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**Urban Wood Architourism in Helsinki:
Phenomenological research of bodily experiences and authenticity**

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Abstract

The idea for this master's thesis came from my current work at ARCO Architecture Company. Different aspects of tourism and architecture were my inspiration for this tourism research, where I study the phenomenon of Architourism through authenticity and bodily experiences.

The concept of Architourism has not been thoroughly studied in Finland from the perspective of tourism. Instead, researchers from the Department of Architecture have studied the history of Finnish tourism architecture. Professional planning has a key effect on the creation of a long-lasting tourist destination. In the history of tourism, attractions have been a key reason for choosing a travel destination. Architourism is a way to experience the traditions and history of the region. Löyly Helsinki was chosen to be the research location. It is locally and internationally known tourism attraction in Helsinki as well as a known wooden architecture site.

The empirical material of my research consists of my own observations, my observations of the visitors and five semi-structured interviews. The starting point was to detect the meanings of the individual's bodily experiences and to find relation of meaning from the perspective of existential and performative authenticity. In the analysis phase, I used the thematic analysis method.

The results of the study showed that visitors' bodily experiences of wooden buildings influence to the experience of authenticity. Architectural tourism was a less familiar topic, and discussion about architecture was not considered natural. The experience of Löyly Helsinki through embodied performances is influenced by the visitor's own awareness, senses, body heat production and cultural capital. In addition to these, the weather and activities affect the visitor's sense of authenticity. Commerciality and the amount of money allocated for planning can affect the design of the facilities. The narrowness of the premises and embodied performances were felt to affect the sense of authenticity. Based on the research, it can be concluded that focusing on architourism could help cities to build authentic, sustainable, and meaningful experiences.

Keywords: Architourism, Authenticity, Wooden Architecture, Bodily Experiences, Phenomenology

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INTRODUCTION

It was in July 2010 when I first understood that wooden buildings may be seen exotic in other parts of the world. I was interrailing with my friend in the southern parts of Europe. To be exact we were on a night train in Italy. It had been a long day and with my friend we were unlucky as there were not enough seats for all the passengers. Therefore, we had to spend our time at the corridors of the train. At the corridor of the train me and my friend started to have conversations with other travelers and with locals. The most memorable conversation I had was with two Italian men who were extremely excited to hear that we were from Finland. Of all the questions about Finland to my surprise they asked if it is real that we have houses made of wood in Finland.

The element of wood has created many meanings to Finns throughout our country's history. Taking care of forest has long traditions in Finland and today, forestry land covers 86 % of Finland's land area (Joenniemi, 2021). There are several different species of wood around the world and in Finland we many times talk about birches, spruces, and pine woods. For us to understand the empirical phenomenon called Architourism and the concept of wooden architecture I believe it is necessary firstly to get a broader understanding of wood as it is the key ingredient in wooden architecture.

Wood may include various meanings. The essence of wood may have completely different meanings for different people as each of us encounter wood distinctively during our life. Our relationship to wood may alter during our lifetime through our experiences and memories. In the past piece of wood was almost like money as the forest industry was an important employer (Joenniemi, 2021). From my visit to the Hope from Wood exhibition presented at the Museum of Finnish Architecture I begun to consider that wood itself could be associated to many other contexts if we view it from the material perspective. Wood can be viewed through the financial perspective as previously explained. In addition, wood can also be innovating. Together with enhanced technological solutions, nowadays we are able to develop new materials from wood such as wood composite materials. At the exhibition it was explained on the wall: *"The forest is a source of both hope and anxiety"* (Joenniemi, 2021). This statement joins together how forest can be seen as the solution for our future, however, on the other hand the destruction of forests can affect to our mental health. It could

be stated that wood raises various emotions of which some can be positive and some negative. For me the natural material of wood gives me the sensation of peacefulness and warmth. Additionally, I consider it to be sustainable. My interest towards using wood material has increased over the years and in my perspective today I feel like showing wood in its natural element without covering it with paint is almost like a statement saying that I or a company is trying to be more ecological and sustainable.

Wood is versatile natural material and wooden architecture may be seen as a slow form of art. The design and construction of a building takes years. One of the most known Finnish architects is Alvar Aalto who has designed the Finlandia Hall and many other iconic buildings of Helsinki. Moreover, in 2021 Alvar Aalto Route –20th Century Architecture and Design was chosen as the first Europe's Cultural Routes in Finland (Alvar Aalto -säätiö, 2021). Ando and Fleming (2019) explain how the iconic buildings of Aalto are widely respected but equally important are the wooden furniture's he designed in the beginning of his career, such as the Paimio chair and Stool 60. Aalto's talent to use wood can be seen in his bentwood technique which is also visible in his L-Leg collection (Ando & Fleming, 2019). In the architecture design process wood can be used in multiple different manners. Nevertheless, it is material which requires great effort from the constructors and developers and consequently, the creation of wooden buildings is not always seen that inspiring by the constructors and developers (Joenniemi, 2021). In wooden architectural designs the usage of wood may not always be visible for the viewers as wood can be used in multiple locations of the building. Its function can be, for example, thermal and sound isolation (Joenniemi, 2021). Moreover, it can be used in the structural frame of the building. Therefore, wooden architecture also includes buildings in which wood is not used in the visible parts such as in the exterior cladding.

Despite Finland's numerous wooden houses, the completed Kamppi Chapel in 2012 designed by K2S Architects was a unique addition to the attractions of Helsinki (ArchDaily, 2012). In my opinion at the time the curved wooden façade distinguished the chapel from other known buildings and attractions of Helsinki. As well as it differed from other buildings of the area in its architectural design. In Finland wooden architecture is currently held in very high esteem. *Projekti uutiset* magazine had a topic article targeted to wooden architecture which explained how architects and engineers could create even more from

wood (Ahti-Virtanen, 2021). Over the last ten years the amount of wooden architecture attractions has increased in Helsinki. Helsinki consists of several wooden buildings and the following list only highlights the most known ones: Oodi Central Library, Jätkäsaari Terminal, Supercell Headquarter, Löyly Helsinki, Café Birgitta, Helsinki Biennial Pavilion, restored Suomenlinna Passenger Pavilion, and Allas Sea Pool (Joenniemi, 2021). The proposal for new architectural policy program 2022 presented by the Ministry of Education and Culture emphasizes the development of Finland as an Architourism destination (Finnish Government Helsinki, 2022, p. 40). The current discussions related to wooden architecture have concentrated to the wooden “spectacular” architecture and to demonstrate how the wooden architectural attractions are iconic buildings of Helsinki. In this vein, this research concentrating to study the connection of wooden architecture and authenticity in tourism experiences is a current topic and it will contribute to the emerging discussion of Helsinki as an Architourism destination.

1.1 Architourism – Architecture as a Destination for Tourism

At times I have wondered if *Architourism* exists as so few of my colleagues and fellow classmates had heard about it. Searching for the meaning of the word *Architourism* from Cambridge Dictionary and MOT Oxford Dictionary of English I discovered that the word *Architourism* did not exist in these dictionaries. In addition to these also the YSO – General Finnish ontology did not provide any search results for *Architourism*. Nevertheless, going through the search results provided by LUC Finna e-material and Finna I can state that the term *Architourism* exists as it has been used in research articles and books.

In the library search results of the University of Lapland, 62 search results were found for the word *architourism* (Lapland University Consortium Library, n.d.). In addition, Journal of Hospitality and Tourism Research (JHTR) provided 3 search results for the keyword *architourism* (SAGE Journals, n.d.). Finally, I compared the search results of Google Scholar. The word *Architourism* had 420 search results, while the keyword *Authenticity* had a total of 3,600,000 search results. In addition, in 2014 Herneoja, Mäkinen, Rantala & Hakkarainen (2014) stated in their article that research on architecture and tourist destinations is incomplete. Based on the research results it is possible to state that *architourism* is not yet widely researched topic

Architourism as an empirical phenomenon emerged in the beginning of 21st century and it became associated to the Bilbao effect in which the architecture of Guggenheim Museum attracted tourists over the world to a previously unknown destination (Ockman & Frausto, 2005). According to Tan and Kusumu (2022) *Architourism* became a known term after it was mentioned at a conference called “*Architourism: Architecture as a Destination for Tourism*” held by the Columbia University in 2002. Soon after that in 2005 Ockman and Frausto’s book about *Architourism* was published. In Finland the term *Architourism* is not commonly used concept. Other researchers in Finland who have studied the correlation of tourism and architecture have used the term “*architectural tourism*” (Malmisalo-Lensu, 2021). After going through the articles provided by LUC Finna as well as two books, I limited the meaning of *Architourism* to three sentences. Firstly, in *architourism* architecture attracts tourist. Secondly, the process of traveling to see and experience an interesting architectural site is a one of the key reasons in *architourism*. Thirdly, in *architourism* architecture can be the primary reason to visit a specific tourism destination.

Architourism may be viewed as a subculture of tourism in which architecture plays the main role. Even though previously explained that architourism is a rather new term, however, the concept of visiting a known place is not new. Already in 17th–19th century it was common for young rich men as a part of their education to make The Grand Tour; meaning that they travelled to other European city to experience the culture and to see masterpieces as well as architectural sites (Chang, 2010). Architourism experience encases many different aspects. Primarily it has been thought that in architourism iconic buildings attract tourist to visit a certain location (Chang, 2010). However, Ockman and Frausto (2005, p. 15-18, 23) state that in architourism the iconic building might not be the reason why tourist wander to a certain location, it can also be because of the architect or the offered travel package. Guided tours held at the architectural sites give tourists the possibility to learn about the history and culture of the place. Architourism experience can originate by visiting one architectural site or several. In addition, the experience may at the same time include a cultural experience. This support Tan and Kusumu's (2022) argument that the reason to visit an architectural site may be to have an emotional, recreational, or historical experience.

There are previous research focusing on the authenticity of cultural heritage site. Tan and Kusumu (2022) state that previous research related to Architourism has much focused on the cultural heritage. A research link between architourism and authenticity is not widely researched field, however, the link between architecture and authenticity is. Conserving heritage has been important for many centuries; therefore, World Heritage Operational Guidelines has identified conditions that are linked to the concept of authenticity as follows: design, material, workmanship, setting, traditions, techniques, language along with other forms of intangible heritage as well as spirit and feeling (Jokilehto, 2006). The list consists of tangible and intangible features as authenticity may be perceived distinctively in different cultures. What is original can be authentic, yet authentic is not always original. Original is much of the times understood as being the first creation of something. Whereas authenticity can be related to feeling of the place which can be different to different humans. Ockman and Frausto (2005, p. 40-85) discuss about the correlation of architourism and authenticity. Their comprehensive explanation gives the reader understanding of how our media, history, and governments have altered architectural sites which are still many times seen as authentic locations, such as Tuscany in Italy. Five years ago, I traveled around the Tuscany and visited the medieval and Renaissance-style locations Siena, San Gimignano, and Lucca which were mentioned on their book. I remember being enchanted of the history and architecture of these

places. It felt like I had travelled 600 years back. Until today, I was not aware that the creation of the Tuscany image is created during the 1930s and 1940s with the help of mass media nor that it was Mussolini's government's idea to create Tuscany as the birthplace of Italianness by emphasizing the native Italian culture, intellectuality, and encouraging Italians to restore their buildings and spaces to look "original" (Ockman & Frausto, 2005, p. 53). Tuscany demonstrates that how something that is created to resemble original – is actually unoriginal, nonetheless, it can still be perceived as authentic.

From my work experience I have discovered that *tourism architecture or tourism construction* can be seen as an expertise of an architectural firm. Especially, when they are categorizing their different areas of expertise. Based on my personal experience working in an architecture company, in these cases, *the tourism architecture/tourism construction* expertise refers to the design of hotels, spas and other buildings used in the tourism industry. Therefore, it is important to comprehend the difference between a building designed for the tourism industry and a building intended as a tourism destination or a tourism attraction. A building designed for the tourism industry may not have the same meaning as architourism. Nevertheless, it is possible that the building is being built for the tourism industry and at the same time it acts as an architourism destination.

Travelers foreknowledge obtained from internet, television, and radio helps tourists to identify an architourism destination and the significance of it. Koivunen, Söderholm and Syrjämaa (2006, p. 124) describe how tourist attraction such as a building can be spectacular and dignified as well as the attractions can vary in size. They also described that the tourist attraction's impressiveness can appear, for instance through the location's spaciousness, scale, and massiveness, which may raise feelings by causing the tourists to think about their own size in relation to the attraction. In the old days, tourist attractions were not only designed as wonderful experiences for tourists instead they had other purposes, such as, the Egyptian pyramids presented the greatness of the pharaohs and they were built to protect the tombs forever (Koivunen et al., 2006, p. 125). Koivunen et al. (2006, p. 126) state that among the built attractions, museums are one of the first ones to be designed with tourist in mind. With monumental palace and temple architecture, and space planning museums were created into astonishing buildings in which the museum experience was sublime and valuable as well as it differed from the visitor's and tourists everyday experience (Koivunen et al., 2006, p. 126).

Our surroundings create the frame for architourism experience. Today, the literature focus on tourism experience is on concepts, such as, demand factors, motivation, typologies, authenticity, commodification, brand, and observations (Sharpley & Stone, 2010, p. 7). Ockman and Frausto (2005) claim that architecture is also an integral part of tourism experiences. Urry and Larsen (2011, p. 103) argue that architecture has been bounded to be part of tourism experience, however, in nowadays society the main focus is on what is possible to do at the building instead of what the building represents. This is continuation to our current culture where everything is consumed, even our own lives (Pallasmaa & Heininen-Blomstedt, 2014, p. 152). In the past when viewing became an important element of the tourism experience, tourist attractions began to direct tourists' movements more (Adler, 1989). Fyall, Garrod, Leask and Wanhill (2008) state that previously it has been assumed that the study of tourist attractions is not necessary, however, Pallasmaa and Heininen-Blomstedt (2014, p. 97) state that constructing an experience of a place is one of the primary tasks of architecture. Meaningful buildings enhance local's surroundings, and it brings added value to these places (Pallasmaa & Heininen-Blomstedt, 2014, p. 154). The surroundings link locals' and tourists' experiences together and by this locals' behavior influences on tourists' experience and vice versa. According to Jennings and Nickerson (2006, p. 117) locals who view tourism positively are generally hospitable to tourists, which allows for a positive experience for tourists. Even though we are hoping to generate positive experiences for tourists, yet a negative experience can be memorable and something which can teach tourists something new.

The creation of angles effects to tourist's experience on architectural site. Urry and Larsen (2011, p. 101) explain that the tourism action "gazing at" wonderful buildings is in contradiction to what has been thought of when designing those buildings. Lonely Planet and other guidebooks explain to tourists what they should see when visiting a certain attraction. This information directs tourists to view certain attractions from a specific viewpoint (Koivunen et al., 2006, p. 126). In addition, Urry and Larsen (2011, p. 124) describe tourists being informed how the gazing should take place, for example what should be looked at firstly and what secondly (Urry & Larsen, 2011, p. 124). Additionally, they (2011, p. 129) argue that vision is essential part of tourism experience. Jennings and Nickerson (2006, p. 82) more specifically states that tourists eagerly "gaze" on objects that are different from their ordinary life. According to Ryan (2002, as cited in Sharpley & Stone, 2010, p. 202) tourism experience requires a multisensory process which consists of the

following senses sight, sound, and smell. Together with this and Pallasmaa's and Heininen-Blomstedt's (2016, p. 12) argument that architecture is not experienced merely as separate images on our retina, on the contrary, it is experienced through the body and spirit supports that all senses should be noted in architourism experience. Importantly, event, lighting or music can impact on the multisensory process as well as to the spatial process (Koivunen et al., 2006, p. 127). Nevertheless, through cultural elements, such as, music and lightning architecture is more tied to the experience economy, where architecture is consumed through the gaze of the viewers (Urry & Larsen, 2011, p. 103).

Although there is not much theory and research on the impact of architecture towards tourism. In Northern Europe, especially in Norway, it is surprising that the influence of architecture on tourist behavior has possibly been considered already in the planning of tourist areas. Norway has succeeded brilliantly in combining tourism and architecture. As Pasgaard, Hemmersam and Nielsen (2020) describe in their article how several Nordic countries, such as Norway, Iceland, and Denmark have been impressed by Norway's idea to let several different architectural offices the opportunity to design architecturally impressive buildings along the Norwegian Scenic Route. According to them this has been seen as a method to create more authentic tourism experiences. In total there are 18 scenic routes in Norway (Norwegian Scenic Routes, n.d.). One notable architectural attraction is Stegastein's viewing platform, which is built of pine wood (Norwegian Scenic Routes, n.d.). It may be stated from the below picture that the wooden viewing platform blends into the surrounding forest landscape, enabling visitors to get a more comprehensive view of the surrounding nature. In my opinion, the curved shape of the viewing platform resembles the shape of the river flowing below.



Figure 1. Stegastein, Norway. Source: Wikipedia, 2021.

In addition to Stegastein's viewing platform, Norway is also quite famous for its bold wooden architecture. Today, Mjøstårnet The Tower of Lake Mjøsa, the tallest building in the world at 85.4m, is located in Norway (ArchDaily, 2020).

1.2 Architourism in Helsinki from Empire style to wood

As only 5 % of the buildings in Helsinki are built over hundred years ago, it is no wonder that Helsinki does not attract tourists the same way as some of the historical cities such as Rome and Athens (Finnish Government Helsinki, 2022, p. 43). Before dwelling into the topic Architourism in Helsinki I would first like to take a moment to explain why my thesis is focused to Helsinki even though there are several known iconic buildings around the world, such as Eiffel Tower in Paris, Empire State Building in New York, and Sydney Opera House in Sydney. When my dad took me to China for the first time I was mesmerized by the history, architecture, and the landscapes. I was nine years old at the time when we visited the Forbidden City in Beijing. Perhaps since childhood I have adopted that the best manner for me to learn about the country's culture and history is through architectural sites. They leave a mark to my memory and my body remembers the feelings that arose on my visit. To illustrate, at the Great Wall of China I can remember the nine-year-old me understanding the greatness of the wall as I was comparing it to the size of my own body. In the case of

Helsinki, the city itself has left a mark to my memory and to my body. Although I have lived abroad, I have always felt that Helsinki is my home as it is the place that I feel the deepest affection.

According to Jokela (2018) the architecture of Helsinki has been linked to tourism already since 19th century, when the slogan “The White City of the North” became known. The slogan indicates to the white empire-architecture of Helsinki, and it was used in Helsinki’s tourism images. These images may influence to how tourist perceive and understand Helsinki’s multilayered meaning. Therefore, tourism images and architecture sites are ways to explain about the history, politics, and values of Helsinki. Fortress of Suomenlinna and Eiffel Tower have been in the list of UNESCO’s World Heritage Sites since 1991 (UNESCO, n.d.). It may be that many tourists consider Eiffel Tower as a must-see place when traveling to Paris as well-known buildings act as markers for their cities (MacCannell & Lippard, 1999, p. 41). Jokela (2014) states that iconic buildings of Helsinki are typically churches, such as, Helsinki Cathedral and Temppeliaukio Church. However, compared to some other capital cities of Europe, Helsinki does not have a globally known iconic buildings, which Rome with Colosseum, Paris with Eiffel Tower and London with Big Ben have. Yet, the reason for not having globally well-known iconic building does not lie on the architecture, moreover, is it about understanding that creating iconic buildings which would become tourist destinations requires cooperation from different powers of the country and the city.

In recent years there has been several architecture competitions in Helsinki and one of the most known is the Guggenheim Helsinki competition. The proposed Guggenheim Museum was hoped to attract more tourism towards Helsinki as it did to Bilbao and caused the nowadays known “Bilbao effect” (Ockman & Frausto, 2005, p. 8). Frank Gehry’s Guggenheim Museum was one-of-a-kind building and because of that it lured visitors all around the world (Ockman & Frausto, 2005). During the Guggenheim Helsinki architecture competition one of the proposals was criticized for being too dark for the city image of Helsinki (Jokela, 2018). This may be one of the reasons why the proposed ideas for Helsinki’s Guggenheim Museum evoked divisive opinions as some of them may have changed the overall image of Helsinki known as the “Daughter of the Baltic” and “The White City of the North” (Jokela, 2018).

In the 1990s when I was a child, several neighborhoods, such as Jätkäsaari, Kalasatama and Aurinkolahti, had not yet been built in Helsinki. As mentioned in the introduction part nowadays there are several wooden buildings in Helsinki, such as Oodi Central Library, Jätkäsaari Terminal, Supercell Headquarter, Löyly Helsinki, Café Birgitta, Helsinki Biennial Pavilion, restored Suomenlinna Passenger Pavilion, and Allas Sea Pool (Joenniemi, 2021). However, not all of these buildings are public and well-known tourist attractions. Public buildings, such as, Allas Sea Pool and Löyly Helsinki had the greatest influence on my perception of Helsinki as a seaside city. These buildings enhanced the feeling of the proximity of nature and the sea in Helsinki as before I felt that there were no similar public buildings located near the sea. Tourist attractions can be stated to be essential part of tourism. Scerri, Edwards and Foley (2019) state that architectural site is a tourist attraction of which architects, city officials, and cultural organizations are aware of. In addition, MacCannell and Lippard (1999, p. 41) defines tourist attraction through the following form: a tourist, a sight, and a marker. He describes how various markers, such as, a sign, an image, or brochure can represent an attraction. Placing a sign in front of a wooden house will tell tourists that they are at right place, but more importantly it will tell the future generations the meaning and value of that certain attraction. According to MacCannell and Lippard (1999, p. 41) a tourist can also be a sight. For example, Löyly Helsinki is a known architectural sight, however Finns in a sauna can also be a sight that tourist come to see. Helsinki has greatly focused to strengthen its image as ocean capital city and key element for this has been Helsinki's Maritime Strategy 2030 program (Helsinki, 2019). The program greatly emphasizes to design Helsinki as a sustainable tourism destination. In the new architectural policy program 2022 Helsinki is presented as one area along with Tampere and Lahti that is required to update the city's current architectural policy program (Finnish Government Helsinki, 2022, p. 12). Nonetheless, after extensive search I was only able to find that Lahti and Tampere had presented their updated architectural policy program, yet Helsinki has not.

Yet, why wood and what in wooden architecture can interest a tourist? To begin with, I believe it is good to build an understanding of wood construction, wood façade and wood art, which is most clearly presented through examples. When I started writing this thesis my understanding of wooden architecture was extremely limited. To be honest, my knowledge about wood architecture extended to what I saw. Therefore, without studying, a traveler does not necessarily have a comprehensive understanding of wooden architecture. In order to

write my thesis, I have tried to understand the differences between wooden construction, wooden façade and wooden art. Timber construction is a more sustainable choice than concrete or steel construction, as it has a smaller carbon footprint (Build in Wood, n.d.). In wood construction, wood does not always have a visible role. Due to the weather conditions or the cityscape, for example, the visible part of the wood can be protected with bricks or natural stones. The reason for this may be, for example, that the brick can withstand the prevailing climate better or that the brick blends better with the surrounding environment. For example, in the new Puukruunu wooden apartment building planned for Oulu, the façade material of the lower floors of the apartment building would be brick yet the upper floors are made of wood (SAFA, 2022). The Figure 2 below presents how the white facade tile of the wooden building to be built in Katajanokka blends beautifully with the surrounding landscape, close to which the Helsinki Cathedral is located (Varma, 2023). The building is a wooden construction.



Figure 2. Katajanokan laituri. Source: Varma, 2023.



Figure 3. Oodi Central Library, Helsinki. Source: Flickr, 2018.

When talking about wooden façades, I would say that the wood shows off. The Helsinki Central Library Oodi is a great example of this, as the structure of the library is a combination of steel and glass, while the façade is clad in wood (Oodi, n.d.). Above is a photo that shows well the influence of wood on the exterior of the building. In my opinion, wood brings warmth to an otherwise cold-looking façade.

Finally, I will present wooden art. One day, while listening to a wood construction seminar and looking at the pictures of various wood construction sites, I realized that wooden art like the one pictured below appeal to my inner traveler. The wooden ceiling shown in the Figure 4 resembles weather chart with surface analysis that pilots may use while flying. As art has a tendency to evoke emotions, so does architecture. Lastly, I would like to emphasize that all presented examples are examples of wooden architecture.



Figure 4. Helsinki Airport Extension / ALA Architects. Source: ArchDaily, 2021.

1.3 Löyly Helsinki as a wooden architourism site

As Hall (2011, p. 89) described that it would be best for the researcher to focus on one destination, therefore, I have chosen that this research will focus to Löyly Helsinki. Next, I will present why Löyly Helsinki is an urban wood architourism site in Helsinki. Avanto Architects have described that the birth of Löyly started from the city of Helsinki's desire to create a public sauna for the passenger flows brought by the nearby cruise ships (Löyly, n.d.). This may indicate that the building was primarily designed to attract tourists.

Type: Public sauna and restaurant

Location: Helsinki, Finland

Architects: Avanto Architects Ltd

Owner: Jasper Pääkkönen



Figure 5. Löyly Helsinki: Terrace. Source: Author.

Löyly Helsinki is located on the edge of the center of Helsinki. It takes its name from the Finnish sauna culture. The building was designed by Avanto Architects and completed in 2016 (ArchDaily, 2016). The years 2016 and 2017 were memorable for the city of Helsinki as in addition to Löyly Helsinki, Allas Sea Pool and Lonna were completed (ArchDaily, 2017; Navi Finnish Architecture.fi, n.d.) These three buildings share several similar features. The buildings showcase wooden architecture and Finnish sauna culture by the sea. In addition to the sauna and restaurant services, Löyly Helsinki offers its visitors the opportunity to participate in Sunday morning yoga in the fireplace room, grill marshmallows or sausages over a campfire, and in summer it is possible to enjoy live music on the terrace (Löyly, n.d.). Today, Löyly Helsinki is not only a place for tourists, but it has also been discovered by locals who are looking for everyday luxury (Vehkaoja, 2022, p.22).

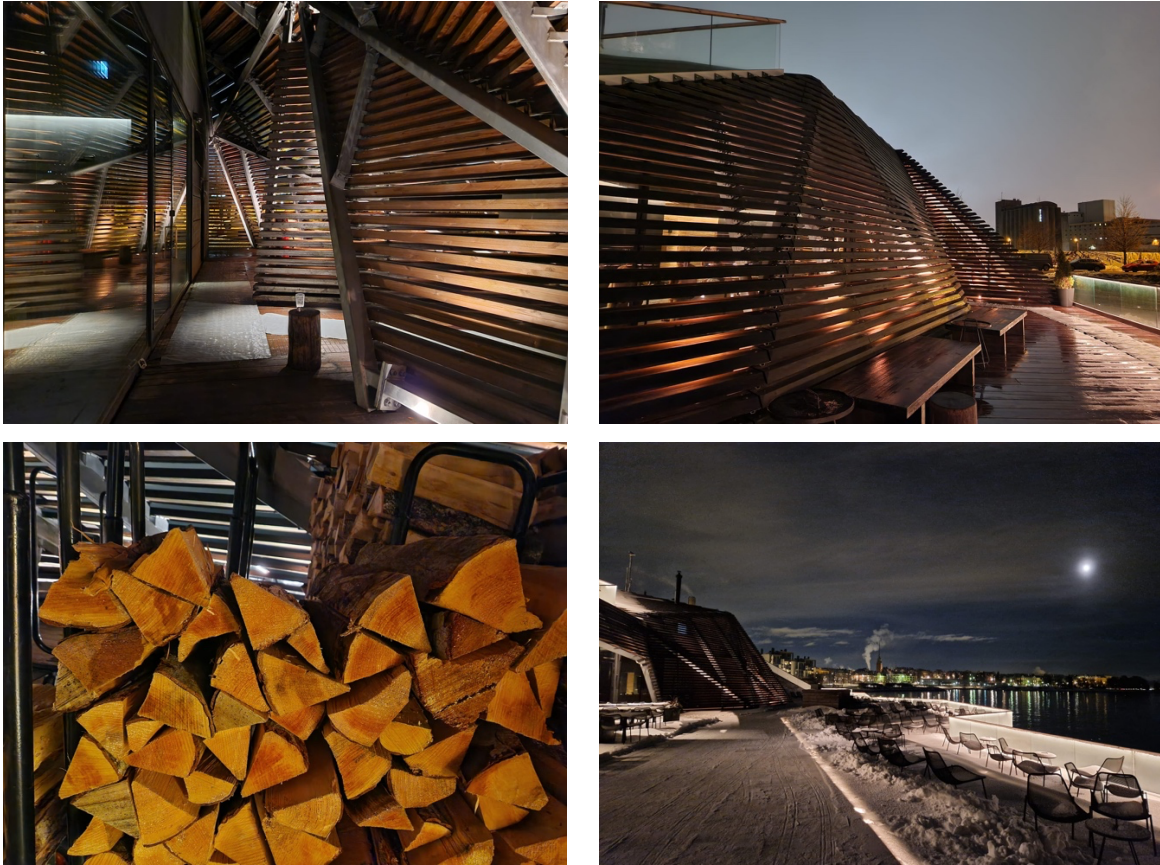


Figure 6. Löyly Helsinki: Evening. Source: Author.

Before I chose Löyly as the architectural destination of Helsinki, which is the focus of this thesis. I visited the My Helsinki website developed by the city of Helsinki, which focuses on marketing the city of Helsinki. The website in question informs visitors about various architectural sites in Helsinki. In addition to this, the site's creators have selected 20 different architectural sites for visitors to read more about. The first of these is Löyly Helsinki. On the Finnish-language website, Löyly is also described on the page where visitors are told about Helsinki's modern wooden architecture (My Helsinki, n.d.). In addition to these Löyly has received international recognition, including Time magazine's listing in its World's Greatest Places 2018 list and a mention in the Lonely Planet Guidebook, where travelers are guided to try the sauna and the organic and sustainable food served in the restaurant (Time, 2018; Lonely Planet, n.d.). Löyly Helsinki has received a great deal of attention and recognition since its completion. In 2016, Löyly Helsinki was nominated for the Finlandia award for architecture, and only four years after opening Löyly received a sr-1 protection mark which means that the building will be conserved and protected also in future (Parikka, 2020). The recognition and appreciation that Löyly has received both from media and city make it an architecturally interesting destination as well as a tourist attraction.

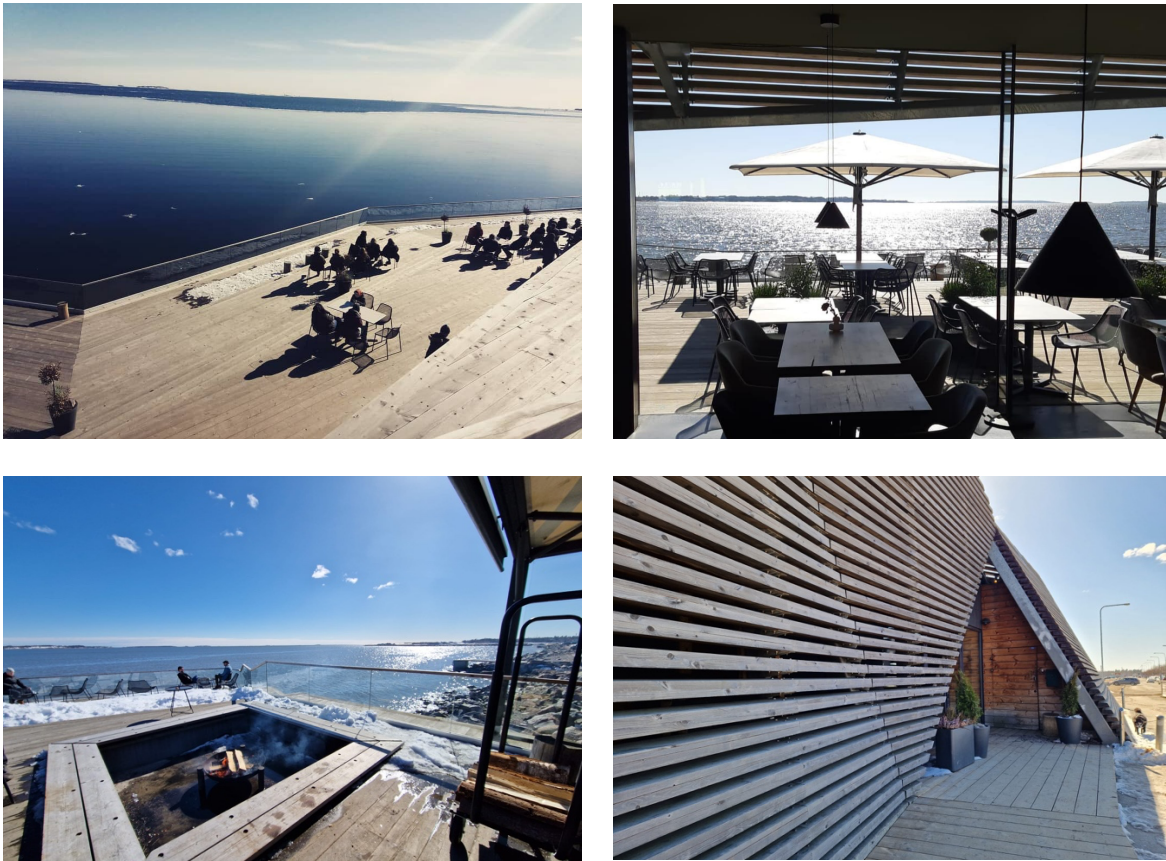


Figure 7. Löyly Helsinki: Spring. Source: Author.

The lack of previous research related to architourism in Helsinki demonstrates that there is a research gap. Therefore, it may be stated that Löyly Helsinki is a suitable urban wood architourism research site for this research not only because of its wooden architecture, but more precisely because it touches the broader concept of this research known as Architourism in Helsinki.

1.4 Objectives of the study

The objective of this qualitative research is to bring new information to the ongoing discussion about Helsinki's wooden architectural attractions. The research looks at architectural sights from the visitor's point of view. The purpose of this study is not to ask tourists' opinions about architecture or how different architectural elements, such as functionality and aesthetics, work together. Instead, the aim of this phenomenological research is to explore the authenticity through bodily experiences in a wooden architectural site. Pernecky and Jamal (2010) have stated that the creation of phenomenological studies has increased in the tourism industry. The focus of phenomenological research is on people's experiences, which means that reality is not absolute. Instead, reality is created in a precisely defined frame of reference, being open to interpretation. According to Merleau-Ponty (1962, p. vii, as cited in Hayllar & Griffin, 2005) in phenomenology, experience is described as it is.

This research study aims to identify how authenticity is experienced through embodied performances in Löyly and what type of feelings and thoughts new wooden architecture in Helsinki cultivates among travelers. The research aims to provide an understanding of the importance of wooden architectural attractions to the tourism industry. Hall (2011, p. 89) has stated that from the research perspective it is best to concentrate on one specific location as it gives the researcher more time at the location and the possibility to become part of the research community. For this purpose, the well-known wooden architectural site Löyly Helsinki serves as the research site. As the research concentrates to understand tourists' on-site actions through their bodily performances in the physical environment as well as to analyze what type of feelings and sensations Löyly's modern wooden architecture cultivates among visitors, therefore, phenomenological viewpoint is taken to this research.

The primary research question is: How is authenticity perceived through embodied performances in Löyly Helsinki?

The following sub-questions will assist me to analyze the primary research question:

1. What is the role of wood in shaping visitor's bodily experiences in Löyly Helsinki?
2. How is Löyly Helsinki experienced through embodied performances?
3. How authenticity is present in visitors' bodily experiences?

The material used in the research is based on my observations, photographs, and semi-structured thematic interviews. The data collection process required multiple onsite visits. The selection of the persons selected for the interviews took place outside Löyly Helsinki. I did not know the interviewees beforehand. The choice was based entirely on my own view of whether the interviewee corresponds to the target group of the study. The criteria were the age of the interviewee, common language, and the reason for their visit.

I actively made observations from the beginning of 2022 until August 2022, after which I focused on conducting interviews. The interviews were conducted in December and January 2022-2023. The interviewees were a total of five adults, all of whom were visiting Helsinki. Qualitative research was selected as the methodological direction of the research. I used thematic analysis as the research analysis method, where the focus is on finding hidden themes.

1.5 Structure of the study

This research consists of six main chapters. The research focuses on the social science perspective of tourism, concentrating on the sociology of culture and to related social elements, such as architecture and values. The *first* chapter has given the reader understanding of urban wood architourism in Helsinki. By now reader should be aware of what architourism as a concept means and the objectives of this research.

The *second and third* chapter will build the ground for this thesis by investigating authenticity and bodily experiences. These concepts will aim to be the building blocks of this research's theoretical framework. In the theoretical framework I will explain (1) how authenticity is present in tourism research, (2) different perspectives of authenticity, (3) human body, and (4) how human body encounters places.

Lastly moving towards to explain Merleau-Ponty's phenomenological perspective of bodily experiences. The *fourth* chapter explains phenomenology as a research paradigm and the phenomenological research design. Furthermore, on this chapter I present the chosen ethnographic approach for data collection and thematic analysis.

In the *fifth* chapter I will present the research findings of the thematic analysis. At first, I will focus on the bodily experiences of travelers in general. After this, in the chapter I examine the role of wood as a shaper of the visitor's bodily experiences, after which I focus on examining how Löyly Helsinki is perceived through embodied representations. Lastly on this chapter, I explore the consideration of authenticity in visitors' bodily experiences.

Finally, the sixth chapter provides a conclusion by presenting the main findings, describing the limitations, and providing suggestions for future researchers.

2 AUTHENTICITY

2.1 Defining authenticity within tourism

Examining authenticity in tourism research enables increasing the theoretical understanding of the topic as in tourism research there is a great amount of debate around the concept of authenticity (Rickly, 2022). According to him multiple researchers have participated on the debate by presenting their own theoretical perspectives. In his article Ricky (2022) explains how authenticity has been studied for over 40 years and the interest on the topic has only been increasing. Next, I will briefly explain about the history of authenticity research in tourism studies.

In 1960s Boorstin began the pursuit to identify authenticity in tourism studies (Edelheim, Ilola & Björk, 2017, Zhang & McDowell, 2020). Boorstin was not identified as tourism researcher, however, in his book *The Image, A Guide to Pseudo-Events in America* he presented that tourists are not looking for authentic cultural products – they are looking for cultural products designed for tourists, those which they can identify and comprehend (Edelheim et al., 2017, p. 219). For example, museums which are constructed to represent authentic historical artefacts, yet the products are not presented in their authentic surroundings (Urry & Larsen, 2011, p. 124; Edelheim et al., 2017, p. 219). Whereas MacCannell argues that tourists – who are seeking for authenticity – are modern pilgrims in the quest for authenticity in different time and place (Pretes, 1995). He continued to explain that for this type of tourists', souvenirs' role is to be a remembrance from those places and times. In MacCannell's theory authenticity is divided into two areas: (1) stages constructed for tourists, such as hotels and theme parks and (2) backstage which are staged for tourists, such as local homes (Edelheim et al., 2017, p. 219). Edelheim et al. (2017, p. 219) explain that in MacCannell's theory tourists are striving to enter (2) back stages as they are seen authentic, however, tourists end up to back stages which are staged by locals. Today, it may be that Airbnb accommodations function as these back stages which are seen authentic, nevertheless, they are staged by the locals.

According to Edelheim et al. (2017, p. 219) Cohen described that not all tourists are looking for authenticity from their travels. However, it does not signify that they could not encounter

authenticity during their vacation. Pretes (1995) explains that in Cohen's (1979) perspective of authenticity, society's level of alienation influences in the search for authenticity in which highly alienated tourists are in the search to explore another culture center. Eco (1986, as cited in Pretes 1995) describes that to see a reproduction is already authentic as it is real. Urry and Larsen (2011, p. 107) explain through our senses we can observe objects and they may seem true. In regard to the authenticity Pallasmaa and Heininen-Blomstedt (2014, p. 148) state that in architecture to join the continuing line of timeless and authentic art works, the work should present itself in a humble manner to the heritage and culture for it to develop part of the continuum. Perhaps the reproduction can be said to be real as it exists in the world we are living, yet some reproductions are not built to continue the line of timeless and authentic art works. Instead, they are built to please tourists, such as Disneyland. In short this would be in accordance with Cohen's statement that not all tourists are seeking for authenticity.

In the course of time, the tourism researchers who have studied authenticity have demonstrated different theoretical approaches presented: Boorstin's and MacCannell's objective, Cohen's constructive, Eco's post-modern (Rickly-Boy, 2012; Edelheim et al., 2017, p. 219). The focal point of the research and analysis – an object, a sight, or an experience – determines which of these approaches is the most suitable for the research (Rickly-Boy, 2012). In the next part, I will present existential and performative authenticity which are the most significant theoretical approaches for this study.

2.2 Emphasis on Ourselves and Places

Wang presented the theory of existential authenticity in 1999. Compared to Boorstin, MacCannell, and Cohen, existential authenticity does not determine if the toured objects are authentic (Wang, 1999, p. 349). Wang (1999, p. 351) explained how the two different forms of authenticity – authentic experiences and toured objects – are many times mixed as one. Moreover, Handler and Saxton (1988, p. 243 as cited in Wang, 1999, p. 351) explain that even the experience of authenticity consists of two elements. They demonstrated that the first part focuses to the experience with the 'real' world and the second one to the experience with tourists' 'real' selves. As stated by Wang (1999, p. 352) the possible existential state of being is stimulated by tourist activities which directs tourist to feel authenticity in

experiences. Tourists receive more authentic feeling if they are engaged in non-ordinary experiences compared to their everyday life, however each tourist type may have their own way of defining, experiencing, and interpreting authenticity (Wang, 1999, pp. 352, 355).

Wang (1999, p. 360) argues that toured objects and touristic activities function as manner for tourists to find their authentic selves in which authenticity can be connected to tourism experiences. In addition, he (1999, pp. 361-362) presents that existential authenticity can be categorized to two fundamentals: intra-personal (bodily feeling and self-making) and inter-personal (family ties and communities). Similarly, Rickly-Boyd (2012, p. 88 as cited in Zhang & McDowell, 2020) explains that feelings, emotions, impressions, relationships, and self-belief are elements to which existential authenticity concentrates to. Next, I will focus on the intra-personal authenticity and the bodily feelings. Especially to the two different aspects which are connected to the bodily feelings: sensual and symbolic (Wang, 1999, p. 361). The sensual aspect holds inside the bodily feelings and sensuality, while the symbolic part concentrates to superficial part of our bodies, such as health, age, liveliness, shape, look, style, leisure class (Bourdieu, 1984; Featherstone, 1991; Rojek, 1993 as cited in Wang, 1999, p. 362). By being, tourists can experience existential authenticity as it becomes aware to us through self, resoluteness, and situation (Heidegger, 1996 as cited in Rickly-Boy, 2012). Nevertheless, if our being is broken by our rational factors then we are left with the feeling of inauthenticity (Wang, 1999, p. 361). He continues the explanation by describing that existential inauthenticity is not only bodily, but also spiritual and it can arise in situations where power is controlling our bodies, such as workplace or workdays.

Places play a leading role in many situations. Knudsen and Waaden (2010, p. 5) declare that through our bodies we experience authenticity and authenticity grows into a feeling which can be experienced in relation to a place. They (2010, p. 5) explained that Merleau-Ponty phenomenological perspective related to bodily experiences would let us blend the inner and outer perspectives between body and place despite technology, photographs, and screens would function in the center as a moderator. They (2010, p. 6) continue to justify their perspective by explaining that places are branded locations for consumption and despite the brands and moderators our bodies would still live and feel the place. Nevertheless, Pallasmaa and Heininen-Blomstedt (2014, p. 152-153) state that many honored contemporary architectural sights seem superficial without a human meaning as human meanings do not generate from elements, such as an invented brands and marketing strategies. In contrast,

they (2014, p. 154) explain that contemporary buildings, which are connected to the reality and to lived lives of the local cultures, grow from human experiences. Perhaps, as Knudsen and Waaden (2010, p. 12) present that human bodies do not simply use their visual senses and gazes at tourist sights, but rather their bodies are also performing at the sights, and it is the manner to create human experiences which are connected to the reality and lived lives of the local cultures.

It may be said that the lived life of Finnish local culture has always been linked to nature. Knudsen and Waaden (2010, pp. 56-60) describe that the authentic Finnish life consist of elements such as sauna, wilderness, fresh air, forest lake, Finnish towns with typical red and white wooden houses, hay barns, outdoor dance floors, and tragic love stories in natural surroundings, for example next to a sea. An activity is required in some of these moments to experience them in an authentic Finnish manner. For example, a sauna cannot be experienced properly if one merely viewed the insights of a wooden building which would have a cold sauna inside and an outdoor dance floor without dancing is solely a floor or a terrace. It could be stated that this – a being is formed by tourism activities – is related to the theory of existential authenticity developed by Wang (1999). But I wonder can we modify places and activities, for example, what if our outdoor dance floors, forest lakes, saunas, wooden houses change, will we still feel them authentic? Humans may have many different interpretations on what is authentic and what is not. In performative authenticity the relation between place and body is strengthened by two aspects. Firstly, the feelings, body, and senses that tourists experience at a tourist attraction and secondly through the mental images and experiences transmitted via mediators (Edelheim et al., 2017, p. 221). Following this perspective, the mental images and experiences transmitted to us can change over time with the society. Therefore, this would indicate that perception of authenticity can also develop together with the society if we acknowledge that the transmitted images and bodily experiences influence to authenticity. In addition, the transmitted images and experiences can also direct and demonstrate tourists on how to get the full or to say the true Finnish experience.

2.3 Personal authenticity

In addition to existential and performative authenticity scholars, Ricky (2022) presents a number of scholars who have researched the emergence of "personal authenticity." As Jamal and Hill (2004) state, when studying authenticity, the researcher must understand the scope

of authenticity in the concept of the tourism industry, then it is more natural for the researcher to study authenticity by understanding its different perspectives rather than trying to compartmentalize it. In discussions related to authenticity, the perspective of personal authenticity has received less attention compared to other perspectives (Jamal & Hill 2004). According to Ricky (2022), researchers such as Jamal and Hill (2004) have focused their studies on sense of place when expressing the phenomenological connection between embodiment and space.

Authenticity is typically associated as a positive feeling, yet authenticity can cause visitors negative feelings such as anxiety and avoidance (Ricky, 2022). For example, a building or a place may have been the site of cruel acts. Therefore, visiting there can evoke negative feelings. The essence of authenticity is connected to identity, place, space, representation, nationality, and interpretation, in order for the researcher to visualize the authenticity of places and experiences, researcher must understand the aspects of the essence of authenticity (Jamal & Hill, 2004). How a place is known is personal. Cultural heritage sites and attractions can have a very different meaning for residents, for example due to the time spent in the locality or tourist precinct. When researching cultural sites such as Löyly Helsinki, the visitors "personal authenticity" should be taken into account as local residents' stories and experiences of the place may interact with the stories travelers encounter and hear (Jamal & Hill, 2004).

The impact of technology, social media, and virtual reality in the study of authenticity has not yet been extensively studied. Nevertheless, the concept of authenticity is associated to almost all different themes which are in the field of tourism research. Ricky (2022) has raised this "being all over" as a challenge that the concept "authenticity" faces.

Finally, explained by Ricky (2022) how researchers focus should not focus on the question "what is authenticity?" instead of he presented three alternative questions as follows. Firstly, how has authenticity been used? Secondly, who needs authenticity and why? Lastly, what does authenticity do? To return to the image of Tuscany, perhaps we should not ask the question whether Tuscany is authentic, rather we should focus on the question: "what is authenticity in Tuscany?".

3 BODILY EXPERIENCES

3.1 The Body

What is body? The role and meaning of the body changes during our lives. Among others, events in our lives affect how we feel about our own body. The study of body has interested several different fields, such as social anthropology, sociology, philosophy, and tourism research (Palmer & Andrews, 2019, p. 1). Since the 1980s, theorists from various fields, have studied the body (Edelheim et al., 2017, p. 212; Jokinen, Kaskisaari & Husso, 2004, p. 17). The debate of the ontological status of the body is divided into two different perspectives, in the first one the body is dependent on social and discursive connection, while in the anti-constructionist perspective it is not (Nettleton & Watson, 1998, p. 8).

Descartes stated that human body is not conscious, moreover he described that the human body would be a machine such as a clock (Baker & Morris, 1996, p. 17). Jokinen et al., (2004, p.17) describe that before 1980s, the body was not understood and research focused on analyzing our rationality by ignoring our body, as Shilling (1993 as cited in Jokinen et al., 2004, p. 17) stated the body was absent present. Nevertheless, Descartes could note that there is correlation between body and mind (Baker & Morris, 1996, p. 17). His probably most famous principle is *Je pense, donc je suis* which means *I think, therefore I am* supports this correlation of body and mind. Today, research focuses more on studying the experiencing body instead of seeing the body as a machine; this may be seen as a phenomenological approach in which the study focuses to the body as it is experienced (Hélen, 2000, p. 156-157; Nettleton & Watson, 1998, p. 4). Parviainen (1994, p. 18) has described that the phenomenological viewpoint does not support the division of body and mind of which Rene Descartes is known about (Baker & Morris, 1996).

Nettleton and Watson (1998, p. 4-6) explain that in the literature, the increase in the visibility of the body has been influenced by, among others, the following themes: body politicization, ageing, diseases, consumer culture and new technologies. Briefly explained, feminist writers and activists showed how the body acted as an intermediary that enabled men to exploit women (Nettleton & Watson, 1998, p. 4). Nettleton and Watson continue to explain how social changes also include aging and diseases which are connected to physical changes,

while consumer culture focuses on maintaining youth. The advent of new technologies can make it difficult to understand the limits of the body. May technology divide our bodies into our real bodies and our virtual bodies.

The body can be viewed to have several different states. The different forms of the body include, for example, waking body, the sleeping body, and the affective body (Haanpää & Valtonen, 2018, pp. 127-128). When choosing a research method, one should consider the state in which the essence of the body is being studied, for example, an architectural site can be a hotel, in which case the main focus of the research could be the study of the sleeping body. Haanpää and Valtonen (2018, p. 140) explain that the body-reflexivity over the course of the research process makes it possible to grasp relevant bodily data. Bodily sensations such as shivering can be considered as bodily data (Haanpää & Valtonen, 2018, p. 135).

In times of changes in society, for example from peasant communities to court society, human's behavior also changed – before, behavior without social pressure was freer, in other words, it could also be seen as wilder, while during court society it became more controlled (Jokinen et al., 2004, p. 214). This change in behavior is in relation to bodily performances. Today, in tourism, the body is also affected by technology and different power relations (Foucault, 2008 as cited in Jokinen et al., 2004, p. 214). Nettleton and Watson (1998, p. 9) explain that people are not as confident as they used to be about their body. Perhaps, the influence of society, our own desires and all the mediators confuse our relationship to our body. Nevertheless, we will never be able to observe our own bodies in similar manner as we observe others explained Merleau-Ponty (Miettinen, Pulkkinen & Taipale, 2010, p. 142). In addition, observations and focus points alter depending on the observer. Over twenty years has passed by from Nettleton's and Watson's statement and the world where we are living in has changed. If we follow Merleau-Ponty's (Miettinen et al., 2010, p. 137) phenomenological view, we should distance ourselves from the world – the peasant communities, court society, and technology – to be able to find the connection between the body and the world, which is formed before knowledge.

Travelers' phenomenological body does not exist as an object (Veijola & Valtonen, 2007). The body has been studied from multiple different perspectives for example in anthropology the body may be viewed as a gendered, medical, social, performed and tourist body (Palmer & Andrews, 2019, p. 1). Yet, Palmer and Andrews continue explaining that the tourist body

is still largely absent from the literature discussions as the literature has focused to study point of views such as the correlation of body and senses, body and nation, and embodiment. According to Donna Haraway (1997 as cited in Edelheim et al., 2017, p. 213) when analyzing the body, researcher can focus to corporeality or to embodiment also meaning the bodily performance.

3.2 Defining embodiment in tourism

Embodiment allows us to view different levels simultaneously, such as society and individuals, nature and culture, institutions, and desires, because these intersect in our bodies (Jokinen et al., 2004, p. 8). Merleau-Ponty (1962 as cited in Jokinen et al., 2004, p. 8) argue that embodiment is a way of being in phenomenological perspective in which the body cannot be separated from the world in which we live. It can be even stated that the body is the starting point of social changes because it is flexible, mobile, and changing (Lundgren, 1998 as cited in Jokinen et al., 2004, p. 8). Nevertheless, our bodies make human's cultural capital visible. According to Nettleton and Watson (1998, p. i) the body can be simultaneously private as well as public. The cultural capital which we possess becomes visible in cases such as in our postures, attitudes, physical appearance, skills, movement, and clothing (Bourdier, 1984, p. 56 as cited in Jokinen et al., 2004, p. 215). Bourdier also explains that the cultural capital is also a method how individuals classify each other by our taste and style. However, the body's cultural capital can be part of an individual's self-control. Shilling (1993 as cited in Nettleton & Watson, 1998, p. 6) illustrated the human's capability to control the body by being more aware of the body, nevertheless, as a consequence we may apart from our bodies actual state.

Just under 30 years ago, Veijola and Jokinen (1994) focused in their article on how tourism research materials do not focus on the body, but on the gaze and waged labor communities. Some progress has been made from this point of view. Bodily experiences of adults and children may differ, as this research is done on adults, therefore, this theoretical framework does not focus on the embodied experiences of traveling children. Embodying as a concept could be explained as the union of body, mind and senses (Palmer & Andrews, 2019, p. 2). In tourism research, the body can be examined from different perspectives, for example, in studies it is possible to focus on the embodied experiences of a tourist or on the embodied

experiences of a person working in the tourism industry. Veijola and Valtonen (2007) accurately describe the body in the tourism industry, focusing on the aviation industry.

It may be stated that the embodied tourism experience emerges from various embodied encounters during tourism experience. During journeys, travelers' bodies are exposed to encounters. For these embodied encounters, travelers have come up with ways to face them, as Veijola and Valtonen (2007) explain that a traveler can make the body feel more comfortable by using a pillow while sitting on the plane or by stretching their legs. Still, it is important to underline that the embodied experience of men and women is different Veijola and Valtonen (2007). The needs of our bodies are different, which is why the physical conditions of the tourist experience are encountered in different ways. In architectural tourism, thoughts related to the embodiment of tourists can focus on the scale, historical significance and purpose of the architectural site. For example, in Löyly Helsinki, a female tourist may find the idea of taking a sauna with an unknown male tourist unpleasant, or a general conversation with other tourists about the destination's architecture may be so embarrassing that it makes the traveler physically tremble and feel anxious. These bodily experiences of ours may influence a tourists' decision to visit a destination.

3.3 Human body encounters places

Merleau-Ponty (Miettinen et al., 2010, p. 138) argues that through the body we are able to obtain knowledge. Our senses and body can influence architectural experiences. One of the earliest books concerning this theme was *Body, Memory, and Architecture* from 1977 by Kent C. Bloomer and Charles W. Moore (Pallasmaa & Heininen-Blomstedt, 2016, p. 33). According to them places influence on our bodies and individual worlds. Similarly, Edward S. Casey (Pallasmaa & Heininen-Blomstedt, 2016, p. 36) suggested that our bodies are the basis of our memory. In short, we might remember places through our bodies. The center of the experiential world of Merleau-Ponty's philosophy is the human body – the human body encounters places through which it complements and recognizes each other (Pallasmaa & Heininen-Blomstedt, 2016, p. 33). In a unique architectural site human body may have a multisensory experience in which the body uses all its senses to understand the connection between the body and the world around the body (Pallasmaa & Heininen-Blomstedt, 2016, p. 34). According to Hegel (Pallasmaa & Heininen-Blomstedt, 2016, p. 35) the sense of sight comes after touch in other words with touch we understand that objects are moving away

from our bodies. The formation of our reality is influenced by interaction between the senses – through our senses we are able to perceive and experience architecture, which is basically an extension of nature in the human-built world (Pallasmaa & Heininen-Blomstedt, 2016, p. 34). In addition, Pallasmaa and Heininen-Blomstedt explain that architecture can act as a tool that enables experiencing the natural landscape and weather conditions in a different way than in its natural state. As humans and travelers, we are able to exclude our bodies in order to feel more comfortable – in everyday life we often act this manner – to experience a good holiday, we should be with our bodies and listen to them, and embrace our surroundings (Knudsen & Waade, 2010, p. 61).

Pallasmaa has studied greatly the connection between architecture and existential experience. He argues that different elements can cause an existential experience, such as the sense of space, the use of colors, lightning, materials, and the clarity of forms (Pallasmaa & Heininen-Blomstedt, 2016, p. 98). These different elements can evoke feelings in visitors that we feel in our bodies. These feelings, such as joy, sadness, anger, love, are subjectively felt by the individual (Edelheim et al., 2017, p. 216). According to Merleau-Ponty (Miettinen et al, 2010, pp. 134, 142), the lived body can be studied by perceiving experiences and the essence of the body in the world, however, with this method of research it is possible to observe one specific perspective at a time. The way in which emotions are visible to outsiders is individual. A smile does not always mean happiness, and crossed arms do not always mean anger. As Merleau-Ponty (Miettinen et al, 2010, pp. 135) explains that we can be mistaken in our observations.

4 PHENOMENOLOGICAL RESEARCH DESIGN

“If there were only one truth, you couldn’t paint a hundred canvases on the same theme.”

- Pablo Picasso, 1966

In ancient Greece, the study of knowledge began with philosophy, from which over time has grown into its own subfields, such as mathematics, astronomy, and physics (Aaltola, 2018, p. 11). Science has developed continuously – today science influences cultures, but cultures also influence on science – the relationship between science and culture can be examined in the philosophy of science from several perspectives, nevertheless, the most central is the reality (Aaltola, 2018, pp. 11-13). Aaltola (2018, pp. 15-16) argue that scientific knowledge is different from everyday knowledge – it is not based on intuition, faith, or authority. Phenomenology has provided a method to study bodily experiences which was not possible through the natural sciences (Puusa, Juuri & Aaltio, 2020, p. 286). Phenomenology has been mostly associated with qualitative research. In qualitative research the focus is to interpret observations and open these interpretations through the research to other people (Puusa et al., 2020, p. 286).

Phenomenology developed at the beginning of the 20th century from Husserl’s work “Logische Untersuchungen”, which was continued to be interpreted by his apprentice Martin Heidegger and after him by several other thinkers, such as Jean-Paul Sarte and Maurice Merleau-Ponty (Miettinen et al., 2010, pp. 14-15).

The basis of phenomenological work is the study of phenomena, rather than the study of hypotheses and theoretical problems, and explaining meanings through causes (Miettinen et al., 2010, pp. 9-10, 12). In this research, I focus on authenticity, bodily experiences and architourism in an interrogative and questioning manner. Although the phenomenological perspective has different approaches – and it does not have a single defined research method – it is the most suitable paradigm for this research due to its essential features, which are the human, and human experiences (Laine, 2018, p. 25). Considering that each person has their own relationship with the world. In phenomenology, it is said that experientiality is the initial form of people instead of conceptual thinking (Laine, 2018, p. 26). In other words, we may

view this by thinking about the difference between being in the middle of architecture and thinking about architecture.

Miettinen et al., (2010, p. 11) claim that in phenomenology the researcher tries to open up how reality is experienced, instead of listing what is actually experienced. Describing reality does not focus on individual consciousness or individual experiences, but with the aid of these it is possible to approach the research questions (Miettinen et al., 2010, p. 11). Our actions in everyday life take place according to our innate understanding (Valli & Aaltola, 2018, p. 28). According to Miettinen et al., (2010, p. 11) different things, such as natural entities and communities may be experienced only because they have already been born. In phenomenology, the researcher focuses on understanding how these different things manifest and become real (Miettinen et al., 2010, p. 12). A two-level structure can be used for this. At the first level, the researcher focuses on her experienced life by describing her own experiences and observations; on the second level, the researcher's goal is to categorize the observations of the first level around different topics (Laine, 2018, p. 28). By understanding meanings, it is possible to get closer to reality – sometimes reality has already been experienced, but awareness of it has not been thought of. In the next part, I will present the research design of this phenomenological research. This qualitative research includes distinctive steps, yet as Laine (2018, p. 29) states that it is impossible to present detailed narrative of the phenomenological research method.

4.1 Data collection

I have chosen to use an ethnographic approach for the data collection. Ethnographic data collection approach will give me the possibility to use multiple techniques in the data collection process, such as observing myself, participant observation, and interviewing (Hall, 2011, p. 89; Sharpley & Stone, 2010, p. 202). In addition, Hall states (2011) that in ethnography the research group is the 'object of knowledge'. Despite this, when using ethnography, it should be taken into account that the relationship of the researcher to the research group can affect the research, and the members of the research group can form expectations towards the researcher (Haanpää, Hakkarainen & García-Rosell, pp.292-293). Existential and performative authenticity can be seen in moments of experiences, challenges, and achievements, as well as bodily feelings and sensations (Rickly-Boy, 2012). In the

ethnographic approach, the authenticity of bodily experiences is examined using several different data collection methods, the goal of which is to try to understand and analyze the in-depth information held by the research group.

Observations are like evidence that serve as clues when the researcher is looking for meaning and new information (Vilkka, 2018, p. 132). In addition, Vilkka explain that observations can appear in the form of a word, an act, a sentence, a thought. According to Miettinen et al., (2010, p. 12) the phenomena is related to both the experiences as well as to the researcher, who observes the manifested phenomena. Because of this, self-criticism and reflexivity are important for me to be able to detect my own prejudices and biases (Laine, 2018, p. 30). In qualitative research, the observations should be made at the research location itself, because our observations concern the research location, and the findings can be understood with the help of the research location (Vilkka 2018, p. 132). Laine (2018, p. 30) added that my task is to challenge myself to understand which understandings are my own spontaneous imagination, yet it is still impossible for the me to completely separate my prior consciousness and knowledge from the research, which is human. As a researcher, I must think about how the observations appear – are they memories – do I notice things about people or do the observations appear through people and do I influence on other people's experiences.

Observation process included the following steps:

1. Observing myself using the previously mentioned two-level structure.
2. Observing the participants.
3. Categorizing and finding themes from the observations.

As the phenomenological research can emphasize researcher's own experiences and analyzing other human's experiences, therefore, the data collection of the research data started already in the beginning of 2022. The first part included me visiting the research location and observing my own present and bodily experiences at the attraction. My own observations were made during winter, spring, and summer 2022. Before starting to write the theoretical framework of this research in the end of summer 2022. In phenomenological research, the starting point is the openness of the researcher. Meaning that the research object or subjects should be approached without prior expectations or a theoretical frame of

reference. Therefore, I chose to do my own observation before the writing process. As Löyly Helsinki is situated relatively close to my home, therefore, I went there several times during the winter, spring, and summer of 2022.

Winter, spring, and summertime were ideal for my own observations as it gave me more time to peacefully observe. In addition, in the winter of 2022, the covid-19 pandemic was still ongoing, therefore, there were fewer tourists in many places and some tourist attractions were closed completely. Nevertheless, the observation of my own actions may have facilitated me to generate deeper knowledge of the tourists' thoughts. I wrote field notes about my own observations. When I was at Löyly Helsinki, I initially wrote down my observations on my phone in bulleted form. This is because writing one observation on the research site would have taken too much time. Therefore, only after returning home, I wrote my observations in text form to my computer. My observations produced a total of 7 pages.

As the summer of 2022 approached, covid-19 calmed down, which is why more tourists and visitors started arriving again at various tourist destinations in Helsinki. Because of this, the participant observations were conducted in the summer of 2022, more precisely in June-August 2022. When I started the second part of observation data collection, I had already written much of the theoretical framework of my research and therefore I had more knowledge of the key concepts. I decided to observe the visitors at different times of the day and days of the week, in order that the observations obtained would give as broad and true picture of the research location as possible. In addition, in the beginning I wrote down few basic information, or I would say symbolic parts, which focused on the superficial parts of the human body, such as age, shape, appearance, style, and health. I classified the visitors by age group into young people, adults, the elderly, as well as whether they were alone, in pairs or in a group. After this, I focused on the bodily movements of the visitors as well as I observed their actions, facial expressions, body language, and the objects that they touched. While observing I changed my location around the tourist attractions. I documented my observations to my computer noting the day and time. For analysis, I also took photos of the research location. Especially about the places where visitors spend more time and the objects that visitors touched at the research location.

After the observation process, I finalized the interview questions in autumn 2022. Proper option for studying the experiential relationship with the world is an open interview, where

the aim is to limit the perspective of the interview as little as possible (Laine, 2018, p. 30). However, this research focuses on authenticity, bodily experiences, and architourism which is why the interview questions are divided into certain themes and thus the questions will somewhat limit and guide the interview. The interview questions were prepared in advance for the interview to be as conversational as possible as a phenomenological interview should be (Laine, 2018, p. 30). When forming the questions, I thought about what type of answers could be given to them. I tried to avoid questions to which the interviewee could answer in one-word. In qualitative research design interviews are a flexible method to collect data as it gives the researcher possibility for clarifying certain points (Puusa et al., 2020, p. 102).

The second part of the data collection process was a semi-structured interview which focused on the following themes: architourism, authenticity and bodily experiences. The interviews were conducted in December 2022 and January 2023. Although the interview was a conversation, the themes of the interview were same for all interviewees. Therefore, this interview process is a semi-structured interview instead of unstructured, open interview (Hirsjärvi & Hurme, 2008, p. 48).

The selection of interviewees was influenced by the interviewee's age, common language, and reason for visiting Löyly Helsinki. All interviews were conducted in English language and everyone voluntary participated on the interview. Yet, the interviewees were encouraged to participate by offering them coffee. Five women participated in the interviews, each of whom participated in the interview alone. The interviews lasted 30 to 45 minutes. The interviews were not conducted in Löyly Helsinki, but in nearby restaurants in Punavuori. As when I had the opportunity to conduct my first interview, there was a private event in Löyly Helsinki, and we couldn't go in for coffee. It was winter and cold outside, therefore, conducting over 30-minute-long interview outside would have been unpleasant. Considering the reliability of the study, I decided to conduct the rest of the interviews in the same way as the first. All interviewed participants were adults. One of the persons participating in the interview was Finnish, but she had lived outside of Finland for more than eight years and was not originally from Uusimaa, therefore she was accepted. Other participants were foreigners, yet one participant had visited Finland several times previously.

You can see the interview profiles in the table below. In order to ensure a smooth reading of the analysis and that the interviews and observations do not get confused, for coding I have used the abbreviation INTV + the interviewee's number in the interviews.

Table 1. Background information on respondents

Code	Sex	Nationality
INTV1	Female	Finnish (living overseas)
INTV2	Female	Spanish
INTV3	Female	Dutch
INTV4	Female	Russian
INTV5	Female	France

In the interview I presented myself and explained everyone the purpose of the interview. In addition, I gave my contact details to everyone. All those who participated were asked for their consent to the interview as well as to being recorded. Audio recording was used as it facilitates data management and the analyzing process. For the interview situation to be conversational, I gave the interviewees the opportunity to talk freely. If I or they were not able to understand completely a certain theme, I explained it more and vice versa if I felt that a certain point needed more clarification, I asked about it. If the conversation did not seem to develop, I asked about the photos taken by the visitors, because the photos can act as a stimulus to start a conversation. After the interviews, I transcribed all the recordings by first using the dictation machine in Word and then listening the recordings and fixing the parts of the text which were transcribed incorrectly.

4.2 Thematic analysis

For me to be able to analyze bodily experiences and their connection to authenticity it firstly requires me to understand how experiences are born. Laine (2018, p. 25, 27) explain that experiences arise from the meanings through which reality appears to us. They continue by saying that in phenomenology, the researcher must focus and immerse oneself into the collected data in order that the researcher can begin to visualize different meanings. Eventually, through this the researcher may be able to describe the phenomenon in question.

Choosing the method to analyze this phenomenological research was difficult. I discovered that what makes the phenomenological analysis difficult, is that there are various ways to do it such as interpretative phenomenological analysis. One of the key elements in the interpretative phenomenological analysis is that the research group should be familiar of the phenomenon (Reid, Flowers & Larkin, 2005). Nonetheless, right at the beginning it became clear to me that the empirical topic of this thesis, architourism, is not a known phenomenon even among tourism research students. As in this research it is not necessary for the research group to be familiar of the phenomenon, therefore, the interpretative phenomenological analysis is not suitable. Whereas in thematic analysis the research group does not have to be familiar of the phenomenon, therefore, I decided to choose thematic analysis.

To understand thematic analysis, firstly we have to understand what theme means. Van Manen (1990, p.87) has stated objects and transitive verbs which the researcher finds from the text are not themes. According to him themes are intransitive, and phenomenological themes define a form of the formation of lived experience. The process in thematic analysis concentrates to recover these hidden themes.

Thematic analysis method is not as mechanical process as for example qualitative content analysis method. In thematic analysis, the focus is on finding meanings in the research material, which arise more through insight than manual categorizing (Van Manen, 1990, p.79). However, as Van Manen continues to explain that through the themes, the processing and writing of the research material remains under control instead of it becoming an overly scattered consciousness. In this phenomenological thematic analysis, I aim to outline themes that emerge in my own observations of myself and the visitors, as well as in the interviews. Through the themes that emerged, it is possible to form a structure from the lived experience (Van Manen (1990, p.87). Next, I will present the process that allowed me to start seeing different themes.

One of the key points of the thematic analysis is to outline the essential themes related to the phenomenon and to separate them from those themes that may have emerged from the research material, but which are incidentally related to the phenomenon under investigation (Van Manen, 1990, p. 107). Therefore, thematic analysis involves data reduction (Hayllar & Griffin, 2005). I started to analyze the research materials, initially focusing on my

observations about myself. This is how my own understanding stands out from the experiences of the interviewees. As in the phenomenological perspective I have my own individual relationship with the world. Therefore, the previously mentioned two-level structure is presented to create an image of my pre-understanding of the phenomenon. In this structure on the first level, I focused to describe my own experiences and observations. Then on the second level my objective was to categorize my first level observations and find various themes from them. As I went through my observations, I began highlighting words and phrases with a highlighter. After this, I pondered these highlighted sentences and words in my mind. At first, this was very difficult, because when I wrote my own observations, I did not yet fully understand the concepts of authenticity and bodily experiences of the theoretical framework. Sometimes it felt like I could not find themes associated to bodily and lived experiences from my observations as no word or sentence directly pointed to it. Nonetheless, after viewing the data from different aspects and through different questions I was able to find various themes. Once I had written my own observations, I moved forward to the second part of the observations which was observing others. I wanted to respect privacy when observing others. For this reason, I did not make any observations in the sauna facilities. The observation of others took place during the summer of 2022; therefore, I got a good overall picture of the behavior of the visitors in the different premises of Löyly Helsinki. After the thematic analysis of the observations, I already had six different themes. When I continued to analyze the interview material, instead of trying to find connections between the themes that had already emerged and the interview material. I had to try to forget my preconceptions and start creating themes again by questioning my own consciousness.

The interview questions were divided into certain themes, but when doing the thematic analysis, I tried to approach the material openly, leaving out already created themes that dealt with the main concepts of the study. Finally, finding the themes that are most relevant to the phenomenon under study.

Table 2. Background information on themes

Essential themes	
Knowledge	Charging mind and body
Spatial awareness	Naturalness
Atmosphere	Everyday living environment
Culture	Practicality

In analyzing the data, I have strived for honesty, and I do not distort the collected information. Overall, it took four months to write this thematic analysis, in which the actual writing process was less, yet, understanding the meanings and seeing the themes took more time. Van Manen (1990, p.79) has described people's desire to find meaning in life and life's questions, specifying that without people's desire there would be no questions. In the process of writing the analysis, it was important for me to try to create a discussion between the selected research questions and the research data material. That way, my desire to find answers to my research questions was more likely. This research analysis may potentially increase the understanding of the correlation between wooden architectural sites and tourism.

4.3 Research ethics and trustworthiness

The challenges which a research process may face include time factor, power structures, community attachment, and personal ethical considerations (Hall, 2011, p. 94). This research involves human participants who are being observed and interviewed during the data collection process. However, ethical review is not necessary as the research will not harm human participants. It will not cause strong stimulations, security risk, mental harm nor involve children. By following the ethical guidelines provided by Finnish National Board on

Research Integrity TENK I assure that necessary ethical principles are taken into consideration and protect the confidentiality of the human participants of this research (Finnish National Board on Research Integrity TENK, 2019).

The ethical principles that need to be taken into consideration in this research with human participants include data collection, analysis, and reporting. In the data collection process, I will ensure the anonymity and confidentiality of the human participants by not having any record of the identity of the research participants (Sieber, 2008, p. 124). In addition, data which is not relevant for the research will not be collected, such as, age and occupation. All collected data including notes, document files, interviews, and possible images are safely stored. Before conducting the interviews, I explained the research topic and method as well as asked the participants' consent. Before the interview started, I gave them my contact information in case they later wanted to withdraw from the study. In addition, I asked for the contact information of the interviewees in case I had further questions related to the material of the interviews.

To ensure the reliability of qualitative research, Lincoln's and Guba's (1985) system has been taken into account, which includes the following four criteria: credibility, transferability, reliability and confirmability (Goodson & Phillimore, 2004, p. 159). To ensure reliability, Goodson and Phillimore (2004, p. 160) have presented different techniques. Next, I will present how these have been taken into account in the design of the study.

To ensure the reliability of the research, observations and interviews have been done carefully over time. Collecting observations has required continuous observation and several visits to the research site. A long-term commitment to research has made it possible to consider the effects of the world situation in data collection. The effects of the covid-19 pandemic on tourism required the expansion of research.

The main focus of the data collected in the research is not on the quantity but on the versatility of the information (Goodson & Phillimore, 2004, p. 161). To be able to ascertain the trustworthiness I wanted to keep all the data separate because in the theoretical framework it came to my knowledge that I cannot observe my own body in the same way as I observe the body movements of other visitors. The different phases of the research have been tried

to be presented in this thesis as precisely as possible, in that way other researchers could repeat this research. The research method was carefully planned and reviewed with the supervisor before starting the research. The recorded interviews were all transcribed. To improve dependability, after going through one interview, I contacted the interviewee again to confirm the meaning of his words to avoid misinterpretations. She answered to my question with a voicemail via WhatsApp.

5 FINDINGS

Understanding visitors' bodily experiences is one of the main areas of this research. In architourism, body and space meet each other, but that encounter is an individual experience for everyone. My thoughts, feelings, mind, and body are with me when I go on a journey. The body is the only one of these four different areas that is absolutely with me on every moment of the journey, whereas my thoughts, feelings and mind affect my bodily experiences during my journey. The union of body, mind, and senses can be described as embodying (Palmer & Andrews, 2019, p. 2).

Thoughts may be experienced as the voice of reason, while emotions could be experienced as bodily experiences. The mind may be the place where thoughts and emotions meet. This analysis focuses on analyzing observations and semi-structured interviews from visitors' bodily experiences, which can so often be hidden by visitors' own thoughts and the voice of reason. By focusing on the bodily experiences of visitors, it will be possible to study the connection between bodily experiences and authenticity in a wooden architectural site.

According to previous understanding, architourism is not extensively familiar phenomenon. Even though architecture surrounds visitors in the city of Helsinki, yet this research shows that discussing about wooden architecture is not familiar among visitors. Some of the interviewees were confused on how to answer the question as they may have felt that their knowledge of it was not strong enough. A question about wooden architecture received short answers compared to other questions. Specifically, INTV2 expressed herself: "*I don't know how it was made.*". Whereas INTV1 explained: "*Not much like based on just what I've seen and observed. I haven't studied or read anything.*". In the case of the interviewees, these short answers may also be due to the fact that the interviewees are aware that they are not experts in the field of architecture. Sometimes, instead of the interviewees telling their true thoughts, their voice of reason can overshadow them.

In this analysis, I examine how authenticity is experienced through embodied performances in Löyly Helsinki. I study the role of wood in shaping the bodily experiences of visitors, the experience of Löyly Helsinki's wooden architecture through embodied representations, and I focus on how authenticity is present in the bodily experiences of visitors.

5.1 The role of wood in shaping visitors' bodily experiences

When approaching the question, what is the role of wood in shaping the bodily experiences of visitors in Löyly Helsinki, I started with the appearance of wood in the answers of the interviewees. The experiences of the interviewees were individual as well as their views on the material on display. All the persons interviewed recognized the wood material and no one asked more detailed questions, such as what is meant by wood. In addition, none of the respondents started to think about what wood was used in the building in question, or whether it was domestic or foreign wood. The interviewees did not see the originality of the wood as an important part of their tourist experience. Since the interview questions focused on wooden architecture and bodily experiences, themes related to sustainable wooden architecture did not come up in the visitors' answers. The most relevant findings related to the role of the wood in shaping visitors' bodily experiences were connected, wood's visual appeal, to senses, and to thermal sensations that wood evoked.

Koivunen et al., ((2006, p. 124) have presented factors related to the impressiveness of a tourist destination, such as massiveness and scale, which can arouse emotions in tourists. Emotions cause reactions in our body. For example, when I feel angry, I feel a great amount of energy in my body that wants to erupt like a volcano. The moments, when my thoughts and mind stop, are those moments, when I feel my body is at peace. These are usually the moments when I'm enthralled by a place or a view so greatly that I can't help but admire the space in front of me or around me. The visitors stopping in front of the wooden art can be interpreted to mean something, such as interest or thinking about what the work in question represents. In the end, however, the body stopping in front of the work reflects that the human body has noticed the object and the object is somehow meaningful.

The wood material brought out naturalness. INTV2 described: "*The wooden material has not been emphasized more with props*". Yet, I noticed that some visitors paid attention to the wooden works that did not emphasize the natural essence of the wood. At first, I thought this was against naturalness. Yet, I was left wondering if the elements could attract the attention of visitors precisely because they differ from their natural essence, for example, in color, as in the Figure 8 below.



Figure 8. Löyly Helsinki: Interior. Source: Author.

In bodily experiences, the sense of sight is not always the first to appear, but through the senses we are also able to visualize reality (Pallasmaa & Heininen-Blomstedt, 2016, p. 34-35). The feeling of joy brought by the beauty and design language of the terrace reflects the fact that architecture touches people. The spatial awareness of the visitors was very prominent in their answers. Although their awareness of architecture was not strong, they could feel the surrounding architecture, spaces, and activities with their bodies. It seemed that the colors were visually stimulating. INTV3 described: “*There is like a mix of warm and dark colors*”. It could be stated that natural wooden material was connected to warmth. Whereas the dark colors of the interior design meant the black walls and ceilings.

The word safe emerged from my notes, from which the word safe probably reflects greatly on the current state of the world. On my notes I had described as follows: “*The longer I was in Löyly, the safer it started to feel*” and “*I felt that inside I was sheltered from the cold winter weather*”. Nevertheless, in these, the meaning of the word safe may not focus on the world situation, instead I would see it being connected to the state of the weather. The observations were made in winter when it is cold and windy outside. Löyly Helsinki with its fireplace created a cozy enough feeling for me that I did not want to face the colder weather outside. This feeling does not arise everywhere; therefore, I believe that the architecture and

interior design have a great influence on the bodily experience of the visitor. Although only one of the interviewees did not experience Løyly Helsinki from the inside, the cold weather affected the answers of all the interviewees. The interviewees were able to remember the effect of cold weather on their body. The answers emphasized the warmth of the fireplace and even the food was described as hot. INTV4 explained: *“You are surrounded by like wooden harmony. When you are there, you are just extremely cozy because of that wood and fire. It creates this feeling that you just want to be there.”* Touching the wooden material came up in only one interview’s sauna story. INTV4 said: *“I remember feeling warm of the wood when I sat down. It could be like even extremely hot on my back”*.

The ability to smell something can be an important part of experiencing a place as authentic. A scent can remind the visitor of a memory or a person, for example, someone can associate the smell of a certain perfume with a certain friend. INTV4 described that she did not smell wood in Løyly, even though the building is made of wood. However, when she described her experience in the sauna, she described how the smoke sauna smelled smoky. When she thought more about the smell in question, she concluded that the smoke sauna smelled like wood. According to her the smell in sauna is not just like plain wood, but like burning wood. This suggests that different scents of wood are associated with different things. Whereas, while observing the location during the summertime I paid attention to outside areas of the building where I could smell the wood as the smell was coming out from the saunas. Perhaps visitors are not that focused on the outside areas of Løyly during the wintertime as during the summertime. On the other hand, INTV2 also explained that she considered Løyly to be too far away. Upon arrival in Løyly, visitors must walk about 100 meters by the sea. In winter, this route can be very windy and cold. It may be that in the winter visitors are more focused on getting inside in order that they do not have to be out in the cold. This may mean that for some visitors, a conscious bodily experience of Løyly begins the moment they enter the location. However, based on the interview material, it was not possible to clearly identify what wooden architecture would smell like. Whereas the smell of burning wood seems to be related to the sauna.

In December 2022, when some of the interviews were conducted, it had snowed greatly in Helsinki. Buildings around Helsinki were buried under a mass of snow, including Løyly. INTV2 described: *“It’s winter so you can’t really be in touch with the wooden material*

because of the snow that's covered it. Wooden essence is not as effective, perhaps as it's not as visible". Figure 9. below demonstrates how snow hid the wooden surface of Löyly.



Figure 9. Löyly Helsinki: Wintertime. Source: Author.

Overall, it seemed that the wintertime when there is less sunlight and more snow affected to some respondents' possibility to encounter the wooden material. INTV2 responded that *"Today was pretty gloomy and the building looked gray"*. Whereas INTV3 stated that *"wooden architecture represents a general feeling of being connected to nature to me. It fits right in with the surroundings, and it helps to make you feel calm and relaxed"*. From the interview data, it was possible to conclude that the seasons and the weather had an effect on how the role of wood façade came to the fore in the formation of visitors' bodily experiences. In sunny weather, the wood was associated with a feeling of joy. While in a gloomy weather, it was associated with the color gray, where the gray color creates a feeling of something unmemorable. A sunny wooden building can be seen through bodily observations as a location that awakens a more positive mind. By understanding the connection between mind and body, it is possible that with a more positive mind, the body will also adapt to the environment better. The wooden harmony created a sense of comfort for the visitors. Harmony can be seen as a sign of tranquility, which would indicate the ability of visitors to relax and enjoy the location.

5.2 Experiencing wooden architecture through the body

The state of our body is connected to our experience. A tired body may not find nature tourism as rewarding as an energetic body. On the other hand, the energetic body may feel that it cannot fully fulfill itself when it is still. I listen to my body when I am planning what to do. Therefore, my body influences on my decisions. There are several ways to experience wooden architecture through the body, such as, learning about wooden architecture, mindfulness meditation, lighting, performances, and moving. Through these visitors experience at the wooden architecture site can be more memorable and meaningful. The interest around Löyly Helsinki can be seen more focused on what is possible to do at the building instead of what the building represents. The building is experienced through various activities, such as sauna, eating, drinking, morning yoga, and spending time with friends. Experiencing Löyly Helsinki through embodied performances manifests itself through body movements, senses, and preconceptions.

Awareness of wooden architecture can affect how wooden architecture is experienced through the body. Interestingly, INTV4 mentioned: *“how it looks like everything's wooden”*. This sentence gives a slight sensation that visitors may identify that what we see with our eyes may not be the same what the interior core is made of. Several of the respondents connected wooden architecture to churches as well as to their childhood homes. Not being able to discuss about wooden architecture does not necessarily mean that the interviewees were not interested about it. In performative authenticity the relation between place and body strengthens through the mental images (Edelheim et al., 2017, p. 221). Therefore, it is worth mentioning about interviewees' answers of what triggered their interest to visit Löyly Helsinki. As it was interesting to note that the interviewees answered more freely to questions about Löyly Helsinki rather than about wooden architecture. INTV3 described that: *“I saw pictures of the building online and without being consciously aware of the wooden architecture, I do think it played a role in choosing to visit Löyly. The building itself looks very nice”*.

Focusing on how the bodily experience at the wooden architecture site Löyly Helsinki is connected to the mindfulness meditation. The overall atmosphere in Löyly Helsinki during the summer mornings was calmer. I observed that there was lounge music playing inside. One significant reason for this was certainly the fact that in summer visitors can sit outside

in addition to the indoor spaces. I noticed that visitors chose both indoor and outdoor seating which allowed their bodies to point toward the sea. Most of the visitors who also arrived chose a place as close to the sea as possible. Which led me to wonder, why? As the visitor can also see the sea from elsewhere, therefore, the reason is not related to seeing. Instead, I wondered if it had something to do with the chairs. The chairs near the sea were lounge chairs, as you can see in the picture below. But the chairs placed closer to the interior were chairs suitable for dining tables. While thinking about this, a theme called charging the mind and body started to emerge from the data.



Figure 10. Löyly Helsinki: Spring 2023. Source: Author.

In a lounge, the visitor's body can rest, while by the sea the mind rests. Although I made observations from others in the summer of 2022, I paid attention to this same activity when I visited Löyly in the winter of 2023. The Figure 10 above shows that regardless of the season, visitors act in much the same way if the weather is sunny. In light of this research, visitors to Löyly Helsinki arrive to a location where they can relax and recharge their bodies.

Lights and shadows can enhance visitors' bodily experiences in a wooden architectural site. With the help of light and shadows, the visitor's attention can be directed to certain elements of the building and premises, such as wooden surfaces. In December-January, when it is the darkest time of the year, the interviewees found the lightning around the railings of the

building to be atmospheric. INTV1 described: *“I really liked the night atmosphere, the lighting. It feels like the atmosphere is different compared to daytime”*. Visitors may have felt that the mood lighting made the building more approachable, as it can be difficult to recognize in the dark. On the other hand, the lighting has made visitors see the building in a new way. Thanks to the lighting of the railings, visitors may have been able to focus on details such as the shape of the building. The terrace railing illuminated in the dark makes the visitor look at the outline of the building from a new perspective when the eye is not focused on the surrounding seascape as the below Figure 11 demonstrates. In addition, in the evenings, the visitor's attention can be more sensitively drawn to the shape of the building's wooden beams due to the lighting coming from the inside to the outside. In summary, the lighting can enhance visitors' bodily experience in a positive way.



Figure 11. Löyly Helsinki: Night Lightning. Source: Author.

Practicality as theme emerged from the data when I went through it. Practicality can affect on how the body's experiences different performances and activities in a wooden architectural site. As well as bodily experiences during tourism activities can help the visitor discover his or her authentic self (Wang 1999, p. 360). The services offered, location and

accessibility make Löyly Helsinki an easily accessible attraction. It is a tourist destination that can be visited in all seasons. Given the cultural differences, I believe visitors' bodily experiences will vary depending on which services they use. Different activities make the visitor see the wooden architecture site from a different perspective. As well as cramped conditions, long distances, stairs, slippery floors affect how we approach and experience a place. It was possible to notice from the research data that the interviewees talked about the elements they remembered and not so much about ordinary behavioral events. Although the interview questions concerned all the facilities located at Löyly Helsinki, yet, interviewees focused on describing sauna facilities and outdoor spaces. The functionality of the restaurant service or the behavior of the employees of the attractions were not mentioned, although customer service usually plays a large role in shaping the human experience. In addition, the interviewees did not mention the unisex toilets. It can be said that the visitors did not notice a greater difference in them from reality. Instead, the answers emphasized the connection between outdoor spaces and nature.

The terrace of Löyly continues over the sea. For visitors this may create a stronger connection with nature. During summertime musical performances and events are held at the terrace. When reading through my own observations, I paid attention to the fact that there were always people in Löyly Helsinki. On my notes I have written: *“The interior was a little busy and there were people everywhere”*. According to my knowledge, everyone's bodily experience is unique. The presence of other people had affected me in a way that I had become a little anxious. When I looked at my notes in different seasons, I was able to pay attention to the fact that this discomfort of people around me emerged in me also in the summer season, when I was with my friends on the terrace as I had written the following:

“I felt that I was different from those who had arrived there to spend their summer day. I wonder if this is due to my clothing or some other external issue. I do not enjoy the moments when I am the center of attention and when walking on the terrace, I felt that I was the object of the gaze of the people sitting at the tables next to me.”

In retrospect, I remembered that on the terrace I often look towards the sea. Because of this, it may have felt as if people were looking at me, when in reality they might have been looking past me to the sea. This brought out how wooden architecture has an effect on visitors' paths

and bodily experiences. Through events and performances, a wooden architectural site can be experienced in a different way. Larger amounts of people can make people use the terrace stairs as seating as well as the stairs leading to the roof. Although the interviewees had not come there because of the architecture, they were nevertheless aware of the building's characteristics. INTV1 mentioned: *"I would like to experience Löyly Helsinki's terrace in the summer"*. She was aware that many tend to spend festive time with friends on the building's terrace during summer. This is probably due to the images seen before in media. The outdoor areas were also described as follows:

"The first thing that comes to mind is the beautiful outside deck. I think the deck is quite authentic because it is big and spacious, and it is right on the water. It gives a special, happy feeling and it also makes you feel connected to the surrounding nature". (INTV3)

In winter, the visitor's connection with nature was different than in summer, because most of the time was spent inside. Among the bodily experiences of the visitors, the sauna experience stood out. The sauna experience at Löyly Helsinki focuses on the basic idea of the sauna which is purification. In Finnish culture, sauna is associated with taking a dip in the sea or lake. When visiting Löyly Helsinki's sauna facilities, visitors have the opportunity to take a dip in the sea as Figure 12 and Figure 13 show. The sauna experience can be experienced as more authentic when it is combined with the opportunity to go swimming. This performance may enhance visitors' connection to the surrounding nature as they are able to touch the sea during their visit. The activity in question, swimming in the sea, cools the human body temperature and activates the body. Despite the fact that the interviewees had the opportunity to try ice swimming. None of them had gone swimming in the sea, even though INTV4 thought: *"Löyly is it's a nice place to be if you just want to have a relax time and swim in the sea."* In addition, INTV4 described: *"I think that's what they did well as people go to Löyly for traditional finish sauna experience"*. For foreign visitors, swimming in the sea may be a more attractive idea in summer than in winter. In addition, many may be afraid of swimming in the dark. In Löyly Helsinki's sauna section, I did not notice any mention of the positive effects of ice swimming or instructions for ice swimming. Even though, a traditional sauna experience typically combines either the water element or cooling off on the terrace. The interviewees did not mention whether they had been instructed on sauna performance, for example what to do in the sauna or how is best to breathe there.

Foreign tourists do not necessarily have the same knowledge as Finns about saunas, such as the fact that it can be good to take on a water bottle with you to the sauna. The lack of information may have influenced the visitors' decision to try ice swimming. In addition, a lack of information can cause visitors to make their own assumptions, therefore, foreigners' experience of a Finnish sauna can be different from that of locals.

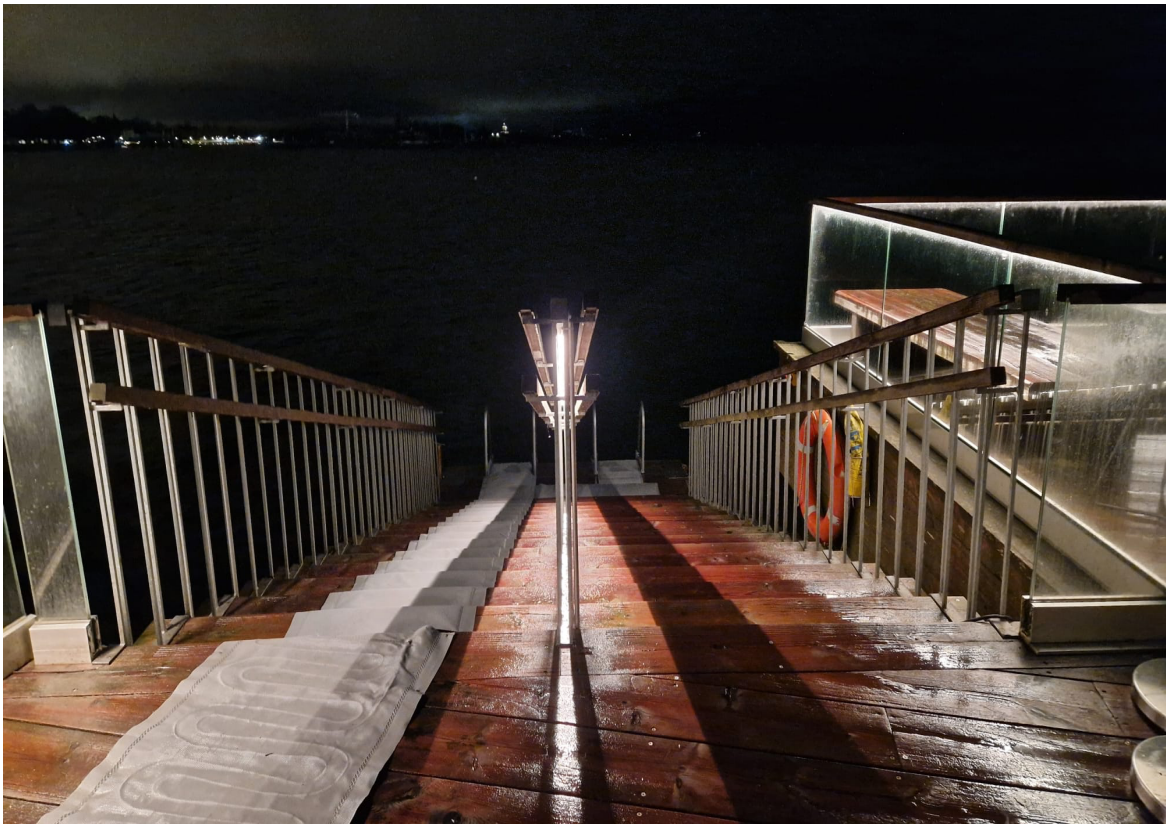


Figure 12. Löyly Helsinki: Ice Swimming Winter. Source: Author.



Figure 13. Löyly Helsinki: Ice Swimming Spring. Source: Ignant, 2016.

Visitors' spatial awareness can increase through movements such as walking or dancing. I liked that everything in the restaurant seemed to be located nearby. Visitors expressed the opportunity to walk on the roof as positive, however, INTV1 mentioned that she does not associate the modernity of Löyly's architecture with authenticity. Yet, INTV1 and INTV3 mentioned that they feel that the possibility to walk on the roof is not possible in many other buildings. After reaching the roof, the interviewees could see further and better notice the cruise ships on the other side.



Figure 14. Löyly Helsinki: Rooftop. Source: ArchDaily, 2016.

Overall, the sauna area received more critical feedback than the other areas of the building. INTV4 mentioned: “*The layout of the private sauna is nice, and it is the one that has a different way to throw the water*”. In the private sauna it is possible to throw water on the stones while sitting as the Figure 15 presents, whereas in the other two saunas the visitor must get up to be able to throw water on the stove. Figure 16 shows how the visitor must first go down the stairs to open the top door of the stove, after which it is only possible to put water in the stove. Due to this activity, the visitor's bodily experience of relaxation may be interrupted.



Figure 15. Löyly Helsinki: Private Sauna. Source: ArchDaily, 2016.



Figure 16. Löyly Helsinki: Smoke Sauna. Source: ArchDaily, 2016.

INTV5 described: *"The shower, sauna and living areas are well hidden under the wood paneling. That way I could feel at ease in the eyes of other people"*. Through wooden architecture, it has been possible to create a sense of privacy for the sauna facilities, which are otherwise located right next to the public restaurant. Yet, the sauna facilities were perceived as cramped and impractical in some places. Personally, I did not like the sauna areas' slippery floors, and the faux leather couch in the fireplace area, which seemed to stick to my skin. Focusing on the layout of the sauna space. INTV3 described as follows:

"I was surprised by the architecture of the sauna space. For example, the desk to pay for the entrance was located in a very unhandy spot. This caused a big queue of people waiting to pay entrance right in front of the door for the changing rooms. It felt like one didn't put many thoughts in this and there wasn't any logic in it. The glass door in the sauna didn't close very well (or people forgot to close it properly), which caused cold air coming into the sauna all the time".

I often go to Löyly Helsinki both alone and with friends. Since I have been there many times, I am already aware of everything I need to consider in advance. Especially if the purpose is to go to the sauna in addition to the restaurant experience. I find sauna to be wonderful, because it is suitable for a tired as well as an energetic body and mind. When I leave for Löyly, I pack everything I need, taking into account what is usually in the changing rooms and showers, such as shampoo, shower gel and hair dryer. Upon arrival at Löyly, everyone is given a pamphlet, a towel, and a compartment key. Löyly's women's dressing room is extremely small, therefore I always want to get out of there as quickly as possible. INTV2 described it: *"The changing rooms were very small as well, which made I was constantly bumping into other people and not having enough space to properly get changed"*. Moreover, INTV5 mentioned: *"As there were several people in the dressing room at the same time, I did not feel calm"*. The space is one unified space, and the only private place is the toilet. Always before I enter, I hope that there would only be one or two other people in the dressing room. As over there I am nakedly visible to unknown people. If they do not look at me, they still might see me through the mirror. In addition, INTV4 explained: *"I had to be far too close to another person"*. This can cause visitors to touch each other. For me it's not the nudity that bothers me, but a woman's body feels different at different times of the month, and this has an effect on my own state of being. The swollen feeling in the body

creates the feeling that I want to hide my body from the eyes of others. For these moments and situations, I have bought myself a perfect swimsuit that hides my stomach and swelling. While undressing, I thought while putting clothes in the wardrobe that I would put them in the order in which I will put them on. It is only when I get into my swimming suit and get out of the dressing room that I can start focusing on where I am and what I am doing. This implies that the body plays a very large role in our travel experiences. Yet, the role of the body has not been considered more deeply in the design of changing rooms.

In summary, it can be stated that the space, senses, and awareness affect the experience of the body. The performances and activities that take place in the space make it possible to experience the space in a new way, which is why the performances and activities have a great impact on the bodily experience. Therefore, each visitor's bodily experience at a wooden architectural site is different. Although Löyly Helsinki is not massive in size, the design language and diversity of the building offer the visitor the opportunity to experience the building in several different ways, for example from the top, from the inside, from the sea and from the outside. This can create a more holistic experience for the visitor and show the impressiveness of Löyly Helsinki.

5.3 Perceiving authenticity through embodied performances in Löyly Helsinki

The concept of authenticity combines design, material, manufacturing, setting, traditions, techniques, language, and spirit and feeling (Jokilehto, 2006). In order to perceive authenticity through embodied representations, I must first define the main points of embodied performances. At the beginning of the analysis, I have focused on the role of wood as a shaper of visitors' bodily experiences and on experiencing wooden architecture through the body. In looking at visitor's bodily experience, I have found that the following things affect the visitors' bodily experience: materials, local culture, visitors' interactions, uniqueness, and commercialization. Next, I will expand on these points, after which it will be possible to examine how authenticity is experienced through embodied performances in Löyly Helsinki.

Wood is essentially a natural material, and it is associated with words such as forest and nature. As Joenniemi (2021) stated, forestry has a long tradition in Finland. When visiting a

wooden architecture site, the visitor's sense of naturalness and authenticity can increase, as the visitor may feel more connected to Finnish culture. Wood as a material is flexible and with wood it is possible to create visually interesting wooden architectural sites such as Löyly Helsinki. The proximity of the wood plays a large role in the visitor experience in Löyly Helsinki. Visitors are able to notice the wooden material. The shapes of the wooden terrace were praised, as were the wooden stairs leading to the roof. Perceiving the authenticity of the wood was greatly influenced by the season of the visit. In addition to this, the use of different services possibly affected the encounter between the visitor and the wood. INTV1 believed that if she had experienced the sauna, she would have felt more in touch with the wood material. The reason for this is probably that she knew that a traditional Finnish sauna is built of wood. None of the interviewees questioned the use of wood as a construction and interior design material. Wood as a material can be accepted better as it is a material from the nature. Wood can be seen as belonging to a place close to nature, which is why Löyly Helsinki's location close to nature can be perceived as belonging to its authentic environment.

Pallasmaa and Heininen-Blomstedt (2014, p. 148) state that in architecture, in order for a building to join the ranks of authentic buildings, the building must present itself humbly to heritage and culture. Löyly Helsinki reflects Finnish values and the building's services highlight features of Finnish culture, such as local food, saunas, and the need for one's own space. Showcasing local culture, visitors can experience a sense of authenticity.

The interviewees hardly mentioned their experiences at the Löyly Helsinki restaurant. However, INTV4 mentioned that the first thing that came to her mind from smells was the smell of fish. In winter, the doors of Löyly Helsinki are mostly closed, therefore, the smells coming from the restaurant's kitchen are stronger. Löyly's most famous dish is Jasper's salmon soup, which is a traditional Finnish salmon soup. From the answers of the interviewees, I did not find that the smell of fish interrupted the feeling of authenticity. On the other hand, the lack of smell of the wood aroused surprise in the interviews. INTV4 described how she has experienced the smell of wood more strongly in other wooden architecture sites she has visited. While thinking about the connection between local food and authenticity, I was left wondering if the strong smell of fish takes the visitor's attention away from the smell of wood.

Sauna rituals and wood-heated saunas can be a new kind of experience for many. The visitors had prepared for their sauna experience a little in advance, for example, by taking their swimming suits with them. Typically, these are not needed in a Finnish sauna, nevertheless, they must be used in Löyly's unisex sauna. Knudsen and Waaden (2010, p. 12) have described that with the help of our body we create experiences that are related to the reality of cultures and lived life. Based on research data, visitors knew in advance what a Finnish sauna is like and what should happen there. The experience of nudity is related to the local culture. Its absence possibly affected the visitors' experience of authenticity. The nakedness of the body can distinguish the Finnish sauna experience from the sauna experiences of other countries, in Finnish sauna culture the body is more visible and the cultural capital that everyone brings to the sauna is gone. INTV4 had visited a local swimming hall and she mentioned: "*I think those saunas are much more authentic than Löyly*". On the other hand, INTV2 mentioned that it was nicer that people did not need to be naked. The interviewees were also aware that sauna is supposed to be hot, yet the temperature of the sauna surprised them. INTV5 stated that the temperature was much lower than what she is used to. INTV4 explained that sauna is supposed to be hot which can be understood that the visited sauna was not hot enough as she also described that the private sauna was hotter than the other saunas. The low temperature of the sauna and wearing swimming suits may have broken the embodied performance of the visitors, which may have left them with an inauthentic experience.

Based on the data collection, bodily experiences in Löyly's sauna make the visitor question the design of the facilities as well as the way to behave in the sauna, such as throwing water on the stove. The understanding and born vision of what a sauna should feel like was slightly shattered. Whereas being on the building's terrace created a sense of connection with the surrounding nature for the visitors. Being on the terrace does not have similar predetermined definitions of how the visitor should experience it with their body. It is individual for everyone, while the sauna experience is more collective. At the terrace the real state of being is created by everyone's own experience.

Visitors' interactions with other people, surroundings, and performances can enhance the sense of authenticity. These interactions may offer insight to the visitors about the culture, history, and essence of the location. Based on my observations Löyly Helsinki's wooden architecture interests' people from different social classes. The casual dress code of the

visitors gave the impression that Löyly Helsinki is not only for visitors who meet a certain dress code. Rather, it is a place that welcomes everyone. Twenty years ago, it was easier to recognize a tourist in Helsinki than it is today. One important factor was, for example, the tourist's cultural capital, such as appearance. Helsinki was not such a multicultural city; therefore, it was easier to recognize a foreigner. In addition, passengers often had cameras or video cameras with them to record all their memories. Today, tourists blend in better with the locals. Due to the globalization, the clothes of tourists do not differ from the clothes of the local population. Even today, you rarely see tourists with bigger cameras, instead many tourists take photos with their phones. I believe that due to technology and globalization, the cultural capital of tourists does not stand out so much. However, the tourists' embodied performances may set them apart from the locals.

Löyly Helsinki is not only a location for foreigners but also for locals. The more time I have spent in Löyly Helsinki, the more I have noticed that it is a mix of locals and tourists. According to INTV5, it was possible to hear the surrounding conversation and laughter. Therefore, it seems that visitors did notice the presence of other visitors although people tend to take their own space as I had noticed from my observation that when visitors were looking for a table on the terrace or inside, the visitors always left at least one table space between each other. As for INTV4, she described Löyly Helsinki as a location for socializing, meeting people and trying to get to know the Finnish culture. In my observations, I paid attention to foreign languages, through which I got a sense of foreign travelers. However, language is not a sure way to determine whether it is a foreign traveler, because it can also be a Finn who speaks foreign languages fluently. Therefore, my feeling of foreign tourists was confirmed when I noticed people standing at the Hop and Hop off stop in front of Löyly. Löyly Helsinki is possibly a place where tourists can encounter the Finnish everyday life environment and events with simple things, such as a woman walking her dog and running with her dog up the stairs leading to the roof of Löyly Helsinki. As well as vice versa, locals can experience Löyly Helsinki as a place in Helsinki that resembles a possible state of being abroad in the midst of foreign languages. All in all, it seems that visitors are not only interested about the place but also of the people who visit the place. Being surrounded by other foreigners or Finns can affect the visitors' experience of authenticity, but it may also be that visitors can have fun and feel good in a social place like Löyly Helsinki. Especially if they come from a culture where people tend to socialize more. Through these encounters,

travelers can have experiences related to local culture and lifestyle which can finally be experienced as real and authentic.

Interaction with the surrounding environment included natural and non-natural sounds. In my observations, I have described the sounds of seagulls on the terrace. My attention had been drawn to a figure resembling a seagull mounted on the roof of the Löyly terrace, which was making a loud fake seagull sound with the intention of driving away the real seagulls. Although the sound was loud, I did not notice other visitors paying attention to it. However, the real seagulls attracted the visitors' attention because the seagulls tried to steal the visitors' food. I thought that maybe the visitors accepted the sound of the fake seagull as they did not pay much attention to it. The rude behavior of the real seagulls may have made the fake sound more acceptable. The fake sound of seagulls may not be able to break the rational factor and leave visitors with a feeling of inauthenticity, as Wang (1999, p. 361) describes, because in this case reality and fake are so clearly different. After all, the fake sound allows guests to spend a summer day on the terrace, because without the sound the terrace could have been just full of seagulls.

The uniqueness of a wooden architectural site can make the visitors' experience more memorable. An authentic experience may be created by emphasizing features of uniqueness, such as a place's location, history, and design. Location is important in experiencing authenticity. Löyly Helsinki's location by the sea was emphasized in the visitors' observations and answers. In Finnish life and culture, being by the sea emerges as an authentic experience, as stated by Knudsen and Waaden (2010, p. 56-60). In the observations, authenticity came out strongly as the visitors enjoyed the time on the terrace, when their bodies were just allowed to be. The tourist's experiences of authenticity have been studied by Wang (1999, p. 352). According to him, travelers can experience a sense of authenticity in their body while traveling and being involved in experiences different from normal everyday life. In winter in Finland, the days are very short, and a large part of the population works during the hours of the day when the sun is shining (9-15). Because of this, seeing the sunshine in the wintertime can be experienced as unique, while being on the terrace in the summertime can be seen as a unique opportunity that is not possible to do every day of the year. However, the way to experience and interpret authenticity is individual for each traveler. Because of this, travelers' experiences of authenticity may differ. The home

country of tourists is of great importance in terms of whether they feel sitting near the sea as an ordinary or unusual experience.

Among the locals, Löyly Helsinki is a well-known place that the locals may see as a social meeting place. The popularity of Löyly Helsinki among the locals has certainly been influenced by the owner of Löyly Helsinki, Jasper Pääkkönen, whom many Helsinki residents recognize from movies. Jasper Pääkkönen has brought out the uniqueness of Finnish sauna culture in his interviews about Löyly Helsinki. Observing my experiences at Löyly Helsinki, upon arrival I noticed how "Jasper" is carved into a wood near the entrance of Löyly Helsinki as shown in the Figure 17 below. This is typical for architecturally or historically significant buildings in Helsinki, yet, most often the name of the architect or a well-known resident is marked on the building. MacCannell and Lippard (1999, p. 41) describe how a sign can represent a tourist attraction. Placing a sign in front of a Löyly Helsinki tells tourists that they are in the right place, but more importantly, it communicates to future generations the meaning and value of that attraction.



Figure 17. Löyly Helsinki: Owner's Name. Source: Author.

None of the interviewees came to visit Löyly specifically because of the architecture, but the design of Löyly might be one of the reasons why visitors usually wonder and stay there, as INTV4 described: *“The way they designed it makes you want to be there”*. Respondent INTV2 also mentioned the following: *“I think it is very thoughtfully planned and I think it also reflects Finnish values”*. From this it can be concluded that knowledge of architecture is not the biggest factor for visiting a wooden architecturally significant tourist destination, rather the visit may be influenced by the stories and pictures that visitors see of the place and read of the place. It is good to remember that each visitor has been able to see a different image of the place and read a different text related to the place, which is why visitors have different expectations that affect their personal sense of authenticity. The fact that Löyly Helsinki is associated with Finnish values and activities with its interior design, pictures and stories is possibly the reason why people want to visit it when they are in Helsinki.

Over commercialization can shatter the visitor's experience of authenticity. The bodily experiences of the visitor should be taken into account in the planning of facilities and activities, if one wants to maintain a balance between the integrity and authenticity of the facilities. The narrowness of the sauna facilities was perceived as physically uncomfortable, which is why one wonders if the design has possibly focused on maximizing public spaces at the expense of private spaces, such as dressing rooms. In addition, details have a big impact on how the body and mind work. Originally designed for tourists, the sauna has also become the sauna for locals. In the two wood-heated saunas, water is put into the stove by either the visitor or the staff. When the staff puts water into the stove, it becomes an additional function to the sauna experience. From a local's point of view, this additional function can break the sense of authenticity. On the other hand, a tourist may believe that the custom in question always belongs to sauna rituals.

6 CONCLUSION

In this thesis, I have focused on researching how visitors experience architectural sites with their bodies. My research focused on observing visitors and exploring the bodily experiences of visitors in Löyly Helsinki within the framework of authenticity and bodily discourses. This qualitative phenomenological research focuses on embodied performances where the experiencing body is connected to the world in which we live. Emotions and bodily experiences are individually experienced. The observations and focuses of the research material are the results of my observations and these results may vary depending on the author of the research and the visitors. Using the theoretical framework, I have searched for answers to the primary research question is: How is authenticity perceived through embodied performances in Löyly Helsinki?

The study emphasized the effect of the role of the wood on the bodily experience of the visitors. All the interviewees had noticed wood during their visit. The attitude of the interviewees towards the visibility of the wood was positive. None of the interviewed mentioned that the wood material should have been replaced with another material or that there was too much wood on display. Instead, it was seen that wood had an impact on the visitors' visual image, senses and the thermal sensations caused by the wood. The sensory experience created by the wood enhanced visitors understanding of the connection between the body and the surrounding architecture. However, seasons greatly affect the visitor's bodily experience when encountering wood. The visual appeal of wood is more hidden in the winter season than in the summer.

Significantly, Löyly Helsinki is experienced through various embodied performances. The bodily experiences of the visitors were influenced by the correlation between the environment and the weather, as well as the perceived services. Based on the research data, the bodily experiences were influenced by the awareness of wooden architecture, mindfulness meditation, lighting, and performances. Löyly Helsinki offers various services to visitors, such as sauna, dining, events, and enjoying the weather on the outdoor terrace. The bodily experience is individual for everyone. In Löyly Helsinki, visitors are not guided, instead, the visitor's bodily experience is focused on the visitor's own sensations and imitating the bodily performances of others. Due to space planning solutions, and temperature the visitor's bodily experience was occasionally interrupted, especially in the

sauna. In addition, swimming combined with a sauna in the winter season was perceived as scary based on observations. However, Löyly Helsinki was considered as a safe and warm place to escape the winter cold.

The feeling of authenticity emerges in the bodily experiences of the visitors. As described in the theoretical framework authenticity can be linked to a positive feeling, however, the feelings of sadness and scariness can also mean that the experience is considered to be authentic. If the study had focused on the voice of reason, the modern design language of Löyly Helsinki would not have been perceived as authentic, such as the old wooden churches. Yet the bodily feeling of authenticity is influenced by materials, local culture, visitors' interaction, the uniqueness of the place and commercialization. For visitors, the experience of authenticity is connected to having a memorable and meaningful experience. However, interruptions for the experience can decrease the sense of authenticity. The bodily experiences of the visitors were combined with feelings of fear, disappointment, and joy as well as relaxation and social interaction. The research revealed that the bodily experiences of sauna rituals and wood-heated saunas did not correspond to expectations, for example in terms of temperature, routines, and space planning. Therefore, bodily, the sauna experience of the visitors left a feeling of disappointment. On the other hand, the terrace building, the harmony of the materials and the closeness to nature gave the visitors a feeling of joy and relaxation.

In this research, I have tried to identify how authenticity is experienced through embodied performances. Based on the theoretical framework, observations, and interviews, each visitor is unique in how they experience their body. Visitors' awareness, senses, body heat production, and cultural capital in connection with weather and activities influence how Löyly Helsinki is experienced through embodied performances and whether the visitor in question feels the wooden architecture site as authentic. The sauna experience, the terrace of Löyly Helsinki, and interaction with local culture were the key points for experiencing authenticity through embodied performances. If the visitor's bodily experience did not include all these points, the visitor was left with a more sensitive feeling of wanting to return to the destination.

The relevance of the research results focuses on understanding how architecturally significant sites can become tourist destinations. When planning tourist destinations, it

should be considered that visitors' awareness is not as broad as that of locals. In addition, the connection between commerciality and authenticity must be taken into account in the planning of premises and operations, thus that commercialization does not violate the feeling of authenticity. Architourism can increase awareness of Finnish culture, such as sauna culture and ice swimming. However, in the light of this research, when architectural sites become tourist destinations, the limits of visitor awareness should be defined in order that the silent local practices can be explained to visitors and, for example, the positive aspects of ice swimming. This way, trying out activities can also be perceived as safe. It is also important to recognize architecturally significant tourist destinations and their key features, such as Löyly Helsinki's sauna experience, outdoor terrace, and possibilities for social interactions. In future urban planning, we are therefore aware that Löyly Helsinki as a building and as a tourist destination will not be bodily experienced in the same way if its functions are changed. At the moment, Löyly Helsinki has found its place in buildings popular with locals and tourists alike.

The limitations of this analysis are the paucity of previous research on the topic and potential conflicts arising from my own personal ideologies. I made my observations from the winter of 2022 onwards, when the covid pandemic was still on. For this reason, my observations must take into account this limiting factor, due to which there were exceptions to the use of services and also the right to self-determination of people was restricted. Additionally, one major limitation of this research is that this has been my first phenomenological research and thematic analysis. Because of this, I may have underestimated the time required to do the research and analysis properly.

While writing this research, several topics for further research came to mind. These further research topics at times sounded extremely interesting in my mind. Especially in the beginning they made narrowing down the research more difficult. Therefore, when doing further this research, it was important to remember to clearly define the scope of the research. This ultimately helped me in completing the research. Next, I present points for further investigation.

First, my attention was drawn to the study of the private and public spaces of the tourist destination. This thesis focused very much on public spaces that are open to all visitors. It would be possible to carry out a similar study focusing on facilities that are open only to

employees. How the people working in the tourist attraction perceive the influence of architecture and spaces in their bodily experiences. Are the bodily experiences of people working in the tourism industry valued by bringing architecture and design into their private spaces?

The second research topic would be the study of the bodily experiences of travelling foreigners working in the field of architecture. The research revealed that tourists' knowledge of architecture is not the highest. Therefore, by focusing on traveling people working in the field, it could possibly open more the connection between architourism and bodily experience.

The study of architourism is an important research topic. The construction of sustainable tourism destinations increases over time. Architecturally significant sites increase tourists' interest in impressive tourist attractions. Buildings built fifty years from now will be different from today's buildings. Today, we cannot estimate how long the importance of wooden architecture will remain or whether the lifetime of wooden architectural sites will be longer than the period of the first thinning of the forests. However, by focusing on creating memorable and meaningful tourism attractions for people, we ensure that they add value to locals and tourists alike.

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APPENDIX 1. Interview Framework

The following sub-questions will assist me to analyze the primary research question:

1. How do the visitors describe their bodily experiences in Löyly?
2. How are the senses, emotions and physical body connected in the experience of authenticity in Löyly?
3. How the surrounding environment influences on visitors' bodily experiences in Löyly?

General questions:

- Name (to be anonymized)
- City and country
- Age
- Could you please describe about your day/holiday/vacation (location, duration, the purpose, emotions/feelings)
- Have you previously visited Löyly? If yes, how many times/often have you visited Löyly?

Architourism

- Could you describe why you have chosen to visit Löyly? What triggered your interest to visit this place?
- What do you think about the aesthetics (look) and atmosphere of the building?
What are your thoughts about Löyly's location?
 - (How aware are you about wooden architecture?) What wooden architecture represents to you? Did wood as an element play a role in choosing to visit Löyly? Do you recall any wooden details that caught your attention on your visit to Löyly (shape, properties, aesthetic)?
 - What comes to your mind when you think wooden architecture sites? Any feelings or emotions?
- Have you previously visited wooden architecture locations that remind you of Löyly? How would you describe your feelings or emotions at these locations?

Authenticity and Bodily Experiences

- What are the first things that come to your mind when you think Löyly? Do you find the activities, materials, services used in Löyly authentic? Could you explain why that felt authentic for you/ why it felt inauthentic?
- Was there something that you wished to experience or to see in Löyly? Why did you consider it special?
- Which spaces did you visit in Löyly? Could you describe what you did in these spaces?
 - If you think of yourself in these spaces, can you recall if the different spaces and the wooden material had an effect to your mind and body?
 - Did you perceive these spaces as authentic? Was there any space in Löyly that you felt more authentic than other? If yes, explain why?
 - Was there any special place where you would like to spend more time? Why?
 - Do you remember any sensations and feeling that you made during your visit? What role wood played in triggering these sensations and feelings?
- Have you felt connected to the surrounding environment and wooden material on your visit? Could you describe how?

Closure

- Would you return to visit Löyly? Why?
- Did you take any pictures? Was there something specific that caught your attention or was there something that you couldn't document?
- If you would have a chance to tell a friend about your experiences in Löyly, what would you tell them?
- Do you have any questions or feedback?