

Localizing Interior Design for Tourism in Finnish Lapland

A Study of Finnishness and Its Current and Possible Uses
in the Tourism Industry

Master's Thesis

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Abstract: This study examines how the concept of Finnishness has influenced the development of the tourism industry in Finnish Lapland and how it is used currently. The first research question addresses generic tourism like the use of Santa Claus, an international character, used in tourism, and how localization and design can make tourism more central to local themes. The second question focuses on the possibility of using Finnish design and cultural traits in luxury interior design, which leads into the last question of how interior design can look and be specifically Finnish. These questions were answered in the artistic conclusion used in the Tirrovoimaa Hotel Plan Project. The composite images used the aesthetics of Finnish design to compliment the architectural plans of Finnish architects working on the project. The artistic conclusion showed that various design and cultural elements can be used in tandem to create specifically Finnish, luxurious interiors in the tourism industry. By displaying local art and using only Finnish design and objects, the interiors can supplement authentic cultural tourism through tourists' exposure to Finnishness by inhabiting a Finnish-centered space.

Keywords: tourism, generic tourism, Finnishness, localization, interior design, composite image

Thank you for everyone's understanding, patience and support.

Without such wonderful people, I could not have accomplished such a task during these years of life-changing transition.

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INTRODUCTION

Finnish Lapland hosts a plethora of natural wonders and rich cultures which are utilized in the province's tourism industry, however there is a focus on specific tourism themes that may limit the tourists' experiences. In Rovaniemi, the capital of Finnish Lapland, tourists do not have to go anywhere to see Santa Claus and reindeer, mainstays of the city's tourism, which greet them as they enter the baggage claim of the airport or pass by the 'Santa's Express' line of buses that take travelers between the airport, Santa Park and the city center. While having Rovaniemi as Santa Claus' hometown and using this theme as an internationally recognizable and beloved experience for tourists, the winter tourism booms and lack of tourism in summer in Finnish Lapland create issues for the locals and businesses.

Additionally, the focus on themes such as Santa Claus and reindeer in tourism, while easy to advertise internationally, may take away from tourists experiencing Finland and Lapland as a culture. Safaris around Finnish Lapland offer activities to tourists to help them experience the Finnish lifestyle and these are advertised, as well, but not as widely as the Santa or nature related themes. On Lapland tourism websites like VisitFinland and Lapland.fi the first things a visitor will read are about reindeer, nature and Santa Claus, which influence what tourists come to expect and understand about experiencing Finnish Lapland.

Presently in Finnish Lapland there are a variety of tourism options available, however the themes of tourism are largely similar across the region. These themes are Santa Claus, reindeer, nature, which includes auroras, winter and summer activities, and Sámi and Finnish culture. Five of the six major motifs in Finnish Lapland's tourism are originally from the area.

In this study, I discuss my research about the concept of Finnishness, its possible uses to develop cultural experiences for tourists in Finnish Lapland through localizing interior design, and how localized interior design can also be luxurious through creating my artistic conclusion as a part of the Tirrovoimaa Hotel Plan Project.

I have a background in art education, textiles and other crafts, fine art and design, as well as numerous other art mediums. Outside of my formal education, I have also studied architecture, interior design, fashion design, and various other traditional and digital art forms. I use my background of knowledge in this study and project to supplement my research and create the artistic conclusion.

Aims and Goals:

My main goal for this study is to offer insight into how interior design can be localized in tourism for researchers, business owners and other interested parties. This way the culture of Finland can be better experienced by tourists visiting the country and how localization could benefit both the local inhabitants and tourists. My hope is that readers will develop a better understanding of how localization in tourism and interior design can help solve some of the issues seen in tourism in Finnish Lapland such as generic tourism, which is tourism that focuses on themes that are international, is unspecific to the area, is used regardless of cultural background, does not support the empowerment the local inhabitants, fosters centralized economic benefits and has a lack of cultural immersion for tourists.

My goal for the Tirrovoimaa Hotel Plan interior design project was to use my research to create visuals for what localized interior design could look like in a luxury setting. This artistic conclusion was a culmination of my research for this study, as well. For the project specifically, my tasks were to create a composite image of the exterior view of some of the guest cabins based on the architects' designs, and composite images of the interiors of a guest cabin, the lobby, the yoga room and the restaurant. Composite images are made using various photographs or digitally painted elements in one image to create false photographic images. These composite images needed to look as photographic as possible since they were going to be used to sell the hotel idea to investors so that they could more easily visualize what they would be investing in. Another part of my project was to produce three design presentations. All three were presented to the project leader, Hanna-Riina Vuontisjärvi, and one was presented to the architects.

My personal research goal in this study is to develop a deeper understanding and appreciation of Finnish art, design, culture and history, and use my developed knowledge to help improve tourism in Finnish Lapland for everyone involved.

Research Questions:

In this thesis I aim to find the correlations between Finnishness, Finnish culture, history, art and design in order to create interior designs that reflect the country's personality to help make tourists' experiences more authentic, as well as give tourist businesses ways to have more ownership over their culture. Although my project was centered in Lapland, I chose to focus my study and research on Finnishness instead. I chose to focus on localizing the interiors to Finland, because even though there are regional differences in identity, I believed that regional localization would be best exhibited through the tourists' activities and interactions with locals. Finnish architecture and design is similar throughout the country and I wanted to both compliment the architects' designs and aesthetics, as well as use the art and pre-existing building used as a small, local museum to highlight the qualities of the village and Lapland.

My research questions are as follows:

1. How can problems with generic tourism be addressed through localization and design?
2. How can Finnish design and cultural traits be included in luxury interior design?
3. How can interior design look and be specifically Finnish?

With my first research question, I seek to discover and understand problems in tourism in Finnish Lapland. My focus is on the issue of generic tourism. An example I discuss in my thesis is the use of Santa Claus in tourism in various places in Finnish Lapland.

I used my second research question as a research focus for my artistic project, which was to design interiors for a hotel plan in the small village of Tirroniemi in the Kolari municipality of Lapland. The spa hotel was planned to be a luxurious, 5-star tourism destination for tourists to experience the tranquil nature of Pasmajärvi, the area in Tirroniemi where the hotel would be built. Tourists would be able to participate in various wellbeing and cultural activities, and retreat and recover from their busy lives. In order to create my designs, I researched luxury and luxury design, as well as Finnish

design, art and culture. I needed to have a thorough knowledge of all of these subjects in order to integrate these ideas into cohesive interiors that were both inherently luxurious and Finnish.

My final research question then fully addresses the localization of the interior design to be specifically Finnish. This question led me to study Finnish history and architecture, as well, in order to use design elements from Finnish art and design, though mostly using inspiration from Finnish modern and contemporary design.

Thesis Structure:

This thesis is split into chapters and smaller subchapters. In the ‘Current Research’ chapter I write about research already completed on various topics shown in the following subheadings: The Development of Finnishness, Finnish Interior Design and Architecture, Tourism and Localization in Finnish Lapland, What is Luxury?, and Wellbeing Interior Design. In the ‘Research Methods’ chapter, I explain my chosen paradigm and methods in this study, as well as my analysis of the research materials and improvements to future research. After that, I discuss my artistic project in the ‘Tirvoimaa Hotel Plan Project’ chapter. Then I analyze my findings and research in the ‘Discussion’ chapter, where I have segmented my analyses into two parts: Tirvoimaa Hotel Plan Interior Design Project, and Understanding Finnishness and Localizing Tourism. I close my thesis with my ‘Conclusions’ chapter. All appendices and references follow.

CURRENT RESEARCH

The Development of Finnishness:

Anssi Paasi writes in his article, “Geographical perspectives on Finnish national identity,” that there was no concise Finnish national identity until after the first few decades of being an autonomous state under Russian rule (1997, p. 44). A part of building the Finnish identity was Finland’s revered epic poem, *Kalevala*, completed by Elias Lönnrot in 1835, writes Paasi (1997, p. 45). Paasi continues that *Kalevala* gave Finns an empowering, mythical past to connect with (1997, p. 45). Nature and lakes have also held an importance in developing the Finnish identity, Paasi adds (1997, p. 45). “Landscapes... are part of the nation’s shared memories, ideas and feelings,” explains Paasi (1997, p. 45). The ‘Land of a Thousand Lakes’ earned its nickname from the thousands of lakes blotting Finland’s surface and these many lakes have been subject for much literature and art through the years, further cementing the natural landscape as a national symbol, Paasi writes (1997, p. 45).

Finland aimed to separate its identity from the east and solidify its global identity as a western country after gaining their independence from Russia in 1917 until after World War II, Paasi writes (1997, pp. 46–47). Russia, becoming the Soviet Union in the same year, was seen as an enemy to Europe, which Finland propagated through various media including textbooks used in education, further connecting the country with the rest of Western Europe, continues Paasi (1997, p. 47). The use of education and literature in strengthening the evolving national identity during times of hardship during and after wars fostered the the national ideation of Finns as a strong, unwavering people who held their own against the near insurmountable foe of the Soviet Union especially during the Winter War, Paasi points out (1997, pp. 47–48).

Presently, Finland deals with an expanding diversity with immigrants making up a small, but growing percentage of residents in the country. The new populations have been seen as external ‘Others’, who have not had much historical connection to Finnish identity unlike the Swedish speaking Finns, who have resided in Finland since before its autonomy and subsequent independence and are internal ‘Others’ like the Sámi, who are

the indigenous people to Lapland across Northern Europe, though the Sámi have faced their own struggles in owning their cultural identity inside the nationalities they reside, writes Paasi (1997, p. 48). Newer populations of immigrants have faced struggles in various forms of racism to integrate into the Finnish identity due to its exclusive and homogenous identity and culture building, which has fed into a fear of the external ‘Other’, continues Paasi (1997, p. 49). Paasi suggests that the national identity has to evolve to better fit the heterogeneous society Finland has become by thinking of nationality less by the geographical boundaries, but rather by the social “consciousness and collective memory” that resides within (1997, pp. 49–50).

In Pauliina Raento’s 2009 article, “Tourism, Nation, and the Postage Stamp”, Raento explores how the imagery of Finland’s postage stamps informed, supported and changed Finnish identity and demonstrates the impact of tourism on building Finland as a nation from its independence continuing to after World War II and into the present. During the reconstruction after World War II, stamps focused on positive images, outdoor activities and nature, writes Raento (2009, p. 135). The stamps progressed into focusing on “...individualism in the context of peace and prosperity...” describes Raento, and the focal points of cities and urban sights shifted more towards holidays and seasonal imagery and other touristic themes (2009, pp. 130–137).

The most noticeable rise in holiday and seasonally themed stamps came during the 1980’s, when Santa Claus became the face of Finnish Lapland’s tourism and brought with it the sense of nostalgia that was paired with rural and natural settings, Raento explains (2009, pp. 130, 141). The focus on tourism in stamp imagery promoted the ideas of “... solicitation of international recognition toward celebration of achievement, social trust, free trade, and global commerce,” writes Raento (2009, p. 143). While the Finnish population became more diverse and culturally progressive in the 1990’s, some stamps with pictures of Lapland and Karelia, an area shared between southeast Finland and Russia, portrayed stereotypical imagery of these places, which falsely depicted Finland as still being a homogenous nation, Raento notes (2009, p. 144). However stamps were designed to illustrate the ideal by fostering pride, excitement and “... values that are generally perceived to be important to ‘Finns’ ...”, and adding to the national

and international understanding of what it means to be a Finn, explains Raento (2009, p. 142).

Similarly, art and crafts have also helped to establish the identity of Finnishness internationally in the Finnish Pavilion in the Paris World's Fair in 1900 through the motifs and designs seen in the architecture and applied arts that Finland became known for, writes Pekka Korvenmaa in his book, *Finnish Design: A Concise History* (2009, p. 50). Applied art is a subset of art that applies art and design to functional objects like architecture and dishware. The artists and designers in the 1890's and 1900's sought to develop a 'national style', which took inspiration from Karelian aesthetics, folklore and myth, and the "... texture and structure of timber," Korvenmaa explains (2009, pp. 43–45). The introduction of modernism to Finland, colloquially known as 'functionalism' in Northern Europe, Korvenmaa writes, brought about an aesthetic that catered to the Finnish ideals of functionality, simplicity and innovation that continue today (2009, pp. 99–100).

As Aslama and Pantti (2007) write in their article, "Flagging Finnishness: Reproducing National Identity in Reality Television," "Finnish identity means an identity shared by all Finns that is based on the idea of Finland's unique landscape, culture, and history and on the particular characteristics of Finnish people" (pp. 52–53). Aslama and Pantti go on to say that to experience Finnishness as a Finnish person means to share a multitude of experiences that people who are also Finnish (2007, p. 53).

Harald Haarmann gives more context to what values make a contemporary Finn in his book, *Modern Finland*. Finns prioritize balance in between nature and human development, making use of 'every man's right' to venture respectfully into nature and share the space that the environment offers them, Haarmann explains (2016, pp. 90–91). Sisu, which is best translated as determination or perseverance, is never giving up even when the challenge seems impossible, then using that struggle to grow stronger for the future, Haarmann writes (2016, pp. 92–93). Trust and reliability are core values in Finland, supporting their democracy and sense of fairness and equality, Haarmann continues (2016, pp. 93–94). Pragmatism is also important in Finnish society, Haarmann adds, where people adapt to situations as they change and using this attitude to be

prepared for anything that might come their way, which is helped by the communal nature of Finns who value working together to solve problems (2016, pp. 95–96, 106–107).

Finnish Interior Design and Architecture:

The Finnish Pavilion at the Paris World's Fair in 1900 set the stage for the international view of Finnish design and the use of arts and crafts in the Finnish style, writes Korvenmaa (2009, p. 50). The natural and local themes, materials and motifs, simplified designs, homage to the Kalevala, Finland's famous epic poetry, and heavy inclusion of applied arts and craft into the overall design became what the world saw as a clear picture of Finnish design, explains Korvenmaa (2009, pp. 50–51). The simplified designs, natural and local materials, themes and motifs have continued into contemporary design and can be seen in various media including architecture and interior design.

The introduction of modernism to Finland in the 1920's from continental Europe influenced Finland's and other Nordic countries' design well into the present, write Englund and Schmidt in their book, *Scandinavian Modern* (2013, pp. 6–8). Alvar Aalto led the way in Finnish modernism, becoming one of Finland's most internationally recognized architects and designers. His bent wood designs "... indicate something warm and easy to touch, something that in its tactility, its emotional and historical aspects has been with humankind a long time and can be trusted immediately," writes Pekka Suhonen in his article, "Functionalism and the Aaltos" (1998, p. 41). Following Finland's practice of borrowing international design practices and tailoring them to fit Finnish design, Aalto was inspired by the bent steel forms in Bauhaus design and created the steam and moulding process to make his bent wood designs, Englund and Schmidt note (2013, p. 17). Aalto used it in place of steel in his furniture, since it "... represented a more humane, sympathetic material for a better, more democratic world," add Englund and Schmidt (2013, p. 17).

Symbolism and identity in wood construction in Finland began in the 1890's in developing the Finnish style, Ritva Wäre writes in her article, "The National Context" (1999, p. 27). There was a shift in architecture from replicating the forms of stone construction to complimenting the inherent nature of timber and creating a cohesive construction inside and out, Wäre explains (1999, p. 27). Even though wood construction had existed for centuries, there was no standard style in Finland and

buildings were simple with little ornament, though what decoration was included in wooden architecture was mostly from Swedish influence and was avoided in creating a specifically Finnish style in wooden construction, Wäre notes (1999, pp. 27–28). What developed over time was whole log construction and bare wooden walls where the beauty was displayed in the natural timber, Wäre concludes (1999, p. 28). This appreciation of the natural characteristics of wood can be seen in various buildings around Finland, notably the Kampin kappeli, or Kamppi Chapel in English, opened to the public in June 2012 in Helsinki, which was designed by Mikko Summanen, Niko Sirola and Kimmo Lintula of K2S Architects (Kirkko Helsingissä).

Similarly, geometric ornament developed into the Finnish style around this time in various applied arts, Wäre continues, but due to its prevalence internationally, geometric designs could not be considered as wholly Finnish (1999, pp. 28–29). Nature as an aesthetic theme was also developed during this time, but steadily evolved into an appreciation of natural characteristics, similar to the unadorned whole log construction, alongside a continuing use of natural motifs like native plants and animals, Wäre explains (1999, p. 30). Wäre adds that “simple and natural design was sometimes associated with an expressive crudity of forms, which was also identified as something especially Finnish,” (1999, p. 31). All three of these design elements have continued to be ubiquitous to what is considered Finnish design today.

Currently, aesthetics and ideas seen in Finnish architecture and design have persisted and evolved. The Finnish style today employs a variety of elements to support what seems to be the most Finnish of values: the acceptance and appreciation of what simply is. Johanna Lahti, Brand Manager for the Association for Finnish Work, writes about the Finnish summer cottage in her article, “Imperfection is Perfect”. Lahti describes the summer cottage, a Finnish staple, as a place “... where nobody wants to spend their time”, but not because of any misgivings (2016). The summer cottage is unobtrusive, modest, domestic and second to the nature where it resides, Lahti explains (2016). The cottage is well built for the nights where people go back inside to be together, Lahti writes (2016).

In her article, “The (Unexplored) Roots of Finnish Design”, Lahti discusses values in contemporary Finnish design. Functionality has been a staple of Finnish design due to the harsh environment, which influences the forms of objects and design made in Finland, Lahti writes (2018). Authenticity in brands is important in the consumer market today, which Finnish design is well established in, Lahti explains, and catering to more niche, but loyal consumer bases is an effective strategy (2018). Also, as technology evolves, design does, too, Lahti notes (2018). Innovation has always been a key feature in Finnish design, Lahti points out, and designers adapt to new technologies and challenges melding the old and the new into original and dependable objects in every creative field (2018).

The focus on sustainability has grown in every industry in Finland, including architecture and design. Pekka Huovila lists the qualities of sustainable construction in his national report, *Sustainable Construction in Finland in 2010*:

- intensified energy-efficiency and extensive utilization of renewable energy sources
- prolonged service life as a target
- saving of the natural resources and promotion of the use of by-products
- reducing of waste and emissions
- recycling of building materials
- supporting of the use of local resources
- implementation of quality assurance and environmental management systems. (2010, p. 7)

Huovila suggests that designers consider the materials of their construction in their plan first, collaborate with other designers to have the best possible plan for construction, and develop methods to have control over all parts of the construction and its subsequent lifespan (2010, p. 25).

Tourism and Localization in Finnish Lapland:

There are many features that make Finnish Lapland a premier tourist destination. House of Lapland, the official marketing and communications house for Finnish Lapland, offers a variety of places to visit and things to do for tourists. On their webpage, “Only in Lapland - Visit Finnish Lapland”, House of Lapland (2019) groups experiences found in Lapland into five categories: Arctic Wellness, Arts and Culture, Bucket List, Magic Lapland, and Wonders of Nature.

‘Arctic Wellness’ on House of Lapland’s (2019) site includes articles about different types of saunas around Lapland and an article about Anne Murto’s wellness tourism development in Kuusamo with folk healing and natural wellness practices. ‘Arts and Culture’ contain articles about the Sámi and Mu Sámegi, a Sámi poet, artist and activist, as well as an article about Rovaniemi’s annual Design Week (House of Lapland, 2019). ‘Bucket List’ includes various articles on natural areas to visit, northern lights, ways to enjoy silence, and popular tourists attractions around Lapland like Ranua Zoo, snow castles and fells for skiing and hiking (House of Lapland, 2019). ‘Magic Lapland’ has more articles on snow castles around Lapland, the unusual nights that can be experienced in the middle of summer and winter, Santa Claus, and myths about the auroras (House of Lapland, 2019). ‘Wonders of Nature’ have articles about the northern lights, the purity of the arctic environment and various nature destinations around Lapland (House of Lapland, 2019).

Santa Claus tourism began in the 1980’s when the Finnish Tourist Board, after discussing it occasionally since a radio broadcast in Finland in 1927 stated that Santa’s home was found on Korvatunturi, or Ear Fell in English, near the Finland/Russia border in Lapland, decided to use Santa Claus as a symbol of Finnish Lapland, Michael Pretes reveals in his article “Postmodern Tourism: The Santa Claus Industry” (1995, pp. 8–9). The biggest hurdle in making Finnish Lapland Santa’s home was convincing the rest of the world, which was accomplished through Finnish Santa’s many visits to various countries, including a visit to the Summer Olympic Games in South Korea in 1988, Pretes goes on to say (1995, p. 9). Raento writes in her article that Santa not only embodies the idea of Christmas, but also represents Lapland in the global view (2009, p.

149). Because of Santa's use of reindeer in pulling his sleigh, his hometown of Rovaniemi and his current residence in Korvatunturi, he is an effective figurehead for the province, adds Raento (2009, p. 142). Even though tourists are aware of the contrived nature and inauthenticity of Santa Claus in Finnish Lapland, as it is a purely borrowed concept that attempts to be sold as the "original" in order to attract tourists, many people still flock to consume this touristic commodity and it works, Pretes concludes (1995, pp. 12–14). Winter tourism is the largest tourism season in Finnish Lapland largely due to this.

House of Lapland provides fact sheets about summer and winter tourism on their website. There were twice as many overnight stays in Finnish Lapland in the winter than in the summer and 30 times more growth, 0,2% versus 6% growth, from 2017 to 2018 (House of Lapland, 2019). May had the least overnight stays while December had the most (House of Lapland, 2019). In the summer many tourists are Finnish while the winter hosts many more international tourists (House of Lapland, 2019). Paavo Virkkunen, Executive Director of Business Finland, is quoted in Business Finland's article saying that Finland will develop their tourism "... by focusing on year-round, regionally balanced growth... Attracting visitors year-round is a key solution for many acute challenges in the sector," (as quoted by Virkkunen, Wakonen, & Salovaara, 2018).

In regards to the future of tourism in Finnish Lapland, House of Lapland discussed the possibilities with Markku Härkönen, Director of Business Services at Pohjolan Osuuspankki Bank. Härkönen (2018) says that investors and tourists are increasing interest in Lapland, especially from Russia and China. Härkönen (2018) adds that "... tourism is a stable sector." Areas like Kolari and Levi, Härkönen (2018) goes on to say, rely heavily on tourism for development in all sectors due to the amount of people that tourism brings to the areas, tourists and residents alike. While the growth of tourism supports the economy, there is not enough accommodation for the boom, says Härkönen (2018). The most pressing challenge now, Härkönen (2018) elaborates, "... lies in the need for infrastructure, i.e. accommodation, program and transport services..." Härkönen (2018) predicts that tourism in Finnish Lapland will double in the next decade and that the continuous draw of Lapland is its uniqueness of place and people.

House of Lapland also discusses the future of tourism with Susan McPherson, founder and CEO of McPherson Strategies, a consulting firm in USA focused on conscientious business practices. McPherson (2019) points out that the purity and local sources of the food and environments are unique to the area, as are the responsible practices that business owners in Lapland employ. These and the focus on sustainable development should be marketed more, explains McPherson (2019). Tapping into the uniqueness of Lapland while focusing and marketing sustainable development will help Finland grow in the international tourism market, McPherson concludes (2019).

Another priority in developing sustainable tourism in Lapland is the effects tourism could have on the fragile Arctic environment, Patrick Maher writes in his article, "Tourism Futures in the Arctic" (2017, p. 217). Maher believes that "... growth, communication and engagement in Arctic tourism are on positive trajectories", but the capacity for visitors is still a concern in sustainable tourism development (2017, p. 218). Collaboration, cooperation and networking between all involved will provide better results for effective sustainable development, Maher explains (2017, p. 218). However, as Maher points out, the desire for economic growth through tourism and the fear that increased tourism will harm the delicate nature of the Arctic will remain at odds, since there is no solution as of yet to this dilemma (2017, p. 219).

The Regional Council of Lapland also emphasizes that a large part of Finland's plans for sustainable development in tourism includes focuses on year-round tourism (Rötkönen, et al., 2017, p. 7). The Regional Council offers a list of plans on how they will achieve year-round tourism in Finnish Lapland:

- We shall extend the seasons by developing internationally attractive products for the summer and autumn
- We shall define the peaks of communications and create an internationally attractive summer image for Lapland
- We shall market in chosen markets in an efficient and targeted manner
- We shall develop accessibility and particularly air transport

- We shall take care of our factors of attractiveness and invest in sustainable development
- We shall carry out cross-border cooperation
- We shall extend seasons (Rötkönen, et al., 2017, p. 7)

The Council lists the effects that have already taken place due to the tourism increase in Lapland such as increased jobs and business opportunities for locals, increase in the quality of services, transport and telecommunication, internationalization, better accessibility and infrastructure, among others benefits (Rötkönen, et al., 2017, p. 4). The Council aims to achieve several goals in developing year-round tourism in Finnish Lapland:

- All-year-round business for the tourism sector, investments, jobs and new residents in Lapland
- More new business opportunities
- Tourist flows from outside the EU
- New dimensions to the Lapland brand in the form of Arctic Summer
- Cross-border cooperation (Rötkönen, et al., 2017, p. 7)

In order to develop the rural areas of Lapland, the Regional Council of Lapland also created the *Lapland Arctic Bioeconomy Development Program (Lapin Arktisen Biotalouskehittämishjelma* originally in Finnish). The Council provides a summary in English that explains their goals and processes for the future. Tanja Häyrynen and Johanna Asiala (2018), the writers of this publication, describe that a current issue facing rural Lapland is a lack of capital due to money going out, but not coming in for services, food, etc (p. 5). The Council wants to focus on the bioeconomy that is rich in Lapland: “food and natural products, blue bio-economy (fisheries), decentralised renewable energy, and wood production” (2018, p. 5). The Council’s goal is to use Lapland’s pure products and materials, and renewable energy in responsible and sustainable ways to promote entrepreneurs to start and continue business in rural Lapland, grow existing businesses, and draw people in to reside in and develop rural

areas in Lapland since another large issue facing these areas is the aging and decreasing population (2018, p. 5).

Additionally, part of the growing entrepreneurial businesses furthering Lapland's economy is homestay tourism, which is a type of tourism where tourists stay with a guide for an amount of time and during this stay the guide provides meals and various activities for the tourists (Ojanperä, K., & Ojanperä, P., 2019). Rent-a-Finn, run by VisitFinland, a unit of Business Finland, offers three-day stays in the summer with Finnish "happiness guides" to help tourists find balance, happiness and improve their lives through nature exposure, activities and healthy Finnish habits (VisitFinland). Two of 2019's happiness guides are located in Lapland, while the other six are located south (VisitFinland). This provides tourists with a genuine experience and look into Finnishness and Finnish life while focusing on improving their well-being and happiness (VisitFinland)..

Similarly in Kittilä, Mummola Travels offers homestays for individuals and small groups on a small farm, though their homestay is not wellbeing-oriented (Mummola Travels). This company is family owned and accommodates tourists year-round (Mummola Travels). The homestay at Mummola Travels provides accommodation, meals and snacks, family supplies if needed, accompaniment to local events, and participation in family activities and festivities (Mummola Travels).

Though not a homestay, Arctic Lifestyle in Rovaniemi offers packages to tourists that include Finnish activities like forest hiking and ice fishing with guides who are locals. Seasonal activities include some Finnish cultural activities like roasting sausages around a bonfire, hiking while discussing the history of areas and ice fishing (Be like a local). Arctic Lifestyle's (Be like a local) "Be Like a Local" winter packages include "Fisherman's Luck," "Fisherman's Luck Snowmobile Safari" and "Arctic Hike." The Arctic Hike (Arctic hike) is a three hour snowshoe hike in the forest where guides will build a campfire to have a snack and share information about wilderness skills and answer questions about Finnish culture, nature, etc.

In creating and experiencing cultural tourism, the question of authenticity comes into play as well as what tourists really want and expect from tourism. Dallen J. Timothy writes in his book, *Cultural Heritage and Tourism: An Introduction*, that tourists want different things when they travel; some want authentic experiences and some do not, rather wanting to focus on having a fun experience (2011, p. 104). Tourists also expect different things from the places they visit, which may be informed by common stereotypes and misinformation, Timothy goes on to say (2011, p. 105).

Timothy writes that there are multiple views on what authenticity is in tourism and is argued to be a purely objective or subjective understanding (2011, p. 107). People who work in history-focused careers like archaeologists and museum curators believe that authenticity is evaluated by an object's or site's inherent characteristics and objective pasts, Timothy explains, while constructivists argue that authenticity is created by people based on their own perceptions (2011, pp. 107–108). There is no set or agreed on definition of authenticity, Timothy writes, and it continues to be relative to people's own perceptions, experiences and decisions (2011, p. 121).

Dean MacCallen illustrates in his article, "Staged Authenticity: Arrangement of Social Space in Tourist Settings", that tourists' destinations create varying levels of authentic experiences in five stages adding onto Erving Goffman's original two:

Stage 1: Goffman's front region, or a region for tourists specifically; a region that is purely for tourists that some tourists try to get past; i.e. a generic hotel or a non-culturally specific tourist attraction

Stage 2: a front region that only has the atmosphere and look of a back region, or a region for locals specifically; i.e. an area-specific hotel or a culturally themed restaurant

Stage 3: a front region that simulates local experience through look and activities; i.e. tourism companies that

offer culture-specific activities or culturally-themed tourist attractions

Stage 4: a back region that is open to tourists to know the goings-on of the area; i.e. museums or tour guides who discuss things that happen in the area or region

Stage 5: a back region that is mainly for locals, but also allows tourists; i.e. homestay tourism or art galleries

Stage 6: Goffman's back region which is local experiences that the tourism is based off of; i.e. homes or workplaces (1973, p. 598)

Tourism in Finnish Lapland covers all of MacCallen's proposed stages and tourists visit for equally as varied reasons. Some tourists do participate in more back region tourism that involves the daily lives of local more, however many tourists want to experience the spectacle that purely tourism-centered attractions supply, MacCallen explains (1973, p. 601). If tourists want to pursue authenticity in their travels, then they will find a way, MacCallen concludes (1973, p. 602).

What is Luxury?:

The meaning of luxury has evolved over time and has never settled on one definition. Swarbrooke quotes Heinz Ramseier and Sam Tinson in his book, *The Meaning of Luxury in Tourism, Hospitality and Events*: “The fact is that luxury can mean countless things to different people...” (Ramseier & Tinson, 2015, as cited by Swarbrooke, 2018, p. 7). Swarbrooke explains that luxury has gone from a few people having it to it being a mindset and from unnecessary objects people can own which can signify status to experiences most people can have, however there is no set definition and it is a concept that continues to evolve (2018, pp. 4–9). Currently, Swarbrooke writes, luxury can be understood through some key concepts: leisure, disposable money and time, rarity and authenticity (2018, p. 8).

In Swarbrooke’s (2018) book, he gives a short summary of the history of luxury in tourism, which gives an idea of how luxury has evolved over time. Early on, Swarbrooke notes, luxury has been limited to the rich due to their wealth, which allowed them to do and have what others with less money were unable to obtain, which included vacations, access to health spas and resorts, and luxury travel, travel where the people did nothing but experience the places they visited unlike military, business, exploratory or religious travel, all of which were some form of work (2018, pp. 12–15). Since more people have access to disposable time and money, Swarbrooke explains, vacations are becoming a necessity rather than a luxury contrary to before (2018, p. 22).

Presently, as Swarbrooke (2018) writes, this disparity has lessened somewhat with many people being able to afford vacation and leisure travel and luxury has evolved with economic growth all over the world (pp. 19–20). Swarbrooke adds that growing markets in Asia and the Gulf have changed luxury tourism in Europe and North America with the influx of tourists, many of whom have a focus on buying rather than experiencing, though their tourist behaviors continue to evolve over time, becoming more experienced, thus causing the tourism industries to respond to those evolutions (2018, pp. 20–21). Swarbrooke explains that part of this response is the rise of experiential marketing, a change from packaged and product-based tourism to personalized

experiences in tourism where tourists are active participants in developing their tourism experience (2018, pp. 36–37).

While luxury is accessible to everyone, Peter McNeil and Giorgio Riello explain that it is still segmented between different incomes and standings in society, like the difference between a billionaire CEO and a high school teacher (2016, p. 231). The accessibility of luxury has also created the idea of ‘metaluxury’, which is luxury only accessible to those with immense wealth that most people are unable to obtain, explain McNeil and Riello (2016, p. 231). McNeil and Riello write that there are different ways that luxury is categorized such as value of the object and price, and luxury in relation to a person’s standing and wealth (2016, p. 231).

Jean-Claude Dumas and Marc de Ferrière write in their 2007 article, ‘Les Métamorphoses de luxe vues d’Europe’, that there are different segments of luxury: “exceptional luxury” (rare and precious objects, of the highest quality, made on commission), ‘intermediate luxury’ (objects of great quality, produced in small batches), and ‘accessible luxury’ (sometimes known as ‘masstige’, the realm of luxury brands)” (as cited by McNeil & Riello, 2016, p. 231).

Melanie Perez adds to this idea in her 2008 report, *How Luxury is Vulnerable to a Cold Climate*, that luxury can be divided into four categories: ‘true luxury’, which are solely experienced by the elite like top of the line yachts and private islands, ‘traditional luxury’, which includes premium goods like clothes and alcohol, ‘modern luxury living’, which include identity and status building experiences like travel and spas, and ‘life’s little luxuries’, which include mass-marketed luxury like organic foods (as cited by McNeil & Riello, 2016, p. 231).

Kapferer and Bastien share similar concepts in their book, *The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands*. Luxury has evolved from a material part of social stratification to experiences of personal elevation that are widely available and in multiple forms (2009, pp. 18–19). The social hierarchy aspects of luxury, such as people who have versus people who don’t, still exist in the overarching concept of luxury, Kapferer and Bastien write, but now the focus is more on the personal

experience of luxury (2009, pp. 20–21). Kapferer and Bastien explain that luxury has evolved from the having an overabundance of wealth, time and space to having enough to experience luxury on multiple levels through various means, material and otherwise, that foster personal satisfaction of having and experience (2009, pp. 20–21).

Swarbrooke (2018) notes that luxury product, which is not limited to luxury objects, but rather tourism experiences as a whole, has six different features that create the luxury of the product: designed product attributes, price, promotion and communication, target markets, reputation, and values (p. 83). Designed product attributes, as Swarbrooke describes, are the parts of the experience, both tangible and intangible, that the consumer is actively exposed to like interior design, atmosphere, etc (2018, p. 83). Luxury prices, Swarbrooke continues, have historically been high to denote its inaccessibility to lower classes, but has evolved to include discounts, upgrades and incentives to widen their consumer base, allowing more people to access the luxury products businesses provide (2018, p. 85). Swarbrooke explains that promotion and communication of luxury product is changing from “... an absolute definition of luxury...” to a flexible idea that can include almost anything, as long as it is better than something similar offered by the same or another company (2018, p. 86).

In tourism, there are five target markets in the luxury market, Swarbrooke (2018) writes: everyday luxury, luxury as an aspiration, vacation and holiday luxury, special occasion luxury, and partial luxury, which is having parts of the experience be luxurious rather than every part (pp. 86–87). These target markets help luxury suppliers to suit their products to either one or many of these markets. Swarbrooke explains that reputation is a large part of consumers’ decisions in purchasing luxury product, which has evolved with the invention of the internet where reviews from previous customers are readily available to either give merit or demerit to businesses (2018, p. 87). Swarbrooke goes on to say that businesses have evolved to keep control over their reputation through marketing and using bloggers and influencers to raise their reputations alongside more traditional tactics in marketing (2018, pp. 87–88). Swarbrooke describes value of luxury products in three perspectives: intrinsic luxury, environment and service, and time and amount of experience (2018, p. 88). Swarbrooke adds that value in luxury products have also evolved with time as, on a whole, people have moved away from the value of

luxury as inaccessible and exclusive towards ethical and authentic, which can be seen in consumer habits today (2018, p. 88).

In regards to reputation, the reputation of a hotel is largely influenced by its rating, which is provided by official hotel classification systems worldwide. The World Tourism Organization gives an in-depth look at hotel classification systems around the world in their report, *Hotel Classification Systems: Recurrence of criteria in 4 and 5 star hotels*. According to the Secretary-General of the World Tourism Organization, Taleb Rifai, there is no fixed international standard for classifying hotels (2015, p. 5). However, the organization writes, there are many similarities in the criteria catalogues in the regions the organization reviewed (World Tourism Organization, 2015, p. 6).

Part of building the reputation of a hotel is its star rating and a goal of the project was to create designs for a 5-star hotel. According to the World Tourism Organization (UNWTO) and Norwegian Accreditation's (NA) collaborative report, the measurable criteria in Europe, which includes Italy, Spain, United Kingdom, France, Poland and Sweden, for a 5-star hotel applicable to the hotel plan is as follows:

- "Number of bathroom amenities - 5,21 units
- Percentage of en suite bathrooms - 100%
- Number of towels per person - 2,3 towels
- Room service operation - 23,5 hours
- Front Office operation - 23,5 hours
- Room size single room - 14,8 m²
- Room size double room - 20,9 m²
- Language skills front of house - 2,5 languages
- Bed size single bed - 92 cm * 200 cm
- Bed size double bed - 177 cm * 200 cm
- Number of power sockets in room - 2" (2015, p. 30)

UNWTO and NA go on to explain that the measurable criteria in the global group, which includes Australia, Germany, India, Portugal, South Africa and USA, for a 5-star hotel applicable to the hotel plan is as follows:

- “Front Office operation - 24 hours
- Number of towels per person - 2,4 towels
- Room service operation - 24 hours
- Room size single room - 18 m²
- Room double size - 20,5 m²
- Bathroom size - 4m²
- Language skills front of house - 2,3 languages
- Bed size single bed - 92 cm * 200 cm
- Bed size double bed - 177 cm * 200 cm
- Number of power sockets in room - 2,8
- Suite requirements - Min 2” (2015, p. 29)

However, the UNWTO and NA (2015, p. 9) note that Finland does not have a hotel classification system and, as Diana Foris explains, is based on reputation instead (2014, p. 29).

In regards to international reputation, Kapferer and Bastien (2009) write that luxury product is tied to the culture it originates (p. 14). Kapferer and Bastien go on to say that luxury has identity, which is lost when the making of the product is dislocated from its roots (2009, p. 14). Once a luxury product’s manufacturing changes on a base level, such as outsourcing labor to cut costs or creating generic, non-specific experiences, then the value and quality of the product drops significantly and ceases to be a luxury product and demotes to a premium product that still has material quality, but lacks fundamental quality as Kapferer and Bastien discuss (2009, p. 14). Globalization has made luxury accessible for many more people than before, and that has changed how people think, understand and create luxury. The market for companies is global with a wide, varied customer base, says Kapferer and Bastien (2009), and to succeed and grow, luxury businesses have to market internationally, but also have to tread a fine line to maintain the identity of their brand and product while doing so, otherwise the luxury they tout will disappear (p. 15).

A culture's identity can also be examined through art and design which have always been inextricably linked to luxury throughout history due to art's lack of functionality, but high value, as Kapferer and Bastien (2009, p. 35) write. Wealthy patrons have supported the arts to further establish their own influence and own singular, lasting objects to leave as their heritage, Kapferer and Bastien explain (2009, p. 99). The authors go on to expound that with globalization and the democratization of luxury, the concept of art as luxury has changed to some degree, though the singularity of original, one-of-a-kind art still remains (2009, p. 99). Fine art and craft only gain value over time, continuing the idea that true luxury is timeless, Kapferer and Bastien write, while quality design creates the brand and aesthetics of luxury products (2009, p. 99; p. 35).

In conclusion, the concept of luxury is not a fixed idea, but rather a fluid concept that changes form depending on different perspectives. The luxury market, especially in tourism, has adapted over time and caters to various consumers to build their consumer base and thus grow as an industry. Even though there is no one pinnacle ideal of luxury due to its flexible nature, there is still a myriad of concepts about luxury that are consistent such as quality and rarity. Quality has to be high in multiple areas of a product to be lauded as luxurious: material, fundamental, ethical, etc. If a part of the product, which includes all part of the business, marketing, etc., is low quality, then it ceases to be a luxury product.

Wellbeing Interior Design:

In the study, “The importance of aesthetic surroundings: a study interviewing experts within different aesthetic fields”, conducted by Caspari, Eriksson and Nåden, the researchers find three major results:

- “Aesthetics and design are practically absent in the Norwegian general hospitals.
- The aesthetic surroundings are very important for the health and well-being of patients.
- The aesthetic area has many aspects. Guidelines are worked out based on the expert/patient focus, their wishes and recommendations and based on a conviction that certain objective, basic and general criteria do exist for basing an aesthetic environment on an innate and shared common sense. (2011, p. 134)”

The researchers, citing a previous publication of Caspari’s (as cited in Caspari, Eriksson & Nåden, 2011, p. 135), write that the “aesthetic surroundings can both relieve suffering and, conversely, work... so that suffering is intensified. While this study is focused on the wellbeing of patients in Norwegian hospital settings, many ideas can be used in wellbeing tourism to help elevate people’s experiences with the exteriors and interiors of buildings in that sector.

In the results of this study, the researchers organize their findings in the following categories: Nature, view and light; Sounds and smells; Architecture and rooms; Design and aesthetics; Food; Hygiene and maintenance; Art, colours and water; Variation and atmosphere; Harmony, humor and play. In the ‘Nature, view and light’ category, an informant, a patient interviewed, of the study says that they “missed flowers and greenery,” while another was successively quoted as saying “The light made a nice atmosphere, high ceilings, good fresh air and large windows. Light is extremely important,” (as quoted in Caspari, Eriksson & Nåden, 2011, p. 137). In ‘Sounds and smells,’ informants were negative towards there being too much of both and Caspari,

Eriksson and Nåden interpreted these to mean that the hospital did not have sufficient sound muffling nor ventilation (2011, p. 137).

In the 'Architecture and rooms' category, one informant is quoted as saying "Most of the aesthetics are contrived additions; they are not part of the architecture... Aesthetics must be integrated from the foundation up; it has to be built up as an element in the architecture," (as quoted in Caspari, Eriksson & Nåden, 2011, p. 138). To continue in 'Design, decor and aesthetics,' Caspari, Eriksson and Nåden (2011) write that "Cold, hard and unattractive furniture, plastic and neon are not desirable (p. 138)." Caspari, Eriksson and Nåden write in the 'Food' category that informants mentioned that how the food was served, i.e. dishware, trays, food covers, look of the food, etc. greatly affected the experience for them, often negatively (2011, p. 138). 'Hygiene and maintenance' is important, the researchers emphasize, as disrepair greatly affected how people viewed the hospital and will cause a place to become unhygienic (2011, p.138).

Caspari, Eriksson and Nåden address art in the study, as well, in the 'Art, colours and water' category. The researchers write that "art in the environment... should create a sense of peace and harmony, nurturing the mind, creating well-being... light, bright and uncomplicated," (2011, p. 138). Dramatic and "overly advanced" pictures should be avoided, write Caspari, Eriksson and Nåden (2011, p. 138). Colors in a place of health and wellbeing, the researchers explain, that informants expressed that colors should be used cohesively and be well designed with conscious choices to the color scheme used (2011, p. 139). The researchers write that informants suggested that colors should be "soft, clear and clean" (2011, p. 139), 'Variation and atmosphere' focused on the experiences and needs of long term patients who are confined to their bed. Having skylights, painted surfaces with stimulating imagery, small changes to the environment occasionally can help provide the need for variation, as Caspari, Eriksson and Nåden (2011, p. 139) describe. "Harmony, humor and play' is the last category in the study's results. The researchers express that harmony in the environment help both the hospital staff and patients feel more at ease and having an atmosphere that encourages positive attitudes like humor and play can help with the serious situations people face in the hospital setting (2011, p. 139). Caspari, Eriksson and Nåden note in the discussion that

hospitals often take great care in the aesthetics of main rooms in buildings, but neglect the look and feel of patient's rooms (2011, p. 139).

Similarly, in the paper, "Design and subjective well-being in interior architecture," Ann Petermans and Anna Pohlmeier explore if and how interior design can affect the subjective wellbeing of its inhabitants. Petermans and Pohlmeier define subjective well-being as people's perceptions of the quality of their lives (2014, p. 209). In their paper, they reference Desmet and Pohlmeier's Positive Design framework designed in 2013. This framework focuses on three design points to make a positive design to enhance subjective well-being: design for pleasure, design for personal significance and design for virtue (Desmet & Pohlmeier, 2013).

Design for pleasure, Desmet and Pohlmeier write, focuses on present effects of a person's experience for example feelings of comfort, luxury, relaxation, etc (2013). The researchers continue that there are four types of pleasure that can be designed for: physical, social, psychological and ideological (2013). This can be achieved in interior design through high quality materials and furniture design, art, lighting, and numerous other aspects of the interiors to enhance the inhabitants' experiences.

Design for personal significance, Desmet and Pohlmeier explain, focuses on helping people achieve their long and short term goals and aspirations (2013). The researchers go on to elaborate that products designed for personal significance can directly help people achieve their goals like musical instruments, inspire people to complete their current goals like art that displays something about their goal, or represent past or current achievements like photos from places people have traveled to (2013).

Design for virtue, Desmet and Pohlmeier describe, help people be their most virtuous selves (2013). Design can inspire people to self reflect, make healthy lifestyle choices, be ecologically conscious, be philanthropic among other traits that are generally viewed as ethical and virtuous, Desmet and Pohlmeier (2013) explain.

Positive design, Petermans and Pohlmeier write, has five characteristics: it focuses on existing and potential possibilities for positive design, balances the three previously

mentioned design points, is human-centered and aims to promote wellbeing and personal improvement for inhabitants, actively involves people in adapting and evolving, and have long-term effects on the well-being of those who experience the design (2014, p. 212). There is no one way to design interiors to improve well-being, because it is dependent on many different factors and evolves over time.

RESEARCH METHODS

The purpose of this chapter is to address the research methodology used in the thesis and its application to the project. The research consisted of collecting, examining, analyzing and incorporating diverse materials and data to create composite images to exhibit the conclusion of the research. The chapter is structured as follows: the paradigm, strategy, research method and analysis of the materials. Each part of the chapter addresses the type and theoretical background of the methods, then their application to the thesis, and lastly any additional information pertaining to that particular part of the research.

Paradigm:

This thesis uses Pragmatism as its research paradigm. Creswell writes in his book that Pragmatism, at its core, focuses on the research problem and does not limit the processes that the researcher can use to study the chosen topic (Creswell, 2014). This paradigm was used since it allowed me to create a research project without boundaries that best fit the goal I was trying to accomplish. While the research goal was to use research and understanding to create contemporary interior design that exemplified Finnishness and better concretize tourists' ideas about Finland, I did not observe people nor their experiences. The materials I used were based in past and present design, culture, and diverse tourism studies that I then compared, contrasted, combined with other data and created my own conclusions through extensive analysis, re-analysis and artistic process. Other paradigms did not fit the process I needed to reach my research goal.

In this study, my research goal was to solidify an idea of Finnishness that could be used to create interior design for tourism that would help tourists to better immerse themselves in Finnish culture through their experiences in interior spaces. I want this research to give tourism companies in Finland a foundation of design elements seen throughout art and design history that could be incorporated in contemporary interior design in their buildings that could help solidify the idea and identity of Finnishness for

tourists visiting the country. I also aim to provide an objective, outsider's artistic perspective in what Finnishness is and how it has been and is currently displayed in Finnish interior design. I hope that my research will add to the knowledge and solidification of what Finnishness is and how it can be shown for the many tourists who come to Finland throughout the year. It is also my goal that this study and development of Finnishness will help locals take ownership of their culture and use this research to help them better exhibit their history and culture through interior design in tourism. I created artistic pieces to display how contemporary interior design can be used to do this.

There was study about art and artistic process throughout the research. Some main parts of the data were historical and contemporary images of Finnish art, design, materials and art history. All of the information obtained through examining and scrutinizing these numerous images created a larger picture of what Finnish art and craft was and how it was used to exhibit Finnishness and culture. I then used this knowledge to create a contemporary interior space for different rooms in a hotel for a development project that I was a part of. My goal for the project was to localize the interiors while maintaining a 5-star, contemporary aesthetic for a luxury spa hotel. The concluding composite images brought together the research into easy to digest artistic material to both help develop the project and add to what Finnishness could look like in contemporary, luxury design. The mixed methods and artistic process I used to obtain that final product helped to strengthen my insight as a researcher.

Through this research, I have understood my role as a researcher to help further the understanding of how we can express who we are through unconventional means. Finnishness is not an individual identity, nor was it created overnight. This identity of Finnish people and who they are as a whole was created through all means over time starting in prehistory. As a researcher, it is my task to bring this to light through careful examination and analysis, and creation of an easily digestible study to help others to understand what I have learned. As a researcher, I add to an ever expanding cloud of knowledge that furthers our understanding as a whole and this was my goal for this study.

Strategy:

In this study I used artistic research to better understand Finnishness, Finnish design, localization and tourism in Finland. Hannula, Suoranta and Vadén write that artistic research uses a research process that involves artistic work, contextualization and conceptualization to interpret and better understand the research topic (2014, pp. 16–18). Contextualization in this situation, as Hannula, Suoranta and Vadén state, means to use the process of research, which has been used throughout history in various fields (2014, pp. 17). Conceptualization, on the other hand, as discussed in Hannula, Suoranta and Vadén’s book, is to create “... a personal vocabulary for speaking about art and its world” (2014, pp. xi). I interpret this to mean that artists as researchers, within the realm of their study, create meaning about the world and art itself through the process of research and making art. My artistic research process can be seen in Figure 1 below:

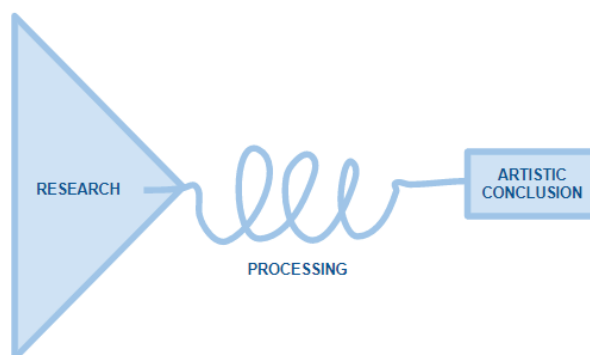


Fig. 1 - map of the artistic research process

After choosing a research topic, as seen in Figure 1, my artistic research began with a broad spectrum of research and data collection that narrowed as the research continued, and the findings solidified and narrowed my research topic. Once the main research concluded, the process moved into processing of the data and research. This was a cyclical process where I analyzed the data and made edits to my analyses as new data was introduced. As I continued collecting and analysing data, the new information

provided a more focused view that helped to slim down the amount of materials needed that I had already collected and also narrow the new information I collected during the process. Finally, I made my final conclusions about the research. After all processing finished, I created an artistic conclusion to culminate my findings.

In my thesis, I used the project task as a base for my research. In order to design interiors that exhibited the abstract idea of Finnishness, I needed to understand how the different parts of the development of what is thought of as Finnishness worked together to create that identity. Since my task was based in design, I focused on art and design history, but also collected data about Finnish culture and identity to help create designs that not only showed the design and art of Finland, but also integrated the more abstract traits of 'Finnish' as a people and a culture. Since I was designing for a tourism location, I also researched about luxury, well-being, and eco tourism design specifically for this hotel, interior design in hotels, and interior designs in tourist locations around Finland.

After processing the data and research I had attained, I created my artistic conclusion. During the art making, I continued to add to my research, though at this time focusing on materials and the architects' previous work to help match their style and vision for the buildings. An example of this is the wood surface processing. I wanted to use wood for all of the interior and exterior walls, and most of the furniture, however if the wood were all the same or even similar stains and colors, the interiors would look boring and possibly claustrophobic. I wanted four different colors of wood, but using only one type of wood, so I decided to use whichever wood the architects decided on with these four colors: white, black, the wood's natural color and a medium-dark neutral brown. For furniture, a golden-reddish brown color could also be added to provide further variation. To achieve the black color, the wood could either be tar-stained as dark as possible or carbonized. The white would be whitewashed and the darker and golden colors would both be stained. After my artistic conclusion was completed, I began to work on writing my thesis.

Methods:

For the purpose of this research, I mainly used existing materials. These materials included books, e-books, academic journals, articles, websites, and photographs. I obtained these materials from the university library, e-book and academic article databases, and from various websites that I found. When I searched for materials, I used keywords that pertained to my search, narrowed the list through assessment of what would be useful, then chose my sources based on their usefulness in furthering my research and their credibility in the academic field. The websites and photos I used for tourism aesthetics were not as thoroughly assessed, as I mainly used those sources for comparison, contrast and inspiration.

In my process, I compiled materials and data, analyzed them, re-analyzed and edited my findings, then created an artistic conclusion, which was a series of five composite images for a luxury hotel project in Tirrovoimaa in Lapland. Four of the images were interior shots of the planned hotel that I designed based on the floor plans and designs of the architects hired for the project. The fifth image showed an exterior view of lakeside cabins using a photograph I had taken previously of the area that would be built to show scale, design and materials for potential investors. For each composite image I used various photographic images from the internet to create a composition that looked like an actual photograph so that viewers could see what the hotel might physically look like in the future. Before creating the composite images, I made two powerpoints with inspirations and influences in the forms of gathered picture materials for what could be included in my designs, as well as a color map for walls, a material map, as well as lists of ideas for what could be included in the designs. These presentations were shown to the project leader, Hanna-Riina Vuontisjärvi, my project partners and the architects working on the hotel project.

In the artistic conclusion, I wanted to focus on localization to Lapland and Finland. In order to fully understand and realize this in my designs, I needed to research and understand various topics relating to tourism, design and art, and Finnish culture. I gathered information from various sources on different, related topics to this study, compared and connected them which led to deeper understanding of their relationships,

then used these conclusions to create what I strived to be seen as a reflection of Finnishness for tourists to be immersed in through the interior environments. The different, specific topics I researched were: Finnishness, Finnish history, Finnish art and craft history, Finnish design history, contemporary Finnish design with a focus on interior design, Finnish architecture and crafts, tourism in Lapland, hotel interior design, localization in design, and luxury, well-being and eco tourism.

An artistic conclusion was necessary to this research, because I do not think a written conclusion would have as thorough a comprehension as an arts-based method. The artistic conclusion and artistic research was key to understanding the abstract concepts in this study such as interior design, Finnishness, tourism, etc., because these concepts are based in experience. A non-arts-based research method could not portray the depth of visuality and psychology that this study delves into. Non-arts-based methods are limited to describing what can be seen and experienced, whereas art creates processes and outcomes that generate and show them. For this study, which focused on visual experience, arts-based methods were crucial to not only understanding the research, but also presenting that knowledge to others.

Although I did not involve participants or gather data through surveys or workshops, this study could have used them as methods to obtain data. If another researcher or I would possibly like to continue this research in the future, the research would certainly benefit from data obtained through those means. Examples of data collection methods that could be used in the future could include: workshops with locals to generate ideas about their culture they would like to be shown in the hotel, surveys with tourists about what they think about and would like to learn about Finland, interviews with designers or architects who have made projects similar about their ideas and inspirations, etc. These methods can offer different perspectives and valuable insights into the concept of Finnishness and how it can be translated into design and interior environments.

Analysis of Materials:

After collecting the materials and data, I used qualitative analysis to understand the materials I collected. There was no strict guideline that I used to analyze the materials I collected, however I did look for correlations and patterns in between the categories I researched, which falls under Pragmatic thematic analysis. As Aronson outlines in his article, thematic analysis can be broken down into these steps: collecting data, put data into pre-conceived patterns, put the patterns of data into themes, then use outside research to defend the choice of themes for the study (Aronson, 1995). As I brought in new information and narrowed the search for information as the ideas solidified, the data funneled until I had just the necessary materials I needed. After gathering what I needed, I analyzed what I had and researched new information as necessary.

During the processing, I looked at the data I had gathered and made comparisons, contrasts, correlations and groups of the information. In researching the histories of Finnish design, art and culture, I made correlations with contemporary design and how art and design looks in Finland now. This, along with my research about Finnishness and culture, helped solidify what I understood as Finnishness and how I translated the idea into interior design. To help create a contemporary, aesthetic design befitting a 5-star hotel, I also studied luxury, well-being and eco tourism and interior design for hotels in Finland and internationally. These data groups included both art, photographs and written information. After processing all of the information and relating it to and creating my project, I began my thesis, which included even more information gathering and processing to conclude my research.

TIRROVOIMAA HOTEL PLAN PROJECT

Project Description:

The Tirrovoimaa Hotel Plan Project was headed by the project manager, Hanna-Riina Vuontisjärvi. The project was a development plan for the village of Tirroniemi in the Kolari municipality which was planning a 5-star spa hotel by the Pasmajärvi lake, which is owned by the village's Metsähallitus, or Forestry Association in English. The Forestry Association, University of Lapland, Laatio Architects Ltd., village locals and a tourism business consultant in Hong Kong were all involved with this project. As stated on the project's website, the project was started 1.6.2017 and completed 30.11.2018, and received funding from the European Agricultural Fund for Rural Development: Europe investing in rural areas, Centre for Economic Development, Transport and the Environment, Maaseutu 2020 and Leader Tunturi-Lappi (Vuontisjärvi). There were four goals in the implementation of the project:

1. "To implement development plan for nature tourism in the areas of Pasmajärvi and Tirroniemi, which will initiate long-term regional development work.
2. To promote variety of local strengths (Pasmajärvi and the nearby villages) and make Tirroniemi one of the successful examples of village development cases.
3. To consider the potential of natural products and local food as well as handicrafts as part of the development plan. Also to define and describe the network of the operating environment, their relations and interaction.
4. To disseminate good practices and models found in the project among other Lapland villages (Vuontisjärvi)."

Four students from the Applied Arts and Design master's degree program in the University of Lapland, including myself, assisted in the project with Hanna-Riina. Shiho Eikoku is a Japanese student with a background in architecture whose individual project in the Tirrovoimaa project was creating a large artwork with the locals in order to foster

cultural empowerment of the locals in the village. Hazal Kilickap is a Turkish student with a background in industrial design. Her individual project was to working with the locals to create local products to see at the hotel and develop plans to increase locals' involvement in the future tourism business. Marcelo Souza is a Brazilian student with a background in video production and media design. His individual project was to create marketing for the area and research the tourism's impacts on locals in Lapland. I am an American student with a background in a wide variety of fine arts and handcrafts, and art education. My individual project was to create the interior design of the hotel and to design some aspects of the tourists stay in the hotel, such as textiles used, shampoo and soap, etc. I did not collaborate with any of the other students on their projects nor my own.

There was a lot of communication between Hanna-Riina and myself, since she was the person who informed me of the tasks I had to complete for the project and I only communicated a small amount with the architectural firm who designed the buildings. My communication with the architects was mainly through Hanna-Riina, who acted as a go-between for myself and the firm. Most of the communication I did with both parties was suggestions for materials, aesthetics and inclusions in the total hotel experience design, which was given in my three presentations, and my artistic conclusions, which used flat perspective views of the architects' 3-D models of the buildings.

There were multiple tasks which the students involved did as a group, such as a place research and a project report for the project course that was required for this master's programme. The place research presentation was shown after our first trip to Pasmajärvi in October 2017. This included a video made by Marcelo, photos by various students of the group, and a summary of the experience going to, exploring, and leaving the place. Also included in the presentation was research of the village, recent events, local products and opportunities, an explanation of a service design workshop we completed on the trip, and a summary of each students' involvement and tasks in the project. The project report was completed at the end of the project course and detailed our work on the course as a group and individually.

One of my tasks for my individual project was to create a presentation for the architectural firm, which contained suggestions for focuses for design elements like designing to accentuate the natural environment, low environmental impact, focus on Finnish design, balance minimalism and functionalism with luxury, and foster simplicity and mindfulness. The presentation, which was shown in April 2018, featured photos of an example cabin by another Finnish architect and photos of the area I took in October 2017 when we first went to survey the area as seen below:



Fig. 2 - photo of the Pasmajärvi woods by Jenna Holton

The next task was to create sketches and a localization design presentation for Hanna-Riina to show my design ideas for the hotel and material research. This presentation included an inspiration board with various colors, materials and Finnish artwork and crafts, as well as keywords that applied to my vision of the interior design for the hotel. I also included various pictures of other buildings' interiors and exteriors to give a better idea of my vision.

During our trip to Pasmajärvi in March 2018, I took photographs of the landscape in order to have pictures for the composite images. An example is shown below:



Fig. 3 - photo of the Pasmajärvi shore by Jenna Holton

In April 2018, we met with the architects at Laatio Architects Ltd. in Oulu to discuss their design ideas and I presented my suggestions based on my research of the place, Finnish design, and luxury and well-being tourism. After seeing their plans, I was able to continue sketching and planning my designs around theirs. I continued my research until I was able to obtain pictures of the architects' 3-D models of the buildings to make my interior composite images.

In early May 2018, I made an exterior view of the lakeside cabins using Photoshop, my own photo of the shore line similar to Fig. 3, and various images that I found on the internet which I composed together to make a realistic "photo" that looked as though the cabins, as designed by the architects, had already been built. The images I created would help the project gain funding from investors, since they could see what the hotel would most likely look like in the future. I did not have the 3-D models or the architects' final designs before I made this image, so it did not show what the final designs of the exteriors of the cabins would look like, however it was close enough to

the final designs that I did not have to remake the image. This composite image is shown below:



Fig. 4 - composite image of lakeside cabins by Jenna Holton

I used the architects' 3-D models for the other four composite images in order to create flat perspective images. Shown below are the lobby, yoga studio, restaurant and cabin interiors in order:



Fig. 5 - composite image of planned hotel lobby by Jenna Holton



Fig. 6 - composite image of planned hotel yoga room by Jenna Holton



Fig. 7 - composite image of hotel restaurant by Jenna Holton



Fig. 8 - composite image of cabin interior by Jenna Holton

My final task for the project was to create an analysis of my designs and research in the form of a presentation for Hanna-Riina. In the presentation, I discussed the main subjects of my design goals which were luxurious, promotes wellbeing, ecological and localized to Finland and the area. I also discussed my choices for the materials, other design elements, and the use of art in the hotel.

Goals for the Design:

As stated earlier, my goals for the design were to create luxurious, 5-star hotel interiors that were ecological, promoted wellbeing and localized designs to Finland and the local area. I wanted to create cohesive interiors that included all of these elements. My first presentation, “Interior Design in Wellbeing Tourism”, made for the architects we worked with included my key design goals for the aesthetics of the hotel buildings. My design focus points and suggestions for the architects in this presentation were as follows:

- Accentuate the lake and natural views
- Low environmental impact
- Focus on Finnish/Lapland culture and design
- Balance between functionality and minimalism, and luxury
- Foster simplicity and mindfulness

The lake was the main feature of the area that they were planning to build the hotel and it was important that the architecture and interior design led the attention of tourists to the natural environment. This focus on the environment also coincided with project’s goal of developing nature tourism in the village. During the presentation, I suggested that the hotel’s interiors and exteriors be understated and have large windows to lead people’s eyes to the outdoors and foster an appreciation of the nature surrounding them.

Next, I suggested that the construction have low environmental impact by using primarily local materials, reduce imported goods and materials, and try to have most labor come from the region instead of hiring people from more distant locations. I did not focus on the ecological goal as much in this project, because Hanna-Riina and the architectural firm were in charge of meeting EU standards for ecological design and construction, therefore I did not do much research into it nor did I make it a focal point in my designs or this thesis.

Thirdly, I suggested that the designs focus on Finnish and Lapland culture and design. Since the architectural firm was a Finnish company with Finnish architects, I did not go into detail about Finnish design. However, I did add that the main construction material should be wood and that the design would be best if kept to the aesthetics of Finnish modern design, since the modernism is still popular and, as Jukka Valtasaari (1999) writes, encapsulates the national style to this day, even in Finnish buildings in other countries like the Finnish Embassy in USA (p. 15). The sauna hidden in this building, Korvenmaa writes in his article, “Architecture and Modern Identity in Finland”, “... symbolizes the unity of contrasts that constitute contemporary Finnish cultural identity: the specifics of a regional vernacular past and the global present exist simultaneously” (1998, p. 74). Keeping the designs and materials solely Finnish, from the architecture to the washcloths available to tourists in their cabins, would immerse the tourists visiting the hotel in Finnish aesthetics, thus feeding into their understanding and appreciation of Finland and its culture as a whole.

My next point continues this idea, as contemporary Finnish design in applied arts is a mix between modernism, Finnish materials, natural elements, ecological design and international influences, writes Korvenmaa (2009, pp. 300–304). In line with the focus on function and simplicity seen in Finnish design, I suggested that the buildings have minimalist structures with little to no decoration and a focus on the form of the buildings that would be beautiful in an understated, open way. The high quality of the building materials and design, and the high quality of the furniture and other items in the hotel would feed the idea of luxury for tourists while still keeping true to the functional simplicity of Finnish design. Its connection to Finland, personality and singularity also would foster the luxury of the hotel.

Lastly, in order to create an atmosphere for a wellbeing spa hotel, I suggested that all designs foster simplicity and mindfulness. I wanted the interiors to be harmonious environments, mirroring the simplicity of the surrounding area, for tourists to be undisturbed by visual clutter. I also needed to match the designs the architects had shown the project group in this meeting, which only changed slightly when I later received their final designs, floor plans and 3-D models.

Design Process:

In the early stages of the design process, I already had a knowledge base of modern art, design and architecture, as well as Fennoscandian modern and contemporary design. However, in order to get a solid understanding of the design elements and materials I pored over numerous photos of Finnish design, namely crafts, architecture and interiors, and researched wellbeing tourism and spa hotels around Finland. I also researched regional materials, wood surface processing and wellbeing interior design during this time. Afterwards, I created the first presentation for the meeting with the architects with my suggestions for designing the aesthetics of the hotel.

The cabins in their preliminary plans all had dark wood exteriors, natural wood interiors, and a large window with a small porch in front of it. The primary designs for the cabins can be seen in my first composite image, Fig. 4 on page 41, however the designs changed within two months that widened the roof, lessened the inset of the window and included the floor plans and 3-D models for all of the buildings. The design for the main building remained mostly unchanged from the first meeting. It was designed to have dark wood exteriors, natural wood interiors, a large porch, large windows and be partly subterranean.

After meeting with the architects, I was tasked with making sketches and my second design presentation, “Pasmajärvi - Localization in Design.” This presentation was for Hanna-Riina during our meeting in early May 2018. In this presentation, I discussed keywords for the aesthetics and design, ideas for furniture, decoration, and the possibility of creating the dark wood exterior using a Japanese carbonization process called “shou sugi ban,” which is a process of burning the surface of wood to preserve it. According to Lydia Paradis Bolduc of Ecohome, the benefits of using carbonized wood exteriors are its water, fire and insect resistances, durability and longevity, and its complete lack of chemicals used in the process (Bolduc, 2017). During our meeting, Hanna-Riina and I also discussed the possibility of using tar stain, a local product made in Tirroniemi, as another natural way to preserve the exterior wood surface while giving it a near-black color.

Keywords in this presentation focused on Finnish design elements, wellbeing design, and luxury design. I discussed with Hanna-Riina that the designs should be dynamic and complimentary with a focus on humans versus nature, simple versus detailed, and design versus crafts and art. In describing the Finnish form I used the words: simple, pure, functional, natural and innovative. These were all ideas I wanted to reflect in my interior designs.

Next, in discussing the furniture and decoration, I suggested natural, high quality materials with functional designs to match the uncomplicated designs of the architects. I wrote that they should be primarily wood with few accent colors and little metal, but preferably no plastic. In describing my ideas for the decoration, I discussed the possibility of making the hotel an art gallery of Finnish artists and artisans with a permanent collection housed throughout the hotel and a rotating art gallery in the main building. I also suggested that there could be themed decorations in the main building, preferably only seasonal, but perhaps also for some secular Finnish holidays.

The next slide included a mood board for the aesthetics of the hotel, which displayed possible colors to use for accent, various stained woods, a view of a room with a large, white curtain and numerous Finnish wood, glass and textile crafts. I do not own the rights to these images, so this slide is not shown in this thesis. The 16 colors included were two shades of seven muted pastels, black and off-white. There were three stains of wood for the possible interiors: an light unstained wood, a warm, medium stained wood, and a dark stained wood. I also included a carbonized wood for the possible exterior. The photo of the room was to illustrate the idea of a large, translucent and white curtain to cover the large windows in the cabins, which would allow light in the cabin, but little visibility. I discussed adding a darker, heavier curtain in the summers for the nightless nights, as well.

At the end of the presentation, I discussed the rest of my ideas and a few pictures of Luminhaus, a modern rented house in the Blue Ridge Mountains in Amherst, Virginia, USA, to give an idea of how art can be included in the interiors of the hotel. A small, last note to the presentation was my idea for soap and shampoo bars with biodegradable wrapping to limit the amount of disposable plastic used in the hotel. Hanna-Riina then

tasked me with creating the five composite images. I completed the exterior cabin image before receiving the final designs from the architects, however the interior views were made using flat perspective images made from the architects' 3-D models. These images were completed in late May 2018.

To create the exterior cabin image in Photoshop, I used my photograph as the back layer, then sketched where I wanted to place the cabins and the relative size of them on the layer above it. Once my sketch was exactly how I wanted it, I looked for images of flat wood surfaces on the internet and an image of a large, three-panel window. Later I also acquired images of a curtain, individual people and a bed. All of these elements were changed enough so that they do not infringe on any copyrights. I resized all of the elements, used various tools in Photoshop to change their angles, opacity, colors, values, etc, and placed them on different layers in order to make the final image as seen previously in Fig. 4 on page 41.

I used a similar process for the rest of the images, however I included more borrowed images for furniture, and other elements in the rooms and had to shade and highlight the elements to fit the lighting inside the rooms. Since I had a flat perspective image to work from, I created a sketch of the perspective on top of the image and based every elements' perspective on the vanishing points. Like the exterior cabin image, I used my own photographs of Pasmajärvi on the back layers to show behind translucent windows in each image. This further gave the images a sense of realism, so that viewers could more easily imagine that the images were real.

After finishing the images, my last task in the project was to make the final presentation, "Pasmajärvi Hotel Project Interior design analysis", for Hanna-Riina in late September 2018 to discuss my design process, composite images, and expound on my idea for the hotel as an art gallery and additional ideas since the last presentation.

DISCUSSION

Tirvoimaa Hotel Plan Interior Design Project:

My goals for the project were to create interior designs that incorporated the following themes:

- Luxury
- Wellbeing
- Ecological
- Local

Along with incorporating these themes into my designs, I also had to design the interiors to compliment the architects' plans for the buildings, which included the floor plan, placement and size of windows, materials for construction and their own design theme which was simple, modern and open. Outside of creating the composite images that visualized my designs for the hotel, I also wanted to assist in designing the smaller parts of the interiors that would not be visible in the images like textiles, and soap and shampoo to provide a more complete design for the project. This section goes into each theme in detail, its application to the artistic conclusion and the designs' effectiveness in achieving the goals I set for the designs.

First, in designing the interiors to be luxurious, I needed to create high quality aesthetics in the design using high quality materials and craftsmanship, and make it one of a kind. Having the architects' plans to base off of helped since I did not need to design the floor plans or construction materials, however I did offer insight into surfacing the log construction planned for the buildings. Finnish design already prioritizes high quality materials in the production of their crafts, so finding high quality furniture to fill the hotel will not be an issue in the future. It was difficult to find images of the furniture I wanted, so I looked for simple wooden furniture to place in the lobby, cabin and restaurant. I wanted to avoid plastics completely since they are not only cheap materials, but also associated with mass production, so all elements in my design are made from natural materials that are primarily local or regional.

Also, since the majority of the buildings were planned to be wooden construction, I had to change the surfaces of the interior walls, so they would not feel boring or claustrophobic. The exterior surfaces of all the buildings, excluding the pre-existing building to be used as a workshop and a small local history museum or gallery, are dark, almost black, either from tar stain or carbonization. I wanted to create cohesive wall surfaces that extended around and inside the buildings, so the main building of the hotel that houses the lobby, restaurant and yoga room utilizes the same surfacing technique on walls inside in some parts. This detail elevates the luxury of the design, as well, since more consideration and work is put into the aesthetics than just leaving the surfaces one color. In the cabins I also use this idea of surface treatment in the furniture with different stains of wood. Since the cabins are small I did not want to use more colors on the walls than necessary, so I used only the natural wood color and white walls to create a visually more open space inside the physically small buildings. The different stains in the furniture of the cabins provide a contrast to the simply colored walls.

Additionally, on some surfaces of doors and walls, I overlaid large translucent decals of local berries since a major part of marketing the spa hotel was the healthiness of the berries that grow in Lapland. This design element can be seen in Figures 7 and 8 on page 43. A designer at the architecture firm, when showing their interior image of the lakeside spa during the meeting, had large, translucent decals of non-native flowers on the walls of the room with the floral bath. I was trying to create a cohesive design with their concept, as well. After completing and submitting my artistic conclusion, I reconsidered this design element since it is something that will likely quickly go out of style and cease to be in fashion and thus lose some amount of luxury due to this. I instead rescinded the decals on the interior door in the cabin and restaurant wall, and chose to use the restaurant wall with the cloudberry decal to house a rotating or permanent gallery of Finnish art, which I noted in my final presentation with Hanna-Riina.

Exhibited art made by Finnish artists would elevate the luxury of the hotel, because art has been continuously seen as a luxury throughout time, is one of a kind, is an experience all on its own and is authentic. I suggested that the hotel have a permanent

gallery housed in the main building and cabins. The art in the cabins could be calm abstract paintings or textiles on the walls, or small crafts situated on the nightstand or counters. The permanent collection in the main building could include sculptures, textiles, crafts or paintings. There could also be a permanent collection of sculptures in the surrounding area. A rotating gallery would be housed in the main building. The restaurant seemed to be the best area for a rotating gallery since eating is something people actively participate in and having something engaging, but not too aggressive, to look at while eating and conversing could enhance the ambience of the restaurant.

Furthermore, a rotating gallery brings various benefits to marketing the hotel. Since the art would change every month or so, there is always something new to see which adds to the incentives of tourists' return visits. Showing well known artists may bring fans of their work to the hotel. Working with artists and galleries provides possibilities for gallery commission and making money for the hotel. Themed shows add to tourists' interest in the hotel at different times during the year. Having international artists show at the hotel occasionally adds to the variety and appeal of the gallery. People, mostly Finns, may visit the hotel just to see art and spend money while they are there. Just having and maintaining a gallery is seen as luxurious and would add to the quality of the hotel. Even some 5-star hotels use mass produced art in their hotel, so having only one of a kind art adds to the authenticity and distinction of the hotel.

In addition, having connections with various galleries around Finland and eventually internationally would enhance the reputation of the hotel. Similarly, if functional textiles, ceramics and glassware in the hotel were connected with brand deals, possibly with Marimekko, Iittala, Finlayson or other well recognized brands, then those connections with companies with already established brands and reputations would increase the attractiveness of the hotel to tourists. An issue with brand deals, however, is that it lowers the feeling of singularity since they are production companies, so there would need to be a careful balance between local and recognizable depending on what image the hotel management wants to portray.

Furthermore, in Diana Foris' (2014) article, "Comparative Analysis of Hotel Classification and Quality Mark in Hospitality," Foris lists Finland as using websites

and feedback from tourists to classify the rating of a hotel and that there is no objective criterion for classifying a hotel (p. 29). I used TripAdvisor to research three spa hotels in Finnish Lapland in order to get a solid idea for their ratings and reviews. These hotels were Lapland Hotel Luostotunturi, located on the Luosto fell in the Sodankylä municipality, Hotel Hullu Poro, Hotel Crazy Reindeer in English, located in Levi, and Levi Hotel Spa also located in Levi. I also researched two 5-star spa hotels in Finland to understand what influenced their high rating and what could be used in the hotel to achieve that rating. These hotels were Hotel St. George located in Helsinki and Hotel Kämp, located three blocks east of Hotel St. George.

Spa hotels in Lapland were complimented on their coziness, views from the balcony, comfort and size of the rooms (TripAdvisor, Lapland Hotel Luostotunturi, 2019; TripAdvisor, Hotel Hullu Poro - The Crazy Reindeer, 2019; TripAdvisor, Levi Hotel Spa, 2019). Luxury, 5-star spa hotels in Finland were complimented on the stylishness and beauty, high quality, comfortable beds, and atmosphere (TripAdvisor, Hotel St George, 2019; TripAdvisor, Hotel Kamp, 2019). In the hotels' reviews on TripAdvisor (2019), both groups of hotels were praised for cleanliness and spaciousness. Criticisms found in the TripAdvisor (2019) reviews of the hotels focused on basicness of design or amenities, lack of soundproofing in non-luxury hotels, and need for better upkeep of wear and tear. These reviews provide constructive ideas for what to include, focus on and avoid in going further in enacting the hotel designs to be able to generate and maintain a 5-star luxury rating in Finland.

For instance, the artistic conclusion in my project has minimalist design with Finnish sensibilities and high quality design, work and materials, however it is somewhat basic looking compared to luxury hotels in other countries. This functional design does work for its purpose of making the design Finnish, lessening distractions and works in conjunction with the nature around it, however some visitors may see the simplified design as boring. This is unavoidable, though, as everyone has their own tastes and preferences. The marketing and personality of the hotel should remain consistent, which includes its look, and tourists who want to stay at this type of hotel will and with high quality service, food, activities, and monthly and seasonal changes, will also likely return. What makes a hotel luxurious, based on these reviews and various sites about

travel and tourism like Les Roches, Coyle Hospitality, and others, is less the look of a place, but more the quality of experiences and services provided. The interiors I designed fit the personality that the hotel is going for, is cohesive inside and out, and provides just enough to not detract from what the hotel is all about: the beauty of nature, serenity of mind, luxury of service and escape from the daily grind in a placid piece of heaven located in Finnish Lapland.

Second, I had to design the interiors to promote the wellbeing theme of the spa hotel. To do this, I focused on the keywords I wrote in my first and second presentation: simplicity, mindfulness, harmonious, airy, restful, bright, natural, and pure. I wanted to reflect and emphasize the surrounding areas of the lake and forest in my design, as well, since they are key reasons as to why the spa hotel is planned to be built there. Not only is the natural beauty of the area a focal point, but also its bounty of vitamin-rich berries, healthy fish, clean air and quiet serenity. I wanted the interior design to be second to all of this and instead lead the focus from inside the buildings to the splendor outside.

To accomplish these goals, I designed the interiors to be as minimal as possible while maintaining a luxurious, high quality atmosphere. Everything is designed to be unobtrusive and functional, with only the art being nonfunctional. Everything in the hotel has a purpose and there is nothing more to distract visitors from their wellbeing goals. This ties in with the localized theme in the design, as Finnish design and culture focuses on functionality and simplicity.

The architects designed the cabins to have whole log construction in more than a third of the construction in each building, since this has positive health effects to people staying in them, as Hanna-Riina (personal communication, May 3, 2018) explained to me during my second presentation. Due to this and the small size of the cabins, I decided to use only white on the walls to create a more open, airy space inside and to compliment the wood construction and floor, and contrast the dark exterior. The white walls also provide an effective backdrop to hang art from the permanent collection in every cabin.

The art chosen to be included in the permanent collection, which resides in the main building, cabins and possibly outside, should be chosen to reflect the well-being focus of the hotel, natural surroundings and foster a sense of both calm and energy in viewers. Abstract art is varied and often paired with modern architecture, so it should be included in the collection, but not be the only art included. I suggest impressionist-style paintings of landscapes, nature and calm scenes of people be included due to their flowing brushstrokes and mix of muted and bright colors. Photography, preferably black and white, but color photographs are also acceptable, with a focus on nature should be included, but realistic paintings of landscapes are difficult to have variation due to the subject matter, but a few pieces can be included if they fit the personality of the hotel. Textile, glass and ceramic crafts should be in every room of the hotel, though this is more focused on displaying Finland's history in craft rather than promoting wellness. The art, when placed in the hotel, should not take away from the view of the outside, so only one or two pieces should be included in every room except the restaurant, which houses the rotating gallery. There are many different types of art that could be included in the permanent collection and will be decided by the person in charge of the collection and rotating gallery if the hotel comes to fruition.

Next, the minimalism of the design, while part of attempting to localize the interiors, was to lead the view of inhabitants outside. The surrounding nature of Pasmajärvi is the focal point of the hotel and the architects' large windows in every room give the tourists full view of the environment in every season. The rooms act as a frame to these views. They are simple, unobstructive and complete in a way that inspires a state of calm and harmony in the tourists who visit.

Thirdly, my interior designs had to be ecological, however since this was something that both Hanna-Riina and the architects had to research and do, I did not spend my time on this part of the design. Hanna-Riina and I discussed eco-friendly design during the second and third presentations, however I did not include it as much in my research nor my artistic conclusion.

In my final presentation with Hanna-Riina, "Pasmajärvi Hotel Project - Interior design analysis," I listed how the designs would be ecological:

- Mostly locally and regionally sourced materials
- Limited inorganic materials like plastic
- Limited impact on the environment in building and use

Since most of how the design will be ecological centered on its actual construction, I did not focus on it in my project. The EU has specific guidelines and certificates for construction that the hotel plan addresses, however I am not a part of that process, so I did not include it in my thesis.

Finally, the last design focus of my interior design was localization. My focus in localizing the interiors was more towards Finland as a whole, rather than Finnish Lapland.. While every region in Finland has its own subculture, history and experiences, especially Lapland, I believed that the area's culture would be best experienced through the activities provided to tourists and their interactions with the locals. The pre-existing building on the grounds was also partly planned to be used for a small village history and culture museum, so I thought it best to focus on contemporary Finnish design, since it is seen throughout Finland.

The fact that the architecture and final interiors are designed by Finnish architects already solidifies my focus on localizing the design. I created the interiors based on their pre-existing designs to create a complete, cohesive experience for its inhabitants. They designed the wood construction, the floor plans, windows and exterior color scheme prior to my creation of the artistic conclusion. My addition to their designs was mainly the interior color scheme. Most of my work in the project otherwise was suggesting various design points and possibilities like what type of furniture to use, bedding, curtains, etc.

To conclude, I think that while my artistic conclusion was limited in the scope of what could have been featured in the images, it was still successful in exhibiting all of the aesthetic goals I set out to accomplish. The suggestions in the presentations supported the design ideas I tried to display and helped to fully exhibit the potential for the hotel aesthetics and designs. The research methods I employed, as well, were limited in scope and I tackled this project from the perspective of an artist and designer moreso than a

researcher, which shows in the linear methods and specific, non-cyclical goals. Regardless, I achieved my goals in creating the artistic conclusion and final presentation.

Understanding Finnishness and Localizing Tourism:

Finnishness is a culmination of many experiences that create an identity of the people that live in Finland, which branch off into regional identities based on geographical area and their individual histories and cultures. It is something that cannot be truly experienced without belonging to that identity, which involves living in Finland for an extensive amount of time and being immersed enough in the culture to develop an ingrained understanding that permeates through a person's day-to-day. Finnishness is a state of being like any identity, but shared and communal, evolving with internal and external change.

Finnishness exists not only in the sense of belonging and identity, but also in activities, design, art and food. People can go to museums, shops, concert halls, galleries, cultural centers, zoos and other attractions to experience what it is like to live in Finland and, to some extent, be Finnish. Tourists can also participate in activities offered by tourist companies around Lapland. Finnish experiences include going to sauna, birch beating in the moist heat, Finnish and international cuisine, mosquitoes in the summer, snow and slush in the winter, avoiding eye contact in public places, and sitting by yourself on the bus. They are log cabins by a lake or in the forest, chopping wood, pea soup with mustard on Thursdays, coffee any time of the day, picking berries and mushrooms, and retro and contemporary modern architecture. There are plenty of ways for tourists to experience Finnishness.

There are efforts in Finland to develop cultural tourism and Finland's international identity. The homestays like Rent a Finn and Day with a Local support both of these goals, however still more could be done, especially with businesses. There are mostly generic tours available by tourist companies that focus on only a few subjects like northern lights, reindeer, fishing and wilderness. Having only a few subjects for tourism helps to streamline the business process, but limits personalization and experiences. Day with a Local is a successful way that tourism companies can fully personalize tourists' experiences without sacrificing the streamlining process, though this is more difficult with large groups. Due to their size and limited time, though, more generic tours offered by international and Finnish companies work well.

As for interior design in tourism, this is harder to implement and equally as variable. Buildings are already of Finnish design, so it is not a necessary change, but with new developments and construction for businesses, or for businesses desiring to have more culturally themed tourism, then interior design could feed into the experience of tourists. This is most applicable at hotels, and restaurants and attractions, since most other buildings in tourism are liminal spaces where people get ready, do business or wait for activities to begin.

An example is Tonttula, or Elves' Hideaway in English, in Kõngäs near Levi that utilizes an aged aesthetic with primarily wood construction in their main building which houses their restaurant, cabins that are primarily used for elf activities like sitting by the fire and telling stories about being an elf in Lapland, and the main hotel. The inside of the main building is decorated to reflect the elf theme, which is tied to Santa, but also ties to Finnish folklore. There are rag rugs, a Finnish staple, older wood construction, a large fireplace, circular, dry rye bread on poles near the ceiling, and *himmeli*, a traditional Finnish mobile made of string and rye straw, hanging from the ceiling. There are also elf dolls handmade by a local artist sitting on bunk beds with gifts beside them, traditional reindeer hide boots hanging on the walls, and reindeer skins covering a bench near the entrance. The two main rooms in the building have long, wooden tables with many chairs where people can sit, eat and rest.

The main hotel building has distinctly Finnish architecture, furniture, crafts and art all throughout, and looks like what a more "traditional" Finnish house might look like. The cabins are smaller, more elf-oriented since they are buildings housing activities and attractions, however the architecture looks like old wooden construction which adds to the ancient, mystical part of the atmosphere at Tonttula.

Similar to the cabins, Santa's Workshop, which is a group of buildings a walk through the forest away from the main area, has a stronger, more easily recognizable elf and Santa theme. The building dedicated to baking activities is decorated like a gingerbread house inside and out while the building for crafts is decorated more like an elf-themed workshop or school with light, patterned wallpaper and rows of small desks. The main

colors in the workshop room are red and green to continue the Santa theme. These interiors give a unique style to the other Santa tourism attractions found throughout Finnish Lapland like Santa Park in Rovaniemi.

Santa Park has larger, more varied buildings, which also combine Finnish traditional designs with the overarching Santa theme, but also include more contemporary architecture. While the two tourist attractions do share similar qualities like the mixture of Finnish and Santa aesthetics, there are differences due to the scale and atmosphere desired by the companies. Tonttula tries to exhibit a cozy, comfortable, old-timey, sociable feel, while Santa Park is more business-oriented with a few small shopping centers, more obviously segmented areas, and more generic and easily recognizable Santa-themed designs. Both attractions are also cohesive, but with completely different styles of creating that cohesion where Tonttula uses more of a narrative style with the aesthetics of the buildings and workers, and Santa Park implements segmented cohesion of areas with a connecting “Santa Park” thread. These differences between the two similarly themed attractions show the versatility of how aesthetics can drastically change a tourist’s experience.

In the artistic conclusion and presentations of the hotel project, a large part of my designs and suggestions were to localize the aesthetics of the hotel. Since the pre-existing building was already designated as a miniature local museum and workshop, I focused more on localizing the design to Finland instead of the village, because while more traditional aesthetics work well in Tonttula’s design, it would not fit the luxury feel that the hotel wants to portray. Finnish design easily supports the luxury aesthetic, but the regional, more rural feel of interior design around the village Lapland would not fit in with the architects’ designs or the personality of the hotel. The fact that I had to design within the confines of the architects’ plans also limited the scope of what I could do with the designs, since the interiors had to be a part of the whole, unified design.

Due to the limitations I faced in designing the actual interiors, the main part of localizing the design was including fine and functional art in the hotel as a permanent collection of some paintings and sculptures, but mainly crafts, and in a rotating gallery

that would eventually exhibit international art after the hotel is more established. The permanent collection would be entirely Finnish, with majority of the pieces being made by local artists and artists from Lapland. Finnish artists could even be commissioned to create art and crafts for the hotel, which would further personalize and elevate the luxury of having art in the collection. Commissioning artists for art also streamlines the process of finding art for a place of luxury and wellbeing, since finding art may or may not prove difficult depending on what is available at the time.

Crafts are the focal point of the collection, because of Finland's long history with applied arts. Textiles, glass and wood, as well as ceramics, show the product of the evolution of Finnish design up to this point, while keeping the same key traits found of Finnish aesthetics through the centuries. Pieces can be utilized in a variety of ways, as well: wall hangings, vases, dishware, and furniture to name a few. The collection can not only be viewed, but also used, furthering tourists' experience of Finland, and Finnish art and design through direct, tactile exposure to what is inherently Finnish.

With this in mind, since most buildings in Finland are Finnish architecture and design, then there are not many changes to already existing buildings that would benefit cultural tourism. Activities and experiences provide more of a direct understanding of Finnishness for tourists while the aesthetics supplement those experiences. Design can be used to localize tourism, though, by tailoring the aesthetics to the area, the atmosphere of the place and featuring Finnish design in the furniture and other objects. This way tourists have direct contact with Finnish design. Having art made by various Finnish artists also gives tourists a glimpse into the Finnish mind and can be chosen to foster tourists' understanding of the local area, history and culture. Paying attention to and designing all of these elements can help give tourists comprehensive experiences when they choose to travel to Finnish Lapland.

CONCLUSIONS

All three of my research questions led me to better understand Finnishness, Finnish art, design and tourism, and luxury and wellbeing tourism and design, which allowed me to create my artistic conclusion to assist in the hotel plan project and write my thesis. I believe that my understanding of these subjects helped me to integrate all of these ideas into a coherent, localized interior that may encourage researchers to further study localization in tourism in Finnish Lapland and tourism business owners to reflect and respond to their own practices.

My first research question was “How can problems with generic tourism be addressed through localization and design?” These issues with generic tourism are already being addressed by the tourism industry in Finland through a focus on sustainable development and year-round tourism. The Regional Council of Lapland and Business Lapland, as well as the House of Lapland are working together with small and large business, international partners, and others to support growth and connect businesses in more parts of the tourism industry, as well as other industries like food production, renewable energy, and infrastructure. A large part of this focus is on local development by finding the strengths of an area and fostering those prospects through various means. Homestays, like Rent-a-Finn and other entrepreneurs’ businesses around Finland offer completely localized and personalized experiences for tourists to experience Finland in ways that are not available from larger, more established companies who cater to larger groups and need to rely on less personalized tours and activities.

As for aesthetic design in addressing generic tourism, what supports localization most in design is its authenticity to the surrounding area. Even if the theme of the tourism is something generic and international like Santa Claus, it can still be designed to fit the area that the buildings are located like in Tonttula and Santa Park. In the hotel plan project, I was working within the confines of pre-determined Finnish architecture and matched my interior designs and choices of furniture to those plans. The main parts of the localization of the interiors were the art and crafts that were included in my designs and suggestions. Having Finnish art, design and products throughout the buildings creates an environment distinctly and authentically Finnish with the localization to the

immediate area of the surrounding village focused more in the activities, interactions and products available to tourists during their stays.

My second research question is “How can Finnish design and cultural traits be included in luxury interior design?” In researching luxury, the conclusion I came to was that luxury is quality in every way. A luxury product in terms of tourism has high quality materials, service, atmosphere, activities, authenticity, business practices and ethics. A luxury interior should provide not only aesthetic luxury, but should be designed to please all of the senses, have cohesion and distinct personality, and be constructed in ethical and sustainable ways. Finnish design, which is a reflection of Finnishness in itself, has many qualities of what could be considered luxurious. Materials and construction are high quality, designs are cohesive and innovative, and the style is recognizable from designer to designer, but also possesses a larger personality unique to Finnish design regardless of the individual designer. Great care is given in Finnish products, so it translates easily into luxury product, which show in the architecture and interiors in the artistic conclusion of the project.

My final research question in this study is “How can interior design look and be specifically Finnish?” Finnish design is recognizable internationally, even in the larger category it belongs to of Nordic design. Finnish design is modest, but direct, confidently uncomplicated, tied to its roots through natural motifs, and functional. To make interiors look and be specifically Finnish, one just has to use Finnish materials, products and design, as there is no one defining look to Finnish interior design.

All three of my research questions were answered in my artistic conclusions, as well. The interiors I designed for the hotel plan project displayed all four of my design goals: luxurious, promoting wellbeing, ecological and localized. The second and final presentations with Hanna-Riina further explained my designs and design choices and expounded upon the possibilities with suggestions that I could not visualize in the artistic conclusions. Since making the hotel ecological was not a large part of my design task, I did not include as much about it in my project or thesis. Hanna-Riina and the architects were responsible for meeting the standards and requirements set by the EU in their plans and designs.

The largest parts of localizing the interiors were the art, crafts and furniture. Having only Finnish objects for tourists to interact with directly and indirectly would create a permeating Finnish experience through sensory exposure. The focus on nature, the functionalism of the interiors, the primary use of wood and the Finnishness of everything would create an unavoidable ingestion of what Finnishness is. This coincides with the place, the people, the activities and everything else associated with the hotel plan to create a truly Finnish experience.

That being said, there were limitations to the research that could be improved in future studies. My research methods were tailored to my end goal for my artistic project to gather and process information, then create an artistic conclusion. I did not use arts-based methods to study about my topics, however in a future study, it could be helpful to broaden the scope of art and design possibilities, as well as involve locals and other people in gathering data and their ideas. This was a focused study where I wanted to draw my own conclusions using existing materials in a linear process without much outside influence. This type of study has drawbacks like limited access to information due to language or access barriers, only one perspective, etc., however it worked for what I wanted to accomplish.

Additionally, a future study would benefit from having a Finnish researcher involved. I am from the USA and having an outside perspective into Finnish design and culture was beneficial and an inside view would add another subjective experience to the research. This would also give access to a much larger database of knowledge that I did not have due to the language barrier. A Finnish researcher who intrinsically experiences Finnishness may know how to express it through aesthetics and experiences, as well. A professional with background in architecture and/or interior design would also add another layer of understanding since I have not studied either of these subjects in school, but rather as a hobby and not extensively. I think that this study would benefit from a partnership with a Business Finland or the House of Lapland. This way, there could be even more information and backgrounds available to further the research and broaden the scope of what this study could be and affect.

I believe that there were not any glaring ethical issues that could have appeared in this study due to the lack of others' involvement, personal information and ideas. One issue that may exist is of generalization, however Finnishness is not a stereotype, but rather a shared experience and identity. I do not think that my designs or ideas shared in this project and thesis would offend anyone since there is no generalization or stereotyping involved in the study. The research was purely based off of history, art history, cultural development, art and design, and various sectors of tourism, all of which culminated into what I put together into a Finnish design.

However, I am the designer and artist of the artistic conclusions, so the designs could be considered American. This could raise the question of whether or not the interiors are considered Finnish. Everything was based off of Finnish art and design, and the architecture and materials decided for the construction were Finnish. As well, Finland is culturally diverse and is a mixture of a variety of people from numerous backgrounds and I am a resident in Finland, have lived and experienced daily life in Finland for well over a year and have a thorough understanding through observation, research and my own experiences of Finnishness, so the designs are undeniably Finnish. In regards to the project, if this hotel plan does come to fruition, then the interiors will be designed by a Finnish person, so its Finnishness is a non-issue in that.

This study was an exploration, appreciation and subsequent culmination of Finnishness and how it can be displayed through interior design which can hopefully be used in the future to contribute to sustainable cultural tourism in Finnish Lapland that is ethical and supports local economies and empowerment. The hotel plan interior design project was the conclusion of this study and it is my hope that the designs can inspire future aesthetics in tourism in the coming years.

**APPENDIX A: Slides from the Interior Design in Wellbeing Tourism
Powerpoint Presentation**

Interior Design in Well-being Tourism

Jenna Holton
University of Lapland



Accentuate the lake and
natural views



Low environmental impact



Focus on Finnish/Lapland culture and design

slide omitted due to copyright



Foster simplicity and mindfulness

Mainil, T, Eijgelaar, E, Klijs, J, Nawijn, J, Peeters, P, 2017, Research for TRAN Committee – Health tourism in the EU: a general investigation, European Parliament, Policy Department for Structural and Cohesion Policies, Brussels

Petermans, A., & Pohlmeier, A. E. (n.d.). Design for subjective well-being in interior architecture . *Proceedings of the 6th Annual Architectural Research Symposium in Finland 2014* (pp. 208-211).

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APPENDIX B: Slides from the Pasmajärvi - Localization in Design
Powerpoint Presentation

Pasmajärvi - Localization in Design

Jenna Holton

Keywords:

Airy, harmonious, peaceful, Finnish, simple, functional, minimalistic, a breath of fresh air, open, compliments the outside, restful, bright, luxurious, high quality, natural, innovative, pure, good for the mind and body, comfortable, breathe, "wow"

Dynamic and complimentary design:

sharp/round, person-made/natural, simple/detailed, design/crafts

Finnish Form: simple, pure, functional, natural, innovative

Furniture:

- natural, high quality materials with simple design
- Finnish-designed, preferably Finnish-made (smaller pieces maybe made by an artisan? local?)
- few colors, mainly neutral, maybe some accent colors, **mostly wood**
- more metal in the main building, plastic is OKAY, but “less is more”
- everything has a function, only decoration is to look at

Decoration:

- ALL Finnish-made by artists and artisans
- less paintings, mostly abstract? Very few landscapes and portraits, please
- mostly craft (ceramic, textiles, wood, metal, glass)
- can be simple OR detailed, less detailed, but good to mix them in
- some crafts that feature more traditional techniques and aesthetics
- avoid lace for the most part, MAYBE 1 piece per room. Maybe.
- flowers in spring/summer, dried plants in fall/winter in Finnish vases in every room
- themed decorations in main building ONLY for holidays and seasons, not silly

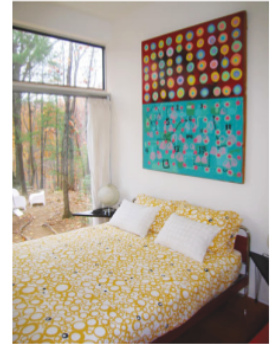
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Other thoughts:

-instead of plastic bottles of shampoo/body wash, give Finnish soap bars that are good for skin with paper labels, maybe biodegradable wax paper? Looks natural

-not sure about shampoo, but there are shampoo bars



APPENDIX C: Slides from the Pasmajärvi Hotel Project Interior design analysis Powerpoint Presentation

Pasmajärvi Hotel Project

Interior design analysis

Subjects of the aesthetics:

Luxurious

- High quality materials and design
- One-of-a-kind art from various Finnish artists with a permanent collection and rotating gallery
- Modern design, specifically Finnish Contemporary-Modern

Promotes wellbeing

- Natural materials, little metal and plastic
- Whole log wood in building architecture
- Open, simple spaces in buildings that emphasize the natural beauty of the place

Ecological design

- Mostly locally and regionally sourced materials
- Limited inorganic materials like plastic
- Limited impact on the environment in building and use

Localized design to Lapland and Finland

- Finnish Modern and Contemporary design in architecture and interior objects
- Crafts and art by local and national artists displayed in hotel for tourists to appreciate Finland's rich history of craftsmanship
- Working relationships between manmade and natural, outside and inside, and functional and luxurious in the designs, seen in Finnish design

Main materials and designs:



- Wood
 - Natural wood and whole log construction (light brown)
 - Tar-stained wood (very dark brown)
 - Whitewashed, watered down flat latex paint or salt, water and hydrated lime mix, wood (white)
 - Carbonized wood (black, mostly exterior and inside main buildings)
 - Most furniture is primarily wood
 - Keeping the wood as natural and unchanged as possible other than to provide variation to promote feelings of 'natural' (eco and wellbeing) while avoiding the visual experience of being inside of a crate (all natural wood)
- Glass
 - Large windows and small windows
 - Large windows are the focal pieces of each room; the interiors are simple to bring more attention to the natural beauty of the outside, but beautiful to promote feelings of luxury
- Textiles
 - Bedding and bathroom textiles are white with a Finnish designed duvet cover, most likely from a larger design company like Marimekko
 - Smaller "accessory" bathroom textiles are Finnish designs
 - Kitchen textiles are white, yellowish-orange, deep red, and dark muted violet to match iconic berry colors (lakka, puolukka ja mustikka)
 - Finnish rag rugs adorn every cabin and the lobby (maybe the restaurant walkway?), preferably purchased from independent artisans
 - Large inner curtain in the cabin is a semi-sheer white, so visibility is obscured enough for privacy, but outside is still somewhat visible and light filters in, also makes the room feel larger; dark outer curtain is a thicker, dark navy fabric to block out the sun and provide more privacy if desired (year round)

Applications of subjects in designs





Art in the hotel:

Art, especially 'fine art', has been socially elevated throughout history and is and will continue to be. To collect and incorporate art into the interiors not only elevates the perception of luxury of the hotel, but also helps to localize and individualize the hotel, since it features art from Finnish artists and artisans.

The art will have to be chosen to foster the feelings of wellbeing, as well. Not everyone is calmed by abstract art. Special consideration should be used when choosing art for the permanent collection and the temporary exhibitions. The hotel staff would benefit from an art curator/conservator/art event coordinator position.

The hotel could also communicate with galleries and art communities around Finland to find and show artists, etc. This helps the hotel to find less famous artists to show, which provides much more variety and helps the artists, as well.

Art is shown in every room except the yoga room, 2D and 3D, and the rotating gallery is in the main building or workshop building.

Difficulties with having art in the hotel:

- Choosing the 'right type' of art
 - The rotating collection can have more freedom in terms of what is shown, however permanent art should be carefully chosen to fit with the aesthetics and themes of the hotel
- Upkeep and conservation of art
- Higher insurance for the art pieces
- Higher costs and use of space
 - Art collection, showing, and upkeep
- Art becomes the focus instead of wellbeing
 - Avoided by careful planning and placement as it should be a feature, not a focus, unless it increases desire for tourists to come

Other things of note:

Plants

- Live plants in the summer months, dried plants in the winter months for decoration, avoiding a need for indoor LED lights for the plants

"Stained" natural images on walls

- Maybe replaced with large artworks, since this can quickly go out of style
- Track lighting goes with the direction of the wood

- Art collection should be a lot of crafts, like textiles and wood, but paintings are also good, as well
 - Abstract paintings are seen as 'finer', but may not promote feelings of wellbeing in visitors, research needed
- Art with themes of calm female empowerment could promote feelings of strength in the female visitors
- Art with themes of inner exploration (but not cliché) and humans' relationship to nature would probably promote feelings of wellbeing and eco

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