

A Piece of Raanujärvi:  
Creating Aesthetic Experience through Applied Visual Arts

Master's Thesis

Chen Xueqing

Master of Arctic Art and Design

Applied Visual Arts

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**Summary**

As included in the part of AAD program's project, A Piece of Raanujärvi is an exploration of applied visual arts with the place-specific development of localness resulting in creating the practice of environmental aesthetic experience. The research runs a cooperation with local home-stay tourism business, Kassun Koti, in Raanujärvi. A village locates at Lapland, where has typical Finnish nature and lifestyle in the north area. The aim of the research is to be beneficial for attracting international tourists, expressing the unique charm arising in daily life and nature among silence, space, bodily sensory and the experience in the action of everyday life aesthetic through artistic interventions. The research theory is focusing on the values of silence and its relations to space, place and time, creating the aesthetic experience with the aesthetic engagement perception which means including the body and its senses into the experience. It emphasizes the integration and continuity, the activeness of human being's engaging, giving back aesthetics into the environment and everyday life.

This paper essentially focuses on two research questions: (1) To what extent can applied art be used to create an aesthetic experience about a place? (2) Thus, to what extent can applied art be useful to promote place-based tourism? Art-based action research method is unfolded by the foundation of qualitative research. Place-mapping, questionnaires, interviews, and meetings have gathered data for deep insights into the social-cultural circumstance along with uncovering and facilitating the needs of the place-specific business. Filming and graphic design are utilized for the intervention into the process, visual representation by the means of art, reflecting senses as well as conveying the tangible communication.

A piece of Raanujärvi is not only a research about the place in particular, but also a wide sphere in the human experience with artistic approaches and how it can be beneficial and practical in the social, cultural interrelations.

**Key words**

silence, place, space, time, aesthetic experience, emptiness, everyday aesthetics, applied visual arts, environment, aesthetic engagement, place-specific, local tourism, film, booklet design

**Other information**

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## Appendices

# 1 Introduction

This research is a genuine exploration of how applied visual arts can serve for place-specific tourism development in the northern context. It is also a journey of understanding art and aesthetic with the keywords: silence, space, place, time, environment, experience and body. Nevertheless, it is an attempt of the combination between artistic research and social-cultural investigation in the supporting of Arctic Art and Design Master program.

A Piece of Raanujärvi refers to the project I carried out with the cooperation with the local tourism business Kassun Koti in Raanujärvi, Northern Finland, which simply means: *Take a piece of this place and turn it into your own*. No matter what identity one has, who is locally acquainted with the environment or who is just traveling and new to the place, they are all able to experience the place with deeply sensing through the body, touching, smelling, listening and seeing. Being present and noticing the smallest perception arising within the inner mind, then getting a piece of this place, only, belongs to their own. By exemplifying this idea, I spotlight the place-specific aesthetic experience in Raanujärvi, north Lapland. The northern environment in Finland has its uniqueness in so many ways: the north environment is spacious and untouched, carrying the characters of solitude and tranquility with rich natural resources. The nature and landscape of north own the identity of wildness, beauty and peace. As we describe it, we say the endless darkness, never-ending snow, countless forests and lakes. These adjectives suggest the situation without limitations, which not only depicting the geographic and physical facts but also setting out the 'space' for imagination. Open space does not own settled figures of constructed human significance; it is assembled to a blank sheet on which significance can be set (Tuan, 2001, p. 54). The 'endless' 'never-ending' and 'countless' is a state that waits, waiting for possibilities; is a moment in silence before speaking.

The starting inspiration for the research tracked back to my own understanding of the northern landscape and environment. It was the very first time I started to think about the relation among space, place, and the individual notch. What impressed me most was one time I encountered the

northern landscape at a night in deep winter on one frozen lake (Fig. 1). There was basically nothing, but endless snow land toward the darkness. There was no sound, but the sound of silence, the wind, the white reflection of the snow and starry sky. I, at that moment, owned the never-ending space, of which my body becomes a part, melting into the environment. Me, as so tiny in the universe, being seized by the unseen force, being quiet, being at the presence, in which status, I open myself to feel, to touch, to experience; at the same time, sinking into the nature inside me.

“The artistic starting point offers a motor and motive, which both summarizes the totality and separates the details (Hannula, Otsanta, Vaden, Griffiths, & Kölhi, 2005, p. 20).” The horizon between earth and sky is filled with silence; sky and earth are purely the edge of the snowy silence (Picard, 1952, p. 106). The vast space and wild nature in the north, generates the sense of being in silence and emptiness, which inspires and opens the possibilities for my further development of the idea; On the other hand, fulfilling me the personal space not only physically but also generating the bud of exploring my own aesthetics in understanding the north.



Figure.1 Snow land - Silence in Nowhere, Chen Xueqing, 2016 March

One can say the silence that provided by the comparably empty space is a physical condition, a phenomenon, something outside. However, why we are so seized by the magic when we are quiet? When outside silence comes into inside peace, it enlarges our sensibilities of emotions and feelings.



We pay more attention to the relationship between ourselves and surroundings. What is the thing beneath silence? Why we are not able to describe the feeling of being in silence when it touches our hearts? I think the essence of those questions dealing with the relevance of place, space, environment, aesthetics, and people, which I took with me to initiate the project research.

In the theoretical part, I discuss about the value of silence in the aspects of understanding the relationship of silence, sound and noise, as well as the interconnection of silence with its relation to space, place and time. Practices and theory researches have also been done on the experiencing tourism in the aspect of silence and slow travel in Finland. Silence as an important resource for well-being and sustainable development of localness has been valued highly of. Dewey's notion of considering art as experience, Merleau-Ponty's emphasizing the importance of body experience and Berleant's participatory diagram of environmental aesthetic all pilot my understanding of aesthetics. Furthermore, Berleant's perspective of aesthetic engagement highlights my recognition of aesthetic experience. Aesthetic engagement differentiates from the Disinterestedness values formulated by Kant since 18 centuries. It is not setting goals for keeping the distance from what we appreciate and separating it from the surroundings; however, including the body and its senses into the experience. It emphasizes the integration and continuity, the activeness of human being's engaging, giving back aesthetics into the environment and everyday life.

Altés Arlandis (2016, p. 19-20) refers that film is a form that thinks, an encounter of time and space with otherness. Film itself is an art form that mix different art approaches, such as visual, sonic and narrative, which is a form that naturally in the accordance with the aesthetic engagement theory I take in the project: engagement as a whole with all senses, immersing in the aesthetic experience to its fullest. In my project, one of the goals is through the space created by the form of filming and booklet design, to convey the environmental aesthetic and life philosophy of Kassun Koti – the beauty emerging in everyday life, in the action of picking berries, cooking meals and handcrafting; the experience in Northern Finland's natural landscape's silence, spaciousness and in the process of living in slowness, in the harmony with the environment and mother nature, in the choreography of

dancing with the wind and slowing down inside. One can attach his own aesthetic experience and engaging his senses with the unique environment of Raanujärvi through the architecting of filming and designing of a booklet. Art here is a tool in the intervention between media, forms, and human experience, to represent and transmit with an open up, which contributes to the tourism development not only in a poetic way but also more practical and functional.

My role in this research is an artist-researcher and designer-researcher. Artists who carry projects in the field of Applied Visual Arts do not only have one artists' identity by themselves and set alone with the social-cultural context but at the same time owns several roles depending on their expertise and the needs for the project. They work in multidisciplinary aspects with stakeholders and communities using diverse skills (Huhmarniemi & Jokela, 2018, p. 12). I, in this research, has multiple roles, on the one hand, gathering, analyzing data as a researcher; on the other hand, being an artist, designer, and project manager who realize the artistic project intervention.

## **2 Theoretical Background**

### **2.1 The Sounds of Silence**

*“Listen – now there’s nothing – but complete silence – listen.”*

(O.W. DE L. Milosz, 1943, as cited in Bachelard, 1994, p. 179)

#### **2.1.1 Sound, silence and noise**

When we think about silence, it is straightforward to get the image of no sounds. However, silence in a broader sense refers to a state that takes time to ease off, noticing and paying attention to more subtle sounds in the peaceful, tranquil surroundings. Silence is not the absence of language when we cease talking, it is not mere negative connotation, on the contrary, a positive world in itself (Picard, 1952, Intro, para. 1).

People often associate nature environment with the quietness experience (Komppula, Konu & Vikman, 2017, p. 122). Among the silence of mother nature, one notices the sound of wind in the flapping leaves from a walk in the forest or the waves of the sea, the rise of sun and moon. In the shimmering of light, the whisper of animals, people silently enjoy the moment with great simplicity and pureness. Silence here refers to a sense of being in the presence and paying attention.

Compared to satisfying silence, noise has been described by Schafer (1977, as cited in Komppula, Konu & Vikman, 2017, p. 121) as unpleasant, unwanted and pointless sounds which are not melodic or harmonic. This points out the common sense of noises are being treated as annoying and discomforting sounds while silence is acknowledged as contentment. Silence is undertaken in a quiet cognitive process with solitude and immersing experience which influences the human neurological system (Komppula, Konu & Vikman, 2017, p. 121).

Ingold (2015, p. 106-107) argues two traditional approaches of understanding sound: one is from the classical acoustics perspective and another from the theory of Gibsonian. Both assumptions define sound from the physicist's starting point: sound is mechanical vibrations in a medium which is able to remain without the requirement of the listener's ears. In the classical acoustics' discerning, the ear is only a recipient of sound but not participating in the process. It receives the physical impulse for the organism. Gibsonian theory emphasizes that all what we hear is invariants; its forms and patterns in the acoustic environment from the auditory notion.

Ingold (2015, p. 107) disagrees these two hypotheses which disconnecting the experience of sound with the atmosphere and lived creatures' involvement. He suggests "sound is neither physical nor psychic, but atmospheric (Ingold, 2015, p. 108)". By explaining his idea, Ingold (2015, p. 107-108) refers to Merleau-Ponty's philosophy in apprehending 'light' and 'visual perception' as a comparison as well as Zuckerkandl's interpretation of 'sound'. Both of them do not treat 'light' and 'sound' as objective viewpoints but 'the qualities of experience in themselves'. As similar with the experience of light, sound is also born of the fusion of affective and cosmic from two poles of

corporal and celestial - the one sensing, the other sensible – set off an explosion, during which we remain where our bodies are, at the same time roam heaven and earth as our attention wanders the farthest reach of the experience (Fig. 2).

A line of sound is not like the traditional acoustic perspective which transiting from source to recipient, but swirls in the in-between (Ingold, 2015, p. 111) (Fig. 3). The way it swirls is pitched by the force of the explosion. “It is the line of sound that you hear and hear with, when you listen. It is a phenomenon of atmosphere. (Ingold, 2015, p. 111)” Ingold (2015, p. 108) gives an example of describing the experience of this explosion: when he plays the music instrument, he obtains the resemblance when gazing up to the sky – “melting into the sky’s immensity, but by tapping a finger on my forehead, I can nevertheless assure myself that I am still at home in my body (Ingold, 2015, p. 109)”. Zuckerkandl suggests that sound flows “from-out-there-toward-me-and-through-me (Zuckerkandl, 1956, p. 277 as cited in Ingold, 2015, p. 108)” as the sense of “to be absent from myself (Ingold, 2015, p. 109)”.

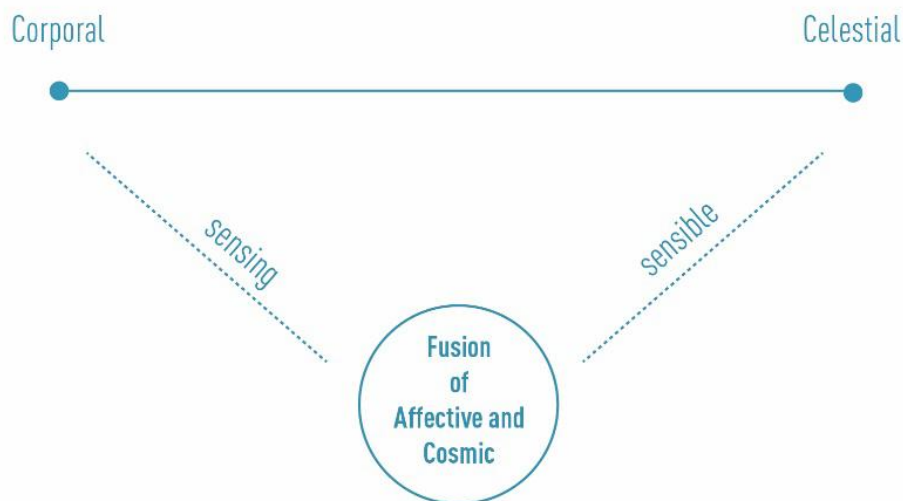


Figure 2. The experience of sound, Chen Xueqing, 2019 April

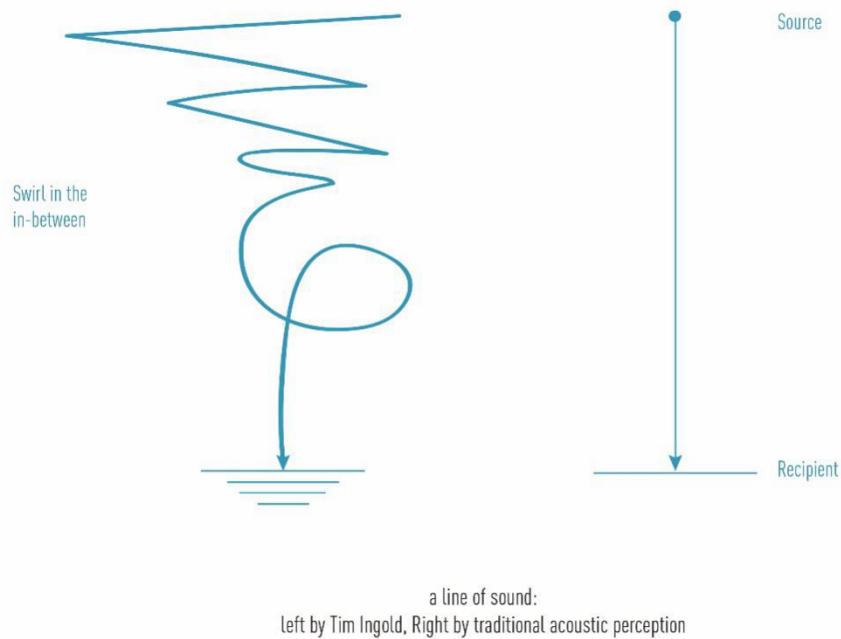


Figure 3. A line of sound, Chen Xueqing, 2019 April

Ingold then clarifies the relationship of silence and noise based on the theory of a line of sound. “Silence is black, noise is white: all sounds fall somewhere on a continuum of intensity in between these extremes. (Ingold, 2015, p. 111)” He refers silence as “sound at its most concentrated: the muteness of a world so dense, so tightly packed, so locked together, that nothing can move (Ingold, 2015, p. 111)”, rather than the absence of sound. In this sense, silence is sound at its most atmospheric moment which engages both affective and cosmic phenomenon’s involvement.

Ingold’s perspective on the line of sound is inspiring, which stands at a phenomenology point to stress the atmospheric character of sound. It challenges the traditional acoustic line of sounds as from the source to the recipient in the way of mechanical vibration. The line of sound is a fusion of affective and cosmic with the involvement of lived creature.

When understanding the value of silence within the context of the environment of Finnish Lapland in the North, I encounter three keywords: space, time and place. Finnish Lapland is known as

spacious, fewer inhabitants and nature-based landscape. What the vast space has brought? What is the relationship between space, silence and sound? The interweaving relationship among space, place and time highlights my understanding towards silence.

### **2.1.2 Space: immensity, depth and emptiness**

*“Space has always reduced me to silence.”*

(Vallès, 1879, p. 238 as cited in Bachelard, 1994, p. 183)

Tuan (2001, p. 6) demonstrates space is the ability to realize movement which carries the nature of human senses and mindsets. The perception of spaciousness is tightly connected to the feeling of freedom which implies to have enough room to move, to go beyond the present status. “In the act of moving, space and its attributes are directly experienced. (Tuan, 2001, p. 52)” Space is humanly interpreted by people’s living body because in space one constructs his structure and posture with the relations of the surroundings to experience spatial involvement (Tuan, 2001, p. 12).

“Space is the adobe of human consciousness (Ockman, 1998, para. 8)”. The relationship between human and environment is not subjective versus objective but people’s occupation of the space, inhabiting and creating the space. Vastness is always being considered as a whole by the reason that the sensory organs notably influence human’s mentality. The endless and boundless of space attach human’s imagination of depth, infinity and freedom, fulfilling the sensation of an immense horizon. An awareness of spaciousness is connected to the distance where the eyes can reach, the sound can evoke. “Sounds greatly enrich the human feeling for space (Tuan, 2001, p. 14)” In the great space, the openness enlarges the subtlest sounds, enhancing the sensibility of listening. Silence generates the sensitivity of solitude. Solitude is one’s cognition wandering alone spontaneously over space, which associates to immensity (Tuan, 2001, p. 59) - the consciousness of “being at one with nature (Tuan, 2001, p. 61)”.

The primary feature of space, according to Bachelard (1994, p. 183), is immensity. He indicates immensity as a daydream that carries the dreamer's inner status to the world of infinity, in the space of *elsewhere* with the poetic imagination. Daydreaming starts from far off instead of nearing by – it is elsewhere – mindfulness of enlargement, expansion and extension. That when we sense the *elsewhere* in the environment of nature provokes the immensity. It is the space from the inner world extends to the outside space, which generates from the imagination, turning into varied grandiose spectacles (Bachelard, 1994, p. 183-184). Bachelard gives an example of the immensity of the forest. One in the forest is able to entirely indulge one's self with the whole heart's immersing. "Forest peace is inner peace. It is an inner state. (Bachelard, 1994, p. 187)" When one wishes to experience the forest, he is "in the presence of immediate immensity, of the immediate immensity of depth (Bachelard, 1994, p. 186)". The slight and rustles sounds in the forest are the integration of silence, they do not disrupt the quietness of it, instead, deepen the depth of the experience.

Moreover, the infinity of inner space, on the one hand, is the depth of vast thoughts; on the other hand, is an intensity of being (Bachelard, 1994, p. 186). Vast is a word that delivers the impression of calm, peace and unity, which originates unlimited space, and being most alive in intimate space in Baudelaire's poetic literacy (Bachelard, 1994, p. 192). "In certain almost supernatural inner states, the depth of life is entirely revealed in the spectacle, however ordinary, that we have before our eyes, and which becomes the symbol of it (Baudelaire, as cited in Bachelard, 1994, p. 192)". By principles of *correspondences*, one obtains the immensity of the world, turning which into the intensity of intimate being (Bachelard, 1994, p. 193). Immensity owns three states: firstly, immensity is born from inner heart, in a feeling of ecstasy from daydreaming and then absorbing in the perceptible world; Secondly, it is an increase of being. Immensity enlarges when correspondence intensifying senses, which becomes the development of space. Thirdly, one in the immensity achieves the acknowledgment of one's own, "of his own being (Bachelard, 1994, p.195)". He will be free from his own thoughts and cares but dwelling into space inside. The inner space and outside space are enlarging each other and keeping expanding to open up. "Through

every human being, unique space, intimate space, opens up the world (Rilke, as cited in Bachelard, 1994, p. 202)".

The geographer Doreen Massey disagrees the idea that space is a flat surface we simply pass through (Zaidi, 2014, p. 148), rather "a creative and participatory endeavor that exists not just around us but also inside us (Zaidi, 2014, p. 150)". She suggests to bathe into space, an empty space that surrounds one as a condition of listening and paying attention, from where the ideas, conversations will appear. Space is a container which accommodates numerous on-going stories where we dwelling in at every second, in which sense, space and time converting to intimate coherence ("Doreen Massey on Space", 2013 February). The belief that initiating an inner space from the movement of listening, during which action, the meditation, gratitude, perception and inhabiting can be aroused in the presence.

Merleau-Ponty emphasizes that space is the sense of lived body from the perception of phenomenology. The lived body is not the perceived object but as a conscious and subjective being-in-the-world (Shengli, 2008, p. 132). Space is perceived as "bodily space" and "lived space" in the "spatiality of situation" (Shengli, 2008, p. 135). Compared to a flat surface, the depth of space requires one to discard the bias of the world and re-discover the primal experience of it. This experience of space is actually the adjustment, allocation and reconstruction of one's self. "To experience a structure is not to receive it into oneself passively: it is to live it, to take it up, assume it and discover its immanent significance (Merleau-Ponty, 2013, p. 301)". Space can be treated as the possibility of connecting the position of things rather than things floating and arranging on it. One is not regarding space as how it looks from outside but being surrounded and experiencing in it (Merleau-Ponty, 2013, p. 284).

Japanese designer Hara Kenya argues that emptiness is giving space to contain, which realize the possibility yet to be filled (Hara, 2011, p. 241). Communication takes place when the receiver imposing an empty vessel to fulfill the significance, rather than casting messages to another entity,



which should be a mutual interchange of information (Hara, 2011, p. 241). Which shares similarity with Picard (1952, p. 25)'s perception - Silence is listening. During a conversation between two speakers, there is a third presence: silence - the space which gives breadth to a communication. "When the words are not moving merely within the narrow space occupied by the two speakers, but come from afar, from the place where silence is listening (Picard, 1952, p. 25)".

The way Hara discern whiteness, is not only the color white, however, a sensation of sensing white. "As we turn our attention toward white, the world gathers more lights, and shadows deepen in degree (Hara, 2011, p. 213)". Kenya is one of the art directors of Japanese brand Muji, of which conception is "Nothing, yet everything (Zhiyang, 2018, chap. 5)". The figure (Fig. 4) of horizon exemplifies nothing special, however, in which sense it contains every possibility. To be empty is to expose the fragile part because being free is waiting for unknown and fresh patterns, on which meaning is able to be attached (Tuan, 2001, p. 54).



Figure 4. Muji corporate advertising, 2003

Chinese ancient painting sets the white space in the picture as a technique of creating an atmosphere of imagination. The vacant space does not refer to nothingness however usually are the light side of stones, water, sky, fog and sunlight, also as a part of the content for the composition which can stand out the visible content as well as enlarging the artistic conception. The white is where the silence exists, is a balance between *yin* and *yang*, a combination of nihility and reality. Something is best left unsaid when silence arrives the significant far-reaching. The white space creates the depth

of the space, harmonizes the color relations, and composes the rhythm and motion of the picture (Sun & Xiong, 2014, p. 96). The origin of being silence is from the emptiness of one's inner condition. Artistic work is the explicit embodiment of the internal temperament of cleanness, serene and pureness.

Space generates a sense of solitude where silence arises. The immensity and spaciousness environment open up the possibilities to let one feels be the whole with nature with far-reaching imagination. Space represents an enlargement with one's being, and always relates to a feeling of freedom and extension which is humanly interpreted, thus representing human consciousness. A sense of emptiness can also be provoking. Emptiness is a state that awaits, the empty space gives the breath of more possibilities to fill in, to extend the meaning without speaking, but listening.

### **2.1.3 Place: Finnish Lapland as silent canvas**

Tuan clarifies that if space empowers movement, thereupon "place is a pause "; every pause in the flowing enables the location to become a place (Tuan, 2001, p. 6). Place is humanized space, a particular object endows the space an identity, where adopts entrenched values and reality, people dwell in and get shelters from. In addition, the illustration of a place is highly influenced by culture and experience which embedding in our attention, that is to say, the experience of a concrete reality of place requires one's all senses' participation, especially the reflective mentality.

From different residence's time period, the understanding towards place is different: local residents acquaint a place intimately while tourists may experience it in the surface level. Base on the different gazes, the same landscape can generate different meaning, including objective, subjective and historical elements (Keskitalo, 2006 as cited in Stöckell, 2015, p. 47; Karjalainen, 1999, as cited in Stöckell, 2015, p. 47). The environment is meaningful when is humanly experienced. "Physical environment can influence a people's sense of size and spaciousness (Tuan, 2001, p. 54)".

Finland is covered by woods approximately 75 percent of the land area. The inhabitants of Finland are relatively 5.4 million with an average of 17 people per square kilometer, while Finnish Lapland is 2 people per square kilometer, known as spacious, wide landscape and natural where possesses a rich resource of *silence* (Greslikova, 2019, para. 16). This silence is not only coming from the natural environment but also the Finnish way of life and behaviors. Finnish lifestyle traditions value space, silence and time enormously. The space to take a breath, the time to dream, enjoying nature, walking in the forest to refresh the spirit, lower blood pressure and adjust one's mood ("Slow Finland", 2019 April).

Silence Festival is being held every year in Lappish village Kaukonen where gathers northern artists to join at the same time to celebrate the peace of mind ("Silence as a Part of Culture", 2016 October). "Finnish silence is a method of preserving harmony with nature, oneself and others. It's natural for Finns to move between fluent active listening and speaking while respecting others ("Finnish Silence Can Be Golden", 2013 January)". We usually tend to be scared of silence and want to put something in to fill the emptiness with information, rather than letting it go. In the golden silence among the forest, during hiking, boating in the lake, one can cease thinking, searching and analyzing, simply giving permission for one's self to be present and conscious at the moment (Greslikova, 2019, para. 15).

Stöckell accomplished a project called *Spring* exploring the relationship between a human being and place, in another word, a survey of place in Lapland. He visited springs while hiking in the countryside and took water from the spring to his bottle, observing and documenting the process, then shaped the traditional ladle of birch bark alongside the spring (Stöckell, 2015, p. 39). He adopted the method from Karjalainen's (1999, as cited in Stöckell, 2015, p. 39) theory, which is interpreting one place from objective, subjective and textual aspects, simply refers to the landscape, mind and languages. During the process of hiking, he is in the movement enlarging his body and senses and experiencing the human constraint.

He reflected his relationship with the environment through “reading the terrain, places, and landscape with one’s whole body and then the dynamic nature of observation is accentuated (Stöckell, 2015, p. 41)”. Place comes into being when we sense it, the memory and image shape our identities through time and language. In this project, spring water is “a natural scientific, lived and presented place (Stöckell, 2015, p. 43)” which represents the geological and biological conditions about the place-bound experience as well as how people are influenced by it with action. “The land, water, and I are the same flow of energy. Let them flow freely (Stöckell, 2015, p. 56)”. The place-specific experience opens possibilities of one’s own exploration about identity and perception.

#### **2.1.4 Timeless: being in the presence**

*In every moment of time,  
man through silence can be with the origins of all things.*  
(Picard, 1952, p. 22)

Tuan explains the interlaced connection among time, space and place. Modern society divides space and time as separate dimensions. One worries about the parking space and the late for an appointment. Nonetheless, Tuan argues that space exists in presence, space is timeless; place as a pause making time visible, in another word, as a memorial to time past. Silence does not increase in time while time develops in silence (Tuan, 2001, p. 179). Among silence, time fosters to its fullness, makes things reach its wholeness (Picard, 1952, p. 18).

Our spirit has an instinct for silence. Every soul innately yearns for stillness, for space, a garden where we can till, sow, reap, and rest, and by doing so come to a deeper sense of self and our place in the universe. Silence is not an absence but a presence. It is a status of filling up (Leclaire, 2009, p. 33-34). As Hempton puts in *One Square Inch of Silence*, “Silence is not the absence of something, but the presence of everything. It is the presence of time, undisturbed. Silence nurtures our nature, human nature, and lets us know who we are. (Hempton & Grossmann, 2009, p. 2)” Being in silence

is the initial drive inside, present at the moment. When one listens in silence, listen with ease, without strain, he will find an extraordinary change taking place, a change which comes without the volition, without asking; and in that change, there is great beauty and depth of insight. The presence, silence and stillness are here by itself, embedding in one's own being.

Being presence is catching the moment of now, to engage into the environment with all senses, to feel, from the place, environment to the inner harmony. "Silence contains everything within itself. It is not waiting for anything; it is always wholly present in itself and it completely fills out the space in which it appears (Picard, 1952, p. 18)". Silence has no beginning nor ending, it originates in time like an uncreated, everlasting *being* (Picard, 1952, p. 1). The very presence of things is not to understand, explain, interpret, however, to attend and pay attention, which means to stretch forward. (Ingold, 2018 February). The presence fulfills one the power of autonomous being, taking one to the origin where everything can begin again, everything can be recreated (Picard, 1952, p. 4, 6). Being in the presence is owning the sense of timeless. At the moment of being, one cannot feel the elapse of time but only focus on now, where everything strikes a new origin.

## **2.2 Potentials in Finnish Experience Tourism**

### **2.2.1 Silence Travel**

Nature is one of the most attractive elements for foreign tourists in Nordic countries (Gössling & Hultman, 2006, p. 5). One-third of the travel activities are related to nature experience in Finland with three fundamental values of "Silence, please" "Wild and free" and "Cultural beat" announced by the national tourism marketing organization (Komppula, Konu & Vikman, 2017, para. 1). The soundscape of nature is comprehended as 'silent' in the regular narrative that dwelling in nature one can relax to roam with the tranquilizing sounds in a peaceful environment (Komppula, Konu & Vikman, 2017, para. 3).

The natural recreation experience is associated with keywords like ‘tranquility, solitude, peace and silence’ for reinforcement of perspectives in preferences. The sounds of nature turn out to be the most satisfactory sounds for people in the outcome of sound preference experiments in different parts of Europe (Komppula, Konu & Vikman, 2017, para. 6). Pleasant silence can be taken into account as a condition for welling tourism with the character of balance, complexity and variety. In the background of atmosphere, good quality space can also be valued on the basis of products provide “a multi-sensory, atmospheric and as such a holistic experience” (Komppula, Konu & Vikman, 2017, para. 9).

The growing interests of silence travel due to the daily life’s rambunctious condition has been recognized as an increasing direction in the tourism industry. The pursuit of one’s inner peace and therapy of slow thinking open the discussion of how silence travel is capable of. Silence travel is able to be seen as an experience which offers the tourists an action to positively enjoy being quiet and slowing down, to ease their minds from every day’s hurries and noises. In the middle of nature, one could hear the natural sounds and be surrounded by the solitude, which makes it the best place to settle for silence travel because of less disturb from human activity. The unique visual appealing of spacious landscape, the understanding of local culture and being sustainable to the environment are as well essential parts to establish the involvement of aesthetic experience. In the aspect of tourism service, silence travel is suitable for comparably small business hosts which alleviates the influence on the natural environment, but at the same time offers warm and relaxing customer experience (“What is silence travel?”, n.d.).

Silence travel portrays silence as a resource of well-being and experience tourism which presents Finnish tourism’s essential values and identity for the one who would like to have inner peace in the nature-based, experience-based activities.

### **2.2.2 Slow Mobilities and Tourism**

Slow has once been treated as a negative indication which proclaims one's insufficiency in catching up the pace of the competitive environment. However, the embedded value of slow has been transferred to adjust the changes nowadays. Slowness has shifted into a fundamental metaphor for grasping life balancing among the main values of speeding, a harmony way to listen to one's self and avoiding the influences which the inevitable power of global capitalism brings: emphasizing the fast speed of hard working to achieve one's self as successful, fertile and effective image (Fullagar, Wolson, & Markwell, 2012, p. 1). Urban life is full of crowding which crushes down humanity (Tuan, 2001). Sawday (2009, as cited in Fullagar et al., 2012, p. 4) indicates slow politics as 'a bridge from panic to pleasure'.

Cresswell (2010, p. 18) suggested that mobilities are "particular patterns of movement, representation of movement and ways of practicing movement that makes senses together", which includes more than just transportation between places, but spatial-temporal practices, deeply engaging conditions of travel and ethical relations. Being slow is the not only means to speed down, but also an action of sensing the essence of rhythm, pace, tempo in the perceptual interconnection between the tourists and the surroundings. Slow mobilities have a tight relationship with one's social, cultural and natural engagement with the extensive values of freedom, sustainability and responsibility which raise the awareness of the impacts from tourist behaviors rather than only exploring personal identities (Fullagar et al., 2012, p. 3-4).

Slow tourism focus on the experience in the immersion of slowness towards one place which can stimulate different ways of being and moving. It thinks highly of the lived knowledge from the varied conception of desire forming the tourism experience (Fullagar et al., 2012, p.4). The ideation of slow is a new choice infusing gradually into the contemporary travel visionary for its provoking of nostalgic and future directed passion for local-global affordance, low carbon preference and travels that realize the experience of time. Sustainable tourism has been connected in the way how slow tourism can take a role in, also the identification of slow practices, motives and supply issues for tourism improvement and well-being (Fullagar et al., 2012, p.2).

Silence always has an interconnection with slowness. In the act of being slow, one can re-balance himself and adjust to new changes which represent a quality of resilience. Slow tourism is a new emerging vision on how we consume the time, another way to perceive our life paces as well as a sustainable direction in the tourism industry.

### **2.2.3 FinRelax Travel: Finland to Lead Well-being Travel**

The well-being tourism has developed at a high speed, growing nine percent per year internationally according to the Global Wellness Tourism Economy Report. The target tourists require more than normal tourists, which is a balance on daily life and other choices relate to ‘a holistic, physical and mental well-being’. Therefore, the products must meet the core nature-based welfare requirements (Wellbeing tourism, n.d., para. 1-3).

FinRelax travel program was launched by Visit Finland from the Finnish Ministry of Tourism’s Growth and Renewal Roadmap 2025 to increase the influence of wellbeing tourism among Nordic countries in the way of regional improvement. The goal of this program is to promote nature-based tourism products which enforce the wellness. During the year 2015 to 2017, the market of this program faced to Russia, Germany and Japan, for which the travel supply products were selected from four sub-regions of Finland, honored by the title ‘Authentic Finrelax Experience’ with high-quality welfare (Wellbeing tourism, n.d., para. 17).

Finland owns the great possibilities to foster nature tourism based on quality services of clean and beautiful natural resource. Travelers can have the holistic experience in appreciating the silent wilderness, food, sauna and forest. The surrounding silence and peacefulness provide the fortunate opportunity to ease hurriedness and stress (Wellbeing tourism, n.d., para. 4). FinRelax travel is a great attempt at long-term development with sustainability, being green, organic and eco-friendly in the area of well-being tourism.



## 2.3 Applied Visual Arts

I study in the major of Arctic Art and Design with the specialty of Applied Visual Arts (AVA). How to understand applied visual arts and its related projects turns to a core of the theoretical background. What is the difference between applied visual art and traditional fine art? How to define the methodology and conception in the art project? These are the questions this part is dealing with.

According to Ingold (2015 June), he refers to a terminology *correspondence* as in a world everything is moving, flowing and responding to one and other, things are constantly transformative in the *doing* and *undergoing* (Dewey, 2005, p. 46). To correspond is to carry on a conversation. There is no contradiction between participation and observation (Ingold, 2015 June). As in my understanding, AVA can be seen dealing with the relationship of *correspondence* in the potential aspects of art, design, environment, social science, tourism, public and health care (Coutts, Humarniemi, Härkönen & Jokela, 2013, p. 7).

“AVA should not be seen as synonymous with already established professions such as graphic design, architecture and interior design (Coutts, Humarniemi, Härkönen & Jokela, 2013, p. 5)”. Differentiate with the traditional fine artists working in their own studio and exhibit their artworks, AVA artists are project-workers who participate as facilitators for community groups, public service and business, assisting their multi-abilities of visual art, project management and interdisciplinary skills. They are able to enact as visual designers and consultants in the promoting of art-related services with the improvement of the cultural environment from the creative industry, such as cultural institution, the education and social regions as well as the business sector (Coutts, Humarniemi, Härkönen & Jokela, 2013, p. 7-8).

In the definition of Applied Visual Arts, the keyword lies on ‘applied’, “it implies something useful,

relevant and suitable to a particular context, visual art that is produced following a careful contextual investigation and interpretation, almost always in collaboration with others; community groups, business partners or both” (Coutts, 2013, p. 28). This requires the involvement of several different disciplines other than art, including “anthropology, cultural geography and placemaking, sociology, history or town and country planning” with the art establishment of “practical skills, leadership, innovation, entrepreneurship and diplomacy (Coutts, 2013, p. 29)”.

The national demands of improvement in visual art education have been risen the awareness in Finland since the 1980s and 1990s, for which the Master program of AVA tends to search a solution. With the worldwide globalization develops, there is a concern of losing national and local identity (Jokela, 2013, p. 10). Therefore, cultural industry and sustainability as key factors shaping the sense of locality and identity with the growth of social and economic innovations have been treated highly of (Jokela, 2013, p. 11). Visual art as a part of culture development, as well as taking an essential role to boost social well-being and regional improvements with cross-disciplinary diversities. Shed the light on this perspective, AVA is a new attempt of educating the artists who are able to function in research-based professions with the ability of cooperate with varied stakeholders, communities, business such as tourism, adventure industry and social sectors, which meets the requirements of different industries in North, especially Lapland’s sustainable growing networks and cultural heritage with the adopting of art (Jokela, 2013, p. 13&15).

AVA perspectives challenge the traditional modernism art consumption set up in the 1930s by German Bauhaus school (Jokela, 2013, p13). Instead of the artists being isolated with the socio-cultural context and paying attention only to one’s own art expression, applied visual art is “dialogic, contextual, and situational”, which cares about participating audience’s, co-actors’ and customers’ own environment, not being separated as artists, audiences, producers but all at the same time (Jokela, 2013, p. 14-15). As in my understanding, to correspond with the environment, with other related sectors: art, design, society, people, business, and to be involved in the context mentioned (Jokela, 2013, p. 15). “The artist’s goal is not so much to create a work of art, but to

bring art into people's lives and everyday life (Jokela, 2013, p. 15)" based on the Pragmatist Aesthetics (Shusterman, 2001, as cited in Jokela, 2013, p. 14). Artists then are able to grasp the capability to run a project including discovering the funding, utilizing themselves as multiple identities, such as project manager, producer and creative artists. The combination of Northern environment and visual art in facing the new confrontation is highlighted in the Master program with spotlighting on three main aspects: place-specific public art, communal art activity and the interstitial space between applied visual arts and art education. In this paper's project implementation, I take place-specific applied visual art as the framework with a tight relationship with the environment. Artists in this specialty interact with the environment and place-identification as "a researcher, designer and innovator" in "physical, phenomenological, narrative, and socio-cultural dimensions" of the location (Jokela, 2013, p. 16).

The methodology AVA has adopted is based on practice and cooperation, which is 'experiential, project-based, communal and place-specific methods of contemporary art (Jokela, 2013, p. 6)'. The aim is to 'integrate artistic skills with practice-based and scientific knowledge to create ecologically sound experience environments, services, and art productions that are associated with the cultural heritage and traditions of an area and its people (Jokela, 2013, p. 6)', especially in Lapland and the North.

According to Hautala-Hirvioja, artists attitude can influence the way objects being portrayed (Hautala-Hirvioja, 2013, p. 34). Applied gaze enables artists to establish a rich site experience of art-making, product or a plan-making in the adoption of layers of the documenting gaze, local gaze, also the community and environment-oriented gaze (Hautala-Hirvioja, 2013, p. 43). The method of AVA is a fusion of art and design, place-specify and collaboration with other professionals from other fields on the basis of local culture and narrative heritage for entrepreneurs of regional development related service products. (Huhmarniemi, 2013, p. 47,52 & 53). The potential projects run on the sectors of community art, environmental art in natural or built-up space which strengthen the growth of sustainability and well-being of region (Huhmarniemi, 2013, p. 54).

In conclusion, AVA is a new pathway of visual art underpins the postmodernism spirit, which opens up the possibilities what art can serve for in the contemporary context. It is practical and context-related which has echoes in the refection. The boundary between art, design and other areas disappears as opposing to dualism. I, as a facilitator in the project, broaden my expertise no longer single designer or artist, but dissolve in the natural identity how to process a work of project, and respond to all the others. This cross-disciplinary method welcomes being creative and exploring newness in the aspect of varied sustainable developments.

## **2.4 Aesthetic Experience**

### **2.4.1 Art as experience**

*"In life that is truly life, everything overlaps and merges."*

Dewey, 2005, p. 24

The traditional way of seeing art in the western world underlines the separation of objective and subjective. Art is static, waiting for one to contemplate with the disinterest by the aesthetic theory set up by Kant in the 18th century. Disinterestedness considers art as purely subjective with inner perception and pleasure, one should keep distance to what he is appreciating for the sake of non-utility value, which cuts art off the connection with everyday life. Artists in this sense disassociate themselves with the ordinary life and public by self-expression of individualism (Dewey, 2005).

By contrast, Dewey emphasizes the necessity to bring back art to the continuity of living experience as well as the elimination of the boundary between high art and mass culture. He claims that a work

of art is within an experience, which emphasizes the importance to build up the continuity between art activity and ordinary experience in everyday life (Dewey, 2005).

Human as live creature always in the interaction with the environment through organs as the consequence of adjustment themselves with the surroundings, in the action of doing and undergoing, guarding and defeating. In the process of tension and harmony, life reaches its most integrated as an experience (Leddy, 2016, para. 2.1).

An experience is one in which the substance of experience is accomplished and realize its completeness, such as a problem is cleared up, a game hits to the end, a piece of work is finished satisfactorily (Dewey, 2005, p. 37), which can be seen as consummatory experience (Alexander, 2016, p. 65). Instead of having other experiences as not finish up the action and being distracted in the middle, an experience owns the connection, movement, and continuity, which is also a process of overcoming the difficulties, unfolding the development and adjusting the situation. Every component in an experience runs uncompelled into what comes after without losing its identity, fusing as an integrate wholeness (Leddy, 2016, para. 2.3).

When an experience hit its highlight, aesthetic experience appears and gains its values (Scott R., 2014, p. 35), for the reason that different segments merging into the totality with the strengthened identity of them. He mentions that the enemy of aesthetic experience is not practice or intellect, but humdrum, being loose and no clear aims, yielding to the routine without liveliness. The non-aesthetic experience is an operation of detached sequence during which action we compromise and drop off. Art is an action carries together with the doing and undergoing kinship which coheres the product of art and the appreciation of art at the same time. It is the process of making with senses in the meantime the perceptive satisfaction in it (Leddy, 2016, para. 2.3).

Then the art expression is interactive with the material, such as verbal language, drawing, crafting, in the procedure of spreading tension, hindrance and dedication – exploring the form that drives the

energy to makes it a consummatory experience. Artists are not separated as the person who made the art object, but a member of the audience (Alexander, 2016, p. 66).

Merleau-Ponty emphasizes the importance of body experience in the phenomenological aesthetics point of view by stressing that the 'synaesthesia' is an integrated association with all human sensations. He describes the 'zero point of space': awareness opens itself from the body, and the presence of the body is the counting dot where all spatial directions are generated, which is similar to Dewey's concept towards body experience. Both of them emphasize the relationship between the perceived objects and perceiver's actively experience by the human body. Perceiver in the action of experiencing using their sensible organs, thus be immersed in it (Berlant, 2005, p. 11). "A space reckoned starting from me as the zero point or degree zero of spatiality. I do not see it according to its exterior envelope; I live in it from the inside; I am immersed in it. After all, the world is all around me, not in front of me. (Merleau-Ponty, 1964, p. 163 & 178.)"

Dewey's viewpoint on the definition of art as experience and Merleau-Ponty's stress on somatic aesthetic feature the active engaging of lived-body with experience into everyday life and environment, into every small acting in ordinary, opens the boundary of what art should be in the past. Art is not the still, concrete output by artists and a showcase in the museum, however, the process, the action, the experience what we sense, dwell, versify with the environment and body. We are the sum up of our experience, and everyone is so close to and indeed making art.

#### **2.4.2 Environmental Aesthetic**

Hepburn recognizes that since twenty century, the natural beauty has been neglected comparing to the analytic art philosophy in the aesthetic facet. The aesthetics of nature acquires its own regulations which opposes the traditional views of art (Brook, 2010, p. 265). In the appreciation of nature, the audience is encompassed by the natural environment, involved in the situation rather than being isolated from the art object which enables people to be observers and indulging in their

own imagination adopting multisensory senses. What's more, Hepburn thinks artworks are within their frames and formation rules, regulated by the chart and forming elements whereas nature is frameless, making it possible to enlarge imagination and being amazed by the experience. The frameless feature of nature aesthetic empowers the constantly altering of the perspective of vision, thus the aesthetic view is able to be changed time by time. This indeterminate, unpredictable view of point fulfills the space for boundaryless new contexts of aesthetic experience (Yang, 2013, p. 226).

Hepburn also emphasizes the metaphysical imagination of contemplation. He suggests that in the aesthetic of nature, one is able to appreciate beauty as a unity, being one with nature in the aspects of a sense of balance, mysterious and sharing the properties of nature. The sublimity and a sensation of infinity also can be experienced by setting distance with the natural objects. Moreover, one may discover the co-presence sides like calm and excitement, silence and vitality in one object as an aesthetic fusion (Yang, 2013, p. 227).

Carlson disagrees Hepburn's concept of metaphysical cognition, he thinks highly of natural science in his natural environment model by claiming that science is more convincing than philosophy of the exploration in truth. He brings in different aspects of sciences like geology, geography, biology and ecology to analyze the traits of aesthetic as form, tension, harmony (Yang, 2013, p. 228).

The contemplative aesthetic model, according to Berleant (2005, p. 7), has a long history of philosophy tradition since classical time and been seen as the base of modern aesthetics. It has been established in the 18th century from articles of Shaftesbury, Hutcheson and others from British school, then been developed in a methodic organizing by Kant as perspective of disinterestedness, which indicates the quality that when one appreciating art, he is separated from the environment conditions "for its own sake alone (Stolnitz, as cited in Berleant, 2005, p. 7)" and should keep a distance to the object in order to get the sublime feelings.

In the challenge of the contemplative perspective for art appreciation as a separation with otherness, Berleant (2005, p. 13) comes up the participatory aesthetic model which indicates the mutual impact between environment and the engaging perceiver. Based on the above-mentioned pragmatic aesthetic by Dewey and phenomenological aesthetics of Merleau-Ponty, Berleant develops a complementary environmental aesthetic underpins the associated bond of, on the one hand, how the active lived-body involves the sensing experience of constructing a lived space; on the other hand, how the environment also devotes to react on forming the body's spatiality and mobility, which is to say, environment is captured as a capacity that enables the reciprocal response continually functioning between organism and the surroundings. In the participatory model, the features of the environment do not treat our surroundings as physical objects and evaluate them in size, scale and weight, but encouraging the entry, to act and involve our bodies in with our multi-senses, thus the perceptive awareness rises in an intimate reciprocity with the environment (Berleant, 2005, p. 18-20).

Here the environment is not merely the commonplace we live in, but also a processing continuity which forms our identities, triggering the interaction of actively engaging mentality, visuality, touching, hearing with the surroundings. It is a perception in opposition to dualism. No separation between inward and outward, in-depth and surface, self and otherness, but all a whole - the attentive body incubating in the human experience with an ever-changing relation of interweaving forces with space, place and environment to devote the contribution and get the feedback (Berleant, 2005, p. 20).

Moreover, one should include the cultural, social context with the folding of place and people. Berleant refers Heidegger's notion in explaining the importance of a sense of a place: "It is through dwelling, belonging in a place, that the human relation appears (Heidegger, as cited in Berleant, 2005, p. 21)". The place and culture construct one's identity in the living force as a continuous movement of human experience.



Hara Kenya defines aesthetic as an ability to discover beauty, refinement and happiness by the way of one's own sensibility and behaviors. He indicates that behavior links the environment (object) and the sensing subject (you), while aesthetics arises when this connection is created (Fig. 5). He gives an example of having the tea ceremony in Japan. To put one in the special environment, in this case, is a small and constrained tea room, one is able to concentrate on his body and senses to relieve the cacophony and be conscious about the everyday life through the ceremony action. The sensation of beauty generates from the interaction and involvement of the environment ("Kenya Hara and Japanese aesthetics", 2017 February).

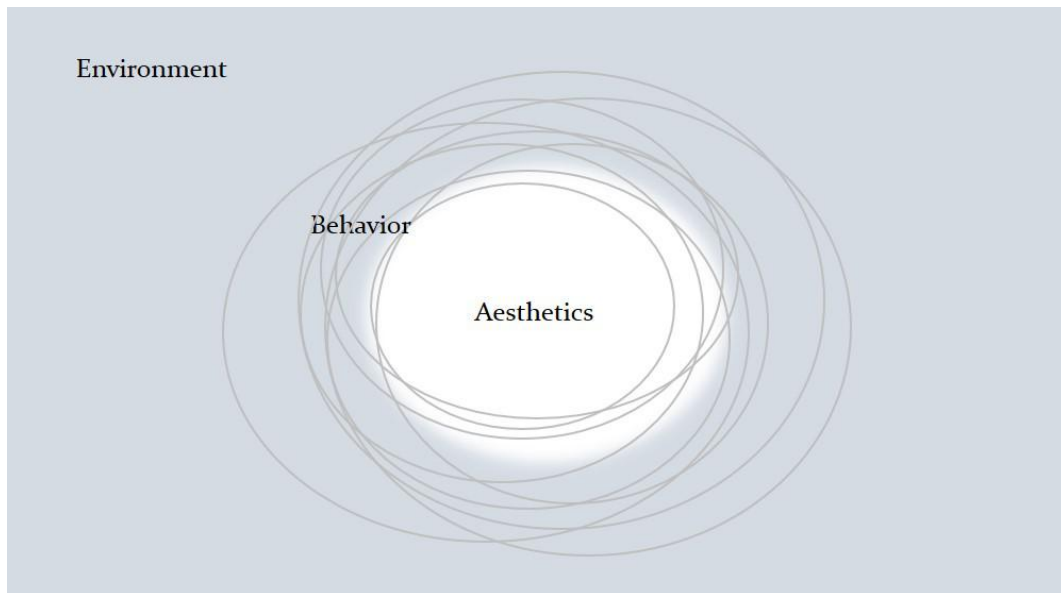


Figure 5. Kenya Hara and Japanese aesthetic of "emptiness", 2017 February

Hepburn has been seen as the father of environmental aesthetics, who opens the new way of humanizing nature with the aesthetic involvement. However, his ideas about sublimity, infinity and metaphysical imagination are abstract and away from the practical side. My environmental aesthetic is more inclined to Berleant's and Kenya's perception, which strengthens the body experience with involvement, immersion, being in the present, in the surroundings as a whole with sensory organism in the positive engagement. The engagement of the environment underpins how one is experienced in the dynamic continuity with no separation of perceiver and perceived (Berleant, 2005, p. 21). The human behavior and participation certainly become an integral part of aesthetic experience,

influencing the way of how to perceive the place and activity.

### **2.4.3 Aesthetic Engagement**

Berleant (1991, chap. 1-2) has explained that environment is not able to be interpreted as a physical locus that stands as a separate, complete, and independent object. It is essential to recognize that an active human presence is an integral part of every human environment. Aesthetic attitude determines the essence of art, from the artistic intent to the content and form. From the 18th century in western culture, one of the powerful aesthetic values has been gradually defined as a dualistic theory formed by Kant's theory, which is that when one appreciates objects, he must adopt an attitude quite opposed to the practical relations with things with distance and disinterestedness. It separates aesthetic appreciation with its surroundings and life experience without regard to practical purpose.

However, Berleant (1991, chap. 2) came up with the concept of Aesthetic Engagement, which challenges this entire tradition. It signifies the perceptual association of appreciative experience which could broaden the limitation of traditional art sphere (Berleant, 2000, p. 6). The core of this perception lies on 'engagement', which focus on the reciprocal participation with all sensory organs such as kinesthetic and somatic feelings, resulting in sensible experience and cognition (Berleant, 1991, chap. 2). Aesthetic engagement emphasizes continuity but not separation, contextual relevance rather than objectivity, historical pluralism rather than certainty. This claim of aesthetic experience embraces both human perceiving and natural objects, as an experiential continuity.

While in Chinese aesthetic culture, the balance and engagement into environment and nature have a long history which highly influenced by Confucianism, Buddhism and Taoism, owning a similarity with the engagement of environmental and life aesthetic. The practice that one engages aesthetically with the environment enables the capacity of the inherent values embedding in experiences. Human's actively engaging in the landscape provides a comprehension achieved from action rather

than contemplation. Environment is a unified wholeness with the interweaving and reciprocal mixing of people, place and the mutual exchange processes between them. It is the fusion interaction of surroundings, our perceptions, environments, activities, cultural contexts all together (Berleant, 1991).

The aesthetic engagement has set up a far-reaching influence in the area of aesthetic development. Not only it has a natural adaption to environmental appreciation but also being fruitful in the growing interests in aesthetic of everyday life which I will explain in the next part. Both of them recognize the artistic values in daily life and practice which aesthetic appreciation can bring forth. It as well thinks highly of the human experience, which has a tight connection which Dewey's pragmatist theory of art as experience in the previous part on stressing the continuum of the involvement of human life into the presence of experiencing. Engagement is not a subjective consciousness one feels by himself, but a solid ground for experiencing broader areas of human experience in social, cultural, spatial and environmental aspects as an interrelated practice (Berleant, 1991). To understand aesthetic engagement, one must focus on the engagement of human, involving the process of appreciation and evaluation, not merely treat the environment as an objective.

#### **2.4.4 Aesthetic of everyday life**

Modern aesthetics has a tendency towards a path to everyday life. Existentialism, Analytic philosophy and Pragmatism have interconnected in similar aspects of the enthusiasm towards everyday life aesthetics. Heidegger suggests the notion of real living experience while Wittgenstein treats art as a form of life. Dewey's Pragmatist aesthetics put the core on the continuity of art and life experience. Their philosophical perceptions are all against the dualism perception which opens up the way to regard the ordinary daily practice as an art activity. (Yuedi & Carter, 2014, p. xi-xii)

The everyday life aesthetic has a deep root of post-modernism which owns the characters of anti-totalization, dissolving the boundary and being fragmental. Post-modernism is “the end of master narratives” (Lyotard, 1984, p. xii) in contrast to modernity. Aesthetic of everyday life is in the opposite of limited, art-centered approaches which highlights the connection between artistic experience with ordinary living experience. The concept of aesthetic experience broadens its limits from static art objective appreciation to an extensive kinship to human experience, which refers to a living aesthetic and experience. It has been risen the awareness for the global transition in contemporary aesthetic values which includes two aspects: on the one hand is the aestheticization of everyday life (life as art); on the other hand, art has been recognized fusing into life (art as life). (Yuedi & Carter, 2014, p. x)

‘Everyday’ can refer to the daily activity one practice, such as cooking, eating, flowering, taking a walk, crafting and so on. But besides to clarify the specific objects and activities what everyday aesthetic declares, it is more an attitude we take when we are in these daily practices. It is opposing to the absolute limit of the aesthetic area which refines itself in centering on beauty and broaden to the whole image of varied pervasive aesthetic elements of everyday life. The negative facets of life are also acknowledged ascetically. For instance, charm, elegant, quiet, old, stained, untidy are all achieving their values in the aesthetics of everyday life. These conditions are identified by their presence in ordinary life without the judgment of economic, social status and traditionally considered form of art which extends the aspects of aesthetic significance (Saito, 2015, chap. 3 & 4).

Leddy has come up with the notion ‘aura’ in referring to the attitude one takes when an aesthetic object creates the aura in the experience of appreciating with pleasure and contentment. Aura is not a separated fragment of things, but a phenomenological, lively continuous experience of things with their characters, enlarging itself to another far-reaching world. This is what Leddy suggests, to experience the ordinary as extraordinary which sheds the lights on the active mindset to appreciate the familiar things at new perspectives of aesthetic experience, for example, the ordinary affords the

quality of calmness, contentment, balance and safety values we normally ignored during the daily busy rush (Leddy, 2012, para. 3).

Richard Shusterman as one of the Pragmatist aesthetician has come up with the notion of somaesthetic which emphasizes the living body's performing in the everyday life practice as a way to achieve a status of artful life (Shusterman, 2000, p. 168). An artful life is constantly paying attention and integrating one's own being into the daily creation, during which process the aesthetic experience will appear through living, observing and envisioning (Simpson, 2012, p. 284). Shusterman is also in favor of the cancelation of the distinguish of high art and pop art, which aims at turning the focus on the body senses with ordinary experience no matter what kind of categories it belongs to. Bodily experience is not detached but a multi-sensory experience with the interaction of the environment and atmosphere. Thus, the everyday aesthetic is atmospheric and attentive, is an enrichment of life experience by paying attention to a mindful living (Saito, 2015, chap. 3).

The core of everyday aesthetics lies, on the one hand, in the attention on bodily sensitivity and practices; on the other hand, not only in the profound, positive feelings gained from daily life but also something not grand, just being subtle, ordinary and patience-needed.

### **3 Methodology**

Research methodology pilots the practice of research accomplishment, instructing the usage and the method picking in both theoretical and practical way (Huhmarniemi & Jokela, 2018, p. 12). Artistic research is different from the traditional methodology of scientific data collection and analysis. Schacher, who is an artist-researcher specialty in artistic practice with music and media-performance adopts cross-disciplinary methods in research. He indicates the different approach of social contexts to artistic practice. The aim of artistic research is not the same as art-making itself. He mentions Kathleen Coessens's notion about artistic research, during which process, the artist is an agent and the object of research is the creative process integrating with

artists' settlement (Schacher, 2018b, p. 39). Research by the methods of art affords great perspectives into the human experience which amplifies the inner status of people, reminding of emotions, imagination and reflecting about the experiential, cultural and social context (Schacher, 2018a, November). My research methodology has a focus on human experience, environment and aesthetic, through the forms of art and design, fulfilling me the capacity to move between art and social science research, initiating the space for new kinds of exploration, using different expertise in the creating process. Eventually, the research is adaptable to the practical aspect and taking effect in a broader context of place development.

### **3.1 Research Questions**

This paper essentially focuses on two research questions: (1) To what extent can applied art be used to create an aesthetic experience about a place? (2) Thus, to what extent can applied art be useful to promote place-based tourism? The aim of the research is conclusively being beneficial to the place-specific development, accordingly contributing to the applied art as a practice. Furthermore, for exploring these two questions, this study adopted the art-based research method, which unfolded by the foundation of qualitative research. Art-based research methodologies provide a space for achieving the visibility of both physical and idealistic process, transforming abstract to specific, intangible to perceptible. It pays attention to the aesthetics experience during the action, rather than a cold ending. Questionnaires, interviews, and meetings have gathered data for deep insights into the social-cultural circumstance along with uncovering and facilitating the needs of the place-specific business. Filming and graphic design were utilized for intervention into the process, visual representation by the means of art, reflecting senses as well as conveying the tangible communication.

### **3.2 Justification of Methodology: Art-based action research**

Art-based action research supplies naturally with my methodology background of the project.

Art-based practice applies art as an active role to tackle and apprehend problems as well as an adequate tool of data collection and analysis, in which ways the stakeholders and participants of the project are able to be involved in the research with the experiences collecting from them (Huhmarniemi & Jokela, 2018, p. 9). In the aim of sustainable development of local community and society, art-based action research is an orientation of qualitative research with the involvement of project-based developing (Huhmarniemi & Jokela, 2018, p. 11). Here comes a need to clarify the presumption of qualitative research and art-based research.

Art and science are used to be seen as separate sectors, however, in **art-based research** methodology, a qualitative, holistic and integrated overview has been entrenched as tools for the representation of human conditions in cross-disciplinary practice, consisting of the collecting, analysis and interpreting of data. This approach empowers artists to enact as researchers, art as a creative form of social research, including the methods of narratives, writing, filming, performance, visual art, music, dance and other art-related models (Leavy, 2009, p. 2-3). The purpose of this research lies in flourishing more practical and functional development with sustainability (Huhmarniemi & Jokela, 2018, p. 9). The combination of art and science research has a core on human experience, which brings diverse approaches for new perspectives, understanding and knowledge (Schacher, 2018a, November).

Differentiate from traditional methods' aiming for effectivity, art-based research focuses on a diverse range of human experience as a qualitative paradigm which is hardly being employed by the former (Leavy, 2009, p. 4). **Qualitative research** is a new pathway contrasts to the scientific standards and conventions, which is inductive, collaborative and requires the knowledge-building in process, highly utilizing in the sphere of sociology and ethnography (Leavy, 2009, p. 7). "Qualitative researchers do not simply gather and write; they compose, orchestra, and weave. ((Leavy, 2009, p. 10)" Art-based research is able to be identified as an extension of qualitative paradigm. Traditional methods of qualitative research are built on the foundation of verbal or

written language, while art-based research expresses its role in utilizing art to convey experience and knowledge suiting constructive changes (Huhmarniemi & Jokela, 2018, p. 9).

**Art-based action research** has particularly enrooted in the University of Lapland's faculty of Arts in the foundation of the project developing adapting to the situation of Arctic and north. The awareness of aging-population, the needs of promoting cultural industries and winter tourism has been raised up for local welfare and growing (Huhmarniemi & Jokela, 2018, p. 10). The art projects always run with a focus on place-specific development and community-based orientation, which incorporating diverse stakeholders participating in the process, such as villages, school communities, small and medium scale enterprises with an intention of involving the members from them (Huhmarniemi & Jokela, 2018, p. 10).

Pirkko Anttila (2006, 2007 as cited in Huhmarniemi & Jokela, 2018, p. 11) constitutes the research models based on objective-subjective and theoretical-practical pattern (Fig. 6). In my research exploration, I endorse subjective-practical paradigm which enables the interpretation and experiential methods of artists' reflection on the innovative procedure in practice-based development (Huhmarniemi & Jokela, 2018, p. 11).

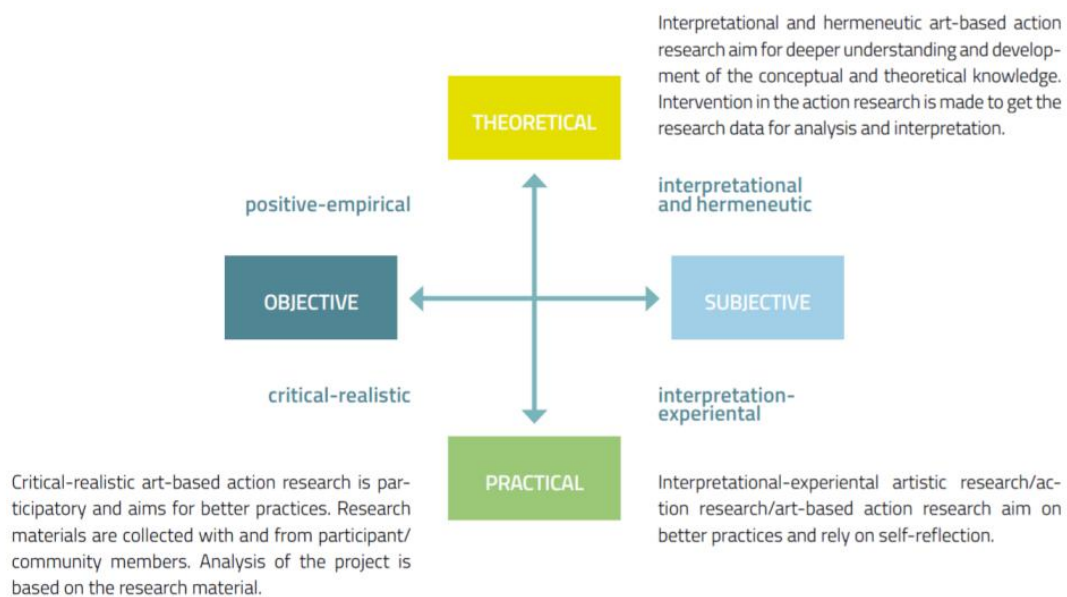


Figure 6. The art-based action research diagram is based on Pirkko Anttila's double dichotomy of research approaches



Art-based action research is qualitative for its tight connection with social and environmental politics (Huhmarniemi & Jokela, 2018, p. 10). It is case specific and developmental involves both artistic research and action research which orientates qualitative research. Action research methods utilize varied research means through the process of action with the cooperation of the stakeholder's positive involvement, intending to grasp scientific data to embrace changes (Huhmarniemi & Jokela, 2018, p. 12).

The practice and theoretical research usually operate at the same time of cyclical research process, which incorporating the characterization of objective conditions, setting roles for the work team, organizing the plan, theoretical research data gathering, artistic interventions, observation and documenting the research data, reflection and evaluation with the focus group (Fig. 7). The research always begins with mapping the place's physical, subjective, narrative conditions. The next step is to design an action plan with stakeholders for a community or business in both practical and theoretical levels. The process of research may fill with ups and downs, vague and not clear at the first stage because of artistic research's natural characteristics of being intuitive, explorative and process-required freedom to discover its own way (Huhmarniemi & Jokela, 2018, p. 14).

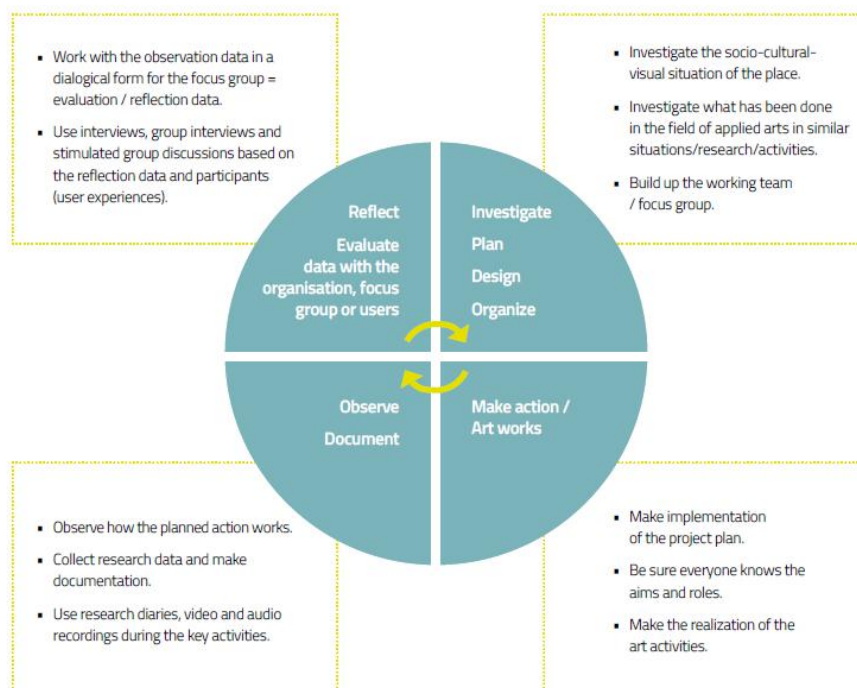


Figure 7. Art-based Action Research cycles described by Timo Jokela

The varied reflective research data is the core in art-based action research because it gives validation for the process improvement, which is consist of meeting notes, researchers' personal observation diary, photos and video documentation, drafts, plans, art pieces, sketches, drawings, reflection documentation and questionnaires, interviews and other feedbacks (Huhmarniemi & Jokela, 2018, p16). These materials should be analyzed in the research context and by the means of the utilization. Artistic work can also be a part of interpretation and representation data. The evaluation of the project is included in the phase of data analyzation, for the reason that the project shows how the results are, if they are functional, effective or not, and give the direction of cyclic development. The results are being taken account in two levels: on the one hand, at the phase when the project is finished, the results are being presented; on the other hand, subsequent reflective feedbacks from different stakeholders, participants and community groups after the project ends. The results should be viewed with the participants in the community who are involved in the process, thus the reflection is not only from the research himself. Moreover, if the results are presented as artworks, the art process should also be carried into the evaluation (Huhmarniemi & Jokela, 2018, p. 17-18).

Art-based action research is project-based strategy that cast the cycles of action with the utilizing of artistic intervention (Huhmarniemi & Jokela, 2018, p. 9) which fulfils me adopting a wide range of different methods in both scientific and artistic research domains, providing the space of practicing in doing and reflecting with the collaboration of others in the social, cultural environment of a place.

It is practical and reflective and suits to the rapid changes of environment and the reality of needs. The data and results gained from the research are valued for the sustainable improvement in long-term development.

### **3.3 Research Data**

Based on the model Pirkko Anttila describing the research approaches, I situate my research orientation in the subjective-practical diagram. My research data is gathered with materials of the place and the subjective interpretation and realization of artistic interventions as a practice. The research is a project-based practice aiming for place-specific tourism development.

I category my research data into three aspects:

- 1) The materials gathering of place mapping: it is the first step of getting acquaintance of the place's social, cultural situation with the objective circumstance. I gather information from the Internet and the comments of impression from tourists who have traveled to Raanujärvi. It gives me an insight into an overview look of the gaze from other travelers as how they perceive the place and their genuine feelings towards it.
- 2) Data gained during the realization of the research process: meetings and feedbacks, the field notes, questionnaires, interviews and subjective insights I achieved in Japan: In the first visit to Raanujärvi, I acquired the subjective understanding towards the place. I had meetings with different stakeholders, then familiarized Kassun Koti's situation and needs, set a cooperation plan of artistic project; During the time I exchanged to Japan, I did questionnaires and interviews to gather more information and perspectives about silence travel from international participants. I also gained an understanding of Japanese design thinking and aesthetics at this time which enlightened me considerably for further design implement. In the second visit to Raanujärvi after I finished my exchange studies and backed to Finland, I had the meeting with Katsumi again and got feedbacks from her with my developed conception of the artistic project.
- 3) Artistic interventions: home-staying, video-shooting, editing, drawing, designing. The two above are served and prepared for the artistic realization as well as figuring the direction and connotation of the artworks' deliberating. Altés Arlandis (2015, p. 19-20) indicates that to design is to architect, artistic methods fulfill one a form that thinks and represents. The artifact is the materialization of thought and a waystation - on its way to something else continually

move on (Ingold, 2013 October). Home-staying fulfills me an angle not only from the identity of an artist but also the real experience of a tourist. I am able to have the fresh eyes on tourist's gaze, which empowers my subjective experience with the authenticity and is in accordance with the everyday aesthetic values I want to express through the film and booklet design. The shooting, editing of the film and the drawing, design of the booklet is a process of realizing the thoughts to sensible representation by constructing, building and positioning the art material into a way of understanding.

## **4 Realization of Research**

For the purpose of coherent understanding of the research, here I first introduce the participants who are involved in my project-based, art-based action research process to clarify the roles and responsibilities of each one as well as illustrating the overall timeline of research procedure.

### **4.1 Participants**

My role in the research has a tight relationship with my personal identity. According to Jokela (2008, p.3), how we discern the landscape relies on whose narration and identity are interpreted, and this 'who' has turned out to be the meaningful question in postmodern dialogue towards the aesthetic of art and nature. I came from thousands of miles away from Finland, from east to west, where has profoundly different landscape and life. For the project aims to attract international tourists, essentially in Japan, I own the similar cultural and social background to understand the cultural difference as well as the longing and requirements for traveling. In the research, I have adopted different identities and roles as artist, designer and researcher with the multidisciplinary skills and methods (Huhmarniemi & Jokela, 2018, p. 12). Therefore, I, as the project manager, artist-researcher have been in charge of the integral research and the project implementation from initial planning, idealization, organization, documentation to the specific artistic intervention of process carrying out, video shooting, editing and booklet design.

Elina Härkönen is the project supervisor, the university lecturer of faculty of arts, Fine Arts Education in the University of Lapland, supporting to introduce the project, provide the place information, arrange meetings, communicating with my partner and give guidance of planning, help and feedback during the whole research.

Antti-Jussi Yliharju is the contact person for the conditions in Raanujärvi, the university teacher in faculty of arts of the University of Lapland. He introduced potential collaboration opportunities with several entrepreneurs and community in Raanujärvi.

Katsumi Yliharju, the wife of Antti-Jussi, who is the charge person for Kassun Koti – a local homestay business at Raanujärvi, my project partner I worked with. Katsumi and Antti-Jussi have agreed on my initial idea that based on the experience of silence, which provide a wide platform to have further project development and implementation. We communicated about the project content, research, aims and expected results. Katsumi gave advice, requirements and feedback during the project and invited me to stay at Kassun Koti to realize the project. The artistic outcome is analyzed and evaluated together with the feedback and reflection with Katsumi.

## **4.2 Timeline**

This research for me is a long-term exploration, more than a year's extending, my perspective about the concept shifted as well along with the broader insights. I started my background study from the place mapping research. Combined with my own experience for Raanujärvi and the comments of the tourists for the local hotel company, I set the starting theme of the project as silence in the Arctic that generates the sensation of being alone, peaceful and present, which focus on the exploration of silence travel in Raanujärvi. This stage I gathered information with my abstract, initial inspiration through Internet materials, books for theoretical research and meetings, advice and contacts from Kassun Koti in the subjective dimension. I investigated with the query of the existence under the surface of silence, as well as figuring out my own identity in the project and

personal interest in applying silence and emptiness in art and design, also as a way of living.

My exchange study to Japan in half a year after meetings with Katsumi enabled me to gain a deeper understanding of Japanese culture and their passion for Finland. When I was in Japan, I did a questionnaire about traveling in Finland and several interviews among Japanese people and other international students to gather information about tourism, silence travel and advertising media. Besides, during the time I studied in Chiba University, I got to apprehend the spirit of Japanese design and was highly inspired by Japanese artist Hara Kenya whose design perception and aesthetics attach to my cognition about the thoughts on silence and noise, absence and presence, being and nothingness. Hara's design theory has enlightened me the idea of emptiness and take the experience as engaging with all sensory organs. In this stage, I obtain data from the questionnaire and interviews, acquire knowledge in Japanese art and design theory and aesthetics as the knowledge grounding.

After my exchange, I came back to Finland to meet Katsumi, communicating my discoveries in Japan, fresh thoughts and ideas on how to implement the project concretely. My concept lies in using the form of video and booklet design as the art output. With the further theoretical research, Arnold Berleant's art theory aesthetics engagement has a natural association with my pre-research about the environment, experience and being in the presence, which sparked and impressed me, explaining all my confusion and unclearness during the research. I came up with my final artistic proposal A piece of Raanujärvi and settled the time for the video shooting with Katsumi. This phrase I started to getting acquainted with the technical skills as camera operation and video editing skills. Before the shooting, I have done experimentation about launching video samples, practicing skills and planned the outline of content and settled the base tone. Finally, I have stayed at Kassun Koti for two nights - three days for taking the video, experiencing the real life of home-staying together and got to see another Japanese guest Rei. In this stage, I gathered artistic materials including the shooting fragments of video, photography of the plants, flowers, nature and life scenes took at the Kassun Koti. The subjective experience of real home-staying and the communicating

with another guest Ai, all of which fulfill me a fresh hand view and grounded multi-dimensional experience. In the last phase is the production of artistic intervention: video editing, sketching, drawing, booklet design as well as the feedback review and analysis with Katsumi.

#### **4.3 Mapping place of Raanujärvi: a village in North Lapland with silence**

Within the art-based action research methodology, the artist-researcher usually initials the research with mapping the place's objective, subjective and narrative situations to get insights of varied conditions about it (Jokela & Huhmarniemi, 2018, p. 14). In February of 2016, Elina got the initial contacts with Antti-Jussi about the potential cooperation of projects in Raanujärvi. Elina, Antti-Jussi, me and other AAD students had the first meeting about Raanujärvi. Antti-Jussi introduced us about the conditions and situations in Raanujärvi, we briefly talked about our own interests and specialties. He suggested three possible collaborations with local: firstly, the hunting pit road project with the association of village community; secondly, Kassun Koti's home-staying business and lastly another local tourism entrepreneur.

During this meeting, we decided to set a visit to Raanujärvi for better investigating and getting insights for the social, cultural objective and subjective dimensions. After this meeting, before the visit, I did my place research in objective aspects through gathering materials from the Internet, literacy and the information Elina provided.

Raanujärvi (Fig. 8) is a village with a population of approximately two hundred people, locating at the eastern part of the municipality of Ylitornio in the province of Lapland, where is sited by the lake of same name, about twelve kilometers' long and owns the traditional fishing, forestry, berry picking and reindeer husbandry ("Raanujärvi", n.d.). The natural beauty in the north and Finnish lifestyle offers a very different experience in tranquility and leisure. Compared to the city of Rovaniemi, the landscape of Raanujärvi is more wild and untouched with well-marked north features and less population: being into the wildness of the lakes, the forest, the snow, the aurora in

winter and the midnight sunlight in summer, sensing the space between the sky and the ground, listening to the sound of silence, with one's unstirred mind, achieving a fresh attachment in the peace of one's own and the harmony with nature.



Figure 8. The location of Raanujärvi (Red Mark), screen shoot of Google map, 2016 February

Based on the wonderful landscape resources and the purpose of development, several tourism companies in local provide traveling and accommodation services. The location of Raanujärvi and its attractive temperament endow the place very unique advantages in flourishing the involvement of tourism. Raanujärvi is sixty kilometers to Rovaniemi and forty kilometers to Pello, about one hour driving to the airport which providing convenient transportation conditions. For the travelers who are interested in experiencing the pure charm of landscape, animals, vegetation, aurora observing in the north and enjoying the countryside lifestyle with a slow pace in several days or longer, Raanujärvi is a wonderful and pleasing choice near the city.

However, the lack of propaganda and advertisement makes the place basically unknown to most international tourists. Little information in English can be found through the Internet around this area, which blocks up the broader communication for the international traveler who cannot understand Finnish. Thus, there is a need to promote the tourism of local with more information in English as well as extending the level of publicity.



I did the background research of the tourism entrepreneurs in Raanujärvi. The comments of tourists for the local hotel company had caught my attention.

*Quiet in the middle of nowhere. Can't dream of a better place to have a pure break.*

*Best place to stay at if you want to enjoy the beauty of Lapland while feeling like you are alone on earth, far far away from any other tourists!*

The moment I saw the comment, *in the middle of nowhere*, I was being seized. It is exactly the words which describe how I felt about the northern Lapland landscape. I was back to the memory of the snowy night I encountered on the frozen river in winter Lapland. Endless horizons made me melt into the surroundings. I felt I enter into a world of my own at the same time opened myself to everything. I am absent from myself but being in the presence as well. The northern landscape is remarkably spacious, natural and unexploited with uniqueness. Being surrounded by the space that the landscape presenting, the atmosphere of grandness and silence, one can get access to his inner soul and be conscious about his own breath and subtle feelings, being with nobody but one's self – in the middle of nowhere.

North bears the correlation with the sense of lonely, rough, empty, ultimate and infertile. The extensive space and wild nature enable us to get closer to our inner mind and consciousness, to discover something seemingly abandoned by the modern world. Several comments mentioned the silence and sounds they experienced in Raanujärvi:

*The top thing of our stay was bathing under the starlight in total peace: no other cottages or anybody around. Just the sounds of nature.*

*We spend the stays by using the free rowing boats, stand-up-paddling, hiking, enjoying the great view from the terrace and listening to the silence.*

*The location as great, you could just step outside and hear nothing else but your breath (and see the northern lights because there is no light pollution).*

Janna Erkkilä-Hill also encounters the sound of silence in Lapland. She was walking in Ounnasvaara at one winter season, among the forest and mountain hills, she discovered the subtlest cracking sounds stirring above her – it is the trees generating the invisible flow in the coldness. All of a sudden, the birds on the trees delivered gently some snow power falling on her face. She realized it is actually the sound of falling snow (Erkkilä-Hill, 2018, p. 63-64). The travelers' comments on silence experience in Raanujärvi also illuminate that they think silence is not the lack of sounds, but a status of taking time on one's own peace with the surroundings, immersing themselves into the nature environment and paying attention to their slightest consciousness: during the experience of a breath, a boat-rowing, a bathing.

Some comment also presented that tourists thought highly of the travel experience in Raanujärvi as the great acquaintance of Lapland:

*Experience true Lapland away from the crowds.*

*We felt that we really got to know about Lapland and everything it has to offer.*

*What a stunning and spectacular place in Winter too – perhaps the perfect excuse to return in the summertime!*

This sheds the light on Raanujärvi's capacity of being the unique travel experience which representing north Lapland's serenity of nature, well-being and great possibilities.

#### **4.4 First visit to Raanujärvi**

In April, after Elina and Antti-Jussi introduced the project possibilities and entrepreneurs in Raanujärvi, we had the first visit to Raanujärvi. Me and other Applied Visual Art students met three companies and organization in local, communicating our initiative ideas about what our concepts were and what was needed in the community or business level.

I brought my previous place-mapping research of Raanujärvi document with me which presented the initial idea of silence in North: this idea is from my subjective perceptive about northern landscape as well as got inspired by the comments people give who has traveled to Raanujärvi I found online.

Antti-jussi and Katsumi were interested in my idea about silence, we decided to have a cooperation project on the theme of silence. I got to recognize Katsumi's homestay business during the meeting and its needs for advertising internationally to attract more tourists and spreading the brand image.

#### **4.4.1 Kassun Koti: Home-staying as a new choice of tourism**

Kassun Koti is Katsumi Yliharju's private brand runs in Raanujarvi. Because of Katsumi's personal identity as a Japanese, the home-stay business is mainly facing Japanese guests and other international tourists who are interested in Northern Finnish unique travel experiences. People who are fond of home-staying can find information on Kassun Koti's website or blog and send messages to book the time throughout the year. The host family is constituted by Katsumi, Antti-Jussi and their children.

Katsumi writes on the website of Kassun Koti that Raanujärvi has overwhelmingly more reindeers than villagers, and no tourist spots, no shopping streets, no traffic lights, but an expanding forest and a large lake, where rabbits with long-legs know where to find their lovely food and smart squirrels jump across twigs ("KassunKoti", 2019 May).

*Would you like to travel as local people do? You might like simple but a bit inconvenient life. Those who want to travel as they live, those who want to touch Finland a little more deeply, those who want to spend time in nature and countryside slowly, you are welcome for a home-stay at our place. It's a hidden*

*place where you can discover such things as there seems nothing but something important inside it.*

When staying at Kassun Koti, the family atmosphere is warm and relax, the local family guide enables tourists being closer to the culture and experience very unique life which cannot be tasted on a typical trip in the city. The experience is very Finnish local in both natural and cultural sides which one probably have no access to if he goes on a normal trip and stays at hotels. It offers a great chance to get close to the real Lappish lifestyle, gaining a deeper understanding of the local culture and making friends.

The opportunity that the tourist and the local host are able to live together fulfills the deeper bond between each other. In Kassun Koti, there are a lot of guests coming back again and gaining a good friendship with family Yliharju. They keep in touch in long-term interaction which not only enriches one-time travel experience but also lights up a profound relation with locals.

One can describe the experience of home-staying as “home away from home” for the homely atmosphere (Hanratty, 2017 January). A sense of home is a sense of settling down and easing off, being warm, safe and enjoying the slowness. Homestays provide a chance to get to know the place from a local view with the relaxed atmosphere, which is the most appealing thing for tourists to choose, compared with the traditional hotel. When one wants to get a deeper insight into a new culture, the host family will be the ideal source of information. Stay with a resident, travelers will have the ultimate insider on the hidden highlights and unusual attractions. Under the help of hosts, not only can one find a neighborhood, town, or village to feature on the tourist map, but learn about local customs and traditions, from eating habits to family routines, which means homestays can provide a more authentic cultural experience and present an opportunity to experience the realities of daily life in the new country.

At Kassun Koti. in the summer, tourists can pick berries in the nearby forest, make berry snacks that

are eaten in Finnish families, baking and making ginger cookies, walk through the forest and refresh one's mood or go to a nearby lake to take a boat ride in a quiet environment. Cooking a meal together is one of the best ways to learn the locals and their culture out of the surface level (Hanratty, 2017 January). In the winter tourists can get the frozen lake to have a snowmobile ride or ice fishing and observe the Aurora depending on the time.

Kassun Koti also offers the service of experience like making handcraft and Finnish cultural activities with guests together, for example, woolen socks knitting in traditional Finnish way, knitting hat and snood, plant dyeing, weaving in the loom machine and birch bark-made handicraft. Travelers can also choose a visit to Rovaniemi city, Sweden border, Santa village or the primary school nearby the village. The nature and life aesthetics in Raanujärvi is about feeling, touching and doing by one's self, the beauty is about appreciating the nature and daily life itself, to experience the slowness, the peace and silence inside one's heart, to slow down and enjoy the unique Finnish lifestyle.

#### **4.4.2 Initial artistic project proposal: Silence in Nowhere**

In June, After the first meeting and being at Raanujärvi (Fig. 9), I had my own subjective experience towards the place. I combined my initial idea about silence, space, and the sense of being alone, peaceful and presenting, with the situation and needs from Kassun Koti, then bringing forward my first draft idea of artistic project proposal – *Silence in Nowhere – A sense of place, space and nature in the Arctic*.



Figure 9. Photo of forest in Raanujarvi I took in the first visit, photo by Chen Xueqing, 2016 April

The proposal's core conception lies on the silence in nowhere - in northern Finland. By the reason that the vast space and wild nature in north generate the sense of emptiness and spaciousness. The silence among nature, the sensation of being all alone and the peacefulness of presenting tracks us back to wonder the essence of life and the origin. Sensing silence could happen in everywhere around but being in the extreme environment of north enlarges the sensibilities of emotions and feelings, which is Silence in Nowhere. I researched about the similar meaning of silence in Chinese culture and Japanese culture. The word 寂静 in Chinese or 静寂 (しじま) in Japanese portrays the sensation decently when one is being into the wildness of nature, which is more diverse and emotional than the word 'silence'. 寂 means stillness, silence while coloring the feeling of being deserted and lonely. And 静 means being quiet.

Silence is not a negative shortage but a status that being present. Being into silence one can feel timeless, the immensity of space and a mindset with quietness and emptiness. Silence is not physical nor psychic, but a phenomenon of the atmosphere. Silence is sound at its most atmospheric moment (Ingold, 2015, p. 108). The deed of listening requires a willingness to opening up and being able to resonate which calls for an attentional centering (Schacher, 2018b, p. 34). For

listening, one comes in the space where he is penetrated, “for it opens up in me as well as around me, and from me as well as towards me: it opens me inside me as well as outside (Nacy, 2007 as cited in Schacher, 2018b, p. 34).” Silence is not the vacancy of sounds however where listening starts. Silence makes us be conscious that our existence is the same as the world’s existence, we are all immersing in the world both outside and inside as an integration.

The aim of the project collaboration is to explore the silence among nature and life, the emptiness of space and the relation that how it influences people’s emotion and behavior in life which is based on the local tourism development and long-term promotion for the place with the special and unique Lapland environment. “Art refines its recipients’ sensibilities (Carey, 2006, chap. 4)”. Based on the special nature and social environment in Raanujärvi, I am wondering what goods art can bring. Art should be the pipeline, through which transforms and refines people’s perception, making the ‘meaning’ or ‘meaningless’ accessible and sensible. During the art project practice, the subjects are building on the foundation of the ‘place’ itself, which can be treated as place-specific art and art with collaboration with the community and to discover what could benefit the community and individuals in long term in different aspects.

Artistic ideas are about realizing the concrete art or design intervention for the purpose of making people better experience silence and sound in the nature in Raanujärvi, to feel the wildness and peacefulness. I proposed three ideas on how to implement the project:

1. Kassun Koti’s main means of getting tourists are from the website and Katsumi’s personal blog and Instagram as the social platform. But as compared to city Rovaniemi, Raanujärvi draws little attention from the international tourists. For the reason of better visual publicity and more information in English, I suggested making an experimental short film or video which portrays the impressive beauty and the essence of being all science in nature, showing the unique Lapland experience. Make the feeling sensible and accessible to more people and for long-term development and promotion facing the tourists over the world. Also an updated website design

as a platform to present the video and more information for searching.

2. A walking path. Experience the silence when walking in nature. While walking in the forest, among the surrounding of nature, one can be really thoughtful. In the practice of walking, hiking, climbing, the body and senses are highlighted in the awareness of surroundings and the experience of the human body's constraints (Stöckell, 2015, p. 39). The silence when one is walking rising from inside while we pay more attention to our breath, the movement of the body and the changing prospect of environment, we ease ourselves from fresh, open air and sensing the overflowing consciousness through the act of movement.
3. Others: In the lake - a place to rest/sleep/eating/fire/tent.

#### **Feedback from Katsumi of *Silence in Nowhere*:**

The feedback below is from Katsumi when she had a meeting with Elina after received my initial proposal. Elina then summarized the feedback and conveyed them to me.

1. You should next start serious place research (Spend some time in Kassun Koti if possible. Stay with Yliharju's when they have these tourists and maybe interview them. why they come there again?)
2. Get to know the silence here (What is it? How do the locals experience it? How do the visitors experience it?)
3. There is now a lot of research done on silence traveling. (Use keywords from the library for e-books and such) Now, when you will away to exchange to Japan this is something you could put your effort into.
4. Katsumi is writing a blog in Japanese about living in Raanujärvi. You can read it if you are able to read Japanese. This could help you to get into the thinking of that certain place.
5. If you meet people there in Japan, who are interested in such silence traveling to Lapland, ask their opinions and perspectives too.



From the feedback of Katsumi, I was inspired by the conception of ‘silence travel’, which we were thinking before to combine the theme of silence with tourism, but the first time came out as an integral research concept. Silence travel is also an important and well-known topic in Finland which has already been abundantly put into practice. This empowers me a clear direction for further research. Moreover, Katsumi suggested me to get some insights about silence travel from Japanese people when I exchanged to Japan also illuminated my plan to carry on the research of questionnaire and interviews.

#### 4.5 Insights in Japan: Questionnaire and Interview

I exchanged to Chiba University, Japan during September 2016 to April 2017. During the time I was exchanged in Japan, I had great advantages to perceive the culture and society personally at a close distance. In order to get to know more about how Japanese people are aware of traveling in Finland, I did a questionnaire survey and several interviews in Chiba University.

There are in total 20 participants in the questionnaire survey who are mostly Japanese, others are Chinese, Malaysian and Vietnamese from the age of 16-54, most are students. The questionnaire was done in both Japanese and English languages, owns two parts: firstly, Travel in Finland, which indicates people’s general feeling towards Finland as a destination; Secondly, Silence Travel in Lapland, which gathers information about people’s level of acquaintance about Lapland and the willing to experience silence travel (Fig. 10).

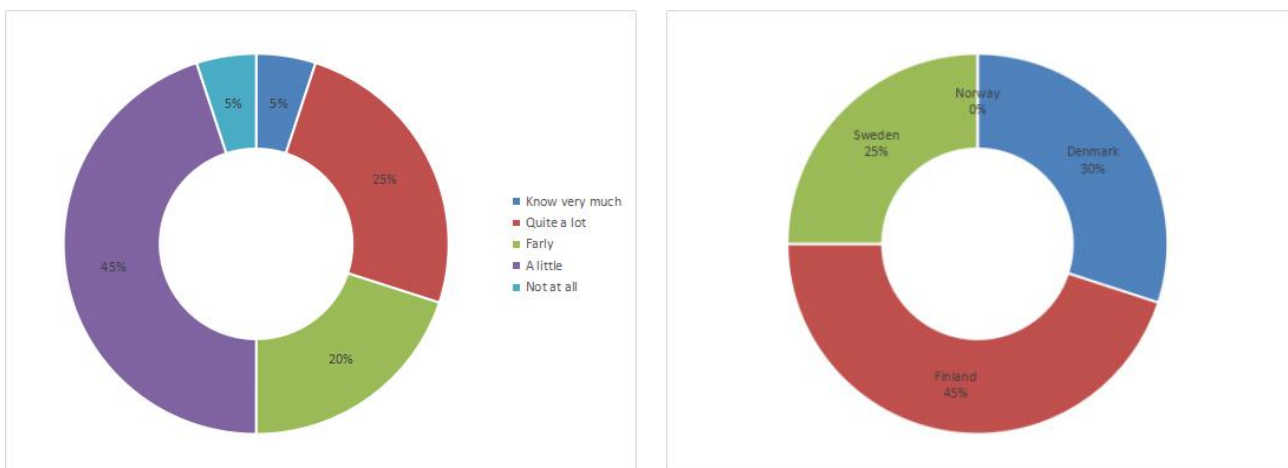


Figure 10 & 11. How much do you know about Finland? Among Nordic countries which you want to go most? By

Chen Xueqing, 2017 April

Half percentage of people knows a little about Finland, while another half who has been traveled to Finland before knows quite a lot. Among other Nordic countries, people have interests in traveling Finland particularity. This demonstrates the high interests of international people, especially Japanese people's expectations of visiting Finland (Fig. 11).

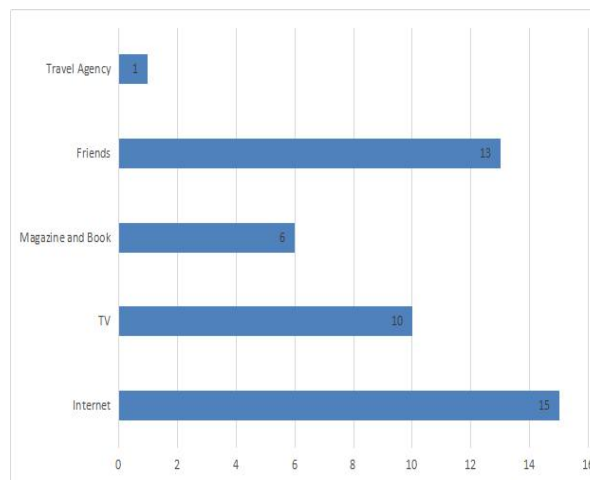


Figure 12. How do you get information about Finland? By Chen Xueqing 2017 April

Most people get information about Finland through Internet, TV and friends. Among other countries' people, Japanese people have received much more information about Finland from Internet, TV programs, magazines and friends, as well as having very positive images for Finland, which have a deeper culture connection inside (Fig. 12). The Japanese make up a fairly large portion of tourists and expats to Finland, not only because of the beautiful scenery but also the cultural similarities. Both Finns and Japanese are highly traditional, hardworking, polite, and people who appreciate nature, simplicity, technology, good food, and escapist fiction among many other things. The positive interests and cultural attitudes for Finland contribute to the needs of advertising and creating the place image. This shows the effects of broadcasting the image and increasing popularity through media. Kassun Koti in this aspect requires more publicity and advertising of its brand image.

These answers below describe what are the feelings towards the visit to Finland for whom has traveled to Finland before:

*Magic and Fantastic*

*The city was really relaxing, people look not busy.*

*I loved nature, lifestyle, and people there.*

*Great. I love this place, the people, the environment*

*I was really looking forward to visiting Finland because everything- for example great nature, the coldness was new for me.*

The impression on Finland is rather typical characteristics. Positive side includes: snow, forest, lake, delicious food, education, equality, social welfare, tax, fashion in the interior, sauna, beautiful, cold, clean, quiet, mystery, dreamy, sisu, introvert, melancholy while negative side contains far, boring, expensive and not English.

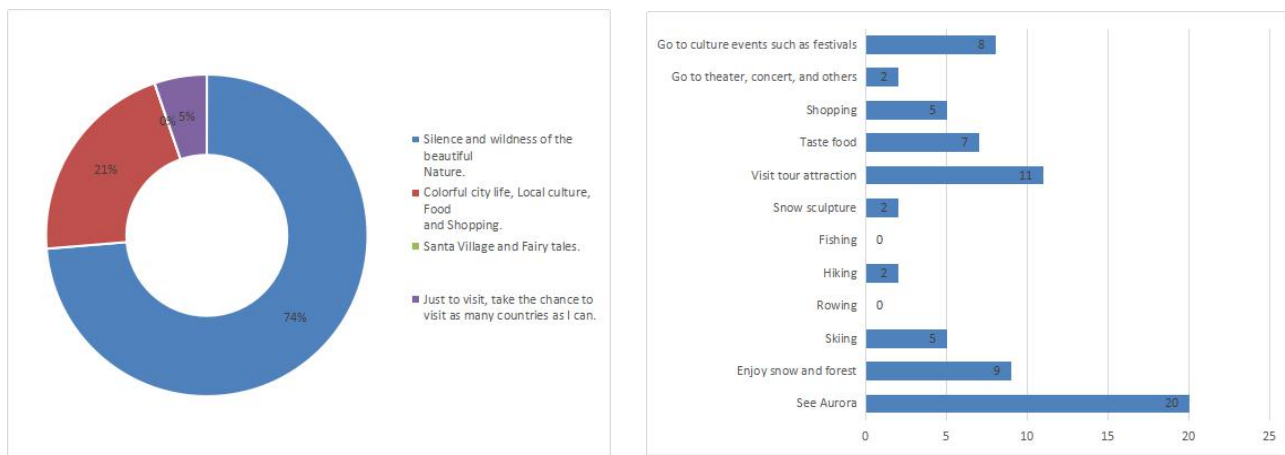


Figure 13&14. What attracts you most if you go to visit Finland? What will you do if you travel to Finland? By Chen

Xueqing, 2017 April

People would like to come to Finland in the nature aspects: for the beautiful landscape, to go hiking, skiing and enjoying snow and forest, watching aurora; in the culture aspect: experience the unique culture and differences, to go visit culture events and festivals, enjoying the local food. Among all

the activities, the most attractive point is the silence and wildness in beautiful nature which presents people's high interests in silence experience (Fig. 13&14).

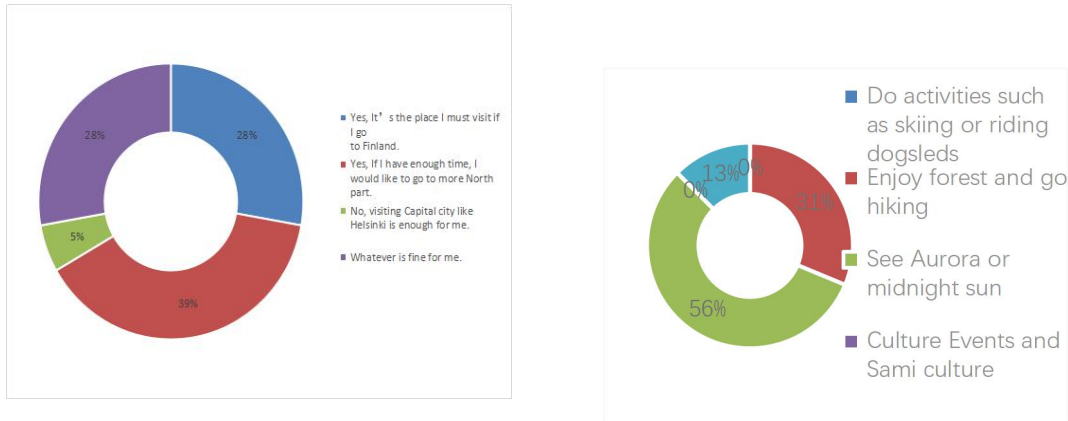


Figure 15&16. Will you consider Lapland as travel to Finland? What do you want to do most in Lapland? By Chen Xueqing, 2017 April

These answers below describe whether the participants are interested in Silence Travel in Lapland and their reason for that:

*I like the forest*

*To see the aurora.*

*Try something fresh*

*In a beautiful environment, relaxing and feeling nature*

*I don't like the cold*

*Because I think it is important for me to consider myself in silence*

*I want to feel the great nature in silence*

*Because usually, I cannot enjoy 'perfect silence' in Japan. I would like to go to the forest and enjoy the silence.*

More than half of the participants will consider Lapland as a destination and they show high interests to Lapland as a must-visit place. Comparing to do activities like skiing or riding dogsleds,

most people are passionate about experiencing in nature: seeing the aurora and midnight sun, appreciating the beautiful, relax environment in the forest and enjoy the ‘perfect silence’ which they are not able to get in city life (Fig. 15&16).

I had interviews with four students who had previous experience of living or traveling in Finland before about their opinions of silence travel and what they would like to do during the trip:

1. Japanese student, exchanged in Helsinki for half a year

*If there is only appreciating nature, it cannot attract her for staying a long period of time. She prefers to have something cultural, such as cultural events, local life and handicraft.*

2. Japanese student, exchanged in Lapland for one year

*Doing Ice fishing and ice swimming on the frozen lake.*

3. Japanese student, traveled in Helsinki for a month

*Want to take photographs of wild animal and nature. Forget unpleasant things.  
Draw picture while hearing birds' singing.*

4. Finnish student, study and live in Seinäjoki, exchange to Japan for one year

*Trekking. Fishing. Camping. Aurora watching.*

The interviews indicate the demands of people who have some knowledge about Finland, how they perceive the silence travel. Both natural and cultural sides are necessary and essential for providing a holistic immersing experience.

Moreover, when I was in Japan, I have deeply inspired by the design thinking of Hara Kenya and the Japanese aesthetics behind it. The core of Japanese aesthetic has a tight connection with traditional zen culture, is a set of ancient ideals that include wabi (transient and stark beauty), sabi

(the beauty of natural patina and aging). These ideals, and others, underpin much of Japanese cultural and aesthetic norms on what is considered tasteful or beautiful. Thus, while seen as a philosophy in Western societies, the concept of aesthetics in Japan is seen as an integral part of daily life, which also shares the similarities in Chinese culture understanding, illuminated the idea of creating the experience as engaging with all senses in the nature and daily life aesthetics as well as the design techniques of applying emptiness aesthetic in the visual representation.

#### **4.6 Second visit to Rannujärvi: Developed perspectives of the artistic proposal - A Piece of Rannujärvi**

After I came back from Japan, in May 2017, I had the second meeting with Katsumi in Raanujärvi. I shared my results of questionnaires and interviews to Katsumi and showed my design portfolio and discuss what kind of art project and artwork we could do as well as the idea of video shooting, the content and the artistic style (Fig. 17). We were agreed on use filming as the art intervention tools. Film, compared to other art forms, is an integration of visual, sonic, textual senses which can present the experience in Kassun Koti in a most impressive way because it is able to relive the aesthetics reality to the audience beyond the constraints of time and place (Berleant, 1991, chap. 8).

We did not talk much about the idea of the walking path. As my intention to design something with the purpose of advertising as a media to transform the meaning and aesthetics, I withdrew the idea of the walking path because of its lack of space for design elements to intertwine.

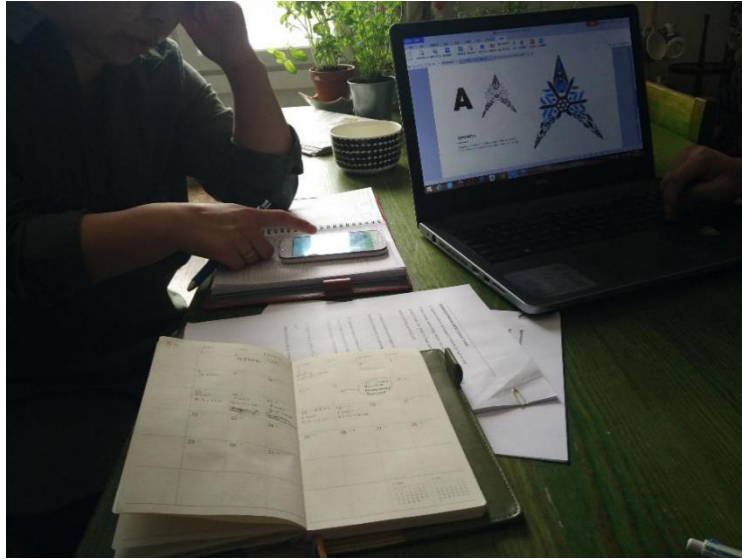


Figure 17. Second meeting with Katsumi, photo by Chen Xueqing, 2017 May

I suggested pay attention to the sounds generating from wind, trees and animals among nature. Katsumi gave feedbacks about her idea towards ‘silence’:

*Well, more I think about silence (travel), I feel "sound" is fitter for the silence to me than "the sound of the wind". I know, sound comes from wind... In the silence, actually can hear even very sensitive nature sound. (leaves, animals, water, coal, sauna, walking in the forest and so on...).*

She also gave her expectation of the tune of the short film:

*For the short clip, it would be great to show:*

*simple*

*clear*

*aesthetic*

*calm*

*impact*

At this stage, combined with the feedback from Katsumi, I started to rethink the meaning underneath silence as well as my identity as a role in understanding the silence experience in the north. I had thoughts on what is the essence of silence. Silence is the beginning of listening, is actually an act of being present at the moment, actively engaging body senses to the interaction with the environment. Silence is experiential. Dewey's art as experience perspective and Berleant's theory of aesthetic engagement enlighten me to shift my focus from silence to aesthetic experience.

The different identities of myself determine the way how I work with art and how I understand nature and life in the North. I, as a person who carries different background and culture, try to sense the environment with the insights out of the preconceived ideas. I am able to stand at the point of tourists' view, for whom, the experience of traveling is a brand-new journey. They may not be able to acquire acknowledges about the whole image of local nature, culture and life, but everyone can experience and find his own feeling or sense of belonging forwards this place.

I agreed with Katsumi that I think silence is both quietness and sounds. It is more about to experience Raanujärvi and the moment through seeing, touching, smelling and listening with body and heart, then the inner peace, silence, pleasure and aesthetics will appear. Everyone can find a piece of this place only and always belongs to one's own. Therefore, the topic could be broadened to experience, but not limited in 'silence'.

By understanding that, the importance of recognizing the relationship among landscape, space and people has been pointed out. Space is a feeling of openness, infinity and unrestricted which allows movement. Spaciousness is tightly interweaving with the sensation of being free, which entails the capacity of moving and acting, attributing the direct experience (Tuan, 2001, p. 52). Lopez (1986, p. ix) has quoted that "the landscape expresses an impact of complete permanence. It is simply there - untouched, silent and complete. It is very lonely, yet the absence of all human traces gives you the feeling you understand this land and can take your place in it". Here I conclude Lopez's intriguing idea as:



*Take a piece of this place and turn it into your own.*

For tourist, experience and find his own feeling or sense of belonging forwards this place. Processing a place means casting your personal compassion, understanding and connection in there. “Places are very much things to be inside of, which is a way of understanding, a world of meaning and experience. (Cresswell, 2013, p. 10)” We discover the attachment between people and place, to feel the place is not only an activity of physical appearance but also deeply a way of spiritually aesthetics, experiencing with all body senses. It is a strike to one’s soul, an art of achieving and a status of wholly being into the emptiness. Thus, this art intervention intends to advertise, design with the form of art products for conveying the everyday life and nature aesthetics in Raanujärvi, broaden the brand image of Kassun Koti - the local home-stay business company, transform the charm of experiencing in the place, which attracts international tourists.

The shooting scene of the film, besides nature, can also include daily life activities, such as cooking, flowering, handicrafts. Because the aesthetic of everyday life in Raanujärvi is very attractive for the artful life action is presented during the daily practice of doing, in the engaging of one’s own senses, focusing on the ordinary activities. The beauty will be generated through appreciating the familiar things at new perspectives with a positive attitude of treating life as art.

Besides the film, I came up with another design consumption. I have seen photos and pictures on Kassun Koti’s Instagram which Katsumi collected a lot of plants in the summer season (Fig. 18). Thus, I had an idea to design an introduction booklet using different plants in Raanujärvi. This concept is also based on my graphic design background. The booklet can include some short texts introducing Raanujärvi and the life there, photos about the plants with their Finnish, English, Japanese name, also some poems about silence.



Figure 18. Photo of plants from Kassun Koti's Instagram, photo by Katsumi

I talked about the time for the film shooting and the materials and equipment I need for the shooting. We decided that I can stay at Kassun Koti for two to three days to complete my artistic interventions.

Before the third visit to Rannujärvi, I borrowed filming equipment from university and started to get acquainted with the techniques of camera and tripod. Actually, it was my first time to do a video shooting for professional use, I hardly know the specialized skills of filming as well. I began to self-study the knowledge of shooting and camera, also did some filming practice samples (Fig. 19). I got inspired by some video clips from YouTube with the cinematography skill, which the videographers adopt the techniques of slow motion and shot cutting as well as the smooth style they expressed.





Figure 19 Video cuts from self-practice samples, Chen Xueqing, 2017 August

#### **4.7 Third visit to Rannujärvi: Artistic Intervention**

Art as the intervention tool provides the possibility of new comprehension and issues-handling (Jokela & Huhmarniemi, 2018, p.9). Media decides the way of seeing. Through the perception of media, it delivers the transformation to the environment, enables one to reconsider our relationship to the society, culture and surroundings (Schacher, 2018a, November). Artistic realization relies on media to transform unseen thoughts into sensible visualization.

In 19-21st August 2017, I was invited to stay at Kassun Koti to achieve the project. Besides family Yliharju, there was a Japanese guest Ai home-staying in the house. We did not design the shooting content on purpose, I recorded the nature in the late summer time, daily life activities what Katsumi agreed with the guest what they would do during three days, such as wondering in the forest, picking mushrooms, berries and cooking, attempting to present very natural and innate beauty.

##### **4.7.1 The organization plan of artistic implementation**

I organized the shooting contents and techniques about the film with the base tone of simple, clear, soft, calm and aesthetic. Also, I framed out the things I need to prepare for the booklet. Besides these, I got to know that I was going to stay with another Japanese guest, I prepared some interview questions for her, which even though has not been realized for the time shortage (Fig. 20).

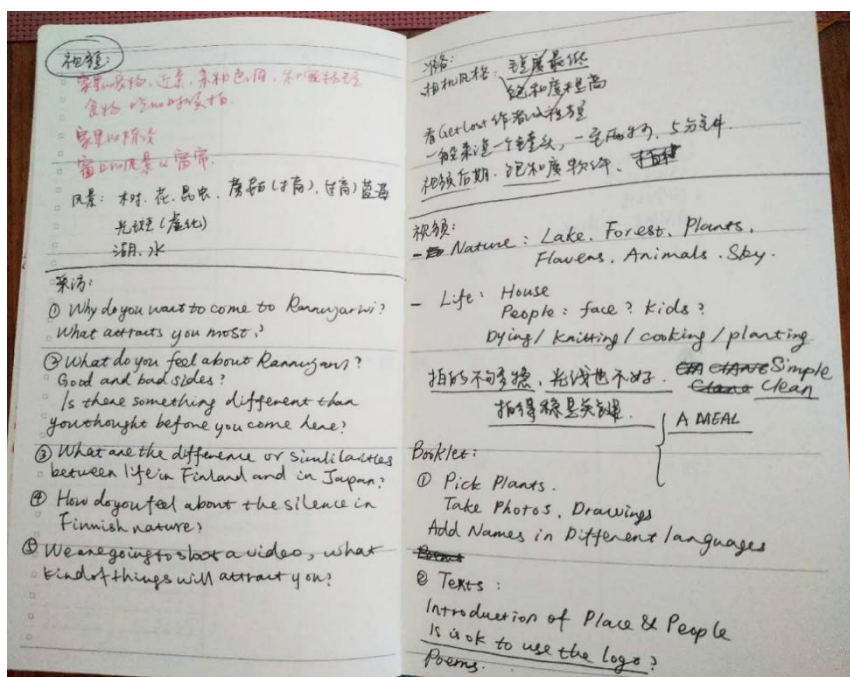


Figure 20. Notes of the organization plan of artistic implementation, Chen Xueqing, 2017 August

## 1. The content of the film scene:

- 1) Pets, shoots when people playing with the pets and when eating the meals
- 2) The settings, furniture, the arrangement of Kassun Koti's home
- 3) The view from windows and the movement of curtains
- 4) Nature: lake, forest, plants, flowers, animals, sky, insects, water, berries
- 5) Life scenes: house, people with face or not, kids or not (I was not sure if it was ok to show the face of people), knitting, dyeing, cooking, planting

## 2. The technique of film shooting:

- 1) Close shot, the soft color tone
- 2) Extended depth of field, bokeh
- 3) Camera setting: low acutance, high saturation
- 4) One shoot in general two seconds, the whole length of film is about five minutes
- 5) Shoots should be stable, lighting is important

### 3. Preparation for the booklet:

- 1) Pick plants
- 2) Take photos or drawing
- 3) Add names of plants in different languages
- 4) Texts: introduction of Kassun Koti, Raanujärvi, poems about silence

### 4. Interview questions for another Japanese guest:

- 1) Why do you want to come to Raanujärvi? What attracts you most?
- 2) What do you feel about Raanujärvi? Good and bad sides? Is there something different than you thought before you come here?
- 3) What are the difference or similarities between life in Finland and in Japan?
- 4) How do you feel about the silence in Finnish nature?
- 5) We are going to shoot a video, what kind of things will attract you?

#### **4.7.2 A Film: Aesthetic experience in Kassun Koti**

By presenting and representing the aesthetic experience I want to express, filming came to my mind as an art form dissolve the boundary of visual, sonic and experiential senses, which goes beyond horizons and fringe, is a pattern that not in favor of dualism but a fusion of integration, a form with capacity. Inside the space a film contains, audiences are able to enter into the space of Raanujärvi, which is to say, be presenting within the reality a film creates.

In Berleant's book *Art and Engagement* (Berleant, 1991, chap. 8), he gives an explanation of film as an art form providing an integrated experience of engagement better than any other forms of art. He suggests that film is "an art of entry", an art form that has the ability to transfer the perceptual components which relates to the reality of human to a distance that transcending the ordinary life sequence. Film creates a reality of its own by constructing the experience. By composing the time,

space, motion into an integration of visual, music, words, social and mental dimensions, film becomes a fusion of consecutive human experience.

Altés Arlandis (2015, p. 19-20) suggests that film is a form that thinks, like an installation reconstructing the space as well as a platform enables the encounter of time and space, in which one can come across the reality with a distance from the status that one is turning into. Films is an open space and an empty container as Kenya mentions, the space where new possibilities emerge, new perception and feelings generate. Film can think because it is able to alter the angles one observes the place. By discovering the reality from a distance, “an aesthetic of encounter (Altés Arlandis, 2015, p. 20)” will be generated . The experience gained from appreciating the representation of a film is not static, but an action, a verb: to architect, to reshape our perception in a movement flow.

Film as the media portraits the impressive beauty and the essence of being in the nature and daily life, showing the unique Raanujärvi experience. Make the feeling sensible and accessible to more people and for long-term development and promotion facing the tourists internationally. The theme of the film is *A Piece of Raanujarvi: Take a piece of this place and turn it into your own*. For tourists, no matter how much he gets to know the place, he is able to experience and find his own feeling and sense of belonging forwards this place. The film includes several parts which relate to *a piece of*: a lifestyle, a mood, a breath, a wander, a meal, where under each subhead, the contents are arranged and gathered by the sub-theme through editing. At the end of the film, there is subtitle ‘this is...a piece of Raanujärvi’ which indicates that one can achieve his own a piece of experience through no matter *a mood, a breath...* to find his own pleasure and peace.

I use a lot of slow motion in the editing of the film for the purpose of expressing a sense of calmness and beauty with harmony. Berleant (1991, chap. 8) indicates that through the meaningful editing, one is able to generate a consistent and smooth flow of experience which illustrating all perceptual characters of human-experienced space. The technique of slow motion is actually a manipulation of time. “Time in film is not chronological time, it is experiential time, the time of

perceptual awareness. (Berleant, 1991, p. 177) ” By using slow motion, the way of presenting time changes, which is resembling the real experience than the line of chronological sequence. Thus, time dissolves into a temporal order which empowers the multi-levels senses achieving its fullness, time becomes mindful and experiential, becomes present. Besides, through the movement of the shooting, for instance, close shot or long shot, it creates the depth, a sense of space. Space and time in film are interrelated just as what a live world will experience. Film goes beyond the limitation of separation spatial and temporal, performing a continuous, multi-sensory engagement of experience which suits finely with my perspective of aesthetic experience. Camera is the audience’s eye, through which motion people can apprehend the situation with body awareness (Berleant, 1991, chap. 8).











Figure 21. Film cuts, Chen Xueqing, 2017 September

The link for the whole film: <https://vimeo.com/281230945> (Password: lapland)

#### 4.7.3 A Booklet: Green design with emptiness

Design helps the aesthetic reaches its fulfillment in the way of caring the humane, paying attention to the connection and movement of conscious senses with the body. It can be a useful tool to accommodate our living place into a human dwelling experience (Berleant, 2005, p. 21). The thoughtful way of design generates fresh angles of perceiving our living environment, activate the emotions and awareness of things we ignore or have not discovered before. As a graphic designer, Hara Kenya put his attention towards *white*. White triggers out a sense of emptiness and clarity, which is not only the color itself but “a way of feeling that will sense white (Zhiyang, 2018 July)”. When one shifts the focus on white, the lights become lighter and shadows shine deeper in degree (Chin, 2012, March). Emptiness is a white space where can contain the feelings of everyone. An empty container enables more possibilities and the exchange of communication (Zhiyang, 2018 July). In the booklet design, I want to express the green and organic aesthetic of Kassun Koti, which

shows an attitude of nothing but everything, being harmony with nature, being natural to one's self. The minimalist and the simplicity of design give space for stillness, thinking and breath. The empty space is a container waiting to be filled by the audiences' feelings and imagination embodying unlimited possibilities.

The booklet design is for the brand image dissemination of Kassun Koti, introducing the home-stay with the contents of travel information, short poems and description about the life philosophy in Raanujärvi. I adopted the plants picked from Raanujärvi (Fig. 22) as the main subject, presenting the green, sustainability and poetic life concept. In September 2017, I designed the first version of the booklet (Fig. 23): I picked flowers and plants from Raanujärvi and took photos for them. In the first version of the design, I mainly adopted the emptiness of white space to give the capacity to contain something else: they are among the poetic space.



Figure 22. Plants I gathered from Raanujärvi, Chen Xueqing, 2017 September



Figure 23. The first version of booklet design, Chen Xueqing, 2017 September

In July 2018, I redesigned the booklet with watercolor paintings of the plants (Fig. 24). It is because, on the one hand, the quality of photos has not reached the standard for printing use; on the other hand, I felt there were not enough plants to select as a variety to design a whole booklet. Due to the limitation of this, I withdrew the first version of the booklet and decided to use a more creative method of drawing as the design objects. The design still goes with the theme of transmitting the essence of emptiness, being green, simple, pleasant and providing the space awaits in silence: the silence one listens from nature, the fresh smell of flowers and plants, the refreshing spirits of growing. The texts part includes two parts: firstly, the introduction of Raanujärvi and Kussun Koti which I translated the Japanese information on Kussun Koti's homepage in English, presenting them in both Japanese and English for better readability; secondly, I choose one poem from Pablo Neruda ("I Like for You to be Still", 2013 April):

*I like for you to be still, it is as though you were absent  
and you hear me from far away, and my voice does not touch you  
Let me come to be still in your silence  
And let me talk to you with your silence.*



Figure 24. Some drawings of plants with watercolor, Chen Xueqing, 2018 July



The final version of booklet:

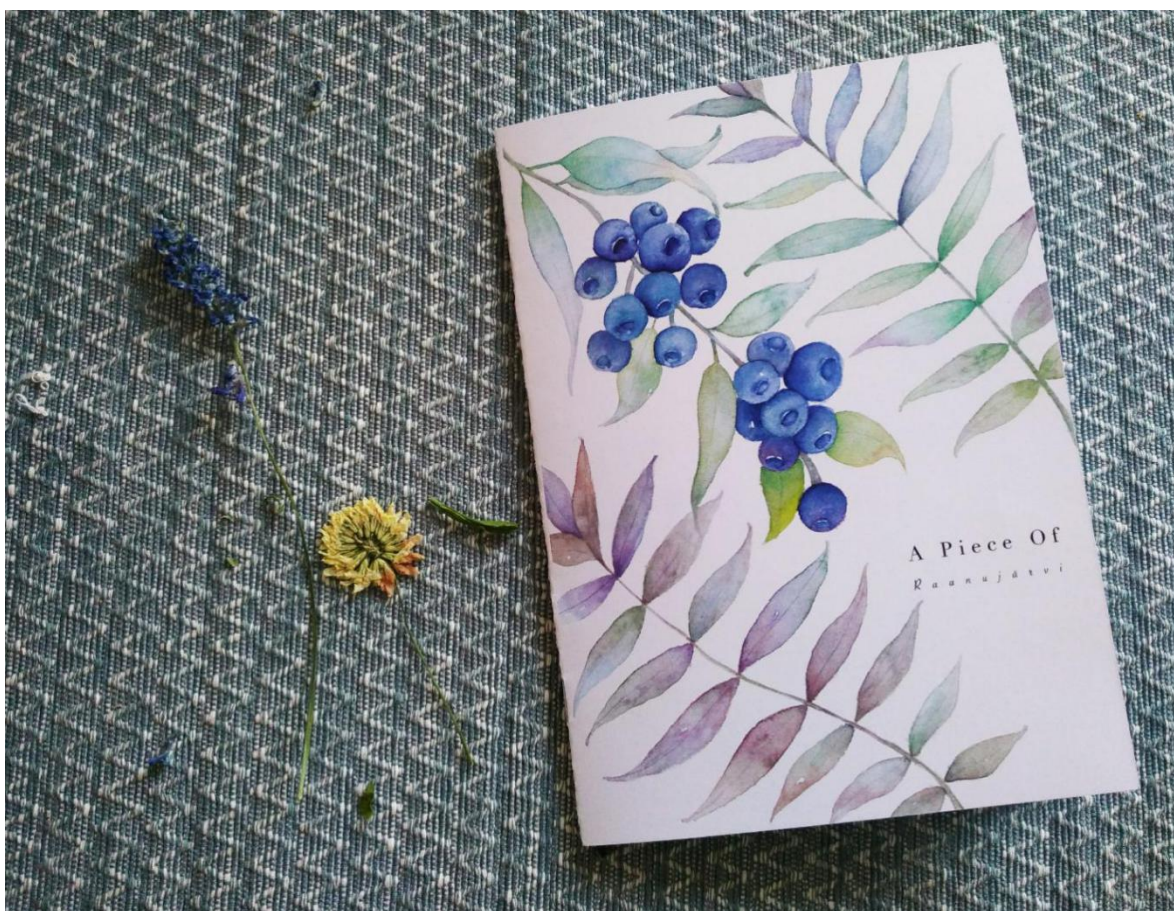








Figure 25. Final version of booklet design, Chen Xueqing, 2018 July

## 5 Discussion

According to Jokela (2009, as cited in Huhmarniemi & Jokela, 2018, p.18), the analysis of research results which presented as an artistic production, should highlight the merging art process for the reason that the finished artwork indicates the degree of functionality and feasibility of the process and methods. The measuring standards consist of the capacity to activating emotions, feelings, interpretation from the participants as well as the representation quality of expression. Also, the evaluation should include the stakeholder or any participants relating to the research. Here I present the final feedback from Katsumi for the film and booklet as an essential part of the reflection of how the artistic interventions being functional, having the ability to transform and stimulating the senses.



This is the feedback I got after I sent the booklet and film to Katsumi in July 2018:

*Watching the clip, I became emotional! Somehow, I felt the softness and calmness from the clip. I can imagine that especially Japanese viewers would get comfort through watching it. I would like to use the clip for my Homepage, so hope there is no big problem for the copyright of the music. It would be nice to ask about them just in case. Also, it would be nice to make the clip a bit shorter (I would like to take some shots away). So that gives clearer and contrast.*

I used the copyright free music as the background music and in case sent them an email to ask but have not received the reply. As they say in the description of utilizing the music duty-free by adding the resource into the film. Thus, I put the music information and resource at the end of the film. Katsumi mentioned here by watching the film, she can get the feelings of softness, calmness and comfort which is what I want to convey. Katsumi decided to keep the original length of the film later in August 2018:

*I thought it would be nice to make video a bit shorter for Kassun Koti's homepage but let's keep it as an original. People who are interested in Kassun Koti or people who have come here before would like to watch the whole video. I just have to ask permission from Ai who is in the video if I can post it on my Homepage. I really like scenes a lot when our entrance door opens, pictures of "breath" page starts and sound when I'm putting plates to the table (That's really effective)! You had an only short visit to shoot all, but you have done very well!*

I recontact Katsumi in April 2019 to get the updated feedback:

*I like the video and booklet you have made. I've been thinking to make that for Kassun Koti but not have done. I really like the effect of slow motion and sounds, I*

*mean some parts you can hear the "real life". You have done well just one-time visit here! Feel like it would be great to have a winter version! But I know, the title is "A Piece of Raanujärvi", so let it be.*

For booklet, I sent a digital form to Katsumi and she suggests to have a printed version as well as updating some new information about Kassun Koti.

*I have added some texts in introducing page in Kassun Koti's homepage (Actually, I added some words about our dog), so it would be nice if you can update it. The paintings (colors) are also beautiful! Especially, I like the top page, blueberry painting. The whole booklet is not too much or less, it's in a good balance. If I would say one thing, it would be nice to get a printed version booklet.*

In general, the artistic production is reaching our expectation and represents the life aesthetic in Kassun Koti: the beauty appearing in the action of everyday practice with slowness, of paying attention to the silence and subtle feeling rising within one's self, engaging in the environment of north landscape with actively body participating with all the sensory, which creates an aesthetic experience for audience to get a piece of Raanujärvi that belongs to their own. Through the reality the film and booklet compose, beyond the limits of time and space, one can get in touch with Kassun Koti's real life.

For myself, it is the first time to manage a project individually which led to the lack of experience in a lot aspect, including not systematic project planning with the unclear concept during the research, self-struggled confusion and being unfamiliar for the techniques of the video camera. The initial idea is based on my personal thinking, I am not sure if it was needed on the business level. My idea was not clear at first and actually had not figured out what was going to be achieved. I questioned my self-identity as a foreigner - could I really get to grasp the needs for local due to the inadequacy of local knowledge as well as the pressure of being alone to achieve the project. But during the

research process, I gradually figured out the clear concept and what I want to do for the project within my design strength and specialty. I can tell the path of my thoughts growing with the deeper research going, through which I learned a lot. My ability of conducting theoretical research improved as well as the capacity of doing a practical project. I learned to open my mind to the culture difference, not set lines for any possibilities and reflected from every step in the project process. As an artist, the art realization conveys the conception and aesthetic well to my expectation.

My exchange in half a year leads the timeline of the project lasting too long which makes the communication and cooperation full of uncertainties. In the positive side, I got the first-hand data through questionnaire and experiences in Japanese society, it also fulfilled the background research and inspired me a lot with the design thinking. Because of my personal reason, we canceled the second video shooting that should have enriched the content in autumn season's scenery, which became a little pity for the video presentation and visualization.

The artistic intervention gives a new encounter of all the potentials and understandings towards the place, space, silence and aesthetic experience. It is an integration, a fusion of different perspectives and senses, a representation of emotions, feelings and insights in-depth. A communicative and transformative platform which carries the capacity to lead to something new and beyond horizons. My research about the silence, space, time, place, aesthetic experience has rooted in the nature of applied visual arts studies for its relation and origin from the northern environment, the identity with the focus on place-specific tourism and local development in a practical way. A piece of Raanujärvi is not only the research about this place in particular but also a wide sphere in the human experience with artistic approaches and how it can be beneficial and practical in the social, cultural interrelations.

My journey of this research is also, what Dewey says, *an experience*, having an experience is when the material of experience runs its course to fulfillment. It includes conditions of resistance and

conflict but is a process of reaching and carrying with its special quality and self-sufficiency. The research has its ups and downs, in the end arrives at its fullest completion, which for me is not only a practical practice in applied visual arts area, a cooperation with company in local, but also a self-reflection exploration on how I understand art and aesthetic, as well as my self-identity as an artist and designer. I have had an experience not only in the applying of art creativity but also in the action of doing and process itself.

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### **Figure Source:**

Figure. 4 Muji corporate advertising. (2003). Retrieved from <https://ndc.co.jp/hara/en/works/2014/08/muji-a.html>

Figure. 5 Kenya Hara and Japanese aesthetic of "emptiness". (2017 February). Retrieved from <http://www.interactiongreen.com/kenya-hara/>

Figure. 6 The art-based action research diagram is based on Pirkko Anttila's double dichotomy of research approaches (Anttila, 2007, p.23; see also Anttila, 2006, p.475 as cited in Jokela & Huhmarniemi, 2018, p. 11 )

Figure. 7 Art-based Action Research cycles described by Timo Jokela (Jokela & Huhmarniemi, 2018, p. 15)

Figure. 8 The location of Raanujärvi (Red Mark), screen shoot of Google map, Retrieved on 2016 February from <https://www.google.com/maps/place/%E6%8B%89%E5%8A%A%E8%80%B6%E5%B0%94%E7%BB%B4%E9%82%AE%E6%94%BF%E7%BC%96%E7%A0%81:+97250/@66.6461687,24.7108011,14z/data=!3m1!4b1!4m5!3m4!1s0x45d495862b4addfb:0xa0146d8a395ea00!8m2!3d66.6461701!4d24.7283106>

Figure 18. Photo of plants from Kassun Koti's Instagram, photo by Katsumi, Retrieved from <https://www.instagram.com/kassunkoti/>

## Appendices

### Appendix 1 Questionnaire about Travelling in Finland

#### Questionnaire about *Traveling in Finland*

##### Basic Information 基本情報

Nationality(国籍): \_\_\_\_\_ Age(年齢): \_\_\_\_\_

Gender(性別): ☐ Female(女性) ☐ Male(男性) Major/Job(専攻/職業): \_\_\_\_\_

##### Finland as a destination 目的地としてのフィンランド

Please answer the following questions.

以下の質問にお答えください。

1. Do you know about Finland?

フィンランドについてどのくらい知ってますか?

☐ Know very much ☐ Quite a lot ☐ Fairly ☐ A little ☐ Not at all

とてもよく知っている      よく知っている      まあまあ知ってる      少し知ってる      全く知らない

2. Do you know where is Finland before?

フィンランドがどこにあるか知っていますか?

- ☐ No, I don't know where it is.      どこにあるか知りません。  
☐ Not clearly, somewhere in Europe.      ヨーロッパのどこかにあることは知っています。  
☐ Yes, I can tell it among other Nordic countries.      北欧の国であることを知っています。

3. How do you get information about Finland?

フィンランドについてどのように情報を手に入れますか?

☐ Internet ☐ TV ☐ Magazine and books ☐ Friends ☐ Travel agency

インターネット      テレビ      雑誌や本      知人      旅行会社

4. Please choose which Nordic country you want to travel most?      一番旅行に行きたい北欧の国はどこですか?

☐ Denmark ☐ Finland ☐ Sweden ☐ Norway

デンマーク      フィンランド      スウェーデン      ノルウェー

5. Have you ever been to Finland?

フィンランドに行ったことはありますか？

☐ YES    ☐ NO

*If answer YES (YES と答えた人のみ):*

How long have you been in Finland?

どのくらいフィンランドにいましたか？ \_\_\_\_\_

Why you have been in Finland?

なぜフィンランドに行きましたか？

☐ Travel 旅行

☐ Study 勉強

☐ Work 仕事

☐ Others

その他: \_\_\_\_\_

Where have you been in Finland? フィンランドのどこへ行きましたか？

What were your feelings towards this visit? フィンランドに行った感想を教えてください。

\_\_\_\_\_ Do you want to visit Finland again and where?

もう一度フィンランドへ行きたいですか？ また、フィンランドのどこへ行きたいですか？

*If answer NO (NO と答えた人のみ):*

Do you want to visit Finland and why?

フィンランドに行ってみたいですか？ それはどうしてですか？

6. What is your impression about Finland? (Please describe in 5 keywords)

フィンランドの印象を教えてください（単語5つで）

7. What animal do you think Finland is?

フィンランドを象徴する生き物はなんだと思いますか？

8. What color do you think can describe Finland? (Please choose two from below)

フィンランドを象徴する色はどれですか？（2つ選んでください）

White   Blue   Grey   Yellow   Red   Green   Black   Purple   Pink   Orange

白   青   灰色   黄色   赤   緑   黒   紫   ピンク   オ  
レンジ

9. What attracts you most if you go visit Finland?

何が一番あなたをフィンランドへ行ってみたいと思わせますか？

- o Silence and wildness of the beautiful Nature

美しい自然の静かさと荒々しさ



- o Colorful city life, Local culture, Food and Shopping  
食べ物や買い物

色とりどりの町の生活、その土地の文化、食



- o Santa Village and Fairy tales

サンタクロース村とおとぎ話



- o Just to visit, take the chance to visit as many countries as I can  
多くの国を訪れたい。

ただ行ってみたい、できるだけ

- o Others その他: \_\_\_\_\_

10. How long time you will stay if you travel to Finland?

もしフィンランドへ行くならどのくらいの期間行きたいですか？

- o Less than one week    o 1-2 weeks    o 2-4 weeks    o More than four weeks    1 週間以内
- 1-2 週間                      2-4 週間                      4 週間以上

11. How much price you can accept to go travel in Finland?

フィンランドへ旅行する際の予算は？

- o 100,000-150,000yen    o 150,000-200,000yen    o Beyond 200,000yen
- (10~15 万円)                      (15~20 万円)                      (20 万円以上)

12. What season do you want go visit Finland?

どの季節のフィンランドに行ってみたいですか？

- o Spring/Autumn 春/秋    o Summer 夏    o Winter 冬

13. What will you do if you travel in Finland?(Multiple choices)



フィンランドで何がしたいですか？（複数回答可）

In Nature 自然の中で:

- ☐ See Aurora オーロラを見る
- ☐ Enjoy snow and forest 雪と森を楽しむ
- ☐ Skiing スキー
- ☐ Rowing ボート
- ☐ Jogging ジョギング

In City 街中で:

- ☐ Visit tour attraction 観光名所へ行く
- ☐ Taste food 食事
- ☐ Shopping 買い物
- ☐ Go to theater, concert, and others 劇場・コンサートなどへ行く
- ☐ Go to culture events such as festivals お祭りのような文化行事へ行く

### Silence Travel in Lapland ラップランドの静かな旅行

*Lapland is in the north part of Finland. The Finnish people highly value nature as a place of silence. Silence is often perceived as part of the great, wide outdoors in their natural state. Silence travel provides the opportunity to linger, be silent and calm down—to listen to and concentrate on the rich nuances of silence, and to hear one's own mind.*

ラップランドはフィンランドの北部にあります。フィンランドの人々は静かな場所として自然をとて尊重します。静かさは時に自然な状態の偉大で広大な野外の一部として知覚されます。静かな旅行は時間をかけて、静かにと落ち着いて、静寂の豊かなニュアンスの違いに集中して耳を傾ける機会を提供します。

14. Do you know about Lapland before?

あなたはラップランドについて知っていますか？

- ☐ Know very much
- ☐ Quite a lot
- ☐ Fairly
- ☐ A little
- ☐ Not at all

とてもよく知っている      よく知っている      まあまあ知っている      少し知っている      全く知らない

If know, how do you get information about Lapland?

知っている場合、何でラップランドについて知りましたか？

- ☐ Internet
- ☐ TV
- ☐ Magazine and books
- ☐ Friends
- ☐ Travel agency

インターネット      テレビ      雑誌や本      知人      旅行会社

15. Will you consider Lapland as travel to Finland?

フィンランドの旅行としてラップランドを考慮しますか？

- ☐ Yes, It's the place I must visit if I go to Finland  
フィンランドの中で一番行きたい場所です
- ☐ Yes, If I have enough time, I would like to go to more North part  
もし時間に余裕があれば、北部にも行きたいです
- ☐ No, visiting Capital city like Helsinki is enough for me  
首都のヘルシンキだけで十分です
- ☐ Whatever is fine for me なんでもいいです

16. Are you interested in Silence Travel in Lapland and why?

ラップランドの静かな旅に興味ありますか？ それはなぜですか？

- o Very much    o Quite a lot    o Fairly    o A little    o Not at all  
すごくとてもある    とてもある    まあまあある    少しある    全くない

Why 理由:

17. What do you want to do most in Lapland? ラップランドで何を一番やってみたいですか?

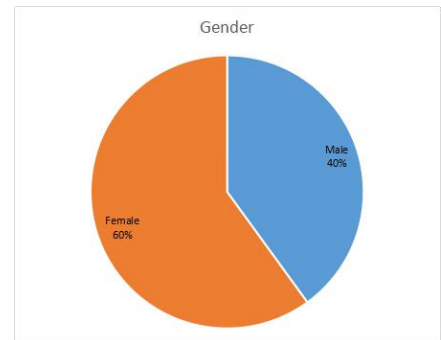
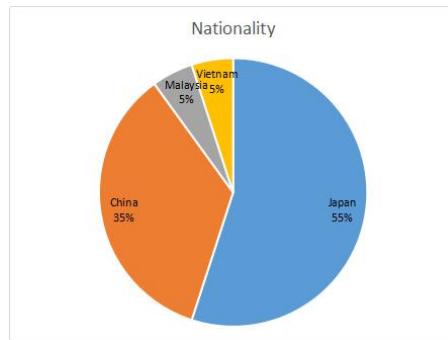
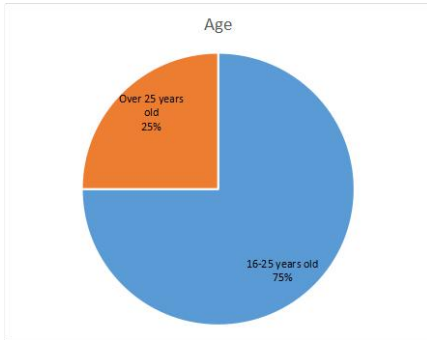
- o Do activities such as skiing or riding dogsleds スキーや犬ぞりのようなアクティビティ  
o Enjoy forest and go hiking 森を楽しみ、ハイキングへ行く  
o See Aurora or midnight sun オーロラや白夜を見る  
o Culture Events and Sami culture 文化行事や民族文化  
o Visit Santa Claus サンタに会いに行く  
o Others その他: \_\_\_\_\_

## Appendix 2 Analysis of Questionnaire and Interviews

### QUESTIONNAIRE ANALYSIS: TRAVEL IN FINLAND

#### Part 1 Basic Information

The age of interviewees are among 16-54, most of them are students.



#### Part 2 Finland as Destination

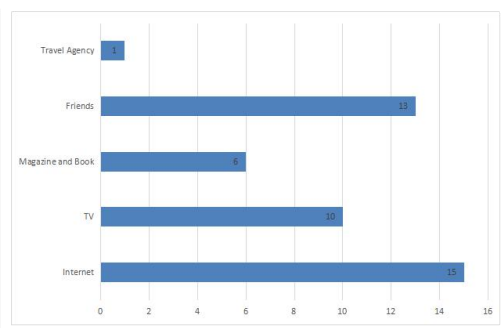
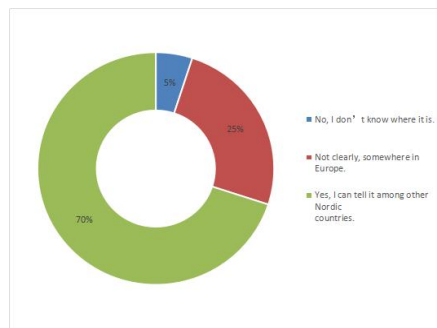
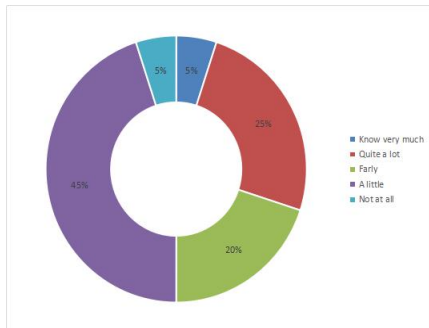
1. Do you know about Finland?

More than half of the percentage knows a little or fairly about Finland in general.

2. Do you know where is Finland before?

3. How do you get information about Finland?

- Most people get information about Finland through Internet and friends.



4. Please choose which Nordic country you want to travel most?

5. Have you ever been to Finland?

- From 20 interviewees, 6 of them has visited Finland before.

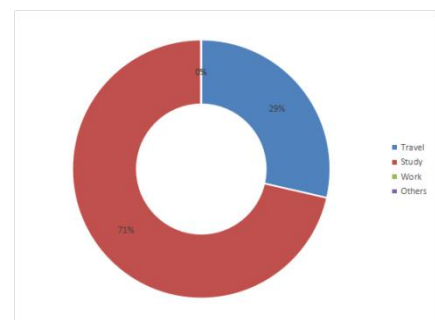
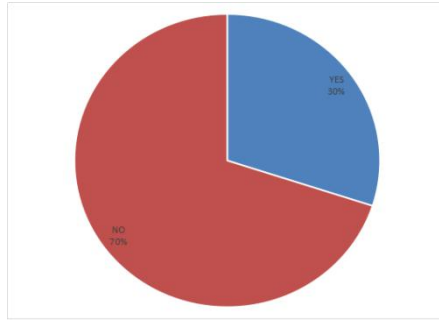
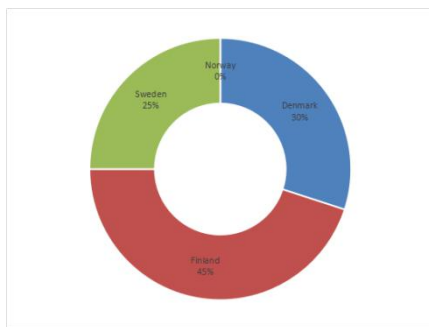
**If answer YES (YES と答えた人のみ):**

1) How long have you been in Finland?

- Half year- 3 weeks- 1 year- More than 1 year- One month- 10 months

2) Why you have been in Finland?

People come to Finland in short time for traveling(3 weeks-1 month), longer in studying(half year-more than 1 year).



3) Where have you been in Finland?

Answer: - Rovaniemi - Rovaniemi and Helsinki - Helsinki, seinajoki - Helsinki - Rovaniemi - Lapland - Helsinki

4) What were your feelings towards this visit?

Nature, relax lifestyle and differences are the key impression.

Answer: - Magic and Fantastic - The cities was really relaxing, people look not busy. - Fabulous

- I loved nature, lifestyle, and people there. - Great. I love this place, the people, the environment

- Very nice!! I want to go to again! - I was really looking forward to visiting Finland because everything- for example great nature, the coldness was new for me.

5) Do you want to visit Finland again and where?

People who has been to Finland before are all interested in coming again. (Helsinki/Rovaniemi/Turku/Tampere/Mummin/Aurora)

Answer: -Yes, I want to visit. -Yes! To Rovaniemi! -Mummin land, Lapland, Helsinki, Turku, Seinajoki, Tampere -Yes, Pori

-YES DEFINITELY! Again to Lapland, and to Tampere, Helsinki as well -Yes. Turku and Tampere -Yes! I want to go where I can watch aurora!

**If answer NO (NO と答えた人のみ):**

People who has not been in Finland would like to come because of: -Nature (cold, aurora, beautiful, unique)

-Culture (Santa claus, moomin, marimekko) -Travel in general

1) Do you want to visit Finland and why?

Answer: -Yes, I want to meet Santa Claus! -I want to visit because I like moomin and Marimekko. -I want to visit Finland because I am interested in the cold in Arctic Circle. -何となく (somehow) -Yes, I do. Because I'm interested in Nordic culture.

-Yes. I would like to know more about Finland. -オーロラが見られるから (Aurora) -Yes because I like traveling -はい (Yes)

-はい。行ったことがないから。 (I have never been there.) -綺麗な自然がありそうだから行ってみたい (I'd like to go because it seems to have beautiful nature) -Unique and beautiful scenery. -Yes, I like travel.

6. What is your impression about Finland? (Please describe in 5 keywords)

Positive: beautiful, cold, clean, quiet, mystery, dreamy, sisu, introvert, melancholy

Negative: far, boring, expensive, not english

Things: nature (snow, forest, lake, shory daytime), moomin, santa claus, marimekko, delicious food, education, equality, social welfare, tax, fashion in interior, sauna, developed country

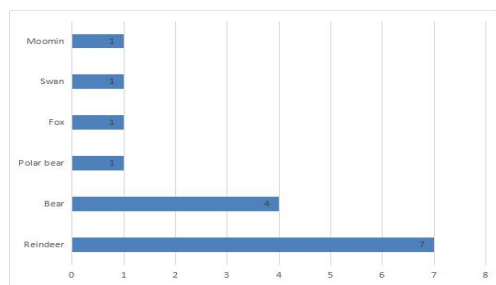
Answer: -Beautiful; Cool; Clean; Fantastic; Sauna -寒い 遠い フィッシュアンドチップス 雪 白い (cold, far, snow, white)

-cold/snow/nature/beautiful/developed country -melancholy, sisu, sauna, nature and introvert -Cold? -Beautiful, culture, delicious, comfortable, fun -寒い・オーロラ・オシャレ・可愛い・インテリア (cold, aurora, fashionable, cute, interior)

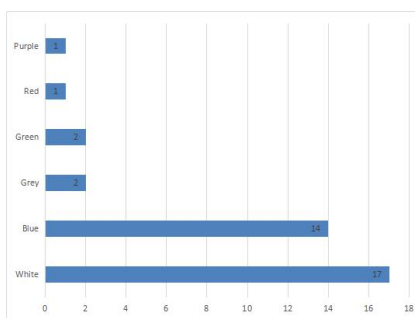
-Cold, friendly, far, expensive, mystery -Simple, Clean, Nature, Aurora, Santa Claus -教育、平等、福祉、税金、北欧 (education, equality, social welfare, tax, Nordic) -寒そう、ムーミン、自然が豊か (cold, moomin, rich in nature) -闷騒 安静 冷 美 白天短 (quiet, cold, beautiful, short daytime) -自然 干净 生命力 优美 梦幻 (nature, clean, life force, grace, dreamy)

-Cold, Aurora, Santa Claus, Fjord, Snow -Aurora, Santa Claus, Nature, Lakes, Forests -quiet, boring, beautiful, sisu, good place to live -Nature, Sauna, Santa Claus, Northern lights, Coldness -Moomin, Marimekko, Santa, Not English, Snow

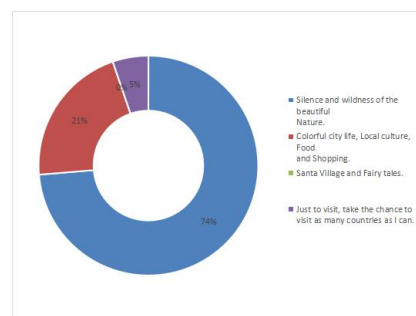
7.What animal do you think Finland is?



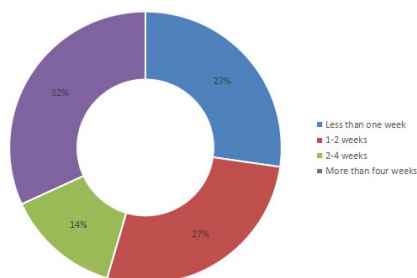
8.What color do you think can describe Finland?



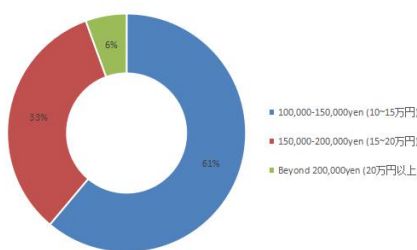
9.What attracts you most if you go visit Finland?



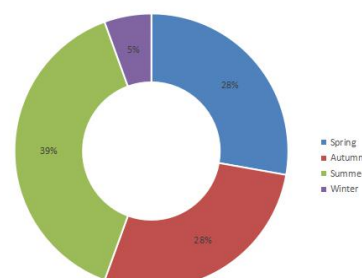
10.How long time you will stay if you travel to Finland?



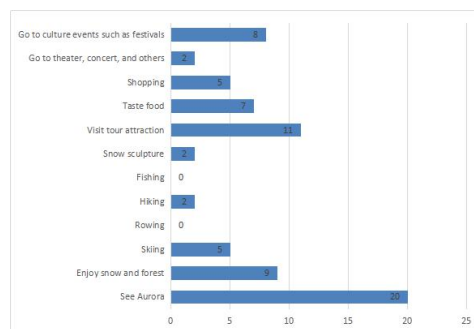
11.How much price you can accept to go travel in Finland?



12.What season do you want go visit Finland?



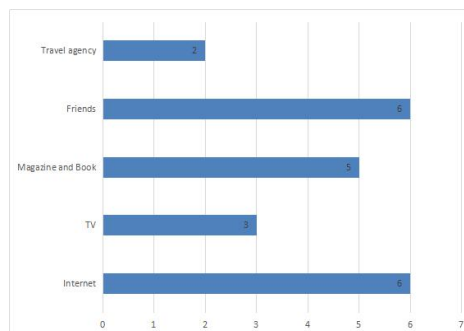
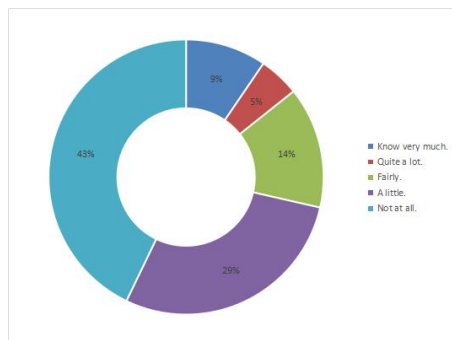
13.What will you do if you travel in Finland?(Multiple choices)



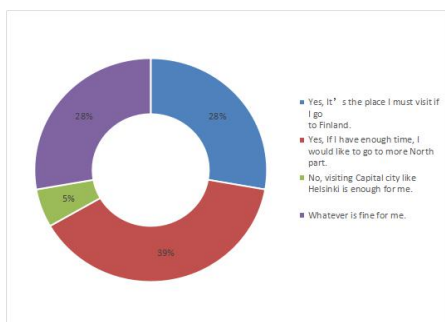
### Part 3 Silence Travel in Lapland

14.Do you know about Lapland before?

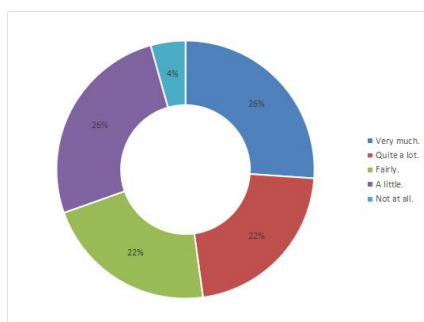
*If know, how do you get information*



16.Will you consider Lapland as travel to Finland?



16-1. Are you interested in Silence Travel in Lapland and why?



16-2. Are you interested in Silence Travel in Lapland and why?

*-It's like my second hometown.*

*-I like forest -To see aurora. -Try something fresh*

*-リラックスしたいから。(Relax)-It offers*

*interesting activities -I can watch aurora -喜欢一个人旅行(Like travel alone)*

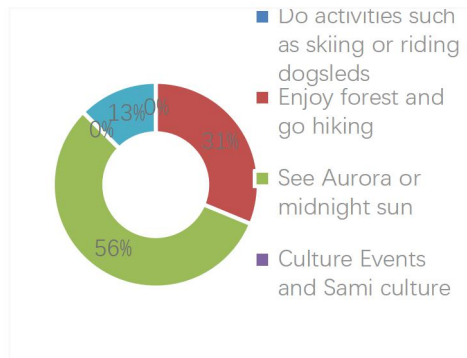
*-在优美的环境中能放松身心，感受自然(In beautiful environment, being relax and feel nature)*

*-I don't like the cold -Because I think it is important for me to consider myself in silence*

*-I want to feel the great nature in silence*

*-Because usually I cannot enjoy 'perfect silence' in Japan. I would like to go to the forest and enjoy*

17. What do you want to do most in Lapland?



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### INTERVIEW OPINIONS ABOUT Silence Travel:

1) Japanese student, exchanged in Helsinki for half an year

If there is only appreciating nature, can not attract her for staying long period of time. She prefer to have something cultural, such as culture events, local life and handicraft.

2) Japanese student, exchanged in Lapland for one year

Doing Ice fishing and ice swimming on the frozen lake.

3) Japanese student, traveled in Helsinki for a month

Want to take photograph of wild animal and nature. Forget unpleasant things. Draw picture while hearing bird singing.

4) Finnish student, study and live in Seinäjoki, exchange to Japan for one year

Trekking, fishing, camping. Aurora watching.