visual arts, Hanna is interested in interdisciplinary work that emphasizes process, communality, and particularly the interaction with the viewer, something that often remains distant in traditional visual art. During 2000-2007 the annual Rajataidekoulu (Art School Rajataide) event organized in Gallery Rajatila in Tampere became very important to the artist. After moving to Rovaniemi in the winter of 2007, she has taken the time to get to know the possibilities of working as an art teacher and a visual artist offered by the city and also by northern Finland at the intersection of institutions. Currently, Hanna works as a part-time teacher at the Lyseonpuisto High School and at the Rovaniemi School of Visual Arts. In addition, she works as the coordinator of the Art Reflects project. Hanna is also an active member of the Multiart Association Piste and the Northern Media Culture Association Magneetti.

NINNI KORKALO

graduated in visual arts from the Saimaa University of Applied Sciences (former South-Karelian Polytechnic) in 2008. She uses a multitude of different media in her art: drawing, installations and multimedia. Socially active art and interart projects are an important part of Korkalo's artistic career. She works alone and in groups, and many of the works of art are made in cooperation with her husband, visual artist Tuomas Korkalo. Learning new things and interaction best describe Korkalo's way of making art. Korkalo is working on her Master of Arts degree in Applied Visual Arts at the University of Lapland. Korkalo is active with several local art organizations; she serves as the secretary and a member of the board of the Artists' Association of Lapland and is a member of the board of the Northern Media Culture Association Magneetti.

ENDNOTES

¹During the first year, the team consisted of visual artists Ninni Korkalo and Henri Hagman, as well as art teacher Hanna Levonen-Kantomaa who also coordinates the project. In addition, the team included art education students Anu Vaara and Seija Ratilainen who, among other things, carried out field

practice and project studies in the project.

²Dance artist Marjo Selin, art teacher Mari Matinniemi, visual artists Ninni and Tuomas Korkalo, as well as art teacher Hanna Levonen-Kantomaa acted as the workshop instructors.

³During the past year, visual artists Ninni and Tuomas Korkalo, circus instructor Mette Ylikorva, drama instructor Johanna Salo, as well as art teacher Hanna Levonen-Kantomaa acted as the workshop instructors.

⁴We had previous knowledge of similar form of activity taking place in a gallery, for example, the Art School Rajataide event organized in Gallery Rajatila. (Levonen-Kantomaa 2011, 35)

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On a Milk Dock Journey

The residents of a retirement home and the students of the neighborhood school on a journey to a common story

This is a travelogue of a community art project that produced a work of art in the yard of the retirement home of the village of Rautiosaari, located along the Kemi River, 18 kilometers south of Rovaniemi. The retirement home is a 27-resident nursing unit, where most of the residents suffer from a memory disorder. The project that also examined and developed a participatory approach to art was part of the Ikäehyt (Age-Intact) initiative that aims to support the well-being, life quality, and life management of the elderly people in Lapland.

THE JOURNEY BEGINS, CLIMB ABOARD

The journey together began with the residents and staff of the retirement home, the students of the Rautiosaari School, and the villagers living in Rautiosaari. On the way, I myself acted as a guide and played the role of a community artist. The journey was joyful and it was directed by joy, experience, and success. On this artistic journey, the elderly were given the floor – using art as a tool and well-being as a point of view. This viewpoint was based on numerous studies on the significance of art and culture for a person's health and well-being and on the promising results obtained from these studies (Liikanen 2003, 150). Developing art activity for ageing people is a burning issue because of the ageing of

the population. According to the Central Statistical Office of Finland (2009), the population of over 65-year-olds will increase by 27% by the year 2040.

The objective of the master's thesis study in connection with the project has been to develop the residents' and the students' common art activity through community art and action research. The action research is a study-strategic approach, which aims to examine, and simultaneously develop, people's social cooperation (Heikkinen 2010, 219-222.) Community art is interactive art where the process of doing is emphasized and the artist creates a work of art in cooperation with the community. Thus, the interaction itself is more meaningful than the work of art; additionally, important topics will be discussed through art. Community art is a dialogue of working together. (Kantonen 2005, 46-62.)

With the help of a community art activity, new information, where the participants' points of view are formed and changed through cooperation and discussions, is produced. The elements that affect community art, or the final result of the process, cannot be anticipated in advance. (Sederholm 2007, 38.) The final result appears to be significant from the point of view of forming a symbolic connection, even if, in community art, process is emphasized. The ready-made, esthetic final result supports the sense of community.

Products of community art can be presented to outsiders as an exhibit, an artwork, a common party, and different events. Their most central meaning is in the communication and encounters of the entire process, of the art making, and later of the ready-made works as well as conveying the art's meanings. The speeches, works, and presentations create a functional situation, which makes participation possible and creates new meanings. (Hiltunen 2009, 61-62, 260-262.)

The stories of the residents of the retirement home have played a central role in the project and have provided the basis for the participatory and communal art making. In this way, people can become active actors instead of only acting as receivers of art (Haapalainen 2007, 76). The residents' stories were collected with a storycrafting method. Storycrafting is a way of thinking where thinking is performed through stories. Storycrafting takes place in the interaction so that when one tells a story, another listens to it actively and records it. The stories are created in the depths of the imagination and are based on everything that has been experienced, heard, seen, and lived through in life so far. In storycrafting, the tradition of telling stories is made visible. (Karlsson 2005, 29-31.) Storycrafting is a useful method, and a good tool for creating interaction among people who suffer from a memory disorder. It takes interaction

to a deeper level, to the level of the heart. It is also an excellent tool for interaction and brings with it a feeling of presence. It promotes the listeners to listen actively simultaneously inspiring the narrator.

In addition to participation and interaction between people, the desire to create a better future was essential in the project and the point of view of inspiring the participants was strongly present. The purpose of the project was to mobilize people as active actors in their own community for the benefit of themselves and their community. (Kurki 2000, 19-21.) In addition to the residents, the neighborhood school students also played an active role. In the background, there was the thought of improving the atmosphere of the school. This is one way to increase the student's well-being and devotion to their hometown. The feeling of belonging to a certain place or social community experienced at a young age brings feelings of safety and confidence. In addition, it strengthens people's attachment to other places and communities later in life. (Sinkkonen-Tolppa 2006, 147-155.) Also the community artist Lea Kantonen states that successful art projects can build connections between separate social groups (Kantonen 2005, 258). The connection between different generations is an important issue and the appreciation and understanding between people of various ages is best created by personal interaction. During the encounter, the principle of common sharing becomes true – both will have something to give one another (Hohenthal-Antin 2009, 101-109).

ON THE WAY TO A COMMON STORY

In the project, the yard of the retirement home was an essential part of the work of art. For years, the yard was an unused, non-place, which was now turned into a functional and dialogic space. The retirement home, a former nursing home, served as a farmhouse up to the 1970's. There was a village school operating in the same place earlier and the memory of the old school creates a natural link for cross-generational cooperation with the existing primary school. The place expresses cooperation in many ways.

Storycrafting. Photo: Jukka-Pekka Selin



The yard was created around the story, or was the story created around the yard? When the journey began, it had a direction (the yard), but the thought of the objective (the work of art) was obscure for a long time. The project began with yard repair and the yard of the retirement home got a new appearance with new walkways, railings and flora. The new plants were chosen by the residents. During the next stage of the project, the residents envisioned a small milk dock in the yard together with a nurse who was involved with the project.

When the idea was formed, the residents and students started working closely together. The school became an operation center where the making and building of the milk dock took place. The school faced major challenges and carried the responsibility for practical matters. The students and teachers had many different, creative school days and it was joyful to follow the students' enthusiasm; they were always very enthusiastic about visiting the assisted living home. The students were able to experiment, generate ideas, invent, and create concrete solutions. In addition to the art works in the yard, they designed three-dimensional books for the inhabitants of the retirement home to touch.

At all times, it was important that the inhabitants of the retirement home were held at the center of the art making. All the meetings were held, things were designed and painted, decisions were made, stories were told, and proposals for corrections were made together with the inhabitants. As participants, the residents were interactive and enthusiastic artists and designers. In community art, in fact, the participants can be thought of and spoken about as artists (Kantonen 2005, 102).

Everyone participated in the activity according to their health. During the journey, it became obvious that working together empowered the elderly. The residents' former hobbies and activities (for example constructing, painting and singing) were still in their body memory and ready to be re-activated. During the project, functionality, comprehensive bodily presence, and the doing itself were close to the actor and experimenter. When the residents' tacit knowledge was activated, the



Joint painting. Photo: Riitta Johanna Laitinen

hand operated, and the story was created.

The stories served as a tool for the dialogue: in the sheltered home, the first workshop began with a poem and at school, with a fairy tale. When the dialogue developed and the stories multiplied, a red-eared cow, a cat, a dog, and a magpie found their way into the yard. A milking stool and a mailbox were still missed around the milk dock. The stories of the residents and students merged into a common milk dock song and a yard story and the sense of community increased when fathers from the village came to bear the main responsibility for building and setting up the milk dock.

The yard work was created piece by piece and story by story to be an installation type of total art work - a showstopper of the yard and a common story. All parties were inspired to bring their skills into use. The red-eared cow and its friends have the chance to go to the summer-pastures next to the milk dock at the beginning of the summer. The cow will be escorted to the yard of the retirement home on the platform of an old tractor in a 55-student bicycle convoy and the journey will culminate in a common yard party in the retirement home of Rautiosaari in May 2013.

AFTER THE COMMON JOURNEY

It has been a joy to be a part of this exciting ensemble. The common art has inspired the workdays of both institutions and brought experiences, something totally new, different, and inspiring to all the participants. It can be seen in the students, sensed from the residents, heard in the corridors, and felt on the skin. At its best, community art can bring spontaneous disorder, unpredictability, and playful experiments to the world of familiar and safe routines. Art and community art projects are needed in institutions, schools, and village communities. Working together and the strong final result have strengthened, involved, and joined together the entire village of Rautiosaari. Art serves communal and participatory values and can stimulate everyday routines by providing opportunities to see and think about matters in a new and different way. (Haapalainen 2007, 76-77.)

On this joyful journey, another side was seen as well. The journey included wrong turns and failures, but luckily, and amazingly enough, new ways were found to get back on track, and to move forward. After the project, I kept wondering why the journey was not a common journey after all. Why did the majority of the nurses of the retirement home not take advantage of this possibility? It would have been desirable to use the nurses' know-how and tacit knowledge in the dialogue about the project as well as in the output itself. Were the decisions on their withdrawal created within the organization or was it the road chosen by the nurses? After all, the community artist is not a miracle worker.

Sometimes it seems that the operational culture of the retirement homes is treatment-oriented, promoting a busy lifestyle. Residents should be put first and not neglected to act as actors and participants. The project increased the desire to bring out the residents' role as actors. A memory disorder is like a curtain

between a person and the environment. If nothing or no-one moves that curtain, the resident will stay behind it and remain to be treated as a patient. However, if new winds are able to blow and first move the curtain and then sway it properly, the curtain reveals a person, actor, participant, designer, artist. During the project, the residents showed a lot of potential, participating and discussing the project actively. In those little, maybe half hour long continuous art encounters, the residents woke up to remember and to produce. As feedback, shaking hands, the residents praised that they had a wonderful day. On the other hand, they also gave irritated feedback, asking why were we late, if we arrived at the retirement home a little late.

The residents must be given the opportunity to participate. Participation and actorship must be allowed and the possibilities have to be seen instead of the obstacles. This common art project has had much to offer not only for the residents, but also for the whole community of the retirement home. Art has also renewed and refreshed the nurses' workday routines. In the end, everyone's tacit knowledge would have been useful. The project is an example of how to promote cooperation between institutions and how to carry out meetings between generations. The occupational therapists, who worked in the retirement homes in the 90's, should be brought back or artists should be recruited to organize art activities. When considering the prevailing Finnish treatment-oriented work approach, the nurses' working hours are not enough to promote such activities. The different functional art projects make working in different communities possible. Although the initiatives are short-lived, they can be used to study the situation, to look for the possibility of change, and to consider how the journey can move forward.

Translation: Laura Heikkola



The red-eared cow on a first visit to the retirement home. Photo: Riitta Johanna Laitinen

RIITTA JOHANNA LAITINEN,

youthwork instructor and textile designer, studies Applied Visual Arts in the Master of Arts program at the University of Lapland. Amongst other things, she has worked as an art teacher in art schools for children, a junior high school and a prison. In addition, she has worked as an entrepreneur and on different projects with children and youth, most recently in 2009-2011 in the Lintulampi School's Oivalla! (Realize!) learning environment initiative in Oulu as an artist sponsor and in Utajärvi's Virta (Stream) initiative which is a part of the youth initiative Myrsky (Storm). She also worked as a substitute worker in a retirement home for the elderly in Oulu 2008-2012.

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Magenta :

Designing visual arts services

This article describes the service design in the *Magenta* project. The *Magenta* project's service design workshops aimed to design new visual art-based services through which artists could earn their living. The main designers organizing the service design workshops in the project were the authors of this article: manager Merja Briñón and a student in the AVA program, Salla-Mari Koistinen. The workshops were organized mainly in Rovaniemi. There were also participants from other parts of Lapland and some of the workshop activities were carried out in other places familiar to the participants.

THE FOCUS OF THE MAGENTA PROJECT

The purpose of the *Magenta* project (ESF) was to increase employment for the visual artists living and working in Lapland and to uphold the requirements for practicing their work through continuing education and efficient visual arts management. In the *Magenta* project the Lapp visual artists collaborate with pilot municipalities and companies. The project was carried out in collaboration with the Education and Development Services of the University of Lapland, the Faculty of Art and Design, the Artists' Association of Lapland, and the Arts Council of Lapland.

The cultural field changes with the rhythm of society. The arts are affected by changes in values, economic factors and

cultural policies. During different times, the emphasis of the purpose of culture, cultural heritage, and art has varied. The value of culture and creative works has been identified and recognized in society, but the possibilities of its utilization in different fields are still new. However, applying creative work in the development of well-being, civilization and life-long learning as well as in business and industry, employment, vitality and growth of regions, technological abilities and innovations, is increasing. (Opetusministeriö 2009.)

The service design workshops were constructed with the societal changes in mind and planned around various themes. They were defined by surveying artists in Lapland and mapped according to the needs of the visual artists and the cultural field in general. The themes were designed around the special features of tourism, business and social elements of Lapland. One of the starting points for the service design workshops was to develop and productize the services of visual arts and to support the collaboration between different stakeholders in Lapland.

LEARNING BY WORKING TOGETHER

For many participants, the workshops were their first contact with service design thinking. The methods and tools chosen for the workshops were presented in service design literature. Some of the practices were developed especially

with the special artistic skills of the participants in mind. Visual and performing techniques were used in conceptualizing and developing ideas for the workshops.

Service design and applied visual arts go hand in hand in the nature of their project-like cycles. They both contain continuous phases of study such as planning, acting, observing, reflecting, and revising the plan. In addition, the use of creative solutions in the given location and the identification of stakeholders are common in both applied visual arts and in service design. In the field of art, traditional and non-traditional methods create communication and support interaction with wide and varying audiences. In fact, the participation of the audience is one of the main principles in both applied visual arts and service design. (Lacy 1995, 19; Stickdorn 2011, 36-45, Jokela et al. 2006.)

Service design consists of different ways of working and different methods of observing, perceiving, and designing existing and new service entities. The service designer Marc Stickdorn (2011) points out that the main ideas in service design thinking are in the user-centered ways of working and designing, the phases, stages, design proofs, and overall process together. If there is no possibility of getting real customers involved in the design process, there are exercises and tools to help the designers place themselves in the user's position. (Stickdorn 2011, 36-37.)

It is important for the design process to have participants from the different stakeholder groups. They develop ideas and work together by bringing their knowledge to the process. To make the holistic nature of service easier to handle, it is typical to divide it into different parts and design them in cycles. By using different methods of visualizing and demonstrating ideas, it is possible to collect feedback and develop parts of the service even better. In the end, the parts are then put together for a holistic service. (Stickdorn 2011, 40-45.)

The workshops were prepared by using service safari, shadowing, situational surveys, and interviews (Van Dijk & Kelly 2011, 154-162). The participants for the workshops were invited from different fields of the profession and different target



The atmosphere was built up with easy and light exercises. Photo: Salla-Mari Koistinen

groups to create more diverse co-design groups. The limited amount of time in the workshops was maximized by gathering material from users and customers of art exhibits beforehand and then working with the information concentrating on customer understanding. After forming an understanding of who the customers and target groups were, the next workshops focused on the conceptualizing and developing the idea for the possible services. The ideation was guided and supported by different techniques like brainstorming (Harisalo 2011; Hassinen 2008). Using the knowledge gathered from the target groups, the participants co-designed concepts for the possible services.

THE SERVICE DESIGN WORKSHOPS

The themes of the service design workshops varied from services surrounding the art exhibits to services that collaborate with visual arts and tourism. Some of the workshops were connected so that during the first workshop the aim was to gain an understanding of the users and customers of the service under

design. The second workshop then concentrated on the design of the service so that after the workshop the participants would have ideas and a basis for concepts of their own. The other themes were:

- the customer of an art workshop,
- the art experience of the culture oriented traveler/tourist,
- the development of the children's Art Carnival and the adults' Art Party,
- the art workshop in collaboration with art educators and artists,
- development of a living Christmas calendar,
- cooperation between social services and visual arts,
- the understanding of visitors in art exhibits,
- services surrounding art exhibits.

Based on customer understanding of art exhibits, preparations were made with service design methods. Shadowing, observing and surveying art exhibit locations allowed the workshop to use techniques to deepen understanding about the viewers and visitors. The marketing perspectives of these services were considered when learning about the different target groups.

NEW EXPERIENTIAL VISUAL ARTS SERVICES

After the service design workshops two new services were launched – *the Art Party* and the *Art Carnival*. Under development are also the Art Anchors of Lapland, the concept of *Art Tasting*, and the concept of workshops together with the Korundi Cultural House, the TAIKA project and the Arktikum Services to support the ability to work.

The Art Party

The Art Party is an experiential art workshop for adults. The Art Party enables its participants to throw themselves into the fun and relaxing world of painting without pressure. *The Art Party* is suitable, for example, for company retreats, for Christ-

mas parties or it can be a part of a seminar. The Art Party was launched in the Korundi Cultural House in October 2011.

The Art Carnival

The Art Carnival is a children's version of the Art Party. The cooperation of the *Magenta* project and the city of Tornio is linked to the Art Carnival, which was launched during Tornio Week in May 2012. The goal for the children's *Art Carnival* was to make an experiential workshop for children where they could take part in an inspiring and creative atmosphere of painting by working together with others.

NEW METHODS FOR DESIGNING VISUAL ARTS SERVICES

The project was challenging but the launched services and the services under development pointed out that service design is one opportunity to apply art to variable contexts. However, the feedback from the participants showed that the workshops should have been connected even more clearly to real-life, concrete situations. The connection between visual arts, service design and applied arts is developing as enthusiastic professionals keep on working with current topics in the field.

The strengths of the workshops were in the variety of participants. In addition to the artists, there were also participants from other fields, and the conversations flourished. The workshops also became a place for creating networks and new relationships with other professionals that one would not necessarily meet otherwise. The weaknesses of the workshops were mostly due to the lack of time. A half-day workshop was filled with the exercises of a full-day workshop and some of the exercises appeared to be complicated for use by groups without any earlier experience of service design.

The service design workshops provided tools, methods and new contacts for the participants. The ideas and concepts were shared with everyone in the workshops. For the authors, the workshops were a great opportunity to create links between skills already learned and new ideas of applied visual arts.



While group working the participants created new networks and discussions were lively. Photo: Merja Briñón

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Applied Visual Arts in Education

Making Memories Visible :

A photographic exploration of cultural sustainability

during the spring semester 2012 the University of Lapland in Rovaniemi and the Iceland Academy of the Arts in Reykjavík offered a Nordic and Baltic workshop called Cultural Sustainability and Photography Workshop. This article presents a description and analysis of the workshop that worked on clarifying the role memories and a place-based approach can play in education for sustainability (EFS). The purpose of the workshop was to develop participants' conceptions of cultural sustainability through working with memories, stories and photographs and to foster these and pass them on to others. Cultural sustainability means here cultural values, heritage, and memories that are important to the participants. The leaders of the workshop were a group of teachers, Ásthildur Jónsdóttir, Mari Mäkiranta and Outi Ylitapio-Mäntylä and students from the Nordic and Baltic countries. The project began with an application for funding to Cirrus, a Nordic exchange network. The participants came from Iceland, Sweden, Finland and Estonia including exchange students from Russia, Italy and China. The workshop started with a weeklong meeting in Iceland in March 2012. The Icelandic students hosted the visiting participants. The same thing was done in Rovaniemi in May when the second work-period took place. This was to create a stronger bond between the participants.

For the first meeting of the group in Iceland, each partici-

pant and the teachers were asked to bring one photograph from their private collections with them. The participants were told that the photograph should be of a place that had special significance to them. Through sharing these memories and stories of places with each other, the teachers wanted the participants to reach back to the past, and through critical discussions they searched for connections to understand the present. The participants found similarities and differences in their cultures. The discussions created a platform to cultivate self-awareness, an understanding of self, and what elements in their cultures are important to sustain.

The approach used in the workshop was 'photo-related memory work', in which photography is combined with notions of social action. The participants reflected on the process in which they identified, represented and enhanced their community and places through memories and photography. Products of the workshop were presented at the exhibition Sincerely mine, at the Rovaniemi Design Lounge, as part of WCD (World Design Capital) May - June 2012, Helsinki- Rovaniemi.

TEACHING AND LEARNING STRATEGIES

PHOTO-RELATED MEMORY WORK

In human societies, individuals and groups make and keep records that document their activities and function as evi-

dence and memory. Recording memories can take many forms. The choice of what is recorded and kept relates to ideas and values at the time of their recording regardless of their usefulness and the continuing value to individuals, groups or the wider society (Stoler 2002). Later these records prompt memories, which have a history and are shaped by history. Individuals and groups belonging to the same culture may have developed ways to remember their past. Old photographs remind us of our past and where we come from. Photographs hint at silent stories that are open to interpretation. In the methodology used in the workshop the participants reconsidered notions of perception of memory and identity as they related the photograph they brought to Iceland to their personal values, connection to place and the photography's presumed message. The idea of the photo-memory approach is to reveal personal experiences that build cultural understanding and values in everyday life. The workshop addressed beliefs and values the participants were able to understand and share collectively. Memories are greatly connected to one's understanding of a place. Collective memory is often made concrete through the production of particular places. The idea of collective memory represents a type of memory that is shared among members of a society and passed down between generations (Bullinger & Salvati 2011).

Place

Place and space both conjure up emotional connections. Space defines landscape, but space combined with memory defines place. Each country, city or neighbourhood can therefore be described as a series of places, each with their own unique histories and iconographies. As people deepen their understanding of places and memories that are important to them they can make informed decisions about the future. The relationship between places and spaces is connected to one's connection and feeling where space defines landscape, but space combined with memory defines place. Therefore, the landscape is seen from the outside, like a backdrop, whereas place can be defined from the inside (Lippard, 1997). Place has been defined and used in

different ways by various people. Place has several meanings. Some think of it in geographic terms as location by putting down a coordinate on a map. Geographical place is a material environment. It can be as natural as unspoiled nature, but it can also include artefacts like buildings or structures. Others think of place in connection with feelings about the place itself, constituted within some social process as an artefact or permanence and therefore identify a place with a name. The uniqueness can be connected to the emotions of a person who feels a sense of belonging to a certain place (Cresswell 2004; Harvey 1996; Tuan 2004). Place is the result of processes and practices. It is constructed by people doing things and in this sense is never finished, but constantly performed (Cresswell 2004).

There is a connection between place, memory and the identity of a particular group of people. Collective memory is often made concrete through the production of particular places, but production of memory in a place is no more than an element in the perpetuation of a particular social order that seeks to inscribe some memories attached as if by nature (Cresswell 2004, 61). Memories are greatly connected to one's understanding of place. In Bachelard's (1958) research on how we might experience this world through our senses and the places we dwell in, he comes to the conclusion that we can isolate an intimate, concrete essence that would give a reason for the uncommon value of all our images of protected intimacy. His findings emphasize the importance of values in identifying one's place.

All values must remain vulnerable, and those that do not are dead. It is better to live in a state of impermanence than in one of finality (Bachelard 1958, 3).

A place is not just a thing in the world, but a way of understanding the world. While we hold common sense ideas of what places are, these are often quite vague when subjected to critical reflection. Most often the designation of a place is given to something quite small in scale, but not too small. Neighbourhoods, villages, towns and cities are easily referred to as places and these are the kind of places that most often appear in writings on place (Cresswell 2004).

Education for sustainability

In education for sustainability (EFS) it is important for teachers to integrate ideas from several disciplines to construct a framework around the challenges of sustainable development. These are challenges that should be examined and then translated into learning outcomes (Sibbel 2009). The Canadian scholars Stan Kozak and Susan Elliott (2011) have created a summary of learning strategies called *Connecting the dots* useful for organizing experiences in EFS. This framework is presented as a web (Figure 1), which is a good tool for artists and art teachers to use when evaluating whether they are dealing with

key concepts on the journey towards a more sustainable future. In education for sustainability teachers link together environmental, economic and social issues and values within subjects and across disciplines. Some learning strategies are more useful than others for disciplinary work that is student-centred.

Sustainability is an endless development towards better harmony between “wellbeing” and the integrity of the earth. Therefore it is dependent on the moment of time, on where and when sustainability develops. The time scale can differ across and within systems including similar spaces and places. The same system can even have different components of sustain-

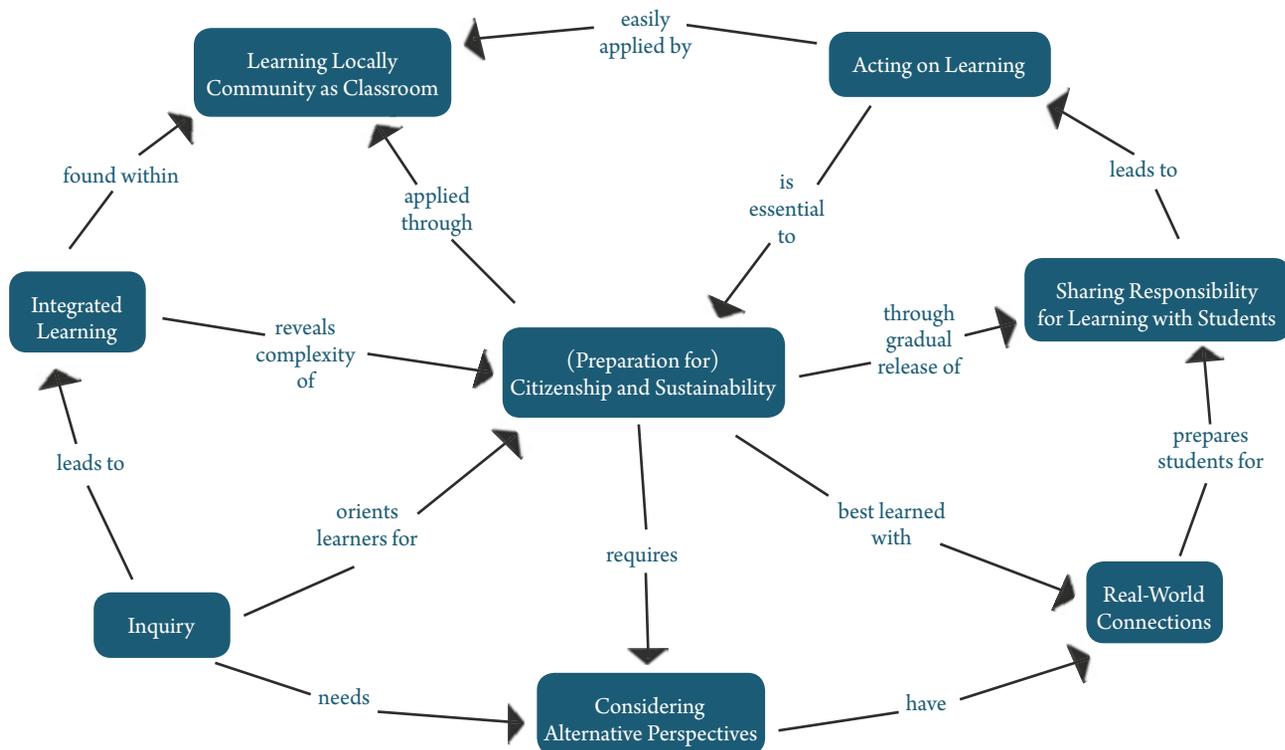


Figure 1 Connecting the dots (Kozak & Elliot 2011)

ability that are best measured in different time frames (Bell & Morse 2008).

Globalization is a phenomenon that will continue to have great effects on people through the growing influence of new media. Events within one country or actions taken by that country influence or are influenced by those in other countries in ways that effect social and cultural change. In EFS educators need to create opportunities for students to become aware of this fact in order not to lose important cultural heritages that are inherited across generations. Linking students to each other, their home life, their schools, their environment and their community is a good way to strengthen cultural heritage and a sense of self.

An example of memory-based work

Patti Chen from China approached the subjects of sustainability and memory using traditional Chinese painting paper and ink in two different ways, both abstractly, in relating to her personal memory. Her approach has been objective, integrating geometrical forms and photography of air, water, sand, or earth, for instance. These approaches merge together naturally, offering visitors to go into the light and shadow of the installation and move around, stand, sit, interact, and let the stardust fall. She says about her work:

“Memory is something we create in our mind, a mixture of truth and imagination. It is all about details of reminiscence and often there is absence of time. Fragments and pieces of the reality are the relics of personal history. Memory gives us identity and it is ever moving and changing. Hidden and beyond literal description, the feeling we have about everything around us are like blurred pictures, deformed and montaged in our own particular way. I am fascinated by the fact that through memory, we are building up our “reality” in a way only we can. I want to capture the subtle feeling of memory-how it is partly forgotten, partly enlarged, and montaged by ourselves spontaneously. I try to express it through my work and evoke emotional connections with the viewer”. (Chen 2012.)

THE WORKSHOP – STRUCTURE AND ACTIVITIES

In the cultural sustainability and photography workshop we wanted participants to link memory-based methodology with an awareness and understanding of the importance of sustainability in relation to the participants’ native regions, using a place-based approach. The central point of place-based education is to become more conscious of places in education and to extend the notion of pedagogy and accountability to places.

Photo: Ásthildur Björg Jónsdóttir



Place-based education is focused on students' and teachers' experiences, so that the places may bring meanings in tangible ways. With a place-based approach participants can get a first-hand experience of local life, which gives them the potential for understanding the political process taking place and hopefully to have some influence on it. There is a need to focus on the local to understand it, if it is to be transformed (Gruenewald 2003).

We wanted to support the participants in developing self-awareness and self-efficacy, the capacity for effective advocacy through their art creation. The international and the interdisciplinary collaboration between art teachers, artists and designers helped raise awareness of social and moral responsibilities associated with professional practice. In the workshop the participants dealt with issues concerning one's need to link knowledge, skills, and perspectives through memories, personal engagement and action.

In the workshop we focused on creating a relaxed atmosphere and time for sharing stories and life experiences. Participants were also able to comprehend the differences of worldviews and experiences that made them distinct from one another. Through photos and critical discussions they dealt both with cultural sustainability as the role of culture in sustainability and the sustainability of cultural practices.

When organizing the learning sequences for the workshop much value was placed on the process of transforming the participants' knowledge and experience into 'knowledge in action' (Boyer 1990). Some research on students' prior beliefs and conceptions as they enter higher education suggests that life experiences play a powerful role in shaping the interpretation and application of each program through the influence of prior knowledge on the understanding and integration of program concepts (Bullough 1989; Zeichner & Gore 1990). The participants brought a great deal of knowledge with them when they entered the workshop. Once an artist enters the field of sustainability concerns they have to build a bridge between different communities of practice. It was the teachers' role to create edu-

cational settings that ensured that the participants could build this bridge in a community of practice.

Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly (Wenger et al. 2002).

This transformative ideology, where teaching should stimulate active not passive learning and encourage students to be critical, creative thinkers, with the capacity to go on learning, was followed in the workshop. It means not only transmitting knowledge, but also transforming and extending it as well (Boyer 1990). The challenging task was to create educational settings that gave space for developing knowledge, skill, mind, character or ability. At the same time each participant was tasked to look at their own findings in relation to those of the other participants. Through common experiences and through exploring the rhythms of their daily lives bonds were formed between the participants. Through that awareness they created different kinds of relationships to the past, which acquires a kind of autonomy in relation to the present.

To learn about cultural sustainability through photos and memories in relation to a place through image-based methodology is valuable in order to enhance the status and acceptability of image-based inquiry. But the images also provided a critical platform from which to examine and refine visual methods.

The workshop began with an informal gathering where everybody introduced themselves and their ideas about the workshop. The group then went on a tour around Reykjavik where each of the seven participants from Iceland brought the group to a place that had a special meaning to them. Before coming to Iceland the participants had read a few articles related to memory work and sustainability and they were also asked to bring a photo of a place that had a significant meaning to them, i.e. be related to their identity or perceived memories. After getting to know each other the participants explored the photos they had brought with them.

To promote critical dialogue and knowledge about personal and community issues related to sustainability the participants

also worked in small groups, discussing their photographs, finding ways to represent them together. Once in Iceland the participants created another photograph that was supposed to reflect on the original one and the discussions about sustainability, culture and memories. The participants discussed their findings and developed narratives to go with their photos. Through critique and interpretation the participants found shared meaning behind a series of photographs. The process was designed in order for them to be able to understand the beliefs and values they shared collectively. They were also able to comprehend the differences in worldview and experience that made them distinct from one another.

The webpage created a necessary connection between the meetings in March and May providing support and a venue for trans-community interactions. In an interview some of the participants addressed the issue that the coordinators could have used it even more effectively by demanding participation in more dialogues or by using Facebook, a medium people visit frequently. In a future project it could be useful to encourage online discussions to preserve the heterogeneity and relevance of local knowledge as well as forms of remembering within the different communities.

On arrival to Rovaniemi in May the students were supposed to have their artworks on cultural sustainability, memories and values with them. The participants addressed some understanding of cultural sustainability by cultivating a greater awareness of self. They defined their own values, heritage, and memories that they wanted to foster and pass on to others.

In Rovaniemi participants were to share their findings and create an exhibition. The workshop's primary focus was related to photography but many participants used it as a springboard for creating work in other media such as performance, collages, stop motion animations, videos and installations, or sound installations.

LEARNING STRATEGIES FOR EFS AND A VISUAL FOCUS

Using the Connecting the Dots framework (figure 1) the article

will now address how the participants linked knowledge, skills, and perspectives through their engagement and actions. One could find other relationships existing between these strategies. The strategies identified here interact to support transformative learning. When explaining the web of activities I quote the participants to explain how they experienced each thread.

Learning locally - community as classroom

The participants used local issues and found opportunities to investigate issues related to their memories, culture and sustainability, right outside their own doors. When relating their memories to cultural and sustainability values in their art creation they acknowledged the value of their own places and related their findings to their daily lives. The place-based approach created a meaningful context for the participants, as one expressed in an interview:

“For me the memory work is really interesting because it allows you to be personal and in this it's where you find interesting parts anyway. And so many times I think you often zoom out from the general level.”

Another stated:

“I think this experience taught me that maybe working with your hands and thinking along the process is a better way than you sit there and plan for the details” (from group interview).

Integrated learning

In the workshop the participants integrated skills and knowledge from everything they had learned in the past. This bridged the gap between scholarly discourses and practices and the living world. The participants got first-hand experience of local life, which gave them the potential for understanding it from many different perspectives and hopefully to have some influence on it. Gruenewald (2003) suggests that there is a need to focus on the local and understand it, in order for it to be transformed. The learning sequences gave the potential for personal inquiry crossing social, economic and ecological dimensions. Interviews with the participants indicated that future projects

should give critical discussion more time. This would deepen the learning process and allow the participants time to practice skills, especially critical sustainable literacy. Still this project can be considered a good starting point for the participants on their journey towards more sustainable lifestyle.

“I found it very exciting and inspiring to take part in this workshop. Memory sharing was good and it was a great feeling to meet people with similar interest. I am more passionate after the workshop”. (written feedback.)

Acting on learning

Before defining which learning strategies work best for students to become engaged and active citizens it is important to identify the ideological framework for knowledge and connect it to learning.

“For me it is important to create works that involve the exhibition visitors” “I'm happy if my work makes people look at the world with acritical eye” (from group interview). The framework used in the workshop can be called a critical place-based education. Pablo Freire and other followers of critical pedagogy are characterised by democracy (Giroux 1983; McLaren 1995; Shor 1980). Through dialogic education this pedagogy is transformative. Critical pedagogy is not limited to a classroom, but through transformation it seeks to contextualise the issues in the surrounding areas and peoples as part of the learning environment. Through the exhibition, discussed below, the group applied what they had learned for the benefit of others giving the potential to engage all kinds of people. According to interviews the participants believed they had developed self-efficacy by becoming more active citizens. Doing generates hope.

“Group sessions were really helpful to broaden my vision of photography, details, feelings and emotions that we share when looking at the pictures.”

Real-world connections

The workshop connected learning about what is important to the participants and the broader community through the exhi-

bition. The process made learning relevant to the participants:

“I have been working with memories but I haven't been recognizing it. What stands out is that I didn't recognize the small things in my life that I'm passing to the next generation, they are so important or can be so important... I realize my values can have more or a deeper meaning because I'm passing on something to the next generation”. (from group interview.)

Knowing is a social process, whose individual dimension, however, cannot be forgotten or even devalued. The process of knowing, which involves the whole conscious self, feelings, emotions, memory, affects, an epistemologically curious mind, focused on the object, equally involves other thinking subjects, that is, others also capable of knowing and curious.

(Freire 1998, 92.) By learning about sustainability related issues the participants linked learning to life, applying sustainability literacy to their worldview.

Considering alternative perspectives

The critical discussions and presentations brought different points of view to the participants' learning experiences. The dialogues inspired critical thinking and examination of one's own values. Since the participants came from different cultures it was crucial to value different points of view and embrace diversity of thought and experiences:

“To see how others are approaching sustainability - it is very nice, because we are all very different and come from different customs. I think about it like this, it's important to me how culture is, how we keep culture and preserve it”. (group interview.) According to Eisner (1995) the primary aim of research is to advance understanding. Artistic representations have the capacity to contribute to new knowledge by putting the familiar in new perspective and stimulating viewers through new ways of seeing, thinking and knowing. With a visual approach the participants connect their visual knowledge to their visual culture by exhibiting and sharing their findings. This is educational for both the participants in the workshop and the exhibition visitors.

Inquiry

The learning sequences in the workshop were created in terms of questions that require critical thinking. They encouraged the participants to find information instead of being provided with it. The photographic work brought together scholarly inquiry and creative processes as inquiry. One of the participants said about the work:

“We really started from those old photographs and the memories in them and they were so personal, I really go to the personal aspect as well. And that was something so genuine and so sharing that happened. That started from day one really like straight into it. And I’ve been thinking about its general energy building from that forward. Even that in a small scale shows so much about sustainability”. (from group interview.) The art creation allowed the participants to explore questions and express understanding through artistic means. Visual research allows for personal, emotional, experiential and embodied expressions of knowledge. Visual research values the participatory creation of knowledge.

Visual images are particularly appropriate to drawing in the participants themselves as central to the interpretive process (Mitchell 2008, 374).

Sharing responsibility for learning with students

The teachers participated in all the assignments, creating art works and statements on a peer level at the same time as they provided personal feedback. The workshop included peer learning as one of the students offered lessons in Photoshop. Peer learning also existed on an informal level in terms of reflections and critiques encouraging the participants to take initiatives. Curating the exhibition together fostered cooperative skills. The aim was to support independent thinkers, valuing their different learning styles and learning skills.

The workshop was assessed in two group meetings focused on self and group reflection, as well as through a written evaluation and the exhibition. To illustrate the issues listed above a few of the artworks created will be discussed in relation with



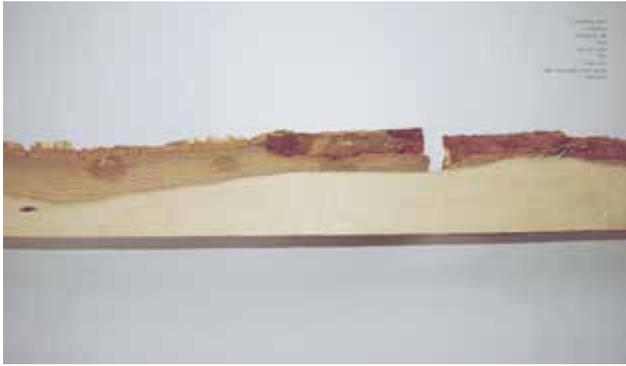
Photo: Ásthildur Björg Jónsdóttir

the main themes drawn from the exhibition.

THE THEMES IN THE ARTWORKS

A place-based approach turned out to be fruitful for students. In order to learn to understand themselves and their environment students developed a sense of their own place. Attachment to place varies from one person to another. As one’s identity changes over time, subject to both space and place, it was important to work with identity in a broader sense, maybe by looking at one’s home as a house and, in the larger sense, the neighbourhood, hometown, country – and then ultimately, the earth. The identity expands and is enriched as the places in which we feel at home, even if only temporarily, are multiplied (Tuan 1977; 2004).

The participants engaged with the community at different levels. Some went back to their childhood like Ásta Þórisdóttir



Theresa Harmanen, *In all lies beauty*. Color ink jet prints. Photo: Ásthildur Björg Jónsdóttir

from Iceland who created the *Bootsreboot* [Color inkjet print].

“The beach where I played as a child had potential for adventures, experiments and the gathering of knowledge, a dialogue between man and nature . Above all else this beach is what has shaped me.” (Sincerely mine 2012.)

The sustainability emphasis encouraged reflection on consumption and waste management. It also created an awareness of the importance of sustainability and encouraged the participants to take action. Some of the works pointed out the importance of managing resources and educating people on the importance of making informed decisions when designing options from which consumers make choices. In the work *In all lies beauty* Theresa Harmanen from Sweden created a series of photographs in collaboration with her sister Veronica Harmanen who illustrated the photos with poems. In her work she asks: How do we decide what is valuable? When do we decide to throw something away? What happens when we stop and look at a piece of trash again?

Juhani Näränen from Finland created the series of photographs titled: *This used to be in*

use. In his work he looks at the town of Rovaniemi with a critical eye and asks if we as consumer could extend the lifetime of the man-made things around us.

“I see man-made things that are around us. Every built wall and street is artificial. When I see a change in the scene of the street, the whole view can be seen differently...[Traces] preserve the history of the location that used to be there. My work consists of detailed scenes found in Rovaniemi. These scenes contain something that was in use, but is not anymore.” (Sincerely mine 2012.)

Some of the artworks were performance-based. Through participation with people closely related to them they created settings for inquiring what effect we have on one another and how we learn from each other.

Þórunn Björnsdóttir from Iceland created an installation called *Please feel at home*. Her work invited the exhibition visitors to sit down, have a cup of coffee and listen to stories that are passed on between generations, stories that reflect on everyday life and connect the viewer to all the stories he or she has shared with others. Stories can help us stop and think about what is important in our culture and lifestyle.

Juhani Näränen: *This used to be in use*. Color ink jet prints Photo: Ásthildur Björg Jónsdóttir



She states: “The kitchen is a place to tell stories, secrets and dreams to each other. It is a place where private and public matters are discussed, where our soul and body get nourishment, where we get space for evaluating, pausing the moment, confirm and dissolve... In that way we get a share from the past with a respect for the togetherness, empathy and feeling from a moment in their life.” (Sincerely mine 2012).

One of the performances included people from Rovaniemi. The performance *Mother Nature* by Þórunn Björnsdóttir invited a group of children in a kindergarten to participate. In front of the kindergarten she dug up a flowerbed shaped like an ear. The children planted a violet and whispered a wish to “mother earth” for good health and welfare. In order to keep their wish alive they had to water the plants during the following summer. Each time the parents picked up their children and saw the ear they where reminded of the unity which making the ear entailed. Working together creates a stronger team spirit and a more positive society (Jónsdóttir 2011.)

DISCUSSION AND CONCLUSION

The conclusions are drawn from my notes taken during the process and the transcripts of the group interviews. The participants appreciated the learning sequences developed through making, looking at, reflecting on, and developing ideas. The visual creation provided pleasure and enjoyment, and also enabled the participants to gain deeper insight and awareness.

“I found out stuff that I didn't know before so it was really nice to connect to and try to look at it from different view points. And I found out that my bounds to my background are really strong.”

Visual literacy was cultural and place-specific although the artworks are universal symbols or visual images that can be globally understood. As one of the participant said:

“It was very interesting looking at each others art projects



Þórunn Björnsdóttir: *Please feel at home*. Installation. Photo: Þórunn Björnsdóttir

and I like that our language is international” (from group interview). Each location’s different visual elements affect the public that lives there; therefore, a place-based approach is useful when learning about visual knowledge.

In visual culture one can find issues concerning political, social and natural ecology. Interpreting images gives the potential for interrelated understanding. Through critical discussion and creation the participants were able to see the connections between things. Understanding visual culture can help in connecting one’s actions and personal behaviour. As one of the participants said:

“This workshop helped me to think not only about the nature but how to think of us as part of the nature. We also need to work with our identity and I understand more about this topic through the art project”. Such self-understanding has the potential to empower students.



Bórunna Björnsdóttir, Asemapállikön lastentarha - *Wishes*, performance. Photo: Ásthildur Björg Jónsdóttir

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Her research interests include arts and cultural movements that support sustainable development and Education for Sustainability at all levels, within both formal and informal contexts.

She has been involved in art and education for the last eighteen years. She has developed curricula for and taught in public and private schools in both lower and upper secondary level and colleges, in community centers, with people of all ages and backgrounds both in Iceland, Geneva Switzerland and New York City.

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Smartphone filmmaking :

The implementation of smartphones in film production for fostering the relationship of a community to a location

The project entailed a four-week filmmaking project using smartphones with a group of 12-16 year old students at a school in Berlin, Germany. It was carried out in late fall, November 27th – December 18th, 2012, with devices sponsored by Microsoft Germany. This project was a part of a series of trials with mobile phones in art/education that I led as an artist and as a student of art education. The project team consisted of myself and the two media classroom teachers.

We wanted to create a setting in which the students would engage with the physical space of their school in the form of a self-driven creative project inspired by the social qualities and meanings inherent in the place. Thus, the starting point for the creative work was to be the place in the school that the students felt the most strongly about – either in a positive or negative sense. The task was to either:

- a) present the chosen place in any manner they wanted (e.g. in the form of an advertisement, an anti-advertisement, a walk-through) or
- b) set a story in the place by creating a short film.

By allowing the presentation to be freely constructed, we aimed to give the students the chance to make their perception of the space visible – thus giving a voice to the students who had the chance to be heard by others in their community, including the school authority figures.

A DIALOGUE BETWEEN PEOPLE AND PLACE

Within the sphere of formal education, students spend the better part of their waking day in the physical space of a school. Although time-wise it is as important a component of their personal physical space as may be their own bedroom, students are rarely given the chance to consciously claim the space as their own through self-driven interaction. School corridors, hallways and classrooms remain instrumental places where students carry out different tasks assigned to them by teachers.

Kalevi Korpela has found in his studies on place-identity and restorative places that the subjects' favorite places tend to be characterized by a strong sense of self-experience – rather than by an attraction to characteristics of the place itself. Furthermore, he has found that due to the qualities of favorite places, they can be understood as restorative environments (Korpela 2001, 585; 1996, 230).

Although no direct inferences about a causal relationship can be made based on Korpela's research, his findings on place-identity have nevertheless served as a source of inspiration in asking "whatifs" in the scope of this project. What if these findings are understood to mean that in encouraging interaction between students and various places in the school, students might be able to develop their relationship to certain places in the school and eventually even come to

experience those places as their favorite places? If there is a place in the school that is experienced as a favorite place, it may become an emotionally restorative place for the student, which in turn can make the everyday experience of school emotionally less demanding.

COMMUNAL ART EDUCATION AND PROGRESSIVE INQUIRY FUEL THE CREATIVE LEARNING PROCESS

Timo Jokela (2006) states that communal art education practice uses the embedded meanings, elements, materials, and social relationships of a place as a starting point (Jokela 2006, 71-85). Hiltunen (2008) asserts that in a community art process, the final art products are not the most important thing – it is rather the process, the act of creating, and later the presentation of the pieces, as well as the communication, interaction, and meaning-making which they enable, that makes communal art interesting and meaningful (Hiltunen 2008, 155). Thus, importance was also placed on the presentation of the works within the places where they were created.

The videos were uploaded on YouTube and Quick Response (QR) codes storing a link to the video were put on the walls of their respective place enabling anyone with an internet-ready smartphone to scan the code and watch the video that was created in that particular place.

The learning theory governing our four-week project was that of progressive inquiry as proposed by Kai Hakkarainen and colleagues (2004). The progressive inquiry theory underscores the importance of guiding students through a process of inquiry and explanation by allowing them to form their own unique working strategies based on guesses, hypotheses, as well as prior knowledge and experience. (Hakkarainen et al. 2004, 320).

We gave the students free reign in the creation process of their films, calling the group together at certain

intervals to check in on and discuss their progress. We reviewed the students' work regularly and would call their attention to details in the storyboard or video material that related to the language of film expression with the aim of guiding their work in a more purposeful direction. In the final work, the various groups solved issues related to film expression in a plethora of ways by a process of trial and error.

The progressive inquiry theory stresses the importance of peer review as a method for fostering the development of metacognitive skills. Feedback from peers helps in seeing one's own work through the eyes of others, which in turn inspires reflection on the process at hand (Hakkarainen et al. 2004, 233, 237). For this reason, we held two feedback sessions amongst the groups so that the students could see how others had solved similar issues and hear what their peers had to say about their work.

DID THE PROCESS RESULT IN PLACE ATTACHMENT?

The outcome and assessment of the project are built on an analysis of the student feedback and on my observation diary. The feedback and observations confirm that the students enjoyed the task in general and felt a heightened sense of freedom and empowerment within the environment through being allowed to explore and execute the project in an independent manner. For example, one group humorously approached the issue of poorly kept bathrooms by creating an advertisement for air freshener.

Although the findings form no basis for evaluating whether the students' place attachment changed for the better in the long term, it is my strong belief that the students will for some time recall the fun they had in conjunction with the place.

DEMOCRATIZATION OF FILM PRODUCTION THROUGH SMARTPHONES?

Overall, in this instance the movies created with a smartphone were a good way to engage the student community with their school environment. The students were very excited about the

QR code for The Penguin Movie



opportunity to use smartphones and they were also very interested in creating films – for most of the students it was the first film they had ever made. A few students were so interested in creating the film with a smartphone that they said they would continue making films with their own smartphones.

As suggested by Sterling (2011) in *Wired* magazine, smartphone penetration rates are rising, which in my opinion makes the smartphone an evermore relevant tool for producing moving images. YouTube creates an interesting virtual space for presenting videos to the public while Quick Response codes allow the presentation of a link to these videos in a physical space.

It is notable that within the class of 28 students, we could just as well have worked with the considerable number of the students' own smartphones. Indeed, according to the German media research foundation MPFS, on average of 47% of 12-19-year-olds in southern Germany were in possession of a smartphone in 2012 (JIM-study 2012). This notion has been confirmed in my other projects with adolescents, both in Germany and in Finland.

The use of smartphones for filmmaking opens up interesting opportunities not only for their use in schools, and in other fields of human activity. The quality of camera sensors is constantly improving, operating a smartphone is easy and editing programs are available for most models. For example, smartphones could be used by guides in the tourist industry to document locations or by tourists to capture their own experiences of the trip and then share the material on an online platform. Smartphones could also be used to document the culture of a community and its various social or cultural groups.

I consider smartphone cameras to be a third eye, capturing the world in a manner that our own two eyes cannot. Only our imagination is the limit of the use of this eye for creative aims.

For more information about the ongoing project, see: <http://mobilemoviefinland.blogspot.com> (in Finnish)



The device. Photo:Terhi Marttila

TERHI MARTTILA

is a student of art education at the University of Lapland. She is particularly interested in the impact of increasing smartphone penetration rates on creating images, particularly with respect to digital photography and video.

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The Abominable Snowman

Snow-sculpting as an interdisciplinary project in Norwegian teacher education

This article reports a case study research of a snow-sculpting project in northern Norway carried out with students of the elementary school teacher education for grades 5-10 (GLU 5-10) at Nesna University College (NUC). The idea has been to take the core studies in teacher education out into nature for an active and multifaceted education, thereby educating a teacher who can contribute to more active, engaged and healthy children. Beyond just arts and handicrafts, these projects can naturally include educational goals from several other disciplines such as natural science, sports, language and technology and design. Through learning by doing, sculpting with snow gives the possibility of sharing knowledge of form elements, dimensionality and volume.

In the following we will present the development and realization of the interdisciplinary snow-sculpting project taught by the divisions of Natural Science and Arts and Crafts. The interdisciplinary project was developed, planned and prepared from November 2012 to February 2013 in collaboration with the university teachers at the Department of Education, divisions of Natural Science and Art and Crafts at NUC. The cooperative was the Arctic Circle Intermunicipal Outdoor Recreation Board (ACIORB). Straumen in the municipality of Rana, Nordland, Norway was chosen as the

project location.

The main assignment for the students was to build a cooperative work titled, The Abominable Snowman. The materials to be used were snow and ice. The students' responses and reflections show that this project is highly suitable to attain the pedagogical goals, increase theoretical and practical knowledge, ones abilities and attitudes as well as expressing the joys of creation, engagement, exploration and physical activity.

SNOW SCULPTING AND INTERDISCIPLINARY EDUCATION

Constructing with snow has been used throughout the history both as a practical necessity and in a cultural/esthetic perspective. Art is a tool that people can use to create their own relationship with nature. A snow or ice sculpture is not only art in a winter setting, but also an inspiration for ideas, emotions, and consciousness of the environment (Huhmarniemi et al. 2003, 11). The Arctic people have always taken advantage of snow as a natural resource and used snow structures such as the igloo and ice caves in order to survive. Snow and icecovered lakes have eased transportation in areas where the travelling was difficult during the summer months. At the same time, forming with snow and ice has been the basis for cultural identity, esthetics and art.

Following its beginnings several hundred years ago in Russia and China, snow sculpting has become a popular worldwide winter activity. Since the 1980s, snow and ice has been increasingly used as materials for land and environmental art (Hautala-Hirvioja 2003, 15). More recently, snow sculpting is being used more and more in teaching within northern Europe. Of the many different forms of winter art, snow sculpting is the easiest to bring into the schools and make part of the curriculum (Huhmarniemi 2003, 89). Since snow is one of the first formable materials children experience, snow sculpting projects can build upon children's previous knowledge.

The subject of Arts and Handicrafts is central in the development of cultural education in Norway and is concerned with, among other things, teaching and practical creative work with focus on cultural heritage, tradition, handwork and natural materials (Kunnskapsdepartement 2006). Creative processes and work within place-based art, landscape art and community art are learning arenas that can generate a new understanding and insight about native materials and local culture (Gårdvik 2011). Snow's physical and chemical attributes such as phase transition, weight, volume and insulation properties as well as the formation, design and growth of snow crystals are important learning goals in science and thus import a deeper understanding of the materials used. Knowledge of the materials' properties and qualities are important when the esthetic products are made.

We need to shake hands with the material to fully understand it (Goldsworthy 2004).

ACTIVITY PEDAGOGY IN TEACHER EDUCATION

The educational curriculum for Norway describes the goal of education as to widen children's, youth's and adults' ability of recognition and experience, empathy, expression and participation (UD 2010a). Experience is a condensed, intensive, comprehensive encounter that integrates sensory, emotional and ethnic qualities (Hohr 2004, 99). Using resources located in the school's physical environment, in nature and in society

opens up a far greater scope for realizing these qualities in education, not as an abstract theory, but as an experience. (Jordet 2010, 217).

Outdoor Education is thus a way to work with the school's academic content, which in turn has the potential to promote learning and health. This is achieved by the students' opportunities to experience success both academically, socially and physically (Jordet 1998; Mygind 2005; Szczepanski 2009). Outside the classroom, the conditions are adapted for practical activities where students interact in groups. This is important from a socio-cultural perspective on learning which states that the knowledge is constructed within the community where people interact (Wittek 2004; Vygotsky 2001). But teaching using different learning arenas rather than just the classroom requires teachers with a greater activity based pedagogical expertise and a view of learning that emphasizes the importance of the learning community and participation (Jordet 2010, 207).

In the autumn of 2012, NUC established an elementary school teacher education program where activity, recreation and health were central. The goal was to take the core courses in teacher education into nature or among the local community for a site-specific, active and diverse learning. The goal of education was to enable students to become teachers who have the ability to face future challenges as well as to contribute to more active and engaged children and to better public health by adopting varied and diverse learning arenas (Høgskolen i Nesna 2011).

The aim of the project was to encourage students to use a multidisciplinary approach technical aspects of science and arts and crafts were to be included. Important curriculum goals for primary teacher education both from the core and from the curriculum for arts and crafts and natural science that can be directly linked to this project and contribute to educate teachers who can safeguard the above challenges are:

- To use snow and ice during winter in Norway as a material to form sculptures using the outdoors as inspiration, an arena and for material stock.

- To establish a creative process and understanding in interactions with others, materials and location.
- To learn about the water and snow's physical and chemical properties, phase transitions, as well as the shape and development of crystals.
- To promote motor skills and physical activity.
- To build up the students' basic oral skills, their writing skills and to educate them in the use of digital tools for publishing.

THE PROJECT IMPLEMENTATION

The project was developed as a two day assignment. Project days were marked by cold weather with a mean temperature of minus 18°C. There was access to abundant snow but the cold made it powdery and difficult to pack.

The project participants were first year teacher training students with little or no arts and crafts background. The student groups consisted of 17 students. The project leaders/ authors were responsible for the selection and compilation of the subject material and for the preparation of a project description in the form of a project folder. The folder was given to the students at the start of the project and it contained presentations of the theoretical background, activities and task assignments. A theoretical introduction was given with a presentation on water, snow and ice and their physical and chemical qualities.

In a practical exercise in cutting hexagonal crystals

(Vitensenteret) students reflected on the symmetry of the snow flake. They determined the number of symmetrical axes and the angle between these. During the process they realized that ice crystals take up more space than water. So they could easily understand why water has a higher density than ice.

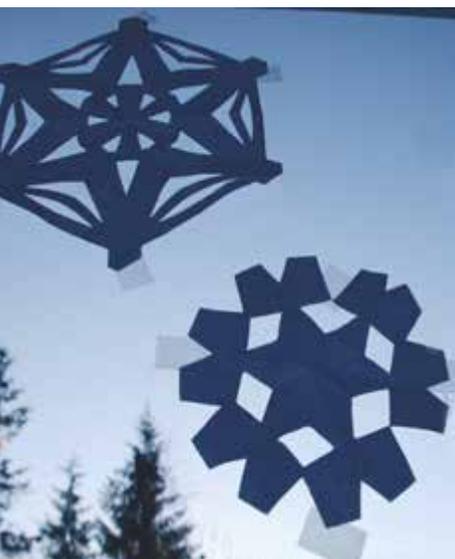
In the research assignment, *We are Researching Snow* (www.uteskole.no), students carried out experiments with snow and snow melting by measuring the temperature over time and recording the weight and volume of the snow and water continuously. In one experiment they recorded the weight and volume of snow samples from different layers of snow. Students found that 1 liter of snow from a layer further down in the snowprofile was heavier than the snow from the top layer.

“The cold and the weight of the snow creates a pressure that breaks down the star shaped snow crystals into a homogeneous mass” (Student Eirik).

In the arts and crafts session the students were given a theoretical introduction to sculpture and design with three dimensional materials as well as snow. The students prepared and implemented a lighting installation with snow lanterns made of water filled balloons.

They added food color, let them freeze halfway and poured out the standing water in order to put candles in them. Besides the artistic aspect of the task, students reflected on the insulation qualities of the snow by comparing the speed of the freezing of the water in the balloons, which were either buried into the snow or placed above the snow.

The main assignment for



The shape of paper «snow crystals». The students came to conclusion that the traditional snowflake making with eight-branched crystals widespread in Norwegian schools provide a completely wrong notion of snow crystals' true form. Photo: Mette Gårdvik

Making ice lanterns. The students were very surprised that the water was not yet frozen in those balloons that were set well into the snow even though the air temperature was below - 18°C the entire day. Only in those balloons put on top of snow were frozen probably. Photo: Mette Gårdvik



the students was to build a cooperative work The Abominable Snowman from snow and ice. From the project folder students could read about the theory of design and formal aesthetic processes. The text was illustrated with images from a Donald Duck comic strip and of the Abominable Snowman and their footprints. The students began with their own fantasies about the theme. Afterwards, in a democratic group process, they agreed on what they would build. They made sketches and created parts of the snowman at a 1:1 ratio. An important part of the assignment was to choose an appropriate location for the realization of the work. The snow forming tools that students would use to perform snow sculpting were presented to the students. The snow forming boxes were made from plywood with hinges in various sizes allowing several box sizes. Also included were lumber saws, icescrapers, trowels, shovels and plastic belt straps.

The students worked in groups. By the evening of the first day, they had used the moulds to build the foundation and bricks up to two meters high.

They had struggled a lot with the powdery snow, but learned to fill the boxes up, stamp well, wait a little while, then lift the boxes up and then repeat the process to build up in height.

They also gained good experience building caves by setting up two bricks and then making a ceiling by placing a plate on top of the bricks and then filling out with snow blocks and snow. They poured on water to allow the form to harden. The next day, the plate could be removed and they continued to shape the form which now had a stable and solid roof.

With hindsight, we could have directed the groups more precisely. However, the groups were mostly very focused and clear about what they were going to build, which in turn gave them ownership of their own process and structure. As a teacher, it felt sometimes a bit intrusive to guide processes that the students themselves owned and “demanded” full control of. On the other hand, this was one of their first encounters with arts and crafts and it was new for them to be guided in practical/esthetic and creative work.

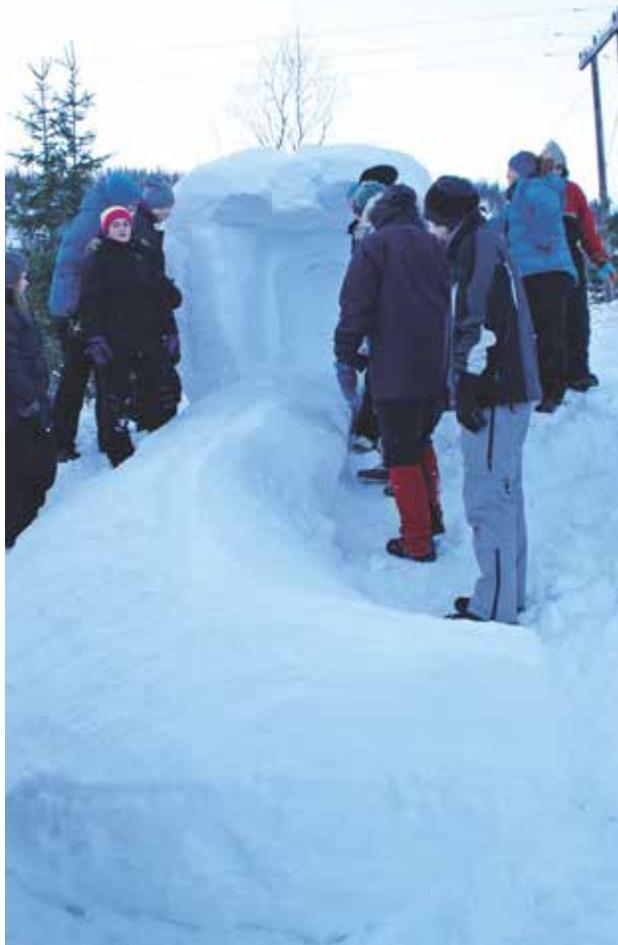


Filling the boxes to build up in height. Photo: Mette Gårdvik

DOCUMENTATION AND PROCESS EVALUATION

For documenting and evaluating the project, the student groups kept blog and photo journal of the various work stages. They included the drafts, reflections on personal learning encounters in natural science, arts and crafts and the practical challenges they faced during the work process. The blogs were marked by the joy of writing. Jordet (2003) states that after lessons outside the classroom students experience a joy of writing and thus write more and better text.

In addition to the cooperative partner from ACIORB, there were three teachers present during the entire project period



and we walked around, conversed with, guided and observed the various groups throughout the process, from brainstorming to presentation of the finished product. We discussed our observations and compared them with the students' own observations in their blog in an attempt at method triangulation. We have used the blogs to convey what the students felt about being participants in such a project within teacher education, and we were present at the GLU-class summary after they had been out in the field and performed similar snow projects in schools. We based the analysis on the Case Study method (Yin 2003) in our observation and survey on the students' blogs. According to Kvale (1997) the results will be expressed by using opinion condensation, opinion categorization, opinion structure through narrative, opinion interpretation and ad hoc opinion generation. It is beyond the scope of this article to include all these observations in this study, but we offer a short evaluation of the practical exercises. In this analysis, we used opinion categorization and sorted statements from the student blogs in 5 different categories. We have concentrated on students' experiences, practical work, creative process, group dynamics and their evaluation of the program.

1 Experience

Dolin emphasizes how important it is to integrate experiential dimension in teaching. The experience is an important part of the profession, but it requires conscientious didactic work to organize so that the experiences and observations contribute to an overall educational exchange. (Dolin 2003, 10.)

The groups had some split opinions of their experience building a snow sculpture, but the sense of achievement, of finding solutions to the challenges, of creativity and enthusiasm recurred in most groups.

"One challenge we faced was to get someone up in the box to stamp the snow when the figure had become quite high. But we

Group 1 made a large open mouth, a tongue sticking out and a long throat one could creep in to. "As far as the location, we chose a hill. It assisted as a tool in our expression. This was to reinforce the idea and feeling of the artistic intention: To be consumed." Photo: Mette Gårdvik

made it!" (Group 4, 2013).

Most of the groups felt that it was difficult to realize all their plans and that they had to improvise a bit, but they gained a better understanding of the role of the teacher and for cooperation.

"Some constructions failed and we were all tired, but we achieved a clear result before the end of the day, ...but the feeling of mastery... created understanding for, amongst other things, the role of the teacher, science, arts and crafts, and, not least, cooperation ingroups outdoors" (Group 2, 2013).

They also gave the impression that they experienced the snow project as a comprehensive project, despite its interdisciplinary aspect.

By giving students an assignment where they could use resources available in the local environment, we received the opportunity to experience education not as an abstract theory but as an encounter, which is in line with Jordet (2010, 217). Thus it appears that with our didactic planning we succeeded in giving our students diverse experiences with the available local resource in turn help them to better position themselves in the role of the teacher. In addition, to be able to familiarize themselves with the role of the student.

2 Practical work

We learn not only with and through the mind, but the whole body (Jordet 2010). From a professional arts and crafts point of view, there was an aim to give students experience beyond making snowballs and stacking them together into snowmen. By expanding the "toolbox" with special snow forming tools, the students could build larger works and thus put past experiences into new contexts. The students gained a lot of practical experience by working with snow and forming tools that otherwise would be difficult to acquire by mere reading. Most of the groups as well as the students who worked on their own pointed this out in their blogs.

All groups found that the powdery snow was difficult to build with. They could not build, as with wet snow, it just wouldn't stick to the walls.

"We quickly found out that the snow was not a very willing partner. It was quite cold outside and the snow wouldn't pack, therefore it was going to take a long time to complete what we initially planned." (Group 3, 2013)

Students felt in their body what it was like to work with snow. They found that snow can have many different qualities and provide major challenges in the sculpturing process. With the science projects still fresh in their memory, the students were able to experience snow's physical and chemical properties and phases, as well as the form and development of snow crystals, which was also one of the goals of the project. They physically felt the cold and had to work hard to create the forms.

Outdoor education is a way of working with academic content while at the same time having the potential to increase learning and promote health. Physical activity and promoting motor skills was also a goal of the project, and this objective was certainly achieved. Students were given opportunities to experience success both academically, socially and physically, which is in line with Jordet (1998), Mygind (2005) and Szczepanski (2009).

3 Creative process

The students had little or no arts and crafts background. As a first encounter with the subject at the college level, the aim was to give them an assignment and an experience where their own creativity, imagination and abilities took center stage. After the project, students were to go out for a three week internship and one of the specific themes would be working with snow. It was therefore a goal that the students experience from Straumen could be used afterwards with their pupils in elementary



Group 2 dug a throat further down into the mouth but struggled with the frozen roof blocks. "We had to saw away the frozen plate we used the ceiling" Photo: Mette Gårdvik



Group 3 formed a relatively simple head by using two rectangular blocks and added two red ice lanterns as eyes. The figure received spruce twigs as hair placed on his head. "We just started making a big block of snow to see what it could be." Photo: Mette Gårdvik

school. They spent plenty of time planning how the sculpture would be, and several groups wanted it to be something more than just a figure.

"Building with snow gives forms reminiscent of sculptures and shapes we can walk around, study from all sides and explore with the whole body. A sculpture demands this movement." (Group 3, 2013)

"We worked a lot with the design of the figures. The foot evolved into functional art when we made a staircase up the ankle and a slide down the sole of the foot." (Group 4, 2013)

4 Group dynamics

Socio-cultural theory emphasizes education's cultural, social and relational nature. The individual interacts with other people in various forms of social practice and the tasks require individuals to respond actively to both physical and social environment. The individual constructs knowledge about the world while interacting with others in the world (Vygotsky 2001; Jordet 2010). In this project, students were to work in groups where they had a creative process in advance of the practical work, and they had to agree on what figure they were creating. After lively roundtable discussions using democratic processes, most groups agreed on an outline of the character they were creating.

"The group kicked off with the great zeal starting with

sketches and thoughts of the sculpture's creation with no danger of melting away in -20° temperature." (Group 1, 2013)

Lave and Wenger (1991) point out that all learning is always embedded in a context that learning is situated. They believe that learning is socialization in a practical field.

"The feeling of achievement and the joy of creating helped to tie the experience and the learning together." (Group 2, 2013).

Therefore, it appears that our goal to "Establish a creative process and understanding through interactions with others, material and place", is also fulfilled. The students worked in teams, were creative and cooperated in the creative process.

"Being able to use environmentally friendly material that is seasonal didn't make the group feel as though they had wasted their time as nature itself will take the material back in a short while. "Monster Swallowed" would disappear, and the thought about that inevitable fact that nature will reclaim the sculpture, is a rather pleasing thought." (Group 1, 2013)

5 Student's Evaluation

It was evident that the students were satisfied with the project, and that they saw the connection between the introduction to the topic and the outdoor activities.

"We cut crystals out of paper as part of the course, and made ice lanterns by filling water balloons, which then would be left out in the cold to freeze. It became clear that there was a con-

nection between our material and outdoor activities. In addition, in the classroom we received cognitive preparation by reviewing the technical content. This was an important condition for good learning." (Group 2, 2013).

Students had their internship during this period, a total of 3 weeks. The student groups conducted teaching assignments outdoors in the snow with their pupils. They themselves were responsible for the planning of this lesson as well as other subjects (Norwegian, math, natural science, arts and crafts and physical education), i.e. multidisciplinary teaching. Students told of successful teaching, engaged pupils, great snow sculptures and a good interdisciplinary exchange. This shows that our framework for the project was fulfilled and helped to provide students with educational tools, personal experience, and professional confidence to undertake multidisciplinary projects with snow sculpting as the main focus. This supports the college's profile for GLU 5-10.

CONCLUSION

This case study has shown that the subjects of art and craft and natural science are an excellent complement to each other and contribute to the projects with educational goals in teacher education.

Our observations, the students' reflections and project evaluations show that this interdisciplinary snow sculpting project is very well suited to achieving the

educational goals of increasing theoretical and practical knowledge, skills and attitudes as well as the expression of creativity, commitment and desire to explore in addition to promoting physical activity. It also allows for aesthetic elements such as sensitivity to natural phenomena, human expression, the development of imagination, the ability to play not to mention pleasant socializing and everyday aesthetics.

Through learning by doing, students acquire knowledge and skills they can use in their own teaching in order to contribute to more active and engaged children and to improve public health by adopting varied and diverse learning contexts. Students have already been able to bring in their experience in working with snow to children during their period of internship in secondary schools, which shows that students have been using this method in their own teaching.

Group 4: "We chose to have the slide on the side to spare the toes. To make the stairs solid we splashed water on the steps." They chose to make a two-meter high "mini" version of the Abominable Snowman and a two meter high foot in 1:1 size. "We think that in fact the Abominable Snowman eats children for dinner. That is why it has a slide on the foot, as bait. The foot evolved to be functional art when we made stairs up to the ankle and slid down the sole of the foot." Photo: Mette Gårdvik



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RiverSounds – Joenääniä

Creating new connections between contemporary art, design and traditional cultures

RiverSounds is an example of an Applied Visual Arts project that aimed to create sound environments and services in an ecological and ethical manner. The successful completion of the project was the result of a long design process and collaboration. The planning process was based on theories from community art, environmental art education, and sustainable design. The many administrative tasks, and practical management and teaching, created many ideas, which finally merged into creating the Art Trail and the RiverSounds Parade. In its entirety, RiverSounds was an experiment where the concept of Applied Visual Art was further developed in Lapland. In addition, the execution of these kinds of practices in general strengthens the notion of environmental design and community art. This project was developed by the authors of this article, Master of Arts students Katri Konttinen and Sofia Waara, as part of the research studies included in the Applied Visual Art studies at the University of Lapland in 2012. In this article, the authors share their experiences of the project.

THE RIVERSOUNDS PROJECT

When planning a community art or design project, workshops are a flexible form of working and a good way to involve the community. An important goal for the project was

to create encounters in the local environment between the local community and the artists/designers in order to discuss the works of art or design works. The project's motto was "think globally act locally" and it was based on ethical principles, sustainability, and cultural orientation as well as on contemporary art.

The first aim of the project was to discuss the role of Applied Visual Arts in northern Finland. The second aim was to develop a concept of international workshops in the field of arctic sustainable arts and design and to create new connections between contemporary art, design, and traditional cultures. In place-specific art, in fact, much emphasis is placed on tacit knowledge and multisensory research, which acted as the basis of the project (Pink 2008, 8).

FINNISH LAPLAND AND A PLACE CALLED II

Geographically the RiverSounds project stretched over the northern part of Finland, from Rovaniemi to Ii. In this sparsely populated area with only a few larger cities, it is possible to find a network of villages and communities filled with colourful cultures.

Tourism is one of the major industries in Lapland, including popular activities such as snowmobile safaris and hiking. However, due to its history of colonialism, the local area is still not profiting from its major industries of forestry

or mining, which are governed by the state or run by foreign corporations. The usage of innovative design methods in developing more sustainable approaches could prevent the threat posed to the frail ecosystems in the area by these industries. Our example of an Applied Visual Arts project could be seen as part of this development introducing place-specific values and knowledge to be recognized and shared.

The project took place in Ii, which is located on the north-eastern coast of the Gulf of Bothnia. During the Middle Ages, Ii was a large rural municipality and a very important trade center in northern Finland. People from the West arrived by sea and people from the East by river, turning Ii into a rendezvous of cultures. (Huovinen 2010.)

Today, Ii is a municipality with a growing population (approx. 9,500 inhabitants), where various cultural events take place annually. With a flourishing local culture, the community is familiar with art in a broader sense and hosts its own artist residence. There is also a culture-landscape-route (2 km) connecting Wanha Hamina (the Old Harbour) with the contem-

porary art centre KulttuuriKauppila.

The Ii River was the project's main source of inspiration. The community and its culture have developed around the river, a natural resource that historically provided a livelihood for residents including fishing (salmon, lamprey) trading, and log floating. Today, the river is still important for the people; it has a strong cultural meaning as the heart of Ii and a source of life. It is also an important source of electricity, for example, through hydropower dams.

EXPERIENCING COLLABORATIVE ART THROUGH DESIGN

During two weeks in June 2012, a group of international students participated in the first international Arctic Circles Summer School, where RiverSounds was organized as an environmental art and design workshop based on the community art approach.

During the first week, while utilizing the university's facilities in Rovaniemi, the selected multi-sensory approach provided an outdoor experience of a place. The participants took part in an 'Inspirational Journey'" and made prototypes using place-specific materials. The indoor presentations and discussions on sustainable design, community art, environmental art, and place-research were complemented by the outdoor willow sculpting activity.

The second week took place in Ii. The journey from Rovaniemi to Ii included a short stop at a power dam so that the participants could see how industry influences the local area. In Ii, activities were planned and developed in cooperation with the art centre KulttuuriKauppila. In addition, the RiverSounds event was connected to the large local Ii Biennale of Northern Environmental and Sculpture Art 2012 event. RiverSounds was

The sand instrument. Photo: Glen Coutts



planned in such a way that the outcome of the project marked the beginning of something new in the form of a welcoming party; an inspiring art-experience for arriving guests and locals.

EXISTING AMONG AND IN BETWEEN ARTS

The theory of the AVA project in question derives itself mainly from three major fields: environmental art education, community art, and sustainable design. Pedagogically, the aim is to stimulate critical thinking about perceiving or experiencing nature and the relationship between environment and culture. The concept of learning by doing was applied to the study of natural materials and environmental research. Pedagogical studies provided concrete working methods, for example, on how to create constructive discussions.

Theoretical and philosophical studies of place are essential in this field. Place can be considered physical or immaterial, near or far, here and in between. Ultimately, people create a place individually and collectively. When perceiving and representing places from the design perspective, it is possible to think that places are co-created by people who live or have lived there. In design terms, this could be seen as a process of co-creation: how did a place come to look like this.

During the project workshops, important information was collected from various discussions when studying the community and improving understanding of its everyday life. Sustainable design theory gave the tools for visualizing it in an understandable way by using the design process as an illustration. From an environmental art point of view, we were working with site-specific materials and the environment was the source of inspiration as the works of art reflected the theme: RiverSounds. Community art emphasizes community involvement and is a participatory and collaborative form of art where people meet and create works of art.

The cultural turn in the 1960s led to a major shift in social sciences, which has been crucial to the development of applied visual arts. It is not all about styling or decorating, pure design or art; applied visual arts are characterized by participation,



Performance under the bridge. Photo: Glen Coutts

collaboration, and inclusion where the process itself is highly important.

AS MANY ENCOUNTERS AS PLACES

During the week in Ii, the group work empowered the participants. The week consisted of four working days, with final presentations on the last day. There were participants from Siberia, Ii and the University of Lapland. In addition, a group of people with special needs and a small group of local youngsters took part in the workshops. Different participants were mixed in small groups in order to enable encounters across cultural and age boundaries. However, a few times a day all groups came together to review the progress. Meetings and short presentations helped everyone to get an overview of the situation resulting in purposeful encounters where everyone had an important role as a participant and co-creator of the event. It was important to maintain positive group dynamics and to cater to the different needs in order to make the work go smoothly and to ensure a reassuring and empowering experience for everyone involved. The aim was to highlight the place specificity in the process by using materials found mainly in the environment; extra materials such as wire, threads, and tools were also provided.

The events culminated in *the RiverSounds Parade* that can be considered an interactive presentation of the workshop. Enthralled by the story of the *Tukinuiton Henki* (Spirit of the Log Floating) written by a young participant, the audience was

guided along the river to view five installation sites. Works included sculptures and sound installations and the parade ended with a theatrical performance.

CONCLUSIONS

Due to electronic communication (email, internet) and physical distances in the workspace, some problems and administrative challenges emerged during the process. Despite the logistical issues, effective meetings took place and there was the possibility to explore and learn about the local history, the meaning of place, and the common ground.

The idea of mixing the participants in the encounters worked well; groups were formed and they quickly created an inspirational experience. Language barriers caused some problems, since not everyone participated in the scheduled meetings. This resulted in a delayed bus schedule, some empty morning planning meetings, and missing information. In future projects, it is important to be clear about who is responsible for what and that everyone gets information on time. However, in the end, communication was successful because of the participants' willingness to interact and collaborate with each other. Participants communicated, for example, by using body language and demonstrations.

The event and works of art took shape naturally through collaboration. The groups planned their works of art for different sites (each group selected their own site for their work). It was amazing to see how well people, who did not share the same language, worked together. The experience of designing and leading the workshop required flexibility; many theoretical designs were modified according to the actual situation (space, time, and location). The process is always a challenge for the researcher who has to be ready to adapt and to reflect, remembering that, afterwards, evaluation is essential.

For the municipalities involved in the projects, it is important that activities are brought on site; through the workshop and other international art activities, the municipality of Ii gains visibility and makes a name for itself as a destination. It attracts people and shows the potential that smaller (municipalities and) cities in Finland have.

The given task of planning a welcoming party for the artists arriving to the Art Biennale 2012 and the locals was completed. We were pleased to be able to work with more participants from Ii than first expected and, in its entirety, the workshop went extremely well. Also, the weather turned out to be perfect for the final show and welcoming party.

Last evening in Ii. Photo: Glen Couatts





The burning boat. Photo: Anna-Mari Nukarinen

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graduated as an industrial designer from the Kuopio Academy of Design in 2011 before starting her studies at the University of Lapland. Katri is interested in art and design and the relationship between those two fields. During her Master of Arts studies, she has been able to deepen her knowledge in the fields of community and environmental art as well as design. In the future, she wishes to work within these fields in the North.

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Lapland University Consortium



This book presents a series of essays and reports on the topic of Applied Visual Arts. Broadly speaking, this territory of contemporary arts focuses on community-based and socially engaged art. Authors include academics, artists, curators and postgraduate students who share a commitment to advancing the cause of context sensitive art, research and education. The anthology will be of interest to a wide audience including, for example, artists, social scientists, community activists and educators. Organised in five sections (see below) the book offers readers a wide range of perspectives into Applied Visual Arts, cool indeed.

SECTIONS

Contexts

Tradition To Contemporary

Applied Visual Arts In Public Places

Community Engagement

Applied Visual Arts In Education

This book is also available as a free download at [HYPERLINK
http://www.ulapland.fi](http://www.ulapland.fi)