

# ONLINE LIVING IN LANDSCAPES:

The Spring School 2021

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## REFERENCES

Härkönen, E., & Stöckell, A. (2019). Cultural sustainability in art-based interdisciplinary dialogue. *International Journal of Art and Design Education*, 38(3), 639–648. <https://doi.org/10.1111/jade.12246>

Ingold, T. (1993). The temporality of the landscape. *World Archaeology*, 25(2), 152–174. <https://doi.org/10.1080/00438243.1993.9980235>

The second international and interdisciplinary summer school Living in the Landscape (LiLa) took place in spring 2021. The series of summer schools was organized by the University of Arctic's thematic network Arctic Sustainable Art and Design (ASAD), the first taking place in the Komi Republic of Russia, 2018. This time it was organized between the three ASAD partners: the Nord University of Norway, the University of Lapland, and the Pitirim Sorokin Syktyvkar State University of Komi Republic of Russia. The school was funded by the Institute of Higher Education Norway/The Arctic University of Norway (UiT).

The aim of the LiLa summer school series is to bring together MA students, doctoral students and scholars from different fields to develop culture-sensitive and sustainable research on sociocultural landscapes of the European Arctic region. The practices aim to create encounters and dialogue between traditional forms of culture and contemporary practices and discover how these could be presented through art (Härkönen & Stöckell, 2018). The students and researchers in the second LiLa school came from the fields of art education; teacher education, including natural sciences, art and craft and music education; and fine art and design.

The initial aim of the second school was to gather together in Helgeland, coastal Norway, in June 2020. However, drastic and sudden changes to the plans of the school had to be made due to the COVID-19 pandemic in 2020. The school had to be postponed to 2021, and it was quickly decided to organize the school completely online. This put the organizers into a new position. How would the landscape investigation and sharing of experiences take place meaningfully in an online setting? It was clear the original objective of the school to spend time in the physical landscapes was not to

be abandoned. Instead of the participants travelling to one place all together and focusing on one landscape intensively for a week, the practices would now have to take place simultaneously in three or more locations and over the period of four months. It was agreed to proceed with the school by testing different practices to enable sharing and experiencing landscapes online in the three countries of Norway, Finland and Russia.

The school started in January with pre-readings, and everyone familiarised themselves with anthropologist Tim Ingold's (1993) article "The Temporality of Landscape". His writings on dwelling in landscape garnered broad interest from all the participants. He called the everyday chores related to landscapes the taskscapes, and these themes were reflected in almost every assignment, workshop, and final art-based production of the school displayed as a virtual exhibition.

The practices varied from working physically in groups in each location to sharing the outcomes with the other groups in the online sessions. Smaller side tasks were also initiated by smaller groups to enforce the grouping. For instance, the team from Komi launched a postal exchange related to observing and reporting the birds living in each country. This was an optimal task during the season when the birds started to arrive for the summer in each location. It also was enchanting to get something tactile from each place when the "birds started to arrive" as handmade postcards via land mail. Research platforms were also established in Padlet's online environment to enable tracking the processes of each participant towards the final artistic and research production at the end of the school.

The workshop week in March concentrated simultaneously

on the online practices and sharing of sociocultural landscapes from each country. Each day one team led a workshop related to the seasonal traditions of the place or a story related to their landscape. These workshops were planned to stir the participants' ideation of their final art-based products for the school's closing exhibition.

The school resulted in a virtual exhibition where all the final art-based projects were presented. It was launched at the University of Arctic's Congress in Reykjavik on May 17, 2021. The exhibition showed a variety of art-based reflections on taskscapes and temporality of the northern landscapes made by the participants of the school.

This publication allows a closer look at the productions made during the school. The actual virtual exhibition is available here: <https://storymaps.arcgis.com/stories/345326b826054361a50905c6d92a6b56>

In reflection, the school turned out to be a good example of the COVID-time creativity and flexibility. It required much more work and especially persistence in keeping the participants informed, on schedule, and progressing. The most essential element for the school to succeed was the commitment every participant showed to the school. If not for their preparation for each seminar and workshop, the school would have not succeeded to the extent it now did. It also helped that we organisers knew each other from previous projects and could trust that everyone would do their share. These new elements tested in the virtual LiLa school are something that we will definitely reuse in the upcoming schools, although the main will is to continue these schools in a physical context and in one landscape at the time.