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Making Environmental Art Together:

A Study on Applied Visual Arts through the Enontekiö Art Path Project

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Summary: This study aims to examine the practice of applied visual arts. It observes the process and results of the Enontekiö Art Path project and discuss the project from the perspective of aesthetics. The project is an environmental and community art project, which was a collaboration between the municipality of Enontekiö and the University of Lapland. The project started in 2016 and ended in 2018 while having six workshops in various villages including Hetta, Vuontisjärvi, Palojärvi, Karesuvanto and Kilpisjärvi. There were two students' groups at different times. This paper discusses four workshops of the second project team in which the author participated. The aim of the project was to make environmental art with the locals in small villages in Enontekiö, to bring people together and help them to appreciate their communities and finally to influence the wellbeing of the community.

This thesis analyses the following questions: 1) how can the Enontekiö Art Path project affect and be affected by the aesthetics of Enontekiö? 2) what are the challenges and strengths in the Enontekiö Art Path project? 3) how to develop the practice of applied visual arts in northern Finland. The research utilises art-based action research as a methodological framework. It is a open and critical working method which gives a best tool to research a contextual, process-based and dialogical project.

The results of this study show that considering aesthetics in art practices helps people to appreciate their communities. Art practices, influenced by the aesthetics of a place, can be a good foundation to increase the sense of community and to have sustainable social impact on communities. The workshops in the project were inspired by local aesthetic qualities, which made the project present the characteristics of Enontekiö. The project demonstrates that the continuous engagement of the locals is critical during the whole process. Staying long term in villages and visiting numerous times are emphasised to increase the local involvement. Applying intercultural and multicultural approaches to the process brings the mutual interests from the local community and the project team. The significance of educational and pedagogical accesses to art practices in practical ways was pointed out in the study.

Keywords: Applied visual arts, Environmental arts, Environmental aesthetics, Community art, Art based action research

Table of Contents

1. INTRODUCTION.....	6
1.1 Studying and researching applied visual arts.....	6
1.2 Place background: Finnish Lapland and Enontekiö	7
1.3 Enontekiö Art Path project	9
1.4 The aim of the research.....	11
2. LITERATURE REVIEW.....	13
2.1 Applied visual arts	13
2.2 Environmental art in the North.....	16
2.3 Environmental aesthetics in applied visual arts.....	18
2.4 Community art in the North.....	21
3. METHODOLOGY.....	24
3.1 Art-based action research	24
3.2 Data collection and analysis	27
4. PROJECT PATHWAY	30
4.1. The participants of the project.....	30
4.2 Place research and fire lantern workshop in Hetta	31
4.3 Snow sculpture workshop in Palojärvi	41
4.4 Wooden sculpture workshop in Karesuvanto	53
4.5 Wind workshop in Kilpisjärvi	61
4.6 Finalising the project	69
5. RESEARCH RESULTS.....	71
6. CONCLUSION	78
REFERENCES.....	80
APPENDIX 1. Survey on art project in Hetta.....	87
APPENDIX 2. The form of questionnaire used in Hetta	88
APPENDIX 3. Feedback and consent form used in Palojärvi	89
APPENDIX 4. Lesson plan in Karesuvanto.....	90
APPENDIX 5. Consent form used in Karesuvanto.....	91
APPENDIX 6. Consent form used in Kilpisjärvi.....	92

List of Figures

Figure 1. Timeline and the map of the Enontekiö Art Path project.	9
Figure 2. Enontekiö Art Path Project by the first team in 2017.	10
Figure 3. Enontekiö Art Path workshops by the second team from 2017 to 2018.....	10
Figure 4. Collaborators of Enontekiö Art Path project.	11
Figure 5. Art-based action research cycle described by Timo Jokela	26
Figure 6. The action research cycles of Enontekiö Art Path project.	26
Figure 7. Benchmarking on different kinds of environmental art.	32
Figure 8. The visitor centre and the hotel we stayed in Hetta.	33
Figure 9. Collecting questionnaire and a picture of members in the project booth.	34
Figure 10. Exploring the Hetta area and listening to Annikki's story.	34
Figure 11. Jwibulnori.	35
Figure 12. Making the can lanterns.	36
Figure 13. The Syrian immigrants in the fire lantern workshop.	37
Figure 14. Results of the fire lantern workshop.	37
Figure 15. Painting of the fire lantern workshop.....	40
Figure 16. A community art project plan for immigrants.	41
Figure 17. Learning snow sculpting skills.....	42
Figure 18. Mood boards for sun symbols in different culture.....	43
Figure 19. Possible sites for snow sculptures.....	44
Figure 20. Making sketches and scale models of the snow sculptures.	44
Figure 21. A poster of a snow sculpting workshop in Palojärvi	45
Figure 22. My field notes in Palojärvi.....	45
Figure 23. Discussion before starting.....	46
Figure 24. Making snow structures.	46
Figure 25. Palojärvi workshop on the second day.....	47
Figure 26. Palojärvi workshop on the third day.	47
Figure 27. Sculpting on the progress.....	48
Figure 28. Snow sculpting in front of the gas station.....	48
Figure 29. The completed snow sculptures.	49
Figure 30. Paintings after the workshop by Eutheum Lee	52
Figure 31. Brainstorming and benchmarking for the workshop.	53
Figure 32. Sketches and a scale model for possible environmental art by Eutheum Lee.	53
Figure 33. Preparing for the wooden plates for the workshop.	54
Figure 34. Learning colours and painting in the workshop.....	55

Figure 35. Children painting on the wooden plates.....	56
Figure 36. Advertising before the workshop and advertising for invitations to the local. Posters by Amisha Mishra.....	57
Figure 37. Locating wooden plates to the children’s desired place and installing the wooden sculpture.	57
Figure 38. The final wooden sculpture in Karesuvanto.	58
Figure 39. Planning and benchmarking for the workshop.	62
Figure 40. Prototypes for the wind workshop.	63
Figure 41. A prototype for the wind workshop and a poster for the workshop.	63
Figure 42. Children making environmental artworks in Kikpisjärvi.	64
Figure 43. Various types of artworks in Kilpisjärvi.....	65
Figure 44. The wind symbol of collect and rearrange.....	65
Figure 45. The last feedback session with the local participants..	66
Figure 46. The exhibition in Hetta and the booklet.....	69

List of Tables

Table 1. Four workshops in a nutshell	30
Table 2. Workshop plan in English and Finnish.	36
Table 3. The results of the questionnaire.	38

1. INTRODUCTION

1.1 Studying and researching applied visual arts

This research emerged from my inquiry to applied visual arts (AVA) during my study in the master's degree programme of Arctic Art and Design (AAD) at University of Lapland. AAD programme is an international master's programme focusing on AVA and service design. My study was mainly concentrated on AVA. The concept of AVA has been developed for long in the context of northern Finland and it is an ongoing and significant topic in developing communities in the North through art. Timo Jokela, an artist, art educator and the professor of the Faculty of Art and Design at the University of Lapland, describes that the program aims to respond to the challenges that arise from the needs of national professional art and design education, regional businesses and international debate in contemporary art as well as the sociocultural situation in the North (Jokela, 2013, p. 12). Its main objective is to educate AVA professionals who have the capacity to work in close cooperation with the various stakeholders and utilise their own expertise for the specific needs of the northern environment and communities (p. 13).

Elina Härkönen and Hanna-Riina Vuontisjärvi (2018), who have backgrounds in art education and service design, have been developing the project studies element of the AAD programme. They introduce that AAD students, who come from various fields of study and international backgrounds, learn to apply their skills to the context of the Arctic through the practice in the project studies class that aims to provide real working life experiences and insights. The students design and implement their projects with real stakeholders that mainly seek collaboration in environmental design, adventure tourism or third sector works with different communities (Härkönen & Vuontisjärvi, 2018, p. 26). As part of project study, I was involved in the Enontekiö Art Path project which had a focus on community-based environmental art. The project was a collaboration between the municipality of Enontekiö and the Department of Art Education, University of Lapland.

In addition to my research, there are other students' theses that analyse the Enontekiö Art Path projects. Amisha Mishra (2019), whose study was focused on service design, researched on a practical framework for sustainable community art projects in Finnish Lapland using service

design tools. In her thesis, she focuses on the development of a practical framework for sustainable community art projects, the participation of locals in the projects and multidisciplinary collaborations. Tanja Koistinen (2019) studied applied visual arts and her thesis was about environmentally and culturally sustainable practice. She discusses planning and executing public, community art workshops in small villages of Finnish Lapland. The teacher of our team, Elina Härkönen (2019) also examines the continuity of the Enontekiö Art Path project in her article, “Art Interventions as Community Art: The dilemma of continuity in the case of the Enontekiö Art Path”. In this research report, I examine the Enontekiö Art Path project by looking into the process and the result of the project and the aesthetic perspectives of Enontekiö and the project. I will finally discuss how to develop the practice of applied visual arts in northern Finland.

1.2 Place background: Finnish Lapland and Enontekiö

Finland is a land of extremes where it has summer nights without darkness and winter with short daytime. The difference of temperature is great between summer and winter. This gets more extreme in Lapland which is the northernmost region of Finland. An art historian professor Tuija Hautala-Hirvioja (2019) describes Lapland:

Lapland is wide and its landscape vary significantly; its natural features are characterised by lakes and rivers, but also wilderness, forests and swamps. In the southern part of Lapland, there are wooded hills, but the north is characterised by bare, treeless fells, which rise above the treeline. The climate is harsh - cold, rainy and snowy - with northern polar weather and wind meeting warmth from the south. Due to its northern location, the amount of sunlight is different from the rest of Europe, and in Lapland, the midnight sun is a feature of summer and the polar night one of winter (p. 95).

When I started my study of AVA in Arctic Art and Design programme, the project management course offered a chance to participate in various kinds of projects. It was my first time to live in Lapland and I wanted to learn more about the place by engaging with people and its natural environment. When I was introduced to the idea of the Enontekiö Art Path project and how the previous workshops were done, I thought it was a good opportunity to learn about the practice of community art and environmental art in Lapland. The images the previous students created with the communities were strong and nature in Lapland presented in the artwork lured me into participating in it. With other AAD students and a teacher, I

started my journey in Enontekiö, which is situated in the outermost northwest of Finnish Lapland.

Enontekiö is a municipality with about 1900 inhabitants. The municipality is the third largest in size and the second-most sparsely populated municipality in Finland. There are twenty-six different villages: Hetta, Jaturi, Karesuvanto, Kelottijärvi, Kilpisjärvi, Näkkälä and so forth. Enontekiö is mostly covered by forests, which tells that nature is remarkably close to everyday life for people living there. As it is placed in the North, Enontekiö has the coldest weather in Finland by having the average temperature $-2.3\text{ }^{\circ}\text{C}$. Winter is over 200 days in a year and the sun does not rise for two months in winter, which shows how dark and cold it is (Enontekiön kunta, 2017a; Tosilappi, 2020). The landscape in Enontekiö is distinguished by its open and clear spaces. About 60% of the mountains situated in Finland and the highest fells are all located in Enontekiö such as Saana and Halti. In Tosilappi (2020), Enontekiö is described by its low-growing mountain birch, beautiful autumn colours and harsh winter. Enontekiö is one of those rare inhabited places in the world where the birch treeline runs through. Enontekiö is also called a land of northern lights and it is the best place to see northern lights in Europe. Reindeer herding has been an important livelihood in Enontekiö since the 17th century. Enontekiö herders own about 20000 reindeer. Reindeer has played a significant role in traditional handcrafts and sources of raw materials.

The municipality of Enontekiö has a slogan regarding the future: Met tehemä yhessä - Mii bargat ovttas which means We do it together in Finnish and Saami. It is part of the strategy to raise the sense of community and belonging. The municipality is multicultural as it shares borders with Sweden and Norway and the indigenous Sami people reside in Finland. Globalisation has been affecting Enontekiö and its multicultural residents have been growing as well. In 2011, there were only 23 people who have foreign nationalities living there and it has been increasing by years and recorded that 2% of the population in Enontekiö have foreign nationalities in 2013 (Duunitori, 2017). In August 2017, twenty Syrian immigrants from three families arrived in Enontekiö. (Paltto, 2017) With the increasing immigrants in Enontekiö, the municipality also planned the education and integration programme for them under the name of “The integration plan of Enontekiö municipality 2017–2021” (Enontekiön kunta, 2017b). The strategy of Enontekiö shows that they regard nature, health and collaboration as important

parts to develop the municipality (Enontekiön kunta, 2017c). This explains how Enontekiö started a collaborative work with the University of Lapland to develop their communities.

1.3 Enontekiö Art Path project

The Enontekiö Art Path project is a community and environmental art project with the collaboration of the students and teachers of Arctic Art and Design master's programme in University of Lapland and the municipality of Enontekiö. The project started in 2016 and ended in 2018 while having six different workshops in various villages including Hetta, Vuontisjärvi, Palojärvi, Karesuvanto and Kilpisjärvi (Figure 1.).

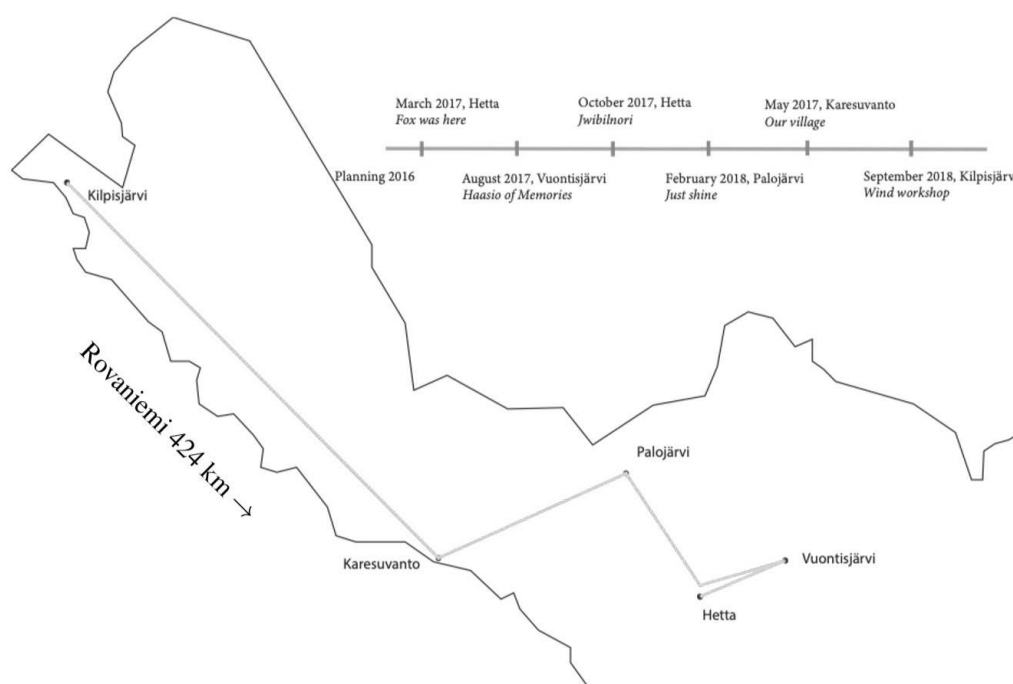


Figure 1. Timeline and the map of the Enontekiö Art Path project (Härkönen, 2019, p. 455).

The project initiated from the locals' voice to have more access to art in the municipality and at the same time to develop the attractiveness and awareness of Enontekiö through arts. The project focused on making environmental art together with locals by emphasising and applying local uniqueness. The aims of the project were:

- 1) to increase access to art for people living outside the centre of the municipality
- 2) to bring people together and help them to appreciate their culturally, economically, ethnically and socially diverse communities through arts.
- 3) to influence the wellbeing of the residents of Enontekiö through art workshops.

Since Enontekiö has numerous small villages where communication between people is not easy and the place itself is very isolated, the Art Path project aims to bring events and meeting points to local people.

Under the teacher Elina Härkkönen’s supervision, two student groups conducted the project at different times. The first team organised two workshops in Hetta and Vuontisjärvi (Figure 2.). The second team, my team, held four workshops in Hetta, Palojärvi, Karesuvanto and Kilpisjärvi (Figure 3.).



Figure 2. Enontekiö Art Path Project by the first team in 2017. Photos by Liu Huang and Juho Hiilivirta (Left) and Liu Huang (right).



Figure 3. Enontekiö Art Path workshop by the second team from 2017 to 2018. Photos by Liu Huang (first photo) and Eutheum Lee (other photos).

The members of the project had diverse cultural and educational backgrounds. Their study areas in University of Lapland were also specialised either in service design or applied visual arts. This diversity of the project members was beneficial in combining new ideas and local knowledge together through arts. The key collaborators from the municipality of Enontekiö were the culture and communication department and the local people who initiated the project and helped us in organising workshops (Figure 4.).

Collaborators



Figure 4. Collaborators of Enontekiö Art Path project.

As I was part of the second group of students, my research is focusing on the last four workshops at Hetta, Palojärvi, Karesuvanto and Kilpisjärvi in 2017 and 2018. When a new group was formed to continue the Art Path project, we all travelled together to Hetta to do place research and a pilot workshop. We organised a fire lantern workshop in October 2017 as part of a local festival. The following workshop was in Palojärvi and we built four different snow sculptures. In Karesuvanto, we worked with a school and made a wooden sculpture. Finally, a wind art workshop was held in Kilpisjärvi in September 2018.

1.4 The aim of the research

I make a research on the Enontekiö Art Path project of which the core lies on applied visual arts. I have previously written a master's thesis on aesthetics in the field of educational science. My interests were on environmental aesthetics and everyday aesthetics in nature. Having lived most of my adulthood in northern Finland, everyday experiences in Finnish nature became important and very meaningful to me. My interests in aesthetics started growing from then and I wanted to study it together with art practices. As I have an educational background, society and development always have been important topics to me and this led me to continue studying in the field of AVA. In this paper, I discuss the Enontekiö Art Path project by analysing its pros and cons and by the viewpoint of aesthetics. Consequently, I also suggest how to develop the practice of AVA in the context of northern Finland. My research questions are:

1. How can the Enontekiö Art Path project affect and be affected by the aesthetics of the municipality of Enontekiö?
2. What are the challenges and strengths in the Enontekiö Art Path project?
3. How to develop the practice of applied visual arts in northern Finland?

I want to find answers how the project is affected by the aesthetics of the place and how it also affects the place. Many issues arose during the practice of the project which our team faced. This paper discusses how the project was conducted and responded to the needs of the local. It subsequently tries to find better implications through various art workshops in different villages in Enontekiö. The research question 2 discusses these challenges and strengths of the project. The final question addresses the improvement of AVA project learned from Enontekiö Art Path. Arts today react more to our culture, social phenomena and situation as forms of the community art and socially engaged art. AVA embodies this response to society and culture and utilises multidisciplinary methods and ideas to realize it (Jokela, 2013a, pp. 12–13). Thus, my thesis understands the role of arts as it can reflect the society in the North, and it can help to develop the society in many ways.

In the chapter of literature review, I discuss the key concepts of AVA. The art works in Enontekiö Art Path project are created as forms of environmental art, community art which will be reviewed as well in the chapter. I will elaborate on environmental aesthetics to comprehend the workshops with aesthetic approaches. The methodological framework of this research is art-based action research. In the third chapter, I will introduce art-based action research and how I collected and analysed data. In the fourth chapter, I will explain the journey of the Enontekiö Art Path project. Then I will elaborate detailed parts of how four workshops are planned, prepared and conducted in the fifth chapter. Data were also analysed in the same chapter after each workshop. In the following chapter, I answer the research questions mentioned above and finalise this paper by summarising and suggesting further research topics in the final chapter.

2. LITERATURE REVIEW

2.1 Applied visual arts

According to Jokela, Coutts, Huhmarniemi and Härkönen (2013), applied visual arts are arts that integrate various artistic skills and apply artists' diverse expertise in interactive and collaborative ways to create ecological and ethical art production, experience and services based on the cultural heritage, tradition and nature environment of an area and its people. AVA appeared with the reaction to the changing roles of arts and artists in the transforming society. This need for changes did not just come from the outside of the art world, but also inside of the art itself. The traditional form of art has been staying independently inside of the art realm and neglecting practical issues in our society. When postmodernism started to rethink the existing modernism in art and art-research, new kinds of contemporary arts have emerged by widening its border towards utilising multidisciplinary methods and by responding the need for arts practices outside of arts (Jokela, 2013a, pp. 12–15). In the 1990s, the University of Lapland started new contemporary art education with a focus on community art and environmental art (Jokela & Huhmarniemi, 2008). Based on this, AVA is developed as a participatory, collaborative and inclusive art practice to produce new kinds of artistic, functional and research-based arts while integrating with other stakeholders (Coutts, 2013; Jokela, 2013a).

According to Jokela (2013a), applied visual arts lies at the intersection of visual arts, design, visual culture and society by responding to the need for new arts. Maria Huhmarniemi says that the border line between art and design is disappearing in today's contemporary art and the collaboration between design and visual arts are increasing, for example, by being utilised as a tool in community art (Huhmarniemi, 2013, p. 47). Coutts (2013) also discusses that in AVA, artists can apply their own expertise and artistic techniques outside of the art world, which brings different kinds of functions of arts and makes arts useful to society. Coutts (2013) points out the main characteristic of AVA is a focus on the process rather than the product. During the process, collaborative works are conducted through communication with others, active problem-solving and constant development within the context of a community setting. AVA can be also used in practice to develop society and environment such as in tourism, industry and social sector. According to Härkönen and Vuontisjärvi (2018), the nature of AVA is

socially engaged, and it takes place through dynamic social interaction. Knowledge created by AVA is constructed in interaction between people in a creative dialogue (p. 92).

AVA can be understood with the studies of public art. Public art has been generally understood as sculptures or installations in public places, however Miwon Kwon (2004) discusses the extended dimensions of public art, which is not merely an autonomous sculpture, but generates a meaningful dialogue about the place while socially engaging with the community. She comments that today's art demands different kinds of action such as negotiating, coordinating, compromising, researching, promoting, organising and interviewing (Kwon, 2004, p. 51). Suzanne Lacy (1995) introduces new ideas on public arts that she calls "the new genre public art". It is visual art that uses both traditional and non-traditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives (p. 19). The media of this new public art can be diverse from mixed-media art to conceptual arts, installations and performances.

The social function and content are also emphasised in this form of art. It has been developed to include different voices of audiences, political issues and other problems that are related to our lives. The new genre public art also includes the place and site as key elements in artworks. Collaborative aspects of artworks between the artists, audiences and space are a significant part in this art form as well. Lacy (1995) adds that public art is about "the aesthetic expression of activated values systems" (p. 30). The association for public art notes that public art has community values, enhances our environment, transforms a landscape, deepens our awareness and questions our beliefs and assumptions. Additionally, "public art is a reflection of how we see the world - the artist's response to our time and place combined with our own sense of who we are" (What is public art?, Association for public art, 2020). Lucy Lippard (1997) also refers to the new genre public art that develops the connection between art, audience and context. This kind of art is interested in narrative landscape, understanding place and history (Lippard, 1997, p. 20). She develops the place-specific public art which considers the importance of place and participants in public art. She elaborates on the concept of place by saying that "space defines landscape, where space combined with memory defines place" (Lippard, 1997, p. 9). Art that is in place, according to her, can create a different relationship between the viewer and the place. Thus, the collaboration with the place and with the viewers are always changing and the place and community always coexist as in place common history

is being lived out by the people (Lippard, 1997, p. 11; p. 24). Public art that AVA understands is, therefore, strongly underlines the place-specific and community art.

AVA is especially developed to improve the status of the North. The northern region has diverse lifestyles of indigenous cultures and other northern nationalities, but it has low population, harsh weather conditions and long distances (Härkönen & Vuontisjärvi, 2018). AVA is implemented in northern perspectives to develop the Arctic well-being with place-specific public arts, communal art activity and art education (Jokela, 2013b). Jokela (2013b) emphasises that “applied visual art draws its content from the places and tales of the North, while combining traditional, non-artistic working methods with contemporary art” (p. 76). Jokela connects the northern issues with the idea of Lacy (1995) new genre public art. In this sense, public art in AVA has cultural, historical, local and community aspects. Numerous artistic projects are done and studied related to the northern context. For instance, AVA was applied to the development studies in the north such as immigrant integration and the inclusion of the marginalised groups. Through the cooperation with different stakeholders including business, cultural, social, industrial and tourism sectors and the application of northern history, culture, local aspects, AVA aims to develop the well-being of the communities and the sustainability of nature through art. Jokela (2013a, p. 18) states three different areas that can be defined as the social and communal fields of applied visual arts:

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

Huhmarniemi (2019) refers to sustainable development with ecological and ethical principles, which is also the aim of AVA as it considers art’s intrinsic value and pursues a benefit-oriented frame. Nature, especially in the North, is very fragile and climate change directly affects the northern environment and the life of people there (Huhmarniemi, 2019, p. 183). AVA, therefore, has a strong aim to preserve the natural environment and develop the cultural heritage of the North through contemporary art methods by working together with diverse sectors in our society.

Huhmarniemi (2013) defines that “applied visual arts are a phenomenon of the professional art field, in which the artists trained as artists, intend to interact with other disciplines or businesses” (p. 45). The artists in AVA work as facilitators by helping others to create and engage in art (Coutts, 2013, pp. 27–28). Applied visual artists utilise their artistic skills ecologically and ethically to create environments, services and productions which are based on the cultural heritage and traditions of areas and people (Jokela, Coutts, Huhmarniemi & Härkönen, 2013, p. 8). Lacy (1995) also discusses the new roles of artists by pointing out the role of artist as an educator, spokesperson and activist and a programme designer (pp. 39–40). The idea of AVA allows artists to work for the specific needs of the northern environment and communities who have the capacity to work in close cooperation with the various stakeholders. The artist’s role in AVA is not to create a work of art, but to bring art into people’s lives and everyday life. Therefore, the artistic results of the applied visual artists are not the form of fine arts or industrial arts, but expressed as a form of dialogical art, community art, participatory environmental art and performative art in the interaction between diverse sectors such as environmental engineering, tourism, social and health care services (Jokela, 2013a, pp. 13–14).

2.2 Environmental art in the North

Environmental art arose during the 1960s by including landscape in the subject of arts. There are different forms of arts that utilise natural elements and forces: earth art, land art, field art, site art, site-specific art and art in nature (Jokela, Hiltunen, Huhmarniemi & Valkonen, 2006). The artists are not simply depicting the landscape but engaging the environment and providing an inimitable experience of a certain place. These kinds of arts were called “earthworks” or “land art” in the beginning and have expanded into wide-ranging phenomenon, environmental art (Beardsley, 2006, pp. 7–8). Jokela (1995) notes that the terms “environmental art” and “earth art” are used in Finland. Many environmental artworks use three dimensional materials in physical space, and many are represented as sculptures. However, environmental art also includes temporary artworks and changing artworks following nature’s process, decay and deterioration. These changes are affected by natural forces such as wind, light and temperature (Saito, 2007, p. 30). Naukkarinen (2007) gives another definition of environmental art: “environmental art could be defined as art which places most emphasis on the human/art relationship to natural environments” (p. 24). Naukkarinen (2007) comments that

environmental art thinks nature as a medium which enhances the viewer's awareness of nature's phenomena, process and forces and which demonstrates an indigenous cultures' awareness of nature's way. Environmental arts can bring awareness on different issues to the audiences such as addressing ecological issues. In environmental art, the environment is constantly modified, treated and experienced in various ways. Environmental art, therefore, appears as different forms using nature and our surroundings while having substantial relationship and connection with human-beings.

In applied visual arts, environmental art can be understood restrictedly compared to the works the general environmental art represents. According to Jokela (2013, p. 16), AVA tends to open up towards its environment and it often stands in the interstitial spaces of built environment and nature, in which case the cultural, social and symbolic polyphony is part of the work's content. Jokela et al. (2006) also discuss the different utilisations of art in environmental art. For instance, art is used as a tool in solving environmental problems at local, communal or social levels. Art can help the decision makers become aware of a certain question, activate the community to take control over its life, or distribute information on environmental issues.

In AVA, environmental art can be thought together with place-specific art, which is designed for a specific location while communicating with place related experiences and memories rather than physical space itself (Jokela, 2013a, p. 16). Jokela (2013a) introduces five different place-specific arts that requires cooperation between artist and environmental sectors: Permanent public works of art, Works situated in the interstitial space of tourist routes as well as the built environment and nature, indoor and outdoor works of art creating content and comfort for cultural tourism and adventure environments, temporary event-based works of art and visual structures and finally works of art related to the natural annual cycle (Jokela, 2013a, p. 17). Jokela and Huhmarniemi (2008) discuss that the place we are living in is not universal as it is limited to space and time. Yi-Fu Tuan (1977) points out that human beings live in a space that is humanly constructed. Human being imposes a schema on space by giving meaning to their environments with their own standards and values (pp. 34–37). Arnold Berleant (1996) also notes that every human being constructs its life with diverse materials of culture, history and circumstances (p. 99). As a sense of place is important for achieving communal comfort and group identity, recent environmental and community art emphasises

temporal, local and social ties (Jokela & Huhmarniemi, 2008, p. 205). Environmental art can be recognised with socially engaged art and reacts to culture, social phenomena and different situations. Lea Kantonen (2005) researched in her project, *Tent*, three different environments by utilising the method of dialogue and communication. Her project shows how important the whole process, the relationship between the artists and the participants and presenting the locality are.

In the North, there is a unique form of environmental art using winter elements. Huhmarniemi, Jokela and Vuorijoki (2003) say that winter dominates the Northern environment for the most part of the year, making its aesthetic an important factor for the happiness of inhabitants and tourists alike. Therefore, we need construction designs that are pleasing to the eye and functional to use, thus making people conscious and appreciative of their environment. Art is a tool that people can use to create their own relationship with nature” (p. 11). The character of a snow sculpture varies according to its location. Usually sculptures are functional in some way built in urban or resort areas, they can function as space dividers, settings for an event, or playgrounds for children. Snow sculptures can also form an art park or a fantasyland – or even a public work of art in an urban environment or in the middle of nowhere. (Huhmarniemi et al., 2003, p. 13)

2.3 Environmental aesthetics in applied visual arts

Identifying the aesthetic aspects can expand our understanding of the environment at both a social level and a personal level. Environmental aesthetics can have the useful role in development studies such as community art and environment art projects. Clammer (2014) argues that environmental aesthetics draws attention to the qualities of beauty, form, order and design in nature, and in so doing underlines the responsibility of people to be acutely aware not only of the utility of nature of human goals, but also its intrinsic aesthetic qualities (p. 43).

Berleant (2003) explains that aesthetics is ordinarily regarded as referring to art when we admire beautiful occasions and objects. When considering aesthetic values, place takes a significant role. Berleant says that we should not just focus on the occasion or the object we call beautiful, but on experience we have at such times and places, and on the characteristics and qualities of the experiences (p. 44). From the perspective of environmental aesthetics, we

can understand how environmental arts affect a place. According to Yrjö Sepänmaa (1995), aesthetic consideration provides a foundation for activities aimed at preserving and improving the environment (p. 241). Sepänmaa (1995) adds that society also needs aesthetics in both artistic and environmental issues and emphasises the practical parts of environmental aesthetics (p. 244). Hautala-Hirvioja (2013) notes that Timo Jokela found interpretation methods of a community and environmental arts from the environmental aesthetics. Combining aesthetics and local culture supports understanding, experience and development in the final works (p. 42). Experiencing places aesthetically gives meaning and value to what we do.

Environmental aesthetics that I discuss in this paper is not based on the traditional idea of aesthetics which is about the theory of beauty and the relation to artworks, but it is more based on the practical and applied forms of aesthetics. According to Katya Mandoki (2007), aesthetics is not only a philosophical issue, but also social, symbolic, communicative, political, historical, anthropological and even neurological and especially pedagogical topics as well (p. 5). When aesthetics expanded its realm to natural environment and everyday life, it was merged with other disciplines and ideas such as ethics, regional planning, psychology and art history (Berleant, 2002, p. 4). Berleant (1992, p. 12) understands that environmental aesthetics deals with conditions under which people join as participants in an integrated situation and an aesthetics of environment affects our moral understanding of human relationships and our social ethics. Sepänmaa (1995) discusses applied aesthetics by stating that applied philosophy in a limited sense aims at finding solutions to everyday problem situations (p. 227). He introduces that environmental aesthetics includes subjects of study such as environmental law, health, environmental protection, landscape management, education, pedagogical issues, environmental art, industrial design, environmental criticism and so on (Sepänmaa, 1995, pp. 242–243). Ossi Naukkarinen also thinks that aesthetic experience is not separate from the normal way of experiencing the world and it is an intense condensation of meaningfulness in the continuous stream of experience (Timonen, 2019, p. 69). In this sense the aesthetic values and principles are applied to daily life and have practical purposes. In other words, discussing aesthetics can be useful in this kind of project which aims at social development.

According to Berleant (2002, p. 10), human beings become part of the environment through the interpretation of body and place. By environmental perception that engages the entire

human sensorium, human beings can understand their living world by moving with it and acting in response to it. According to John Dewey (1934), aesthetics refers to an experience as appreciated, perceived, and enjoyed (p. 49). Dewey's pragmatic ideas on experience points out meanings are given by appreciators in aesthetic appreciation of nature. Ronald Hepburn (1996) also argues that aesthetic appreciation of landscape is not just limited to the sensuous enjoyment of sights and sounds, but It often has a reflective, cognitive element as well. He asserts that people appreciate ones' environment through perception, emotion, imagination and thinking. Ronald Moore (2008) refers that imagination is influenced by senses when appreciating nature and it is a power of interpretive response to objects that begins with the act of initial sensory awareness and carries forward an elaboration of that same response (p. 183).

Environmental aesthetics can be thought regarding place as well. Arto Haapala (2005) argues the concept of place in connection to senses by emphasising human beings' active involvement with their environments. He remarks that "a place cannot have a sense without a person perceiving and understanding it" (p. 41). Thus, to understand a place, it is significant to have a viewer or a person experiencing the place aesthetically and giving meaning to the place. When an artist makes an environmental artwork, Jokela (2008) notes that all the senses are involved, and contact is made with the landscape through a feeling body.

In the northern context, winter art can be understood based on environmental aesthetics as well. According to Sepänmaa (2004), winter's art is art made by winter itself including natural forces and conditions that we look at as art or through art. Winter art, that is made by an artist using the materials and means offered by winter, can be experienced or measured. He also adds that winter can be also experienced aesthetically through physical activities. These two arts, made by winter itself or by human-being, complement each other. Seeing, experiencing, and feeling nature is the beginning of winter art, but on the other hand, art helps see nature and any other environment, while it helps to protect and plan it (Sepänmaa, 2004, pp. 87–97). Parsons (2008, p. 18) notes that aesthetic qualities are a matter of the perceptual appearances, in particular looks or sounds, of things. Jokela (2007, p. 115; 2012, p. 36) demonstrates that the solid states of water in winter – snow and ice – are central aesthetic elements in the northern landscape. Jokela (2012, p. 36) emphasises the way in which we experience winter is also culturally related: our environment affects us and one's culture conditions an understanding

of it. Parsons (2008) discusses that environmental artworks can be aesthetically valuable as it can improve a natural site aesthetically through the creation of art works (p. 133).

2.4 Community art in the North

In art history, there have been many artists who were inspired by the North. Pallasmaa (2019) describes that the North is not a distinct place; rather, it is a direction, an orientation, an atmosphere, an experiential condition and a state of mind and the North points to solitude and night-time (p. 13). Pallasmaa continues discussing the North by introducing designers such as Alvar Aalto, Tapio Wirkkala and Rut Bryk who were inspired from landscape, northern nature and life. Hautala-Hirvioja (2013) says that “landscape art, as well as painting and environmental art, determines one’s perception of nature” (p. 34).

There were many artists who painted the landscape of Finnish Lapland from the early 1800s such as Andres Ekman and Wilhelm von Wright. They painted the northern landscape in a way of documenting from the outsider’s eyes. In the late 1800s artists such as Pekka-Hermann Kyrö and Juho Kyyhkynen described the environment and people in the North with a local gaze-oriented way (Hautala-Hirvioja, 2013, pp. 36–38). In the 1900s, artists like Reidar Särestöniemi and Einari Juntila made art not only about northern nature, but also their personal experience and connection to the landscape and the cultural heritage of the North (Hautala-Hirvioja, 2013, 2019). In the 1980s, there was a significant change in the art history brought by contemporary art and this affected arts in northern Finland as well. Artists started making art from community and environment-oriented perspectives by avoiding the traditional forms of artmaking. Natural elements such as snow and ice in the Northern landscape were used as materials for artwork. The focus on community and site-specific issues became significant together with the appreciation of locality. Kaija Kiuru made site-specific environmental art that concerns the relationship between man and nature in Lapland. According to Kwon (2004), site-specific art was initially understood in physical and spatial forms, but it was extended to the phenomenological, social/institutional and discursive dimensions. Kwon (2004) says that the value of art does not reside in the art object itself, but it lies in the interaction between the artist and the community. Moreover, she points out that the artist’s assimilation into a given community and the art work’s integration with the site (p. 95).

Hautala-Hirvioja (2013) discusses that Timo Jokela finds the strong relationship between the environment and people living in and try to deepen the meaning and the relation through community and environmental oriented gaze. In the northern context, arctic arts help to understand arts in the North. According to Huhmarniemi and Jokela (2020), arctic arts mean contemporary art, design, media productions discussing Arctic themes and sustainability in the Arctic. Arctic arts reform and present northern and Arctic knowledge and create connectedness between the past, present and future. They also include not only indigenous art, but also non-indigenous art. Arctic arts understand arts in connection with daily life, not separating arts from our everyday life.

In northern Finland, community art was developed together with environmental art. Community art came into existence at the same time as environmental art did in the 1960s. Community art is based on the idea of committed art and it emphasises social problems in community life (Jokela et al., 2006). According to Pascal Gielen (2011), all art is relational as it makes a statement about society to a particular part of society. He adds that, in community art, the relationship with people is at the centre. Thus, community art is at the very least relational art. To be said as community art, there should be active involvement of people in an artistic process or in the production of work of art (Gielen, 2011). Grant Kester (2010) discusses collaborative arts in environmental art. In the collective artworks, which is usually how community art is, there is not just artworks, but the forms of physical and verbal exchange exist in the centre. The collective labour and the relationship between shared labour and cognitive sight should be emphasised when planning projects as well as theoretical backgrounds. Community arts are many times implemented as a project work. John Clammer (2014, p. 22) discusses that community arts projects have a positive effect on feelings of increasing control of communities' environment on the part of people living in previously unattractive neighbourhoods. Community art also creates a sense of autonomy and creativity when high levels of participation and in-out are encouraged and build self-esteem when people discover that they have talents and unsuspected abilities (p. 22).

Jokela (2013) understands community art as a form of applied art, which has great possibilities for development in the public and social sector (p. 17), because community-artistic activity is well-suited for development projects that utilise new operational models and methods. The

multidisciplinary and multi-artistic process when making community art is significant (Jokela et al., 2006). Artists must become familiar with location and community first of all and then documentation can be done. After that work can be published in the art world. They also commented on the media of community artworks. There are no clear boundaries between environmental, performance, conceptual and media art. Artists are increasingly working together with experts of different fields, groups of citizens, and other communities. In addition, different events, exhibitions and festivals have become more common (Jokela et al., 2006).

3. METHODOLOGY

3.1 Art-based action research

The methodological strategy this research uses is art-based action research (ABAR). According to Huhmarniemi and Jokela (2018, p. 9), “art-based action research is a research strategy which guides the progress of research in the cycles of action research and uses art as a catalyst for development work.” ABAR is developed in the Faculty of Art University of Lapland to improve the interaction between science and art, between research and artistic activities (Jokela, Hiltunen & Härkönen, 2015, p. 434). The Enontekiö Art Path project aims to bring social changes through art and ABAR gives a best tool to research an art project with contextual, process-based and dialogical activity and requires an open and critical working method. ABAR is developed as a method to study contemporary art with interactive and participatory approaches, especially to study community and environmental art which have emphasis on the situational aspects of art, its links to people’s everyday activities, events and place (Jokela et al. 2015, pp. 435–439).

Art-based action research can be understood as an orientation of qualitative research, because ABAR is case-specific and developmental research. (Jokela & Huhmarniemi, 2018, p. 11) Art-based research emerged to expand the paradigm of qualitative research. The socially constructed nature of reality is emphasised in qualitative research and the researchers with a qualitative paradigm seek answers to questions that stress how experience is created and meanings are given. Qualitative researchers are interested in everyday life in the social world and believe that rich descriptions about the world are valuable (Denzin & Lincoln, 1998, pp. 8–11). Patricia Leavy, PhD (2009, p. 11) explains that qualitative researches hold the positive perspective on knowledge building and methods practices, which later brought issues by postmodern theories. It needed to be developed to produce practical changes in the world with valid and justified knowledge, which is a politically, theoretically, methodologically diverse paradigm. Jokela et al. (2015) discuss that reality should be not just interpreted but also maintained and constructed through dialogue and discussion, which art serves effectively. When thinking is applied to arts, visualisation is seen as forms of language and creative dialogue (Jokela et al., 2015, p. 435). In art-based research, tacit knowledge of stakeholders and local communities are included in research process and data. Art-based research also

allows experience and knowledge to be expressed by art not just by verbal and written language (Jokela & Huhmarniemi, 2018, p. 9). By using artistic process, the researcher can create knowledge on people's everyday activities, events and place in different ways from the traditional methods.

Art-based research utilises arts during the research process by allowing to exceed the limit of the traditional qualitative research methods. Shaun McNiff (2008) gives a definition that art-based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies (p. 29). Hannula, Suoranta and Vadén (2014) discuss that artistic research is a participatory act and reflection with a strong performative element (p. 4). Artistic research contains artistic processes and arguing for a point of view. In the artistic process, the researcher works as an insider by participating in the practice and the process leaves materials for research such as paintings, videos, photographs, audiotapes and diary which would be analysed as research data. In the second part of arguing for a point of view, the data is conceptualised. However, these two parts are not separated between practice and theory, of data gathering and analysis as practice and theory happen in both parts (Hannula, Suoranta & Vadén, 2014, pp. 15–17).

According to Jokela and Huhmarniemi (2018) ABAR uses the cycles of action research in the progress and uses art as a catalyst for development work. Reason and Bradbury (2001) define that “action research is a participatory, democratic process concerned with developing practical knowing in the pursuit of worthwhile human purposes, grounded in a participatory worldview which we believe is emerging at this historical moments” (p. 1). Moreover, action research brings together action, reflection, theory and practice. It pursues to produce practical knowledge that is useful to people in their everyday life and its ultimate purpose is to contribute to the increased well-being of human beings and communities and to a sustainable relationship with our world (Reason & Bradbury, 2001, p. 2). ABAR is usually used in the development projects of art education, applied visual art, and contemporary art. The aim of the researches that use this method is usually to develop functional and practical working methods and productions. ABAR can be applied to researches having aims to develop regions

and well-being of local people. It has been used, for example, place-based and community projects working with villages and schools (Jokela & Huhmarniemi, 2018, pp. 9–10).

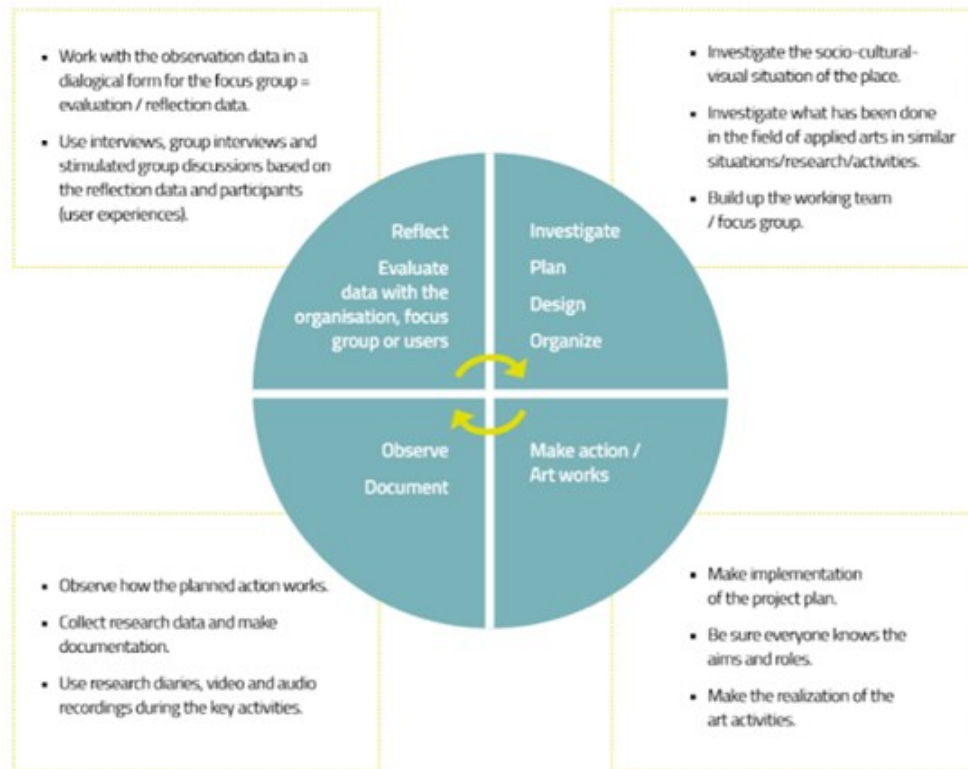


Figure 5. Art-based action research cycle described by Timo Jokela (Jokela & Huhmarniemi, 2018, p. 15).

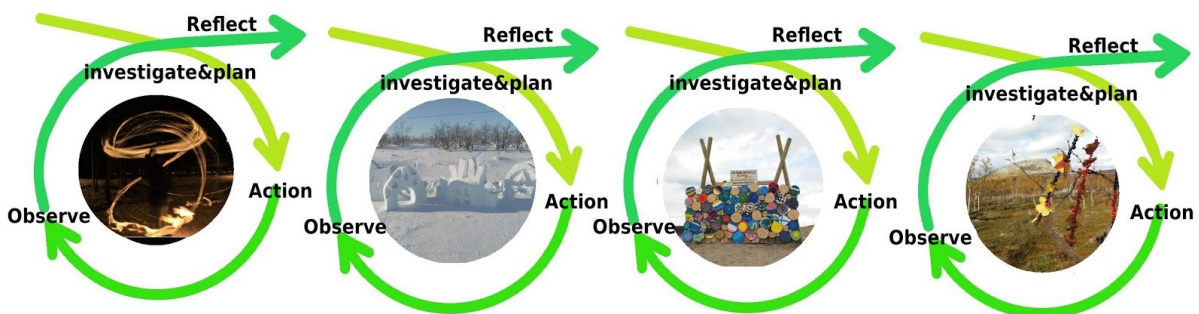


Figure 6. The action research cycles of Enontekiö Art Path project.

Jokela describes the cycles of art based action research in Figure 5 by remarking that each cycle of art-based action research begins with planning, setting goals, and investigation of socio-cultural situations in the community or place (Jokela & Huhmarniemi, 2018, p. 15). Before starting actual workshops, the Enontekiö Art Path team went to the place for a place

research and investigated the community and the actual place. The next step of making action and art works can be defined as an intervention. Activities are observed and documented as the research material. Each cycle closes with reflection on and analysis of the research data (Jokela & Huhmarniemi, 2018, p. 15). There was also the small scale of action part and at the same time we collected data by recording interviews, writing diaries and taking pictures. After we reflected our experience in Hetta, we developed our ideas into a new workshop in Palojärvi. We divided work responsibilities within team members and used previously collected data when planning. It required a longer process of planning and learning to conduct the action part. We learned first how to make snow sculpting and then started designing the workshop. In the observing process, Amisha, who was in charge of documenting, took an important role. The reflecting processes in the action research cycles helped to understand our whole project and to give directions toward planning next workshops in a better way. This process continued in the following two workshops in Karesuvanto and Kilpisjärvi.

3.2 Data collection and analysis

In my research, the following data were collected:

- Written plans, meeting memos and notes
- Sketches and small scale-models
- Photography and video documentations of the workshops
- My personal observations and reflections
- Discussion recording with team members
- Reflections and evaluation notes, reports and presentation after each workshop
- Interviews with local participants

Written plans, meeting memos and notes were important data as they include clear aims, processes of the project, diverse directions and ideas. They were represented as reports, PowerPoint presentations, individual notes. Sketches and small scale-models were used in designing and realising the design in small scale. When making the models, we used different materials such as clays and materials found in nature. Photography and video documentation were the most important data as they captured the real happening and the moment in the workshop. Digital cameras, mobile phones and a drone were used. We collected about twenty gigabytes of digital images and videos. My personal observations and reflections were used as data. They were the forms of diaries, fieldnotes and paintings. While painting the scenes after workshops, I had time for a subsequent reflection on the project. Discussion recording with

team members was used as data, which was right after finishing the workshop in Palojärvi. Discussions after other workshops were not recorded but presented as discussion notes. Reflections and evaluation notes, reports and presentations after each workshop were good sources for the research as it showed the results and evaluation of each workshop. After workshops we had time to present our processes and results to co-students and teachers and received feedback from them. Interviews with local participants were conducted before our workshop started in the Hetta and after our all workshop finished in Kilpisjärvi. Since the interviews with the local people were done in Finnish, there were also interpretation processes during the interviews.

According to Jokela & Huhmarniemi (2018), it is essential in art-based action research that reflective research data is compiled, which enables knowledge about the activities for development work purposes (p. 16). Research data can be, for example:

Meeting memos and notes; researcher's personal observations of the activities in which he/she is involved; photographic and video documentation of the activities; completed drafts, plans, and art pieces, sketches, drawings, and other planning and design material made by the researcher or other participants; Documentation of the activities' reflection and evaluation discussions; Various interviews, questionnaires, and other feedback. (Jokela & Huhmarniemi, 2018, p. 16)

Visual data such as photography and video documentation are used in ABAR commonly. In qualitative research, visual materials have a range of different functions such as visual records/data, representations of research experiences and material artefacts. Visual materials can be linked with other research materials such as diaries, fieldnotes and interview transcript (Pink, 2004, pp. 400–401). Leavy (2018) explains that the methodological starting points range from seeing that visual images in research can be used to create new forms of knowledge to seeing that images serve as data that can be analysed via traditional verbal approaches (p. 312). Materials compiled in ABAR are always analysed as the qualitative analysis methods. However, ABAR allows also to apply artistic work to the analysis and interpretation of the material such as a photo collage or the element of installation art (Jokela & Huhmarniemi, 2018, p. 17). In this research, I used qualitative analysis methods by analysing my research data.

The ethical consideration was made in each workshop when collecting data. We made consent forms to questionnaire and project participants asking if we can use data involving them in our

research. We were considerably cautious when working with children. We asked permission to use collected data from the children's parents and put extra effort not to include faces in the pictures so that they would not be identified. In the process of the documentation, the following aspects can be considered:

(i) the environmental and community analysis, modes of work and results; (ii) creation of artworks and events, from sketches and thematic development to stages in the work, working methods, the learning and people's' feelings about them; and (iii) events or artworks in the environment: from near and far, during different seasons and times of day. (Documentation can also be targeted at experiencing artworks and dialogues between audiences and works); and (iv) achievement of project goals, increases in cooperation or active participation and interaction between learners. (Jokela & Huhmarniemi, 2008, p. 200)

While documenting and collecting data, a continuous process of formative evaluation is important. Levonen-Kantomaa and Korkalo (2013, p. 132) discuss that when evaluating social and interactive art, attention must be paid to the working process and it must be examined from an ethical point of view. In evaluation, various aspects can be discussed such as the forms of cooperation, the adaptation and benefits to the project of each sector and the involvement of the community. After each workshop in the Enontekiö Art Path project, the team members evaluated the workshops right after the workshops and tried to find solutions to the found problems for the next workshops. Jokela and Huhmarniemi (2008) explains that the final results of a project are evaluated in two stages: as soon as the project ends and they are still fresh in one's mind and later, when those involved have had a chance to reflect more on the experience (p. 17). They emphasise involving participants of the project in a final evaluation. By doing that, the project can provide concrete information how the practical work carried out. After the last workshop in Kilpisjärvi, we had a final evaluation session to discuss how the project went with two participants who had been participating in our numerous workshops. After that we individually reflected on the workshops and project itself after some time in relation to our research interests This helped to re-examine earlier interpretations and recognise missing points. Lehtiniemi (2003) states that evaluation is the final stage in a project and its primary importance is learning. The aim is to examine critically how well the goals of the project have been realised and to reflect on the suitability of what has been done to the purposes of the project (Lehtiniemi, 2003, p. 87).

4. PROJECT PATHWAY

4.1. The participants of the project

The four workshops were in different times and villages. The following table (Table.1) shows timing, villages, the form of workshops and participants including those from the university and the local communities.

Time	Place	Workshop	Participants
10.2017	Hetta	Fire lantern	From the University of Lapland -two previous team members: Juho and Liu -teacher: Elina -new team members of AAD students: Eutheum, Amisha, Tanja and Juliana From the municipality of Enontekiö -“Täyden kuun taithessa” festival visitors about 40 people
2.2018	Palojärvi	Snow sculpture	From the University of Lapland -Three teachers: Timo, Elina and Mirja -project team members: Eutheum, Amisha, Tanja, Juliana From the municipality of Enontekiö -Five local people of Enontekiö
5.2018	Karesuvanto	Wooden installation	From University of Lapland -teachers: Elina -project team members: Eutheum, Amisha, Tanja, Juliana From the municipality of Enontekiö -Karesuvanto school children, teachers, two local people -about 10 guests in the opening ceremony.
10.2018	Kilpisjärvi	Wind workshop	From University of Lapland -teacher: Elina -project team members: Eutheum, Amisha, Tanja -three other AAD students: Miia, Niina, Alina From the municipality of Enontekiö -A local contact person -Kilpisjärvi school children, two local people, one traveller -about 10 guests in the opening ceremony

Table 1. Four workshops in a nutshell

The key partners in this project are:

- The faculty of Art and Design at University of Lapland: AAD students and teachers
- Local collaborators who helped us to arrange workshops from the beginning
- Local contact persons from different villages in Enontekiö
- Local people who participated in the workshops

The initiator of this project, Annikki and the local coordinator Irene helped us to find villages who would be interested. They had connections in each village and suggested possible sites for the art workshops. They also had strong ideas on the projects and were such a big help in proceeding the project. In the beginning of the project, our teacher, Elina, was the main contact person with local people. She guided and supervised us when planning and carrying on the project. The university and the municipality of Enontekiö funded us for arranging the trips, equipment and materials for the works. There was also help from the local contact people. For instance, the Karesuvanto school offered us lunch and location. The visitor centre in Kilpisjärvi also provided a place for the workshop and snacks. Inside of our team, the responsibilities were divided. The students' roles changed in the process and students also became the contact person after the first workshop. Tanja as a Finnish speaker oversaw communication with the locals. She was also familiar with the places and people in Lapland, so she had more understanding of Enontekiö than other students, which made the communication between the locals easier. I oversaw management and internal supervision. As I could speak Finnish, I also worked as a contact person at the last workshop. Amisha took the responsibility of documentation, making visual presentations and graphic designing. Juliana participated in our three workshops and she was helping in collecting data and documentation.

4.2 Place research and fire lantern workshop in Hetta

Place research

According to Härkönen & Vuontisjärvi (2018), to start an applied visual arts project, one needs to understand the collaborating communities and place in multiple dimensions including objective, subjective, textual, social and cultural aspects. Timo Jokela describes that objective site refers to the physical characteristics of an environment: shapes, proportions, the way various elements behave in a place. Subjective environment or landscape opens prospects for

the subjective level of experience of the world, which are related to work, leisure, housing, or hiking. People should experience the site personally with all their senses and then interpret those experiences. On a textual level, the works adhere to the life of the local community, texts, stories, and myths. The sociocultural level is connected to the overall social situation of the local community, such as the inhabitants' demographic facts, industrial structure and employment situation (Hautala-Hirvioja, 2013, p. 43). The project members gain awareness and thorough understanding of the specific place, first by investigating secondary sources and then by direct experience which is called textual research. While discovering the place in person, project researchers can meet the local stakeholders and communities and hear their voices regarding the project.

When the team for Enontekiö Art Path project 2017 was formed, members started investigating the Enontekiö area through different kinds of sources such as books, articles and other materials found from the internet. We received information that the project was going to be making environmental and community art and building an art park. We benchmarked different kinds of environmental artworks which use nature as art elements, and which can be done with communities (Figure. 7). The contents of the objective research about Enontekiö is introduced in the chapter 1.2. Place background: Enontekiö. After the indirect research on the place, the new team members planned to visit Hetta in Enontekiö together with the first team to get a hand on experience.


Benchmarking

What kind of art parks and events and art works there are in the world / Arctic areas / Finland

Environment Art: Usually site specific, temporary, made with or to community using eco-friendly material or temporary lights and landscaping?

- Sculpture parks
- Site specific art
- Temporary art
- Community art
- Art Out of Waste
- Landscape architecture
- Light art

Artworks: *Break up in Berna* by Simone Lam
by Kariina Laakkonen by Sanna Mäkelä
by Susanna Wasth and Andy Miles



Environment Art Parks / Art events in Finland

Oranki Art - Pello, Lapland. www.orankiart.fi
- Ongoing Environment Art Park from 2001

Ii Environment Art Park [Ii Environment Art Map](#)
- Environment art Biennale

Mikkeli Sculpture Park Ars Natura [Mikkeli Ars Natura](#)

Hanaholmen ArtPark [Hanaholmen](#)
Pinsión taidepuisto <http://www.taidepuisto.fi/>
Childrens art park in Helsinki [Elämän kukka](#)
Sirén puisto [Sirénin taidepuisto](#)
In the future in Kespele: [Kespele underwater?](#)
Laila Pullinen art park [Lailan puisto](#)

[Loistava Pohjois-Pohjanmaa -valokäidekiertue](#)
[UpseArt festival](#)
[LARU art - environmental art exhibition](#)
[Lux Helsinki](#)
[Lumo light festival Oulu](#)

Figure 7. Benchmarking on different kinds of environmental art.

When the place research was in progress, the team was asked to hold a community art workshop in an art festival called “Täyen kuun taithessa - in the change of the full moon” by the contact person from Enontekiö. It was a good chance for us to learn about the place and at

the same time introduce a new team for the project and let local people know what we do in the project.

Hetta is the main village of Enontekiö, where there are social, educational, touristic facilities such as a church, a library, health centres, schools, kindergartens, markets, a ski centre and a visitor centre. (Figure 8) The place where the festival was held was at the visitor centre, Luontokeskus. By observing the local and talking with them, gave us images about the place and ideas how to approach the project:

“After a long ride from Rovaniemi, the darkness, coldness and quietness made me very tired, but at the same time very excited to be in a new place. I am looking forward to seeing what all is going to happen in this place in the future with our project”
(My observation notes, 2017).



Figure 8. The visitor centre and the hotel we stayed in Hetta. Photos by Eutheum Lee.

In the festival of Täyen kuun taithessa, we met different kinds of people who were interested in our project and we surveyed what kind of environmental arts they would like to have in Enontekiö (Figure 9). After the festival, we also met a local person, Annikki Paajanen, who introduced a place in Hetta which could be in the future art park. We walked together the area where Annikki wished to have an art park. While working we experienced the environment together and discussed various issues concerning the area. Antti Stöckell (2015, p. 41) also emphasises walking as a method to perceive and experience the environment with the body and senses. She wished to have artworks which would connect the indigenous Sami culture and Finnish culture together as there has been conflict between Finnish people and the Sami people in this area. When interviewing Annikki, Finnish speakers interpreted her words into

English. Annikki said about her views on Sami people and expressed her wish to recover the wrong history between the Sami and Finnish people through arts that unify them (Figure 10.).

Annikki: "Yksi tärkeä tehtävä täällä, minun mielestä, tällä puiston alueella olisi se konkreettisesti yhdistyminen." (Elina's translation: her vision of that area would be that it concretely unifies these two. [Finnish and Sami culture]).

Annikki: "Nyt on aika paikata" (Elina's translation: Now is time to recover this wrongdoing [to the Sami people].)"

(From the interview with Annikki, 2017)



Figure 9. Collecting questionnaire and the members in the project booth. Photos by Eutheum Lee (Left) and Tanja Koistinen (Right).



Figure 10. Exploring the Hetta area and listening to Annikki's story. Photos by Eutheum Lee.

From the visit to Hetta, we saw the place, heard the place, and met local people. I was surprised to hear the conflict between the Finns and Sami people and there were people trying to recover this. Then we reflected that there were lots of possibilities for us to do during the project.

Fire lantern workshop in Hetta

Planning

The information about the festival came at short notice, but the planning parts proceed fast and smoothly. The ideas and discussions were made through emails and small group meetings. The workshop was planned based on the Korean traditional play, Jwibulnori, which is played by people during the first full moon of a year in the lunar calendar for wishing good luck (Figure 11.). People play with a torchlight on a container by twirling it. Our workshop plan was to make torchlight cans together with the local and play together with it, which was a temporary artwork.



Figure 11. Jwibulnori (Hwan, 2017).

By exchanging emails, we have delivered our concept for the workshop to the visitor centre. As the communication language was in Finnish, we had two versions of plan in English and Finnish (Table 2.). We considered participants that there could be children and safe issues when using fire. We also prepared questionnaires asking what kind of art and workshops people want and materials such as iPad and pictures of possible environmental artworks to present in the Enontekiö Art Path project. The role of members was clearly divided to do the work. Juliana and Amish were focusing on documenting and presenting the project and Tanja and Eutheum were focusing on leading the workshop.

<p>Requirements for the workshop:</p> <ul style="list-style-type: none"> • The event can be arranged in a wide space where fire can be made. • All age groups can participate in making the cans and playing it. • Adults can help children when making and they need to be supervised at all time • Students give instruction of making the cans and tell the meaning of it. • People do not need to necessarily make the can, but they can play with ready-made ones 	<p>Työpajaan tarvittavat olosuhteet:</p> <ul style="list-style-type: none"> • Laaja ulkotila, jossa ei ole paloturvallisuus riskiä • Kaikki ikäryhmät voivat osallistua soihtujen rakentamiseen ja leikkiin, kuitenkin omalla vastuulla. Lapset voivat myös aikuisten valvonnassa osallistua. • Opiskelijat opastavat rakennusvaiheissa • Kaikkien ei tarvitse tehdä omaa soihtua, vaan meillä on myös valmiiksi tehtyjä, ja yhtä soihtua voi käyttää vuorotellen useampi henkilö.
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Table 2. Workshop plan in English and Finnish.

The process

As it was the first visit for us to this area, we first need to figure out where we could make lanterns and do the play. Fortunately, there was a place for making lanterns around fireplace and we spotted few places which would be safe for playing with fire and suitable for documentation.



Figure 12. Making the can lanterns. Photos by Eutheum Lee.

Our initial plan was to make the can lanterns ready and for workshop participants to play with readymade lanterns at the end. However, a group of Syrian immigrants arrived to the visitor center and they participated enthusiastically in making fire lanterns. Around 20 asylum seekers,

aged two to seventy years old, were eager to make the lanterns and play in the workshop (Figure 12.). From the lantern making, we heard comments: “this reminds me of my childhood in Syria. They have just moved to a new place from far away, and this workshop reminded them of their childhood experience. It was a valuable feedback that the workshop arose the experience of recalling the past, which is an aesthetic experience. The lantern making process resulted in a good experience both for us and the participants.

When we started the workshop in the evening, we explained to the participants where the idea came from and how the play works. There were other programmes going on inside of the visitor centre, so groups of people came at different times to see what we do. Twirling the can filled with burning wooden pieces, it created a beautiful circle resembling the moon with long exposure photography. As it handled fire, some people were hesitant to play in the beginning, but they enjoyed it at the end after a few tries. The Syrian participants were not afraid at all and made beautiful circles together (Figure 13. and Figure 14.). Even though the workshop was planned in short time, we were satisfied with how the process went and it resulted.



Figure 13. The Syrian immigrants in the fire lantern workshop. Photos by Eutheum Lee.



Figure 14. Results of the fire lantern workshop. Photos by Liu Huang.

Results and evaluation

The actual visit to Enontekiö brought us overall understanding of Enontekiö area. Enontekiö as a place became meaningful to me after experiencing it physically. According to Cresswell (2009), “experience is at the heart of what place means.” When we grasped the idea of the North through Enontekiö, our previous knowledge and thought also changed. We were surprised to meet many young people and immigrants during our visit and there were lots of people who were active in developing the area. Our team member’s subjective dimension of the experience in Enontekiö were: winter has already arrived here long ago: people say hello to everyone you meet: lots of young people than expected: a lot of hotels and tourism business than expected: immigrants and globalisation: active people to develop their area: silence: partially sad history but happy inhabitants.

We also did questionnaires asking people what kind of artworks or art workshops they would like to have in Enontekiö and how they think about Enontekiö (Table 3.). We showed people various photography examples of environmental arts and a lot of people were interested in temporary artworks using land (Appendix 1.). We additionally received nine contacts from the local who were interested in our project and who would like to be involved in the project (Appendix 2.). This survey was valuable information to plan the next workshops.

<p>From the questionnaire, people described Enontekiö as the following words:</p> <ul style="list-style-type: none"> • beautiful fell • amazing hiking landscape • In the middle of nature • clean nature • small village • nice people • people help each other • tranquillity • good to have boat harbour • need more leisure places for adults 	<p>People also answers that they would like to have art artworks or workshops such as:</p> <ul style="list-style-type: none"> • Hand craft • winter art • A big artwork in the centre of the village which tells the history of the area • resourceful and enjoyable • diverse • permanent artwork • Artwork that describes Hetta and all Enontekiö • light art, landscape art • based on nature
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Table 3. The results of the questionnaire.

Coutts (2013) says that the physical results of AVA projects are often temporary, which addresses sustainability (p. 27). According to Lake Douglas (2001), temporary public art is a good way to introduce public art into a community. The benefits of temporary art are that different groups can be involved, and art provides a visual punctuation point which makes public smile and lastly it can generate a dialogue about the artwork and public art (p. 63). The workshop was completed successfully for its numerous participants, overall atmosphere, and outcome. The site of the workshop was located in front of the building and that is why there were many people passing by and participating as well. The temporary art was also many people's choice in choosing favourite environmental arts in our survey and we were willing to apply temporary art into the upcoming workshops according to the results.

This workshop as part of the full moon festival can be understood in aesthetics. Berleant (2002, p. 11) says that in experiencing the environment aesthetically, we are engaged in a social activity which is frequently on a public occasion. This temporary fire artwork provided us, for instance, the sounds of fire burning and the whirling sound of the lantern, the scene of light when lanterns moved and the smell of burning woods, which gave us aesthetic experiences. This experience of the fire artwork under the theme of full moon well fitted in the cold and dark Enontekiö. The workshop also gave a chance to have aesthetic experiences. The participants who recalled the childhood memory had an aesthetic experience. The lantern making practice was thought to the participants as part of his familiar activity from the past. The workshop in Hetta utilised fire as a material in creating art. Huhmarniemi (2007) notes that fire art is experienced as a phenomenal, communal, and cross generational art form. Fire art aims to produce experiences that build a sense of unity; it aims to support the participants' connections to the community, the local environment, and nature (Huhmarniemi, 2007, pp. 90–92). Our workshop with fire was a starting point of our team to work in the community and place of Enontekiö.

Fire is something that can be found in everyday life in Finnish culture: lighting up candles, warming near a fireplace and burning bonfire in midsummer. Huhmarniemi (2007) also discusses the festive element of fire, which is used when celebrating. In our workshop, the Korean traditional game played to celebrate the full moon is reproduced in the full moon festival in Finnish Lapland. It was an aesthetic moment to realise that the fire created dynamic

shapes by the player as if it celebrated the full moon festival where all different kinds of people participated including Sami people, Finnish people, Syrian immigrants and us, international students.

After the workshop, observing the results of long exposure photography also gave us time to reflect our experience. I also recreated the photography by painting (Figure 15.). Through the painting process, I could see more deeply how fire was reflected on snow and how the circular shapes were continuing. It resembled our project that we would do many cycles of workshops while reflecting continuously.



Figure 15. Painting of the fire lantern workshop by Eutheum Lee.

Having had encountered the Syrian participants, I learned that Enontekiö was getting more and more multicultural.

“The group leader of immigrants has explained us that the immigrants have just arrived at Finland in August. She added that it was nice that the Syrians could also make the lanterns by themselves and try the workshop. Their active participation made our workshop succeed and this experience with them have lingered on me for a while.” (From my observation note ,2017)

Applied visual arts can be applied to many areas including art and culture-based activities related to interculturalism, multiculturalism, and immigrant integration (Jokela, 2013, p. 18). After this visit, I had an assignment planning for an environmental and community art project in Arctic art, design and innovation course in AAD. My plan was for immigrants in Enontekiö

based on nature-based integration. Nature and outdoor recreation can promote immigrants' psychological and sociocultural adaptation (Pitkänen et al., 2017). According to Hiltunen (2007), "understanding the Northern environment directly by experiencing it physically is both meaningful and enjoyable for young people and that is a good starting point for learning" (p. 70). The project plan was walking in nature and make environmental and temporary artworks with the aim for the immigrants to experience and learn the place and understand their new home from the experiences in nature. Consequently, the plan also aims to integrate with the local community (Figure 16.). The Enontekiö Art Path project was not just limited to the project management course, but throughout all the courses of AAD programme. I could develop my ideas on environmental arts and community art.

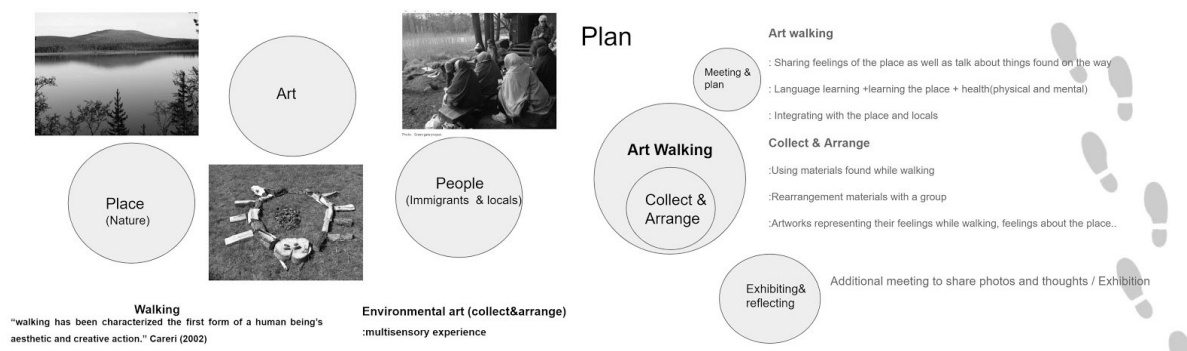


Figure 16. A community art project plan for immigrants.

Our first workshop was a sort of pilot workshop as part of place research. Even though it was organised quickly in short time, the collaboration between team members and the results of the workshop were very satisfactory for us. We were highly motivated after the trip and we received various ideas for the future workshops and research.

4.3 Snow sculpture workshop in Palojärvi

After the first workshop in Hetta, we received information from Annikki Paajanen that there were a couple of villages who were interested to have a workshop with us. After a while, Palojärvi was decided to be our next destination. Palojärvi is a small village near the Finnish-Norwegian border about twenty-eight km away from Hetta. There are approximately twenty permanent inhabitants living in the village. Next to the village, there is a reindeer herding area of Näkkälä village. Palojärvi is one of the coldest places in Finland. The local contact person,

Irene Salonen, told us the local's wish to have snow sculptures, therefore we planned the workshop by learning sculpting skills and designing models of the sculpture. Our project member Tanja was in contact with Irene, and it was decided that project members would design the sculpture ready due to time limit. Irene suggested that the theme would be about reindeer herding, fishing or Sami-related subjects.

Learning winter art skills before the workshop

It was first time for us to have a snow sculpture workshop, thus we participated in a three days snow sculpting course to learn the actual skills in making sculpture with snow (Figure 17.). We experienced physically how to work in cold weather outside for long time. We have learned the process of making snow sculpture and using different kinds of tools such as saw, shovels and other filling tools. The steps of snow sculpting are:

- Designing and making a scale model
- Packing a block of snow
- Outlining a sculpture
- Rough sculpting
- Fine sculpting and finishing touches (Huhmarniemi et al., 2003)

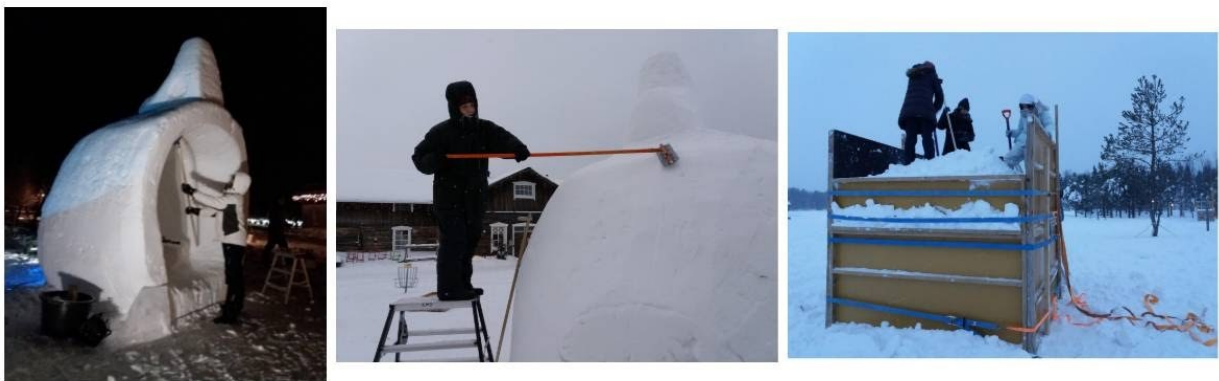


Figure 17. Learning snow sculpting skills. Photos by Shi Si (Left) and Eutheum Lee (others).

After the course, we learned that there were lots of things to consider and prepare to have a snow sculpting workshop in Palojärvi. Snow sculpting required physical labour and teamwork, but the weather condition also affect a lot during the process of making. The course was essential for the members to have an understanding on snow sculpting holistically. and was helpful in planning our workshop.

Planning

According to Huhmarniemi et al. (2003), “a snow or ice sculpture is not only art in a winter setting, but also an inspiration for ideas, emotions, and consciousness of the environment” (p. 11). We planned that the theme of the sculpture was the symbols of the sun in different culture, which had the meaning of warmth, brightness, light, fertility, spring and new life. By combining the element of light as a theme and building it as snow sculpture which has a cold element, we hoped that the sculptures would bring warmth and brightness to the coldest and the darkest place in Finland. We aimed also that bringing different culture together would stand for the cultural sustainability. The sun shapes that we included were the symbols from Sakha, Sami, Indian and Korean culture (Figure 18.).

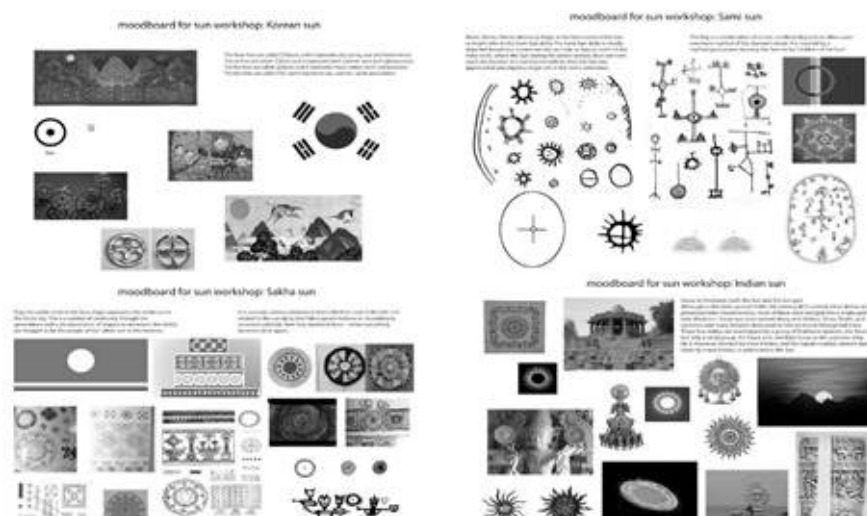


Figure 18. Mood boards for sun symbols in different culture.

The place research in Hetta and the interview with a local when she explained the conflict between the Finns and Sami people affected, we became very cautious to talk about indigenous culture. Palojärvi is Sami area, but there is also a major amount of Finnish people who are also natives of the area. Even though a local also suggested Sami-related topic, we did not have an intention to discuss who is indigenous and native or not. Our focus was more on bringing the universal theme with positive meanings around the world.

Making a snow sculpture starts from brainstorming and choosing the site. It is important to choose the site carefully by considering many factors (Huhmarniemi et al., 2003, pp. 29–33). The site should be considered related to sunshine, wind, surroundings, safety and traffic. Our

local collaborator has suggested a few options of the sites and sent us pictures in advance (Figure 19.). The local suggested the place to be in the crossroad of Näkkälä where it would have a more visibility to people, but the strict rules of ELY centre (Elinkeino- Liikenne- Ja ympäristökeskus, Centre for Economic Development, Transport and the Environment) restricted making artworks near the road. At the end, we decided to make the sculptures two kilometre to the north from the village. It was next to a reindeer separation fence, which would represent the characteristics of the area and its cultural history.



Figure 19. Possible sites for snow sculptures. Photos by a local from Irene Salonen.

When our idea for the snow sculpture was developed, we made sketches and three-dimensional scale model with clay (Figure 20.). To increase the participation of people, Amisha designed a poster and we posted on social media (Figure 21.). Additionally, invitation emails were sent to respondents to the questionnaires in Hetta who were willing to participate in our project. Tanja also contacted to the head person of the Palojärvi community group and asked to tell people to participate.

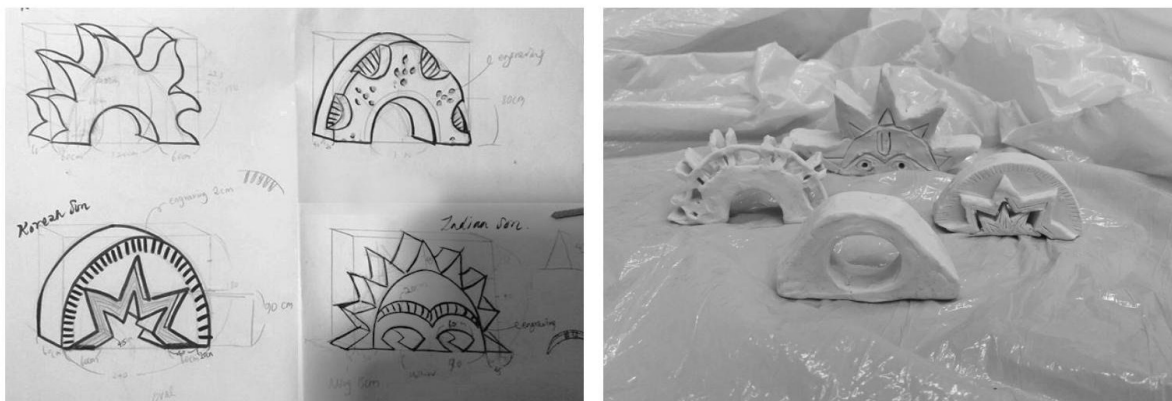


Figure 20. Making sketches and scale models of the snow sculptures. Photos by Eutheum Lee.



Figure 21. A poster of a snow sculpting workshop in Palojärvi by Amisha Mishra.

Process

When we arrived at Palojärvi, the first impression was tranquil and cold. We first visited the site where the sculpture would be and looked around the surroundings. There was a spacious and beautiful scenery with a lake view and small birch trees. (Description from my field notes, Figure. 22).

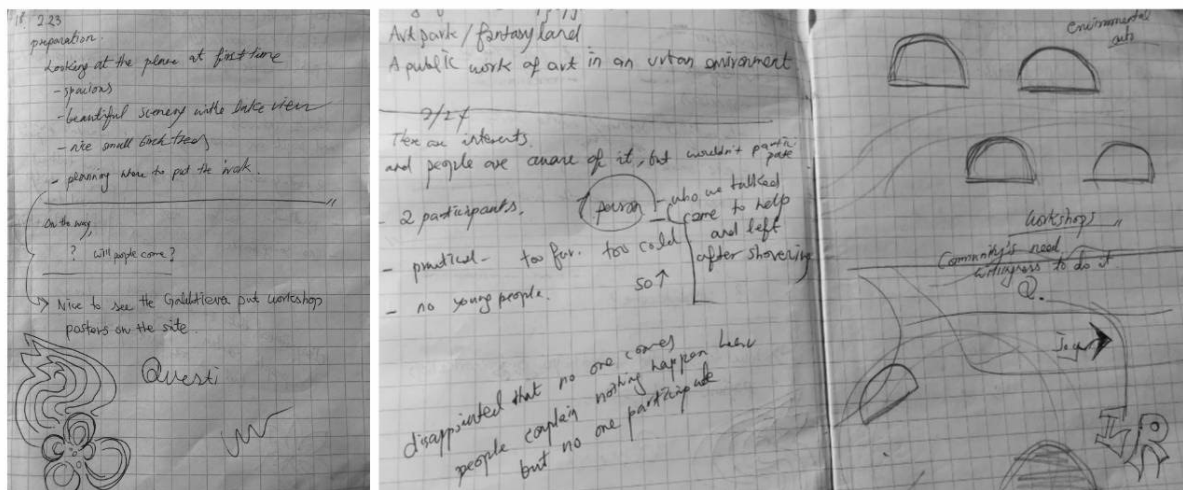


Figure 22. My field notes in Palojärvi

After visiting a site, we discussed the plan in a more practical way by determining the exact spots to place the sculpture and modifying the scale into the actual size of the sculptures (Figure 23.).



Figure 23. Discussion before starting. Photos by Eutheum Lee (left) and Tanja Koistinen (right).

On the first day, we have built the snow structures by packing blocks of snow with plywood boards and left them overnight to harden. We did not expect participants to come on the first day, but Irene and her family members helped us with their tractor to move snow (Figure 24.).



Figure 24. Making snow structures. Photos by Amish Mishra

Our hotel was located near the gas station and the small market, there we could meet local people as well. There were many tourists for a short visit, but it was also a place for the locals to gather. We had a chance to talk to people and tell them about our project. We could also put advertisements in the gas station. On the second day, one of the men we chatted with came to the sculpting site and helped us. After shovelling a few times, he left, but it was still very meaningful for us that he came to see our work. We had a total two participants including this man and Irene on the second day (Figure 25.). We outlined sculptures and started rough sculpting, which continued to the third day.



Figure 25. Palojärvi workshop on the second day. Photos by Eutheum Lee

In the afternoon, two local people, who had participated in previous project member's workshops, came to participate in our workshop, which was very surprising to us. Our participants, therefore, increased to four people (Figure 26. and Figure 27.). The weather in Palojärvi during the workshop was beautiful and sunny but freezing with -35 degrees. The timing of the workshop was also a little bit problematic because the workshop was right in the middle of the PyeongChang winter Olympic 2017. One of the Finnish people's favourite sports, cross-country skiing, was ongoing, which made people stay at home.



Figure 26. Palojärvi workshop on the third day. Photos by Amisha Mishra

The finalisation continued to the third day and we also put the advertisement for the opening in the gas station. At the end, we made a little performative snow sculpture in front of the gas station, which we named as Palojärvi sun (Figure 28.). The gas station was collaborative throughout the workshops.



Figure 27. Sculpting on the progress. Photo by Eutheum Lee.



Figure 28. Snow sculpting in front of the gas station. Amisha Mishra (right).

When all the works were finished, we made a title “Just Shine” for the sculptures as the sun shines. During the time, the sun was beautifully shining, even though it was freezingly cold. In the opening, there were two local participants and our team members. We found a nice poem about the sun and recited in the opening. It was not easy to hold a workshop in harsh conditions, but it was a great learning experience for us. We had all together four participants in the workshop and we received two short answers to the feedback survey (Appendix 3.). We asked questions: 1. How did you experience the workshop? 2. How do you think and feel about

having this artwork in the municipality of Enontekiö? The respondents had positive answers by saying words such as *ihana* (wonderful) and *hieno* (fine) and commented that the snow sculptures fit well to the village. Under the circumstances of the harsh weather, Olympic games, and the fact that the village had only twenty inhabitants, the workshop ended up as a small gathering. However, the participants enjoyed it and we were happy to work with them (Figure 29.).



Figure 29. The completed snow sculptures. Photo by Eutheum Lee.

Results and evaluation

After the workshop finished, we had a feedback session in a group with I, Amisha and Juliana before leaving Palojärvi. Even though not everyone participated, we had been discussing throughout the workshop and we gathered all the matters in this feedback session. There were many issues raised which could be developed more and the unpredictable difficulties gave us a lot of learning when working in practice. Our personal experiences were also shared during the discussion. Amisha, who was from India, had never been in this cold weather and making snow sculptures. I reflected that the involvement of the community was so weak that it would have been better if there were more people. However, Juliana commented that she did not expect us to finish all our plans and there were a few participants. She was afraid that no one would come to this far to participate in our workshop.

Amisha: “I was very scared before this workshop started.. (about) just the cold and how I would survive.. about the weather. But I think this turned out well... I feel brave now that I can do it again. And sculpting is also really fun.”

Eutheum: “In the work side, it was nice that we got to do what we were expecting..... I want to, of course, the community would join and I wanted to get more data out of them, somehow. Even the questionnaire I wanted to get something more interesting and meaningful answers.. But it turned out it was not possible at outside environment...”

Juliana: “I think i was scared of community part, that nobody would be there. We would have to do it by ourselves and that was the biggest concern because of the locality. It is quite far and also because we didn’t have any students with us to help us.. so I was worried that maybe we are not gonna make four suns. We are not gonna have time. But it turned out that we even made five suns. So, it went well.

(from the recording of the feedback session in group, 2018)

The issues which were evaluated during the feedback session and after that were the selection of location for artworks, the community involvement during the process, time limit and the collaboration with other sectors. First of all, the choice of the location was not the best, as it was not easy for the local to come and the sculptures were not so visible from the road at the end. Even though we received the images from the local, there were restriction and unpredictable difficulties in selecting the site for the art works. However, it was also meaningful to choose that area near the reindeer separating fence, as it shows the characteristics and culture of Palojärvi. In relation to this topic, there was a misunderstanding after the workshop. I have sent a local an email including pictures and messages and there I mentioned that the artwork was not so visible from the road as we discussed that the location could have been better. Then a local reacted personally and this brought a small argument inside of the team. At that time there was a project management course going on in AVA programme and the course also discussed the misunderstanding in communication between people. During the class, we discussed how to solve this and gave me a lesson to think carefully before acting especially to the locals. Härkönen and Vuontisjärvi (2018) describes the project management course that “The course aims to introduce the basic practices of applied visual arts and service design and show how combining the functional tools from both disciplines can lead to more sustainable projects. Through careful preparation and cyclical approaches of

testing and redesigning the actual project activities are easier to carry out” (p.28). It indeed helped me to carry out the project all around in many facts.

The community involvement during the project was also mentioned in the feedback session. Huhmarniemi and Jokela (2008) note that to bring community needs and problems to awareness, to understand the special characteristics of the local community and identity resources and partners. It is vital to become familiar with local practices to ensure successful execution (p. 200). We discussed the successful result would come when we stay in a place for longer period by familiarising the people and place enough. This would also make involvement of the local increase in the planning and discussion parts. We did the place research, but Enontekiö is a big municipality and we did not know all the communities in different villages. Furthermore, Coutts (2013) points out that when engaging communities with the practice of art, it requires practical skills, leadership, innovation, entrepreneurship and diplomacy and pedagogical skills (p. 29).

Through the sun sculptures, we wanted to bring the idea of universality based on team member’s diverse cultural backgrounds by supporting cultural sustainability. Huhmarniemi and Jokela (2020) say that “cultural diversity is appreciated as something valuable and worth protecting, since it is an element of cultural sustainability” (p. 8). They also argue that the concepts such as multiculturalism, interculturalism, and cultural diversity highlight the two-way integration of various cultures into local cultures and vice versa (Huhmarniemi & Jokela, 2020, p. 8). When we built four suns from the symbols of Sami, Korea, India and Sakha, the participant had asked why there is no Finnish sun. We simply did not build it because we could not find Finnish symbols. The participants' comments bothered our mind. The fifth sun we made in front of the gas station, then became the Finnish sun. “In general, cultural sustainability is thought to require that development is consistent with the culture and values of the community and is based on each place’s own cultural heritage and values” (Huhmarniemi, 2013, p. 53). Even though the fifth sun was unplanned, we reflected on the comments of a local and made action out of it.

According to Jokela (2007), winter art is based on nature aesthetics (p. 115). Jokela (2003) addresses that winter art can be examined in the framework of environmental art instead of sculpting. The sculptures in Palojärvi were not merely snow sculptures, but it recognised the

place physically and culturally not only in individuals but also in a community with the form of substances, sensations, observations, experiences, meanings and values. Jokela points out that building snow sculptures requires physical labour, which becomes a form of meditation. Stöckell (2015) also points out that moving by muscular strength means reading the terrain, places, and landscape with one's whole body and then the dynamic nature of observation is accentuated (p. 42.). Winter provides the experience of the world of sound and of time and the touch of the coldness. Snow sculpting process provides the sensory experiences and the flow of the environment in one's consciousness. Therefore, the snow installation as environment art can be understood with the aesthetics of nature. The process of building snow sculptures gives aesthetic experiences to the participants (Jokela, 2003, pp. 51–53). Moreover, snow sculptures can enhance the aesthetics of winter. Our snow sculptures enhanced the aesthetics of Palojärvi by bringing winter aesthetics visible to the people passing by the sight. Jarkko Lehtiniemi (2003) discusses in his article "The Community Winter Art Project - Improving the Aesthetic Quality of the Environment" that a community art project in winter transforms the aesthetics of winter into an art event and it also activates village communities and people in interacting with winter environment (p. 85).

My experience during the Palojärvi workshop was an aesthetic experience. The quietness and tranquillity in Palojärvi were well harmonised with its freezingly cold weather, dwarf birches and the lake covered by white snow. The morning fog and the sunset in the frozen lake brought the beautiful scenery for me to appreciate the place. While making the sculptures, the sound of snow when sawing, the feeling of snow and the shining surfaces of sculptures by sunlight reflection all let me experience it aesthetically. After the workshop, I used a method of painting for reflecting the workshop and the place aesthetically. (Figure 30.) While painting, I focused on the winter elements and the visual elements such as colours and lights that Palojärvi has.



Figure 30. Paintings after the workshop by Eutheum Lee

4.4 Wooden sculpture workshop in Karesuvanto

The next village was set to be Karesuvanto when the local wanted to make their village more aesthetic place with a permanent artwork. One of the contact persons from Karesuvanto in her email mentioned that “Karesuvanto suoraan sanottuna on niin ruma kylä, että kaipaa kaunistusta. Directly speaking, Karesuvanto is so ugly village, so it needs the side of beauty.”

Planning

In one of AAD courses, Art and Environment Design, we had developed a little bit of our idea as part of benchmarking research. (Figure 31.) During the course we made sketches and scale models for possible environmental arts in Karesuvanto.



Figure 31. Brainstorming and benchmarking for the workshop.

Karesuvanto is also a multicultural area as the village is located both in Finnish and Swedish lands. There are also Sami people living in the area. Thus, I had an idea related to a bridge that connects all different cultures and making it with woods which are common materials in the village, as well as in the whole Finland (Figure 32.).



Figure 32. Sketches and a scale model for possible environmental art by Eutheum Lee.

Having a lesson from the Palojärvi workshop and feedback discussion, we wanted to be sure to have enough participants in next workshops. As we discussed, collaborating with organisations or schools would bring more participants. Then we decided to contact a local teacher to have a workshop with school children. Our plans in the Art and Environment Design were not realised, but our pilot researches helped us significantly to proceed the plan smoothly. While communicating with the local, the site for the artwork was selected. The village members suggested and started planning the work. Karesuvanto, as mentioned above, shares the border with Sweden and it is also a popular stop for big trucks carrying logs in bulk. Inspired by this, we decided to make the sculpture from wood. We designed a wooden sculpture which has small wooden plates and each of the students would paint on them. At the end we gather them all together and make a wooden wall.

Tanja had contacted many places to find materials and we got logs from Science Centre Pilke in Rovaniemi. They were very willing to help us, and we were very thankful for that. We cut the trees in pieces and made the plates ready for the sculpture (Figure 33.). However, we did not have exact ideas how to have the frames for attaching the wooden plates and place it on the ground. We thought that figuring out on the site would be easier as we do not have all the information, for example, the quality of the land for holding the structure. We made our plan open, drew different possible plans in minds and decided to do the final plan on the site.



Figure 33. Preparing for the wooden plates for the workshop. Photos by Eutheum Lee.

Process

When we arrived Karesuvanto, we looked around the school and the possible location of the artwork. We found abandoned wooden frames around the school and get a permission to use that as a background structure for attaching the wooden pieces. We also found more wooden materials to add to our background. In the school, their classroom was divided to Sami speaking children and Finnish speaking children, which gave us information that Sami culture is strongly present in the school.

As we work in the classroom environment, we divided the workshop as two parts to have first in the classroom and then outside. We planned a lesson (Appendix 4.) to have an educational purpose by using language and colour learning activity. The Karesuvanto school had not only Sami speaking children, but also students who had immigrant backgrounds. The cultural diversity of our team members and students in Karesuvanto represented multiculturalism and internationalism. We thought to bring multiculturalism into the lesson by using English, Finnish and Sami languages when learning colours. After that, children did exercise sessions trying mixing and using different colours (Figure 34.). Then we explained the theme for our workshop, which was about my village or my favourite place in the village. It could have any experience that students had in the village including feelings, atmospheres and colours. We also showed example paintings that we made for children to understand easier.



Figure 34. Learning colours and painting in the workshop. Photos by Amisha Mishra.

We had the second section outside and children started painting the final works describing their village on the wooden plates. There were many kinds of paintings from children. Some painted nature elements in the village such as trees and rivers, others painted Finnish flags and Sami symbols (Figure 35.). During the painting session outside, we tried to communicate with

children how they were doing and what they were painting. The works among team members were divided that Amisha was in charge of documenting and others were helping children.



Figure 35. Children painting on the wooden plates. Photos by Amisha Mishra

When the paintings were ready, children decided where their wooden plate would be placed in the background structure. We wanted children to be involved in making the final work and decisions as much as possible. When the session was finished, we were happy that everyone seemed to enjoy the workshop. Some students stayed with us longer after school finished when we were attaching the paintings to the background wall. During the workshop, not only the children but also teachers were interested in the diversity of us and we shared our cultures about Korea, India and Sakha.

We were still unsure about the site at the beginning of the workshop. We asked the Forest Administration if it were their land and if we could get permission to build an artwork. However, it seemed that we would never figure out whose land it is. With the help of the teacher in the school, we found that it was private land and one of the student's family owned it. The teacher called the owner of the land and got permission. It was solved out so quickly with a few phone calls of the teacher. We would probably not proceed further without the help of the teacher. Here we realised again that community artworks are not possible to make without the locals. In the evening, we advertised the opening on social media and put that everyone could participate in installing the artwork (Figure 36.).



Figure 36. Advertising before the workshop and advertising for invitations to the local. Posters by Amisha Mishra.

On the second day of the workshop, we were still finding the way to make the sculpture stand on top of the sandy soil. We shared the idea with teachers and one of the teachers suggested using pillars that she had. The plan looked good and we went to the site with all the materials we had. Again, we received significant involvement and help from the local in making the artwork. When we were building the installation on the site, Unto and Kalevi who participated in our previous workshop also came to help us (Figure 37.). We were glad to see them again and we appreciated their participation in our workshop.

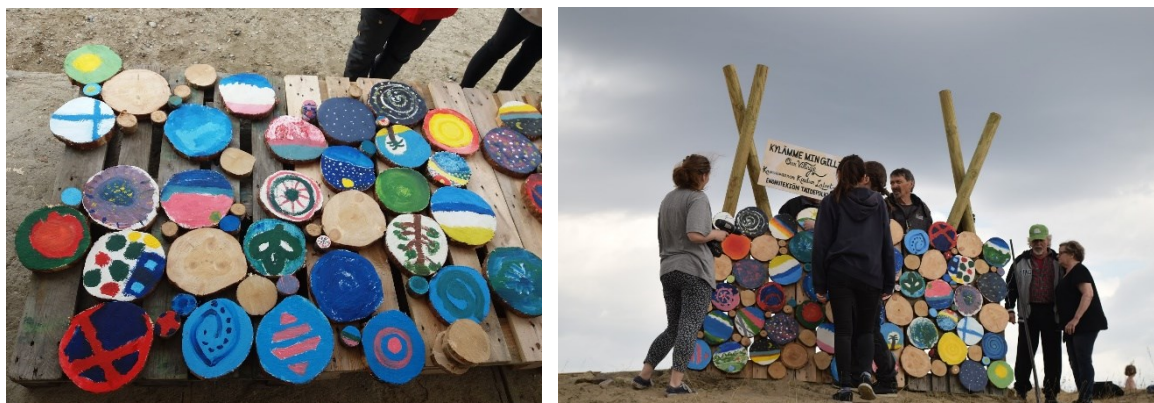


Figure 37. (Left to Right) Locating wooden plates to the children’s desired place and installing the wooden sculpture. Photo by Eutheum Lee and Amisha Mishra

When the work was close to the finishing point, other village members also gathered around the installation. The wooden sculpture was set on top of the sand hill representing the village

(Figure 38.). People were happy to see a happening in the village and children's artworks. Even the Finnish news media, YLE Sapmi, came to report our project in the Sami press. The workshop ended successfully because everything progressed favourably.



Figure 38. The final wooden sculpture in Karesuvanto. Photo by Eutheum Lee

Few weeks later after the workshop, we received a message from a village member that the wooden sculpture fell by the wind. After that, we got information that the villagers together went to the site and corrected the installation. This shows that they have community ownership towards the artwork and take care of it. Our workshop ended in three days, but the artwork continues staying there together with the community spirit.

Result and evaluation

We took a different approach in holding a community art workshop in Karesuvanto. With the lesson that we learned in the Palojärvi workshop, we collaborated with a local school to have active participants from the community. The local in planning process also had active participation by sharing different ideas and their suggestions were applied throughout the workshop. The involvement of the community in the process was noticeably high compared to the last workshop. We also received lots of help from the community during the process which made the workshop proceed successfully. The communication and collaboration between the local and project team worked well and gave positive reaction both to the

community and the project team. Lehtiniemi (2003, p. 87) believes that successful community art project increase people's commitment to developing the environment in which they live. Positive learning experiences contribute to creating a world of values for children and young people that will guide their actions in the future.

Collaborating with a school required the plan for art education in this workshop. According to Lehtiniemi (2003, p. 85), the inclusion of art education in a project facilitates the active involvement of children and young people. Positive learning experiences also affect children's relationship to the environment. On the second day in the opening, I talked casually to the students if they enjoyed the workshop and all their answers were positive. They did not say anything more than nodding their heads, but one of the students gave me a big hug before she left the site, which I understood as she had a nice experience. The positive experience was not only for the children, but also for the teacher. One of the teachers commented excitedly that something different happens in their village by someone else than them.

Jokela (2007, p. 122) acknowledges that art is a resource not only for the individual, but also for the society and that art education can also serve as an agent for social change. According to Hiltunen (2007), the aim of community art activities in the north is to help build and strengthen the sense of community (p. 64). The installation made by children brought to the community bright perspectives to the village. The villager described their village as ugly, but the perspectives of children toward the village were present in the artwork differently. There were various beautiful sides of the villages in children's point of views with various colours. The artwork also represented that there were lots of young people living in the village. It showed that the village was not just an aging community but there were also bright future growing in the place. According to Jokela et al. (2015), artworks by a community can introduce and distribute meaningful and topical themes. A community can remember and notice marginal or unrecognised groups through artistic activities, which observe a community's sociocultural environment and traditions. The artistic process also allows transformations of these matters in the community and affect the future of the community (pp. 440–441). This wooden sculpture brought the young people and their view on the village to the front, which gave a chance to the other villagers to see their ugly village from the different perspectives and understand the existence of young inhabitants.

When the workshop was on the process, our team had a discussion session in the evening. Enontekiö Art Project with a new team experienced two completely different cases of community art workshops. The workshop in Palojärvi was an open workshop inviting everyone in the village, but it scarcely had the involvement of the community due to unexpected obstacles and weather conditions. The community in Karesuvanto, on the other hand, showed community spirit with active participation in the workshop. Karesuvanto was a bigger community than a Palojärvi and we discussed if there was a point to have a workshop in a small village if the community was not interested. In Palojärvi, we had noticed that people showed interest when we talked to them directly, but it was a new thing and hard for them to participate in an unfamiliar matter. We also thought that it was meaningful to have in Palojärvi anyway as it recognised the small village and brought a cultural happening there.

After this workshop, I also presented the Enontekiö art path project in the Participatory Development Through Art - Conference. There I shared our project shortly and one participant asked about an ethical consideration when working with children and collecting data. We discussed that there could be a case that children might not agree even though their parents would do. It was a considerable point. In our research, we had sent a consent form regarding participating in research and using data for a research paper a few days before the workshop (Appendix 5.). There were parents who disagreed to use photographs of their children. We were cautious when taking pictures not to include the children with the parents' disagreement.

The workshop can be evaluated with aesthetics as well. The subjective level in aesthetics of our team members was weaker than the last workshop because we worked as an instructor and focused on helping other children to create. There were less chances to have meditation parts, but there were lots of social and interactive matters in this workshop. Melcher (2016) discusses aesthetic quality in community-built work, which is defined by the positive qualities that community-built practitioners themselves identify within the project. She introduces four characteristics of these positive qualities which are 1) being unique, authentic, and local, 2) beauty, aesthetic itself, 3) quality craftsmanship 4) unity. This wooden sculpture project was very local. There were many people involved while having unique expressions of local characteristics created by children. The participation of local people aids aesthetic quality of being unique, authentic, and local. Beauty in this project was valued as it was the initiation of the project, to make the village more beautiful, and the project helped to develop a sense of

pride and attachment to a place. The last two qualities are difficult to evaluate in community projects, but Melcher notes that well-made final work can lead the senses of empowerment and ownership and a close connection to the place. The practitioner's role of unity is to collect individual's voices and bring them together to a larger community. The last two qualities are challenging, but they strengthen people's relationships with place and with each other. The wooden sculpture of Karesuvanto brought the community together and highlighted the beauty of the village by placing the sculpture in the middle of a sand hill that locals thought as an ugly place. In these senses, our workshop had significant aesthetic values to the community.

4.5 Wind workshop in Kilpisjärvi

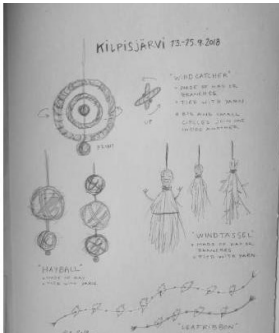
While we were having a workshop in Karesuvanto, we received a message from a local artist who worked at Kilpisjärvi visitor centre. She saw our activities from social media and contacted us. She wanted to have a workshop in the Kilpisjärvi visitor centre as well in summer or early autumn. We were finalising our project and did not expect to have another workshop. The request, however, was initiated from a local and we decided to have one more workshop in Kilpisjärvi. The local contact person actively proposed a plan for the workshop. She suggested that the workshop would be about the theme related to local nature force such as wind. The workshop was planned with the local person's idea. In the planning phase and the action part, three of the other AAD students participated in the workshop. The team members' tasks changed slightly in this workshop. I worked as a contact person of our team and Amisha oversaw documenting. Tanja and other AAD students were part of planning and preparing for the workshop.

Kilpisjärvi is Enontekiö's northernmost village and the last village before the Norwegian border. It is a village of under one hundred permanent residents. Kilpisjärvi attracts tourists throughout the year with its beautiful nature as the village is bordered by Kilpisjärvi lake and the Saana fell. Kilpisjärvi visitor centre is in the national park with the view toward the Saana fell. The place for the workshop was perfect to experience nature and autumn season in the northernmost Finland.

Planning

“Tuuli on tämän seudun tuntuvin luonnonvoima. Se vaikuttaa voimakkaasti eloon täällä. (Wind is this region’s most prominent natural force. It has a strong impact on life here.)”
 (The message from the collaborator of Kilpisjärvi, 2018)

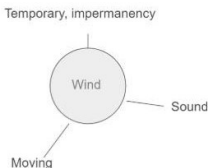
While communicating with the collaborator, she suggested having a local school to participate in the workshop. Differently from the Karesuvanto project, we planned that the workshop would be open to everyone and have a different session for the school children. We contacted Kilpisjärvi school and teachers were also willing to participate in our workshop. We arranged suitable time for the school and gathered ideas with team members. For the contents of the workshop, we first benchmarked with our team members and had discussions with first year students of AAD who were going to be part of the workshop (Figure 39.). Wind as a natural force is something unexpected and changing all the time. We planned that the workshop would be an experimental one. We were also ready to try something new and unplanned.



Theme: Wind

Ideas

1. Visualizing the wind
 - a. Hanging fabrics or clothes (Locals can bring their own clothes and hang them)
 - b. Blowing bubbles
 - c. Collecting leaves or natural materials from nature and throwing them together from somewhere high
2. Sound By the wind
 - a. Making wind bells (Wind chime) or mobiles






Figure 39. Planning and benchmarking for the workshop.

By developing the idea together, we thought that a clear instruction was needed for school children to follow the workshop and we narrowed down little bit toward making mobiles that would swing and fly by the wind. The contact person gave us information about what kind of natural materials were available on the site. The available natural materials were, for instance, hay, straw, branch, and leaves. She also gave a few instructions regarding the location. As the visitor centre was in the national park, we had to use only natural materials that would not harm nature. There were also lots of reindeers passing by the area, so we had to consider not to disturb their ways considering their long antlers. When making prototypes, we tried to use similar natural materials that could be found in Rovaniemi as well (Figure 40). We also collected natural materials around Rovaniemi in case we would not get enough sources on the site. We collected carefully not to bring any new species to the area. As the workshop plan

was open, I printed different examples of temporary artworks and how to make different knots in case someone wanted to try different works than making mobiles.



Figure 40. Prototypes for the wind workshop. Photos by Eutheum Lee

The poster for advertising in social media was also designed. During the time Amisha had made a logo for our project, so we could use our official logo in the poster as well. The background photo was part of my mobile prototypes. The poster was created with the collaboration of the contact person. She picked the background picture among many for the poster and she posted the workshop information on the homepage of the visitor centre. I also sent emails to the local people who were interested in our project whose contact we got on the first visit to Hetta. I additionally sent an email to the reporter who wrote an article about us in Karesuvanto (Figure 41). Before starting the workshop, we also sent consent forms to Kilpisjärvi school so that we could get permission to use data for our research from children's parents.



Figure 41. (Left to right) A prototype for the wind workshop and a poster for the workshop. Photos by Eutheum Lee.

Process

Kilpisjärvi in September was full of colours. The autumn colours of yellow, red, and brown were everywhere welcoming us and made us excited to have a new experience. The Kilpisjärvi visitor centre was under renovation and the workers were painting the building with black tar. It made the nature around it more colourful. We started the workshop by gathering possible natural materials near the Kilpisjärvi visitor centre. When children arrived, we explained that we make temporary artworks, mobiles, using natural materials found in this area and make the works move by wind. We showed the prototypes that we made previously for children to understand better. Some students made groups and went to gather materials, others worked alone quietly. They found stones, branches, berries, leaves and so on and made mobiles out of different materials (Figure 42). After that students hung their mobiles on trees. Some children found trash in the area and made mobiles from the trash.



Figure 42. Children making environmental artworks in Kilpisjärvi. Photos by Amisha Mishra.

Children enjoyed the process and the members also participated in making the temporary artworks. Children using their imagination also created stories based on their art works. Clammer (2014) argues that imagination is an important part in our emotional and psychic lives, and it is also a way to explore the world by trials (p. 150). We invited children to come again the next day for the opening. In the afternoon, it was an open workshop for everyone. There were people visiting the visitor centre as they provided tourist information. We invited people to join, but people did not participate in our workshop so actively. We continued making mobiles by ourselves around the area. While holding a workshop, we decided to make a temporary artwork together on a bigger scale on the second day. We planned to gather natural materials and place them on the ground according to the design. During the night, we designed what kind of shape we would make. We were inspired by a symbol of wind and mandala shapes.

On the second day, we had an open workshop in the morning. To make the temporary artwork, we gathered materials and made a frame for the work. The collected natural materials were lingonberries, blueberries, branches, stones and so on. There was also one lady who wanted to draw on painting and she created a beautiful drawing with a colourful garden. There were not only mobiles but also a drawing and a temporary land art by a method of collecting and rearranging (Figure 43. and Figure 44.). The two men, Unto and Kalevi, who had been participating in our workshop also came again and helped us, which we appreciated a lot again.



Figure 43. Various types of artworks in Kilpisjärvi. Photos by Eutheum Lee, Amisha Mishra and Tanja Koistinen.



Figure 44. The wind symbol of collect and rearrange. Photos by Eutheum Lee, Amisha Mishra and Tanja Koistinen.

We also posted an advertisement about the opening for the wind workshop. Before we had the opening, we had a final discussion and evaluation of the project together with the participants, Unto and Kalevi. The two Lappish men who had been participating in the whole Enontekiö Art Path project gave significant feedback (Figure 45.). I will discuss the results of this session in the following part.



Figure 45. The last feedback session with the local participants. Photo by Miia Mäkinen.

The Kilpisjärvi visitor centre also hosted us and the participants happily and offered snacks and drinks for all the guests. In the opening there were school children with their family members to participate in the workshop. They enthusiastically introduced their own works and told stories related to their artworks. We were also thrilled to hear children's descriptions of their works. One girl who made mobiles and placed other natural materials around them, described her work like this:

“Tässä on lintu, äiti semmonen jolla on punaiset siivet. Tää on sen lapsi, sillä on siniset siivet. Tämä on niiden paikka, niin kuin missä ne asuu, niiden pesä. Sitten täällä on näitä lehtiä, siksi koska täällä alkaa olla syksyinen.

Here is a bird, a mother who has this kind of red wings. This is her child who has blue wings. This one is their place, where they live, their nest. Then here are leaves, because now is getting to feel like autumn.”

One boy built his work in front of a big stone and said proudly:

“Tässä oli katsomo, mistä voi katsoa tota hienoa teosta.

Here is an audience seat, where they can see this beautiful work.”

Each work was presented by children or by team members. Children were highly encouraged by many audiences to present their works and the audience also enjoyed listening. In the opening, there were also other visitors and foreign tourists who were part of the opening. The final collaboration with villages and our team in the beautiful autumn colors and the wind finished satisfactorily and we had critical learning experiences throughout the project.

Results and evaluation

This last workshop for our team was a very meaningful experience in many ways. The Enontekiö Art Path project became more and more recognised by people after each workshop. We could organise our last workshop thanks to the local contact who invited us to hold a new workshop. She has been following our posts on social media and contacted us. It was an ideal start of the workshop as a community art project because the request was from the local side. Sharing our activities on social media and the report of the media from the Karesuvanto workshop were good ways to spread information to the locals in Enontekiö. It was also a valuable outcome that the involvement of the local contact was high in the planning process. The active sharing of the idea from the local side motivated us and made the point that this project was a mutual collaboration.

The final evaluation of the project was done with the locals as Jokela and Huhmarniemi (2008) suggest. The two local participants, Kalevi and Unto participated in all our workshops except for the first pilot visit to Hetta. This shows that the relationship between the team and the local plays a key role to increase the local's commitment to the project. We received a lot of help from them during the project. Our project became more meaningful for the local's continuous participation. Lehtiniemi (2003, p. 87) says that people, who participated in community art projects and who had positive experiences from that, become motivated and commit themselves to work they consider valuable. With an opportunity to make a personal contribution to the project, the people in it come to value their immediate environment as something significant to them. Kalevi and Unto had positive experience in their first workshop in Vuontisjärvi and continued participating in the workshops by a new team. In the last discussion session, Unto said:

“Lumiveistoksista tykättiin, kun miekin innostuin ja tein kotiakin. (We liked snow sculptures, and this motivated me to do at home.)”

(Final discussion in Kilpisjärvi, 2018)

They especially liked the workshops in Karesuvanto and the snow sculpting. This also motivated them to make snow sculptures at home as well. This shows that they found the participation in the project is valuable and found also personal meanings. Kwon (2004) points out that community art can bring integration between the community and the work of art (p.

95). People were usually the observer or the audience of artworks, however participating in the artistic process makes a change in their relationship with art as a creator.

In the discussion session, there were many issues that arose considering the whole project. The local participants commented that the project was liked by people, but there were also people who were doubting the project. During the discussion, we found that art itself was not so familiar to people and made them hesitant to participate in the Art Path project as they thought they were not able to do art. Here we found a possible solution to remove such distance to an art project by inviting people to an art class, which indicates that the beginners are also welcome. Advertisement was also discussed and being on newspapers worked well to let people know about the project. Another point was that permanent artworks are more welcome than temporary artworks. I understand that small villages usually do not have so many artworks, so artworks can increase the scenes and environment of the village. The local participants provided the perspective of the community and they finally commented that they would come and participate even though we would go somewhere further.

From the view of aesthetics in community projects, the workshop represented the local's characteristics well. In the legend of Kilpisjärvi, introduced in the traveling site, the wind appeared and took an important role in the story. "Memories of Saana and Malla's wedding appear in Kilpisjärvi every autumn in its beautiful seasonal colours – the church clothes of the wedding guests had been ripped apart and blown away by the wind into the hills and valleys" (Kilpisjärven Ladut ry, 2020). The wind moves and makes things move. The activity of our workshop was focused on making mobiles and experimental works. Kojo (2004, p. 71) describes that "each wind has its own sound and the sound is constantly changing like water in a river." This was also the reason why we made temporary artwork as it would fly away by the wind to every direction. When we had short feedback with the team member, there was a critical point that we could have planned more before and not suddenly decide to make a temporary artwork with a quickly made symbol. However, it was our point to have a spontaneous activity, so that we could be more involved in the environment and the moment by allowing different experiments. The children's art making process was also aesthetic. The imaginary responses were underlined during the workshop when they explained their art works.

Working with schools and children was again an important way to lead the workshop successful. Students and teacher were interested in our diverse cultural backgrounds and shared their interests with us. The team acted as an art educator helping children to create artworks. According to Lehtiniemi (2003, p. 85), Young participants bring new ideas and learn to influence their immediate environment. Positive learning experiences are also important, since children and young people are still in the process of building their self-image and personal relationship to the environment. The workshop was aesthetic as children utilises their imagination to appreciate natural environment of their community. The children’s presentation of artworks in the workshop suggested making arts and sharing it are educational.

4.6 Finalising the project

The Enontekiö Art Path team finished the project with the question of continuity with a different team and discussed if the same way of organising workshops is beneficial to the community. Visiting different villages for short time can be meaning in some way, but we also faced many problems with it. It required different approaches to proceed to the next step. Härkönen (2019) discusses in her article that the continuity of this project is a multi-layered issue. The questions lie on long-term development and other different ways to continue the project.



Figure 46. The exhibition in Hetta and the booklet. Photo by Amisha Mishra (left).

The project, however, did not just end in Kilpisjärvi. Our teacher Elina and Amisha made a booklet about the whole project (Figure 46.). The book introduces all six workshops from the beginning (Härkönen, 2018). Elina also planned to have an exhibition of the Enontekiö Art Path project. In November 2018, our exhibition was held at the visitor centre in Hetta. Elina,

Tanja and Amisha prepared for the exhibition. Videos, photographs, used materials in the workshops, paintings and art installations were displayed (Figure 46.). I could not participate in the exhibition preparation as I was on maternity leave and traveling was difficult. I received the feedback of visitors and participants from the Tanja and Amisha later. I felt sad and sorry not to be part of it at the end, but my two paintings were also exhibited there. The exhibition was a fruitful ending of our project.

5. RESEARCH RESULTS

The Enontekiö Art Path project resulted in positive impacts on each sector involved in the project. The aim of the project, to increase access to art for people living outside the centre of the municipality, was accomplished in a way that we held a workshop in Palojärvi where there are not usually any art events. The Art Path project also brought people together and gave them a chance to appreciate their community through arts. The third aim of the project to influence the wellbeing of the residents of Enontekiö can be indirectly observed by analysing collected data during the process. In the final discussion session with the locals, two participants who participated in our numerous workshops commented that our workshop influenced on their art making practice in daily life and they would like to come again to participate in our workshops. The project was a valuable experience for team members. I learned through trial and error how to plan and perform the practice of applied visual arts and experienced the aesthetics of Enontekiö through the project. This paper was focused on the process and the results of the project and finding a way to develop it. At the same time, it discusses aesthetics in the project. In this chapter, I conclude my study by answering the research questions.

How can the Enontekiö Art Path project affect and be affected by the aesthetics of Enontekiö?

The four workshops of the Enontekiö Art Path project had three temporary and one semi-permanent artworks. Each art workshop provided chances to experience the aesthetics of Enontekiö in various ways. The project, however, was not just limited to aesthetic appreciation to environment, but it gave a foundation to preserve and to improve the environment as Sepänmaa (1995) discusses. The project did not evaluate the effect of individual's aesthetic experiences, but it gives an idea how further researches can be done to find it. My answers are focused on how the aesthetics influenced the Art Path project.

In the project, artistic working processes gave people to have aesthetic experience through its natural aesthetic. The first two workshops were in winter settings. As Jokela (2007) demonstrates, the winter aesthetic elements such as snow were highlighted. Our team members experienced winter differently from each other and from the locals as Jokela (2012) referred

that experiences are culturally related. The other two workshops were in the spring and autumn time. Workshops in Palojärvi and Kilpisjärvi especially underlined the elements of seasons, winter and autumn.

The fire lantern workshop in Hetta was well harmonised with the theme of the full moon festival in winter. This temporary art workshop resulted in beautiful photographs with dynamic movements of light. Fire has a festive aspect as Huhmarniemi (2007) and people could get involved more in the full moon festival by creating the moon with fire. The second workshop of Palojärvi, snow sculptures supported in highlighting the winter aesthetics of Palojärvi. The four designs of suns made by snow were present until the sun melted them all. Snow sculpting required a physical labour which led to meditation, where aesthetic experience happened. Two local participants commented that the experience of sculpting had a positive influence on them. They also made additional sculptures in their home yard after the workshop. Even though the workshop is based on temporary events, it did not end up just there. The experience in the workshop influenced participants' motivation to continue making arts as Lehtiniemi (2003) remarks. The themes in each workshop were things that could be found in our and participants' everyday life in the North, which correspond to the idea of arctic art (Huhmarniemi & Jokela, 2020). By experiencing ordinary elements differently in the form of an art workshop, I can interpret that the participants found a new meaning to their everyday activity like turning snow into sculpture.

The Karesuvanto workshop was evaluated by numerous aesthetic views. It first reached the goal to make the place more aesthetic where it was previously regarded as ugly. After the wooden sculpture was built, the desert hill was more appreciated than before by the community. The artwork itself contained stories and features of the local village. From the design stage, we considered using materials that would present the place. We used logs which can be found in the local area and decided to have a theme about the village. The installation strongly had the locality. During the children's painting session, children had time to reflect on their village which was aesthetic. It was not easy to collect reflective data regarding aesthetic experience from children for a short time. Children, however, used their imagination and memories and created paintings. As Moore (2008) emphasises imagination when appreciating one's environment, children had a chance to think about their environment aesthetically. The artwork had recognition by other village members and other local people outside of

Karesuvanto. As Melcher (2016) evaluates community-built works aesthetically, the workshop had many positive qualities. The installation brought people together and created community ownership toward the artwork of the village members. The Kilpisjärvi workshop expressed the local characteristic by having the theme of the wind. Making temporary artworks made us appreciate nature environment in the site and the beautiful autumn colours and leaves accentuated the beauty of Kilpisjärvi. The children's presentation of their works also showed the part of aesthetic experience of children using their imagination.

The all workshops offered participants to experience the place aesthetically through the art making process. Through sensory systems, emotion, memories and imagination that Hepburn (1996) highlights in aesthetic experience, participants had a possibility to appreciate nature and make meanings of the place in Enontekiö. One immigrant participant recalled his memories and connected his childhood experience with our workshop activity in Hetta. The aesthetic experience is highly subjective, and our project did not aim to collect such data, which is the limitation of my thesis. Instead I used my personal aesthetic experience as part of research data and other participants' aesthetic experiences were interpreted from the observation and interviews.

What are the challenges and strengths in the Enontekiö Art Path project?

Throughout the project, our team members and teacher continuously discussed the challenges of the project. The issues often discussed were, short term visit to each community and the lack of local involvement in the planning stage. The resources and duration of the project as a part of study were limited to stay for a longer period and to visit more often to one village. Spending longer time with the locals during the workshop can bring more meaningful results. The Karesuvanto workshop, for instance, could have one more session where children introduce their work to everyone and have time to reflect on the workshops and the result with the participants. Planning the workshop together with the local can make the community more committed to the project and bring ownership towards workshops and artworks. After the project ended, however, we noticed that the involvement of the local increased in every workshop. At the last workshop, the contribution with the local contact person in the planning stage was noticeable.

The low participation in the Palojärvi workshop led us to make changes in planning and cooperate with schools in next workshops. If there were no participants, we would not be able to continue the workshop and it would also decrease the motivation of team members. In the final interview at Kilpijärvi, the local participants commented that people were not familiar with this kind of workshop which hindered their participation. There was also a point that people would be more interested if the workshop would be a form of teaching new skills. Some might think that participating in this kind of workshop is not worth it and wasting time and the others might think art or creative activity are not something they can do as nonprofessional.

We also experienced the communication and language barriers. As international students, we all had different cultural backgrounds. Our communication depended highly on the Finnish student and teacher. Even though I could speak and understand Finnish, it did not work out smoothly all the time. There were also lots of missing parts during the translation and not everyone received information fully. Communicating with the locals was also challenging in the planning stage as most of communication was done through emails and a social media messenger. When there was a small misunderstanding by email communication, we solved it out through a phone call by our Finnish student. Even though we could not use face-to-face contacting methods, our final workshop was planned by the active communication with a local. As Coutts (2013) points out, communication plays important role when collaborating in applied visual arts project. The team members learned about how to communicate with the local and inside of team member through this project.

The project, however, had many strengths and positive aspects to team members, local participants, the communities in the municipality of Enontekiö. The international team members could have thorough understanding on the issues in northern Finland and the roles of arts that could be utilised to improve social conditions and solve problems as Jokela (2013) describes. This was the first experience for students to get involved in such a community project with arts and there are many parts that could be done better. Notwithstanding that our project did not generate the enormous consequences to the municipality of Enontekiö, the project caught the public's attention and brought a new potential to the municipality to have more art happenings and active community members. By visiting small villages such as Palojärvi and having artistic activities, the project tried to encompass marginalised areas of Enontekiö as Jokela et al. (2015) suggest.

The project team members' different backgrounds and expertise were assets during the project as Coutts (2013) discusses AVA artists. We could utilise our different skills. Amisha who had a design background made a beautiful logo, posters and a book for our project. Tanja who had a lot of experience in Lapland shared her insight and knowledge with us. I studied educational sciences, which helped me to make educational plans for school and to coordinate our team. Juliana also helped us to understand indigenous culture. From this experience, I learned how valuable teamwork is in applied visual arts projects and the artists' role as a multitasker and a facilitator.

How to develop the practice of applied visual arts in northern Finland.

The Enontekiö Art Project gave an example study of how the practice of applied visual arts in northern Finland could work. At the same time, it offered ways to improve and develop the practices through the challenges that the project faced. After the six workshops, the publication of the book and the exhibition in Hetta, the locals came to know about our project more than before. The Enontekiö Art Path project also received more interests in social media as more people visited our page even now. The role of media and publicity were emphasised as it affected the continuation of the project and the participation of the local. Even though the project did not continue after us, the local people experienced art workshops of our project and they familiarised it. The Art Path project became the cornerstone and an example of an art project with the communities of Enontekiö. I expect that the communities would be more open to be involved in the future art project after this example art engagement.

Art based action research was also a beneficial method, which allowed continuous reflection throughout numerous cycles (Huhmarniemi & Jokela, 2018; Jokela et al., 2015). This also allowed us to apply new ideas and methods between workshops. We changed the roles and responsibilities inside of team members. The target group of workshops also changed through evaluation and re-planning processes.

This project suggested that the ideal way to perform community art workshops is to spend enough time with the community and stay for a longer period in the places. This helps first for the project members to get to know the place and people. The local people and the project

team can also build trust by spending time together, which can lead more successful results of the project. The involvement of the local community in the planning process rose as an important issue. This usually takes time and requires the project team to visit the place and spend time with the local to do so.

The collaboration and communication inside and outside of the project team emerged as crucial parts to carry out the project. Coutts (2013) describes this as the characteristic of AVA. It is important to have a continuous dialogue between each actor to understand each other and to bring the benefits and optimal results to everyone. Even the misunderstanding could be solved through communication. The project shows that collaborating with organisations such as festivals and schools can result in constructive outcomes as it ensures participants. The villages in northern Finland have limited numbers of the local people and there is always a possibility when no one comes to participate in an open workshop. Collaborating with schools, for example, not only involves children, but also brings teachers, parents, grandparents and siblings together in the project. As Lehtiniemi (2003) understands the importance of art education in the community art education, this Art Path project also suggests the involvement of art education. During the project, there were many chances to communicate with the locals, which could have been systematically collected and analysed for a research. The workshops in Karesuvanto, for instance, had numerous stories in children's painting and interesting conversations of children. This could have brought meaningful dialogues and valuable data for a study as Kantonen (2005) researched in her project. This tells that the conversation and communication with the locals should be well-planned and importantly considered in the project as it has the real voices of the locals.

The project used the intercultural and multicultural approach by bringing the students' different cultural backgrounds visible in workshops and at the same time it highlighted local culture. Huhmarniemi and Jokela (2020) describe this as a two-way integration. The first workshop in Hetta got inspiration from the Korean traditional game. The snow sculptures in Palojärvi also represented symbols of suns in different cultures. The international project team also brought a new sight to the local participants. The locals did not treat us as outsiders but showed more interests toward our different culture. At the same time, we tried to bring the local cultures and characteristics mingled with our cultural backgrounds. This approach had many positive sides to raise the interest from both the community and the team. As the northern

Finland is a multicultural place itself, the collaboration with the global team brought new perspectives on different culture and lifestyle to the community and new understandings on their own community as well.

Utilising aesthetics in planning the project enriches the experiences of participants and contributes to the meaningful results of the project. Each team member's and participants' experiences can deepen the practice of a project. The Art Path project applied the local aesthetics to the workshop, and it emphasised the local characteristics. The first workshop embodied the theme of the local festival which was the moon. The second workshop utilised snow by emphasising winter aesthetics. The third workshop showed the description of the village from children's eyes and the final workshop had the theme of the wind that presents the nature of the place. Considering aesthetic perspectives in art projects supports meaning making in the process and brings more values to the local and the project itself.

6. CONCLUSION

The Enontekiö Art Path project showed an example of how a practice of applied visual arts can be utilised in northern Finland. By making environmental art with communities who have diverse lifestyles, the Art Path project used environmentally and culturally sustainable methods. It also tried to emphasise the locality of the northern Finland in each workshop. Team members in the project utilised their own expertise to carry out the project through an active collaboration. The project gave the communities access to art making and events, provided a possibility to appreciate natural environment and their communities through art and indirectly influenced the local's everyday life positively with art practices. In this research, I discussed an environment and community art project in northern Finland from various perspectives. I argued the project from the perspectives of aesthetics, and I examined the challenges and strengths of the Enontekiö Art Path project. I would like to conclude my thesis by discussing ways to develop the practice of applied visual arts in northern Finland with summaries.

First, drawing attention to aesthetics in art practices can lead the individuals and the communities to find deeper meanings about their communities and its connection to themselves. Art practices influenced by the aesthetics of a place can be a good foundation to make the sense of community stronger and have sustainable social impact on communities. The practice should give participants a chance to have aesthetic experience. Experiencing the local natural environment aesthetically gives thorough understanding on one's surroundings and makes participants part of it. The workshops in Enontekiö were inspired by its local aesthetic qualities such as moon, snow, woods and wind. Through aesthetic experience, participants in art practices can utilise senses, imagination and thinking processes when making art and doing it together. Observing the practices with aesthetic evaluation, for instance, by looking at how the workshops have local characteristics and how it unifies the community, is significant to understand the influence of practices.

The challenges of this project showed from the empirical problems to the fundamental problems. At the same time, the project also had strong points and potentials which can be referred to improve the practice of applied visual arts. The project shows that the continuous engagement of the local is critical during the whole process. Staying long term in villages and visiting often to get to know the place and people are highlighted. These help to involve the

community members in the planning stage and to encourage the locals to participate actively in a project, which will lead to constructive results both to the team and the community.

Applying the intercultural and multicultural approach in the process brought the mutual interests from the local community and the students. A multicultural community in the municipality of Enontekiö and our international team shared our own cultural traditions and knowledge in a bilateral way. By presenting cultural diversity, the project emphasised the local characteristics and which indicated cultural sustainability. The multicultural method in the community art project made each experience unique for everyone and this can bring positive results both for the community and the team.

The research shows the significance of educational and pedagogical accesses to art practices in practical ways. Creating a learning environment can bring more participants. Collaborating with schools can expand the involvement of a community as it includes not only students but also their families and teachers. In a profound way, participants can also deepen their understanding of themselves and their communities through art workshops that offer learning possibilities.

I will conclude my thesis by suggesting further research topics. During the project, physical activities such as walking were discussed as an important method to understand the place and one's relationship to it. This can be research in connection to educational and pedagogical approaches. During the project, the question about the participation of children in a research was raised. When working with children in a research, researchers do not usually ask permission directly from children but from their parents. This ethical issue, who consent to participate in a research, should be reviewed. The aesthetics of Enontekiö was deliberated in this study. The beautiful landscape and nature elements were experienced by the local through the eyes of arts in the Art Path project. A further research can be done with a focal aim to research on aesthetics by examining the nature of Enontekiö. Preserving the natural environment through art and aiming sustainable development are important issues to be discussed in the context of Enontekiö or in a wider sense, that of northern Finland. The subjective aesthetic experience of the participants can be also thoroughly observed. By focusing on the experiences of the participants, a research can find valuable meanings for the individuals and the community.

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APPENDIX 2. The form of questionnaire used in Hetta

Kysely
Enontekiön taidepolku ja Hetan taidepuisto

1. Nim. _____
Ikä: _____
Ammatti: _____
Paikkakunta: _____

2. Mitkä ovat kyläsi erityisominaisuudet?

3. Mikä on parasta kylässäsi ja mikä voisi olla paremmin?

4. Millaisesta taidepajoista olet kiinnostunut?

5. Minkälaisen taidepuiston toivoisit Hettaan?

6. Oletko kiinnostunut tekemään yhteistyötä Hetan taidepuiston sekä Enontekiön taidepolun tiimoilta? Jos kyllä, jätä yhteystietosi, niin otamme sinuun yhteyttä!

Email: _____
Puhelinnumero: _____

APPENDIX 3. Feedback and consent form used in Palojärvi



Questionnaire: Kilpisjärvi wind workshop 14-15.9..2018

1. How did you experience the workshop?
2. How do you think and feel to have this artwork in Kilpisjärvi?
3. Do you have anything more to comment?

I allow the following results to be used in the research of University of Lapland anonymously.
(Mark the results that can be used in the research)

- My questionnaire answers
- Pictures that I appear
- Video that I appear
- My comments during the workshop

Name

Signature



Kysely: Kilpisjärven tuulen työpaja 14-15.9.2018

1. Minkälainen kokemus lumenveisto työpaja oli?
2. Miltä sinusta tällainen taide sopii Enontekiölle? Minkälaisia ja tunteita se herättää?
3. Onko sinulla lisää kommentoitavaa?

Seuraavien tietojen jättyä työpajan tuloksia käyttäen Lapin yliopiston tutkimuksessa jähdyntäessä sellaisessa muodossa, jossa haastateltavat esiintyvät nimettöminä?

(Merkitse mitä Lapin Yliopisto saa käyttää tutkimuksessa)

- Kyselyn vastaukseni
- Kuvat joissa minä olen
- Videot joissa minä olen
- Minun kommenttini työpajassa

Nimi

allekirjoitus

APPENDIX 4. Lesson plan in Karesuvanto

Karesuvando art workshop with children

Target group: Primary school students (1th to 6th grades)

Workshop time: 1h 30min per group (First day),

Objective

1. (Affective goals) Children can understand the diversity of their home village through art and appreciate their community through the workshop.
2. (Informal goals) Children can share different stories and ideas about their home village and practice verbal communication and visual communication.
3. (Artistic goals) Children can study painting skills through mixing color and applying them on different surfaces.
4. (Artistic goals) Children can plan how their final work will be displayed in the village.
5. (Informal goals) With the instructors with international background, children can think about diversity and multiculturalism in Northern Finland.

15.5.2018

Time table	First group: 8:30 ~ 10:00 Second group: 10:20 ~12:00 Lunch: 12:00 ~ 12:30 Third group: 12:30 ~14:00
Procedure	<ol style="list-style-type: none"> 1. Introducing instructors from U.Lapland & Ice-breaking (10min) 2. Sharing ideas and stories about Karesuvando (10min) 3. Explaining the tasks and sharing the instructors' example work (5min) 4. Painting! (40min) 5. Sharing & Finalizing & Cleaning (20min)

16.5.2018

Time table	8:30 to 14:00: Building the installation If installation is in the desert, Children can come to the place anytime and observe the building the installation. They can also help. If the installation is in the school, all children can come and attach their work into the final installation.
Procedure	

APPENDIX 5. Consent form used in Karesuvanto



Enontekiö taidepolun tutkimuksen suostumuslomake

Lapsen nimi:

Luokka/opettaja:

Tutkimuksen kuvaus

Teemme gradu-tutkimusta Enontekiö taidepolkuun liittyen. Enontekiö taidepolku tuottaa ympäristö ja yhteisötaidetta Enontekiön kunnan kyliin. Tavoitteena on kasvattaa yhteisöllisyyttä ja kylänvetovoimaisuutta, sekä tuottaa taidetta, joka kertoo kyläläisistä ja kylän tarinoista.

1. Lapsen / huollettavani saa halutessaan osallistua Lapin yliopiston tutkimukseen.

Kyllä Ei

2. Annan luvan siihen, että lapseni teosta saa valokuvata ja häneltä saa kerätä nimetöntä palautetta tutkimusta varten.

Kyllä Ei

3. Annan luvan siihen, että lastani saa valokuvata ja videokuvata tutkimusta varten. Kuvia ja videoita voidaan käyttää ja julkaista tutkimuksen julkaisuissa (sosiaalinen media & kirja julkaisu). Lasten kasvoja ei kuitenkaan näytetä.

Kyllä Ei

4. Lapseni kasvot saavat näkyä kuvissa:

Kyllä Ei

Tutkimukseen suostuvan vanhemman/huoltajan allekirjoitus

Paikka ja pvm

Nimi

Allekirjoitus

Lisää tietoa: <https://www.facebook.com/enontekiontaidepolku/>

APPENDIX 6. Consent form used in Kilpisjärvi



Enontekiö taidepolun tutkimuksen suostumuslomake

Opiskelijan nimi:

Luokka/opettaja:

1. Osallistun Lapin yliopiston tutkimukseen.

Kyllä

Ei

2. Annan luvan siihen, että minun teosta saa valokuvata ja käytä sitä tutkimukseen

Kyllä

Ei

Paikka ja pvm

Nimi

Allekirjoitus