



Arild Berg

Artistic Research in Public Space

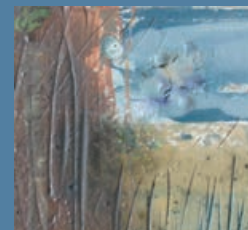
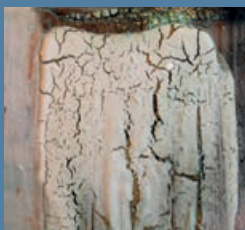
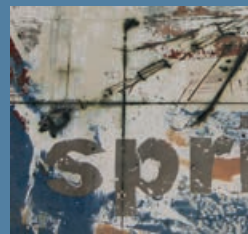
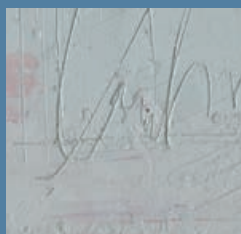
Participation in Material-based Art

Communication in art

Inspiration happens within each person. It may also emerge through communication with other people.

In this book, artist Arild Berg explores what happens when people are invited into a public art process. In three case studies, for which he created ceramic works through the participatory approach in each environment, he had an explicit focus on involving the participants in material-based art. First, he invited people on site to produce art for a chapel of rest. The second site of collaboration was a school entrance. The final context was a corridor in a mental healthcare facility.

The participation seemed to enable a special type of communicative process to evolve that was characterized by a sensuous presence and tactile resonance. Berg shows how participatory approaches in humanistic science can contribute to artistic practice. The book thus introduces a new research-based approach to implementing art in public space.



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Artistic Research in Public Space

Participation in material-based art

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Summary

There is a need to put more effort into exploring new ideas of what role material-based art can play in society today. There are many technical and political perspectives describing the role of materials in the participatory development of the public space, but still more knowledge about the artistic aspects of environmental issues is needed, because when the environment is materialized, a meaning is always created, and from a social and cultural perspective, this meaning is important.

There has been extensive research undertaken on participatory design and material-based art, and on the multiple pathways for creative practice and research practice to come together, but research is lacking on the relationship between participatory design and material-based art. When considering ethnography, it has also been proposed that more artificial set-ups should be used, and more novel and exciting ways of thinking about the work of fieldwork should be practised. One should not only passively live in a specific culture to observe it, but ethnographers should, to a larger extent, participate, act up and act out, as in the early legendary ethnographic studies. Based on this, the main research question concerned how participatory processes could contribute to material-based art. The supporting research questions consider how collective concepts can emerge in a participatory process and how collective concepts can be materialized into artworks. A final supporting research question involved how the artworks could be implemented into a specific institution. The research questions contribute to self-identification in terms of the research outlook on participation in material-based art, aiming for an expanded understanding through a hermeneutic and descriptive research approach.

Three public institutions were chosen as contexts for the case studies to create a sense of unity: a church, a school and a hospital were chosen because they are both pillars of society and institutional frameworks for specific occasions in life. Material-based art was produced and used actively through a participatory approach to create public art. The approach, findings and analysis were employed to identify any relevant issues and topics that concerned the people who were connected to the material-based arts, and to highlight any issues that were related to the skills and actions of

material-based artists. This included the exploration of how practice was carried out, which issues were important and which issues emerged in the research community in different contexts. The issues and themes that were identified through exploring public participation in art practice were thus validated in relation to existing research and in relation to what may be required for an art-based transformation process in society.

The issues identified through the artistic research were related to knowledge, skill and general competence, aspects that are relevant from an educational perspective for participation in material-based art. In such a knowledge domain, it is relevant to have specific knowledge of an artistic production process and to be able to describe the properties, potentials and useful qualities of relevant media and materials. Another issue is to know how material-based art can become an integrated part of a place as a transformative social force. Further, a relevant issue was to imagine innovative solutions by applying accumulated knowledge to new areas.

In the skill domain, an issue is to know how to follow formalized processes in political and institutional frameworks to determine the consensual values of artistic practice. Relevant skills are to undertake interactive fieldwork to get a deeper insight into how cultural values and social-flow patterns can be directly related to a physical environment. Another relevant skill is to carry out interviews that include material-based art. A skill is to create spaces and opportunities that enable the participants to take part in a creative process that can contribute to a mutual openness, in seeing 'the other' as a source of knowledge and inspiration. A skill to generate a new conceptualization of a space is relevant. The ability to compose both colour and tactile aesthetics to create a new experience of sensuous presence are relevant skills. Further, a relevant skill is to materialize an artwork with motifs and forms that resonate with a specific concept or context.

A general competency requirement in terms of practicing participation in material-based art is to engage collaborators in emerging concepts through participatory dialogues. The reflecting art practitioner can take advantage of using artistic freedom with regards to the implications that this has for the integrity of others. A general competence is to propose and handle provocative solutions to

the point of acceptance to constitute a productive transition from something familiar into something unknown and eventually to develop conflicting values into new common ideas. Further competence is to involve relevant external reference groups to create a higher degree of intersubjectivity in the process. A relevant competence is to contribute to a physical and conceptual environment that enhances *more-being* by creating room for imagination, communication and dialogue.

In particular, this study has identified new knowledge on participation in material-based art and, in general, has shown how artistic work can be multidisciplinary when working with public art. Through the intertwined connections of conceptualization, materialization and implementation, the research introduces a new approach to working with public art and for how to use art in the public space. Discussions on these issues have contributed to an early-stage epistemological framework for participation in material-based art and to an early-stage ontological circle for artistic research.



New Knowledge; Artistic Research

Criticism against a new field of knowledge or discipline emerges for at least two reasons.

The first is an attempt to maintain a degree of internal criticism within a given discipline through internal evaluation. The point of departure here is to prevent any old activity from passing itself as science.

The other issue is related to power and control. Representatives of established sciences are keen to act as watchdogs of all scientific activity. New points of departure for discussion are undesirable, because they might question the old sciences, as are any attempts to prove that everything old can indeed be subjected to new valid criticism at any given time.

These two points are crucial for new sciences. When faced by criticism, it is essential to identify which of the two above mentioned is the underlying motivation and to react accordingly (Varto, 2009, p. 140).

Acknowledgements

I would like to express my sincere gratitude to my supervisors; Dr Mette Mo Jakobsen, Professor Susann Vihma and Professor Juha Varto as well as to my internal supplementary supervisors; Dr Chris Heape and Professor Roar Olsen. I am also grateful to my pre-examinators; Dr Outi Turpeinen, Professor Sami Rintala, Professor Poul Jensen, and Dr Martina Keitsch.

To work as an artist involves being guided by an inner drive, but it is also about being in dialogue with others. Through dialogue, this thesis has been based on practice as well as on theory. Thus, the thesis is connected to others' knowledge and experiences. I am grateful to those who have contributed with various forms of dialogue. After working with artistic experiments in the studio workshop, some form of presentation often followed. An important dividing line in my artistic practice involved a public art project. It was very meaningful to create art that was put to use in a particular context. This process required substantial dialogue. I therefore went into a cross-disciplinary environment at the experimental gallery ROM in Oslo, where artists, architects and therapists worked together. It was very enriching, and I was most amazed and inspired as it gradually dawned on me how little I actually understood about the extent of the others' knowledge until I was well entrenched in the collaborative process.

While working on dialogue and public art, I was also a teacher in communication and drawing for product-design education. Working in such an academic environment opened up many new opportunities. Mette Mo Jakobsen was the Dean at the time, and she saw these new opportunities clearly; she established a research program and realized a research fellow position in the department funded by the Ministry of Education. As my supervisor throughout the course, I have been both challenged and encouraged by her, and I am grateful for the insights that I have gained. Having seen my seating sculptures with texts, she suggested that I went to NORDCODE (The Nordic Network for Research on Communicative Product Design) in Helsinki to learn more about research in communication and design. The Product-design Department was under constant development, with a fusion of organizations, new

professionals and new management, Petter Øyan, Chris Heape and most recently with Gunnar H. Gundersen as leader. Despite all of these changes, the entire management team supported this doctoral study in the department.

In Helsinki, I met a Nordic community of artists and designers who were interested in research on communicative artefacts. The individual who had established and led this environment was Susann Vihma. She had managed to create an inspiring environment that included both critical reflection and interpersonal dialogue. This environment immediately gave me a completely new outlook regarding what research in art and design was, is and could be; that research may constantly evolve based on how we help to develop it. As my supervisor, Susann Vihma contributed invaluable to many levels of the study, which I am very grateful for, including its conceptual consistency. Linguistically, it was a goal to get the text to be as simple and understandable as possible while at the same time presenting new knowledge.

Outi Turpeinen was a driving force at NORDCODE and was a great inspiration to me by virtue of being a good example. She showed glass art in new ways that reflected intelligence and intellectual curiosity, alongside elegant and surprising ways in which to combine theory and practice. Her doctoral study was completed with a large installation at the Kiasma Contemporary Art Museum in Helsinki. I would also like to thank her for giving me thorough and constructive feedback as a pre-examiner on both the artistic works and the thesis. I am also deeply grateful to the other pre-examiners. Martina Keitsch, PhD, for her comments relating to philosophy and aesthetics, Professor Poul Jensen, who contributed with his knowledge on the qualities of ceramic expression and art in the public space, and Professor Sami Rintala, architect and artist, for his functional, poetic and inspiring analysis.

NORDCODE was so much more than a mere network of contacts: The people, issues, discussions, experiences, shared frustrations and laughter produced a kind of destined community. Workshops and doctoral courses were arranged at various academic institutions in the Nordic countries: at Lyngby, Trondheim, Gothenburg, Kolding, Akershus, Oslo, Skovde, Lund and Helsinki, and on the is-

land of Ven, at the star observatory of Tycho Brahe. There were different research traditions in various schools in the fields of art, architecture and design – differences that paved the way for a broader understanding of research. I am grateful to those who organized the good seminars and the good courses, including Toni- Matti Karjalainen, Anders Warell, Despina Christoforidou, Eva Wängelin, Victor Hiort af Ornæs, Andre Liem and Johannes Sigurdjonsson. I am grateful for all the evolving dialogues with many participants, among others, with inspirational people such as Monika Hæstad, Sophia Hussain, Oscar Persson, Ulrik Lie, Anna Thies, Elin Olander, Emma Linder, Jon Olav Husabø Eikenes and many more. In particular, I thank Malene Leerberg, who organized a brilliant seminar in Kolding in 2009. It was a crossroads for me, because my first article was accepted in the book that was released afterwards where she was the co-editor together with Lene Wul. I then became familiar with the lengthy peer-review process prior to publication. NORDCODE was such a Nordic mainframe around my doctoral education. The special learning environment in NORDCODE has been documented through being researched along the way by doctoral student Ola Pilerot, with his experiences presented in a series of articles such as 'Making Design Researchers' Information Sharing Visible through Material Objects'.

The participants in the cases were invaluable for the result. In the church both the people from the congregation, the priest, the architect, the administration and the art consultant demonstrated a variety of contributions through a participatory process in material based art. Likewise at the school the pupils, the teachers, art consultants and staff were essential to realize the artistic solutions. In the ward for mentally health care I would like to thank the patients; the old lady in the corridor and the others, the administration and the health professionals, and the enthusiastic contact person. The participants were a core idea of the research concept, and through their willingness to take part in the study it was possible to document what can happen in a participatory art process in these contexts.

I am grateful to several other research groups, because I learned useful techniques and new perspectives through my involvement with them. One example was through the research project 'Form

Studio', where Cheryl Akner Kohler and Nina Bjørnstad invited a few participants to Stockholm for reflections on form and aesthetic practice, video-documented in workshops among other places at the design agency No Picnic. Further the Art of Research conferences at Aalto University have been a reoccurring and inspiring arena, with a variety of artist–researchers present. Another research group that influenced the study was at my home institution of HiOA, where I took part in the action research group at the Department of Vocational Teacher Education. There I learned more about democratic organizational development and socio-educational processes. My role models were professional practitioners with doctoral degrees, such as the plumber Ronny Sannerud and the hairdresser Grete Haaland. Other inspiring and inclusive people were Hilde Hiim, Eva Schwencke, Johan Houge-Thiis, Anne Karin Larsen, Birger Brevik and many others. The late Anne Smehaugen (1948–2013) contributed with valuable insights. At the Vocational Teacher Department, I also participated in the research group Cultural Heritage, Language and Professional Culture, led by Paul Walstad, where I learned about rooms of reflection and how ideas can change cultures. A third research group that gave me experience in constructive ways of thinking was the Design Management for the Research Council in Norway, with, among others, Kristin Støren Wigum and Anne Liseth-Schøyen. Design Dialog is another network that has supported scholars and doctoral students. It is directed by Liv Merete Nielsen with annual meetings involving presentations and reflections on design didactics, training and practice in design, where the inspiring participants, among others, were Ingvild Digranes, Else Lefdal and Janne Reitan.

Peer Bjarne Moen at the Product-design Department has contributed in terms of artistic and technical methods in ceramics. The final pieces would not have turned out in the way in which they did without his innovative and unconventional ideas about ceramic practice and the experimental development of forms through casting. Other colleagues at the Department who took part in discussions on the process were Inge Pedersen, Sigrid Haugen, Alec Howe, Astrid Heimer, Halvor Skrede and others. Arne Eide contributed especially with his thoughtful and pedagogical suggestions on how to ask questions that combined emotions and objects, an approach I first used in the Chapel of Rest. The skilled and talent-

ed students who were much involved in the production processes were Tonje Evanger, Brynjar Barkarsson, Lars Marius Bekkevold in the school's seating objects and Phuc Tan Nguyen for the hospital forms. In addition, I thank the classes involving the students who contributed to the experiment with moulds. Clothing designer Wenche Lyche contributed to the discussion on the solution for the Chapel of Rest through her remarkable sense of colour combination. Others who have contributed through discussions on the artistic solutions, practical relevance and content of the text have been my colleagues from AvArt Studio: Linda Lothe, Mimi Swang and Elise Kielland as well as Karl Gundersen, Line Bergersen, Ragnhild Eikli and Sissel Redse Jørgensen.

My doctoral education was about learning to think, act and write in a new way. My co-authors have been inspiring and have taught me new perspectives: Nithikul Nimkulrat from textile art, Beata Sirowy from architecture, Nenad Pavel from industrial design, Einar Stoltenberg from metal art, Bente Skjelbred from design didactics and Boel Christensen Scheel from relational art and art education. Tore Gulden has contributed in many ways both as a work colleague, creative co-author on several articles, and with an everyday driving enthusiasm and commitment that has lasted for many years.

I want to thank Roar Olsen especially, because he was my internal supervisor in academic writing at one of the most challenging times during my doctoral study. He has a unique and inspiring ability to facilitate a writing situation involving structure, rhythm and progression. I want to thank Chris Heape warmly – as my internal supervisor, he provided meticulous attention to detail with both a poetic and academic focus combined with an educational insight that really helped me to progress.

Two co-authors and co-researchers lifted the last case study in the hospital to a higher level. They were invaluable in gaining access to the field and during the implementation of the research process. Mette Holme Ingeberg, a psychiatric nurse and associate professor, has been involved from start to finish, and has contributed with inspiring professional reflections both in terms of theory and for practical implementations in the workshop and in the hospital. Nurse and Professor Britt-Maj Wikström contributed with her

unique and inspiring expertise on the use of art for communication in hospitals. Their participation was supported by their leader Kari Almendingen. She organised a research seminar at the University Hospital with Professor Philip Darbyshire. A conversation with him was an enlightening experience.

Support and cooperation in the process have also come from various organizations. The Norwegian Association of Arts and Crafts (NK) assigned me a prize for the development of theory in the field. Alexander Gruner, leader of the regional NK in Oslo, invited me to the literature house to present the project at a seminar, which in various ways showed the artistic skills that were used in the community. I am also grateful to editor of the art magazine *Kunsthåndverk*, Christer Dynna, who chose to feature this study on the front page and with an article about artistic research on new paths. The finished pieces from the study have been exhibited in several places: NK organizes national reviews of the best in arts and crafts every year, and these exhibitions have been an inspiration to my professional and artistic development. Curator Hanne Haukom invited me to an exhibition in Istanbul, which showed how art could connect people across cultures in new ways. Other institutions that have contributed were the Norwegian–Finnish Cultural Institute, Akershus University Hospital and the Norwegian Research Council.

From Public Art Norway, I gained unique knowledge from senior consultant Dag Wiersholm concerning the balancing act that was required: on the one hand, concerning the ethical reflections related to the art processes in public spaces, and on the other hand, having faith in the individual artist's creative power. I thank the artistic consultants in my art projects for their trust in allowing practical art projects to form a part of the academic study. This provided a unique opportunity, with freedom of thought and experimentation on new ways in which to combine art and research.

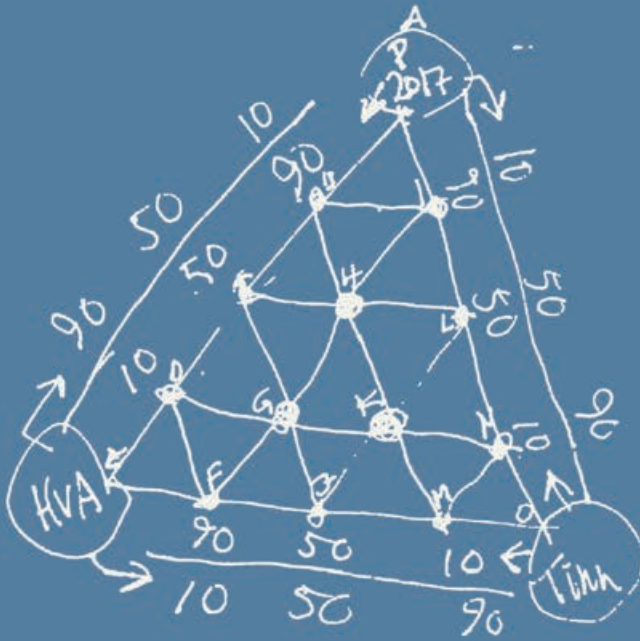
My family and friends have also contributed to my work. My dear Mona, my life partner, artist and hat designer, has been one of a kind through her patience and encouragement. Our sons Henry (9) and Herman (6) have been a daily inspiration in kindergarten and in school. My good friend Frode Wilhelmsen motivated me from start to finish to think in new and creative ways.

When the thesis was nearing its end and I thought that I was done, Professor Juha Varto had some suggestions to raise the level of the text a little more. He pointed out a few possibilities in the field of ethnography that were so apt that it was impossible not to let them inspire further work. The graphic designer Marte Fæhn created a visual sense of text and images in mutual dialogue. Sanna Tyyri-Pohjonen at the Aalto ARTS books made sure the publication procedures were properly done. The logistics and smooth process were realized by the professional staff at Aalto University, among others, with the help of Pia Sivenius and Kirsti Niemensivu. I am grateful that Kärt Summatavet accepted to be opponent because she has a deep understanding of ethnographic work that involves interviews about everyday artefacts that are loaded with symbolism and meaning.

To all of these individuals, I give my deep and heartfelt thanks. You have all contributed to this thesis. When my education is over, I will return to my practice. However, I will return with a new outlook. I see things in a new way, in terms of teaching, research and artistic practice. This new view is particularly reflected in the discussion chapter about participation in material-based art. It is all still about the work of art, but also about the dialogue that surrounds the art – about how artistic research in new spaces can connect people, the arts and environment.

Arild Berg

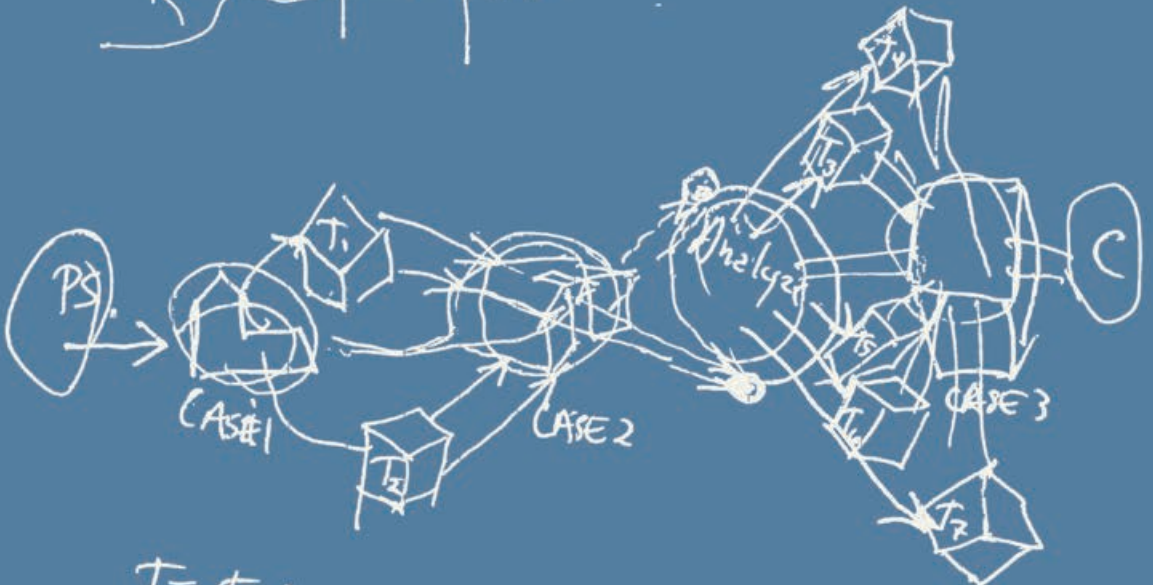
Oslo, April 2014



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T = team

Chapter **1**

Participation in material-based art



Content chapter 1

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How can participatory processes contribute to material-based art?

In many creative professions, there has been recognition of the value of involving a wide range of people, and research has been undertaken on participation and dialogue in creative processes (Akner-Koler, 2007, p. 6; Bishop, 2006, p. 15; Buur & Larsen, 2010, p. 122; Heape, 2007, p. 12; Ibbotson & Darsø, 2008, p. 549). In terms of user involvement and interdisciplinary collaboration in practice, insight is required into what it takes for different types of people to activate their abilities to create something new through the collaborative use of imagination related to the sustainable development of the physical surroundings (Capjon, 2004, p. 38; Hussain & Sanders, 2012, p. 44; Melles, de Vere, & Misic, 2011, p. 143.; Wahl & Baxter, 2008, p. 72). Although this sounds good in theory, experience has shown that this is not easy in practice and that further studies are needed (Blundell Jones, Petrescu, & Till, 2005, p. xviii; Ghaziani, 2008, p. 234).

Motivation: A new practice for participation in material-based art

This thesis documents a study on how art can change public space through participation, wherein several people were invited into an art-based transformation process. The study was divided into three parts related to creating art through a participatory process in three institutions to show what may occur when a range of people participate in a material-based art process. Art was created for a church, for a school and for a hospital. The opportunity for the study of the first two cases emerged from artistic practice in public art. It was decided to include the projects in the research project on participatory processes for material-based art. Such a situation had not yet been studied before to the best of the author's knowledge and thus qualified as a revelatory case study (Yin, 2009, p. 48). The events were good examples for a participatory study, because the people involved probably would be motivated to participate actively because the produced artworks would have a long-lasting effect within their own environment; a solution that would thus be sustainable.

The third study was carried out in a hospital. This space was chosen to create a sense of unity with the church and the school; the church, the school and the hospital are pillars of society, providing an institutional framework for specific occasions in life. Through

these three institutions runs a stream of people. In the church, one can move between grief and consolation. In the school, people can experience both friendship and loneliness. In the hospital, one can feel both anxiety and hope. Studies have shown what role the environment and the arts can play in these contexts when some of life's most important events occur: mourning in a church, socializing in school (Ghaziani, 2008, p. 234) and being diagnosed in a hospital (Daykin, Byrne, Soteriou, & O'Connor, 2008, p. 85). These three situations were a part of this study, and ethical considerations were taken into account when a participatory procedure was tried out and examined. In the end, some issues were identified in the three processes in relation to what was needed to bring about an artistic contribution to the physical environment.

Research on participatory processes has been carried out on architecture (Blundell Jones et al., 2005, p. xiii), engineering design (Buur, Windum, & Jakobsen, 1991, p. 6; Buur & Larsen, 2010, p. 121) and product development in product design (Bang, 2010, p. 36; Heape, 2007, p. 33; Hussain & Sanders, 2012, p. 76), but not in material-based art. In the absence of a developed theory about participatory processes in the material-based arts, approaches from nearby fields were used as a starting point, because there are a variety of research strategies in qualitative research that can be used in different combinations and across research fields (Denzin & Lincoln, 2008, p. 23). In a study on how Arabianranta art contributed to the public space, it was argued that *individual art projects offer points of contact, topics for discussion and a sense of community, as well as augmenting the collective memory of the specific living environment* (Isohanni, 2008, p. 8). Similarly, but with another focus, the attention in this study was placed on how participatory processes could be carried out to produce material-based art in public spaces. The previous studies in related fields showed that such a study could be useful in several creative professions.

Ontological and epistemological position

The ontological position of the study was within the field of artistic research as proposed by Varto, where positions should be chosen concerning the view of man, the view of the world, ideology, standardization, imprinting and self-identification in research (2009, p.

143). These positions will be elaborated on in the discussion section related to the experiences from the case studies. Artistic research can include both theory and practice, where conceptual and physical artworks have emerged and been documented from unique artistic events (Varto, 2009, p. 133). This philosophical standpoint is the basis for this study, which includes such documentation of artistic practice in public art – physical artworks and artistic concepts that have been expanded into the public space through physical exhibitions and theoretical publications. As such, it has not been the aim to draw a sharp line between concept and material or between practice and theory. These aspects have instead been intertwined and interconnected. The motivation for this was to integrate this artistic research and artistic practice into a cross-disciplinary research field.

In this study, the view of man is based on a view wherein people and the researcher collaborate to a certain degree, and where events might occur during a certain stage of the process, which was not possible to plan from the start. This is relevant in art education where an art student is taught a certain technique or way of thinking, but from a certain point onwards, it is expected that the student use his or her own imagination to develop the artistic task (Varto, 2009, p. 144).

This has been done in a similar way in this study with a group of people who, to a certain level, receive information, examples and facts, and where it is expected that a common inquiry will occur to obtain a new solution through art production. This approach was also inspired from a social constructive tradition of cooperative inquiry carried out in action research (Heron & Reason, 2000, p. 45), where the main aim was to explore something together with the co-researchers and the people concerned with the research. Further, it was inspired from interactive cultural anthropology with the use of material artefacts in participatory design (Asaro, 2000, p. 259). The use of artefacts such as developing hospital clothing has similarly been studied through a combination of participatory design research and social research to expand the knowledge about the patients' self-esteem related to their surroundings (Topo & Ilтанen-Tähkävuori, 2010, p. 1682).

The view of the world related to artistic practice was based in a sustainable tradition (Melles et al., 2011, p. 145; Næss, 1988, p. 19), because through a sustainable perspective, job performance can be improved by having a sense of making meaningful products (Papanek, 1971, p. 251) and because the aesthetic experience can be continuously connected to everyday life (Dewey, 1958, p. 36) in the places where people work and live. The cultural significance of the study is therefore related to the new knowledge about the mutual interplay between art, people and place.

The ideology in the study is based on the ideas where art can be seen not as isolated art objects but more as a social sculpture where it is part of a broader, philosophically based political practice (Borer, Beuys, & Schirmer, 1996, p. 7). In such a politically and socially oriented role, the artist can be a critical corrective to society, such as in the art performance of *The Weyburn Project* located at the Weyburn Mental Hospital, where the artist-researcher Kathleen Irwin was both the scenographer and producer. In the video documentation, the horrifying history of violence in psychiatric hospitals is exemplified and the stigma related to old mental hospitals is shown. Such a site-specific performance with video documentation is one of the possible ways to engage in society and there are multitudes of other ways to be socially oriented in the arts. The ideology in this study is inspired from humanistic nursing where art can contribute to well-being and more being in society. More being is the human need to grow and is not only related to the experience of well-being, and this is an aim in humanistic nursing: to help a patient to become more as is humanly possible in the particular life situation (Paterson & Zderad, 1988, p. 12). An essential part of this approach is to use art because of its humanizing effect, its ability to liberate and stimulate imaginative creativity by broadening a person's perspective of the human situation and of man in the world (Paterson & Zderad, 1988, p. 87).

The empowering role that art in the environment can have from a health aspect is not only relevant because of the pragmatic and ethical foundations, but also because a combination of ideologies from artistic research and humanistic nursing can lead to a more coherent and conscious use of metaphors in the development of a terminology for participation in the material-based arts. Such con-

sciousness is recommended when expanding knowledge fields and curriculum development through design research, because similar to how design texts can reveal central rational, moral and socio-political ideologies about design and the designers' role (Keitsch, 2012, p. 65), it might equally be the case in art; that artistic research can influence ideology about art and the artist's role in society.

A social orientation in the material-based arts can contribute to cultural identification – where a fusion occurs between man and environment and where the interplay between art and people is seen as a goal. The environment is thus not seen merely as a functional, technological framework around people, but as a meaningful context, which creates room for imagination, communication and dialogue. This is an understanding established in studies on material culture that stress the need to study various linkages between kinds of things, types of action and forms of sociability (Tilley, 2006, p. 71).

The standardization in this approach is identified throughout the study, where limitations in the practice of material-based art are identified; what questions are allowed to be asked and which questions are not allowed to be asked. The forbidden questions contribute to the identification of a field (Varto, 2009, p. 146). Through the identification of practice, the imprinting has been exemplified with vocabulary and concepts derived from research disciplines in socio-pedagogical studies for social change (Heron & Reason, 2000, p. 45), participatory design for inviting others into a creative process (Buur & Larsen, 2010, p. 122) and artistic research in connection to other research traditions (Mäkelä, Nimkulrat, Nsenga, & Dash, 2011, p. 9).

Finally, this contributes to self-identification in terms of the research outlook on participation in material-based arts. This was grounded in the aim of creating an expanded understanding through a hermeneutic and descriptive research approach (Gadamer, 2004, p. 490) where *language is seen as the medium where I and the world meet*. The intention behind this position was not to describe any particular truth, but for the author to describe a case in such a way that it may be understood by the reader. The motivation for the hermeneutic approach was therefore relevant and at hand, as a natural human practice of reflection. This foundation was the

basis for the study, which implies, according to Varto (Varto, 2009, p. 163), a contribution towards establishing an early-stage ontological circle in artistic research. This can be done, according to Varto, by identifying issues through practice, which in this study means issues that concern people who are related to the material-based arts, and issues that concern the knowledge, skills and general competence of material-based artists. This includes, Varto states, pointing to how nurse research was successfully established: the exploration of how practice is carried out, which issues are important and which issues arise in the research community in different contexts. All of these issues contribute to the early-stage epistemological framework for participation in material-based arts.

Indicative definitions

The central concepts in the study are participatory processes, material-based art and public art. Explicit definitions are not presented in this study; instead, some relevant examples from research studies, methods and doctoral studies in art are presented. These are meant to function more as indicative definitions: to point in the direction of where it might be possible to find a definition.

Indicative examples were used instead of explicit definitions because they were suitable in such a qualitative, hermeneutic research approach, where understanding diverges between people, based on their various backgrounds and fore-understanding (Gadamer, 2004, p. 281). By choosing some examples, instead of one single example, some specific and concrete links are created to existing theory and practice, but also an open space develops in between the examples. The examples are distinct and clear, but flexibility is still maintained in terms of understanding, thus enhancing an unexplored potential that lies in between the given examples. This is also based on a pedagogical view that by creating a free space for reflection (Schwenke, 2006, p. 371) through showing such unexplored scenery in between the examples, it might invite others into further exploration and research. The study does not aim to justify a practice that fits into a hypothesis or single established definition of participatory processes, public art or material-based art; on the contrary; the aim is rather to expand the terms, to open them up in new and still unexplored ways, without finding new standardized definitions.

In a report on this new emerging field of artistic research, few definitions or first principles were enhanced (Wilson & van Ruiten, 2013, p. IV) and instead artistic practice was documented in various ways. This can be seen as a standpoint that is in line with the qualitative research tradition where central concepts can be defined just as well through examples and case studies (Yin, 2009) as through rules or explicit definitions. In this study, the indicative definitions point to both practice and theory.

The first key issue in the study was that of participation and how people could become involved in the development of their physical environment. The study could have used the established traditions in qualitative research with a practice-based approach where participatory design is a suitable approach. As a participant artist-researcher of creative processes, my inspiration came from the methods used in cooperative inquiries through action research (Heron & Reason, 2000, p. 45), and later from participatory design research, such as improvisational theatre (Buur & Larsen, 2010, p. 125) and cooperative conceptualization in the design process (Heape, 2007, p. 371). Such participatory design approaches have been used not only to develop products, but also systems and services, which are often more socially and politically motivated in Scandinavia in contrast to North America, where participatory design has been less politically motivated (Hussain & Sanders, 2012, p. 44).

The other key issue in the research was associated with material-based art. It has been suggested that research through the arts should be documented as step-by-step processes of the art practice to communicate the results, where the results are not limited to the final art object, but where the whole artistic process is communicated (Frayling, 1993, p. 5). Indications of definitions for material-based art emerge from this idea and from research in the artistic use of materials and practice-led research (Nimkulrat, 2009, p. 34) and artistic space manipulation in museums that included the making of glass art objects (Turpeinen, 2006, p. 117). These are studies about experiments in materials and how they can have meaningful significance (Nimkulrat, 2009, p. 214).

Material-based art such as textile, ceramic and glass art, has, according to Mäkelä and Latva-Somppi (2011, p. 43), been related to handicrafts and tacit knowledge. They exemplify how materi-

al-based art in recent years has gained a more significant role as a part of the contemporary art field. Traditional handicrafts such as craft skills, usability and decoration are still often used together with what was often considered as fine-art competence, such as expression, aesthetics, conceptuality and interpretation. They suggest that material-based art today has less potential functionality and instead emphasizes contextual aspects with experimentation, conceptualization and narrative elements. They describe their material-based art as *materialized narrations* where the act of crafting expresses an idea of time and labour (Mäkelä & Latva-Somppi, 2011, p. 53). There is meaning in material-based art derived from its physical and social context, but what is important in this study has been to explore how a meaning can be created through a participatory process in material-based art that is influenced by physical and social contexts. The meaning of context in material-based art has, to some extent, been studied previously from an insider artistic perspective in explorations of art objects installed in galleries (Nimkulrat, 2009, p. 222) and in terms of the spatial construction of exhibitions in museums in Finland (Turpeinen, 2006, p. 117), but not in Norwegian public institutions such as churches, schools or hospitals.

The public art as a key issue in this study concerns art in public spaces with a site-specific orientation similar to how it is described by the art coordinator Tuula Isohanni, who explored how site-specific public art can be in dialogue with, but can also question urban development in the area of Arabianranta (Isohanni, 2008, p. 1). Her approach involved studying how art projects could bring to the fore local differences and uniqueness, and whether local stories could be brought alive to enrich new local communities. The artworks in this study differ slightly from such site-specific art because they relate more directly to the people on the site as practitioners and users of a place. To some extent, the artworks in the study also differ from the material-based art examples (Nimkulrat, 2009, p. 222; Turpeinen, 2006, p. 117; Mäkelä & Latva-Somppi, 2011, p. 43) because they relate more to the people, culture and context within a particular physical space. The public artworks in this study are therefore inspired by site-specific art with a primary orientation towards material-based art that is made for a public space. The public space in this study is primarily the three institutions under

consideration. A case study in a real-life context is marked by overlapping phenomena and indistinct borders (Yin, 2009 p. 18). The public spaces therefore also include the people, organizations and political plans that are activated by a participatory process in the institution. The public spaces where the artworks have been physically installed also include people's practice and social interaction. Similarly to the blurred line of a case study, the artistic concepts that include physical artworks in the institution have been expanded into a wider public space through art exhibitions and theoretical publications, such as the examples mentioned for material-based art and public art.

A social implementation of material-based art

There was a need to put more effort into exploring new ideas concerning what role material-based art could play in society today. Historically, the interplay and fusion between art, design and society has been highly valued. This has been exemplified with the arts and crafts movement, Russian avant-gardism, the fusion of technology and art in the Bauhaus pedagogics to the postmodern form experiments of Memphis design (Vihma, 2003, pp. 47, 106, 115, 174). These historical examples of the fusion of art and design strengthen the idea that the use of participatory design research in the material-based arts can contribute to exploring new ways of being situated in society today; after all, the potential for material-based art is everywhere where there are materials and people.

When considering studies on material participation in society (Mares, 2012, p. 132), there are many technical and political perspectives describing the role of materials in the participatory development of the environment, but still more knowledge about the artistic aspects of environmental issues is needed, both for intimately and remotely involved topics, because not only is the strength of the material valued or how long it will last, because when the environment is materialized, a meaning is always created, and from a social and cultural perspective, this meaning is equally important to permanence and strength. Why this is the case will be exemplified further with the case studies.

Another reason for choosing a participatory design approach was that by using a socially oriented study of material-based art,

the project, to a higher degree, entails social anchoring. Through strengthening the social part of the process, the art can, to a higher degree, play a role in the sustainable development of society.

From a sustainable perspective, all production should be centred on a constructive balance between ecological, economic and social values, where a systems approach is necessary to create sustainable change processes (Aagaard Nielsen & Svensson, 2010, p. 29). A sustainable aim is also to increase peoples' capabilities and their legitimate freedom (Crabtree, 2010, p. 174). A sustainable view is further based on enhancing the joy and meaning of life through self-realization in the meaning of the ecological self, which develops beyond the ego, to the social self and metaphysical self (Næss, 1988, p. 20). When it comes to art and its production of meaning, some art is only exhibited in galleries, and is never put to use in other contexts. Further, although much art is being produced, much of it is never exhibited, either in a gallery or in other contexts within society. One reason for this is – according to social studies of the art culture in Norway – that many artists find little interest or value in exhibiting in other places than in well-established galleries or museums, which most efficiently confirms artistic recognition in a *symbolic economical context* (Solhjell, 2001, p. 182), and is seen as more important than acting in a *political economical context* or in a *commercial context*, which, according to Solhjell, holds a lower position in terms of artistic merit among artists. He further explains this as a reason why many young artists choose to live in poverty. However, many politically engaged artists think it is highly valuable to change to a more social, participatory art practice, because then their art has a higher potential for being more influential in society (Bishop, 2006, p. 11) and of contributing to social change. This can be obtained through participatory processes and, therefore, more knowledge about this is needed.

It has already been demonstrated how art-based approaches can have a crucial role in cross-disciplinary collaboration such as arts in business (Ibbotson & Darsø, 2008, p. 549), and the non-figurative and functional forms as catalysts of conceptualization in design processes (Capjon, 2004, p. 287) have been successfully explored as a means by which to stimulate dialogues about new ideas and new solutions. The transformative potential in art to heal and restore both individuals and groups has been demonstrated through art-

based practice for patients in mental health care (Malchiodi, 2002, p. 193) and such a potential can be released to a higher extent in other social and political contexts with people being involved in many kinds of artistic and creative processes (Bishop, 2006, p. 16). Knowledge about this is also needed in organizational development involving searches for new positions between traditional industrial products and more immaterial products, such as services and experiences (Ibbotson & Darsø, 2008, p. 548).

Research questions

There has been extensive research carried out on participatory design (Asaro, 2000, p. 260; Bang, p. 36, 2010; Buur & Larsen, 2010, p. 123; Heape, 2007, p. 75) and on material-based art, as in discussions relating to a new epistemology for aesthetics (Kjølrup, 2006, p. 17), the multiple pathways for creative practice and research practice to come together (Mäkelä, et al., 2011, p. 9) and for artists in fieldwork practice where jewellery can be seen as a sign as well as an object (Summatavet, 2005, p. 157), but research on the relationship between participatory design and material-based art is still lacking.

This has been the focus in this study, and thus the research question was how participatory processes could contribute to material-based art. According to Varto, self-identification in a research community can be reflected in the formulation of the research questions (2009, p. 148). Accordingly, the supporting research questions were chosen to be relevant for the aim of the research – to implement art in society. The first supporting research question concerned (I) how collective concepts can emerge in a participatory process. The second research question was (II) how they were materialized into artworks. The third research question (III) was how the artworks were implemented into a specific institution to come into use as a dynamic part of a living culture.

Method: Case study

Artistic research was used as an approach for the exploration of the research question to identify issues and themes that could contribute to a new theory in art education (Varto, 2009, p. 142). A case-study method was chosen (Yin, 2009, p. 16) because through social

involvement in a specific culture over a long period of time (Whyte, 1981, p. 255) and through a singular artistic event (Varto, 2009, p. 134), relevant issues can be identified and documented. Varto claims that artistic research is the study of singular events and the case of the particular (2009, p. 124) identified as an individual's creative moments. Such moments are open to others' interpretations, but are still unique. A case study was a suitable approach because the research questions were aimed at an empirical inquiry to investigate a contemporary phenomenon in depth and within its real-life context, where the boundaries between the phenomenon and context were not clearly evident (Yin, 2009, p. 18). Although the study is not purely inductive, it is very much informed from practice. The case study is inspired by a combination of the inductive and deductive research design, from experimental-research traditions as well as fieldwork, because the case-study method is more similar to a qualitative experimental-research design, rather than to a completely open inductive approach, as in grounded theory.

A triangulation of methods was used to document empirical data that were connected to the initial research questions and theoretical propositions. The methods employed in the case study have consistently employed an ethnographic approach (Hammersley, 2007, p. 3) because there was a need for fieldwork explorations to document and understand the culture on site. Image and photo documentation was used as a part of the research because the visual environment contributes to the complex and holistic understanding of a multi-layered social world (Prosser, 1998, p. 100). Further, interviews as a dialogue (Fog, 2004, p. 12), interviews as a social practice (Kvale & Brinkmann, 2009, p. 18) and interviews in cooperative inquiries (Heron & Reason, 2000, p. 45) were used as an approach to understand peoples' feelings and thoughts connected to the artworks better. Finally, it was used practice-led research within art and design (Mäkelä et al., 2011, p. 3) and artist in fieldwork approaches (Summatavet, 2005, p. 42) because the artistic practice gave access to the field and created a space for exploration as a participant observer. This was also appropriate from a fieldwork perspective, because in ethnography, there has been criticism raised concerning the insistence on an objective observer sustained to this day. This has been despite the need for the double perception of distant observations and the close-up registration proposed by

the legendary ethnographer Malinowski, who was able to combine the diarist's eye for subjective detail with the anthropologist's eye for social context (Taussig, 2009, p. 112). Similar to how *in-situ acting* has been used in participatory design approaches (Ylirisku & Buur, 2007, p. 72), Taussig proposes that the dominance of the *disembodied observer* in ethnographic approaches must come to an end (2009, p. 113). He proposes that in the same way that Malinowski created artificial set-ups with natives where he gave performances for the camera, more novel and exciting ways of thinking about the work of fieldwork should be practiced. He suggests that one should not only passively live in a specific culture to observe it, but that ethnographers should do as Malinowski did, whereby someone both *acts up and acts out* (Taussig, 2009, p. 128).

Based on these research approaches, there has been an active and integrated use of art in the research approaches employed in this study. Art was created for three public spaces: first in a church, then in a school and eventually in a hospital. The procedures for creating the material-based art had similarities in all three cases, but with differences and adaptations to the specific context for each place and based on the experiences in each case. The procedure was to invite the participants to collaborate in workshops where the art was touched, seen and felt. In the workshops, the environments were a part of the dialogue. To stimulate communication in the workshops, art objects were created in between the meetings and used as part of the dialogue. This contributed to a special type of communication between the participants. The participants became more involved in the task, and the process developed more of the character of being a common exploration where common stories and a common understanding of the appropriate materials evolved. This proved to have a significant impact on the final solution.

Access to the field of the artistic process – often closed from inquiry from the outside (Hammersley, 2007, p. 41) – came through creating art for these institutions as an artist, but also by expanding this role into a qualitative researcher, as a participant observer and as an artist-researcher. This made it possible to collect unique documentation from an insider's perspective (Hammersley, 2007, p. 9), which also justified the events as being revelatory cases (Yin, 2009, p. 48). From an ethical perspective where research with people is

based on the aim to do 'good' and not to hurt people (Andersen, Mabeck, & Riis, 1985), the objects to be studied were of such a nature that empathy and awareness were required (Heron & Reason, 2000, p. 45). It was therefore relevant to choose an approach as a participant artist–researcher because the aim was to create meaningful art in the environment for the other people involved. To act as an objective observer from outside of the process was not appropriate. A position as a participant–researcher (Skjervheim, 2003) suited the process in a better way in terms of exploring the research questions. As individuals, we were all subjects among other subjects, but when we aimed for a higher degree of intersubjectivity (Bal, 2002, p. 11), and for a higher degree of common understanding of the concepts in transition, the approach was similar to how concepts can be transformed and changed through an interdisciplinary dialogue (Bal, 2002, p. 14). Thus, we aimed for a mutual understanding in a *fusion of horizons*; where the *old and new are always combining into something of living value, without either being explicitly foregrounded from the other* (Gadamer, 2004, p. 317).

Methodical development

A meaningful connection between the three art productions can be seen through the methodical development. The procedure made use of participatory processes that involved the use of material-based art in focus-group interviews and workshops. From case to case, the procedure was adjusted and developed, from a more simple approach where the focus-group interviews on site were combined with material art samples, to a more complex approach where physical stations were set-ups for walk-and-talk discussions with co-researchers and practitioners about the possible art concepts and how they could be implemented in practice. A special focus in the methodical development was based on the three supporting research questions. The first was how collective concepts can emerge in such a participatory process – conceptualization (I). Moreover, it examined how the concepts were materialized into objects of art – materialization (II). Finally, the study was about how the physical art objects would be put into use in the institution – implementation (III). The practical goal in each case was to create an artwork that was an active part of the institution and that the art should contribute to something new in the participants' practices. The theoretical goal of the study was to

identify and discuss what qualities participatory processes could contribute to in material-based art, issues and themes relevant to participation in material-based art. In the following, a methodical introduction to the three cases is given; an approach that is a complementary reflection of the chronological presentation of data collected in the case-study protocol appendix. In the main part of this thesis, the three cases are thoroughly described in relation to the processes and results.

Participatory approach in the church

In the church, we initially explored how material-based art was constructed through participatory processes. The creative process was documented by a multitude of methods via a case-study approach with several sources of evidence (Yin, 2009, p. 101). The approach included cooperative inquiry (Heron & Reason, 2000, p. 45), where the participants' influence was important, as shown in the figure (Figure 1.1). The first visual version of this figure was organized through a reflective workshop on the cases with two researchers from vocational teaching and action research: Anne Karin Larsen and Eva Schwenke. The inquiry in the church was used as a support to make it possible to develop and implement the final artwork where three aspects of the artwork are mainly described (Figure 1.2). The first aspect was a bird, which was a simple but debated subject. Secondly was the colour blue and how a blue nuance made the composition fall into place. The third theme was how vertical and horizontal lines gave the cross a visual and conceptual resonance in the Chapel of Rest's architecture.

Empirical data was gathered for the case-study protocol (Yin, 2009, p. 79) to document the participatory process in the making of material-based art in the church. The timeframe for the documentation of the participatory art process was from April 2005 to October 2006. The case-study approach that was chosen required a multiple-use method for triangulation in the analysis. Cooperative inquiry and qualitative interviews were used, where the context was a part of a dialogue to create meaningful coherence (Fog, 2004, p. 76) and where the use of material-based art experiments was a part of the art-based research strategy (Knowles & Cole, 2008, p. 59; Malchiodi, 2002, p. 53). This seemed to be suitable in the church because it was an aim that the people who were in-

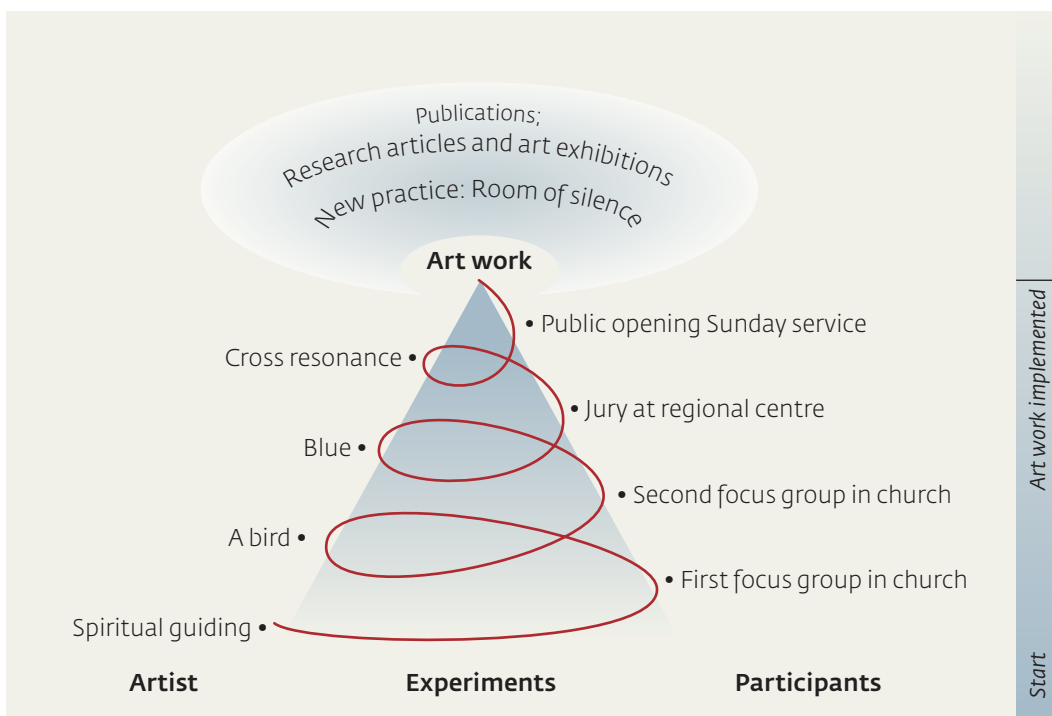


Figure 1.1: A model of the participatory process of creating material-based art in the church. The left side describes where some of the artistic concepts that existed during the whole process became more essential, and the right side, specific events with participants, an interactive art approach shifting between individual practice and participatory practice.

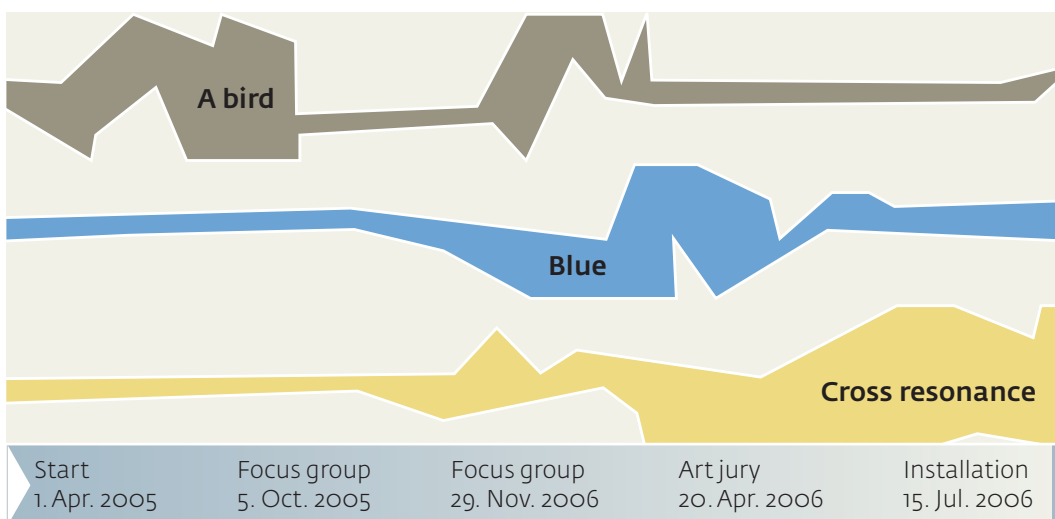


Figure 1.2: The figure illustrates the process in the church from the start in April 2005 to the end in October 2006. It visualizes how the motifs of a bird, blue and Cross resonance were present all the time, but with different levels of activity.

volved in the process should learn from each other and thus create a higher degree of mutual understanding. The participants were informed in advance that the dialogue would be documented as a part of the research project. This was repeated verbally at the start of the interviews. The participants gave their consent that the documented material could contribute to this research.

To implement artworks in a public building such as a church is guided by some formal procedures. The formal procedure for implementing the artwork in this case was that after having received a request to undertake such a task, an initial proposal was sent to the Regional Art Centre to be evaluated and approved. When accepted, the Art Centre was then to present it for evaluation and approval by the Art Committee in the church. Thereafter, it required evaluation and approval from the parish council before the final evaluation and approval from the bishop.

The first focus-group interview took place in the church on October 5, 2005, and lasted for three hours. It was a semi-structured interview, partly in the Chapel of Rest – a mourning room integrated into the church – and partly in a sitting room that was also in the church. The approach was to think of the task of creating spiritual guidance as a specific situation, and not primarily as physical art objects in a room. Therefore, during the interview, the participants were first encouraged to explain about the situation they were aiming for. Secondly, different art objects that had previously been made and design objects were shown to the participants and they were asked if any of these artefacts could respond to what they felt was close to what they just had talked about. The examples of art objects were tiles with different surfaces and colours. They were shown the objects and asked 'Do you more or less see qualities in these examples that refer to the things we have talked about?' The aim was to create mutual understanding and qualitative data incorporating the participants' perspectives based on the qualities in the art objects and what Fog describes as a common presence (Fog, 2004, p. 34), where the dialogue is influenced by each other's life stories, context and coherence (Fog, 2004, p. 33). The participants were invited to talk about any ideas that they might have during the interviews, and they were encouraged to call or send an email if they suddenly thought of something that would be possible to include prior to the next meeting.

The second focus-group interview was similar in nature and took place on December 13, 2005, and lasted for two hours. Differently from the first interview, there was a mock-up art installation on the wall with interchangeable motifs on paper and cardboard. There were four porcelain tiles with abstract and figurative motifs. Different possible solutions concerning motifs were shown to the participants, alongside how they could be visualized in different levels of abstractions and how they could be moved around in a basic motif structured by 12 interchangeable cardboard squares. The participants were encouraged to discuss the diverse meanings concerning their associations, and to comment on and show their feelings regarding the different proposals. Any stories that emerged would be of special interest because, according to Fog, a case story can contain a cognitive condensation of the empirical traits in the materials (Fog, 2004, p. 185). Conflicting views were seen as being in accordance with Buur and Larsen as a potential to develop new concepts (Buur & Larsen, 2010, p. 122), and in this situation, different solutions were proposed, among them being the possibility of the participants being able to change or rearrange the motifs.

Documentation was another method in the case study that contributed to the case-study protocol (Yin, 2009, p. 101). The documentation was itemized in units. It consisted of email correspondence with dialogues and reports about the meetings. The first report was Report Focus-group Interview 1: *Meeting about Art in the Chapel of Rest in Local Church*. The second report was Report Focus-group Interview 2: *Meeting in the Chapel of Rest about Art Motifs*. Further documentation included audio recordings of the focus-group interviews. Additionally, the regional web paper for the parish was used for information, as well as the church art on site. The unpublished art plan for the church with a material description was given to me as background material. An unpublished Power Point presentation was given to me on request with a presentation of the church as *The Culture Church*. Further data included a document containing a proposal for a solution sent by email. The document from me to the Regional Art Centre consisted of a report of the process and a proposal for a solution – two alternatives given through manipulated photos of the artwork. The other documentation was the Sunday paper for the parish at the public opening of the artwork at the Sunday service.

A repeatedly used method in the case studies was the inclusion of physical artefacts (Yin, 2009, p. 113) such as art objects, interior elements and the surroundings. Direct observation in the study was mainly documented through photographs because visual documentation is a relevant and complementary research method that can enable researchers to act reflexively through visual perceptions (Prosser, 1998, p. 109). There were photos of the church architecture and environment, and photos of the church interior and furniture in the Chapel of Rest. There were photos of square cardboard compositions, which were compositional experiments that was varied between either a dark or light background, a background that represented the church wall. Further, there were photos of material experiments in the studio and photos from the production of tiles. There were also photos from the presentation to the Art Committee in the Art Centre. Direct observation also included written descriptions of the church. Further all participants contributed with their own intimate knowledge of the process. Participant observation was therefore a method to gain more insight into the culture on site. Such an approach had been established in sociological case studies (Whyte, 1981, p. xx), and in ethnographic-fieldwork research strategies (Hammersley, 2007, p. 20). In this study this included dialogues during the lunch break in the church with the people who worked there and occasional talks in the environment. Participatory observation included the physical presentation of the final artwork proposal made in the actual material and brought to the Art Committee at the Regional Art Centre. The Art Committee participants were invited to replace or rearrange tiles in dialogue with the artist. The final participant observation was the public presentation of the artwork for the parish from the pulpit at the Sunday Service and in the Chapel of Rest after the service. Archival records were used as a method, consisting of diary notes from the process (Yin, 2009, p. 105).

According to the open-ended interviews (Fog, 2004, p. 65) and to participatory approaches for architecture (De Carlo, 2005, p. 22), it is an aim to obtain attentiveness in the dialogue. Material-based art may play a specific role in obtaining attentiveness in the dialogue by inviting people into a participatory process. This could be done both physically through touch, as it has proved to be of use to stimulate creative group dynamics in rapid prototyping (Capjon,

2004, p. 295), and through visual imagination, which has been successful in art therapy (Malchiodi, 2002, p. 18). The use of art for organizational development has also been used with success for arts in business contexts (Ibbotson & Darsø, 2008, p. 549). With such a process, it is possible to learn which qualities in material-based art the participants thought could contribute to spiritual guidance in a mournful situation. The task was meaningful because it also created the possibility of learning more about the exact role an art object may have when people have faced death in their close relationships, and this approach was relevant because, in humanistic nursing, art is seen as stimulating for the senses and for the here-and-now experiences (Paterson & Zderad, 1988, p. 89), and material-based art could add another dimension to this. The art might therefore influence how friends and family could find a space for reflection, comfort and hope in a mourning room in a constructive way, where the participants were beside the deceased who was in an open coffin.

Participatory approach in the school

The case-study approach (Yin, 2009, p. 16) was also followed in the school and included a multitude of methods to document the process. A participatory process was approached by using an interactive dialogue (Fog, 2004, p. 76; Heron & Reason, 2000, p. 45) on the site with the participants. The first interaction was a visit that was guided in the school by the Art Committee, and this included visual documentation, because it can enable the researcher to source information based on pictorial codes (Prosser, 1998, p. 104), and ethnographic-fieldwork documentation, such as field notes from dialogues and other materials from the setting (Hammersley, 2007, p. 141). The second interaction was the competition with concept presentations where the Art Committee took part in developing the emerging concepts and contributed towards the emerging structures of both the tangible and intangible compositions (Heape, 2007, p. 288). The third interaction was arranged as a cooperative inquiry via interviews on site (Heron & Reason, 2000, p. 45) with six pupils and a teacher. Further, there was an interactive dialogue with staff and the carpenter when the art was installed in the school where the physical surroundings were a part of the installation. The approach was a dialogue between the material-based artist and several participants (Figure 1.3).

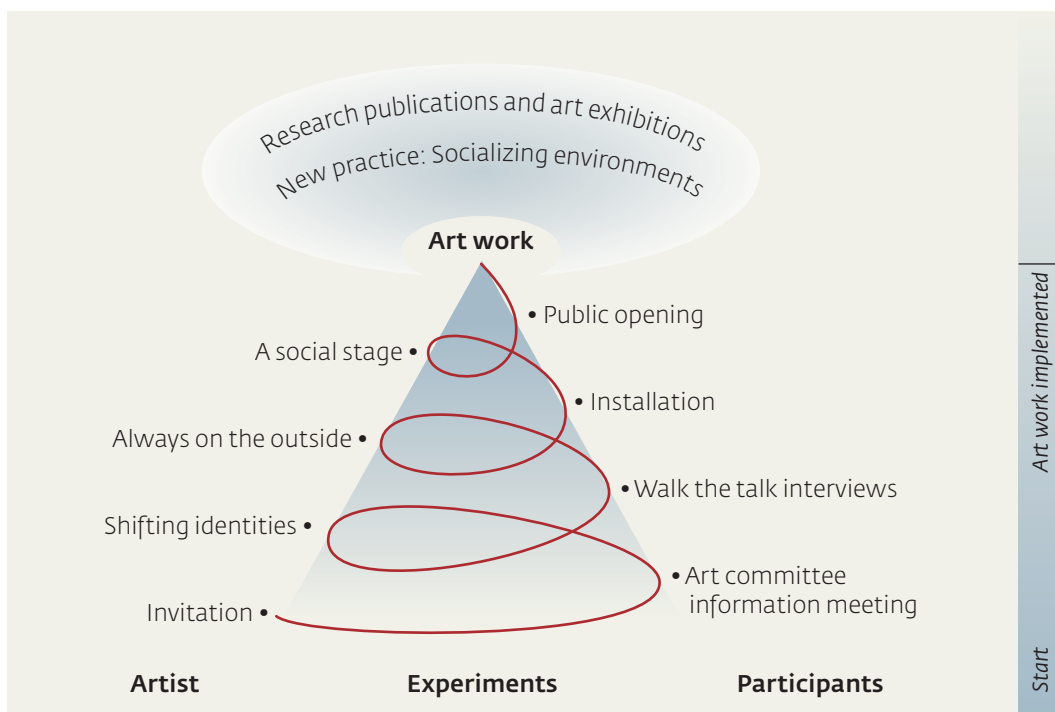


Figure 1.3: A simplified model of the participatory process of creating material-based art at the school (as it will be described in this study). The left side describes where some of the main artistic concepts that existed during the whole process became more essential, and the right side, specific events with participants.

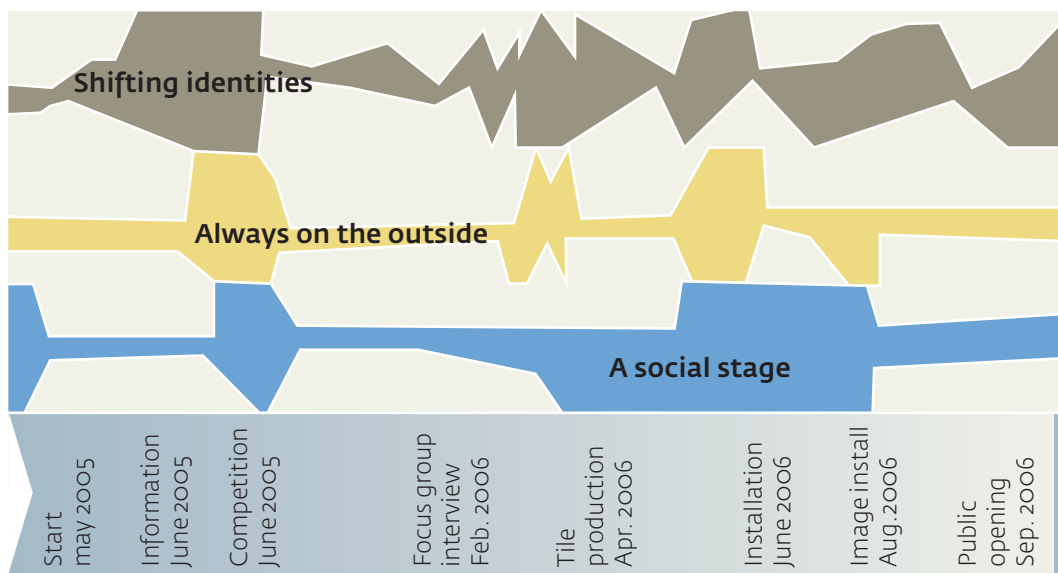


Figure 1.4: The figure illustrates the process in the school from the start in May 2005 to the end in September 2006. It visualizes how the concept was described in the competition material, and how the motifs "always on the outside" were present during the process.

The main themes in the process were firstly the emergence of the concept, which was a play on identities, and secondly, the materialization of a concept exemplified with a seating sculpture with the text *always on the outside*. The third theme was a social placement of seating sculptures into a meeting point (Figure 1.4). Cooperative inquiry (Heron & Reason, 2000, p. 45), qualitative interview approaches (Fog, 2004, p. 33) and the use of art as a vehicle for exploration in the research approach (M. Mäkelä, et al., 2011) seemed to be appropriate in the school. It was an aim to learn from the people who were involved in the process. The participants were informed in advance that the dialogue would be documented digitally with an audio recorder as a part of a research project and that they were asked to give their consent to this. This was repeated verbally at the start of the interviews and all of the participants agreed about this documentation method.

The timeframe for the documentation of the main part of the participatory art process was from April 2005 to October 2006. The first telephone contact was at the end of April. The information meeting was on June 15, 2005. The presentation/competition was on June 22, 2005. The first focus-group interview with the pupils and the interview with the consultants was on February 17, 2006. The installation of the seating objects was on June 25, 2006. The public opening was in November 2006.

The formal procedure for implementing the artwork was similar to traditional procedures for public art in Norway. First, the town council had decided to expand a school building. Further, an art consultant with experience from Public Art Norway was invited to establish an art committee. An art plan was developed by the art consultant in dialogue with the Art Committee. Relevant artists were invited for pre-qualification through a process of concept presentations. The Art Committee then decided on a relevant concept. The artist made the art and installed it. The art was formally accepted by the art consultant. The art consultant finally made a report.

Empirical data was collected in line with the case-study protocol through a variety of methods. Collecting the data through artistic practice (Mäkelä et al., 2011) was made possible through a focus-group interview (Heron & Reason, 2000, p. 45) that included

artworks. The focus-group interview took place in the school on Friday February 18, 2006, and lasted for three hours from 9 a.m. to 12 a.m. The aim was to use images to create a face-to-face meeting between the pupils and the artist to enhance the mutual understanding of their personal backgrounds and cultural context (Fog, 2004, p. 33) to inspire realizable, possible solutions. It was a semi-structured interview, partly in an administrative meeting room and partly in the entrance area. Photos were brought that were similar to the seating sculptures that were going to be made. The participants were encouraged to discuss the diverse meanings concerning their understanding of the nationally recognized but locally based author Olav Duun, and to associate the meaning of his texts with new words that could be used on the seating objects. Later that day, an interview was carried out with the cultural consultant and the art consultant. The context was partly in the library office and partly in the library environment; the Town Hall board meeting room, with the town's public art on the walls, and a small collection of the furniture of a local painter made as a museum installation. This was a suitable place because it was in a familiar context for the cultural consultant; it was her work place. The time for this interview was Friday February 18, 2006, from 1 p.m. to 3 p.m.

Physical artefacts were a part of the case-study methods (Yin, 2009, p. 113) and these were a part of the approach. Artefacts that were documented from the process were the surroundings in general and the preliminary museum installation in the town board meeting room. Further, there were text fragments from a web presentation about the painter Harriet Backer and text fragments from the book *In the Fairyland*, by Duun (1971) were copied and printed to be used in the creative process. Other artefacts that were used in the artistic process were photos with text, cardboard images and drawings with text. The production equipment such as the tools and plaster moulds used to make the ceramic tiles and concrete seating objects were artefacts that were a part of the methodological approach.

Documentation was the method used to collect the empirical data for the case-study protocol (Yin, 2009b). This consisted of emails with the cultural consultant and art consultant and the invitation to pupils to participate in the interviews. The cultural consultant

brought a Duun Festival Newspaper from 1996, which had been an appendix in the newspaper Dag & Tid. There were digital recordings of interviews, an invitation for the review committee for the public opening as well as a local newspaper article from a public opening of an art installation on September 23, 2006.

Direct observation was used as a method (Yin, 2009, p. 113) in the description of the school building from the visits to the school. The observation was documented through text and photos of the architecture and the school interior. Further, there were photos of the material experiments in the studio, the production of tiles and the production of concrete seating blocks. Participatory observation (Yin, 2009, p. 111) was also used as reflections through the process of writing in notebooks and making notes. The artwork proposal brought to the Art Committee was a part of the participatory observation from the competition presentation. Participatory observation was a method used at the public presentation of the opening with the local press, pupils, teachers, the cultural consultant and art consultant. The archival records were notes taken on the keyword cards for the artist's talk at the public opening in the school. Further, there were notes from the interviews with the pupils.

Participatory approach in the hospital

Finally, a case study was used as a research approach in a hospital, and several methods were used to document the process where the empirical data was collected via a case-study protocol (Yin, 2009, p. 79). As is typical for a case study, it was difficult to set an exact date and exact frames for the case. The participatory process was based on some early initiatives and incidents, but it would be reasonable to say that the process reached a more firm level with the first meeting in the hospital on February 6, 2008. There were three focus-group interviews (Heron & Reason, 2000, p. 45) and one interview (Fog, 2004, p. 33) arranged. The first focus-group interview was video recorded on June 16, 2008 from 5 p.m. to 8 p.m. This was arranged in the ceramic studio, with a dinner first. The participants went between seven stations with art objects and discussed seven central themes. This was a conceptual workshop to discuss the potential of the materials, art and the health environment. The second focus group was after the art installation. It was held on May 6, 2009, from 11.30 a.m. to 12.30 p.m. and note

taking was employed. Three health professionals were interviewed by two researchers. The third focus-group interview was video recorded on June 4, 2009, from 11 a.m. to 1 p.m. The fourth interview with the physiotherapist was audio recorded, and was carried out by the two nurse researchers involved in the case on September 1, 2009, from 10 a.m. to midday. The main part of the process ended in August 2010, when all of the members of the review committee had evaluated the artworks on site. The process continued in the aftermath of this, with both publications and art exhibitions related to the process.

There was methodical development, as the methods used in the hospital case were chosen and developed based on the experiences from the first two case studies. How to set the third methodological approach was a result of recommendations in the development of practice-based theory (Robinson, 1993, p. 24). The last approach more consciously examined the potential qualities that could occur during a conversation of which art objects and material samples were an integral part. To a greater extent than in the two first case studies, the art was used more frequently and in a more organized way as well as in a more experimental way. This was most fully expressed in the multidisciplinary focus-group interview that was carried out in the studio. Instead of a focus-group interview, the dialogue took the form of a workshop, where the participants wandered from station to station with a variety of material-based art expressions. The wandering was for the specific purpose of developing common concepts that were to be realized by the artist, and, at the same time, it had the potential to be part of professional practice. Construct validity was increased in the research design by linking the empirical data to the theoretical propositions to establish a chain of evidence (Yin, 2009, p. 42). The workshop was therefore related to the initial research questions of conceptualization, materialization and implementation. As a direct follow-up to the workshop, a cross-professional reflection was undertaken in the minor research group where the concepts and attitudes were assessed immediately. This post-reflection turned out to have a key influence over the selection of the concepts.

The strategy of involving the participants in the two first case studies had been to arrange focus-group interviews where art objects were an integrated part of the dialogue. This strategy was both re-

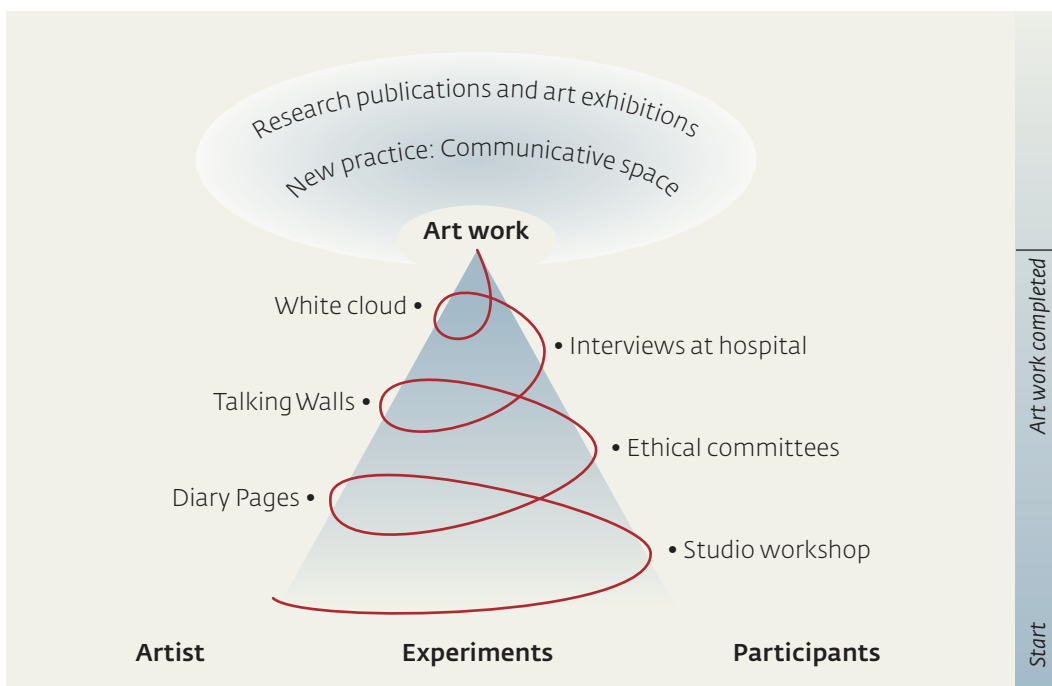


Figure 1.5: A model of the participatory process of creating material-based art in a hospital. The left side describes some of the artistic concepts that existed during the whole process, and in sequence, became more essential. The right side describes events with participants that were especially important.

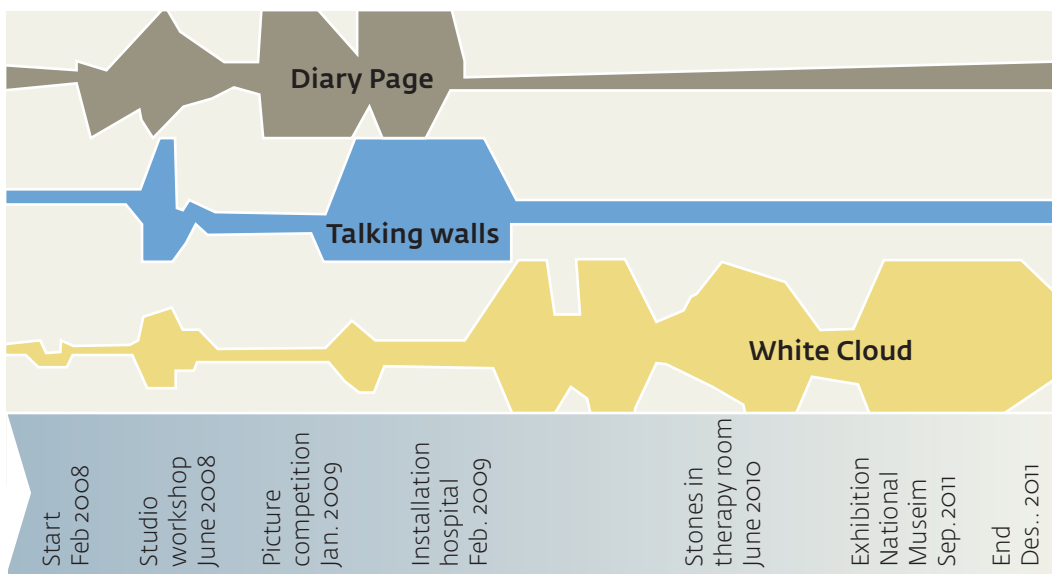


Figure 1.6: The figure illustrates the process from the start in February 2008 to the end in 2011. It visualizes how the art process were related to essential parts of the art project. The process leading up to Diary Page was dominant in the beginning, this shifted to the Talking Walls at the time of the installation, and finally the process of the ceramic stones and especially "White Cloud" became more important at the end of the project.

peated and further developed in the third case. Firstly, there were more meetings, and secondly, there were more art objects in the meetings. The approach ahead of the studio workshop involved a series of meetings with the leaders of the mental healthcare ward. An important step in the process concerned the collaboration with a psychiatric nurse, because to have access to a new field can be a challenge (Hammersley, 2007, p. 41), and often much effort must be employed to succeed (Whyte, 1981, p. 288), but in this case, access to the field was heavily based on her knowledge and nursing-practice network. She had considerable nursing experience, but she was also a teacher and researcher in mental healthcare. When the meeting was arranged with the leader of the ward, it was partially based on their earlier teacher–student relationship.

A series of meetings followed where art objects and visual documentation was brought to inform and expand our mutual understanding (Fog, 2004, p. 33) of what could be expected as an outcome on the ward. In the first meeting on February 6, 2008, two leaders took part. A suitcase was rolled into their office with examples of tiles and motifs. A discussion occurred immediately regarding what could be suitable. We agreed that this kind of discussion should be undertaken several times before we decided what to put up in the ward, so this became a part of the methodical approach. They also received a carefully designed leaflet with a short project description and some reproductions of ceramic images.

After the first meeting, two more meetings were arranged before the studio workshop. There was a meeting with an expanded leader group, including the two leaders from the first meeting, the administrative leader, who was a psychiatrist and another participant, who was the medically responsible person. An occupational therapist had also shown interest in the project and was invited by the leader of the ward. The psychiatric nurse at the University College had meanwhile invited a colleague, who was a professor in nursing, into the art project. She was an expert in the use of art in hospitals. We formed a research group called *Art Culture, Design and Health*. All these people took part in the second meeting where examples of ceramic images were shown. A dialogue occurred between the nurse professor and the medically responsible individual about the methods for the measurement of stress levels through

saliva samples and its connection to art. Samples of spit and blood could be used to measure stress levels. Stress levels could be related to well-being and art experience and both of them had been involved in these types of research projects previously. The outcome of the meeting was that the expanded leader group supported the project and that the next step was to involve the staff.

The third meeting was a dialogue with the staff on the ward. The project group had brought a Power Point presentation, art objects and schemes. Six staff members took part in the meeting. The schemes were filled out by the staff who wrote about their expectations about the project. The schemes were collected and the answers from the staff were categorized into themes mainly by the psychiatric nurse in dialogue with the project group. The categories were communication, colours, memories, fright, situations, motifs, attitudes and the health perspective. In a reflection meeting of the project group after the meeting, we had all observed that the leaders were enthusiastic about the project, but that the staff seemed less engaged. The written answers varied from short concrete comments, such as wishes for colours with warmer tones, to longer reflections on how this could be positive for communication with patients. This influenced our methodical approach, as we agreed that we had to continue the project, but needed to be aware of trying to involve the staff better. We also thought that the insecure situation regarding the ward influenced the situation for the staff. The insecurity concerned the fact that the ward was to be renovated, and they had to move the mental healthcare ward to an industrial park 15 kilometres away from the rest of the hospital. We thought that the reason why some of them seemed not so involved could be both related to their daily work situation, but also to the moving of the ward. One conclusion was that the project was realizable, as the leaders hoped that the art project could be an inspiration for both staff and patients in the turbulent times of the move.

Physical artefacts were a part of the methodical approach (Yin, 2009, p. 113) and these were the art objects and the equipment for their creation, the slip-casting equipment at the workshop and more than 40 porcelain tiles and porcelain objects. The art objects consisted of ten spherical objects of 9 x 8 x 6 cm, ten flat objects of 2 x 6 x 10 cm, seven organic prisms and five spheres of 40 x 40 x 35

cm. To present the objects, white wooden frames for the images filled with white marble sand were used. The environment in which the art was placed was in the corridor of a locked ward in a psychiatric unit for elderly people, in their public area, in their light-therapy room and in the lunchroom for the staff. Some of the art objects were moved to the staff desks over time.

The documentation for the process was a source for empirical data (Yin, 2009, p. 101) and included illustrations and sketches, illustrations made for a study program in nursing, and sketches of the process with an artist, physiotherapist and nurses. Further, there were sketches of stones placed on shelves and in sand. Image documentation was the basis for the documentation to underpin the central phenomena (Prosser, 1998, p. 99) in the study. The images were of the hospital environment as well as possible motifs that emerged from the dialogues during the process; horse skeleton images, images of Florence Nightingale and the lady of the lamp, oil lamps and the original Turkish lamps she actually used and images from the Museum of Florence Nightingale. Further, there were the chosen subjects of bird images and images of insects.

Documentation was further collected concerning the application to the ethical committee. To undertake research that involved patients in a closed ward at a psychiatric hospital, a recommendation for the project was needed from the Regional Committee for Medical and Health Research Ethics (REC). There were several documents involved in this process. The application form was sent in October 2008 with the appendix – a ten-page project description. In addition, the letters of informed consent were included, and the schemes and forms that should be given to the staff at the hospital. A letter was sent back from the REC that asked for some clarifying details and some adjustment of the project. Notes from the meeting about this from the hospital were documented. The revised application sent in December 2008 was also documented. The final acceptance noted in the recommendation letter from the REC was given on December 20. A letter was then sent to the Norwegian Social Science Data Services (NSD). There was an adjusting process involved in this application, which was approved in a final letter that was sent in January 2009. There was also an email about insurance related to the intervention at the hospital, which was document-

ed. Further documentation was related to the invitations. An email invitation with a special graphic design layout and a three-course workshop dinner was given for the studio workshop on June 16, 2008 from 4 p.m. to 7 p.m. An art poster was made to invite the staff to an information meeting about the art project on February 11, 2009 from noon to 1.30 p.m. A brochure with information about the mental healthcare ward illustrated with two birds from the art installation was produced by the Information Department at the University Hospital. All of these documents were itemized as units in the case-study protocol.

The observation was documented through photos and text descriptions. The old hospital complex was observed. The first meeting with the leaders was documented, alongside the environment. Video stills from the workshop acted as complementary visual documentation to the videos. Photos of the abstract figurative-form compositions produced with the nurse researchers were taken on January 6, 2009, with a mobile-phone camera. Photos of the stone production were taken in the studio on January 6, 2009. Observations were made of the material processes, from raw clay in many phases, to the stages of manipulation of the surface treatment until the porcelain was fired. Motifs for the surface were documented, mainly consisting of candlelight lamps, horses and birds. Further, examples of patient activities and their products, porcelain painting of cups, painting on silk scarfs and the use of mosaics on a key closet were shown. The environment was documented through the guided tour of the ward, of some spaces that did not have a defined purpose, such as parts of narrow corridors and the space between doors, and others that had defined purposes, such as the lunchroom, the entrance area and the light-therapy room. The meeting rooms used with the staff were documented where ceramic objects were always a part of the meeting placed on the table or visually available on a desk nearby.

Data were collected through participatory observation (Yin, 2009). Data were further gathered through participation in an information meeting with the staff on February 11, 2009, from noon to 1.30 p.m. The installation for the first part of the artwork on the hospital ward created situations where there were direct conversations with the patients.

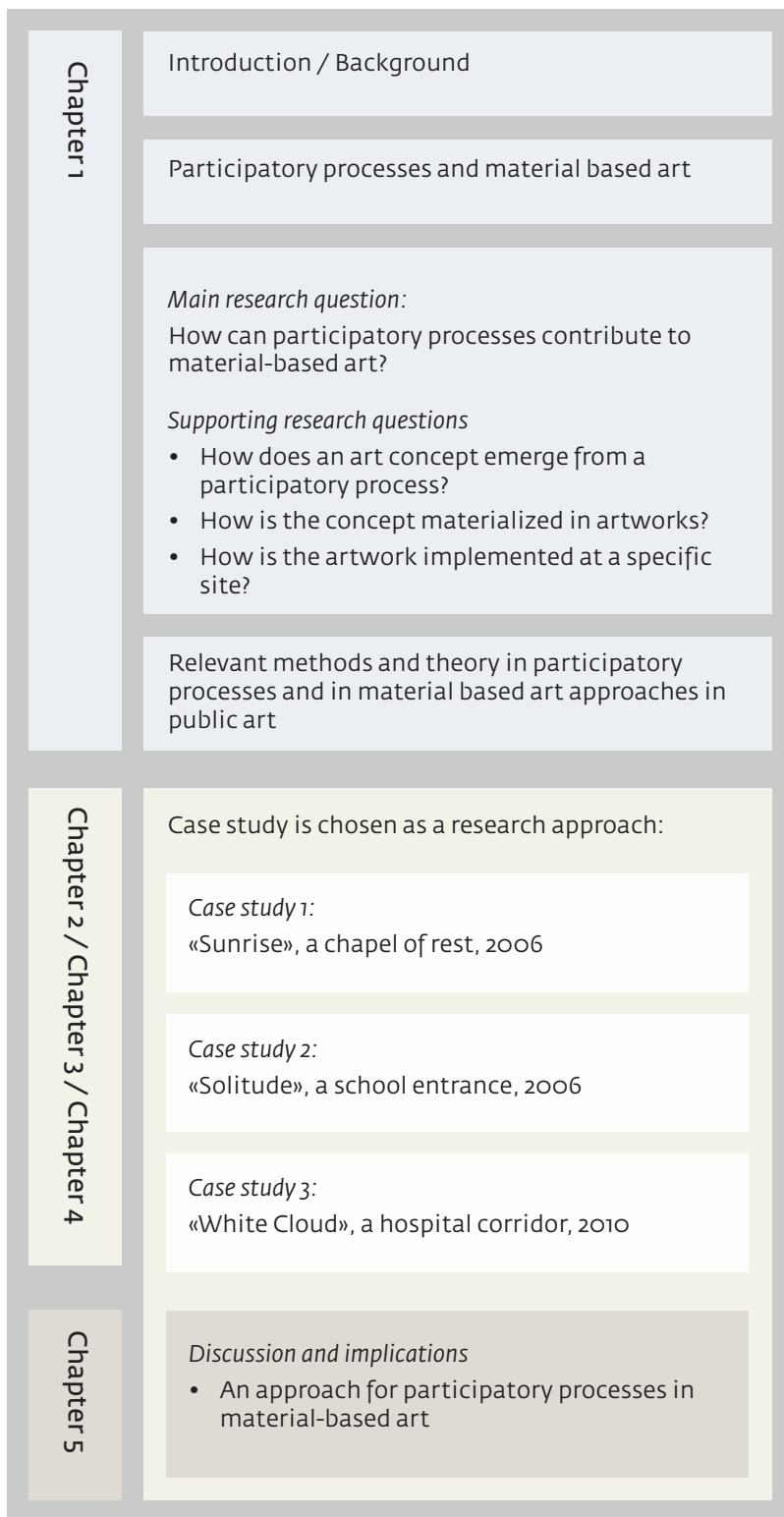


Figure 1.7: The structure of the doctoral thesis.

The archival records (Yin, 2009, p. 105) included notes and notebooks that were used for planning the staff meeting at the hospital on March 1, 2008. Some notes were about the research questions and strategies for the project. Some notes were about the conclusions from the staff meeting on May 6 before the ward was moved in 2008. Reflections were written down on the day after the meeting at the hospital on March 10, 2009. The summary concerned the use of the wheel-scheme. Transcriptions were made of the interviews: 30 pages by one of the nurse researchers and 50 pages by me from the workshops in the studio. Notes were made based on the questionnaire about the art installation, and how it strengthens or weakens their feelings of satisfaction. There was coding from the November 11, 2009 interviews held at the hospital developed from the transcriptions with video documentation. There were notes from the video interview of June 4 with the nurse researcher. There were video files from the workshop at the ceramic studio. These files were recorded on June 16, 2008 from 6 p.m. to 8 p.m., which discussed the reflections following the workshop held by the two nurse researchers and the artist. Other archival records held the completed schemes from the staff after the patient conversations of March 31, 2009.

To have a studio workshop with students was a part of the methodical development. It was a methodical approach chosen to document material-based art practice more fully after the installation of the images in the hospital. During the mounting of the images, there had been several meetings with the patients, and some of these influenced the next part of the process – the making of the forms. From a methodical perspective, these practice-based methods in material-based arts could be identified through demonstration and documentation of a workshop arranged for product-design students. This approach was inspired from the method of video recording cross-disciplinary studies of aesthetic phenomena with complexity and transformation (Akner-Koler, 2007, p. 6).

In the student workshop, a concentrated version of the hospital project was presented. A specific focus was on how the material qualities could be developed by using the inherent qualities in the material. The production technique of porcelain casted in plaster forms allowed for improvisation during several stages of the process. This improvisation had become an integrated part of my prac-

tice, and to some extent, it was a tacit dimension of knowledge, where I knew more than I could tell (Polanyi, 1983, p. 4). Therefore, through this practical-demonstration workshop, and through video documentation, the implicit material knowledge could be made more visible for the students and for the research project. This methodical approach was employed to fulfil several purposes. The students were invited to take part in a practical way of doing material-based art; thus, my explanation had to be explicit and visible. In addition, the video documentation created data about the material-based art practice.

This live documentation was a part of the material-based art process that had not been explained in such detail in the earlier cases. This was to contribute to the study for several reasons: Firstly, it documented a specific material-based art practice that would create a connection to the participatory process. The participation had been well documented through the nurse collaboration and the interviews at the hospital and for the two other cases. Learning from these approaches made it relevant to produce similar documentation for the material-based art. Secondly, the relevance of material-based art practice for the product-design students would become clearer. The external validity (Yin, 2009, p. 42) of the findings thus could be evaluated both in relation to the people involved in the project and as an approach for design students interested in the role of materiality in participatory design processes.

Analysis of case-study evidence through theoretical propositions and explanation building

The analytical strategy for the research relied on several criteria regarding how to analyse case-study evidence (Yin, 2009, p. 127) based on a combination of theoretical propositions and explanation building. The stories presented in each case as to how the art was made were thus a result of several stages of data selection and categorizations into relevant themes and into a coherent structure. The explanation building occurred in a narrative form (Yin, 2009, p. 141). The aim was to describe each case as a unique artistic event (Varto, 2009, p. 133). The empirical data that was selected was related to the main research question and the supporting research questions in line with the case-study principle of maintaining a chain of evidence (Yin, 2009, p. 122). The research questions

were initially informed by the literature survey on previous research and by what was documented as a knowledge gap. The analysis of the research process thus identified qualities of the complex inter-relations between participatory processes and material-based art in each case.

The type of case-study research that was chosen was multiple case studies (Yin, 2009, p. 53). The aim was to identify some contributions or values from this approach as well as possible pitfalls. There were some significant reasons for focusing on the participatory process that contributes to material-based art: conceptualization, materialization and implementation.

Conceptualization was found to be central in material-based art (Mäkelä et al., 2011) as well as in contemporary craft (Mazanti, 2006, p. 13), which made it valuable to study how a concept evolved in practice with some participants (Ylirisku & Buur, 2007, p. 72). The emergence of a concept based on several participants also had relevance to creative processes in structuring new design ideas (Heape, 2007, p. 289) and for other fields of participatory art (Bishop, 2006, p. 15). This enhanced the possibility that the findings might be of interest in related research areas and increased the external validity of the research (Yin, 2009, p. 42).

Materialization was similarly found to be central in material-based art (Mäkelä et al., 2011). All types of materialization that took place were of interest for the documentation of the richness of practices in the research field of material-based art. How to materialize an art object contributed to document processes concerning personal and implicit knowledge in material-based art (Nimkulrat, 2009, p. 232). The documentation contributed to a variety of alternative approaches that researchers in the field have encouraged further studies on (Mäkelä et al., 2011). In addition, the study was also to make a contribution across disciplines, as the findings could be used to compare materialization in material-based art with material qualities in product-design processes (Eriksen, 2012; Heape, 2007, p. 375), other art practices (Bishop, 2006, p. 15) and in research on material culture (Tilley, 2006, p. 71).

Implementation was the third and last topic to be studied. Implementation was particularly important because the material-based

art was related to public-art cases that should be accepted by a range of stakeholders (Buur & Larsen, 2010, p. 122). With the aim that art should enter new social spheres to make a difference, adding implementation to the study was a logical consequence, and social implementation was supported by the idea that the everyday material of aesthetic experience in terms of being human – in connection with nature – is social (Dewey, 1958, p. 339). The study of implementation would demonstrate the means through which to integrate art into the culture. Implementation can therefore be understood as social entrepreneurship with novelty values such as incompatibility, efficiency and other advantages (Barnett, 1953, p. 357) with sustainable qualities in systems of use (Melles et al., 2011, p. 153).

Based on the research on participatory processes and material-based art, a set of interconnected propositions was devised for the case study to increase the construct validity (Yin, 2009, p. 42). This was to provide a theoretical foundation for the selection of data in the case study, as recommended in the case-study methodology, where codes and categories are related to the initial research design (Yin, 2009, p. 128). The research questions, empirical data, categories and discussions should maintain an interconnected chain of evidence (Yin, 2009, p. 122).

Techniques to analyse the case-study data were combined and in this study, there was a combination of two general strategies, where one relied on the theoretical propositions as predicted patterns and how these matched with the empirically based patterns (Yin, 2009, p. 136), and the other led to the development of a narrative case description (Yin, 2009, p. 131). Data that were selected based on pattern matching with the theoretical propositions have thus been presented in relation to the chronological process of some of the main artistic results.

This structure was also inspired by a short but rational presentation of design history based on the most influential and innovative designers in design history (Vihma, 2005, p. 12). In this description, both data that match and support the propositions have been presented, but also presenting new evidence that challenges the initial propositions has been equally important to rule out alternative explanations (Yin, 2009, p. 130). Both data that

supported and hindered the process towards the end result were therefore chosen to represent the different viewpoints and strategies of the participants.

Material-based art practice represented a new approach and it was essential to map out these new qualities compared to the already documented and established research approaches. Hammersley and Atkinson (2007, p. 172) recommend identifying variations in the strategies that people in a culture use to solve a problem. In these case studies, three variations in strategies were identified, one related to the artist, with another variation being the participants in the institution. The third important variation was those who gave access to the field (Hammersley & Atkinson, 2007, p. 41): the art jury at the Regional Art Centre gave access to the church, the artistic jury in the public-art project gave access to the school and the REC gave access to the hospital. These three categories of participants were represented mainly by three strategies, categorized as the strategy from the artist, the strategy from the participants in the institution and the strategy from the external reference group who gave access to the field. A critical reflection on the story emerges as perspectives are also presented from the ones that most seriously challenge the theoretical propositions of the case study. It is not evident that participation always contributes to material-based art and there are several examples of what these phenomena might be. This strategy has helped us to treat the evidence fairly, to produce compelling analytic conclusions and rule out alternative interpretations from different participants. It is an aim to present the evidence as separate from any interpretation, although it is impossible to be totally objective without a fore-understanding (Gadamer, 2004, p. 281). The criteria in the research could be met by having a fore-understanding demonstrated through the use of my own prior expert knowledge in the field. Yin recommends such expertise knowledge in case-study research to press for a high-quality analysis (2009, p. 161).

A process-oriented study

Artistic practice had a strong influence on my fore-understanding in the study, and therefore the main focus has been to perform a practice-near doctoral study. Although there are a few touch-points in the texts that veer towards philosophy (Dewey, 1958, p.

10; Gadamer, 2004, p. 281; Næss, 1993, p. 19; Varto, 2009, p. 144), the positioning of the research process has been selected to be closer to a process-oriented doctoral study rather than to a philosophically oriented study. Instead of embarking on a philosophical discussion, the contribution has been from practice documentation. The intention has been to expand the understanding of what elements of philosophical theories can be in artistic practice and in artistic research. In the study, art is seen both as a practice and theory, and artistic research is viewed as being able to create a dialectic movement between practice and theory, which contributes to an expanded understanding, and most importantly, art practice through research is seen to be in a dialogue with other practices and in this way, it can contribute to more use of art in society. This study thus demonstrates how a practically oriented thesis may still contain some theoretical touchpoints that inscribe art practice into a larger research community. In this way, it contributes towards bridging the gap between artistic practice and research.

The empirical descriptions have therefore not been aligned to discussions of theory within the chapters relating to the case descriptions. This is because the empirical descriptions of participation in material-based art have a news value in their own right, and they are positioned in the thesis in between theoretical parts such as in the introduction section and the discussion chapter. Thus, it has been an aim to let the practice speak through examples, and not through explaining or contrasting the practice with theory during the presentation of data. The theory has been moved to the discussion part to make the empirical part less influenced by discussions and speculations, and rather to present what has happened.

However, according to case-study methodology, the theory in the introduction and method chapter was systematically related to the selection of the data, as recommended in case-study research (Yin, 1994, p. 136). This theory was reflected in the research questions and the theoretical propositions, in addition to the methodical choices that guided the selection of the relevant data. Thus, a chain of evidence (Yin, 1994, p. 122) has been maintained, which is a way of creating validity in the research. The empirical findings are thus relevant not only to my research questions, but also to the theory that has been the background for the research questions and the

theoretical propositions. Although no theory is explicitly presented in the case-study chapters, the empirical descriptions are selected based on the case-study method and the theoretically based propositions presented in the method chapter.

Theoretical propositions

The main theoretical propositions were related to the research questions concerning conceptualization, materialization and implementation for participation in material-based art (Figure 1.8). These main themes represent a holistic approach with a sustainable aim in artistic research – the aim of art-based social change in public spaces. The structure of the thesis, with theoretical propositions that were numbered from 1 to 8 [T1–T8] (Figure 1.8) with a holistic perspective, was inspired by the structure in a sustainable-oriented case study: *Development of Competitive Product Concepts: A Contribution to a Systematic Approach for Small and Medium Sized Companies* (Jakobsen, 1995, p. 13).

Conceptualization was related to how an art concept emerges from a participatory process. Criteria that have been used in the selection of the data have been related to the theoretical proposition (T1) that *a more attentive exploration of creative participation can be done with a pluralistic and inclusive basis* (De Carlo, 2005, p. 22). Further empirical data have been selected based on the proposition (T2) that *in-situ explorations with physical objects and participants can contribute to emerging concepts* (Ylirisku & Buur, 2007, p. 72) and that (T3) *conflicting dialogues can stimulate new ideas from participants* (Buur & Larsen, 2010, p. 122).

Theoretical propositions related to materialization have been that (T4) the concept is materialized in art objects and that *material experimentation can stimulate the stages of a creative process* (Mäkelä & Routarinne, 2006; Nimkulrat, 2009, p. 112). Further, the criteria of materialization have been related to a proposition that (T5) material-based art is a tangible physical object that influences the ways in which people apprehend and comprehend artefacts, similar to how *rapid prototyping objects stimulate conceptualisation in the design process* (Capjon, 2004, p. 294) and how an *ornament in jewellery and clothing can speak as a cultural and personal sign* (Summatavet, 2005, p. 21).

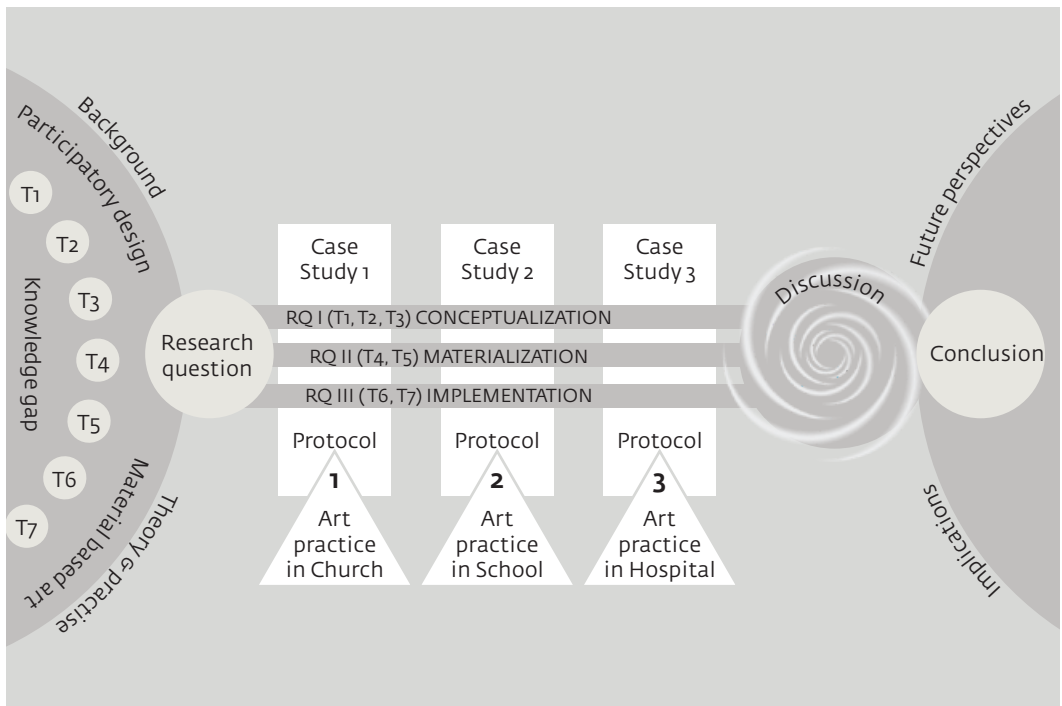


Figure 1.8: Multiple case-study design with theoretical propositions of (I) Conceptualization (T1, T2, T3), (II) Materialization (T4, T5), (III) Implementation (T6, T7).

Criteria related to implementation and how the art objects were implemented to a specific site have been related to the proposition that (T6) in-situ explorations with participants can contribute to solutions of common interest (Ylirisku & Buur, 2007, p. 72). and that (T7) the adjustment of a concept in accordance with participants' views contributes to anchoring physical art objects at the place of practice (Buur & Larsen, 2010, p. 121).

The analysis of the evidence was thus partly categorized in the presentation of the cases, and partly in the discussion chapter in relation to artistic research (Varto, 2009, p. 143). The structure of the text in all the case studies was related to a selection aiming to present the data in a rational and transparent manner based on this set of criteria. The criteria for the case presentations helped in selecting the relevant data and maintaining a chain of evidence. The relationship between the questions asked and the relevant data was sought. Further, the evidence was selected based on the decisions made by the participants that most influenced the essential parts of the art that was made. The data from the case-study

protocol in this way has been selected to form representative stories in each case. Thus, the empirical research studies are presented as a story that embraces the data (Yin, 2009, p. 130), an analytical strategy that worked as a guide to craft the case stories based on the initial theoretical propositions.

The empirical data related to each of the research questions were further categorized in relation to four key questions that contribute to relevant theory based on a practical process (Robinson, 1993, p. 24). Robinson's aim was to develop theory that could improve professional practice. The key questions recommended by Robinson (1993) were: *What was the problem? How was it solved? How was the solution adequacy judged? What were the social relations of the inquiry?* Finally, there should be a discussion on what the social relations of the inquiry were like and on the critical dialogue. Key values in this dialogue are, according to Robinson (1993), valid information, informed choice and internal commitment. In the critical dialogue, there are three key strategies: disclosure, public testing and facilitation. All of these criteria recommended by Robinson influenced the choice of empirical data and made it possible to do a selection based on a vast amount of empirical data.

Through the use of several criteria from relevant research such as theoretical propositions (Yin, 2009, p. 27), problem-based methodology (Robinson, 1993, p. 24) and a variation of strategies (Hammersley & Atkinson, 2007, p. 172), a theoretical triangulation has validated the choice of empirical data. One criterion from Robinson was solution adequacy, which has the following characteristics: explanatory accuracy, effectiveness, coherence and improvability (Robinson, 1993, p. 24). These criteria were designed to suit the particular purpose of problem-based methodology, which is to understand problems in ways in which they can be resolved. The criteria enabled the relevance of a rich amount of data from the cases as ways of creating problem solutions. Some data can demonstrate ways of problem solving that did not succeed.

The iterative nature of explanation building has been related to the initial theoretical statement – the propositions. As the cases evolved, the initial statement was compared to the findings, which led to revising the statement or propositions. Further, the case-study method has opened up the possibility of being able to

compare other details of the case against the revision. In the final discussion chapter, some of the categories and examples from the cases are brought forward in relation to categories in artistic research (Varto, 2009, p. 142). Bringing the results and the findings to closure was done by specifically describing the qualities of the contribution from the participatory process in material-based art. What supports the process of participatory processes in material-based art is described as well as the pitfalls and barriers. The implications of the research are described and possible research strategies for moving forward are outlined.

The contribution of the thesis

The contribution of the thesis is both practical and theoretical. The practical part was the execution of the art projects and their influence on the existing practice at each institution. The theoretical part was the publications and papers related to the study and the documentation of relevant issues regarding participation in material-based art as a contribution to an emerging field of artistic research. The research shows how artistic work can be multidisciplinary when working with public art.

The study builds on research in related fields such as participatory art (Bishop, 2006, p. 11), participatory design (Buur & Larsen, 2010, p. 123), public art (Isohanni, 2008, p. 9) and material-based art (Nimkulrat, 2009, p. 232); however, the study adds new insights to these approaches with a perspective from a participatory approach in material-based art. Data have been selected through a process that was similar but also different to the earlier approaches described in the theoretical propositions related to pattern matching in case-study analysis where both similarities and differences are sought (Yin, 2009, p. 136). Parts of the documentation therefore contribute as a confirmation of findings from the earlier research, and this is partly why they were chosen. Simultaneously and more importantly, this study contributes with new perspectives that connect to and expand the identified research. Although the study is not a critique of earlier research, the theories seemed to be insufficient in terms of this study's aim to implement the art to be used by people in the institutions. Examples of such theories that informed the theoretical propositions were found in experiments

on material-based art (Nimkulrat, 2009, p. 232), whereas this approach focuses more on the context than on the material. Another theory that was relevant was from the study by Turpeinen (2006, p. 117) about creating experiences through glass art installations in museums, whereas the research approach in this study focuses on public institutions other than museums. Another example was from Summatavet's artist in fieldwork practice, which was followed by the artists' freedom to create an artwork independently (Summatavet, 2005, p. 42), whereas the research approach in this study focused more on creative interaction and cooperative dialogues. The study therefore both contributes with a confirmation of relevant research approaches in material-based art, but also expands this knowledge from a new perspective.

Through a documentation of the objects, events and phenomena from practice for participatory processes in material-based art, issues have been identified that have been put together as a suggestion for how these can change practice in three public spaces. The findings contribute to what Varto describes as an early-stage ontological circle of art education (2009, p. 163) in material-based art where participation is relevant. The issues identified were a contribution to the epistemological discussion in the field of material-based art. A further contribution was to identify the issues that arise in the meeting with other contexts in the community such as health research and design research. These issues regarded material-based art that appeared through a cross-disciplinary approach.

Publications, exhibitions and public-art projects resulting from the study

The art projects have been exhibited, published and presented in peer-reviewed channels in art, design, nursing and engineering. The first artwork produced in the doctoral study, *Sunrise* (Berg, 2006) in the Chapel of Rest, emerged from a request from the Regional Art Centre. The artwork was presented at a public opening in the church in the autumn of 2006. The theoretical part of the art project from the church was first published in Finland at the *NORDCODE* (Nordic Network for Research on Communicative Product Design) *Seminar and Workshop No. 6, Design Semiotics in Use*, with the article *Meaningful Objects: Complementary Research Documentation of Experiential Qualities in Art and Design* (Berg & Nimkulrat, 2007). The church case was a part of the article *A Creative Tool to Break Habits:*

Breakdown of Functions, Disassociations and Counter Questions (BDC) (Gulden & Berg, 2011) presented and published in the United Kingdom at the conference *Design Education for Creativity and Business Innovation in Engineering and Product Design Education* arranged by the Design Society.

The second artwork produced in the doctoral study, *Solitude* (Berg, 2006b), with eight concrete seating objects, was made as a result of a public-art competition. The art objects were installed in the summer and there was a public opening at the school in September 2006. The project from the school was published as a presentation at the conference *Art of Research II: Connections between Research and Art/Design Practice in 2007* in Helsinki with the article *Old Time – New Time: A Collaborative Art Project for Social Experience* (Berg, 2007). Two seating sculptures from this project were accepted for the conference exhibition in the Lume Gallery at TaiK.

The third artwork produced in the doctoral study, *White Cloud* (Berg, 2010), from the research project *Art Culture, Design and Health*, was installed with images in the hospital in February 2009 and gradually with more ceramic art objects until May 2010. The project has been exhibited, published and presented in peer-reviewed channels in art, design, nursing and engineering. First, the article *Participatory Design for Innovation* was presented at a NORDCODE conference in Denmark at Kolding Design School in 2009 and was among the selected papers from this conference published in the book *Design Responsibility: Potentials and Pitfalls* in 2012 (Leerberg & Wuul, 2012). In 2010, art objects from the project (Berg, 2010) were selected for the ceramic art exhibition *Interception* at Gallery Bir Nokta in Istanbul as a part of the celebration of Istanbul being the European Capital of Culture. In 2011, the article *Arts: Communication via Visual Arts* (Wikström, Ingeberg, & Berg, 2010) was published based on a workshop at the conference *Ecology of Forests and Public Health*. In the USA, the *Journal of Psychosocial Nursing and Mental Health Services* published *The Essential Dialogue* (Ingeberg, Wikström, & Berg, 2012) as a part of their curriculum for nurses who were to do further studies, with a front page referring to the article. *Participatory Design for Well-being* (Berg & Gulden, 2012) was published in the UK at a conference in Antwerp, Belgium, about *Well-Being in Engineering and Product Design Education* arranged by the Design Society. In Fin-

land, both the artwork *Arctic Border* and the article *The Materiality of Art in Knowledge Production* (Berg & Sirowy, 2012) were published at the conference *Art of Research IV: Making, Reflecting and Understanding* in Helsinki. In 2013, a publication based on the project led to the article *Interdisciplinary Connections between Health Care and Design: A Case Study in a Psychogeriatric Ward in Norway* (Berg & Gulden, 2013) at the design conference *Design Education: From Kindergarten to PhD* arranged in Oslo by DRS and Cumulus. Further, there is a peer-review process for the art journal *InFormation* with the article *Forming Life: Aesthetic Awareness in Mental Health Care* (Christensen-Scheel, Berg, & Ingeberg, 2013) for a publication with a special theme on art didactics. One form that was made for the geropsychiatric ward was *Arctic Border*. This art object was later selected for the juried, annual exhibition of craft in Norway in 2011 at the National Museum for Architecture, Art and Design. The exhibition was presented at The Museum of Decorative Arts and Design in the fall of 2011, and was supplemented by an extensive program of guided tours, a catalogue (Berg, 2011a), lectures, artist talks and seminars. Based on the description in relation to the artwork, I was invited to take part in an artist talk at the museum in Art Salon (Berg, 2011b). The artworks *White Cloud* and *Cloud Systems* described in the hospital were selected by a national jury for an exhibition at the National Museum for Architecture, Art and Design in 2012 (Berg, 2012b). The project then received special attention from the Norwegian art magazine *Kunsthåndverk*, which published it with the cover article *Stone on Stone in a Borderland: Artistic Research into New Paths* (Dyanna, 2012, pp. 1, 16–24, 41, 42).

The study has thus proven to be of relevance in a cross-disciplinary context through peer-reviewing in art, design and nursing, both in theory and in practice. It is, however, only in this thesis that all the cases are published together and studied as a whole. The thesis is comprehensive, presents the cases in detail and relates the findings to each other to make a contribution to an approach for participation in material-based art. The cases can be read as an analytical, empirical documentation of the main research question of how participatory processes can contribute to material-based art where concrete examples of both pitfalls and potentials are presented. Further, the cases exemplify with detailed data the complex interrelations that were relevant for the supporting research

questions: How collective concepts could emerge in a participatory process – conceptualization (I). How the concepts were materialized into objects of art – materialization (II). How the physical art objects would be put into use in the institution – implementation (III). The research thus introduces a new approach to working with public art and on how to use art in public spaces.

In the following chapters on the church, school and hospital, the data are presented in relation to the structure presented in the figures in this chapter (Figures 1.1–1.8). Each chapter starts with a more detailed content list. The empirical data are presented as a narrative in relation to the criteria and theoretical propositions in this chapter. Citations are marked with italic, which consequently replaces quotation marks for a better reading experience. Citations from verbal expressions in the interviews are frequently used to demonstrate the individuals' contribution through dialogue in the participatory process.

dit var også felt i
se noen av tekstene

de forkynter
menneskets skjøpeligheit
og syndighet og den
humane far.

Robert Musil's
"time without qualities"

Feature interactions in
conversations.

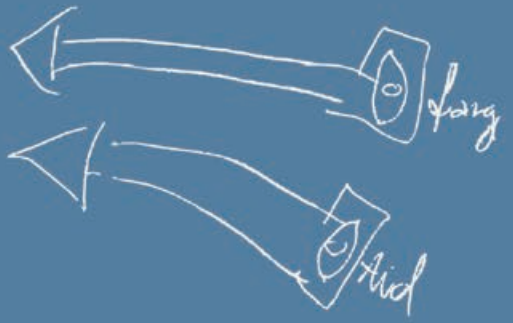
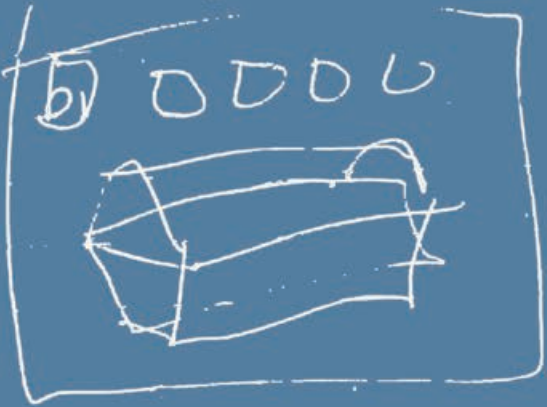
dramatization and
conceptualization of
official politics



Sister Bohemia

red. kvinner døde i en
periode, kvinner døde

What is time



2

Case study 1:

Sunrise: Creating a room for pastoral care by making art for a church



Content chapter 2

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This chapter demonstrates how participatory processes can contribute to material-based art in a church. I received a request to make art for a chapel of rest. The mission was to create a space for spiritual guidance. This challenge created an opportunity to explore my research questions. One of them was to explore how concepts emerged during a participatory process. Second, it was also a situation where it was possible to study how a concept could be materialized in art objects. Finally, it was possible to study how material-based art objects could be implemented at a specific site. These research questions were connected to conceptualization, materialization and implementation. The church therefore created a relevant context for collecting empirical data. The Art Committee in the church had initially asked an art centre for assistance to find suitable art for this room. The art jury at this art centre had proposed several artistic works to the people from the church. On this basis, the Art Committee from the church chose the artistic expression I had developed on ceramic tiles. The task given by the contact person in the church was, *We would like you to create an experience of spiritual guidance in a chapel of rest.*

The room: A place for a last farewell

The viewing room in the church was a place where family and relatives came to hold a last farewell. The room was intended to help facilitate grief. In this case, it was a room with white surfaces, with some chairs that stood along the wall, and three large grey doors. One door led to the refrigeration room that kept the corpses cold, one to the main entrance and the third door was to the outside area of the church. It was a special room integrated into the church that allowed the bereaved to say a last farewell and to be with the deceased. In the mourning room, there were some interior artefacts that became a central part of the process. These were ten brown chairs, two big, grey doors and one main door in wood with 12 small windows. The materials used in the room consisted of birch wood, light and with steel. An old black catafalque had black cloth with fringes. The dimensions in the room were actively used in the dialogue and in the creation process, as well as the church and church environment.

The room had created an unintended provocative effect. Relatives had experienced the place rather like a storeroom and had been



Figure 2.1: Mourning room in the church at the starting point of the participatory process where the task was to create an experience of spiritual guidance.

provoked by the surroundings. Even though the interior was what is often perceived as neutral – a white room with simple chairs – members of the church community had complained about the expression of the room to the church council. *You have to do something with this room!* Photographic documentation for this room was sent to me by email for a visual complementary explanation of the problem (Figure 2.1).

It was not only a room – it was made for a very specific situation. From an ethical perspective, the grieving situation required specific attention to the meaning that could be construed in the environment through the art objects.

The people: A priest, an architect and the congregation

It was not suitable from an ethical perspective to carry out such a study directly on people in the actual mourning situation. Therefore, some representatives were chosen to take part in the initial exploration, people who had experienced similar situations. Participants in this group were familiar with the existing range of art in the church, as they were members of the Art Committee. Those who attended were the priest, the architect of the church, an artistic consultant, two representatives from the congregation and me, acting both as an artist and as a participatory researcher.

The mourning situation could include family, friends or children – someone who had lost a parent, a child, a brother or a sister. Whatever age, people in such situations are especially vulnerable. The

participatory process would be an exercise in, on the one hand, being attentive and emphatic, and on the other hand, managing by keeping these emotions in mind to produce a result that would meet up with the expectations of people in their deepest sorrow. The experience of having a last farewell could be one of the most meaningful moments for some people – a moment to remember. Other people might search for meaning in a meaningless situation. This required a specific attentiveness in the making of the material-based art, and of reflecting carefully on the many ways that grieving people might experience their environment.

To succeed with a participatory process, ideally the people involved should be engaged (Blundell Jones, Petrescu, & Till, 2005). I thought that because it was a religious community, people would probably be involved in a holistic way, with their inner life, personal beliefs and ideas that they experienced as deeply meaningful. The participants' knowledge could contribute to new insights during the process. One of the reasons for bringing participants into the process was that the art objects were clearly expected to become a part of mourning situations in the Chapel of Rest. The art therefore had to be accepted by the people who were going to use the chapel. I thought that for all of the participants, this common aim could also become an inner force, a drive towards a good result. One of these driving forces was that to handle such a task would contribute to a positive personal life experience – to have contributed to art objects that were perceived as meaningful by many people to such an extent that they became an integrated part of the mourning room in their church. This strengthened my motivation of using the church as a context in which to study how participatory processes could contribute to material-based art.

I proposed a group of 5–8 people for a cooperative inquiry (Reason & Heron, 1986). This initiative was agreed upon and organized by the contact person in the church. To involve people gave them the opportunity to share their knowledge about the theme of how to develop an experience of spiritual guidance in the mourning room. To give a more meaningful background to the dialogues, who and what the participants were, and what their role was are described, because their backgrounds influenced their comments.

My main contact person was a journalist. He was a participant in the focus group and a member of the parish. Before the first interview, he invited me to an art exhibition, presenting a nationally renowned artist from the town at the Regional Art Centre. Another participant was the priest. He had extensive experience in pastoral care, both in practice and in theory. He had lectured and taken part in several seminars about spiritual guidance. Another participant was a young priest who only attended the first focus group for a limited time. The next participant was the architect of the church. He had made drawings of this church for his master's project in architecture. Through inclusive design based on values in the public church, a series of areas and spaces in the architecture had been developed to include the members of the parish. The administrative leader of the church participated, and he was engaged in the educational perspective, often referring to the National Plan for Christian Education, and the possibilities of using a variety of cultural activities in the church. Further, there was a church council member who had experienced the funeral of their child. In fact, one criterion that needed to be met to join the group was that they had experience of being in a mourning situation in a room like the one we were going to plan. All of the participants were actively involved in the church community. This group was socially quite established, as they had all previously taken part in processes for art in different parts of the church. There had been diverse views on what was suitable art in this church. The artwork in the worship hall was seen by some as quite controversial and it had created much discussion. This main motif in the worship hall had caused a public debate, as it was a sculpture of Jesus Christ, nailed to the wall with thick metal sticks through his hands and feet. The church community did not want the art in the Chapel of Rest to cause similar debates. This group of people therefore was quite established with regard to art in the church.

In addition to these representatives from the church parish in the focus group, there was one more participant, who was the link to the Regional Art Centre. She was the contact person and artistic consultant from the Regional Art Centre. The Centre was to validate the quality of the artwork through their established art jury. This group played an important role as an external reference group. The process of accepting the art was done by the art jury at the Re-

gional Art Centre. The contact person from the art jury was thus the only one who was represented in both groups. The administrative leader – who was also an artist – was the main curator of the Centre. Further, the participants in the art jury were a painter, a ceramist and an architect.

The materials: Cardboard and porcelain

The material used for the art objects was porcelain. The visual means consisted of non-figurative elements and material qualities, such as texture, colours, matt and glossy surfaces. Objects were created in the tile shapes and were double-casted in plaster moulds. The porcelain was coloured with stains, oxides and glazes. There were engraved designs in the surface made with knives and scalpels, scrapers and saws. Metal colour oxides mixed in water were poured over the surfaces, which were eventually washed off with a sponge, only saving the colours that had sunk into the engravings. The metal-based colours were cobalt blue oxide, brown iron oxide, green copper oxides and artificial stains as well as glazes. The tiles were eventually fired at 1160 degrees Celsius. They were processed with the glaze and fired several times.

The material-based art experiments in the studio consisted of using porcelain, plaster moulds, colour oxides and materials. The surfaces appeared from the chemical reactions between materials as they were fired in the kiln. Through systematic experiments on the material surfaces, various colours were toned down and new colour combinations appeared with crackles, glaze and colour fusions. Sometimes I painted on layers of white porcelain mixed with zinc and glaze, and through the material surface experiments, many types of surfaces emerged such as crackles, hard and fuzzy lines, matt and glossy surfaces, and a melted thin layer of glass and shiny glazes that contrasted with the matt surfaces. Initially, a mock-up on the wall made out of cardboard was used to help the emergence of concepts and to stimulate the dialogue with the participants. For this mock-up, I developed and used interchangeable motifs in paper and cardboard, naturalistic drawings, symbols, pictograms and motifs with positive and negative spaces. These visual means were made to stimulate the imagination of the participants in accordance with Malchiodis' experience from the use of art in therapy (Malchiodi, 2002). Twelve square cardboard mock-ups of

26 x 26 cm were made, similar to the expected finished tiles. These paper experiments were used in the dialogue as well as examples of ceramic art and some more experimental samples from the material surface tests.

In the mourning room, there were some interior artefacts that became a central part of the process. These were ten brown chairs, two big grey doors and one main door in wood with 12 small windows. The dimensions in the room were actively used in the dialogue and in the creation process, as well as the church and church environment.

The emergence of the artistic themes

The empirical data were selected in order to explain the issues that played important roles in the process towards the result, in accordance with the methodical approach described in the first chapter. The study therefore enhances themes that became central in the final artwork. Among these themes was firstly the motif of a bird – something that created much discussion. The bird was a simple but debated subject. Secondly, there is a detailed description of how the emergence of a specific blue colour became central in the final composition – how a blue glow gave the composition the right balance. Finally, a third theme is described. This consisted of the dimensions of the room, and how the vertical and horizontal lines from the cross resonated in the architecture and in the artwork both conceptually and materially. These were qualities that were the means through which to implement the artwork in the room. These processes were chosen because a series of constraints that can occur during participation were exemplified, and it was demonstrated how the constraints were tackled and developed towards some of the most essential parts of the artwork.

A bird: A simple but debated subject

The first example from the church was a bird motif. It was selected because it demonstrated the challenges in the communication about the figurative versus the non-figurative motifs. These are challenges that generally can occur when artists talk about their expertise with people with a completely different skill set. In fact,

one of the initial ideas I had for the Chapel of Rest was to use the figurative motif of a bird. This was because in the first phone call from the journalist, he talked about the tiles with birds that they had been shown, and in the background, it was possible to hear the sound of seagulls somewhere on the coast. My first impression on the phone was therefore that they wanted some bird motifs for the Chapel of Rest, which in the moment, in my mind, seemed appropriate, even without having seen the room.

However, some weeks later in the focus-group interview in the church room, the bird motif was seriously questioned by the priest. He highlighted the need to use Christian symbols. He had seen too many rooms, he said, that were designed with not a single hint of any theological subjects, but looked more like alternative spiritual centres based on humanistic, secularized values. He asked why these values should be promoted in the church. The most suitable motif from his point of view was to include the naked cross as a central part of the motif, the symbol of eternal life and a well-known symbol among people. He thought that there was no need to think of this as a problem in this case, because the task was to be carried out within a church room. He explained that the commonly used motifs that were related to the Resurrection of Christ were the naked cross or the sunrise, not a bird.

This first meeting with the people in the church had been arranged as a focus-group interview where one of the discussions was about how the Resurrection could best be symbolized. During the discussion, the sunrise seemed to be a prominent solution. An idea that the bird might represent the soul transcending to heaven was not appropriate. This was not a Christian symbol, said the younger priest, but a pre-Christian thought from ancient Greece. During the discussion, knowing the challenges of managing this task with its requirements of attentiveness and empathy, I had a growing, uncomfortable feeling that the sunrise would be a much more unknown process than if a bird was the motif. It seemed to be more challenging to depict a sunrise than to depict a bird. This uncomfortable feeling was added to by reoccurring thoughts about the iconic sunrise motif painted by Edvard Munch in the Aula of Oslo University. I explained to the group about the technical and artistic barriers of how a sunrise could be represented on a material sur-

face, especially compared to this iconic wall painting. However, the young priest proposed that there were multiple possibilities to represent a sunrise in a simple, non-figurative manner, or even as other symbols, such as the rainbow. Some in the group pointed out that the rainbow symbol was already taken, but as the young priest claimed, no one had an exclusive right to use certain symbols. Further, in an attempt to deal with this barrier, other visualizations of sunrises began to emerge in my mind; and these were more stereotypical pictograms of sunrises, the ones seen in good morning shows on television, in cartoon images, or as commercial logos on cornflake boxes. Although there seemed to be an agreement about the sunrise motif, several members of the group thought that it was relevant to do further research, because they wished to use more symbols from the rich history of Christianity, and among these wishes was still the bird. The bird motif had sparked a discussion in the group about what could be a better alternative for the mourning room.

Visual motifs to stimulate dialogue

One aspect of the discussions about the bird and other motifs was how the participants became involved by discovering the variety of expressions and associations with the objects. This was done in an interactive way by introducing the participants to art objects that could have a relevant expression. The participants could then respond to what they thought was suitable. It was important to show the visual possibilities because neither the artist nor the participants were able to verbalize all of their feelings regarding how they pictured a solution, and the visual examples enabled the dialogue in a new way. The visual means consisted of non-figurative elements and material qualities, such as texture, colours, matt and glossy surfaces. These were all commented on and touched by the participants. A series of ceramic images was presented, and the participants responded to them and had new ideas. This was done to include the participants' knowledge and feelings in the dialogue.

Awakened memories through touch on a crackled surface

The bird motif and other motifs were not only presented as photos or on paper. There were a series of different expressions to choose from, although there were few possibilities to change the form of



Figure 2.2: Cracked surfaces attracted attention.

the objects during the focus-group interview. However, different elements could be put together and composed in new ways. This created a dynamic dimension to the participation because the physical objects could be lifted and passed around and they contributed to a shared experience. The physical objects contributed to the involvement because they stimulated associations among the participants. Certain qualities of the art objects triggered the dialogue in the creative process. One example was that during the interview, one of the priests was attracted to the surface of the tiles (Figure 2.2).

He came very close to the material, looked at the surface and made a long, slow stroke on the surface cracks with his fingertip. He said:

This material is fascinating. The crackles remind me of very old stone. That makes me think that the church is an old house. It is really, really old, and we have a wealth of history to choose motifs from. The history of the church is packed with stories and symbols that could be suitable in this case.

The administrative leader agreed, and in the search for another motif than the bird, he came to think of a fish, originating from the story of the first believers who were prosecuted and killed if it was revealed that they belonged to a Christian community. In those days, it was very dangerous to be a Christian, he explained. During the persecutions, the Christians had to be very careful about how they exposed their beliefs. When they met someone, they could seemingly, by accident, use their foot to make a track in the sand, formed as a part of a circular line. If the other person knew about this sign, a similar line could be drawn together and the two arcs created the fish motif. The fish is called *ichthys* in Greek.

Ichthys was an acronym for Iesous (Jesus) Christos (Christ) Theou (God) Yios (Son) Soter (Saviour): Jesus Christ is God's Son the Saviour. Often the acronym was formed within the fish symbol. This secret sign told those who were insiders that they were members of the same community. The fish sign was still commonly used in Christian communities, said the administrative leader. The first focus-group interview lasted for almost three hours, and had given a wealth of insights, new knowledge and inspiration, but some dilemmas also occurred.

Ethical dilemmas

The bird had created much discussion in the first interview. It turned out that it was not so easy to meet the needs of all of the participants. The night after the interview, I woke up at 4 a.m. in the hotel room. I had an idea about a sunrise inside a coffin seen from the side. I thought that this was a powerful symbol, of someone being transformed to light after their death. I thought about the strength of the sunrise as an old symbol of death and resurrection, because it had so many layers of meaning that I had never thought about before. The sunrise represented light against darkness, night in relation to day, to be born and to die and reborn into a new life. The sunrise was a very powerful symbol, but still very open and poetic, closely connected to nature and everyday experiences. This inspiring thought was followed by regrets about exposing these powerful symbols on mourning people in such a vulnerable situation, regrets that I wrote down in my notebook:

I was reluctant about incorporating references to a sunrise and a cross, these powerful Christian symbols, and was a bit surprised by my own reactions. I really felt that it would be difficult to depict a sunrise, but maybe even more so, I was confronted with my personal intentions to make inclusive art, with general motifs from nature, which could appeal to people from different cultures, with different ages, different interests and even those with a more or less distant relation to Christianity, like me. To use powerful Christian symbols on people in deep grief I thought might be unethical; it was like trying to spread the gospel when people are in a vulnerable state. The art should make use of Christian symbols but without preaching; it should be powerful, but not convincing. It was a dilemma.

Between the first and second focus-group interviews, I carried out an artistic, visual exploration of motifs such as the bird, the sunrise and others, motifs that moved between figurative sketches

to abstract representations. These were brought to the second focus-group interview for further dialogue.

Participation with interchangeable motifs

For the second focus-group interview, several motifs were brought along, among them a broken tile with a motif of a sparrow, mostly to demonstrate the possible line qualities on the surface. To invite the participants further into the artistic process, some preparations were made. The preparation involved a preliminary installation in the Chapel of Rest, with cardboard images on the wall, a key composition of 12 abstract images representing a sunrise in a play of light (Figure 2.3).



Figure 2.3: Nonfigurative sunrise motif in foam board mock-up with interchangeable motifs in various levels of abstraction.

The abstract composition on the wall was immediately well approved of when the participants entered the mourning room. In contrast to the abstract images, the figurative elements created far more discussion and, in particular, regarding the bird. The figurative elements that were introduced were based on the earlier conversations. Ideas from the first focus-group interview had been developed into sketches on pieces of paper and on photocopies. The motifs were birds, Christian crosses, sunrise symbols, fish with and without the letters *ICHTYS*, a branch with leaves from an olive tree, photocopies of abstract motifs, and sketches of drawings of a bird, and two tiles, one abstract and one partly broken example with a sparrow. These were named *different levels of abstractions*, ab-

stract, symbols and naturalistic. The abstract level involved colours, dimensions and non-figurative forms. The symbols were reflected in pictograms of the different motifs. The naturalistic level was presented with drawings of recognizable birds and fish.

These motifs were on different types of paper and on the flipside, there was tack-it, a flexible adhesive, to enable the motifs to be moved freely around on the 12 basic elements. It was almost like an old-fashioned felt-flannel board I remember using in Christian Sunday Schools in the seventies, where felt figures such as Jesus, Maria, the herds and the Samaritan were moved around. Then the felt quality had made the movable motifs stick to the felt background. With the present solution, the cardboard was a different material, but the possibility of creating a slightly more interactive presentation was still retained – the feeling of not knowing what was going to happen next. There was room for visual improvisation. In addition, examples of the surface qualities were brought along. These were ceramic images, one partly broken with a sparrow motif, and some with abstract motifs. These surfaces led directly to discussions about associations.

Not only were the figurative motifs discussed. The meaning of abstract qualities such as form and surface were brought into the discussion through the examples of forms and material surface experiments. Parts of the surfaces appeared with crackles and some surfaces seemed to be corroded and eroded. The materialness in the ceramics offered multiple possibilities for associations. In combination with the figurative motifs that were discussed, the material surfaces enabled a discussion of colours and shades and how they could work together to create a sense of lightness, but in such a way that it was balanced with the need for people to be in sorrow. The darkness was meant to be seen as something that reflected a sorrowful state of mind, and in this way, the content of the composition was meant to come closer to the viewer. It was thought of as a way to reflect the exterior in the inner emotions of the viewer, and in this way, to invite the viewer into a dialogue. The participants were thus involved in different aspects of the discussion, not only regarding the well-known figurative symbols, such as the bird.

Discussion on suitable motifs

Besides the figurative motifs, there were abstract forms. A part of the cardboard composition on the wall was dark and shadowy. In this composition, there was one dark blue part, almost black, and this non-figurative element was commented on by the administrative leader. Although he found the composition to be generally suitable for the room, he found one detail that he had to question, as he thought that it could possibly be seen as frightening. He said:

I wonder about that black form, what is behind it? To me it is definitely a door. It is a bit frightening.

This participant then described a frightening memory from his childhood when a group of children went to play at the church. They played around most places, but he remembered that he strongly disliked being close to the Chapel of Rest:

The Chapel of Rest was in the crypt of the church where I grew up. The stairs down there, down to the crypt, we always avoided them, because it was "the Chapel of Rest". I have never walked down those stairs ... We never went there – and that is a bit strange because children always go everywhere and explore everything – but we never went there. It is a bit of a shame; "it is a Chapel of Rest, so we stay away" – one can imagine that in some settings we can go in and have something meaningful ... and then when this is used (looking at the cardboard mock-up) ... to show some images.

To some extent, this story verified the idea among some of the participants that there should be at least some recognizable images of animals or birds – any living creatures that would work well to invite and include children into the Chapel of Rest. Despite these encouraging ideas about the figurative motifs, the priest was still hesitant about the bird.

Alternative motifs

Another alternative figurative motif to the bird was the fish motif presented at the second focus-group interview. There were several forms of the fish. A discussion occurred among the participants as to whether the acronym ICHTHYS should be spelled within the fish or not. The priest thought that it would be very difficult for people in the Chapel of Rest to decode what was written there. The situation should not be a quiz test he said, where they would have to

guess at the meaning. There was agreement in the group that this situation should be avoided.

The administrative leader was content with the fish motif because it could be used as a theme when talking to teenagers who came to the church. Youngsters were sometimes gathered together to speak about what it means to be a human being. A part of this involved talking about death, and this, he imagined, could be done in the Chapel of Rest. This theme was often difficult to talk about, and especially when considering the way the Chapel of Rest usually had been viewed in previous times, this could be slightly scary for the teenagers. In addition, this room had been like a cargo space, with a strange smell and with the coffins in the neighbouring room that was kept cold for the storage of corpses. With stories such as the one related to the fish, one could actively use the art as a starting point to introduce the teenagers to the history of what it means to be a Christian, of what life is and what death is from a Christian perspective. The administrative leader said that when he had told the story to youngsters, his experience was that they had expressed how they thought it was an exciting and interesting story. The fish was therefore a motif that was strengthened as an alternative to the bird, or together with the bird.

Not a sparrow to the ground

The priest agreed that well-known symbols would create a feeling of familiarity and inclusion, but warned about having too many animals, or birds. He said, *We must be careful about our motifs. This room is not going to look like a zoological garden.* He was more hesitant than the other participants about what kinds of symbols would be appropriate in the setting. Yet, he reflected on how he had been invited into the process, and with his knowledge, he saw his role as critical, and that he was trying to be critical in a constructive way.

The bird had represented a subject that was debated in the group. This was reflected in this dialogue:

Artist: *So then the cross, a tree of life and a fish is something that would be suitable in the final solution?*

The journalist: *Well, I think there was something with the bird that we were shown in the art centre. I have to admit, I had imagined a bird...*



Figure 2.4: Sparrow motif: The broken tile that was brought as a surface composition example, where the sparrow motif sparked a discussion about whether bird motifs could be suitable in the Chapel of Rest.

The priest: ... I don't really know about that ... a bird ... what should it be an expression for?

The journalist: In the situation ... something that lifts.

The priest: (referring to the ceramic image with a sparrow). (Figure 2.4) ... An ordinary sparrow... one can't ...

The congregation member: Well ... my wife and I, we chose that as a text on the tombstone of our son: Not a sparrow to the ground ... without the knowing of God.

The priest: Yes, that makes meaning, because there is a text, this translation is much discussed, the theme, if the sparrow falls to the ground without his will, or without his knowing. Not a sparrow falls to the ground without the will of your heavenly Father, but it might be just as well translated as "His knowing".

The journalist: It is written in the text, so we have some associations with birds and the like.

The journalist expressed interest in the bird motif, and thought that it might add value to the room, even for people who were not so

actively committed to defining themselves as Christians. The conversation then moved towards other types of birds, and the priest reluctantly agreed that the dove was a possible solution, at least if there had to be a bird, as it was a symbol of the Holy Trinity: the Father, the Son and the Holy Spirit. It was perhaps more suitable in the Chapel of Rest than a sparrow, as it was related to the Holy Spirit that showed himself in the form of a white dove to one of the disciples, John the Baptist.

After this second focus-group interview, I made some more inquiries regarding the theme of the dove and the sparrow to understand more of the background for the discussion that had occurred. It seemed that the priest was right in his hesitation about the dove. The dove was not directly referred to in the bible in relation to the motif of Resurrection. The dove was referred at the baptism of Jesus Christ in the bible verses Matthew 3:16-17 (New International version):

16: As soon as Jesus was baptized, he went up out of the water. At that moment heaven was opened, and he saw the Spirit of God descending like a dove and alighting on him.

17: And a voice from heaven said, "This is my Son, whom I love; with him I am well pleased."

Concerning the sparrow, there is a reference in the bible verse Matthew 10:29-31 (New International Version):

29: Are not two sparrows sold for a penny[a]? Yet not one of them will fall to the ground apart from the will of your Father.

30: And even the very hairs of your head are all numbered.

31: So don't be afraid; you are worth more than many sparrows.

Although the priest was hesitant regarding the bible references to the dove, and definitely to the sparrow, there are references in the bible to both. What became important in this case was what the reference to the sparrow versus the dove meant in relation to the project. One could say that the motif of the sparrow gave a less meaningful connection to the project; therefore, the dove should be chosen. On the other hand, a meaningful connection emerged from another source. This was from the psalm written by the Norwegian poet Ingeborg Prytz Fougner in 1962. This psalm has emerged through its use at funerals, and some people feel that it has put

words around the unbearable feelings when a child has died. In general, this psalm has gradually gained more popularity in Norway, and was listed among the top-ten psalms of the century, a result of the listeners responding to a radio program about psalms.

The psalm refers to a general feeling that was pointed out by the participants. One feeling that they were aiming for was a sense of consolation, a sense of hope in the darkness. This psalm represented a complementary understanding of the initial task, which was to create an atmosphere of spiritual guidance. The psalm text itself also showed that from an artistic point of view, motifs and themes could be used to create spiritual guidance in new ways, slightly differently to the bible text, but still within the spirit of the task. I felt that creating a feeling of comfort and consolation was possible compared to the unfamiliar and vast task of creating an atmosphere of spiritual guidance. In addition, the choice that appeared, to use the dove instead of the sparrow, was not only a question of what was right or wrong from a biblical viewpoint, but was about which motif could connect the participants. If it could connect the conflicting views of the participants, it might connect other people in the church too.

A white dove

A dove was finally chosen as a motif, but it was not fronted as the main motif. It was integrated into the composition, very quietly, more like a whisper. The motif had to be drawn in a way that allowed for a balance of line, colour and material qualities that could match this modest feeling.

During the material experimentation in the studio, this angle was explored. The material quality in the bird motifs created a strong sense of atmosphere that changed the meaning of the motif. A black background created a sense of doom. I felt a dirty background referred to illness and disease (Figure 2.5). Different meanings of the bird motif were therefore strongly related to the material expression of the surface, and to qualities of line and colour. A white background worked quite well (Figure 2.6).

The white dove on the white background was made by the use of drawing tools (Figure 2.7) that created a particular quality – a sense

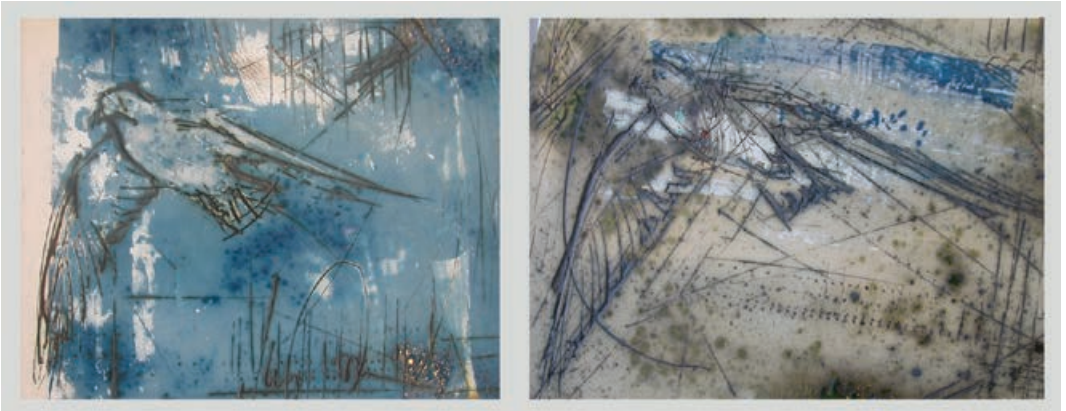


Figure 2.5: Discarded dove motifs because of material surface qualities that created the wrong associations.



Figure 2.6: Experiments with a white background to the white dove that seemed to be more suitable.

of fading lines on the surface. This was meant to create a sense of disappearance into the fog, or as if it was almost erased. This visual quality that was beginning to emerge seemed to relate well to the notion of resurrection, disappearance and slipping away. It was meant to refer to something being erased, going away, to refer to memories that fade. These associations with fading were meant to contribute to the mourning process. The vagueness of the impressions in the art could perhaps resemble the feelings of the viewer. This hopefully enabled a connection between the person and the environment. In this way, the environment could seem less unfriendly and cold, but more a room that communicated friendliness, a room that invited and reflected feelings of sorrow and hope.

In order to introduce one of the qualities of hope, namely to feel uplifted, the bird motif not only blended into the background, but



Figure 2.7: Drawing tools used to make lines, scratches and surface treatment.



Figure 2.8: A dove representing the Holy Spirit. The bird composition should create an ascending feeling.

there was also a simultaneous lift (Figure 2.8) given by enabling the composition to create a sense of something ascending. The formal principle builds on the impression that a white form seems lighter than a solid brownish form. The colours and the form configuration create a movement upwards, where the white form seems to be detached and let loose from the grounded form. This ascending-movement principle is exemplified with a model showing the chosen formal principle and a contrasting form (Figure 2.9) config-

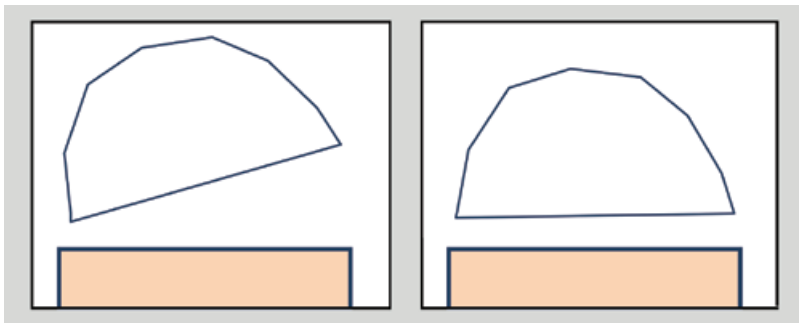


Figure 2.9a (left) *Ascending white form.* Figure 2.9b (right) *Less ascending.*

uration that seems to be more compact, less ascending, more static and with less movement.

Although from a biblical perspective the priest was right that a dove was not related to the Resurrection, the participatory process opened up for other associations where the dove motif had other qualities that still created a meaningful connection to the situation. Although much debated, the bird therefore became a motif in the composition.

Blue

All through the process of discussing the figurative motifs, such as the bird and the fish, we did not discuss the colours very much. During the process, however, there seemed to be an issue concerning the colour, where some colours took on more importance than others did. Blue was one of the colours that gradually emerged with significant importance during the process (Figure 2.10). Therefore, the creation processes related to this colour are described in detail. The following description is about how the blue colour emerged in relation to other colours, in relation to surface qualities in the room and in relation to the concept in general. The blue colour was dependent on these circumstances and emerged as a meaningful colour in this specific context.

The development of a special blue hue for the final solution contains another point where the artistic assessment was related to the understanding achieved in the focus group. In the further materialization of the ideas that were developed in focus-group interviews were some unexpected surfaces that were generated from chemical reactions between materials as the ceramics were burned

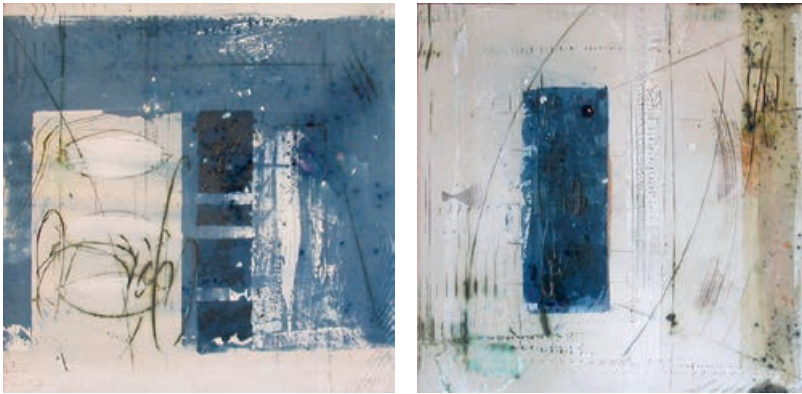


Figure 2.10: The blue colour that became central for the experience of hope.

in the kiln. As a result, surfaces that could resemble decaying processes were produced. This was a subject that could be offensive and provocative in a viewing room with grieving people. Through systematic experiments in material surfaces, various colours were toned down and new colour combinations were detected. A special blue originated in a detail that created a suitable harmony, although it was put together with hints of something that might seem to disintegrate.

Interior colours

Although blue was not mentioned especially in the first focus-group interview in the Chapel of Rest, there was a comment about colour from the priest regarding how the new expression in the room should be. He responded to one of the questions: *Imagine that the room could speak. What would it say?* He said that the room should create hope and light, referring to the Resurrection of Christ, the sun and the yellow colours of Easter. He said, *In such a situation, we don't have to relate to the dark parts of Christianity.* Light and hope would be suitable. Light was reflected and repeated in mostly all of the interior of the church. This light was also reflected in one of the two catafalques that were present. The one present in the Chapel of Rest was birch wood, light and incorporated steel – a modern look (Figure 2.11). However, inside the cold room there was an old black catafalque with a black cloth with fringes almost reaching to the ground, covering the wheels that could seem like bicycle wheels (Figure 2.12). It was used outside when the coffin was

transported to the grave. This black expression was in a style that seemed to be based on a view other than the light part. The black, glossy wood surface and the black textile colours seemed to be very different in style to the modern, contemporary church interior. The two catafalques that were used in the mourning room represented two styles, where one seemed to be lighter than the other did. The old black and the new birch white represented a change over a long period of time. The artwork was inspired in terms of colour mostly by the modern catafalque. The black colour was avoided, although it was a traditional part of the church culture, represented in the old catafalque. The black catafalque was usually always out of sight, as it was locked into the dark cold room. A summary of the first focus-group interview concerning colour was that the main experience should be light. They would work together with the artwork; they would be seen together with it. Therefore, some colours or forms should create a link to them.

Colour in the environment and in interior design can express strong emotions, exemplified by the two catafalques. The Art Committee in the church was not to use design to solve the problem in the Chapel of Rest. It had to be art. Firstly, they already had a design plan that had been followed throughout the church. Secondly, they thought that to create a spiritual atmosphere, there was more a need for art than design. To explain how design was understood in this matter, the director of the church exemplified, on request, his perception of what was a typical design through car designs such as with Porsche and Volvo. Following the request regarding what kinds of objects could be seen as typical art, he thought for a while and then suggested Picasso and *Guernica*.



Figure 2.11: The modern light wood expression.



Figure 2.12: The old dark cloth expression.

Colour and surface reflections

After meeting the participants in the church, I went back to individual work. It consisted of a series of reflections about colour and associations. The interior colour in the mourning room was greyish blue on the doors, light brown wood on some furniture and the main door, and white on the walls. The approach to the colour composition was to connect to these formal elements. A sketch was made on a big table, using white and coloured paper. Twelve paper squares was the start, a reflection of the 12 small windows that were integrated into the door. The original idea was to use white images, as white could physically reflect light, and metaphorically, light could refer to the sunrise. First, the background was a dark brown table, but this made a strong contrast to the white squares, moving the main visual focus to the 12 squares contrasting with the background (Figure 2.13). Therefore, this was changed to a white background, to look more like the white wall in the Chapel of Rest. Grey blue was integrated into the vertical and horizontal areas. Grey could visually connect to the grey doors, and it could be associated with a grey, blue sky. This could be seen as slightly sad, but not totally dark, more like a change between blue and grey, a reflection of change, connecting to the situation itself. Further, a more light brown orange quality was included, to connect to the colour of the wood material in the room, and to form an association with the soil and the earth. The grey blue and the light brown orange created a sense of energy when they met. The blue tone felt like it was going away. The warm tones felt like they were



Figure 2.13: The dark background made too a strong contrast to the white squares compared to the white walls in the church, a composition made at a table, trying to recreate a similar background to the Chapel of Rest.



Figure 2.14: The church was inspired by the coast culture; the roof was inspired by waves and the tower by a boat.



Figure 2.15: Layers of white had been painted to cover the graffiti decoration on the church wall. The layers unfolded stories of the past.

approaching. Even though the colours were quite mild and neutral on their own, this lack of energy disappeared when they were put together as mildly contrasting colours – the intensity of the colours was strengthened. By varying the different modes of combining these basic colours, the colours could create a pulse in the image – a pulse that created movement and not a feeling of total motionlessness. The sunrise, in this way, was reflected more indirectly, by playing with areas of white light, a representation of a sunrise.

The transparent white areas were inspired from the church environment. From the exploration of the environmental qualities, there were photos of how the white tower walls rose into a roof in a form that suggested a standing-boat form into the air (Figure 2.14). The photos were taken on a sunny day, and the white tower walls contrasted with the clear blue sky, sometimes dissolved into white clouds, as white as the church. The transparency and opaque white colours of the clouds created a shattered variety between white, grey and blue in different layers of transparent and opaquely white. The inherent qualities of the materials were seen in the study outside, where visual traces on the church walls revealed that it had been sprayed with graffiti. A layer of white chalk had been painted over to cover the text, but it was still possible to distinguish the letters (Figure 2.15). The painting was partly transparent, an opaque white. The white chalk walls met the grey stones on the ground. The church tower walls had been sprayed as far away from the road as possible. Around the next corner of the church tower, there was



Figure 2.16: Surfaces that can create associations with decayed material.

more graffiti, which shone through the partly transparent white layer. These layers unfolded stories of the past. Layers on the white wall represented memories of the past. This observation of a visual expression was repeated in the final solution by the use of transparent and opaque qualities in the material.

Colour and surface quality were used to create a coherent concept by connecting the outside and inside. The layers of white chalk were repeated in the layers of porcelain. The different layers created a sense of transparent colours, and a feeling of something more or less visible underneath. This feeling could be suitable for the situation in a chapel of rest, where layers of time are especially present. This way, similarities were created between the environment and the inner feeling, with the environment and experience tuned together to create a sense of coherence.

Colour and surface quality were interconnected in the search for suitable expressions. In addition to the white surfaces, there were other similar approaches to using material surfaces to reflect the concept. Some materialization of ideas created unsuitable surfaces of decay. The consideration of the colours in the room for the mock-up were mainly related to white, grey and wood. The translation of these colour samples to material surfaces led to technical challenges in the studio. These challenges were chemical reactions that happened between colours, glazes and motifs on the ceramic

surface. The copper incised in the lines mixed with the light orange brown, and created a totally different surface than was planned. Some parts of the surfaces became very vibrant in black and grey stochastic patterns (Figure 2.16), a visual impression of random spots that somehow seemed to follow a pattern, like material decomposed by natural rotting processes. These unforeseen visual qualities could create strong meanings in a chapel of rest. Several similar motifs were made and rejected. They were rejected partly because the surface quality seemed to look like a rotten surface and the colours could appear to be poisonous. I thought that there was no need to remind people of the physical process of bodily decay in a mourning situation.

Meaning in surface qualities

During the process of making the ceramic images, there were a number of stages where ideas, associations and colours could be introduced and manipulated. Expressions were searched for during the surface compositions to create lively lines for expressions of life, and open, abstract spaces that could be inviting but not too pushy in terms of association – colours that worked together and with the expected environment. A variety of meanings emerged through material surface experiments. A number of these expressions I rejected because they were unsuitable, or even provocative in rela-



Figure 2.17: Experiment for a surface composition where the blue was detected because it became especially lucid in combination with the material colour surface that could create associations with dirt, pollution or poison.

tion to the setting. Examples of this were surfaces that seemed to create the wrong associations (Figure 2.16): a bird that flew into an almost black heaven (Figure 2.5), a grey colour that seemed polluted (Figure 2.16). However, some of these surfaces that could have had the effect of being too provocative were manipulated and adjusted by putting on new layers of colours. Some areas were made lighter through painting on layers of white porcelain mixed with zinc and glaze. This created more acceptable surfaces, which, even still, contained some of the actual qualities that could be seen as provocative. When these unsuitable colours were distributed in the right proportions and in the right combinations (Figure 2.17), they were acceptable, because they created a suitable hint of what could be seen as genuine reality.

Emerging blue

The specific blue quality emerged from the material experimentation (Figure 2.17, Figure 2.18). The experimentation with colours was carried out because some of the surfaces seemed dirty and polluted and could create associations of being poisonous (Figure 2.16), which is altogether quite unsuitable for a chapel of rest. In contrast to these colours, some areas of blue created a very bright



Figure 2.18: Colour experiments in porcelain transparency and opacity with lines incised with black glaze, iron oxide or copper oxide.

contrast (Figure 2.17). The blue came through with a certain intensity in an exact combination with the poison-like colours. This was in contrast to the same blue alone on white, which became slightly dull and boring, a flat experience. In the colour dialogue between shades of blue with white and dirty green-orange, the blue seemed extremely clear and lucid. It was through layers of white zinc oxide mixed with porcelain and glaze that this effect occurred. The zinc allowed the cobalt blue colour underneath to be melted into the layer above. This created an experience of transparency, but in a complex and rich variation with the opaque, the matt and the glossy surfaces. The material changed between crystalline surfaces that seemed to be like stone and glass, and dry, wet, touched and untouched by human hands. The chemical reactions between the glaze and the incised copper oxide in the lines added to this complexity.

A suitable light cobalt blue

Based on these experiences, more ceramic surfaces were made, with more focus on light blue, which seemed to be a beautiful and positively vibrant colour in combination with the other tiles and the other surfaces (Figure 2.19). The blue colour seemed to be suitable for creating a sense of comfort and hope, and maybe even of spiritual guidance. One of the reasons why it was suitable came through an experience of a specific moment some days later. The tiles were brought as hand luggage by plane to the art jury. During the airport's security control check, the tiles were stopped and thoroughly examined. When the security guards realized that they were porcelain, that they should not be broken during transport and that they were art for the Church of Norway, they passed through with no more questions being asked. On the plane journey to the meeting with the art jury, a series of photos were taken of the light blue sky above the clouds:

When I took photos of the blue sky above the cloudy mountains, I suddenly knew that the light blue colour in the images corresponded with the feeling we were all aiming for. (Figure 2.20)

This sudden insight on the plane came with associations around the colour blue when looking out of the plane's window (Figure 2.20): I thought that the sky was blue, the ocean was blue, the day was blue, the morning and hope were blue. All these associations



Figure 2.19: Light blue, white and earth colours in vertical and horizontal lines.



Figure 2.20: The blue sky seen from the plane and a corresponding white and blue tile.

could be suitable for creating a feeling of hope and comfort. From the plane window, it seemed that the blue colour in the sky represented eternity and looking into the universe of darkness. The sun made the darkness blue and less frightening. Even though blue is a colour that implies sliding away, on the images, the materiality of the surface created a presence. The colour representation of the light blue sky could refer to hope more than a dark blue sky would have done. This was in accordance with the priest who said that the Resurrection motif was more closely connected to the light yellow colours of Easter, and to the joy of an eternal life, than to the dark side of Christianity, which he felt should not be present in such a situation. This way the light blue also referred to the yellow sun, because a light blue is daylight and sunshine, and dark blue represents clouds, storms and night falling. If a state of relief and comfort needs to be created for people in deep sorrow, large impressions of black or dark blue might have been depressing. The light blue

colour also referred to the initial observation outside the church, where the white tower met the light blue sky. The blue-colour areas had white areas that were partly transparent. This could create associations with clouds. The white areas with crackles could also refer to snow, coldness and death. The surface had textures with crackles and scars. The lines were scratched into the surface and could seem like wounds. The scratches could represent scars from the crown of thorns. This toned down the sweetness of the light blue. There should be a situation of hope, but not a sugar-sweet expression of hope. In some places the glaze melted into the blue colour and created variations between matt and glossy finishes, but also the additional effect between light blue and darker blue. The shades of darker blue avoided associations with pastel blue, which might have seemed slightly too sweet for the situation.

These material surface colours combined with the texture contributed to an old expression of something being worn and torn, at the same time as the freshness in the light blue gave an impression of something new. Hopefully, some others would share at least some of these associations, and such associations would be suitable for a chapel of rest, pointing to the sacrifice of Jesus Christ, his agony, suffering and death, before his resurrection and a new life. Having struggled with the dirty and poisonous colour associations, the specific quality of blue therefore became the colour that, in combination with the context, finally resolved the composition.

Cross-resonance in the architecture

As illustrated, the bird motif and the blue colour became central parts of the composition in the mourning room. Equally important for the final result were thoughts that were related to the dimensions created by the horizontal and vertical lines and in-between spaces.

Spaces between art objects were part of the scene. The dimensions of the spaces were used to reflect an idea of a balance between presence and absence. Applying dimensions was an example of how the artistic concept was further developed through non-figurative means. This created a welcoming atmosphere in the room. It was inclusive, because the idea was physically linked to the dimen-

sions of the architecture and its relationship to the art objects. The concept and the materials were mutually dependent on each other. The vertical and horizontal subjects dealt with the focus-group's information on the importance of the theology of the cross in the vertical and the horizontal dimensions. The meaning of the artwork was related to how it was hung on the wall, and how it dealt with the roof/floor and other interior parts. The colour of the ceramic pictures was not quite like the interior, but was still similar enough so that they played together with the colours, shapes and surfaces in the room.

One of the representatives had expressed in the focus-group interview how the bird created a feeling of something being lifted, a feeling they thought might be appropriate in a sorrowful state, a creation of hope and comfort. It became an aim to recall this feeling both in the motifs of the dove and the sunrise, and through the installation of the art. For the installation, the use of dimensions was a means to express this feeling with an abstract, visual language. As the sunrise motif was chosen as the main motif, a play of light was obtained by using the dimensions of white areas as compositional elements. One dimension of the light was that it could be integrated to become almost invisible in the context. Another dimension was that it could be a contrast, standing out very strongly. If the use of dimensions succeeded, the installation would contribute to creating a room for spiritual guidance. It would change the room into a new concept.

To understand more regarding this change process of a room into a new concept, I had expanded my knowledge about the situations and activities that were expected to take place in the room. This knowledge was gained through the participatory process. A meeting had been arranged with the people in the church where we could share our experiences and ideas about what a chapel of rest was, or how they thought it should be. The focus was on the whole situation that they were aiming for, not only on what kind of art objects they wanted. By understanding the situation, my intention was that a certain artistic freedom could be established for the creative process, but that it could happen within some defined frames.

The participants in the focus-group interview had explained with enthusiasm that dialogue had already been a guiding principle

throughout the construction of the church. Dialogue with the users was important because the church room was aiming for everyday use, for all people in the neighbourhood. Outside there was a playground for children. Inside the church between the administration and the service hall there was a gymnastics hall where one could play basketball and other sports. There was also a room that looked like a living room, with high coffee-bar chairs by the window and a view onto the garden. Beside the entrance hall was the Chapel of Rest, situated next to the cold room for the storage of corpses. To include as many people as possible in the congregation was a key goal, although including many people and letting them speak their meaning is often seen as too demanding for an effective process. The architect in the group even said:

Our experience is that together we are dynamite.

With different representatives in the group, several perspectives had emerged about the situation that was aimed for in the mourning room.

The environment had already given dimensions concerning scale, colour and surface. In this case, the physicality of participation was connected to the relation between the existing environment and introducing something new. One aim was to include the existing values in the environment, and even to take advantage of them. Dimensions were one of these values. This required attentiveness to the qualities in the visual context. An attentive exploration had therefore been undertaken on the visual environment, both inside and outside, examining details and wholeness in the architecture and the environment. This was to see the possibilities in tuning the art in dialogue with the existing architecture. Several qualities in the visual context became inherent in the final solutions.

In the focus-group interviews, we had discussed how dimensions and scale in the physical environment were related to the body's possibility of physically acting and moving around in the room. This physical state of the body in the room, and in relation to the inner feelings of sorrow, became a topic. Aspects of connections between the body, mind and the environment, and how these were connected to the scale and dimensions are therefore described in more detail as they happened in the case study.

Alternative situations in the room

To physically get a feeling of how the situation would be, parts of the interviews were carried out in the mourning room, as it was, with its scaling, dimensions and interior. The mourning room was thus thoroughly analysed by having the focus-group interview inside it. It was interesting to get as close as possible to the real situation to get a first-hand feeling of how it would be to experience the new art in a specific context. In the first focus-group interview, we therefore had parts of the dialogue in the mourning room. When the door was locked for the first time, a strange smell drifted towards us.

The light was put on and the participants commented on the strange smell, and some explained this by the fact that the room had been closed. Another person said that there was no doubt as to what kind of smell this was.

This comment was countered by another participant, who said that there were fans installed and that any smell would disappear. In addition, the cold-storage rooms prevented any smell from escaping. It was more likely that it was the linoleum carpet that created the strong smell. Anyway, the participants did not think that the experience of the room was good at that moment and they felt that things had to change.

Seated in the room, we had a discussion of where in the room would be most suitable to put the art. In the search for the placement of the art related to the spaces and dimensions of the walls, the floor and the ceiling, we also discussed the placement of people's bodies and how this was related to the use of the room. The placement of the art would create different situations in the room. Three different alternatives for placement of the art were presented.

The first concept that was presented was rejected. This idea was to make a fundament on the floor for the coffin, a rectangular three-dimensional block, composed of a linear image frieze around it. However, the architect pointed out that if people were to look down on the floor, they would also have to look at the dirt that could have come in from outside, like melted snow mixed with earth. This would not create the feeling that they were aiming for.

With a block in the middle of the little room, there might also be functional challenges in transporting the coffin in and out, up and down. The priest said that instead of looking down, to lift the head could also give a feeling of strength; therefore, a placement higher up on the wall would be better, as it might help people to rise up and look upwards.

This was in line with the second concept that was presented. It was to install images in a frieze line around the room, near the ceiling. This concept could strengthen the integrated feeling of the art in relation to the three-dimensional room. However, according to the administrative leader, it could create a sort of disturbance in the room, because most likely some of the grieving people would start to look at the images, glancing all over the ceiling, or following the frieze motifs around the room. This could be disturbing for people in a frustrating situation, with people looking in many directions, a situation that could strengthen a feeling of confusion. Rather, we should aim for a calm situation with dignity, comfort and contemplation.

Sunrise

A third concept that was presented was to put the images on the eastern wall, which was the only wall without doors. Something that appeared to be even more important than the physical relation to dimensions was the geographical direction. The participants from the church community explained the geographical direction of the church. It pointed in a direction that was uncommon in Norway. Usually, all of the churches have their direction running from east to west, with the tower part facing towards the west. The churches thus point to the sunrise and the sunset, a reference to birth and death. In this church, a change had been made, because they wanted the church to point towards the ocean. The architect was inspired by the local coastal culture; therefore, the roof was formed like waves and the tower was like a standing boat (Figure 2.14). What they lacked in this solution was the traditional acknowledgment of sunrise, said the journalist. In the end, it was decided that the artwork was to be put on the eastern wall, as a demarcation of the east, the sunrise and the Resurrection. The eastern-wall solution was especially acclaimed by the journalist, who pointed out that a sunrise would bring in what now was lacking in

the church, an indication of the geographical east. With this placement, it would be a sunrise in the east, a symbol of resurrection and birth.

Back in the studio, I reflected on the physical placement of the art and I started to search for further artistic strategic challenges related to the dimensions. A series of constraints occurred in obtaining a good placement of the art. The artworks should not be invisible, but neither should they stand out too much, as the situation was not intended to be primarily an art experience, but to be a situation of mourning and spiritual guidance. To blend into the architecture, the same colour was used on the tiles as on the wall. Another strategy to be in dialogue with the architecture was to repeat the 12 square windows in the door in a similar way on the wall, but lifted up and tilted in a vertical position. Further, to connect to the interior, the composition on the wall related to the size of the coffin. The tiles were integrated into the room, partly in contrast and partly blending into the background. This was similarly repeated in an interplay between the line expressions on the flat surfaces on the tiles and the lines and flat surfaces in the room; some lines were clear and some were dissolved. A variety of forms could enable interpretations of different complexity, but still there should be a feeling of silence and calm. By creating an abstract version of a lively sunrise, associations could be made to the classical motif of the Resurrection of Christ. To create this lively expression, movement should be created through the use of static elements, in interplay with the static elements in the room. This meant that movement could be obtained by a variation in and a repetition of the dimensions in different ways, through forms created by vertical and horizontal lines.

Sunrise and the Resurrection

Vertical and horizontal lines could create a play in the dimensions. This created the possibility of relating to the existing forms in the room and to their dimensions. The architect highlighted how one of the achievements of the uncommon direction of the church was how the view of the ocean was presented from inside. The view from outside the church tower was the petrol station: but above that, was the ocean. A view of the same ocean was seen from inside the church. The horizontal ocean line was partly glimpsed through

a very high vertical window behind the altar in such a way that the petrol station was not seen. The vertical line expressed in the window was a theme that was repeated in several places in the church. The participants from the church community explained this idea. It was seen as a reminder of the connection between heaven and earth, between God and people. These vertical and horizontal lines became a central part of the compositional elements in the final solution. Placed near a coffin, a horizontal line might also refer to death, close to the person who is deceased, laying horizontally in the coffin. The vertical line could represent life, being more similar to people who are living, who are standing or seated, positioned more in a vertical position. Thus, the vertical and horizontal lines can be seen as a reference to life and death. The vertical line could therefore also refer to a rebirth, like the Resurrection, as someone who rises from death.

The conceptual solution of a sunrise matured during the process. It moved from a pictogram of a sunrise to a more abstract solution with vertical and horizontal forms in different dimensions that referred to a play on light. The visual means to express the idea of fleeting light involved the white surfaces of the images that merged with the white background. The sunrise in this way was reflected more indirectly by playing with areas of white light. In the composition, it was an aim not to create any white squares within the concrete square objects (Figure 2.21). That could create a sense of imprisoning the light, of framing the movement of the white light between the white background wall behind the foregrounding white areas on the images. Therefore, it was an aim to create bigger contrasts within the tiles than towards the background, the white wall. Thus, the tiles could seemingly dissolve towards the background.

There were discussions about how close or far away from each other the images should be compared to the coffin and the catafalque (Figure 2.22).

The participants, in this way, to a higher extent, were enabled to comment on and share their responses. They had different perspectives, although they all saw the same mock-up on the wall. Most participants were content with a mixture of abstract forms and figurative motifs. The response on the use of dimensions in the abstract proposal was positive, but often indirectly expressed.



Figure 2.21: Using white areas with foreground and background to create a flow of light.



Figure 2.22: Size compared to the catafalque.

The abstract dimensions between the square forms, which were the physical empty spaces between the physical forms, could be moved to be very narrow or very wide. At one point, the squares seemed to grow together, and at another point, they seemed to drift apart (Figure 2.23). The aim was to find a balance where they were on the tipping point; sometimes they seemed to be stable, and then they seemed to drift apart, a reminder of something that disappears (Figure 2.23). My intention was that this feeling could connect to the feeling of losing someone, without being too direct. This would hopefully create the feeling of a suitable atmosphere, something



Figure 2.23 : A (left) and B (right): Exploring how close the elements could be, to have an experience of a tipping point between being held together or drifting apart.

that would help to express the unexplainable inner feelings of the total loss, and that this, to a certain extent, could connect to an outer impression in the room. If this was possible, there might be a higher sense of coherence. Obviously, this was definitely not the case when there was nothing on the wall, as people had complained about the indifferent look of the room. Thus, the visual solution would include specific qualities to evoke emotions that probably would be relevant for several people in the specific moment.

Body–mind–environment

The room should enable a mental state of spiritual guidance in dialogue with the dimensions and scale. This required an interrelation of objects, body actions and architecture. Not only were the visual and tactile experiences in the art objects a basis for discussion. The room itself and the furniture were a part of the engagement of people. At the end of the first meeting when we were about to leave the mourning room, the architect suddenly got an idea to re-arrange the chairs in several possible positions to adjust people in the room according to their views and the functions of the room. Fig. C was chosen (Figure 2.24).

At the second focus-group interview, the participants were seated in the mourning room according to the desired placement of the chairs (Figure 2.24). They looked at the cardboard mock-up installation. Reflections were shared about the process:

Artist: *Do any of you have comments or new ideas in relation to the first meeting?*

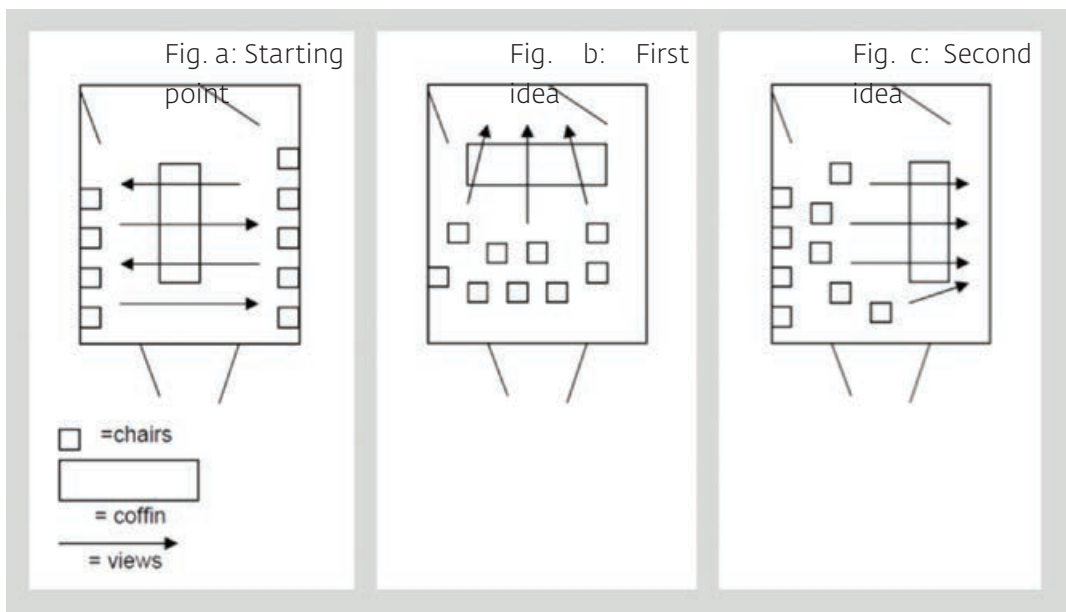


Figure 2.24: Three alternatives tried out in the Chapel of Rest to test the placement of people's bodies related to the physical scale and dimensions.

The architect: *It was a great relief to rearrange the chairs in the room at the last meeting. Finally, the room was "solved"; both function – to bring in the coffin through the main door, through placement and use of the cold-storage room. The setting with the chairs in this direction, then we use the whole, clean wall, instead of the asymmetric wall, we use the only wall without a door; it works well. Everybody is seated on the same side of the room, and everybody has the same view. It is easy to focus and easy to administrate.*

The engagement of the room was, for all of the participants, closely connected to the situation of mourning. One of the participants had a recent experience of a showing:

Participant: *Remember, I said last time that I hadn't had too much experience with being at a showing in a chapel of rest. Last Friday I was at a funeral – it was one of the youngest among my relatives who had died, a child. I then had the experience of the feeling ... to sit like that, what happens to people ... how would it be to sit like that in this room with the family, and have the first hit, so to speak, then I would say that it is actually a good thing with a room that is not too big. In the church, my view searched around for something to look at ... people were behind me ... there was little focus. I didn't want to ... well, it was enough with this strong ... that stood right in front of us. People who cry don't care so much about each other after a while, I mean in a negative sense; they are not ashamed of crying. To sit like this ... I think it is suitable ... This is heavy stuff.*

Artist–researcher: *I talked to someone from Denmark who was surprised about the tradition of showing the deceased in an open coffin. Last time we talked about that this could be seen as a part of a therapeutic process – to be together in coping with the loss of a relative or friend.*

Participant: *Yes, at the funeral last week, I noticed that the parents on several occasions had the need to just sit down, to be together by their child who had died. They had been given a separate room for this. In this room too, family are given this possibility.*

The administrative leader of the church: *I come to rapid conclusions – so I am already ready for this solution, but I am still interested in the other participants' reflections on the process. When I entered the room today, I didn't find it sad at all anymore, it was filled with light and joy.*

His engagement also came through when he had to leave the meeting slightly early: The administrative leader said after half an hour of the second meeting:

I am sorry I have made a mistake, but I have to go now. It is a pity for me, but I just have to say that when one combines those abstract things with symbols ... then ... I just sit here and say Hallelujah, because then I think it becomes very exciting. It becomes very, very meaningful, really. Very exciting in many ways. When you go for the concrete things like the story of the fish, an idea you caught at the first meeting ... well these stories are good stories, we know them so well; the olive leaf, the tree of life, the boat of Noah, the fish.

The architect continued: *It is a total transformation to come into the room and have a conversation today, compared to last time – there is something there that the eye can look at. It seems much better than it has been before – and it is only what you have put on the wall that makes the difference. It is a total transformation, even though it is still in process.*

The art consultant talked about the possibility of children using their fantasy worlds both in relation to the symbols and to the abstract parts, that they would be activated; they could even possibly play music and do drawings.

The journalist continued with these reflections about the figures and variations in the form dimensions:

One talked about something called cold and warm media. The television is an example of such a cold media, because there you are presented the world "as it is", but if you listen to the radio, you make the images yourself. I feel that this room, before we got something on the wall, it was cold media; it was that in the sense that I knew exactly what this room was – it was reality. By giving fantasy a space, through what you have put on the wall now, we have a space for interpretation, which creates more life in the room, and that this room, which before was more a room of death, now has got an

element of life. I think that is very good, because it is a part of the general holistic thinking in this church. The church should not be situated in the middle of the cemetery, only beside it. It should thus be both a community church and a funeral church. The room can have a pedagogical role, and that works well in here now.

The priest: *It is natural to have it the way it is now on that wall – about the motifs, we can talk more later. People in this situation are quite frustrated; they are in grief. The motif should not be without meaning. I used to practice as a priest at another place earlier, where there was an altar with ... a spike ... a big nail ... a star ... it was a chaos, and it created a lot of discussion. It is not like that with this solution, but someone might ask about the meaning of the open spaces.*

The architect: *Everything doesn't necessarily need have to have a meaning.*

The priest: *Yes, but that could be put in people's own homes, not in a public church ... to work with church art is a very touchy field.*

The artist: *So how do you feel about this approach: about participating in this process?*

The priest: *It is of course more demanding*

The artist: *Do you think that we learn something?*

The priest: *Learn? We learn to work in a process ... but we are interested in getting the process finished to get to a result.*

The priest, who represented a more theological view, was more critical of the vast variety of signs and symbols – they might be the wrong symbols for the Resurrection, and, in addition, it might be that the free movement and combinations of symbols on different abstract levels were too confusing. However, the sunrise was a concept that we all could share. An agreement on the placement in the room was obtained so that people would be encouraged to lift their heads up.

The journalist: *This solution seems to be good, especially because now it is a sunrise on the eastern wall. This was especially commented on in the quality assurance group earlier. You said that you were still not stuck to this solution – but I do hope you stick to this.*

Artistic freedom

Regarding the dimensions, there had not been much discussion. The artistic freedom to combine any sorts of dimensions was possible. They were accepted as presented. However, the figurative elements were much debated. During the process, the art consultant supported, on the one hand, the dialogue with the people in the

church community, but on the other hand, artistic freedom was highlighted several times. Especially at one stage, the art council in the Regional Art Centre thought that the artistic expression had disappeared, and that the artist had been too locked into the participants' wishes.

This happened after the first proposal that was sent by email from the artist to the Regional Art Centre. It consisted of an image that was manipulated in Photoshop – the sunrise motif on the cardboard squares in the chapel with three simple symbols integrated: a cross, a heart and an anchor. This was done especially in relation to the priest's wish to have clear and well-known symbols to avoid people in sorrow and frustration being put into a type of quiz situation in the Chapel of Rest. This solution was never shown to the people in the church, because the responsibility for the first artistic judgement of the art proposal was given by the church to the Regional Art Centre. They, however, found this concept to be too banal, and the message from the art jury to the artist was given over the phone by the art consultant:

You have been in very close contact with the people of the church, which is good, but it is not usual to the extent you have done. Maybe there has been too much involvement with the people in the church. At least in this proposal the members of the art jury think that some of your artistic qualities have been lost. The simple use of symbols seems to be too banal. We would like to see another proposal. Maybe you should take a step back, feel freer as an artist and work the way you did before. In this way, we want you to re-find your own style and send a new proposal.

To solve this problem, a new proposal was developed. The strategy this time was to make the solution not as a proposal in Photoshop, but to make it in the actual material, and bring the proposal to the Regional Art Centre. I did this for several reasons. Firstly, it was obvious that the quality of the material surfaces did not come across via a cardboard mock-up. Secondly, I thought that it was a relief that the art jury thought the symbols were too banal, because this doubt had been present for a long time in me. It was a release from the burden of the recognizable symbols; a freedom could now be obtained similar to working with the dimensions and form composition. Thirdly, by being there with the art jury, several ceramic images could be brought along, and the art jury could be invited to contribute to a solution if they so wished in a co-creation with the artist.

Materiality and the dimension of time

Another dimension of the concept was the material and the materialization of the concept. The porcelain material has an extremely hard quality that in principle is everlasting. This was intended to refer to the eternal and to timelessness. At the same time, it has a very concrete, tactile presence. These qualities were not mentioned by the participants themselves, but this was, however, a part of the concept when they made the choice.

The images were all made in porcelain, which enabled a tactile inclusiveness. Due to their tactile qualities, they could be touched, whereas the feeling that they created of cold gradually changing to warm could contribute to the feeling of being present and concrete. I wanted to create a contrary feeling in the surface or by the use of dimensions, a sense of slipping away, dissolving and disappearing could therefore be achieved quite straightforwardly, without being afraid that it would seem too obvious or provocative, which might unnecessarily upset an already vulnerable person. On the contrary, the quality of the material and its stableness, its sense of lasting forever, could contribute to the feeling of being in the here-and-now, and could still include the feeling of something that was gone forever. In archaeology, forgotten cultures are excavated as ceramic pieces that help to unfold the stories of the past. Thus, porcelain can be seen as a material that, through its qualities, represents dimensions of time such as infinity, memories and lines to the past.

The matt and glossy surface was another opportunity to create a feeling of movement between different dimensions. Beside the blue grey contrasting with the light brown orange, the dark contrasting with the light, the vertical contrasting with the horizontal and the foreground objects sliding in with the background wall, the matt and glossy aspect represented yet another possibility of being able to create a feeling of change and movement between two dimensions. The glossy surface reflected the light. When someone moved in the room, light was reflected in the melted thin layer of glass, the glaze. The matt surface catches the light, and intensifies the materiality of the surface colour.

Art jury

Now that the bird motif and the colours were well placed in the composition, for the first time, there was time to show the whole composition to the art jury. Dimensions were especially enhanced in the dialogue with the art jury – not the blue colour or the bird. In the meeting with the art jury, the art composition was put on a long table for judgement (Figure 2.25). The table was covered with a long, white sheet from a paper roll, to illustrate the white-wall background in the church. The art jury consisted of the art consultant, the director of the Regional Art Centre, an architect, a ceramist and a painter. I presented the concept and explained the ideas and the process that had taken place with the participants in the church. The members of the art jury were invited into this participatory process, and they were encouraged to move around the tiles if they wanted to see other combinations than the one presented. There were six more tiles on another table in case some members had the urge to test other combinations.



Figure 2.25: The composition was presented on a white paper sheet for judgement at the art centre.

The members first walked around the table and looked at the composition in silence. Some of the first responses were questions about the mixture of abstraction levels: symbols, abstract compositions and figurative drawings. The spots and areas of glazed surfaces were questioned by the painter, who wondered if they had been put on the surface in an arbitrary way. The ceramist then said that this effect was interesting in terms of the contrast between the matt and glossy surfaces. My response to this was that the whole composition was a play with different dimensions, with matt and glossy, light and dark, vertical and horizontal, different aspects that showed different dimensions, because dimensions are a relevant theme in a chapel of rest. Additionally, the glaze surface created reflections from the light when moving in the room. This was especially highlighted from where the painter stood, because the tiles were in between the painter and the window, so the reflection was more highlighted than it would be on the wall in the chapel. The painter was the only one who took up the invitation to move some tiles around to create new solutions, and these initiatives were discussed by the art jury. However, the group ended up with the original proposal. The director wanted to hear more on the thoughts regarding the solution. I explained to the jury:

The basic idea of this work was the sunrise, with light gliding in and out of areas in relation to the wall behind. The different levels, the contradictions, the matt and the glossy, the cold and the warm, the vertical and the horizontal (Figure 2.28), are all representations of life and death, earth and heaven, water and air, of what comes towards us – golden colours – and what seems to go away and disappear – blue colours.

After this explanation, the members looked further at the composition, and the painter moved over to the tile with the cross (Figure 2.26), touched the crackled areas on the surface, and said:

This is like music.

After this comment, other members of the art jury commented on several parts of the composition in an approving way. They said that in this specific case, it worked well with the combination of abstractions, symbols and drawings, because the figurative motif of the bird was done in such a modest way. It was also relevant using the symbols, because the church community wanted to encourage children to go into the room.



Figure 2.26: *The naked cross - a symbol of the resurrection. In addition, vertical and horizontal lines can be seen as representations of the horizon on earth and the vertical line can represent a connection between people and God.*

Thus, the composition was formally approved by the art jury. The art consultant was now to follow the established procedure, and undertake the task of presenting the solution to the Art Committee in the church community, which was in another town. If the congregation and the bishop accepted the solution, my next task would be to install the art in the room.

Installation

After this approval, on the airport bus, with the tiles left behind in the Regional Art Centre, a reflection came to mind about the dimensions in the composition and how they were related to the funeral room, not only to the tiles in relation to each other, which had been in focus on this particular day. I thought:

I have this strong feeling: It is very important, I must not forget, that the composition on the wall should be bigger than the coffin, to create a feeling that something gets bigger, and not smaller, and that the view is lifted up.

I wrote this thought in my notebook. This was done to remind myself that the process was not over, although the proposal had been

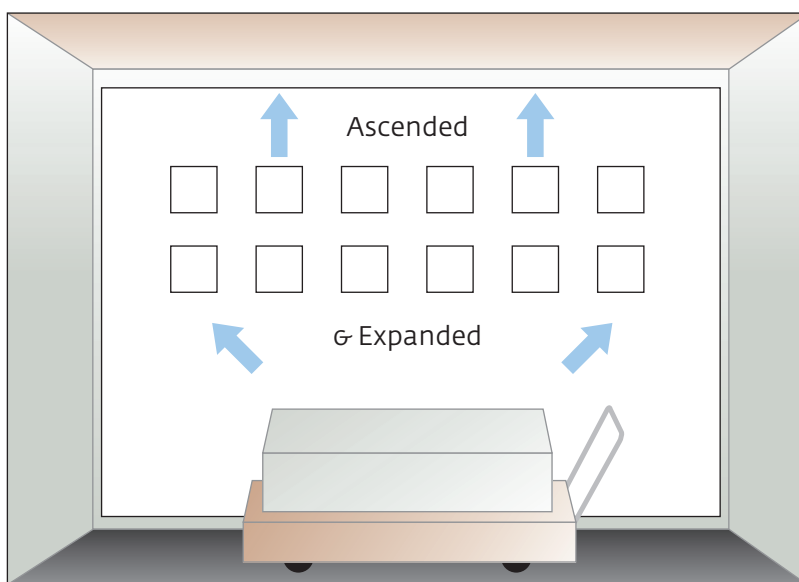


Figure 2.27: *Expanding, dissolving and ascending, an interplay between the interior, art and architecture.*

accepted. One of the most important parts still remained to be done: to install the pieces of art in a way that created a sense of coherence between the artwork and the physical room, between the elements and the space around it. For this, the use of dimensions and proportions in the art and its context was essential.

The final stage of how the concept emerged was not reached until it was put on the wall. The dimensions in the room were used actively as a means to create an ambience, a feeling of something being dissolved and lifted up. This was in accordance with the participants' initial feeling that a bird would be suitable, because it was associated with the uplifting feeling, but in another, more abstract form.

To continue the creation of a rising feeling, the group of elements was put closer to the ceiling than to the floor. It was placed on the wall in such a way that the group of images was bigger than the coffin (Figure 2.27): expanding, dissolving and ascending, as an interplay between the interior, the art and architecture (Figure 2.28, Figure 2.29). Thus, a relationship between the coffin and the art on the wall was created, a relationship that seemed like an expansion. Then again, the movement continued from the coffin form to the expanded form on the wall, and then further to the roof. This was

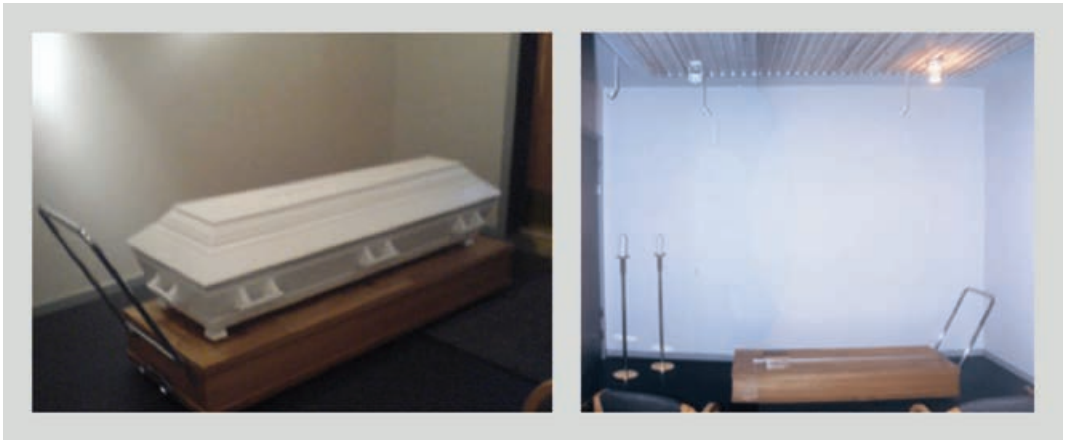


Figure 2.28: The size of the catafalque. An image of a coffin, sent by e-mail by the contact person.

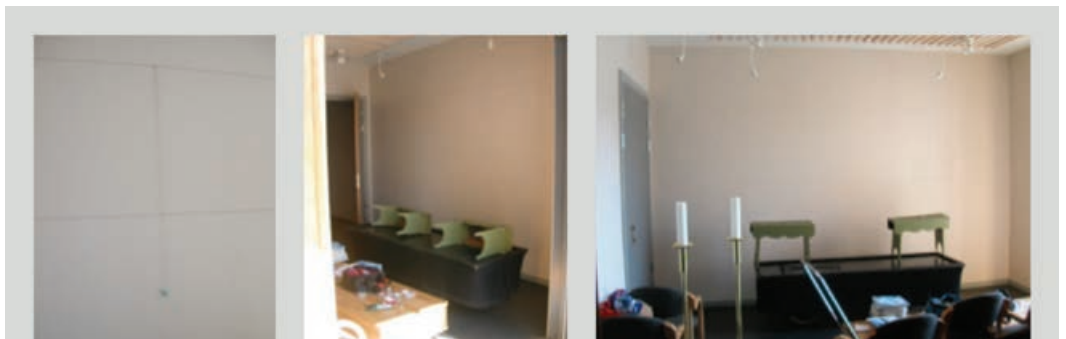


Figure 2.29: Measuring, sketching with interior objects and lines to estimate the scale and dimension of the coffin compared to the placement of the larger form above where a line marked the vertical and horizontal lines.

done to create a sense of lightness – to be lifted up, to enable and support feelings of hope in the grief. The impression of something being lifted was not an effort to stop people's need to be in deep mourning, but was done only in accordance with the wish from the priest to bring in streams of light and hope in a dark situation.

The final use of dimensions was when the images were put on the wall. They were mounted in such a way that they stood out one centimetre from the wall (Figure 2.30). This created a lighter expression than if they would have been mounted directly to the wall without any space behind them. This could also strengthen an experience of the images as architectural objects that were a part of the interior, and not solely as images. This supported a feeling that

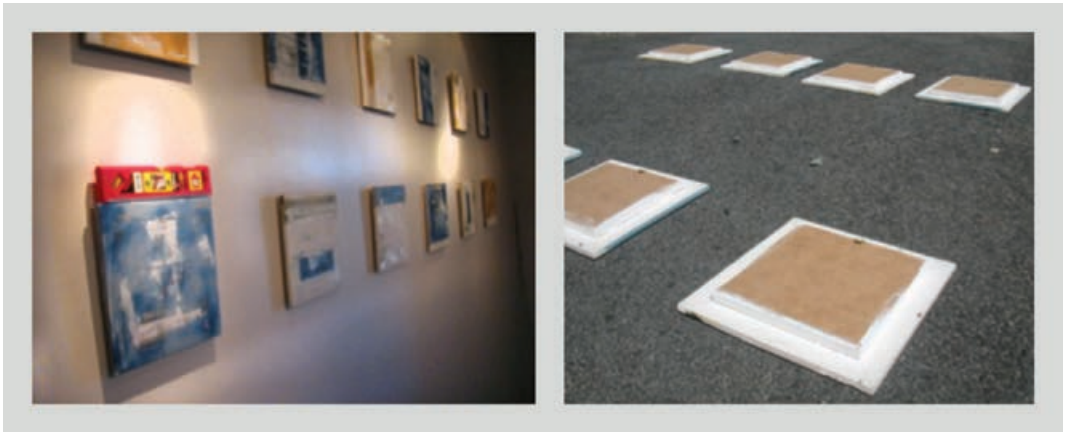


Figure 2.30: Spaces between the images and the wall contributed to a floating expression.



Figure 2.31: "Sunrise" with dove top left and blue colour on images. The 12 images finally installed on the Eastern wall.

there was something behind the images that we could almost see, but not totally. This use of the space behind the images contributed to a feeling of several dimensions in the room. The composition in the room was completed (Figure 2.31).

Having successfully installed the art, it was a great relief to finally get out of the room to a sunny summer's day. The administrative leader of the church proposed that I took their car to have a look around the area. The car was marked with a big sign saying Church of Norway. With the car, it was possible to go to the beach and experience the sea waves, laughing children and the blue sky. It was a relief and a big change from the room for spiritual guidance that was finally now finished.

Presentation at the worship service

The art in the funeral room was officially presented to the parish during a Sunday service in late autumn. The presentation was given after the worship service. As agreed beforehand, the priest asked the artist to say some words about the art in the Chapel of Rest and he then descended from the pulpit to let the artist talk. From the podium, I talked to the congregation about the art process. I said that I thought that the situation in a chapel of rest was connected with the baptism of the babies that took place at the same service. Recently being present when my wife gave birth to our second son, I freshly remembered the dramatic hours. Never before that moment had I realized how close a birth was to death when thinking of all that could fail during such a situation. In the talk, this was related to my new and deeper insight about Christian motifs in the Chapel of Rest. Death was seen as a birth, a resurrection from death, a new life. To express this, I said, had been a challenging task, but through dialogues with the experienced people in the church, the artwork had emerged with both abstract and figurative symbols. Before leaving the pulpit, the people in the parish were finally welcomed to enter the room of spiritual guidance to see it, and to ask questions or make comments, if they wanted to. The Chapel of Rest was then opened. Some people used this opportunity. One elderly woman expressed how she did not understand the empty spaces, but she did understand the motifs. Most people were silently looking and some expressed their appreciation.

The parish paper was distributed to all visitors at the same Sunday service. In the paper, the administrative leader had written about the art installation:

The artist Arild Berg has over the last year challenged some of us to think and to tell stories. To him it was a new thing to make art for a church. Not least, art for a funeral room. He would like to know what we, who work in, and the users of the church, thought. What he got to hear from our thoughts has been influencing his work. Therefore, it was a big experience to see the result. It was like a mirror, which discovers something about what we think about in a funeral room. The mixture of abstract and concrete motifs says something about both wondering and clear thoughts. The ceramic tiles can be experienced either one-by-one or together. Without any requests from the artist, I choose my favourite tile "The fish!" – The secret sign of Him who always follows us.

A room of silence

The concept evolved in new directions after the installation, beyond the ideas of those that were intended from the beginning. The Art Committee in the church expressed their satisfaction with the solution several times. They thought the Chapel of Rest had been transformed from being sad and introverted, to a room that could also be used for other purposes than the showing of the deceased. This idea had emerged from the group meetings and the dialogues created around the artistic process. The church community introduced the concept *room of silence* as an additional function for the Chapel of Rest. They said that the same room should be used for reflection for people who wanted to withdraw for a while from other activities to have a quiet moment of reflection. It was therefore decided by the church council that it should not only be available during viewing, but that there should be open access to the room at other times as well.

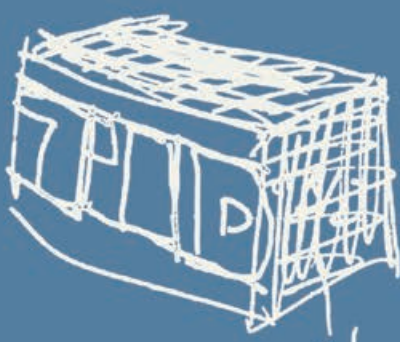


travelled extensively



$$88,5 - (1,5 + 3,5 + 3,5 + 1,5) = 88,5 - 10 = 78,5$$

$$78,5 - (1,5 + 1,5) = 75,5$$



B12

3

Case study 2:

Solitude: Artworks for a social school environment



Content chapter 3

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The second case study was initiated through a request I received to make an artistic proposal for seating sculptures in a school environment. In this school, there was a need for a physical expansion of the building. The town council had decided that art should be a part of the building process. The material-based art process started with a phone call from a cultural consultant: *We would like to have a proposal for concrete seating sculptures in a school.* This task was an invitation for pre-qualification of an art project. It was arranged as a competition between two artists who had experience in working with sculptures in solid concrete. As an empirical case, it was an opportunity for a second study of the research question of how participatory processes could contribute to material-based art performed in a school context.

At the secondary school, the pupils were aged between 12 and 15 years. This age is in between still being a child and being at the threshold of being an adult. Group communities and social relations are in a period of change, where inclusion exists parallel to isolation and bullying. The school is a place to develop interests and find potentials, and through expanding knowledge, personal and social skills, the school is a place where one should learn facts and history, but also how to develop as human beings.

The atmosphere in a school should therefore be inclusive, something that should be reflected in people's attitudes, but also, if possible, in the physical environment. This idea also had relevance for a discussion about public space in schools from a study carried out in the United Kingdom: *A school should be looked upon as not only a place to learn, but also a place for socialising, relaxation and fun. Pupils have special needs that require special spaces. Therefore, the whole experience of schooling is important (Ghaziani, 2008).*

This was a major conclusion in the article *Children's Voices: Raised Issues for School Design, Special Issue: Perspectives on Pupil Participation in School*, in *CoDesign* (Ghaziani, 2008). How to include pupils in school planning was studied, and there seemed to be a big difference between what was written in terms of political aims, and what was being done in reality. There were a series of explanations as to why it had not been possible to do it. This case study contributes to a deeper understanding of obstacles and incentives in

a public-art process where participation actually did happen, and the pupils actually had an influence on the result.

To explore this situation of how to develop suitable seating sculptures for youngsters at this age, it seemed that more studies of the youth culture in the school might be helpful. The intention was to find elements of the social relations among the teenagers in this specific school. The strategy was that with this knowledge, it would, to a higher extent, be possible to identify the social values and how they could be integrated into a holistic composition in material-based art. By doing this, my idea was that the artworks would become a part of their values and their everyday activities. The art should be merged with their ordinary school life, and, if possible, their ordinary activities should be used actively as composition elements in the artwork. It was a study of how the social and cultural values could be connected to material-based art. This participatory process will be explained further in this chapter.

The room: A school entrance

The task given was related to the entrance area (Figure 3.1: ABC). Two artists were invited for a pre-qualification competition to present concepts of seating sculptures made in concrete. Both of the artists had worked with concrete sculptures previously. First, both artists were invited to an information meeting, where the artists were presented with the building process, and then there was a more practical guided tour with a presentation of the school building. The artists were taken for a walk on the site to get first-hand knowledge of the physical environment and to get to know the place better.



Figure 3.1 : A (left), B (middle), C (right): Entrance area in the secondary school in the building process: A: Stairs. B: Ground floor. C: 1st floor.

Exploring the architecture

A visual exploration was fundamental to understanding how to create a visual dialogue between art and the environment. Wandering around, the forms and aesthetic appearance were therefore documented with a camera. It was systematically used to document the environment continuously during the tour: corners, forms, lighting, special features in the architecture and, if possible, people.

This visual-form language included aesthetics in the surface qualities of different materials. One example was how the light through the window row created interesting shadow patterns on the floor (Figure 3.2 A). The sunlight created reflections and shadows in the rooms. They could be inspiring starting points. Stripes and forms in the architecture were documented because they could be repeated in the art objects. Another strategy to tune into the building was to study the use of materials and colours. The quality of the concrete surface under the carpet was a source of inspiration (Figure 3.2 B). This approach was a visual basis for material-based art that could create a possible interplay with the visual language in the school. The photo process was an interactive dialogue with the school. The visual research was driven by a wish to understand different spaces and to see them from different viewpoints. There were visual aspects of colours and forms that could be used as elements in the solution. With knowledge about these aesthetic features, the creation of the art objects could be tuned into the existing form language of the school.



Figure 3.2: A (left) and B (right): A: Exploring the visual form language in the school. B: Documentation of the material surface qualities in the school.

Sensing the spaces

Beyond the visual impression, partly captured with the help of the eyes' view through a camera, other senses were used to capture the atmosphere, such as the feeling that different places created. Examples of this were dark hiding-like places under the stairs (Figure 3.3 A), and very light, almost blinding areas near the windows, narrow corridors and open spaces. There were also potentials and interesting meanings related to areas for different uses, such as the swimming pool area (Figure 3.3 B) or the area below the exit sign. All these spaces spoke their own stories, and these stories could create a background, a scene with a new meaning for the art objects. Different contexts could give different meanings to the objects. In this way, the architectural spaces were the basic element for the composition of the art.

Equally important to the architectural spaces, were the people who used the school building. How did they inhabit the spaces? What were their flows in the building structure? Information about this was, to some extent, revealed during the tour, and these social-flow patterns became a part of the art concept. In the visual documentation, openness towards the environment was strived for, like being a tourist for the first time in a foreign place. This was another state of awareness than the usual state in an everyday environment. I gathered information with several senses. The awareness that can occur when coming into something new was valuable in this case. A camera could not capture and document all of these feelings, but it could work like a memory stick – a support to recall the impressions later.

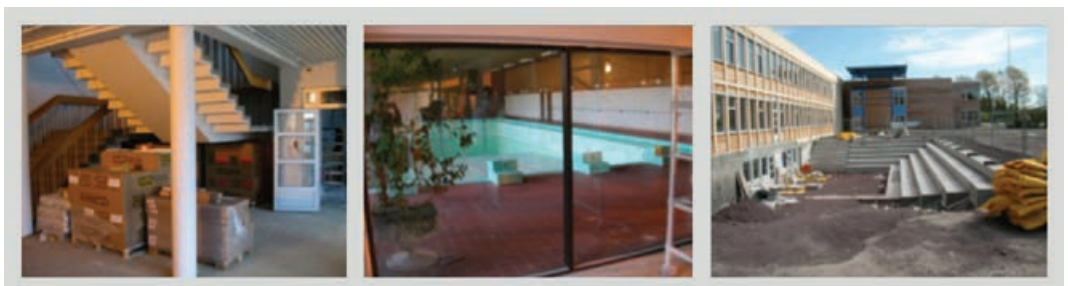


Figure 3.3: A (left), B (middle), C (right): Special spaces in the architecture that could work as basic elements in a composition: A: Hiding places below the stairs. B: The windows by the swimming pool. C: The outdoor amphitheatre.

Cultural values

Not only were the visual and sensory impressions mapped in the first guided tour of the building, but also the cultural values in a broader sense. In this case, the inquiry involved meeting at the site. On the site, there was also a critical dialogue within the building to find valid information. This gave a broadened background for an informed choice to develop the art objects. The Art Committee could also express their commitments related to the spaces. The attentiveness to the Art Committee was essential because they were the decision makers. Their information was valuable in order to understand their expectations. The Art Committee explained what qualities they had liked with the artists' earlier works; they gave clues as to what was expected, of their aims and wishes. This interaction between a space, people and their reflections was essential to understanding what was expected. This understanding developed through participatory observation, which was important for foreseeing the criteria that the concept would be judged against later in the competition.

One example of such information in this case was a large dandelion painting that was to be moved from the Town Hall to the school. This was mentioned during the guided tour of the building. Some ideas were exchanged in the group that this painting could be a reference or an inspiration. The dandelion is a wild growing plant and a symbol of a free spirit. The enthusiasm showed by some members of the Art Committee to some extent exposed values and preferences in relation to the school system. By informing the artists about the other artists that were going to be in the nearby space, a new dimension was added to the art process. It was possible to think like a curator, to reflect upon how different art expressions could go together in a room. What kind of meaning evolves when one artwork is seen in relation to another? The reference to the dandelion and, thus, to forces in nature, could be seen as a representation of human behaviour. This had resonance with another well-known person mentioned during the tour: the author Olav Duun, who often used texts that referred to forces in nature. During the walk, this author was proposed as a possible theme. He had written most of his books in this town situated in the southern part of Norway, although his origin was from the middle of Norway. Cultural heritage in the town was of major concern for some in the guiding group.

Strong efforts had been made by the local community to expand the knowledge about Olav Duun. We got to know that he lived from 1876 to 1939. He was nominated for the Nobel Prize in Literature several times. In the nomination in 1925, he lost it by one vote to the English writer Gorge Bernard Shaw. Another famous person who came from this town was the painter Harriet Backer. She lived from 1845 to 1932 and was an acclaimed and honoured painter in her time. She won a silver medal at the World Exhibition in Paris in 1889. These two people were presented as important parts of the cultural heritage both for the town and for Norway. The art consultant said directly that these kinds of people who were related to the town could of course also be themes in the art proposals. The people on the Art Committee gave useful information about both the materiality of the rooms, the use of the rooms and the broader cultural picture during the guided tour of the building.

The people: Pupils, teachers and cultural consultants

The people who were guiding us around the school were part of the Art Committee to whom we were to present our proposal. This included the principal of the school, a cultural consultant from the municipality and an art consultant. On the Art Committee, there was also an architect, who I never met, and a teacher from the school, who did not take part in the guided tour, but only in the presentation at the competition. The cultural consultant who was in charge had decided to follow the guidelines produced by the organization Public Art Norway. According to these procedures, an art committee had to be formed, consisting of people with different kinds of expertise. Colliding interests could occur in a complex building process where there was an aim to have art in the architecture. Therefore, the art consultant had to coordinate the art process with the building process in general. To find suitable concepts, the Art Committee had to agree about an art plan. This had already happened before the artists became involved. In this case, there had been a discussion in the Art Committee as to whether they should use the art from the art teachers working at the school or involve other artists. There had been a disagreement about this on the Committee, because by using the artists who worked as teachers at the school, they could have etchings and paintings of a high standard. These would fill many of the freshly painted white

walls in the school and at the same time demonstrate the competence of the art teachers working in the school. However, the art consultant on the Art Committee had instead proposed a concept of seating sculptures in concrete material. The cultural consultant had supported the view of the art consultant. One argument in the discussion from the cultural consultant was that the art was not the property of the school, but the property of the city. Therefore, it was not only the representatives from the school who should have influence over the process, but also the art consultant and the cultural consultant had essential influence in the decision. In the end, the Art Committee shared the idea of a seating sculpture, although the principal was sceptical regarding this solution. This scepticism could potentially influence the art process, because the Art Committee had the formal power to make decisions throughout the realization of the art project. To some extent, and at various stages, the Art Committee could decide whether the process should continue, be adjusted or stopped.

The people in the school influenced the making of the material-based art in the school. The task in the school was to contribute to changing a foyer, a transit room, to a social meeting place through the use of concrete seating sculptures. The process was seen from the perspective of how participatory processes contributed to material-based art. The whole process, the setup, was designed in such a way that different people could interweave with the creative process. Some of these people had formalized roles in the process, and others were accidental representatives that happened to be on site at the particular time of the creation process. A formalized role involved inviting pupils into the project for a focus-group interview. In the secondary school, the participants in the focus group consisted of six pupils, boys and girls, two from each level from 13 to 15 years old. They were mostly class representatives and had been asked if they wanted to join the dialogue by their teacher after having this request from the principal. At the beginning of the focus group, there was also a teacher with expertise in Duun. Another teacher was a contact person who, via emails, took part in the processes and followed up my questions and directions. The cultural consultant who was in charge of the process also worked as a librarian. The art consultant who participated followed the procedures from Public Art Norway. The people who, in

a more unplanned way, got involved during the practical process of installation included the caretaker in the institution and the carpenter who assisted with the art installation, two people from the school administration and a person from the external cleaning agency of the school. Apart from the participants in the secondary school, three product-design students took part in the production of the concrete seating blocks. The concept of having a participatory process in relation to a competition was studied through an interview with a senior art consultant at Public Art Norway.

The materials: Photos, drawings, texts, porcelain and concrete

The material that was prepared for the Art Committee was especially made for presenting the concept at the competition and it was made as a survival kit for possible questions at the meeting. It was also made for inspiration and involvement. Included in the presentation material were two images of ancient Greek buildings from Delphi showing open, inviting spaces: a large amphitheatre and an intimate temple. There were two images of the school architecture: the large outside amphitheatre and seating-block formation. All of the images and a list of words were mounted on 3-mm-thick foam boards. Further, there were six drawings of birds playfully put together with text fragments. There were four ceramic tiles with figurative and abstract motifs, and with text samples. A black and white manipulated photo from the school with drawings of the placement of a seating group on the ground floor, and a seating group on the first floor were also presented. Further, four identical photos with a child on a seating block with four different texts exemplified how a user could be loaded with different meanings with different text labels. There were several paper sheets with lists of possible text labels for the seating objects: Backer-words and Duun-words. My plan was that by presenting these elements that were partly finished examples, and partly bits and pieces of ideas and possible solutions, it would, on the one hand, be a structured presentation, and on the other hand, it would be open to visualizing the concept in different ways. My intention was that the different perspectives would invite the jury to talk or think about other possible combinations and new solutions. The variety of different materials could create a good dialogue with the jury and invite them into the process, mentally, or to reach concrete solutions. I

thought that it was important that the solution was convincing and realizable, but still open for involvement as a continuation of the process.

The emergence of the art

The empirical data were selected in order to explain the issues that played important roles in the process towards these central aspects of the final artwork, in accordance with the methodical approach described in Chapter 2. The study therefore enhances themes that became central in the final artwork. The first of these themes was related to the emergence of the seating-sculpture concept presented at the competition: a play on identities. The second theme was the text *always on the outside* that was used on a seating block derived from the dialogue with the pupils. The third theme was a meeting point describing the social situation created by the specific positioning of the seating blocks. The participatory process towards these material-based art results will be further explained in the following documentation.

Shifting identities

After the study at the school, a concept needed to be developed and presented to the Art Committee. As a source for the presented concept of the sculptural seating objects, an architectural connection was made to the outside. Although there was a lack of inside physical solutions that could stage social interaction, there was such a physical solution outside, which was the amphitheatre in the school environment. It was both inclusive and social. An arrangement of seating blocks was developed as a concept that could create a similar public stage for social interaction inside. The seating blocks used the outdoor amphitheatre as an inspirational resource, but the concept was also, in form, influenced by scale and the materials on the walls, the concrete colours on the floors and the form reflections from the windows.

The pupils' identity became a theme in the presentation in the competition. This was inspired from the dandelion painting, which could be seen as a representation of the pupil as a free spirit oppressed by a conforming school culture. Text labels in the form of

text on ceramic tiles were visually manipulated in Photoshop and placed on the seating blocks. When seated on these blocks, each text could be seen as a label for the user. In this way, the meaning between individuals and their labelled seating object were put in an interaction. To choose a labelled seating object could be consciously chosen by being seated on a labelled seating block on purpose. It could also be unconscious through just sitting down without reflecting on the meaning. However, others would still be able to make connections between individuals and their label. The connection to cultural heritage was that the texts were fragments from Duun's books or his book titles. Other text fragments were collected from the biographies of Harriet Backer and from her painting titles. The elements from the cultural heritage were thus put in a playful connection with the identity of the teenagers.

A new meaning would arise from the text seen with a figurative tile motif bearing the texts, compared to the texts seen with the seated person. A figurative motif was therefore included by using the nature present in the environment as exemplified by birds from the local fauna. An ornithologist, who was my relative from a nearby town, happily provided a list of different kinds of birds from the area. These were both common birds such as the sparrow, and rare birds, such as the peregrine falcon. I made a point of choosing both usual and unusual birds, both to reflect the variation in the environment, as well as creating a feeling that birds, like people, can be more or less ordinary. The intention with the bird motifs was to create a sense of familiarity with the seating blocks, as there were birds from the local fauna that could be recognized. For some people, the seating blocks might be of less interest, the words without interest at all, but then maybe the birds would attract attention. Thus, a series of alternative entries into the artwork was made available.

The setting for the presentation was in a contemporary barrack outside the school, a quite informal environment. Present were the principal, a teacher, the cultural consultant from the city and the art consultant. Both artists chose to present with the other artist present because both had interest in seeing the other's proposal, and the informal setting also strengthened this situation. For both of the artists, the concept of making sculptural seating objects in con-

crete was a given task in the first place. The two presentations were around half an hour each. The other artist presented their concept first. There were small-scale models of three thrones. A big throne was next to two smaller thrones. There were concrete material experiments in colour and form. The pupils thus were invited to sit as a queen or a king in the environment. The Art Committee listened with interest and asked questions about placement and modelling. It was a convincing presentation that was both interesting and realizable, and the artistic skill in making models with form and concrete was convincing. This made it even more important to present the qualities that were important in my competing solution.

Open inviting form

During the competition presentation, the relationship with the architecture both inside and outside was enhanced. The importance of an environment that was physically inclusive and inviting would be strengthened by the concept of the seating objects, because it was arranged as an open inviting form, taking advantage of existing concepts in the architecture, in particular, the open amphitheatre outside. It was made as a parallel to ancient Greek architec-

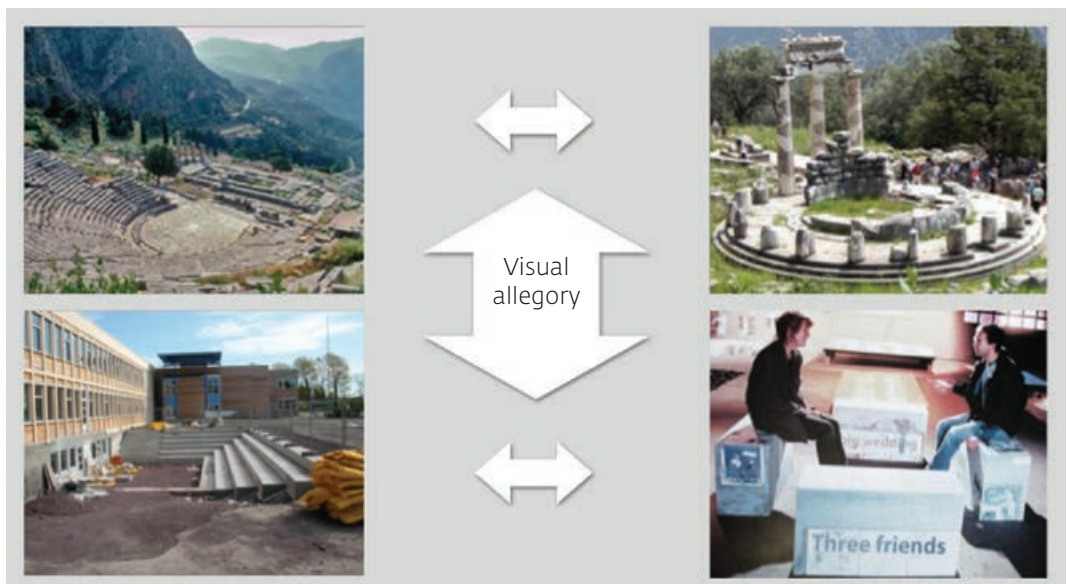


Figure 3.4: Open inviting spaces for activities. A visual allegory was used to demonstrate how a concept in a building can be expanded. The relation between an ancient Greek theatre and temple was shown as a similar example to the relation between the outdoor theatre and the indoor seating group.

ture in Delphi; the amphitheatre and the Temple of Apollo, and it was shown how it was possible to create a similar connection in the school architecture. The examples were used as a visual allegory to explain the strength of a coherent concept (Figure 3.4). In the open areas of the schools, there were environments that facilitated conversations and physical inactivity. An environment that encouraged activity was, for example, the football fields and game markings on the pavement. The outdoor amphitheatre with seating stairs could appeal to a different kind of informal gathering than sports would do. It allowed for larger gatherings that could occur spontaneously or in an organized way, different to, for example, the indoor lecture halls that were reserved for teachers. This was an outdoor room that allowed for the students' own voice. It created a room for dialogue in a large format.

The use of the seating object was presented as a play on identities and it was pointed out that this could fit the age of the teenagers, being in an age of transition between childhood and adulthood. Seating blocks were combined with texts that referred to local cultural heritage. The concept consisted of two seating groups, altogether 8 seating blocks, for 16 people. The concept was visualized through the use of several materials. There were photos of existing seating objects. The photos were manipulated to show real concrete seating objects with texts based on the local author and the local painter. The identity play was exemplified with a child seated on several different words. Several other texts were printed out in big letters to show alternative words for the seating objects, words that created a sense of identity. Both the photos and words were presented on thick foam boards (Figure 3.5). Paintings of Harriet Backer were shown, and a colour palette was demonstrated based

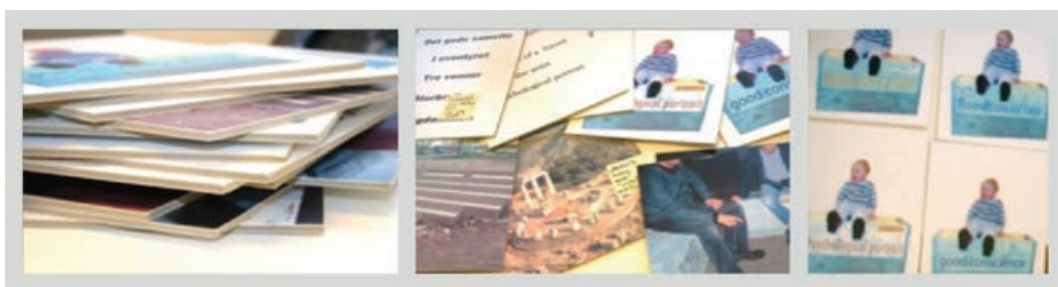


Figure 3.5: Images and manipulated photos were used to present and pass around the ideas and background material.

on her compositions. These were presented as a colour inspiration to coloured concrete. Words from a biography of Harriet Backer were shown as possible words on the other group of seating objects. These words created another type of identity. There was a mixture of Norwegian and English words.

Some of the possible texts for the seating objects presented for the Art Committee were related to text fragments of the books by Olav Duun. They were partly printed in a large size on cardboard and partly as a list on paper. Some examples of these words were *fellow man, good conscience, in the adventure, three friends, contemporary time, in the storm, on the contrary, the big wedding, in the youth, flood-tide of fate, human dignity, mackerel fever, song of death, summer night and sun dream, pale red rose, ocean home out there and snow mountain*. I thought that all of these words might fit well on seating objects; at least they were fit for a discussion with the Art Committee. Likewise, the text fragments related to the painter Harriet Backer were inspired from her work titles or her biography. These were *still life with blue vessel, seamstress, beauty, character, still life, card players, sharp colour, travelled, extensively, fundamental importance, influence of a friend, the artist, secure basis, psychological portrait, genuine light of the moment, highly traditional, lack of symbolism, national soul and the artist*. Some of the words were highlighted as possible solutions. An alternative strategy was also proposed to find word solutions. This was to involve pupils in the choice of words. Through this process, other words might emerge as the pupils started to talk about the themes. Thus, it was possible to implement the pupils' own language and the culture of the youngsters in the seating objects. Translation of some of the texts into English was also proposed. This was how the text concept was presented to the Committee. Further, more visual and material parts of the concept were shown.

In the concept presentation for the Art Committee, material examples of tiles were shown. These tiles were both abstract and contained figurative motifs. As the tiles were put on the table, the members of the Art Committee started to touch the surfaces and to study the details. Some pointed out their favourite. Other images that were presented included a series of local birdlife. These were both photo printouts and drawings. It was explained how the birds represented the local fauna, but that they could also create

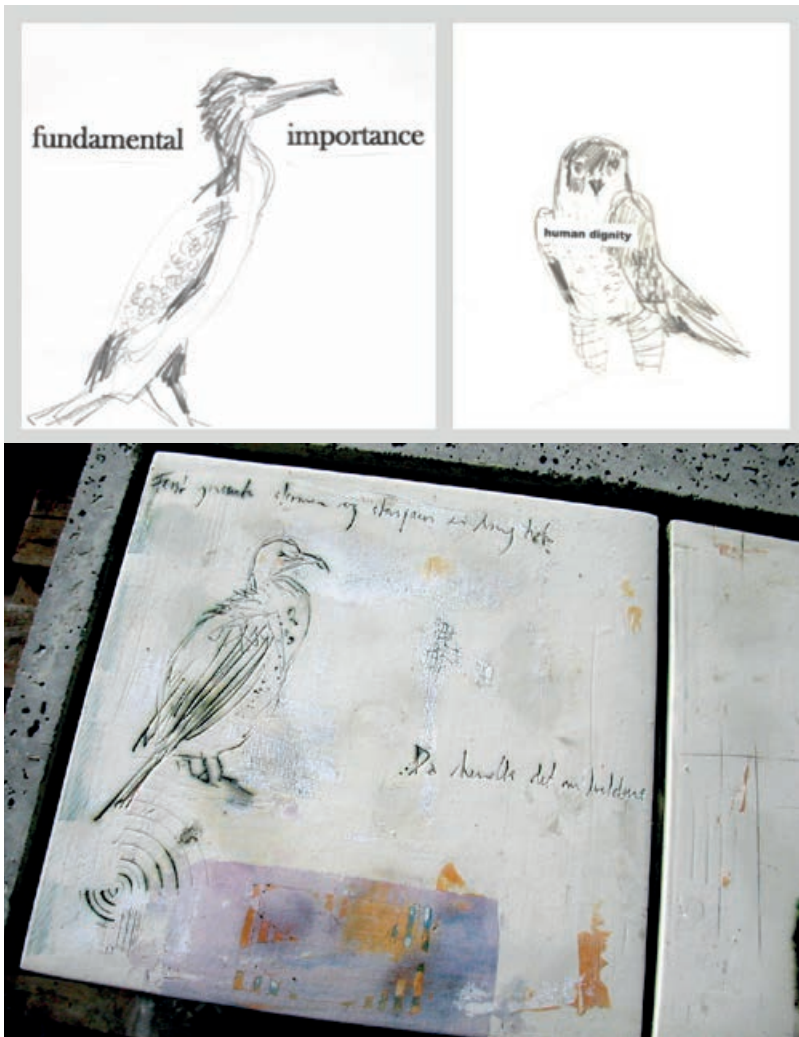


Figure 3.6: Drawings of rare and common bird species in the local fauna were presented. Words from Duun - and literature and information about the painter Backer were put together with the drawings to show how new meanings could emerge in relation to the bird motifs if the seating objects were seen without users.

another meaning in the seating objects. The words could refer to the seated person, or the words could refer to the bird on the same seating block. This phenomenon was demonstrated by a series of birds and words that were put together in a playful way (Figure 3.6). The point was made that some birds should be common, and some birds should be rare, birds that did not belong to the place but had been observed there. Maybe some people would identify with these themes as related to the texts. The cultural consultant explained that there was a specific bird that was quite rare that

used to be in an enormous cliff formation ranging above the city. This bird was the peregrine falcon. She explained that this bird was quite rare in the first place, and it was even rarer for such a bird to live inside a town. From the sketches of different birds that were made for the presentation, there was a peregrine falcon, which, at that point, was shown as a response to the comment about the town combined with the Duun theme of human dignity (Figure 3.6). This drawing created laughter in the Art Committee.

A performative act

The decision made by the Art Committee from the very beginning to use seating sculptures as public art had a participatory and inclusive value because seating sculptures invite use. In my proposal, the seating, to a larger extent, became a performative act, depending on which block the pupil would choose to sit on, and to which text the pupil wanted to be associated with. My intention was that their identity could thus be activated in different ways and that their self could be reloaded through different values. This type of functional art could thus include the people in the school in different ways.

The Art Committee thanked both artists for their presentations. They would discuss the different concepts, and would come back to us. We drove home together, wishing each other good luck. After some days, the message came that the Art Committee had chosen the Duun-Backer seating group concept. From this point onwards, there was an open process to develop the concept, the materialization and the implementation.

Always on the outside

After the presentation at the competition, the work started to develop and materialize the ideas that had been presented. According to the art consultant, projects like these were also a chance to develop as an artist, which meant experimenting with doing processes in new ways. Involvement with the participants was a driving force in the process as seen from my side. The aim with the focus-group interview was to reveal the pupils' relation to the author Duun and the language and words they used on this matter. The

idea of a group of 5–8 pupils in a focus-group interview was initiated by me and organized by a teacher in the school, a contact person appointed by the principal. This was done to have representatives from each class level. To involve people gave them the opportunity to share their knowledge about the theme of how to develop an experience of social values and ways of acting in the school architecture.

The intended idea was connected to the pupils' relationship to words; therefore, their participation was essential, as the artworks would become a part of their social sphere. By using words that were commonly known among the pupils, I thought that the words maybe became more meaningful for them, even though it might create other connotations than the original meaning intended in the Duun literature. By using everyday words in the local dialect, I wanted to create a situation that could lead to new, unforeseen connections to the seating objects in peculiar ways. I imagined, for example, that if someone talked about something, their dialect word could suddenly, by accident, connect to the printed word in their environment, and there would be a new relation to the artworks and perhaps identification with the school building. If it was possible to create such an identification between the pupils and the environment, it could reduce the distance that I personally feel often exists between a private person and a public building. I hoped that the private sphere might interfere and merge with the public sphere. The public sphere is, after all, for all people in the school, therefore feelings of distance and division between public buildings and their users should be reduced, in my opinion. By letting the seating objects employ a formal language similar to the building, they seemed like they were a part of the building. By putting texts onto these seating objects, the message could seem to be from the building to the pupils. These words should therefore be well thought out and they should be tuned into the understanding of the pupils.

Pupils' reflections

The artistic starting point was to refer to Duun by using his well-known texts in a new way. Especially the book titles were known to such an extent that they were almost iconic, a kind of symbol, or at least a representation of more than the book itself, a symbol of a

local hero, a modern myth. The book titles could therefore work as reminders of Duun. It was an aim to explore how the main art audience, in this case the pupils, could connect to the ideas of Duun in their everyday culture. There was a dilemma in the relationship between the Duun texts and the teenagers. The literature of Duun was slightly demanding, as it was written in a local dialect from Jøa, which is a rural, beautiful place on the coast in the middle of Norway. For pupils, the language barrier could therefore be a problem and could create a distance between the ideas of Duun and their everyday situation.

Challenges in involving the pupils through material-based art

Through the art consultant, agreements were made with the principal to arrange a meeting with some pupils. The principal suggested that a teacher with Duun expertise should join the meeting. Another teacher who was the contact person arranged the meeting with the pupils. A date was set, and a letter was sent to the pupils by email via the contact person. In this letter the background for the meeting was explained, and it contained a list of book titles from Duun's production. We should discuss the titles and the pupils should reflect on how these titles translated into English language. This emerged from a proposal presented at the competition. The contact person had asked a teacher at each level to ask a boy and a girl to come to the meeting. They were informed that the interview was a part of a research project and that they would be anonymous.

The interview started at the school at 9 a.m. in a meeting room next to the principal's office (Figure 3.7 A). A digital recorder was



Figure 3.7: A (left) and B (right). A: The meeting room for the interview. B: The most important citation.

used for the interview. My expectation was that a presentation of images and material tests would make the pupils engage. During my arrival at the school before the focus-group interview started, I met the teacher who was a Duun expert. He was surprised by the approach and not so happy with the approach. He thought that eight book titles were too much to discuss in three hours. Further, he did not like the idea of translating all the book titles into English. The teacher instead offered a lecture for the students for half an hour that explained the most important parts of Duun's writing. In the meeting room, the pupils were seated around a table, and the teacher explained Duun's most famous novel *Fellow Man*. The complicated interpersonal relations in a family were described. A caring mother, a wonderful person, is weighed down in agony by her evil father-in-law and, in a moment of despair, she kills him with an axe. However, this did not make life any easier. The best-known citation, according to the teacher, was (Figure 3.7 B): *You cannot kill evil with an axe (Det onde drep du ikkje med øks)*. As a response to this citation, one of the pupils proposed that there could be a motif on a seating block that said that axes were not allowed; it could be made by using a forbidden sign from traffic signs with an axe inside. The teacher nodded, and although I immediately thought that this was too strong a sentence and image, I wanted to stay open minded, so I said that this was possible, it could happen, or it might not happen. Some of the ideas in the meeting would be used, but not all of them. As a follow-up to this Duun introduction, I started to interview the pupils in the form of a dialogue with each individual, asking them especially to think about the meaning of *Fellow Man* and how it was reflected in their daily life. They were told to talk to each other if they came to think of anything interesting.

During this session, I realized that the teacher should have been better informed in advance about the concept, in a similar way to how it was presented to the Art Committee. I thought that it was possible that the teacher felt uncomfortable being forced into the process, and did not like being a participant without any influence in his area of expertise, becoming an unwilling accomplice and complicit in an unfamiliar concept that was gradually evolving based on Duun, his own area of expertise. Most of the pupils remained quite silent after the presentations. Neither my interview that included tiles and photos, nor the teacher's lecture seemed

to stimulate the pupils into what is aimed for in an open-ended interview: a free and open dialogue, where stories unfold. They answered politely with one word or short sentences when asked. After all, it was the first time I had met the pupils, and fortunately, we had some more time to loosen up. The teacher had to go back to his class, so we left the arts and the photos and went for a walk in the school building.

Walk-the-talk in the school

The strategy to walk around in the environment as we continued to talk created a different atmosphere. The facilitation of the process was related to the informal wandering in the environment (Figure 3.1 ABC, Figure 3.2 AB, Figure 3.3 ABC), and this allowed for pauses, and for open situations that enabled the pupils to talk with each other, fulfilling their different views. Questions such as "What is this area?" "Do you ever sit here (below the stairs)?" or "Is everybody allowed to be in this area?" were posed to the pupils. By referring directly to the environment, stories emerged that were related to specific places. The entrance area where the art was to be, turned out to be the only place inside where all the pupils from all levels could meet. In the following, the bold text was finally used on the seating objects.

Artist–researcher: *So this is the only place where you can meet pupils from other levels?*

Girl 10th grade: *Yes.*

Artist–researcher: *Who do you meet?*

Girl 10th grade: *Friends. Some meet their boyfriends! (Laughter). I remember when I was in the 8th grade; some of us had a boyfriend in the 10th grade. That was really exciting. We thought that the boys in the 10th grade were so cool. (Laughter).*

Artist–researcher: *How do you get to know each other then, as you are not allowed to walk into each other's areas? How do you start to talk?*

Boy 8th grade: *(Laughter). When we were children we used to say things like "She asks on you" (Hu spør på'ræ!).*

Girl 9th grade: *Yes, that is really strange, because no one says that in that way other places, it is typical for us who live in this area. In other places, they say, "She (or he) asks you". Which means asks you to become a boyfriend or a girlfriend. But we don't say that anymore, it is children who talk like that.*

Artist–researcher: *But do you think it still might be used as a text on a seating object?*

The group of pupils discussed this and quickly came to the conclusion that it could be used, because it was fun, and especially because it was a typical expression for the area, a rare phenomenon. We also discussed if it could be written *I ask on you?* The pupils hesitated about this, but in the end, they thought that it was possible. I said to the pupils that this local slang language referred to the value of dialects in the spirit of Duun. It was the actual language the pupils used back in primary school, which they said would be quite funny to see again at a higher level, at secondary school. At this level, they saw themselves as more grown up.

I thought that the expression contrasted and reflected a more childish stage of their life, which enhanced how they were moving forward, growing up, and that their life was in transition. The conversation then turned to why some never came to these areas, and about friends and disagreements.

Artist–researcher: *If you had had problems with some other pupil, or a friend, how do you become friends again? Do you say something, like “My apologies!”*

The pupils laughed.

Girl 9th grade: *We never say “my apologies” to each other. Maybe grown-ups would say that. We would say that it was not intended, or that we were “sorry” for this or that.*

Artist–researcher: *So you say “sorry” in English?*

The pupils agreed that this was a very much-used word when people were going to become friends again after a disagreement. After the successful walk-and-talk interview where the architectural spaces became the releasing factor, the group went back to the initial meeting room. The discussion now flowed as a more natural conversation. The conversation continued about what the meaning of the book title *Medmenneske* (Fellow Man) really meant for them. What is it to be a fellow man? The pupils could not answer directly, but some of them thought it meant to be polite to each other, or to be thoughtful in relation to others. The girl from the 10th grade was the most expressive of all the pupils and seemed well experienced in formulating her thoughts. She told a story about a mentally handicapped child that another pupil had

consciously bumped into. During this talk, she looked at the other pupils every so often as they nodded and listened, interested in her words:

Girl 10th grade: *It was a push done on purpose. That is really a bad thing to do. This pupil is different, but just the nicest person in the world. My mother has worked in an institution, so I know this person a bit from my mother's job. It is a really ... really nice person.*

Artist-researcher: *Do you think it is a good thing that pupils who are a bit different are together with you in the school?*

This question reflected my own view, as I had worked for more than 15 years in a part-time job with mentally handicapped people. To integrate mentally handicapped pupils into the school was also in line with the official policy in Norway. I thought that it was very good to integrate children with mental handicaps or other disabilities into the school. In contrast, the tradition with segregated schools where children who were different in some way were isolated from the rest of the society, I found unethical. I was therefore very surprised when the girl answered that she thought it was not good for these children to be a part of the school:

Girl 9th grade: *Oh no, they don't have a good time, they would be much better off in their own schools.*

The other pupils agreed with this.

To test their attitudes about segregating pupils who are different, the next follow-up question was:

Artist-researcher: *But are there other pupils who are different, except from those who have a mental handicap?*

Girl 10th grade: *Yes ... there are kind of different groups in the school community. Some pupils are not a part of any group. Some are always on the outside.*

The pupils then talked about bullying, and that it had been quite in focus in the school. It used to be worse before, they thought.

Artist-researcher: *How does bullying take place? Are sometimes clothes, books and bags thrown around?*

Girl 10th grade: *(Looked slightly surprised). Oh no, it is almost never physical!*

The other pupils nodded and agreed verbally that it was not physical. This last comment I found surprising, as I had the idea that bul-

lying was usually related to some violent interaction or bumping into each other. The story of the teenager with a mental handicap that had been bumped into led to a reflection among the pupils about bullying. I thought that bullying was a phenomenon in the pupils' everyday life that was very closely connected to the topics in *Fellow Man* about the challenges in relationships between human beings. I thanked the pupils for their participation, and went on to interview the art consultant and the cultural consultant, who also worked part time as a librarian.

Walk-the-talk in the library

When the pupils had been interviewed, the art consultant and the cultural consultant were visited. The interview with the pupils had revealed some of their thoughts, values and everyday language. To interview the art consultant and the cultural consultant would build further on the values of the participants. The library was the workplace of the cultural consultant. We had agreed that the art consultant should take part in this meeting so that we could discuss the preliminary ideas and the continued progress. In the library, the art consultant and the cultural consultant got to know about the recent meeting at the school and some of the stories the pupils had told me. They listened carefully and asked questions about the pupils, but also about to what extent the staff had been involved. There had been a discussion in advance, and they were interested to know if some of these disagreements had been touched on in the communication process. My answer to this was that it was a fruitful meeting, but that the teacher who had been invited, or maybe instructed to take part in the process maybe should have been better informed in advance. I explained how the interview through the walk in the school had developed into a fruitful dialogue and that I had recorded many interesting words for the project.

The intention behind the meeting with the librarian was partly to gain more insight about the author and the painter that in some way should be referred to in the seating sculptures. In the library, the librarian therefore picked out different books as we searched around the bookshelves. She provided very engaging and lively presentations of the literature of Duun. Some books were not that sorrowful, as many people often experience Duun, she said. Some



Figure 3.8: Tile with swallow and inscriptions from "Odin in Fairyland".

books are rather beautiful and easy going; especially the book called *Odin in Fairyland*, which was about how the little boy Odin experienced life in the beautiful coastal landscape at Cjøa. This novel was seen by many as one of the most fascinating child portraits in Norwegian literary history. His descriptions of the nature and the landscape, and how this affected the mind of the little boy was done in such a beautiful way, and it showed the great poetry of Duun. She read some phrases about the little orphan boy Odin aloud:

On a late summer's day, he walked west along the beaches and got to a place he had never been to before. Every now and then, he listened carefully, as he didn't want to get mixed up with the Jørnstrand kids again. From now on, he was going to be as good as gold. He walked down a hill, as he wanted to have seen what was on the other side before starting back. He had a premonition that he might find something unusual there. Maybe something the sea had washed up: There was a beautiful cove with a curved beach that shone white with sand, pebbles and shells. Higher up, there was a lovely lit-

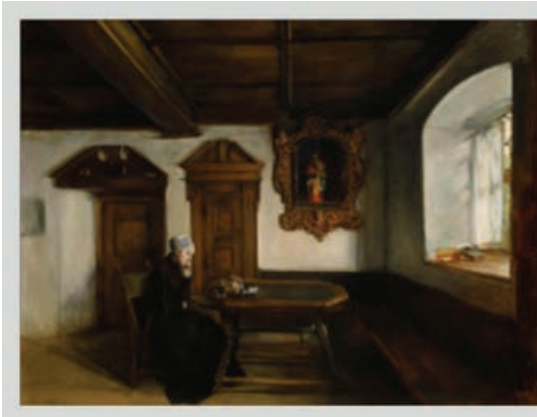


Figure 3.9: "Solitude" 1884, Debut painting at Salon Exhibition in Paris.



Figure 3.10: "Interior with figures" 1886, Harriet Backer.

tle knoll. A small girl sat in the sand whiling her time away. His heart beat a little faster than usual, as he could hardly believe what he was seeing. He couldn't turn back now. He had to go down to her. (Duun, 1932: Odin in Fairyland. Translated by Arild Berg and Chris Heape)

The enthusiasm from the librarian was contagious. Text fragments from this book were used as ornamental inscriptions in the surfaces of the ceramic tiles (Figure 3.8). It was written in such a way that it was not possible to read whole sentences, but some words could be recognized, so if you were familiar with the texts, you could recognize the details from his literary landscape. It opened up the imagination of what could be written there, like a secret message.

Not only the author, but also the painter should be referred to in the seating. From the bookshelves, the librarian therefore picked out one of the main biographies of Harriet Backer. It was a very big book with a vast collection of Harriet Backer's paintings. The book described her life and her paintings. She travelled extensively, and her breakthrough as an artist was at the Paris salon in 1884 with the painting Solitude. Solitude became one of the words used in the seating group. It was an important title in the life of Harriet Backer, and, moreover, the word solitude in a way was related to the phrase *always on the outside*, although I thought that it had a more positive shading. The term solitude can mean loneliness, but it can also be that you dare to be on your own, or that you need some time alone in solitude to think and reflect. If only one pupil could reflect and re-load their self from the negative *always on the outside* to the similar,



Figure 3.11: The Backer seating group on the 1st floor with the texts: *Solitude, fundamental importance, influence from a friend, psychological portrait.*

but more positive *solitude*, the seating objects would fulfil an important purpose, I thought. This way, the themes that were planned for the seating group on the first floor (Figure 3.11) could be seen as a link to the planned themes on the ground floor in the school.

In her paintings, the interior and the furniture created a special kind of atmosphere, and the interiors without people seemed to be filled with meaning. I thought that if furniture in a painting can contain meaning, then real furniture could as well. Her images are often interpreted as solitude, reflection, the homelike atmosphere in a woman's house, concealed from the society outside. Although highly praised, there were also critical voices at the time towards a woman acting as a painter. Harriet Backer's painting of interior rooms was often criticized for not including people. In the book shown to me by the cultural consultant, Marit Lange wrote about the painting *Interior with Figures*, 1886:

It is not difficult to understand that in this interior Mr Aubert finally got more of the homelike life, which he otherwise often in vain had asked for in her interior paintings. The title of the painting "Interior with figures" is otherwise still abstract in composition, and shows again that the action was less important than the interior expression and the light effects in the room. (Lange & Falck, 1995, p. 132)

After these participatory explorations in the physical context of the school, with the pupils, the teacher and the consultants, and with more understanding of the broader cultural heritage inherent in the project, it was time to create something more physical. In the

studio, an analysis was undertaken of the information and impressions that had been gathered. This analysis was an evaluation of the gathered texts and citations, and was an attempt to stay true to the spirit of Duun and Backer as well as to the participants who had been involved. At the concept presentation, a short biography about Harriet Backer in English was the basis for word proposals to the Art Committee. The text had some words that, after the interview, still seemed to be interesting in the context. The words I picked were *travelled extensively*, *fundamental importance*, *influence of her friend*, *secure basis* and *psychological portrait*. These words would be suitable on the seating blocks because they would both refer to her life, but also to the Duun themes about interpersonal challenges. At this moment, the themes of Duun and Backer started to merge, which was not a problem from my perspective. Something new should appear.

Physical enablers of potential social spaces

The text labels were chosen after a combination of several evaluation stages. The first was the feedback at the concept presentation. The second was during the interview with the pupils, the teacher and the consultants. The third was after listening to the digital recordings two times in the week following the interviews. A list of possible words that originated from this process included *volunteer guards*, *Sorry Didrik*, *always on the outside*, *excuse me*, *my apologies*, *SORRY*, *she's only nice*, *nothin' physical*, *do something?*, *go to the movies?*, *only volunteers*, *no rules*, *thrown out*, *a pity to not get to know the older*, and *we are not those striking and yelling*. The themes were related to the theme of Fellow Man and to including and excluding. The exclusion phenomena was related to a general problem of bullying in schools. The reason for doing this was that these invisible relations that exist among pupils in a very concrete way are often not spoken about enough. Artists such as Duun and Backer dared to touch upon these themes. Therefore, I thought that the use of these themes was in their spirit, and this influenced the text compositions on the seating sculptures. Some of the phrases on the seating objects were the same words and expressions that were used by the pupils.

The words were chosen based on the criteria of being able to create a social interplay between pupils, a social interplay that touched

upon both fun themes and challenging themes. The seating arrangements were meant to enable many possible directions of movement and situations. The seating objects were a sort of physical enabler of potential social spaces. It was intended to create social meeting points where seating-block words could function as icebreakers. The words could label people in ways that might seem more or less suitable, which again could stimulate communication, both verbal and nonverbal.

The understanding of the words could be ironically; if a bullying pupil sat on the title: the nicest person in the world. To create this kind of ambiguity would probably create comments or thoughts among the pupils.

A physical continuation of the conversation

A statement by one of the pupils was that some pupils are always on the outside. This specific comment was the basis of the text on one seating object: always on the outside (Figure 3.12). The placement of the text was placed outwards, so that the meaning became ambiguous; it could mean that you had chosen to sit on the seating block because you liked to sit on the one that was closest to the outside space. However, there was still the possibility of wondering if someone wanted to say that they felt as if they were on the outside of a social community. This ambiguity is a part of how the concept emerged, based on the placement of the seating block, and the direction that the text faced. Always on the outside could mean being socially excluded. It could also mean being on the outside of the seating group, or it could point outside the walls, outside the building. The ambiguity created a pulse, an energy that could both provoke and stimulate reflections around meaning. In



Figure 3.12: Always on the outside: some pupils are “always on the outside” (Norwegian: “alltid på utsida”).

this way, the placement of the text on the outside of the seating sculpture I thought of as a physical continuation of the conversation I had had with the pupils, achieved through a physical and embodied replication of their own words on the seating blocks.

A social stage

The seating blocks had the potential to be a social micro stage that could connect the outside amphitheatre with the inside. The micro stage could also enable improvised performances where the users would function as the actors. The words had the potential to define specific roles and identities of the people seated on the arrangement. These roles were given whether the participants wanted to take part in the scene or not. Although the function of the seating was decided, there were many ways to develop this concept. Small scenes could unfold. The seating blocks could be seen as a stage with a scenography where the pupils were activated as performers labelled with different identities. There was free choice, as anybody could be seated anywhere, or they could choose not to sit down at all and become onlookers instead. An open space between the seating blocks enabled dialogues inwards, but the dialogue could also be directed outwards.

This relational concept between the outside and inside was inspired from the open outdoor temple in Delphi, Greece. Although they were constructed for different purposes, they were both open inviting spaces. The amphitheatre opened outwards, and the temple focused inwards; however, the pillar walls created open spac-



Figure 3. 13: ABCD (left to right) A: Cement mixed with sand and colour. B: The inner and outer construction for making the form of the concrete seating blocks. C: The colored seating blocks with space for tiles. D: Students placing tiles.

es to let people in and out in all directions. The relationship created open inviting spaces. The empty space in the middle of the seating group should not be empty: It would be filled with voices and conversations, shouts, whispering and many communicative forms – movements, looks, body directions and gestures. The empty middle had a very specific function. It should be empty to be open to something that might happen. The seating blocks would work differently with a table in the middle. Then, the functional aspect of eating or writing would have become more dominant. With an empty space in the middle, the fleeting phenomena of communication could be enhanced. An empty space can enable a space for dialogue; the emptiness can work as an invitation and stimulate a response to fill the emptiness with something. The emptiness also creates a direct physical communication, as there is no table to hide behind. People are directly exposed to each other, which might create another kind of dialogue than that around a table. The emptiness was thus meant to contribute to the invitation to dialogue and communication.

From a participatory perspective, I wanted, at one stage in the process, to test different words and positions on mock-up solutions of the seating objects at the school. The idea was to use cardboard mock-ups with removable and movable texts, and to test this with participants at the school. When this idea was discussed with the art consultant, it was not supported as a good idea at this stage. The art consultant thought that it might be difficult to explain the concept to the participants at the school when it was only half-way finished. The art consultant trusted that our artistic judgement was sufficient. Therefore, a focus group was not arranged in the middle of the process to see how alternative words might work from the perspective of pupils, teachers and staff at the school. Instead, the art consultant supported a suggestion to use the possibility to develop as an artist and instead to experiment with colour in cement. This was, at the same time, an ideological gesture to Backer, who was well known for her distinguished use of colour.

The production and finishing of the concrete seating sculptures was undertaken with the participation of three product-design students (Figure 3.13 ABCD). We carried out some experiments with colour in cement, and the seating sculptures based on aesthetic experiments. The seating blocks were created by the use of an outer

box and an inner box. The boxes consisted of lacquered wood plates. Between each box was a 2.5-cm gap, which was then filled with a metal grid and then cement and sand. Plates sized a little bit larger than the tile areas were put on the wood plates. This created a cut-out space in a form that could be filled with the tiles. Further colour experiments were undertaken in porcelain in relation to the colours in the cement. Four grey seating objects were made for the Duun group and four coloured seating objects for the Backer group.

Implementation in the physical context

Since arriving at the school, much had happened since the *walk-the-talk interview* with the pupils. A carpet had been put partly in the area where the seating objects were to be placed. A machine for drinking water had been placed in the same place. No one seemed to have imagined that this could be of importance for the art installation. When I presented this as a problem to the principal, he decided that we could take the necessary steps to rearrange the process. The carpet could be cut, he said, despite its intended function of getting rid of the dirt from the shoes when walking in. We should in any case inform the representative for the external cleaning agency about this decision. She was contacted by the caretaker at the school. The person arrived and did not appreciate the decision, but reluctantly accepted it because the principal had given permission. The person was sceptical when realizing that the blocks were to be used for seating. The immediate comment was, *No this is not good, the more places to be seated, the*



Figure 3.14: A (left) B (right): A: Bird with text in seating block. B: Color experiments in porcelain tiles.



Figure 3.15: A (left) B (right): A: Detail of porcelain surface. B: Connecting the colour in the tiles with the colour in the concrete seating block.

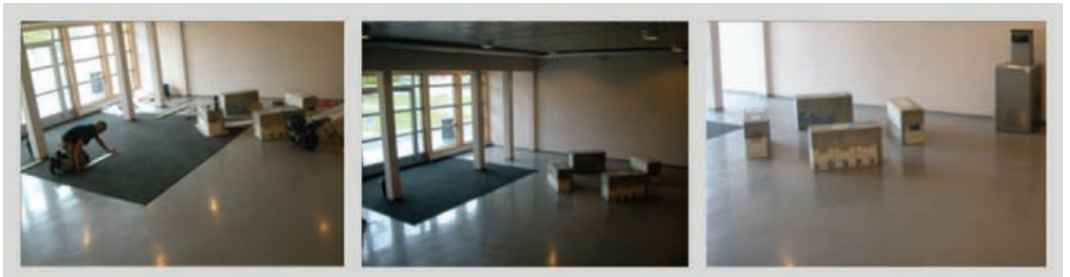


Figure 3.16: A (left) B (middle) C (right): A: Cutting the carpet. B: The cut carpet and the placement of the seating group in a diagonal way to the wall and minimum 60-cm passage for cleaning machines. C: The water fountain to the right.

more places to throw rubbish. In dialogue with the caretaker and the person from the cleaning agency, we also discussed how far the seating blocks should be from the wall, to make it possible, in the easiest way, to clean the floor with the machines that were used by the cleaning agency. This influenced the minimum distance between the seating blocks, and the minimum distance to the wall. The minimum distance was 60 cm according to the person from the cleaning agency.

Participation in the process also included other people who were not planned as participants in the first place. One example was the carpenter who contributed to the final installation. During the evaluation of the placement of the seating blocks, he explained that he had collaborated with a famous architect previously, and when we discussed which way we should put the seating constel-

lation, he had some experience from this collaboration: *Fehn would never put anything in line (laughter). In my experience, it will always be a break somehow.* Based on this seemingly minor comment, we decided that the group downstairs should be at a diagonal angle to the wall (Figure 3.16 B), but that the group upstairs should be parallel to the wall. On the ground floor, this created a variation to the strict lines in the architecture when people entered. Downstairs, we put the seating objects quite close together for a more intimate dialogue. Upstairs, we placed the seating objects with more distance between each other, allowing for louder speech. The room itself upstairs was also more open with more space, so the room permitted a less compressed constellation. The seating objects were finally installed in the building as an indoor stage for interpersonal communication.

Public opening

When the seating group was installed, there was a public opening. The press were invited, pupils were seated all over the floor and there was a speech by the cultural consultant and the principal. The artists had been asked in advance to say some words on this occasion. The other artist who was present said no to this, but as I was engaged in the social implementation of the art, I said yes. The talk to the pupils was presented, starting with a question about identity:

What is unique about this town? This has been explored with some pupils and other people from the school and the town. The reason why we did this was to create an environment that means something for you, and that says something about this place. The environment says something to us. It is a language of representation. Art and design is around us, and says something about the meaning of the things we have. It is not only about function, it can also say something about what we think is important, what it is to be a human being.

In a school, it is important that it is art, because you have a lot of fantasy, and this you can use in your meeting with art. In this project, a seating group has been made downstairs, which is inspired by Olav Duun, the author who wrote most of his books in this town. The seating group upstairs was inspired by Harriet Backer, the famous painter from your town. These people were an inspiration. For young people, it is useful to know about inspiration. Inspiration can give you energy to work. What can inspire you? Inspiration can be a book, like the ones Duun wrote. It can be a painting, like the ones Harriet Backer made. It can be all sorts of things, like friends, being in love, nature – and there is not one answer to what inspiration comes from, there are many. Always look for inspiration.



Figure 3.17: The Backer installation on the 1st floor.



Figure 3.18: The Duun installation on the ground floor.

*Regarding the inspiration from Olav Duun, in this case I started with the book *Medmenneske (Fellow Man)*, and held an interview with some pupils. They told me about the school, and what *Fellow Man* means to them. From this conversation, words were picked and put on the seating objects, words that were used by the pupils: "Sorry", which is used to apologise after disagreements, "world's nicest person", which can be any of you, "always on the outside", which relates to some pupils who feel on the outside of the group, and "I ask on you", which was something you said when you were small children, but do not say anymore, but still, it can be fun.*

I hope the seating groups will work as social meeting places, where some of your inner values come visible, where emotions show, both through humour and by opening up for more serious dialogues and conversations. Harriet Backer loved colours. The texts on the seating group inspired from her work are inspired from a biography, a book about her life that says something about what her paintings are about.

After this presentation, some pupils asked questions. One of the questions was who the person was that was always on the out-

side. To this, the answer was that it was not important who it was, but that it could be anybody and it is no fun to be on the outside all of the time, and that they could think about that. In the newspaper, some days later, an article depicted the pupils seated on the art objects and that the school administration was content. It was written in the caption:

A sceptical principal is happy again after the school has been decorated with art especially made for this school.

The article referred to the interview with the principal who, for a long time, doubted the possibility that this would become a hit, but now, as he saw that pupils used the seating blocks as a meeting place, and as he had seen that *the well-being had increased among both pupils and staff*, he thought it was a good solution. One of the pupils said in the article that the best part of the art was the seating blocks, because it was fun to use the art. The cultural consultant was cited:

It is a totally different experience to come to the school now. This commitment we have made to have art in the school demonstrates that we take the workplace of the pupils seriously.

Alternative readings of a place

After the installation had been finished, I wanted to expand my understanding of the use of competition in public art. Competition for public-art projects is quite common, but from the perspective of a participatory process in art, it might seem like a paradox to collaborate during a competition. Participation and collaboration might emerge in a new form in this context. Therefore, an interview with the senior consultant Dag Wiersholm at Public Art Norway was arranged. He was asked because he had much practical experience and had published ethical reflections on four public-art projects that concerned emotionally and politically challenging topics such as making art for the Holocaust centre (Wiersholm & Torgersen, 2006).

The interview shed light on the reasons for arranging competitions for public-art projects. According to the consultant, one of the reasons why the jury invites different artists is to see a variety of solutions. Sometimes a competition can open up for the possibility of

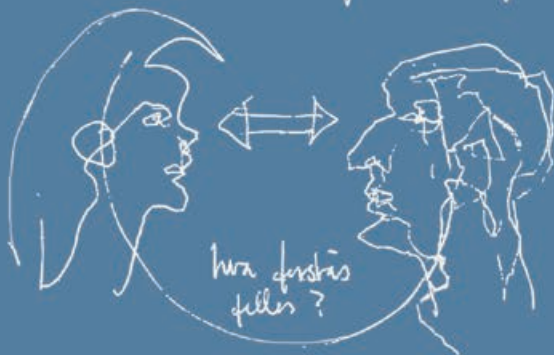
showing different angles on a specific situation. The consultant described the moment as an open situation, as the site could be “read” in two, three or four different ways. The consultant said that in a competition with several solutions, the jury establishes a reflective space in the process, where ethical dilemmas can be evaluated and treated. These reflective spaces must be adapted to each singular case, and they should be adjusted to interact within their specific context, he said. There is never a “one-size-fits-all” solution, but an everlasting process, which is always ongoing with openness to strengthen the confidence of the institution.

Questions should be asked, such as *What is suitable here? What is adequate here? What is needed here?* according to the senior art consultant, who also described other reasons for arranging competitions. Another reason can be related to disagreements in the Art Committee and if they do not agree, then how to approach the problem. By having several solutions, they can choose what they think seems right in each case. These decisions can be based on reflections on ethics, aesthetics or other qualities.

After a competition, the art consultant creates an art plan for the project, which contains a theme, a discussion, argumentation on a solution and why one has actively left other solutions behind. The art consultant explained that the choice to hold competitions was also a part of creating transparency in the culture of public art. This was based on criticism towards Public Art Norway in the 1980s. There were accusations that too many decisions in the art world were taken behind closed doors. The organization was accused of always putting the same artists in a favourable light, and thus Public Art Norway was accused of representing a uniform art perspective. The senior art consultant explained that through competitions and an art plan, a higher degree of transparency regarding the process was created. Thus, the process could be traced, and it could be explained to other people why some artists were suitable for a specific art project.

Monja -

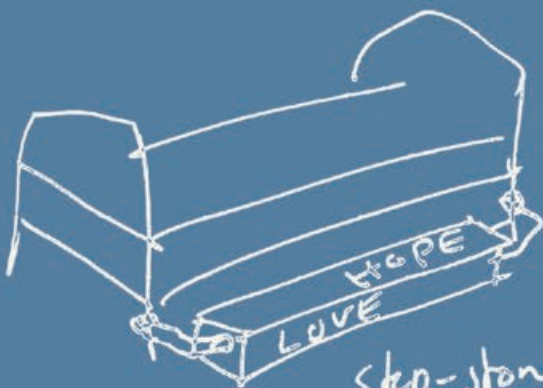
ulike funksjoners analyse men



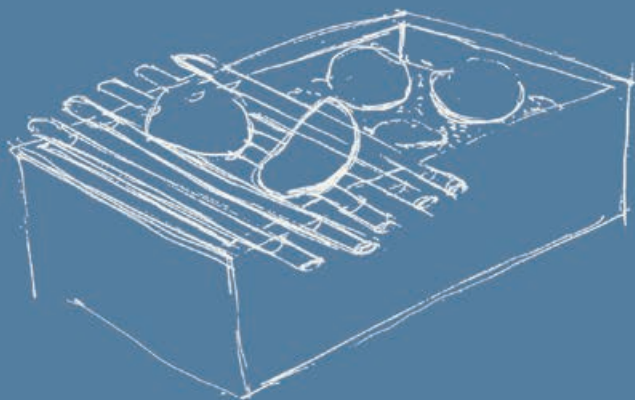
inforsjansetekni
mering, fremvelling

fra tall til
til nett.

ulike konsept



step-stone



- være i forholdet
- ha samtaler om ønsket indreiser
- observere og se bøkene

4

Case study 3:

White Cloud: Creating art for communication in a hospital corridor



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The third case study was initiated through a request from me to make art in a hospital. To continue the study of participatory processes in material-based art, I felt that it would be a fulfilling step to make art in a hospital context. It was my aim to act both as an artist and as a researcher in this last case – to be the one who started the process. Whereas the first two case studies came along through requests from the outside, this was a case that was driven from within. The process touched upon all of the initial research questions and involved participants in different roles. They contributed with ideas about positive and negative consequences of the possible artwork. Through the use of art objects in the process, and through the use of the aesthetics of materiality, the participants were enabled to respond and form ideas around an emerging concept. Through an attentive exploration of their perspectives, they could contribute through creative participation. The process was both pluralistic and inclusive, and through this participation, material-based art objects emerged. The creation of the art object contributed to a practical solution that fitted into the hospital practice and renewed part of the practice on the ward. Through the intention of changing practice in the hospital ward through the use of art, the relevant data for the research questions were documented. These findings created a basis with which to inform the conclusion to the initial research question.

The research question initiated how a specific focus could be placed on what the participants thought about the role of art in a hospital, and it would be possible to see what kinds of ideas they thought should influence the creation of art. The health professional I first contacted was a researcher in psychiatry, Mette Holme Ingeberg. She was a nurse in mental healthcare with experience in using art in her practice. According to her, psychiatric knowledge can help people out of old tracks; it is a creative, imaginative profession. This was set out as the basis for the collaboration. Launching this idea was seen as a good initiative from her perspective. She proposed that a suitable place for an art project could be on a ward for geriatric patients in mental healthcare, provided that ethical procedures were integrated as a part of the project. I agreed, and she then made a phone call to a hospital, and decided to meet two health professionals there. The University Hospital was in the midst of a renovation process, and from the outside, it looked almost like a



Figure 4.1: A (left), B (middle), C (right): A: The preliminary entrance to the old hospital. B: Entrance door to locked ward in mental health care. C: Ward interior with white and salmon red walls.

factory (Figure 4.1 A). Through corridors loaded with signs in all designs, we found our way through the labyrinth to a locked grey metal door, the entrance to the psychiatric department (Figure 4.1 B). A psychiatric nurse opened the door to the interior, which was painted in salmon red and white (Figure 4.1 C). Our contact persons were two nurses. In their office, we showed them some visual documentation, ceramic tiles and a proposal for a project summary. We told them that we would like to make art for this ward in collaboration with them.

Their immediate response was to ask Why us? They added that they thought it sounded interesting. I explained that it would be a very meaningful third part of a Doctor of Arts study to see how art could play a meaningful role in this specific context, and that the results of the project would be both art and research. My fellow researcher said that the research project could contribute to a research field that was too often overlooked. Psychiatry for elderly people has had a low focus in health research. Research in health is more often about young people or for middle-aged people, often in relation to cancer or heart disease. Less research is about people who are old, with depression or other mental illnesses. One of the diseases that can emerge with age is dementia, where people, to different degrees, lose their sense of time and reality. Nevertheless, she said, this was an important challenge, because a growing percentage of the population would be elderly. How do we deal with this? One aim was to make short periods of clarity better, to stimulate “lucid moments”. This was about dignity and feeling worthy, if only for some seconds, before sinking into absentness or confusion again. The diagnosis was up to the medical staff, but the care process was

in the hands of the nurses. An important step in care is communication, and much could be done with art. The two nurses who were in charge of the department agreed about this, and the project had started.

The room: A corridor in a psychiatric hospital

The place where the study was carried out was in a university hospital in a corridor of a geropsychiatric ward. The hospital was one of the largest in Norway. It was under renovation with major logistical challenges with regard to the reception of patients and care in temporary locations. During the study, the ward was moved from the main hospital area to temporary localities in an industrial area about 10 kilometres away. The neighbours were a cargo industry, concrete industry and an ice-cream factory. A residential area was situated close by. The building itself had formerly been used by AGFA film. The house was built in a functionalist style with red bricks and large glass windows at the opening. Inside, the ward was completely newly painted with white walls, and some walls were coloured cobalt blue, light green, peach and coral red. All of the rooms were available to do something with in terms of art after the recommendation from the ethical committee; open for artistic intervention were the long, narrow white corridors, the wide open corridor, the dining room, the entrance, the common space outside the closed ward and the light-therapy room.

The people: Co-researchers in nursing, patients and hospital staff

The selection of the participants was related to the practical process of the making of art for the ward. The participants were researchers in nursing, the head nurse of the ward, hospital staff, patients, ethical committee members, design students and education leaders. My colleague, Mette Holme Ingeberg, a registered psychiatric nurse in mental healthcare, took part in the project from the start to the end. She was an associate professor with much practical experience. Another colleague who took part almost from the beginning until the end was Professor Britt Maj Wikström with a PhD in Psychosocial Medicine. She was a nurse with an expertise area in the use of art dialogues in hospitals. Together, we constituted the research group Art Culture, Design and Health.

Staff from the University Hospital were participants. There was a scientific nurse on the hospital ward, who was our contact person for the staff all the time. She took part in almost all of the meetings and interviews. Another participant from the ward was the head nurse. She also took part in the first meetings and the workshop. Shortly after the moving of the ward, she changed jobs. A medical representative took part in some meetings, the studio workshop and one focus-group interview. He retired before the end of the project. An occupational therapist took part in several meetings and the studio workshop. She changed her job after the move and did not take part in the realization of the art project in the new ward. Then a new participant, a physiotherapist, took part in the meetings and interviews on the new ward. There were 4–10 staff members during the information meetings and five of the staff took part in the semi-structured art dialogues. The administrative leader of the ward was a psychiatrist before the move. After the move, a new director came, who was educated as a nursing assistant and had leadership practice. The secretary and the caretaker from the administrative staff were involved during some of the practical processes concerning the installation of the art project. There was also an external interior architect who was responsible for the interior of the ward. Patient involvement occurred incidentally during the installation of the art project. There were 16 beds on the ward. During the installation, there was a dinner with ten patients and direct conversations with five patients. Ten patients were involved in the art dialogues with the staff. These patients had signed a letter of informed consent.

At the studio workshop, two people from the educational institution volunteered to take part. This was an educational leader for product design who took part for two hours, and a nurse who took part for an hour. These leaders wanted to stimulate the emerging collaboration between the health department and the design department, as they saw a future development potential in this.

I arranged two workshops on ceramic surface techniques with students of first-year bachelor studies in product design. These workshops were a part of their specialization courses in materials. At the ceramic tile-making workshop, there were ten design students. At the ceramic stone-form workshop, there were ten other

students. Further, one student was engaged to make forms based on directions and an interactive dialogue with the research group Art Culture, Design and Health. The student made plaster moulds from core forms.

As it was going to be made into a research project where patients were involved, there were ethical guidelines to be followed. An application was sent back and forth several times to the REC. On this committee, there were nine participants. They represented a combination of knowledge that was seen as necessary for judging research projects in medical contexts. The leader had a background in medicine. The other participants represented medicine, psychology, law, ethics, the health authority, nursing, patient organization and one was a layperson. There was never a direct meeting with them, but their evaluation of the project was decisive for its realization.

The materials: Ceramic objects, studio stations and material experiments

During the first meetings with the leaders on the ward, art examples were always brought along. The use of materials as a part of the dialogue culminated in the focus-group workshop session. The development in involving the participants was to expand the focus-group art dialogues into a more structured, physical process; a focus-group interview with seven stations in the ceramic studio. At each station, there was a theme and art objects or material tests. The aim with the studio workshop was to develop ideas around the material-based art that could be relevant in the ward. The workshop was video recorded and the participants in the end wrote on a sheet of paper of their reflections on the process and hopes for the future. The papers were collected and used for further analysis.

Preparations for the workshop started by sending email invitations with a special graphic design. The invitation included a three-course dinner in the workshop as a start-up. Further, in a meeting with the project group, we discussed which material-based artworks should be a part of the workshop, and how these could be placed at several stations. The reason for doing this was that we would create concrete examples of possible solutions. The aesthetics of the materiality was intended to stimulate the dialogue into ideas within realistic directions. Through the integration of material-based art in the focus-group interview, people would be ena-

bled to have ideas that actually could be realized in the available material with the available artistic skill. There was a mix of finished objects and material tests. The material tests had limited functional aspects, but the openness of the object, and the aesthetic experiences could stimulate the imagination into producing new ideas. These ideas could be negotiated between the artist and the participants. Through the direct physical contact with the material, the body would be engaged in another way than only talking about art concepts or looking at images. It could stimulate the senses of the participants, experiences that could possibly be transferred to the expected situation. The participants would thus be invited to participate not only with their minds, but also with their senses. Through a dynamic interrelation between material-based art and all of the participants, new concepts might be conceived, influenced and changed, to emerge into a new collective idea.

The stations we agreed about were related to our earlier discussions that had occurred in the meetings and to the information that we had received during the guided tours of the ward. The stations were 1. *Entrance*, 2. *Gym*, 3. *Stimulating conversations*, 4. *Eating situation*, 5. *Saliva testing*, 6. *Pedagogical framework* and 7. *Wishing well* (Figure 4.2).

There were specific reasons for establishing each station. Station 1 with the entrance area was chosen because the entrance was dark and not so inviting. It was a very important area for generating first



Figure 4.2: A: Dinner table and the stations for dialogue. The stations were B:1. Entrance, C:2. Gym, D:3. Stimulating conversations, E:4. Dining situation, F:5. Saliva testing, G: 6. Pedagogical framework and H:7. Wishing well.

impressions (Figure 4.2 B). Station 2, relating to the gym, was chosen because physical activity could be very important in the treatment process. The participating occupational therapist had expressed a need for a variation in activities. Station 3 had the topic of stimulating conversations, and this was chosen to explore the use of art in patient dialogues as they might happen in the light-therapy room, aimed at group therapy. Station 4 was related to the dining situation, because this was an everyday activity where social interplay was a natural aspect. Station 5 was related to saliva testing to explore how these quantitative approaches could be combined with art experiences, and because some of the participants had shown a specific engagement for this approach. Station 6 was related to the pedagogical framework to discuss the need for explaining the art to people who are more or less accustomed to interpreting art. These structured art dialogues were a special competence that was brought into the group from the nurse with a PhD in Psychosocial Medicine.

Station 7 was a wishing well based on the initiative from the psychiatric nurse. I therefore made an improvised well out of a cardboard cylinder with a depth of one meter, where participants, through reflections and afterthoughts, could slip down their wishes for the project written on a piece of paper.

The emergence of the main artistic themes

The collective ideas that were intended to be conceived from the workshop were organized around seven stations with specific topics and specific materials. The workshop was arranged in the ceramic studio on June 16, 2008. One of the reasons for arranging it at the studio was to continue to increase the mutual understanding of each other's practice. Earlier, there had been visits to the hospital; now, there was an arrangement in the material-based art studio. The assumption was that new ideas could arise from a new environment. In addition, it was meant to motivate the participants to continue the project. It would be a new and different experience, which could work as an inspiration for the further process. In the middle of the ceramic-studio hall, a table was set for a dinner. The menu was a part of the invitation sent to the participants in advance. To have dinner in the ceramic workshop created an atmos-

phere of being in an unfamiliar place and doing something unique together; a starting point for the collaborative workshop.

Interviews with material-based art

After the dinner, one of the participants asked what we actually expected from them. They were informed that we in the workshop should reflect about possible solutions in relation to their practice. They were informed that one aim was to identify existing energies in their practice or in the ward. I explained that my role as an artist and researcher was to ask questions that could spark a dialogue where everybody was encouraged to share some of their thoughts, their aims and ideas about what could be good in this situation. They were told that they were expected to look for qualities in the situation, in the dialogue or in the art objects that were suitable, or definitely not suitable for their practice. During the two-hour workshop, they would be guided through seven stations with themes that were based on earlier discussions with some of them. Art objects, experimental design and material tests had been put together with the themes to create a suggestion for possible materializations of the topic and the ideas. The art objects were ceramic images with abstract and figurative motifs, abstract ceramic forms, material experiments in plexi-glass and concrete seating blocks.

Station 1. Entrance: The first station was about the entrance. When the entrance was discussed, it was done in the presence of two concrete blocks that were placed next to a wall with five tiles hung in a vertical line (Figure 4.2 A). This temporary installation showed the materials and colour options. It was also appropriate to discuss the possible motifs. In the dialogue that emerged, there was a discussion about the text that was on one concrete block, and whether this would fit or not on the elderly psychiatric ward where the patients were being studied. The text was "Psychological portrait". I suggested that it would not fit, but the head nurse and the occupational therapist suggested alternate locations where it would fit. The first location they suggested was on a psychiatric unit with a day service. The second was the district psychiatric unit for young people. In the video documentation, it appears that the senior designer and the nurse touched the seating block together, and signalled that it might be inappropriate for the elderly,

but this was not expressed in words. The senior designer said that this could be developed in terms of the height, width and depth. The psychiatric nurse took this proposal away from the seating blocks and introduced it to the walls. She believed that lines could be made on the wall and on the floor, in breadth and depth, with the aim of framing the art, and as a line to follow. It was needed in the entrance, everyone agreed, especially as there was a grey iron door. The participants discussed why there was a door that looked like a prison door in such a place (Figure 4.2 B). The art examples with light blue and white colours would fit better on the door, the medical representative thought. A discussion arose about why the grey “prison door” had not already been painted another colour. The head nurse said that it would require permission from her leader, but that possibly through an art project it might be quite realistic to get such permission. The psychiatric nurse said that she would like to paint the wall, not as a painting, but as a background for the art. We then continued to Station 2, the Gym.

Station 2. Gym: Gym was written on a paper at the second station (Figure 4.2 C). The gym was meant as movement. To create a physical movement could stimulate mental movement, according to the occupational therapist. Several concepts were discussed. One suggestion from the artist was to recreate the block of concrete to a soft block made of textile fabrics and with different texts. The nurse could not see the connection to the fabric from the ceramics. The point of transferring the concept of the concrete material to the same concept in textiles was emphasized. The textile-seating block was countered by the occupational therapist, who said that it might be a problem, because many patients needed support and grip, and usually they needed stable chairs. When the nurse who was surprised that we not only talked about ceramics, but also realized that the fabric was allowed, she associated this with a sail they had used to activate patients: *All held a sail together, as they rolled a ball around to a hole in the middle. On this carpet could words, pictures and colours appear, like the ones on the concrete seating blocks.* The occupational therapist believed that there should be words that could cheer the patients up. The psychiatric nurse believed that it might be inappropriate if it was just sentences such as I’m happy, The weather is nice today, etc. It should be both. There should be room for movement in emotion. The senior designer suggested

that the words could be written with different typographies. The nurse said that such a sail would have created a lot of fun, colour and communication. The ball may also have a word, she said. The occupational therapist believed that there should be a light plastic ball, because it is easier for those who do not have strong motor skills. She said that a patient who recently returned home said that the ball games had been important because they activated him and helped him through the period. From this point, we went over to Station 3: Stimulating conversations.

Station 3. Stimulating conversations: On a base, there were three ceramic forms (Figure 4.2 D). The surfaces were a crystal glaze in brown, beige and greenish. They were presented as an alternative to using other objects for stimulating conversations. The nurse explained that there were two types of stimulating conversations. One was to stimulate memories. The second involved more therapeutic conversations, which was her field. Using these forms in a therapy situation would be a radical change in her practice. Her practice was based on a theory that one should not affect the patient, but wait for what comes from the patient. I draw parallels to the ideal of being objective in research, and asked if it was really possible to be neutral in either context. The group was encouraged to reflect on if the existing environment was neutral; the prison door, the art hanging on the walls. The nurse said that she had to think more about this, but said that the necklace she was wearing, a cross, would also be something that could affect those who were sitting there. The senior designer said that these non-figurative forms would increase complexity for the patients. The psychiatric nurse agreed, but that it would provide options for everyone; but that it should not be a competition that everyone should engage in. The scientific nurse said that there was something strange with the forms: *They create associations with a surgery room, and intestines ... they are not really suitable.* The head nurse said that when they had seen these objects, they had thought of danger. This was their immediate response. The medical representative then explained about patients that had thrown objects during a therapy situation eight years previously. The tendency to discard the concept among some participants was countered by the psychiatric nurse. She talked about her long experience with art in psychiatry. Although some had smashed dishes, the patients had never, in

her experience, smashed the art. All of them touched and felt the shapes, and the conversation turned into a passionate discussion with different viewpoints. This concept led to much discussion, and the objects were touched repeatedly by all of the participants. We moved on to the next station, number four, which was about the dining situation.

Station 4. Dining situation: A rectangular support stand made in concrete with familiar rectangular forms put on the top was presented as a portable stand (Figure 4.2 E). This was presented as a conceptual representation of dining equipment that could be used in a bed where new combinations of the elements could be changed every day. The participants were asked to see the material product sample only as a concept, not as a finished product. However, it quickly became apparent that this was a total misunderstanding in terms of patient treatment. They should in no way be stimulated to stay in bed, but rather the opposite. They should be stimulated to be together with the others.

Head nurse: *But why did you think they would eat in the bed? We have no bed patients, and no wheelchair users generally.*

Nurse professor: *We can have a piece that you put in their place, what's it called?*

Psychiatric nurse: *A place mat.*

Nurse professor: *It would be nice, but we have not made it.*

Scientific nurse: *It could be placed below...*

Head nurse: *Yes, place mats! You can make that. Each could have a different decoration, "Where will you sit, where will you not sit".*

Senior designer: *How abstract should things be before being presented to someone? You as a designer or artist should make a choice. Or a designer has to make some standing points before it is presented.*

Artist: *Does the materiality add something that drawings would not have?*

Scientific nurse: *Here you can feel and touch; that cannot be done with drawings.*

Artist: *Do you experience this as compact or heavy? Or could the feet be shorter to make the object more functional on the table for each individual?*

Occupational therapist: *Well, it does not fit in the current system, they get the food served in round plastic slopes and this is to serve the food on top.*

Nurse professor: *The place mats can be used.*

With this statement, we moved on to the table with more experimental aesthetic tests, combined with the topic of the “Saliva test”.

Station 5. Saliva test: The term saliva test was put together with material samples (Figure 4.2 F). The materials were put out on a table in a loosely organized way. The materials were metal, glass and mirrors. Translucent and bright coloured plexi-glass created reflections above the plates in glossy and nonglossy metal and a mirror. The idea was to create a station where we could specifically discuss the relationship between a saliva test, and if and how it could be related to material-based art in the ward. In earlier research projects, the professor in psychosocial medicine explained, art had been put in the environment, and the stress levels of the patients had been measured. The measurement took place before, during and after the art placement. Control groups who did not experience art were measured too. The aim with this station was to discuss this research approach, and to see what the participants thought about the correlation between the saliva test and the art objects. Possibly, ideas from the participants could be developed into the art project. The dialogue developed into almost a long, heated debate with differing views. The dialogue was transcribed and categories were identified through concept mapping (Maxwell, 2005) in relation to the research questions to create meaningful coherence in the empirical material (Yin, 2009b, p. 128).

There were many comments, whereas only some examples from each category are referred to here. Through *cooperative inquiry* a set of phenomena occurred. One was *transformative dialogues*, which was related to how the participants discussed measures of stress levels and how *The saliva test reflects the level of cortisol in the body, it measures stress and cortisol*. Another category that was identified was the notion of *open mindedness*, when someone asked; *Physical activity also does something with hormones. Can that be compared to this? The category of tactile resonance was identified through comments such as, Those porcelain images make me feel reassured, but when I see this I get more upset. Another comment concerning tactile resonance was, These do have a different effect, I look at myself as if it has a different effect on me; it certainly will have that effect on patients too.* A large category within *cooperative inquiry* was *provocation at the edge of acceptance*. This was exemplified with comments such as, *I think*

we need these kinds of impulses, as I said it disturbed me, but that was meant as positive ... it woke me up in a way. That is very useful; it is important to be disturbed. The head nurse said: I do not like this ... and how would it be with my grandmother; would she be able to join in with this? Then the psychiatric nurse countered: But that is valuable! It is a basis to create interesting conversations: Oh really, do you like jazz? At that moment, I have something to talk to you about. You give me information that I would not have gotten otherwise. The senior designer questioned the levels of abstraction: These porcelain tiles that you like have a very high abstraction level, but here in plexi-glass images, one can recognize something.

The categories that have been identified from this dialogue were concepts such as *cooperative inquiry, transformative dialogues, open mindedness, tactile resonance, provocation at the edge of acceptance and levels of abstraction*, and that material tests without function can be understood very differently, even as provocative solutions. Others can see them as stimulating in a positive way. Provocative solutions can stimulate dialogue. The nurse professor thought that a choice should be enabled because people are different. Different solutions give different possibilities for response and for discussing taste. From this debated table, we moved on to the pedagogical framework table.

Station 6. Pedagogical framework: The next station was a table with a line of eight ceramic images with a variety of abstraction levels (Figure 4.2 G). A discussion occurred around what was therapeutic and what was pedagogical. Therapeutic was, according to the scientific nurse, if the staff talked with the patients to explain that they had put up the art to make the sitting room a better place. The nurse professor thought that by using semi-structured art dialogues she would not be doing anything that was therapeutic but pedagogical. She defined her view on pedagogical as when having achieved that the patient trusted her, then she had to be prepared to know what to do if certain things would happen while talking with the patient. She thought that being prepared for this was *a pedagogical structure*. The psychiatric nurse noted that it was interesting that the participants touched the images, and that usually they did not touch the wall much. However, to touch might be a good thing. Some dementia patients walk around touching and

touching, and she demonstrated this by touching many places on the table. Then she thought it might be interesting to see what would happen if the patients were to walk to the wall to touch the art. In this workshop, people had touched the images a lot. The nurse professor thought that might be because they knew they were allowed to do it. How lines on the wall might work as a pedagogical structure, as a visual structure for the artworks was also discussed. The nurse professor strengthened the idea of using touch as an approach to stimulate the patients. Touch could be seen as a help – a pedagogical structure – to the patients to start a process of communication. From this station, we went to the last point of the workshop – the wishing well at Station 7.

Station 7. Wishing well: The last station was a wishing well where the participants could write down some keywords about their wishes for the projects. The participants were asked to reflect on if we had enhanced the right themes, whether another theme should come into play or whether a theme should be dropped. Had something been especially good and was there anything that really should be avoided? They were encouraged to think about this. The participants used five minutes to reflect on and write their wishes. There were five minutes of silence. The psychiatric nurse handed in her note first with a smile, and then all of the participants posted their notes. They thought it was a superb wishing well. A story came up about three wishing wells that were used in a church context, a black one for sins, a green one for wishes and a third forgotten colour. Another participant proposed that there could be a violet wishing well in the sitting room in the locked ward.

Summaries from the workshop participants

As a final summary, I proposed that everybody should say some final words about their experience of the workshop. They could use three words and a minute of time: The aim was to hear just a few words about their personal experience from the workshop that they would like to share.

The medical representative said that it was very nice to have come. He felt he was welcomed in a warm and positive way. The food was good, which was a foundation to enable balance to experience something completely new, to take time out from the ordinary

and exhausting everyday routine. It was spare time, and he now felt lighter, his muscles were less tense, and much of that had to do with the personalities that he had encountered, he said, and the images, because there were so many impulses in one image. He clearly understood our reaction to the entrance door with visual experiences that were similar to a prison door.

Head nurse: *I agree about the food. You are very attentive; it is exciting to talk with you about what we think. Our thinking is met with openness. I look forward to continuing.*

Senior designer: *I think what we have worked with today is an extremely open process, I think it's important to have something which is totally open, but also to work to concretize; "here ... there is something interesting, let's follow that track, examine this closer". More focus! Such an approach will enhance the project.*

Scientific nurse: *I agree. I am very excited about the continuation. Today it has become more concrete regarding how it will work. That saliva test I don't understand completely, but I can visualize the ward and where it can be placed. I think we should paint some walls.*

Psychiatric nurse: *I want to paint the wall, but not with art, but as the basis for the art. I wish that we could start this autumn and that we will agree on new meeting points. I am happy for the openness today. That was the idea, that it should be a very open process. Exciting input and much fun.*

Occupational therapist: *Usually I would be most interested in the food, but now it has been the pictures, also based on a personal interest as well.*

Nurse professor: *I will express my grateful thanks. It is the dilemma of the researcher to get into a field ... this has succeeded in this school with my colleagues; the artist and the psychiatric nurse.*

Artist: *I think that you have been surprisingly open. It has much to do with the psychiatric nurse, who has been a right hand and who you knew in advance. The cross-professional dialogue has surprised me in some ways. One example is that you comment on what is there, and not on what I imagine that it could be. There is a lot of talk of exactly what is right there, but then also about an educational framework ... but I cannot wait to move on and see which of these ideas we will move forward.*

We then agreed that we should develop a more concrete proposal for the hospital in the autumn, maybe simple, preliminary installations in the ward to see the first responses of the patients. Everybody was thanked for their participation before they found their belongings and went home.

Reflections after the workshop: A preliminary selection of art concepts

Immediately after the workshop, my two fellow researchers in nursing and I had a reflection session that was video recorded in the nurses' department. We wanted to have a look at the wishes from the wishing well and to discuss our experiences of the workshop while the impressions were fresh in our minds. The psychiatric nurse preferred to start reading the wishes from the participants. The first wish was to create a white wall with white tiles and art tiles in between: an experience wall. Another suggestion from the same person was to have forms with images and artefacts painted with art, writing, words or sentences. These things could have different surfaces. They could be in the environment or be used in groups. The objects could be hung or laid in the environment. The psychiatric nurse thought this was really exciting, maybe the most creative suggestion. She had already had a quick look through all of them.

Art objects with an open functionality

The saliva test seemed interesting, thought another participant, especially when combined with our visual expressions and therapeutic processes. I said that to place things in the environment seemed interesting. The art objects that had no specific purpose could be left in the environment and the people would maybe gradually learn from that. I referred to an example from a research project in design management with a digital questionnaire to business leaders where it seemed like the participants learned from the questions. Design vocabulary that seemed to be unfamiliar in the first questions was repeated as answers at the end of the questionnaire. It seemed that the participants learned from the questionnaire. In a similar way, this could happen with art objects with no specific purpose, left in the environment. The nurse professor thought that such an idea could be suitable on the ward for long-term patients.

The nurse professor then said that when one of the participants had left, she felt more confident. When the nurses have a structure for art conversations, they feel more professional. That was a result of earlier research. We discussed logs as a documentation method re-

garding this matter. Another participant wrote that there were no specific personal wishes, but that they hoped that the project could be of some help to the artist; however, one must not expose something that one cannot take the responsibility for. Another wish was that it would succeed in creating a connection between the concrete artistic expression and the methods. The methods that were presented could be developed, but there should be a more precise approach. The review could thus generate new results.

These comments were discussed. We should be precise; we should be more concrete, but how? Further, the safety problem was discussed. We should hold the responsibility for what is done. As an artist, you can risk that some of the art would be broken and that some might be damaged, but the psychiatric nurse thought that the chance was around zero that someone would do that. The patients do not throw other things in the ward, so why should they start throwing the art? This could be typical hospital thinking in that patients are viewed as sometimes creating damage. She considered this attitude as often being more present in hospitals than in other places for patients in mental healthcare. We then discussed where some of the artworks that we had used in the presentation could be placed. Various options were to put a long row of pictures at the entrance. Another place could be beside the bench with the first five pictures from Station 1.

The nurse professor thought that it was important that the scientific nurse had not used this way of implementing art as a part of a planned dialogue in her therapy practice. The tradition in therapy had been to wait for the initiative from the patient. Now it would be quite the opposite; they were to be exposed to art and go through a structured dialogue. The staff should know what to talk about and how to be professional, she thought.

Enabling patients to choose

We talked about the placement of the art, and the place mats for the dining situation were discussed. A good thing was that the patients could choose where to sit. If a bench was chosen, they could also choose where to sit. We discussed the proposal from the medical representative to attach the objects to a seating block, to let the patients touch it. The psychiatric nurse was worried that the seating

objects would be ruined if something were attached to them. I said that the forms could also be attached to the wall. The nurse professor then suggested that the objects should be laid at the height of where the hands were, because if they were placed on the wall, one had to make a foundation: We should think more practically.

Nurse professor: *Which of the methods can we use from what we've got?*

Artist: *What do you think about the theme that was touched upon; the dilemma between making things too finished, and too obvious, to it being too open, not quite finished?*

Nurse professor: *But now we will be very obvious!*

Psychiatric nurse: *Now we will be very obvious, we will give very obvious solutions for them; but then they can respond and give proposals for changes. But we will give them a proposal.*

Artist: *We see what happens when they are open, like the nut forms, egg forms, they are completely against it, but one of the participants said that "Now ten minutes have passed and I think differently". That makes me think: what is efficiency? To spend two minutes to look at this: "We like it!" or "We don't like it!" It is like they're saying, "This we are used to; we like that!" "This we are not used to: we don't like it". This process is also about letting new concepts mature.*

We then talked about the possibility of a research project integrating with the saliva test, in collaboration with the medical participant. There were different views about this approach in the group.

Artist: *If we now had to choose only one solution, what would we choose? We couldn't choose all of them. What would create most communication?*

Nurse professor: *I know: that the patients are enabled to choose.*

Psychiatric nurse: *If I only choose based on my own feelings...*

Artist: *Yes.*

Psychiatric nurse: *I think about the eggs. That creates a feeling of unrest and joy, it makes me feel so happy, especially the light one, I see butterflies and many things.*

Artist: *But they might be disappointed if they don't get the entrance?*

Psychiatric nurse: *What if you could choose?*

Artist: *I would like the eggs, because it is interesting to get into the practice of the therapeutic dialogue. They can be touched. To put them in the environment, to attach it: it would be something new; to touch, to sit on the bench and touch.*

Nurse professor: *Wasn't that already decided?*

Artist: *We have not decided anything yet. I don't think this process is too open, but very structured.*

Nurse professor: *They must be allowed to pass by, to go to the eggs and the birds, or they will not stop if we don't...*

Artist: *... if we don't go into the therapeutic conversation.*

Nurse professor: *But that we wouldn't do!*

Psychiatric nurse: *But this is off the beaten track. That is a common thread.*

Ethical recommendations

An important step forward to being able to realize the project was to send an application to the Regional Ethical Committee (REC). If this were not done then it would not be possible to do research in the hospital that involved patients or the staff's descriptions of patients. This was a strictly formalized procedure with standard forms and specific requirements in the project description. This application was sent in October 2008, written by me in collaboration with the research group, the hospital leaders and signed by the nurse professor. An essential part of the application was the ethical part. It was argued that,

Usually most use of art and changes in the environment of the patient are done without a research approach. Compared to doing an art intervention, it can be claimed that it is better to not do anything. But to not do anything is also an action. Elie Wiesel said that "The opposite of love isn't hate, it is indifference". To show a will to expand knowledge about the use of art in a hospital would demonstrate an active will to do something good. The environment in a hospital can be important for the life situation of a patient. The existing environment that is seen as neutral can also have a negative effect.

The response from the REC was that the project was interesting, but that the application should be revised. What should be improved was that all of the patients on the ward should be invited to take part no matter their health situation. The assurance had to be clarified and the letter of consent had to be changed. After a meeting with our contacts at the hospital, a revised application was sent on November 28. The application was accepted on December 8 and it could now be realized in the hospital.

During this process, it had also become clear that a complementary recommendation was needed from the Norwegian Social Science Data Services (NSD). The reason for this was that the data were going to be collected concerning the patients and their responses.

Data about the staff and their stories about the patients should also follow standard procedures in social sciences. An application for this was sent on November 10, 2008. After this, a dialogue via telephone and email occurred with the NSD where more information was required. They had all of the necessary information in their possession on February 3, 2009. The letter with the recommendation was sent from the NSD on February 5, 2009. Only from this point onwards was the research project in the hospital allowed to begin. Since the workshop in June 2008, 8 months had passed, and the ward had moved to the new building, while the old building was being renovated. On February 8, a poster had been designed and sent to be put up in the ward. It was an invitation to the staff to participate in the project. A suggestion of the “egg” forms as a motif for the poster was rejected by the nurses at the hospital because they thought they could look like brains, or a cortex, which was not so suitable in a psychiatric unit. They preferred a bird motif, and therefore the poster was changed. The information meeting was held on February 11. While these formal procedures went on, the ideas from the workshop started to emerge through material experiments in the studio. During the autumn, plaster moulds had been made for the forms that should be placed in the environment and tiles were made for the walls. Many tiles were made, whereof 24 tiles were used in the final installation.

The collective conceptualization has been described in the emerging concepts and the materialization is further explained as being mainly related to the studio practice. The empirical data were selected in order to explain the issues that played important roles in the process towards these central aspects of the final artwork, in accordance with the methodical approach described in the method chapter. The study therefore enhances themes that became central in the process and in the final artwork. These themes were the Diary Page, Talking Walls and the White Cloud. The participatory process towards these results will be further explained in the following, and in this first part, the focus will be on the process of making two tiles that were put together with the title Diary Page. This example was chosen because it was a continuation of the practice in health research of combining the non-figurative and figurative elements, a continuation of a more detailed description of the composition in each tile to document studio practice.

Diary Page: A visual practice from health research

The visual practice from health research (Wikström, 1994) of combining a figurative and non-figurative image was not the only concept that was discussed as a possible motif. A theme about Florence Nightingale (1820–1910) was suggested by me to the nurses in the research group. My idea was that she was known as the one who established the profession of nurses. Her ideals could be seen to be close to self-sacrifice for the benefit of others. This was an attitude that was less in focus today than previously. I thought that Nightingale's ideals seemed to have been surpassed by modern work-life regulated working hours and less emphasis on the nursing profession as an idealistic calling to do good for humanity. Her ideas concerning the necessity of aesthetic experiences for patient recovery had been less in focus in hospital treatment for years, but seemed to be facing a renewed interest in the hospitals of today. The artistic idea behind this approach was that the old ideal of a nurse would create a tension in the hospital and that her presence would almost be like a mythological figure. It could create a self-reflective situation for the nurses concerning both pride and the questioning of old ideals, and it might have stimulated much passionate discussion. Several motifs from her life and motifs from the Nightingale museum were suggested as motifs for the nurses, especially the original Turkish paper lantern that she actually used during the



Figure 4.3: Example from the hospital of figurative and nonfigurative motifs.

Crimean War, instead of the English oil lamp that mistakenly was used in English newspapers, but that is still the manifested symbol for nursing today, as a reference to Florence Nightingale, the lady with the lamp. However, my research partners in nursing did not respond with enthusiasm to this idea. They preferred the animals, the birds and the insects in combination with the non-figurative motifs. The most important to them was the combination of different motifs that enabled the patients to choose. When the participants at the hospitals did not respond to this approach, it was left as a possibility in this case.

Instead of the Nightingale motif, the birds and animals were used through a more general principle of combining the non-figurative and the figurative elements, which gave the patients a choice in terms of complexity. This was developed as a series of tiles (Figure 4.3). The principle of making a combination of anything figurative with anything non-figurative seemed to be too simple a solution, at least from an artist's perspective. However, the nurses left this task to the artist alone. Therefore, to identify the more intrinsic qualities of the composition in material-based art, I arranged a documentation procedure through a workshop for students.

Aesthetics of materiality

To make visible the artistic reflection that is often a silent process in the mind of the artist, I arranged a tile workshop for product-design students where the practice of the surface treatment in ceramics was video documented. This was to generate a description of how these tiles were made. Sequences and thinking needed to be identified. The principle of creating a choice situation with which to engage patients could be seen as a principle that could work to engage participants in the creation process too. The identification of different levels in the creation process would hopefully show which stages of the process could trigger different types of creative participation. The production and thinking processes behind the composition were described for the students as the tiles were made. Through this documentation, a specific focus was placed on the principle of how participants could be involved in the creative process. Ideally, the participants should not only be involved, but also enabled to think something about both motifs and non-figu-

rative qualities such as colour, dimensions, surfaces and other concepts. The complex interplay of actions to create surface qualities can only be described by words in a limited fashion. A demonstration in practice therefore seemed to be more useful; it would better explain these qualities than words alone would. I arranged this workshop mainly as a technical introduction to students about the ceramic surface technique, but also because it contributed to a detailed exemplification of combining figurative and non-figurative motifs in a material-based art perspective.

Through a two-hour workshop for design students, some qualities were demonstrated in a material-based process that could be relevant for the participatory process in the hospital: In the first place, a study of materiality is exciting because a world of aesthetics unfolds to be explored. This exploration can be done alone in a studio, or in a combination involving participants in a specific project. With this process, there might be specific qualities that could contribute to communicative solutions and creative participation. This is useful knowledge when aiming for professional collaboration across disciplines.

A material-based artist had to develop an experience to see and identify the potentials through a series of experiments. In experimentation, most of the results often seem unsuccessful. It is therefore essential to learn to focus on possibilities and potentials in the test material instead of seeing everything as a failure.

Through a visual study and a critical reflection on the results, a critical sense in terms of choosing is developed. This knowledge to be able to choose something is a skill to develop. This skill is influenced by the values used to judge the results. These values are closely connected to a preconceived understanding or preliminary conception of the end result. This can be traditional, such as with a functional cup, or it can be seen from entirely different perspectives, such as an art installation or something to be used in healthcare.

These fore-understandings change the values of how to see the results. What might not fit for a cup might fit well in a hospital as an object that can create communication. A first stage in the process can be a sketch or a drawing of how things are intended to look. Through materialization, new qualities of the concept can be demonstrated

such as specific surfaces. Through the way in which the object is made, specific qualities occur. Demonstration in practice is a prerequisite to transfer such material skills to participants.

Artist: A core competence in my artistic practice is to use coloured porcelain in plaster moulds. You may add a colour, but as you see, when you start working in the material, another tone occurs in the colour, slightly translucent, some particular qualities in the surface, or in the transitions, in the way it is created, and how the ceramics have been fired. Unique qualities emerge, so the way things are made is very important.

A demonstration of skill and knowledge during a specific part of a creation process can contribute to trust and confidence in the dialogue with participants. It can also work as an inspiration. By having a demonstration of possible examples, people often start talking and associating. Then an opportunity is created to adjust concepts within what is possible to materialize.

For those students or professionals who undertake skilled experimentation in materials, it can be seen as a composition process. There are many variations that occur in the form and material surfaces. A skilled experimentation on form, surface and composition continuously calls up new results, creating a bank of opportunities. Seemingly accidental happenings can be very good solutions, better than those that were thought of in the first place, as the initial ideas are often influenced by preconceived understandings of how things should look. To stop half way through the process that was originally intended from the outset might be very rewarding.

The material talks back to you during the process. It is therefore important to be aware during the creation process that anytime a solution might be right in front of you, but that you are blind because you are heading for the preconceived, intended goal that you might never reach because of technical challenges. The workshop exemplified this:

Artist: So the letters that originally would be thrown away were now put in a playful way in another mould. This way, the production was twice as fast, but also in my opinion, the more chaotic solution had a good energy, maybe better than the tiles with single words on them. This was an example of how stopping half way can generate new solutions, and that in this example, it was great to create a slightly more chaotic expression of letters than in the logical word tiles. (Figure 4.3 and 4.4)



Figure 4.4: *Diary Pages*: an artwork that enables a choice for the patient, inspired from a visual practice in health research.

To enable the participants to take part in a creative process, there should be opportunities that are created for them so they can choose to be engaged by the drawings, the material part, the conceptual thinking or other parts of the process. The production sequence might be of inspiration for some participants. Further, it was explained how openness throughout the production line can contribute to a creative process. One principle of compositions is to find a balance between chaos and order:

Artist: In these handicraft techniques, in some parts of the process you might splash colours into the surface, and that can be a part of the composition, and other times when you work with a more planned composition...often it is much about a mixture of chaos and order. Which mixture is good? If there is too much order, it can be boring...and most people have a personal feeling of what is suitable, what is right for them? Just have a look at the way you dress; some of you are very tidy and correct, while others are more chaotic, but there is not one single answer to what is right or what is wrong, it is a result of personal preferences. This way, you can enable a relevant sequence for a process where participants can add in their own personal preferences in the creation stages, and thus add a unique touch to the result.

Participants might also be involved by appealing to their aesthetic sense. Using music would make people listen, but also by the use of a play on dimensions, colours and forms, one might appeal to the aesthetic sense of the participants, and invite them into the process.

In the workshop, it was explained in more detail how the work Diary Pages emerged (figure 4.4). It was about non-figurative and figurative forms, it was about creating a choice for the patient, but from a material-based art perspective, it was also about how the forms and compositions emerged through improvisation in the composition with a mixture of chaos and order as a result of personal preferences. Further, it was an aim to be aware of coincidences in the play on and experiments with materials, and to stop half way during the originally intended process; an approach that can generate new solutions that are less stereotypical, and in this way, to discover a phenomenon that you have never thought of before.

From the explanation of the how the tiles were made, another important part of the artwork became how to deal with the walls in the hospital. The tiles could create an intimate communicative space, whereas the large walls had to be dealt with in another way. How this challenge was solved is further explained in terms of how the walls became a place for experiences, a corridor wall that should initiate and activate communication among people in the hospital.

Talking Walls

The wall became a part of the composition in the new hospital ward. The new preliminary ward was placed in an industrial area in a building formerly used by AGFA film (Figure 4.5A). Everything was renovated. The art could be placed on the walls almost wherever we wanted, except inside the patients' rooms. We discussed how we could paint backgrounds on the walls as a means of resizing the background of the art to a more human scale for the viewers. Some meetings were arranged with the heads of the staff, where images, forms and approach were discussed (Figure 4.5B). There was an agreement that the wall could work as a visual pedagogical frame. One of the ideas from the workshop was to have a verbal pedagogical framework around the presentation of the images. Initially, this was only meant as a semi-structured interview guide for the staff to use in their dialogue with the patients. In the workshop, there was another idea of creating a visual line to connect the images, and this idea merged with the idea from the semi-structured interview to create a visual pedagogical framework. To paint the walls in colours that created a specific background to the ceram-



Figure 4.5A and B: A: Entrance to the preliminary hospital ward. The building had earlier been used by AGFA film. B: The meeting room on the new ward. Typically tiles and stones were a part of the meeting.

ic pictures had also emerged in the workshop. These variations in the walls could refer to what one of the participants wrote in the wishing well: an experience wall. In the first guided tour of the new ward, the furniture, the decorations and the art was still not in position. Some reproductions of paintings rested against the wall and were scattered around, suggesting possible placements. An interior group was settled to do this task. The placement of the art had to be done in accordance with the plans of the interior group. The leader of this group joined us on the guided tour. To our suggestions of where to put the art, there were agreements made regarding various places in the entire corridor (Figure 4.6).



Figure 4.6: "It starts here" said the nurse on the ward, arriving at the end of the corridor. The corridor was where the patients walked from the dining room to a more open-spaced corridor, with doors to their rooms. This narrow corridor was one of the spots we recreated to be a talking wall.

Semi-structured art dialogues between staff and patients were introduced by the research group with the aim of integrating the art as a part of the practice on the ward. To discuss these ideas further, a poster was made and placed in the ward where the staff were invited to participate in the art project. An information meeting was arranged. For the lunch meeting, there were ten people present. The methods for collecting the data were presented. The semi-structured interview was presented as a method, the tiles and the forms were shown and some of the staff were interested in taking part in the project. Even though not all of them were interested, it was good that some of them were, because at that moment, there was a high level of insecurity in the staff group, as due to the new placement of the ward, there were no patients there. There were no shift plans for the medical staff and therefore there could be no patients. The staff therefore had been laid off for some time, and no one knew exactly what was going to happen, or when there were going to be patients there again.

After the introduction to the staff where some of them wanted to participate, the ceramic images needed to be mounted to the walls. To do this, we went there to become more familiarized with the environment and to have a look around. The project was now about to be realized and, at this moment, the web news at the University College mentioned the project. The article was called: "With Art as a Possible Releaser".

One of the images in the article was taken just at the place where the idea was conceived of regarding how to realize the background. One of the challenges in the installation was how to connect to the visual environment. During the observation of the environment, we brought some ceramic pictures to hold close to the wall to see where they could be placed. One of the walls had been divided (Figure 4.7). Half of the wall was white, and half of the wall was blue. An idea occurred when trying to put the white tile on the white background, and the blue on the blue background, and then moving back and forth, white on blue background, blue on white background. This play with positive and negative space opened up for associations of how some of the areas could be adjusted to create a formal connection to the size of the ceramic pictures. One of these visual interventions was at the door to a patient's room (Fig-



Figure 4.7: Identification of possible placements for the art were done in dialogue with the already established “environment group”. Painting of backgrounds to the ceramic images was based on an existing blue colour on the ward walls.

ure 4.9). The walls had been painted to relate to the existing interior architecture. The existing vertical division of the wall inspired horizontal dividing as well. Square areas were painted as a background to the ceramic images. This created a contrast and a background to the image. It formed a relationship between the images and the architecture. It also brought in a sense of movement in the environment. The colour and background were repeated in several other places along the corridor.

Collaboratively, the research group painted the backgrounds after I had put up tape to mark the parts that should be used. During the composition of the images on these backgrounds painted on the wall, the psychiatric nurse said, *Let’s put one image by the floor, just to see what happens* (Figure 4.8). Several people in the hospital immediately made comments such as it might be ruined and that it would be difficult to see. This sparked a talk about how in a hospital there is quite a lot of traffic, and transportation of beds and medical equipment. This might lead to an industrial look, and maybe even to a way of moving which seemed to be more suitable in a factory than in a hospital. We decided to keep the image down by the floor, with the risk that it might be broken. What happened later was that this specific image created more communication and discussion than any other image. This was reflected in the fo-



Figure 4.8 A,B and C: A: Placement of a tile “out of line”. The alternative placement of one art image in the physical domain created discussion, reflection and identification. B : Nonfigurative tile that a patient explained had created associations with a woman inside a cave, and the changing meaning of clouds in the sky. C: A nonfigurative tile disliked by a patient.

cus-group interviews and in the notes from the staff who had art dialogues with the patients. One patient said on her own initiative to one of the nurses: *That image down there is me. I can leave the row, and be on my own. If I want to, I can go back to the family.* It became the start of a long conversation, developing into a more therapeutic conversation. The placement and things being out of line created an identification with patients who felt they had fallen out of their ordinary daily life, that they did not fit into the system, and the tile outside the visual pedagogical framework represented this to them.

Both the figurative and abstract motifs were commented on by the patients. A female patient said about an abstract motif: *I can see a cave, and there is a woman inside. There is a man outside on his knees. I like abstract images. I also like to look at clouds, and to see how they change. I always see different motifs and they are changing all the time* (Figure 4.8). Another patient said: *I like some of the birds, but the others ... no ... they just look like that* (waves her hand quickly around – similar to the movement I actually made when I made the image, trying to obtain a freshness in the expression) (Figure 4.8). The final result was much commented on by the staff. They were especially content that the backgrounds could be made in such a way that both the art was exposed, and the existing colours became a part of the installation (Figure 4.7). The walls had been manipulated by colour and form to be in a visual dialogue with the size of the little tile forms. This created a more human scale between



Figure 4.9: Walls painted in dialogue with the interior architecture, as a visual pedagogical frame to structure the images into the physical setting to enhance the experience of the walls. This example is at the entrance to a patient's room.

the tiles that could be touched and the large walls. Hopefully, this would create a more intimate connection between the building and the people who were there.

In one focus-group interview, a staff member said, It is as if the walls talk to us.

Further, in the focus-group interview, one theme was about how to use images as the entrance to a conversation, and a staff member said:

(Sigh) I need to think. One patient began to talk about her sister. And I do not know if there were any associations with a bird or ... but it was at least the basis from where it came. When we changed the topic of conversation, then you get that kind of completely clear adequate response and the patient suddenly recalls what had happened clearly, and talks quite normally. And when the conversation was finished: (change tone of voice to clinging and demonstrates by holding the other nurse's arm) "Oh please help me, can you help me?" It's kind of ... you have to keep the focus on another ... and then see that it is somewhat easier.

The walls were a step forward to implementing the art in the architecture and it was a development of the collective concept of a visual pedagogical framework conceived in the studio workshop. Another collective concept that was more debated in the workshop was also developed further. This was the forms for commu-

nication. This concept was developed in a very different direction. This is described in more detail in the next part about the emergence of the ceramic forms and the work *White Cloud*.

White Cloud: Art inspired from a patient's reflection on the environment

Equally important to the images and the walls was the development of the forms that were placed in the hospital environment. This concept emerged from the initial workshop where there had been much discussion about how the forms would be received and if they could be dangerous and used to harm anyone. In the reflection after the workshop where a preliminary selection of art concepts was made, it was mentioned that it seemed like the participants had learned from a questionnaire, and that in a similar way, this could happen with art objects with no specific purpose left in the environment. The work with the stones had been developing continuously since the first studio workshop and some of the surfaces were developed after talking with patients during the mounting of the images on the walls. The walls were finished in February 2009, and the small ceramic forms were placed in the environment during spring 2009 and eventually the larger forms in the light-therapy room in May 2010.

The nurses in the research group came to the ceramic workshop occasionally, where we discussed different forms and surfaces based on their patient experience. This influenced the way the shapes were made. Initially, I had thought of making similar forms like the ones that were shown in the workshop, but with a slightly different size. The nurses would like a much larger variation of forms, as they thought that the patients were all so different that they would like different shapes. The nurses pointed at different products and objects in the ceramic studio that were flat, large, small and so on. Their comments changed the "stone concept" from being a family of quite similar stones, to forms that were quite different. They were modelled to be both round, flat, small and big (Figure 4.10). Variation was a guiding line.

One of the shapes revealed through this interdisciplinary communication in the ceramic studio was a lump of clay that was cut off with



Figure 4.10: A series of small-sized forms with nonfigurative and figurative motifs were produced partly by the students in the workshop and some were placed in the light therapy room.

a string and put away for later processing. This lump was discovered by the nurse professor, who thought the shape was good for the purpose of this research. She said, *This is a good form for communication ... it looks like a horse's head.* Although I explained that it was not one of the forms intended for the project, the nurse said that it comprised both figurative and sculptural qualities, as well holding the potential of being covered with motifs on the surfaces. We therefore further made an exact mould of the clay form, with the intention of communicating through a variety of surfaces and colours.

The details of how the ceramic surfaces of the forms were made did not interest the nurses. I therefore followed up the idea of making this practice visible by arranging another workshop where the technique and the purpose were explained in an introductory course on ceramic surface techniques. The workshop was organized for a group of product-design students. The aim was to let the students think about this competence not only in terms of technical production skills, but also to reflect and be aware of the meaning that was created through the making of a surface and a form. The intended context also had to be considered in relation to the perceived meaning of an artwork or a product. Further, the use situation had to be considered and the background of the possible users. Therefore, the approach was to present techniques in material-based art with some references to the participatory process in the hospital. In this workshop, the students were invited to make objects for the hospital project, an invitation that some of the students responded to. Thus, the workshop on the casting of coloured porcelain in plaster moulds was set up in a user-oriented production context. During the demonstration, photos were taken and the conversation was recorded by a digital audio recorder. They were informed that their comments would be anonymous and that they could be used in the research. The recordings were transcribed to text and categorized in relation to the research questions and in relation to dominating phenomena that emerged in the process (Maxwell, 2005; Yin, 2009). The following is a summary that contains these categories in cursive and bold text, identified topics that were relevant to the initial research questions of collective conceptualization, materialization and implementation based on how I presented it to the students.

Exploring composition in a material technique

The notion of tacit knowledge can be illustrated by everyday examples. Whether learning to drive as an adult or to dress as a child, in the beginning, it is difficult. People are very aware of what they do first, but eventually it happens automatically. Then people often forget what they actually can do. In a similar way, the purpose of the workshop was to reveal knowledge in the making process, which became visible through a demonstration and explanation to a group of listeners and through documentation by a camera and audio recorder. The studio workshop was a demonstration in making the cloud stone for the hospital. Through an overall idea of **collective conceptualization**, it had been possible to **connect material-based art experiments to the context**: Thus, this was a way to understand that a thing is not only isolated in itself, it has to do with the creators and their expertise, and it also has connections with the people who are in the hospital. Through contact with others, there had been **emerging concepts through participatory dialogue**. This was made possible through opening up to what happened along the way and by being aware that an idea can emerge through a specific kind of dialogue, or debate, in a process of personal interaction with a particular environment, or a particular culture or specific users. The input one gets there can be used as the basis for making new things.

Meaningful objects in the context are not straightforward: An example was the stones. If they were going to be used in the hospital, they would probably have a different function and value than if they were used in a church, or school or another institution. As a concrete example, it had been proposed by a nurse researcher that they could be used in a spa centre. The context therefore is crucial in relation to seeing if something is suitable.

This can be seen in relation to the question of what is right in design, or what good design products are. Through dialogue, the creator can help the users to be content. The form and surface of the object can be negotiated, by working out a solution and a concept through dialogue and communication along the way. Therefore, the result should not always be a product that suddenly appears out of the blue; it can be created gradually, integrated into a culture

by letting all of the participants make suggestions along the way. This was a concrete example of how art-based methods used in design can strengthen the pure experience dimension of products.

The process was about creating **motifs and forms with resonance**. This could be achieved through the participatory creation of a form: In this case, the nurses had been asked to come into the studio to have a look at the form. They were asked whether to remove the edges that created a band or to keep them. The nurses said, *No! There must be an edge, a border, a change*. At this edge, the nurses thought that one begins to think, they knew that right there, there was a change and there was a border. This dialogue was **a mix of skills in collaboration with mutual respect**. Another example of that was the collaborative painting of the wall background into blue so that the artworks did not seem too tiny on the large hospital walls. The hospital staff thought this was an ingenious solution. Therefore, it had been quite fun to work in an interdisciplinary manner, because there can be a mix of skills, and what a visually competent person might think is nothing special, turns out to be very interesting for people in other professions.

One approach was **interviews including the use of material-based art** where it was possible to explore motif recognition. In an interview using material-based art objects and questions, it is possible to stimulate the senses as well as the thinking process. Going into such an interdisciplinary context, to ask people, to try to understand their thoughts, they will often talk in a freer way when they have some physical objects that are brought in to talk about. It is different to coming to an interview with a pad and a pen. It is an interview with the material-based art as well; including questions, pad, pen and more, but with the artworks added to the situation, a complementary way of working is created, because this approach can stimulate emotions in a new way. The material-based art objects appeal to the tactile senses because art is not only about visual expressions for the eye.

Inspiration from dialogue with the patients can be achieved in a participatory process. One example was at the hospital when hanging the pictures on the wall, when an elderly lady came up to me with a walking frame. She had cried loudly in her room earlier the same

day because her relative had left. She looked a little younger than what could be expected from people in such a place; she was maybe 60, not so old. I explained to the students:

She came up to me and said, "I like these pictures so much, especially the picture there, where I see a woman sitting inside a cave". It was a completely abstract picture, so it was only her imagination that figured out this meaning. She continued her description of her experience: "And it's a man standing outside on his knees, and they talk together".

I told the students that this incident made me wonder about whether to use the motif of a cave or not. I did not consider it as stealing the idea, but more as a relevant inspiration, because this type of symbol, such as a grotto, or *cave*, in fact, she used that word, might develop to create a situation where people are more up to recognizing themselves in a slightly more vulnerable way. She then said that she liked these kinds of abstract images, as they reminded her of something:

When I was little lying on the grass gazing upwards, seeing the clouds flying across the sky. Then I saw all sorts of things ... I saw a kind of horse, or a sheep.

Almost everyone can recognize himself or herself in this situation where they look up at the clouds and wonder what they look like. At that very moment, I thought that this was a good story. It could be used as an inspiration for a motif, but also as an explanation. Somehow, it was better to use this story instead of saying that abstract art can be good because then one can imagine things. In this case then, I could use cloud formations, perhaps white facing blue, maybe something grey, something more or less figurative. Therefore, the students were told that the subject of the workshop on ceramic surface was to make clouds.

The clouds motif emerged from the story from the lady with the walking frame, and the story would be visualized in a form with a surface. The plan was that the form should be set up at the hospital. At that site, one could imagine these kinds of cloud formations that could be associated with different things; it would be a sphere with a motif.

Materialization and composition

Material-based art experiments and composition in the studio were often based on a personal trial-and-error method in composition. It is essential to develop a personal trial-and-error method and it is not so complicated; it is similar to dressing up in your everyday clothes when you have the feeling that it is appropriate; then it might be a good mix of clothes.

In form development, it was shown how it was possible to put slabs of clay on each part and to press two forms together through a variety of slip castings in a mould. When the coloured slip was put into the mould, with the aim of creating a feeling of clouds, a decision emerged regarding how the motif would look. In this example, it was kept a little abstract and it could maybe become a series of blue and white – a touch of heaven-inspired shapes. By drawing on the porcelain surface, it was possible to erase the lines by rubbing on the surface. In the example, the work was very intuitively done, with the composition of the surface in the moment: *What you just do in the moment can happen to be just as good as if you think about it too long. It is an emergent decision on the motif.*

Material composition skills are in general related to *specific knowledge about the production process*: To create cloud formations, one should know how to use white; that is, porcelain mixed with zinc, or tin, which gives a white colour. To create a whiter colour, porcelain can be blended with zinc, giving a whiter shade of white. Then some cloud formations were made: This I really thought should be in the bottom end, but we'll see, sometimes it turns out that the best result was the back side, so I make both sides as if I do not yet know which side will be the main side. Composition of the material by using the right tool is essential, and especially in ceramics, it is essential to find the right tool. As an example, a Stanley knife was used on the sphere form, which usually was used for the flat tiles. It was a little difficult to follow the forms. *I add a little light orange, to create a sort of slightly positive mood, between the clouds here, paint a little behind so that it shines through a bit, then I go back to even out, like that. I don't want the running effect in this surface.* The students were explained that the blue sky behind the white clouds, was there inspired from the patient, who had talked about the clouds she had enjoyed seeing as a child. I said: *...now it suddenly popped up in my*

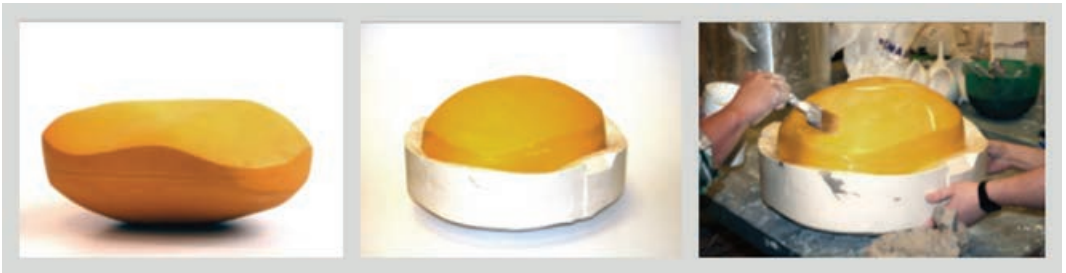


Figure 4.11: A core shape made in Styrofoam. A plaster mould in two parts was made from this basic form.

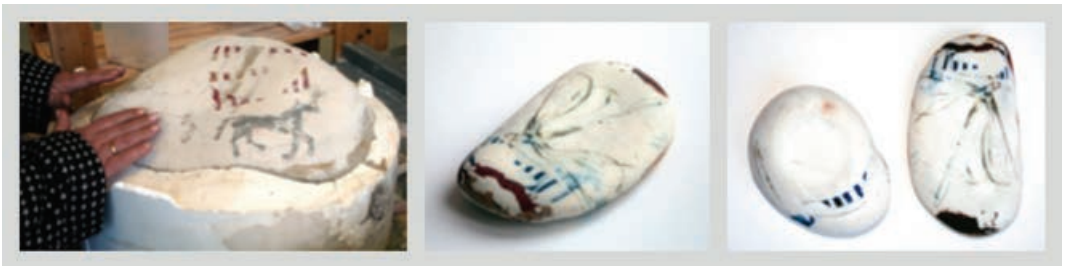


Figure 4.12: Forms of different shapes and size stimulated touch and communication.

mind that I should not only have blue blue, but also some grey blue, because if there is only blue, it will be too sweet and cute, then it would not be so ... now I mix the colours so that...

This was one way of creating artefacts with experience value. Through this approach, people gained an experience by involving them beforehand, and along the way, instead of measuring products after the creation process had finished. This was done by being in dialogue with the users and the culture, and by becoming familiar with the environment along the way, almost like a social anthropologist. Through an attentive exploration, it had been possible to enter a situation and then decide how to make something that could fit in. In this case, it was based on expertise in ceramics, which carried the process forward, and any skill that someone could master, anything that the participants knew well, could help the group to get a solution to work well for those involved.

The shape that was shown was an example of an aesthetic plaster mould (Figure 4.11). The students were told that the final shape would become a form for communication. In this case, a part of the idea had come from the nurses, as they had said that if it was a big

form, more people could touch it at the same time, and new types of communication could emerge. It was in opposition to the smaller forms where one-by-one they could be held and touched. (Figure 4.12). However, if there were two people or more who could touch it, then it would be obvious that it could create more or another type of communication. Overall, it would definitely create a different situation for the patients compared to walking up and down the grey, long hospital corridors. The students were encouraged to imagine what would happen when the patients touched this form in such a corridor. There was no special function, except for the function that intended that there should be more communication. The students were told that we were really excited to see how it would work on the ward.

The workshop was a demonstration of painting layers of porcelain in mould form. This way of working could seem a bit upside down by starting with the surface and then going backwards towards the form. Therefore, planning and thinking in advance were necessary. The preparation to begin working with the motif could be to find some pictures on the Internet of cloud systems such as cumulus clouds or mother of pearl clouds. To work with the motifs through drawing on the surface could be done when the form was later taken out from the mould. This evoked a discussion as to whether figurative form was needed in this specific form:

Artist: *Then I could make a drawing of a bird, a bird that glides in below and behind a cloud. What do you think? Should I draw a bird or should I not?*

Student 1: *I would not.*

Student 2: *I think you should.*

Artist: *Yes, there is no right or wrong, some like it, some don't. Maybe I'll do both, let the people make the choice. In the art world, this might be seen as indecisive, you cannot make up your mind whether it should be abstract or figurative. However, according to our professor in nursing, it is always good to have this choice, so I do not know, I have not quite decided.*

Student 1: *It may be that when working with such projects, that one should take account of the needs of a user and not satisfy oneself?*

Artist: *So you would have a bird?*

Student 1: *I would not want a bird myself, but when it will be placed in the setting up there, so maybe it would be more right to...*

Artist: *You think yourself that it would have been better without the bird?*

Student 1: Yes.

Artist: *Why is that?*

Student 1: *That is because I like the abstract, I like it. If there is a bird ... that it is a little obvious. If there is a bird, so the other parts must be clouds. If there is no bird, the other parts must not be clouds. There may be other signs here ... you lock it to a specific... You can create abstract elements in it that make you associate how it could have been clouds without drawing a bird, which is directly...*

Artist: *That is also a solution, yes.*

Student 3: *If you create a black stain, or a brown spot that makes you think that those are clouds and that is sky ... it's a bird, but it's not a bird... you just imagine that yourself, if you do not think about a bird, it can be something else, but it is up to you...*

The final form had shades in white and blue and in the end, received the title *White Cloud* (Berg, 2012b). At the end of the workshop, the students were given an article about participatory design. They were informed about the new notion of collective creativity as an emerging landscape that appears and expands in the design-research field. The students were informed about the planning of a NORDCODE research seminar on participatory design (Nielsen, Gulden, Berg, & Vihma, 2012) that I was to arrange on the site in collaboration with several research institutions. Thus, this technical course on the surface treatment of porcelain in plaster moulds was contextualized to practice at a hospital and participatory research.

The cloud stones

After the creative process of making the objects in the ceramic studio, the stone-like forms caused much discussion in the hospital. Although the stone concept had been fully supported by the co-researchers in nursing and by the staff in the hospital because they seemed to stimulate dialogue, the ceramic objects with abstract and figurative motifs were eventually not put inside the locked ward. This was because some of the staff were afraid that they could create violent acts from psychotic patients. This was much discussed among the health professionals who had diverging thoughts about the danger of the art. One example was mentioned, which was that the patients always had access to everyday things such as coffee cups and pot plants, which also might be used for violent acts.

As an alternative solution, the stones were therefore made available for the staff; meanwhile the larger stones were prepared for the light-therapy room. The smaller stones were put in a basket in the staff lunchroom, and one of the nurses was to report on how the staff related to this. The staff used to point at the different stones, lift and touch them, and discuss their favourite. Our contact person said that as time passed by, the stones gradually disappeared from the lunchroom to reappear on the desktops of different staff members.

In the interview, the physiotherapist explained that she had got the idea one day to take the basket to an activity lesson with the patients. She then asked them to choose one stone. She had remembered that she had done a similar thing when she was a student when a therapist had brought some natural stones for an activity lesson. This inspired the physiotherapist to use the stones. The patients were encouraged to describe the stones they had chosen, but few were able to do that. One of the patients instead showed with his body how the flat stone could be used to be thrown on the water. Others were only feeling with a finger at the changes in the form, whereas others were turning the stones around again and again to see the different sides. The nurse said that even though there was no verbal communication from many, there was still communication, because the way the stone was held, and how the patient interacted with the stone, told her something about the patient. Both the physiotherapist and the nurse explained how important the awareness of the patient's body language was. The stones created a more intimate communication and another quality in terms of contact experience.

Sand, hand and mind

Some of the stone-like forms were later placed in the light-therapy room. They were placed in frames with marble sand. The reason for doing this was to enhance the feeling of mental change and mental stimulation. Placed in the sand, they would be available to contribute to developing conversations in therapy. The stones partly covered by sand could be seen as half-forgotten memories. By touching the stones and turning them around in the sand, new images and signs would appear, in the same way as when you remember

something that had been forgotten, new ideas and thoughts can emerge. The stones in the sand therefore were intended to create an act that was similar to remembering faded memories and was similar to the memory stimulation done on the ward.

The art objects placed half way down in the sand was done to ease the availability for the patients to choose how to interact with the art in the ward environment. A certain amount of voluntariness or motivation was thus integrated into the presentation of the artworks. The intention behind this installation was expressed through the person's possibility of being able to interact with sand, hand and mind. The marble sand was used as an asset to evoke memories. The sand facilitated the flexibility of use, as there were endless ways of composing the objects in the sand, as well as to what degree they should be hidden or visible in the sand. The tactile experience of letting sand flow between the fingers was also a quality of intention in order to create dialogues. The complexity of the therapeutic and diagnostic processes in mental healthcare was thus combined with the simplicity of direct, material presence, placed there intentionally with the aim of creating alternative door openers for communication.

Later, one of the big stone forms from the light-therapy room was placed by the staff in the public entrance corridor. Many people commented on the placement and the stone, in a curious and positive manner. The forms were used in the installation at the hospital from June 1, 2010 to September 2010.

Arctic Border, White Cloud and Cloud Systems

Some forms were removed for other exhibitions and some forms remained. One form made for the ward was *Arctic Border* (Figure 4.13) (Berg, 2011a). This was sent for evaluation by an art jury for the annual exhibition of craft in Norway (Sørheim, 2011). The intention was to see whether the art objects had a value that was isolated from their purpose at the hospital. Forty-two works out of 450 applicants were accepted for the exhibition and *Arctic Border* was among them. All of the selected artists were asked to send a description of their work. This text was sent:

The title "Arctic Border" refers to being in a borderland between the known and the unknown. "Arctic Border" was created for a ward for elderly people in mental healthcare. The purpose was to create new spaces for communication through participatory art processes. During the form development, a nurse stroked her hand along the edge and we found that with an edge, one would encounter a boundary, a change that could cause a break in thoughts. The size was to enable more people to touch the object simultaneously. Similar forms were set out in the hospital environment. It was documented how they were moved around by people, and objects began to "live their own life" in the health system. The surface composition was done with coloured porcelain, painted, cut and processed in moulds in plaster. The drawings on the surface were developed from graphic etching techniques. The material surface is composed of shades of white bone china and zinc white in various metal tones of cobalt blue, iron red and copper green.

Based on this description in relation to the artwork, I was invited to take part in an artist talk at the museum (Berg, 2011b). During this talk, which was like a dialogue between two artists and an art historian, it was found that both the material-based artworks of the artists had started with a little everyday thing; the stones were developed from a chestnut found in a park, and then this object had been developed and transformed into a similar but new form, in a new material – porcelain. The object had been enlarged from its original size, form and meaning. The art object was a unit from a larger conceptual artistic framework. Still, it seemed that the isolated artwork could be experienced as detached from the health context it had been inscribed into, although it emerged with a new meaning.

In the following year, two of the other art objects from the project, *White Cloud* and *Cloud Systems* (Berg, 2012b) were selected through a similar process for an exhibition at the same museum.

The study in the hospital was about conceptualization, materialization and implementation. In the hospital context, the study concerned communication between staff, patients and the environment through research and practice in both material-based art and nursing. The temporary solution of having a psychiatric ward for the elderly in an industrial area has been extended indefinitely.



Figure 4.13: "Arctic Border". Casted porcelain. Material based art developed through participatory processes for a hospital and selected for the Annual Exhibition of Craft; National Museum of Art, Design and Architecture.



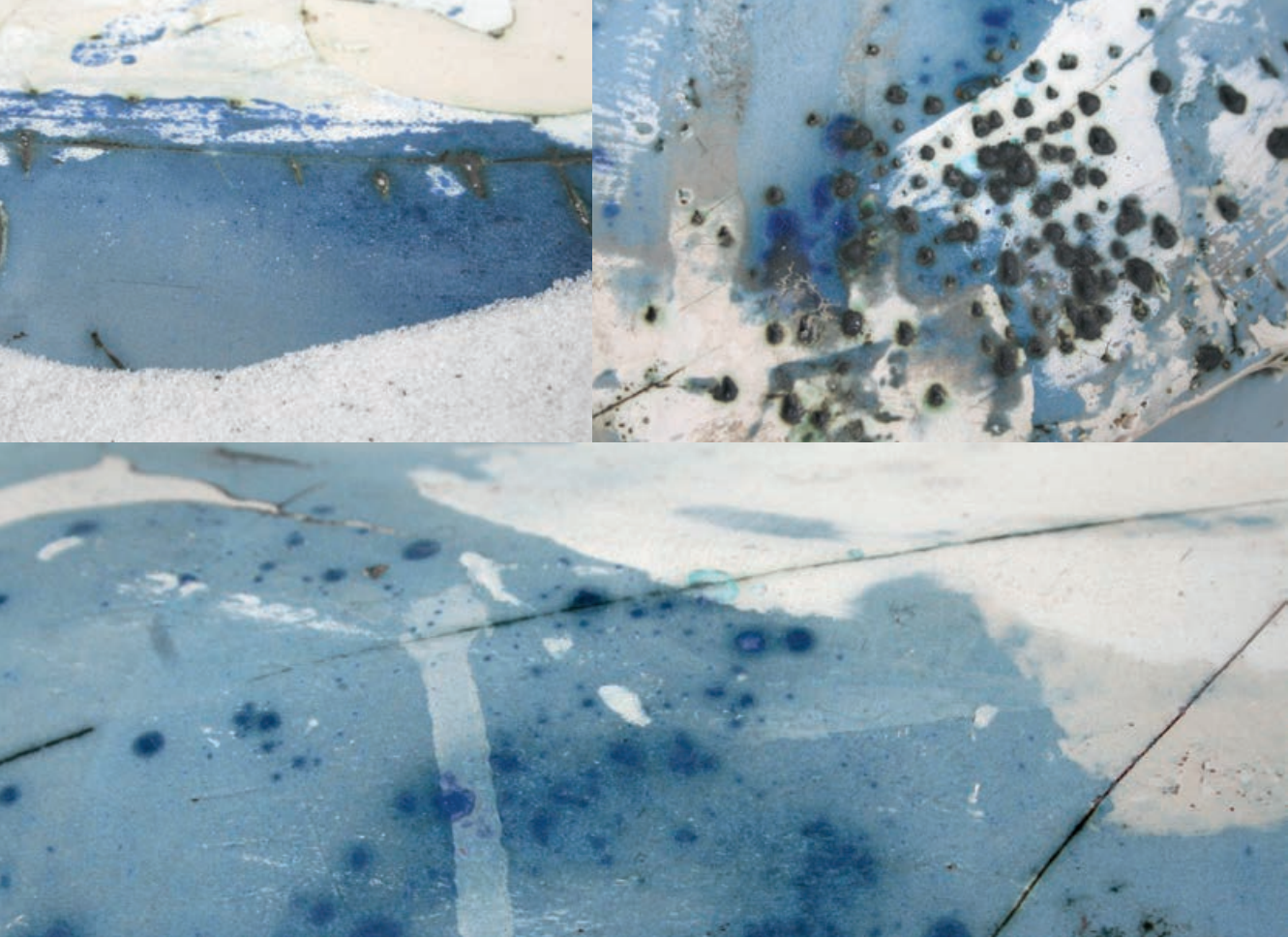
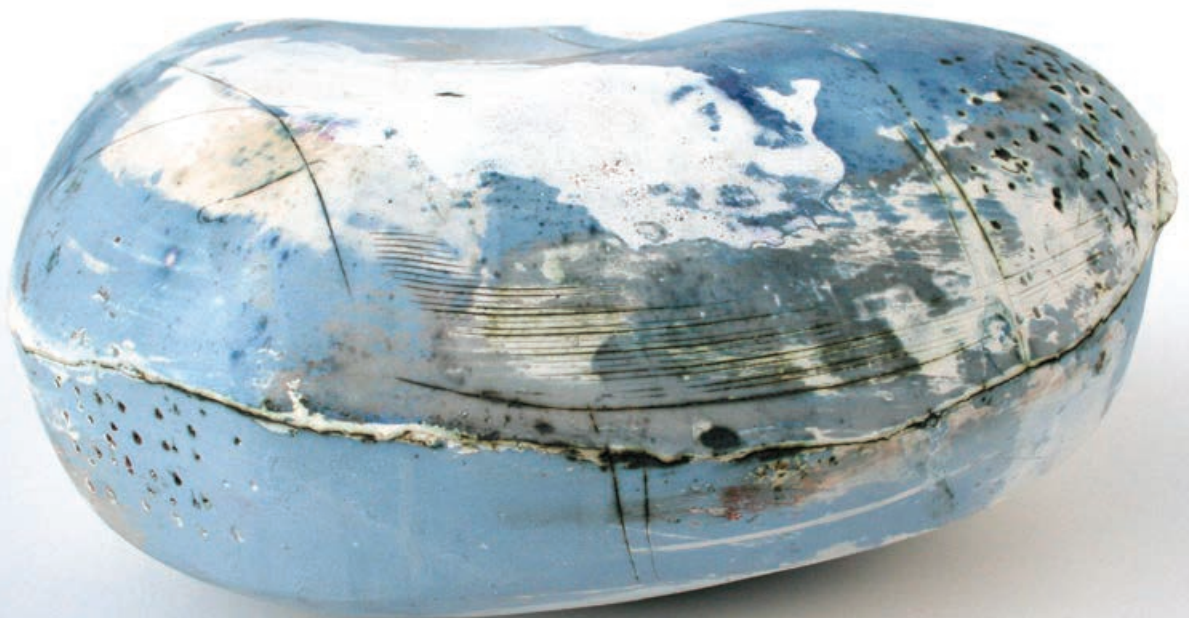


Figure 4.14: White Cloud: A result from a participatory workshop.



A door opener to the inner life

How art could contribute to communication on the ward was described well in a citation from one of the staff members, expressed in the focus-group interview. Some of the patients had been touching the surfaces of the images and for one member of the staff, this was an entrance to a dialogue:

Yes, like in the beginning, it was something that was surprising...how some of the patients opened up ... that is ... began telling stories of their family just like that, right from the ... with just a series of pictures and stuff. It surprised me that one can stand sharing something on a wall and then suddenly one associates and then tells you about the so-called sensitive things in their family. I am thinking, is it that simple?Why not use art more ... if it is a kind of door opener to the inner life?

PRACTICAL KNOWLEDGE & SCIENCE

2 types of knowledge

theory knowledge
observation

→ abstraction

→ theory

→ model

→ object
factual

Res. pr.!

generality

(expressed in propositions)
linguistic level

And by down →

→ now

→ thing

(sach)

action

examples:

(expressed in situations)

practices

(expressed in actions)

different

res. pr.

how can knowledge be expressed in metaphors, stories, etc.

transfer will not go in a linguistic manner but in practice



5 *Discussion*

A transformative social force of collective imagination



Content chapter 5

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In this chapter, the findings presented in the cases will be discussed in relation to the research questions. The study has demonstrated how art was developed into a meaningful coherence through a dialogue with people on the actual site. It was mounted in such a way that the art appropriated the surroundings and the surroundings appropriated the art in a living dialogue. The art was thus in a flux running through multiple channels both at an individual level, a cultural level and at a physical, architectural level. This was made possible by formalized processes and consensual values in artistic practice where the ultimate goal was a fusion of art, people and surroundings.

The cases have demonstrated that it was not suitable to divide the findings from each other into clear, distinct domains of conceptualization, materialization and implementation. The conceptualization was often implicit from the start, and the concept was changed and influenced in the materialization process. Further, the concept was changed more through the implementation process and installation in a physical and cultural context. From the implementation perspective, the participants often had ideas and concepts that were a part of the task, and this starting point was essential for both materialization and implementation.

Instead of a discussion related to the clear, distinct domains of conceptualization, materialization and implementation, the domains were intertwined in complex ways, which in this cross-case analysis of pattern matching (Yin, 2009, p. 136) and concept mapping (Maxwell, 2005, p. 46) has led to new major categories of meanings. The categories in this discussion section are related to the criteria in artistic research proposed by Varto (2009, p. 143) and the identification of these categories is the new knowledge, a result of the initial research questions, and as such, a study has not previously been carried out on participation in material-based art. The departing point of the discussion has been based on the following categories (Varto, 2009, p. 143): the view of man in art education as a field of knowledge, the view of the world in the particular art practice and the possible revelation of an ideology. The analysis will further exemplify and discuss the findings in relation to the categories of standardization, imprinting and self-identification related to participation in material-based art and nearby research fields.

Relevant issues that have emerged in the study will be discussed concerning education based on participation in material-based art. Finally, some future perspectives will be presented.

Artistic integrity and the integrity of others

In this study, the view of man (Varto, 2009, p. 143) is based on a view that people and the researcher collaborate to a certain degree, and that events might occur during a certain stage, events that were not possible to plan for from the start. In art education, it is expected that people use their own imagination to develop the artistic task, where individuals are only tutored to a certain degree (Varto, 2009, p. 144). This has been done in a similar way in this study with a group of people who, to a certain level, receive information, examples and facts, and where a common inquiry is facilitated to obtain a new solution through art. This approach was also inspired from cooperative inquiry carried out in action research (Heron & Reason, 2000, p. 45) where the main aim is to explore something that can be changed together with the co-researchers and people concerned with the change.

To create something with others means to take a position as an artist. By getting involved in the lives of others, challenges are created, but also opportunities. The possibilities include that one can learn something new and be inspired by something that was unknown in advance. The others involved might experience the same thing. Through adjusting the approach in relation to others' thoughts, artistic freedom can be restricted and one can experience that artistic integrity is reduced. At the same time, it is important to remember that it is not just artists who have professional and personal integrity, but all people who choose to work together.

One must strive for mutual respect, which involves an experience of maintained integrity for all. In the study in the church, this was a clear challenge, where many participants had influence in the dialogue. Many different opinions caused a dilemma, because no matter the choice of motif, some expectations would not be met. It was therefore not possible to satisfy everyone, and a choice had to be made by the independent artist. Thus, in the participatory process, there was still a space for independent choices, because not everyone's expectations could be met. Despite this possible feeling

of discomfort, the influence from the participants does not have to be viewed as a collection of obstacles, but could rather be seen as a source of knowledge and inspiration. Participants' relationships to achieve cooperation were central and were developed carefully. This could be achieved through various participants getting together in a focus group. Values that were in conflict were visualized and managed in such a way that a mutual respect in the relationships was established and experienced.

Openness is an important factor for the acceptance of other people's ideas. Academic integrity must be maintained for all participants to strengthen good relations. One danger with a tight-knit group is that the process can become too internal and incompetent. In this case, the artistic jury acted as an external reference group, a research design that has been recommended in cooperative inquiry where other colleagues and professionals are invited to comment on the process (Heron & Reason, 2000, p. 48). The external reference group was established in consultation with all stakeholders to contribute to a greater degree of intersubjectivity.

Two examples of what could be achieved through operating with a mutual openness came from the hospital. The example of the ceramic image placed near the floor showed that there was expertise on both sides in an academic collaboration. This was an interdisciplinary competence, which was not evident because the value was not immediately understood, but where mutual trust and openness contributed to unexpected but good solutions. This unexpected solution was actually what created the most communication, which was an aim in the hospital. Such a process required professional integrity and openness from both parties: on the one hand, to propose and show their own professional solutions, while on the other side, to have the ability to adjust through listening to alternative solutions in the right moment in practice. The second example of a transformative idea based on art was from the hospital when the physiotherapist adopted a new use of the stone after a time. The example showed that workshops and information sessions might contribute to some extent, but that some ideas can emerge only after a long time. Allowing the art to be openly available for input over time turned out to activate the inherent potential for new ways to use the art. It was an open art concept that invited being

applied, and this appealed to the imagination of the physiotherapist who took the initiative for a new practice in the workplace.

A sustainable connection between art, people and environment

In the study, it has been shown how it has been possible to make a connection between abstract ideas developed in a community and how this has been materialized into art objects in the surroundings. This view of the world (Varto, 2009, p. 144) is based in a sustainable tradition (Melles et al., 2011, p. 143; Næss, 1988, p. 19) where common human activities can evolve into matters of artistic value (Dewey, 1958, p. 10) and where art has an integrated role in the actions. The cultural significance is related to the mutual interplay between the art, the people and the place.

Documentation from a tour of the school shows how this could arise through an aesthetically oriented gaze that a material-based artist had on the surroundings. This visually oriented research was similar to the approach of the art coordinator Tuula Isohanni (Isohanni, 2008, p. 2). In that example, the initial study of the residential area of Arabianranta informed and inspired the art consultant: *After a while, walking became a dialogue with the place – not unlike the discussion a painter has with her work when painting.* Similar to that example, the initial studies documented in the school showed what was seen as valuable and relevant for a researcher in the material-based arts to develop a proposal that was in dialogue with the surroundings. The look was characterized by a professional background constituted by fore-meanings and fore-understanding (Gadamer, 2004, p. 281) where tactility and visual phenomena were especially noticed.

This example shows that the hermeneutic approach was meaningful in the study because it enabled the artist–researcher to have an outlook encompassing a specific professional background, and this was necessary to create a deeper understanding through the description of the step-by-step process, an approach that is recommended for research through the arts (Frayling, 1993, p. 5).

In the hermeneutic view of the world, every person has an individual experience of a phenomenon, and because all people are different, they will experience it differently. Through description,

a person can share an experience, although with a limited understanding, only being able to describe an experience that is an aspect of the thing itself (Gadamer, 2004, p. 480). It is possible to ask what value a single person's outlook has in a larger context. This is a problem discussed in humanistic nursing by Paterson and Zderad (1988, p. 69), where they refer to Herman Hesses' novel *Demian*, where he writes about the uniqueness of each man. Paterson and Zderad have used this as an inspiration to describe how the uniqueness of each nurse and their individual experiences together can contribute to developing nursing as a field. In their example, man was exchanged with nurse. *Artist* – or another professional – might similarly replace the original noun. The original citation from Herman Hesse was:

Every man is more than just himself; he also represents the unique, the very special and always significant and remarkable point at which the world's phenomena intersect, only once in this way and never again.

Such a unique view represents a worldview that can be connected to research traditions in material culture where there is not a sharp distinction between humans and the environment, and where it is an aim to investigate both the banal and the extraordinary in peoples' relationships to their environment (Tilley, 2006, p. 70). This also relates to an ecological and sustainable view of the world where self-realization is an aim in the sense that the self is widened by seeing ourselves in others and in our environment, leading to a deepened perception of reality and of our own self; a deepened realism (Næss, 1986, p. 29). This indistinct border between subject and object is particularly relevant for material-based artists who aim to create elements in the environment as an outward expression of an inner feeling. Such a feeling of merging the outer landscape and inner life was experienced and described by Isohanni (2008, p. 2): I strived to remain open to thoughts and encounters within the place ... *Art coordination is not only about generating results, but also becoming a part of the building process and local artistic activities.*

In this study, a similar idea was exemplified through material experiments in the workshop. It was used as a strategy to identify and find different solutions to a concept. Through a common artistic goal that participants, to a certain extent, had agreed upon in advance, each participant contributed through practical activities to

realize and materialize the common task. The contribution of material-based art originated through practical, individual and collective experiments in the workshop. Some of the material qualities that arose could fit into the concept such as light reflections in the material, which created a particular experience, as well as colour and surface qualities that illuminated the concept in other ways.

Motifs and aesthetic phenomena which possibly could have a resonance to the concept were thus identified in material-based art experimentation and later brought to the other participants for consideration before eventually being adjusted and implemented as part of the surroundings. In the church, one might learn from the discussion about the bird motif that engagement can be triggered from the familiar symbolism, but that more unfamiliar non-figurative motifs such as the materiality of objects can also arouse enthusiasm and associations through touch. This created a physical and sensitive presence in the communication, in addition to the verbal aspects. It evoked associations of motifs and images that had a narrative force for many of the participants, and it was some of these scenes that came from stories emerging from the touch that were used in the final solution. The touch that created a special presence for the participants has similarities with Taussig's reflections on the apparent tactility of colour; the way the colour dissolves the visual modality and thus becomes something that can absorb the onlooker (2009, p. 19). Both colour and tactile aesthetics can, as such, contribute to creating an experience of physical aesthetic presence.

Although the participatory process can contribute to a more sustainable process because several values must be taken into account, it was also an example of how working independently and in isolation can contribute to a sustainable solution. One example was the competition in the school. Through a participatory process, one can imagine that continuous communication and sharing of information is expected. However, it can also be seen as less rational to inform each other continuously. The example shows that a competition can inspire independent contributions. For the jury, a competition was a rational and effective way to see various conceptual and material artistic solutions. It shows that individual, autonomous work is not necessarily a contradiction to participatory processes, but that, on the contrary, in some contexts, it

is a rational solution and in the competition it was even expected that there would be an unknown and possibly surprising solution, a new conceptualization of the space. The competition created a process that involved both freedom and cooperation. It was not about total autonomy for the artist, but it created a large space for reflection and imagination within certain limits that were necessary for realization and implementation.

A transformative social force of collective imagination

The ideology (Varto, 2009, p. 145) in the study is based on the idea that art can contribute to well-being and more being in society. It can contribute to cultural identification – where a fusion occurs between man and environment and where the interplay between art and people is seen as a goal. The environment is not seen merely as a functional, technological framework around people, but as a meaningful context that creates room for imagination, communication and dialogue. This is an understanding that has been established in a variety of studies, such as in material culture, where the kinds of linkages between kinds of things, types of action and forms of sociability are essential (Tilley, 2006, p. 71), the study of sacred spaces in therapeutic art (Malchiodi, 2002, p. 71) and in the transformative potential of participatory architecture (Blundell Jones et al., 2005, p. xvi).

Through dialogues that originated about artistic expression, the cases have shown how the collective imagination can help to change the physical environment. Through artistic interventions, ideas have been implemented in physical and cultural contexts. The art objects have been installed in such a way that they have appropriated the surroundings in a dialogical interaction. This was done through visual means that connected the art objects to the colour, surfaces and dimensions in the architecture. The art objects were in an active relationship with the established rituals and social activities that occurred on site.

The art was integrated into the context in the same way that Tausig describes the sacred qualities of colour, where a colour is not this or that, but can be an integrated part of rituals, sometimes with transformative power (2009, p. 8). He describes how colour can come across more as a presence than a sign and more as a force

than a code (Taussig, 2009, p. 6). It is relevant to use metaphors, such as presence and force in the terminology development of a knowledge field to create a coherent ideology and to avoid expressions that can be counterintuitive to the values that should be expressed (Keitsch, 2012, p. 65). Therefore, similar to how colour can be seen as an integrated force more than a colour code, the material-based art became an integrated part of the place, a transformative social force, because it was accepted by the people who were in the institution. The art thus, to some extent, created a new sensory presence; it was a materialization of the identity of the people on site, as they had taken part in the conceptualization and thus had a real influence on how the art process developed.

Parts of the artistic intervention were at the limit of the provocative, which stimulated discussion in a similar way to how it has successfully been done in participatory design (Bowen, 2009; Buur & Larsen, 2010, p. 122). Such provocation on the border of what was acceptable promoted dialogue about art and how to use art so that people on site contributed to new perspectives for the use of art. This contributed to the growth of new concepts and new practices.

An example of such a collective transformation was the mourning room in the church, which gained an additional feature as a room of silence based on an idea that had grown out of the participants' shared ownership and understanding of the art. In this example, the participants were familiar with the underlying intentions and thoughts, which they had also partly contributed to themselves. This contributed to their closeness to the art so that they realized the new potentials and inherent qualities of the art, so that it, to a larger extent, became a part of multifaceted, new practices.

From conflicting values, new thoughts can emerge

The standardization (Varto, 2009, p. 145) of participation in material-based art was explored throughout the study where limitations in the practice were identified; what questions were allowed to be asked and which questions were not allowed to be asked. The forbidden questions contribute to the identification of a field (Varto, 2009, p. 146). When working across disciplines, one can come across many different standards regarding what is acceptable and

not, what is expected and what is wrong. This may be partly due to misunderstandings, but often there are real practices that are almost incompatible. This is a challenge to handle. For example, there might be people who expect that the artist will have such a degree of artistic freedom that you cannot plan collaboration and must merely accept whatever comes from the artist. On the other hand, it may be obvious that some artists have the artistic autonomy to go anywhere to make art, but this attitude can meet with barriers – both practical and ethical – especially in such contexts as a funeral room or a psychiatric ward. In a hospital, there are institutional procedures that must be followed and policy planning documents that govern activities. For an artist who works with engaged art, such documents may be the key material for a particular art project. In an institution, one must nevertheless deal with this through handling the formal procedures practically, artistically or both.

By establishing an interactive dialogue where the art was used as part of the institutional culture on site, the concept could be constantly explored from the beginning of a project to the end. Based on such interactive fieldwork inquiries, one might choose to develop a creative process. By talking to people in their everyday practice, one can show specific examples of relevant solutions. These physical art examples may help to provoke reactions and so forth to increase the understanding of the culture of the place. Institutional procedures can thus be uncovered to see what it takes for an art intervention to be sustained. In an institution, strategic plans and policy guidelines are related to standardization, which can affect the process. Instead of looking at these as barriers, they can actively be used as the compositional material in order to realize an artistic concept.

Examples of these were from the study in the hospital, which involved a comprehensive set of rules and many ethical guidelines. The experiments with abstract and figurative forms could, in principle, have been made and put in the hospital without following the standardization related to formal ethical procedures, because in healthcare, the most common practice is that the design of the environment is not the subject of health research. However, it was the formal approval of the project by the REC that enabled the artworks to gain a higher relevance within the research on mental

healthcare in a unique way. Enabled by the workshop with health professionals arranged in the ceramic studio, a common mental and physical space for ideas was created that could be linked directly to the material. These material experiments, which in art practice are traditionally related to improvisation and autonomous creativity, became more closely connected to the research in mental healthcare based on their connections to the research literature in nursing and following approval by the ethical committee. Thus, the participation was related to both formal ethical procedures and nursing research, which made the process more complex and time consuming, but on the other hand, this approach contributed to a real collaboration between nursing and art, both in research and in practice. The art was thus implemented both with practical and theoretical aspects to contribute to a more lasting, sustainable impact, not only in the physical space, but also in research publications (Ingeberg, Wikstrøm, & Berg, 2012).

Unwritten rules were also part of the process, and as such, related to a kind of standardization. One example was when someone experienced the stone shape as provocative. This was an indication of being in an area connected to an inappropriate solution. Yet, the example also showed that various experts had different views, and, as an artist, it was important to have the ability to make a critical choice from among many concepts. Moreover, the example showed that overly provocative designs can stop a process, but with the help of technical and aesthetic knowledge, it was possible to adjust the shapes and surfaces. The result of this was that the appearance of an object could be changed from being too provocative to becoming acceptable, but still noticed. Provocative solutions to the point of acceptance may constitute a productive transition from something familiar into something unknown. It can open up to new ideas, which is in line with previous research on critical design (Bowen, 2009) and on planned provocation in dialogues through the use of improvisational theatre (Buur & Larsen, 2010, p. 136).

One challenge was related to the ethical guidelines of the hospital, in that artistic limitations in only using professionals as a replacement for directly meeting with patients was discovered. Although health professionals could provide excellent input for the patients,

sometimes it was the direct encounter with a patient in the hospital that was essential for some of the artistic end results. The personal story of the patient who shared her interest in clouds inspired a different gateway to the choice of subject than the professionals more principle-based advice on a combination of abstract and figurative motifs. There was thus a poetic potential that was first released in the direct encounter with the patient, who then emerged more as a person and an individual with a personal history. This encounter has qualities that are aimed for in humanistic nursing, which is to obtain an imaginative feeling with the patient (Paterson & Zderad, 1988, p. 87). This ability to imagine something is related to more being; where nursing as a human response implies *the valuing of some human potential beyond the narrow concept of health taken as absence of disease* (Paterson & Zderad, 1988, p. 12). Both figurative and non-figurative qualities can have an essential role in this matter, similar to how a non-figurative quality such as colour has the ability to connect people, according to Taussig, who describes colour as something that *has depth and motion just as a stream, it affects the senses, not just sight, it moves, it connects* (2009, p. 40). Such a human connection through the arts is essential because it contributes to humaneness by *being a necessary antidote for the depersonalisation that accompanies scientific technology and mechanization* (Paterson & Zderad, 1988, p. 87).

A connection of several research fields

The use of cooperative inquiries (Heron & Reason, 2000, p. 45) and qualitative interviews on site in peoples' familiar cultural and social context (Fog, 2004, p. 33) were appropriate methods to engage the participants in dialogue. It opened up the possibility of being able to explore a physical context with the people on site through a fieldwork approach (Hammersley & Atkinson, 2007, p. 3), where several meetings enabled an interactive way to get a deeper insight into how their cultural values could be directly related to their physical environment. This approach was also inspired from artist-fieldwork studies on how traditional ornaments can be meaningfully connected to local communities and how artefacts were integrated into a culture as visual communication (Summatavet, 2005, p. 22). Meetings in practice when using physical examples and physical architecture enabled a fluent dialogue and empathic presence,

supported by the natural resources present in people to know how to relate to each other through dialogue (Fog, 2004, p. 21). An example of this was the walk-and-talk interview at the school with the pupils. It showed how a dialogue with pupils could inspire the change in an idea so that it could be aligned closer to a topic of their interest in school life. This led to the use of the pupils' own words in the seating sculptures. This way of working with material-based art showed how the body and identity could be put into interactive play through text on functional art objects. The content of the words was also a continuation of the cultural heritage and the materialized art objects were, as such, a physical continuation of the conversation that had found its place with the pupils. It was thus exemplified how interviews with pupils made during wanderings in the school environment contributed to some of the final texts on the seating objects in such a way that they were related to the youth culture on site, a materialization which was reminiscent of the qualitative interview that had aimed for an understanding of the participants' here-and-now experience, of their life story dimensions in their cultural context (Fog, 2004, p. 33).

In using participatory processes, there is a risk that there may be a researcher effect by relying too much on interpersonal involvement (Salner, 1989, p. 47) and that the participants are influenced by answering with what they think is expected instead of what they actually think themselves. This is a dilemma in cooperative research processes, as it is difficult to change between perspectives based in more or less subjective or objective perceptions while remaining in close cooperation. On the other hand, proximity can be obtained that creates a deeper understanding of each other's life worlds, which is a goal where, to a larger extent, there is a fusion of horizons (Gadamer, 2004, p. 317). Such a fusion in the creative process can happen despite various cultural backgrounds as was studied in developing prostheses for children through participatory design in rural Cambodia (Hussain & Sanders, 2012, p. 77). A deeper understanding is partly based on the participants' evaluation of solutions that can be used and how they can be adjusted to become realized. Through focus-group interviews with the participant's temporary draft material and preliminary conceptual solutions, dialogues and negotiations can lead to development. This evaluation was fur-

ther strengthened both professionally and ethically by using peer reviewers from an external group of specialists who had a more distanced role in the project. This contributed to a higher degree of intersubjective social meanings (Salner, 1989, p. 49). Examples of such formalized procedures were found in artistic committees and ethical committees in the case studies; external peer reviewers that sometimes had – and sometimes were given – influence, which led to real changes in the processes along the way.

Concepts can emerge and expand into new conceptual spaces through collaborative processes (Heape, 2007, p. 368) and focus-group interviews. When using material samples and physical mock-ups such as in rapid prototyping (Capjon, 2004, p. 287) in the room, the participants, to a larger extent, were enabled to understand abstract qualities that would otherwise be less accessible. Multiple levels of abstractions that can be seen as explorative studies of formlessness (Akner-Koler, 2007, p. 26) were likewise presented during the dialogue for participants who were unfamiliar with how to deal with abstract designs and aesthetic evaluations. Use of known and unknown motifs stimulated discussion, and comments on what was on the edge of acceptable contributed to new stories (Bowen, 2009). The identification of people's stories was enabled by a personal but still openly common approach in a professional dialogue (Fog, 2004, p. 63), which contributed to an associative dialogue, transforming the concept into new themes and new ideas that were thus aroused. Such a procedure in the study contributed to a collective conceptualization of an artistic purpose.

A shared understanding of a common goal was an important foundation for success in social-change processes where many people were involved in participatory design research (Buur & Larsen, 2010, p. 121; Heron & Reason, 2000, p. 45). Additionally, in relational aesthetics, interpersonal relations are central and an artistic ecosophic practice is promoted (Bourriaud, 2002, p. 101). *The production of gestures wins out over the production of material things* (Bourriaud, 2002, p. 103). This contributes to the ethical argument of a close relationship between people, art and the environment. However, it is in the health sector (Andersen et al., 1985; Wikström, Theorell, & Sandström, 1992) that the most formalized ethical guidelines for how to work with people in the field of research exist. A challenge though

is that too formalized a procedure and overly strict guidelines can block an aesthetic development in which environments, patients and artistic activity are seen as a coherent perspective. In the hospital, for example, few questioned the existing environment, but many questions were raised on the implementation of new art forms in the hospital environment. This promoted reflections in practice on how to be situated on a line between a point where the aim was to make art that fits into the existing culture, and to another point, to make something that will provoke. In design, similar questions have been raised as to whether design, to a larger extent, should be taken into use in an ethical context and for the good of the consumer (Papaneck, 1971, p. 40) and not just as the meaningless mass production of mannered products. Similar questions can also be set in art: Is art for the real world? Art seen as an integral part of society is linked to pragmatic philosophy where the imaginative role of art in society is valued (Dewey, 1958, p. 285) and in the arts and craft movement (Morris & Naylor, 1988, p. 7). Within architecture, there are similar ideas that demonstrate how art and architecture are seen primarily as representational and symbolic, detached from society, or otherwise primarily phenomenal and practical, integrated in society (Berg & Sirowy, 2012; Vesely, 2004, p. 178).

A participatory approach in material-based art

The research can be read as an encouragement for the art field to engage with participatory processes and therefore the study has identified issues that are relevant for participatory processes in material-based art.

Tactile resonance was one of the issues that was identified. This emerged from the ability to identify a common goal through focus-group interviews with material-based art. A common artistic goal can thus be established to strengthen the participatory process. In this reflective situation with several people, the expectations of the artistic solution can be presented. The material-based art can enable a sensory presence and contribute to a tactile experience of the idea in relation to the material; a tactile resonance, similar to how it has successfully been done when a designer and a sociologist have collaborated to develop hospital clothing (Topo & Iltanen-Tähkävuo, 2010, p. 1682), where the designer's expert

knowledge contributed to the dialogue with the patients with words and expressions of what actually was the case itself, such as details of the clothes and the impact this had on patients' self-understanding, self-worth and self-esteem. Such a participatory approach can give inspiration to the process and create a sense of presence in the final product for those who have participated.

This sensuous presence relates to similar ideas regarding the concept of human presence in objects described in traditional Estonian jewellery and crafts (Summatavet, 2005, p. 52), where the feelings, opinions and behaviours connected to the objects are just as important in the study as are the ideas, form and use.

Sensuous presence also connects to the concept of *materialness* in textile art (Nithikul Nimkulrat, 2009, p. 208), where the material is not limited to physical qualities but extends to bodily movement and animated modes of expression as a part of the expressive capacity of a creative process. The materialness or the meaning produced by the material quality was exemplified in the study. The example of the colour blue showed that the material surface quality could create a completely different meaning, and that the meaning could be adjusted through an understanding of materials and material experimentation, but first and foremost, by the ability to form an integrated composition that was in the spirit of what was revealed in the focus-group interview. Material surface qualities such as colour and texture could from this perspective not be seen as detached from the concept because the materiality in the colour quality gave a special meaning to the subject. The material quality in this case was therefore an integral part of the concept, in line with other non-figurative qualities such as texture, shape and colour. In his reflections on how colour is integrated in a cultural context and on the search for what colour is the sacred, Taussig refers to the colour blue several times (2009, p. 40). Primarily, he did not see any colour related to a specific value, but saw the colour quality as connected to each unique situation. He sees colour like no substance we have ever seen or could imagine, more *like a substance which is no substance, suspending laws of time and space*, manifesting itself in different ways as a *polymorphous magical substance* (Taussig, 2009, p. 41). Thus, the colour blue he sees as emerging in the blue linen used in rituals of mummies from Egypt in 2400 BC (Taussig,

2009, p. 26). Colour he describes as the divine breath that gives life to all creatures; *drawing gives shape to all creatures but color gives them life* (Taussig, 2009, p. 22). Another example he proposes is where the blue emerges in other forms, like in the artificial Yves Klein ultramarine “International Klein Blue” (IKB), that through the acronym, he supposes, manifests itself as an anti-romantic colour, a daringly industrial, daringly camp and modern colour. However, he continues, it still comes through as romantic, *because after all, nothing is as romantic as being anti-romantic* (Taussig, 2009, p. 42). The sort of blue he prefers is the natural ultramarine, as it emerged through the blue colours that were made from semi-precious stones of lapis lazuli in Afghanistan. He describes how the microscope can reveal how the synthetic ultramarine has homogeneous, round crystals that produce a consistent, all-the-same blue surface. In contrast, the ultramarine from lapis lazuli has large, irregular crystals of varying transparency. These crystals are clustered together with *particles of mica, quartz, calcite and pyrite, like a glittering firmament, sparkling like stars within the deep blue* (Taussig, 2009, p. 41). These multilayering techniques, he continues, were used by artists such as Vermeer and van Eyck, a key method to obtain a crystalline transparent density that Cezanne called *the secret soul of grounds*, using alternate layers of opaque colours and transparent varnishes (Taussig, 2009, p. 42).

Similar to these descriptions, the case study in the church exemplified how the special, natural crystalline blue surface of the ceramic material became a key element in the final solution in the Chapel of Rest in the church, an example that showed how colour with special material-based art characteristics can have an essential value in a participatory process.

The materiality of the art objects enabled an interplay with the environment. Materialization was related to the tactile communication by contributing in a special way in the dialogue because the material's physicality enabled the bodily senses and awakened memories in the participants. Another example was the concept that emerged all the way up to the installation and materialization in the architecture. Implementation of the art was thus strengthened by a sensuous participatory involvement.

Understanding space was another challenge with such a participatory approach. Space manipulation was difficult for people who were unfamiliar at imagining form solutions. The example of painting on the wall surfaces showed that the abstract part of an artistic solution was crucial, but that it was not perceived or understood by all of the participants before they saw the physical and final solution from by the artist. The ability to present possible preliminary solutions related to the physical space through preliminary examples of qualities such as surface, colour, materials and light reflections invited the participants into a deeper understanding of the creative process. This approach evoked stories and experiences from the participants who thus, to a larger extent, were invited into the process both physically and mentally.

A new space for communication was created by participatory processes in material-based art. The practical result of the study was that everyday surroundings changed their nature by the use of art, and were turned into new rooms, which, with their physical design, invited dialogue. All of the artistic projects were accepted and valued in their environment. The material-based art has thus emerged so that it has become an integral part of various life arenas in three institutions in Norway. This was a practical result of the study.

The theoretical results of the study are that it has helped to identify qualities and issues related to how participatory processes have contributed to material-based art. Phenomena have emerged with properties that are worth focusing on. Across all cases, these phenomena have been repeated and this triangulation of findings was based on a pattern-matching analysis (Yin, 2009, p. 136). The identification of these phenomena responds to the initial research questions on conceptualization, materialization and implementation. It has been shown how a sustainable connection between art, people and the environment should be established. Furthermore, it has been shown how this sustainable connection can help to be a transformative social force for the collective imagination. Conflicting values can occur in such a process, and from such a situation, new ideas can emerge. It has been shown how artistic research can be connected to research in sociology, pedagogics and relational art. The methodical approach relied on material-based

art practice and participatory processes in a new combination. This approach responded to proposals for new ways of doing participatory observation in social anthropology (Taussig, 2009, p. 128), where one, to a larger extent, should use the possibility of being able to act and act out, opening other and exciting ways of thinking about the work of fieldwork. Taussig claims that for too long the disembodied observer in ethnography has dominated the research approach, and that the subjective, diary-based approach should be used more (2009, p. 113). An essential quality in doing fieldwork is to be able to combine the diarist's eye for subjective detail with the anthropologist's eye for the social context, where to observe and act in close-up to register unique properties, and to draw back to apprehend the general setting are key aims; the context gives the act its meaning (Taussig, 2009, p. 112).

This approach was exemplified in case studies where material-based art played an essential role in various sustainable developments of mini-arenas in society. There has been a union of the arts as an integral part of a greater whole and where art has become a part of the community in a new way.

Educational perspectives

According to the Bologna process, knowledge should be linked to learning outcomes for the student and should be identified in one of the three learning cycles; bachelor, master or PhD (Kennedy, Hyland, & Ryan, 2007, p. 11). The thesis has identified some areas of knowledge that may be relevant to those who want to work as artists using participatory processes in material-based art. In this discussion about educational perspectives, it will revolve around learning outcomes at a master's level. The reason for this is that it is at this level that the combination of theory and artistic practice could be further established; it is often either practice-based or theory-based. Further, it will support a connection between professional practice and research.

In the study, the stakeholders related to the art process have been involved. This has involved academics, administrative staff, users and students. Based on these participants, the identified learning outcomes capture some central characteristics of participatory processes in material-based art. Such identification of a discipline is

also something that is desirable in a broad educational perspective in Europe (Kennedy et al., 2007, p. 13): Students should be able to understand the character of a study unit. Through a close relationship to artistic research (Varto, 2009, p. 143), the identification of such a discipline helps to strengthen research-based teaching and grounding across disciplines within material-based art specifically, as well as to other areas of knowledge. Knowledge transfer across modules and programmes is an aim in the Bologna process (Kennedy et al., 2007, p. 73) and also in innovation policy based on dynamic competition and knowledge production (Gibbons, 1994, p. 55). The process has been based on external input from stakeholders in the institutions and in the art culture, so that teachers, students and external stakeholders will better recognize the language based on their desires and intentions to avoid an internal terminology that cannot communicate across professions. Thus, the formulations of the learning outcomes are anchored both internally and externally, which makes the finding more relevant (Kvale, 1989, p. 74).

A guide to writing and using learning outcomes has been used in relation to the educational perspectives based on Bloom's taxonomy of cognitive levels of knowledge (Kennedy et al., 2007, p. 24). Based on this, the emphasis is on learning outcomes for the affective and psychomotor skill levels, which is central in a participatory and aesthetic process of making material-based art. The guidelines have helped to identify and clarify the existing qualities in the field of participatory processes in material-based art. Examples of this are the ability to interact and cooperate in various environments related to affective experience levels. Examples of psychomotor levels of knowledge are aesthetic craftsmanship skills related to concept development. These have strengthened the descriptions of learning outcomes in relation to the intended Bologna process and are an attempt to align with what is happening in practice (Robinson, 1993, p. 24).

The cases have been analysed so that what has contributed to the ideation, materialization and implementation of the art objects has been highlighted and prioritized as the most important field of knowledge. The practical examples that were the basis for the identification of psychomotor, cognitive and affective knowledge levels were put together to form a new whole, based on the crite-

ria for learning outcomes at master's level. Through an analysis and discussion across three cases, new themes have emerged that have been particularly appropriate in achieving an artistic solution that has been taken into use on site. Thus, the specific experiences were prioritized and further formulated as learning outcomes in terms of knowledge, skills and general competence. The external validity (Yin, 2009, p. 42) of the research design has been further strengthened by relevant relations to previous experience and research in related fields.

Learning outcomes from participation in material-based art

The knowledge areas that have been identified during participation in material-based art are further described here. The learning outcomes are related to knowledge, skills and general competence at a master's level (Kennedy et al., 2007, p. 13).

In the knowledge domain, the student has specific knowledge in an artistic production process and can describe the properties, potentials and useful qualities of relevant media and materials. The student will know how to develop their own ideas into artworks in relation to people in a specific context. Further, the student can analyse the significance of participation in material-based art in various cultural contexts. The student will know how material-based art can become an integrated part of a place as a transformative social force. The student will know relevant practice-based and scientific methods for participatory processes in material-based art. The student should be able to imagine innovative solutions by applying accumulated knowledge to new areas.

In the skill domain, the student can follow formalized processes in the political and institutional frameworks to find consensual values of artistic practice. The student can analyse and critically evaluate different sources of information to structure and formulate arguments and visual proposals for a sustainable connection between art, the environment and people. The student can do interactive fieldwork to get a deeper insight into how cultural values and social-flow patterns can be directly related to a physical environment. The student can create spaces and opportunities that enable participants to take part in a creative process that can contribute to a mutual openness, seeing the other as a source of

knowledge and inspiration. The student can do interviews that include material-based art. The student can present possible preliminary solutions related to the physical space through qualitative examples that enable reflection on the surface, colours, materials and light to invite the participants into a deeper understanding of the creative process. The student can generate a new conceptualization of a space. The student can stimulate associative dialogues that can transform a concept into new themes. The student can take advantage of the inherent and unique qualities of a material through composition skills. The student can compose both colour and tactile aesthetics to create a new experience of sensuous presence. Further, the student can materialize an artwork with motifs and forms with resonance to a specific concept or context. The student can contribute to materialization of the identity of the people on site. The student can undertake and document creative problem solving in a structured and transparent manner.

A general competence for a student for participation in material-based art is to engage collaborators in emerging concepts through participatory dialogues. The student can collaborate with a mix of skills in a process based on mutual respect. The student can integrate ethical reflections and guidelines in the creative process. The student can enable that material-based art contributes to corporate social responsibility. The student can take advantage of using artistic freedom with regards to the implications this has for the integrity of others. The student can propose and handle provocative solutions to the point of acceptance to constitute a productive transition from something familiar into something unknown and eventually develop conflicting values into new common ideas. The student can involve relevant external reference groups to create a higher degree of intersubjectivity in the process. The student can independently carry out advanced tasks and projects on participatory processes in material-based art. The student can contribute to a physical and conceptual environment that enhances more being by creating room for imagination, communication and dialogue.

The knowledge domains related to participatory processes in material-based art show a sustainable connection between art, people and the environment. Students will be encouraged to think about, on the one hand, how to develop concepts in a collective

approach and, on the other hand, to rely on and trust the potential in each individual and personal contribution. These qualities should be materialized, and implemented in a culture in an inclusive and cooperative process. Each student can guide their specialization towards the field of art they aim for through problem-based learning, where learning and creativity take place in a free space in a meaningful context (Schwenke, 2006, p. 371) with teachers and other professionals. An essential criterion at a master's level is to demonstrate the ability to specialize (Kennedy et al., 2007). To enhance students' awareness of their own ability to direct the specialization to their field of interest, reflection groups can be used, where the aesthetic product is in a reflective conversation with the situation (Schön, 1983, p. 77). In such groups, students and teachers can discuss how problem-based learning may provide the freedom to angle the topic and problem based on their own choices and interests in relation to various contexts and collaborators. Thus, the study is an introduction to a field in which the student is introduced to some methods and approaches, but where it is expected that the student, possibly in collaboration with other stakeholders, from a certain point onwards, must make a situated choice of the content and direction, alongside the basic principles of art education (Varto, 2009, p. 144).

Future perspectives: Artistic research in education and innovation

This study has aimed in particular to identify new knowledge during participation in material-based art and, in general, how artistic work can be multidisciplinary when working with public art. Further studies to expand or evaluate this knowledge field could be to see the topic from another professional perspective both within the artistic community and across professional domains. The findings in this study might be of interest as a starting point for those who are concerned with participatory processes in other research fields. In such research, it might be worth exploring whether the use of expressive and experimental materials enriches participants and researchers from other disciplines with inspiration and new ideas in the same way as it can do in material-based art. This can be connected to studies done on the engaging qualities of the materials in codesign research (Bang, 2010, p. 108; Eriksen, 2012). Such a holistic and material aesthetic approach can possibly be useful

in design management where product design has a crucial role in strategic and interdisciplinary communication (Karjalainen, 2004, p. 250). Thus, it may also be that the artistic research can be a constructive contribution to other research fields.

There is a transformative and innovative potential through letting groups of people take part in artistic creativity (Malchiodi, 2002, p. 193) based on cross-disciplinary perspectives (Baregheh, Rowley, & Sambrook, 2009, p. 1323). This innovative potential can only be fully realized when the social consequences of novel ideas have been accepted to such an extent that they are implemented in a culture (Barnett, 1953, p. 291). Through a participatory research process in the arts, new concepts might be developed through transformative dialogues. This can contribute to a sensory presence in the materialization and to a collective implementation of artistic ideas in communities.

To make artistic and creative approaches explicit and transparent, the identification of learning outcomes (Kennedy, et al., 2007, p. 13) are particularly useful to meet the requirements of the EU criteria in education, where the aim is to strengthen the flow of education across borders. Therefore, it is an aim to continue the research-based identification of creative practices in the meeting between art and various professions. In the cross-disciplinary flow of knowledge, artistic research can take a more active role. Research in the arts contributes to this because it stimulates innovative encounters that enhance the transfer of knowledge to new research areas within and across professions. This will hopefully lead to more use of art in society that is implemented in new and various ways.

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Case-study protocol

According to Yin, a case-study protocol increases the reliability of a study (2009, p. 79). The empirical data are therefore presented here in relation to the initial research questions and theoretical framework (Yin, 2009, p. 80).

A. Introduction to the case study and the purpose of the protocol

There is a need to put more effort into exploring new ideas of what role material-based art can play in society today. Historically, the interplay and fusion between art, design and society has been highly valued. This has been exemplified with the arts and crafts movement, Russian avant-gardism, the fusion of technology and art in the Bauhaus pedagogics to the postmodern form experiments of Memphis design (Vihma, 2003, pp. 47, 106, 115, 174). When considering studies on material participation in society (Marres, 2012, p. 132), there are many technical and political perspectives describing the role of materials in the participatory development of the environment, but still more knowledge about the artistic aspects of environmental issues is needed, both of which are intimately and remotely involved topics, because not only is the strength of the material valued or how long it will last – when the environment is materialized, a meaning is always created, and from a social and cultural perspective, this meaning is equally important as permanence and strength. There has been extensive research carried out on participatory design (Asaro, 2000, p. 260; Bang, 2010, p. 36; Buur & Larsen, 2010, p. 123; Heape, 2007, p. 75) and on material-based art, as in discussions about a new epistemology for the aesthetics (Kjörup, 2006, p. 17), multiple pathways for creative practice and research practice coming together (Mäkelä et al., 2011, p. 9) and in artist-fieldwork practice, where jewellery can be seen as a sign as well as an object (Summatavet, 2005, p. 157), but much research remains to be carried out on the relationship between participatory design and material-based art.

Main research question:

How can participatory processes contribute to material-based art?

Supporting research questions:

- (I) How can collective concepts emerge in a participatory process?
- (II) How can collective concepts be materialized into artworks?
- (III) How can the artworks be implemented into a specific institution?

B. Data-collection procedures

Three public institutions were chosen as contexts for the case studies to create a sense of unity: churches, schools and hospitals are the pillars of society, providing institutional frameworks for specific occasions in life. Studies have shown what role the environment and the arts can play in these contexts when some of life's most important events occur: mourning in a church, socializing in school (Ghaziani, 2008, p. 234) and being diagnosed in a hospital (Daykin, Byrne, Soteriou, & O'Connor, 2008, p. 85). These three situations were a part of this study, and ethical considerations were required when the participatory procedure was tried out and examined. In the end, some issues were identified in the three processes in relation to what was needed to bring about an artistic contribution to the physical environment. Data collection was done through using several sources of evidence: Documentation (D), Observation (DO), Participatory Observation (PO), Interview (I), Archival Records (AR) and Physical Artefacts (PA). The methods are described in more detail in the thesis.

C. Outline of the case-study report

A chronological presentation is given of the empirical data collected for the case-study protocol: The first column is the itemized number for all elements in the case-study protocol for the thesis. The second column is the chronological date connected to the empirical data. The third column is the content of the itemized units. The fourth column is the number of the unit in the three case-study databases, one for each case: the church, the school and the hospital. The fifth column is an abbreviation for the methods used to collect the data.

Church

1	05-05-05	<i>Emails about the first meeting with the contact person in the church</i>	3	D
2	05-10-05	<i>Photos of church architecture from first visit</i>	9	DO, PA
3	05-10-05	<i>Photos of the interior and furniture in the church and Chapel of Rest</i>	11	DO, PA
4	10-10-05	<i>Report 1 to contact person in church: Meeting about art in the Chapel of Rest</i>	6	D, I
5	23-11-05	<i>Images from composition of paper on white and dark background on table</i>	5	PA
6	23-11-05	<i>Photos of doves</i>	10	D
7	01-12-05	<i>Interchangeable motifs in paper and cardboard, naturalistic drawings, symbols, pictograms, positive and negative spaces</i>	4	PA
8	01-12-05	<i>Audio recording of 2nd meeting about art in the Chapel of Rest</i>	2	I
9	01-12-05	<i>Art plan for church interior with material description, dated 20.01.03 and 29.04.03, received at 2nd focus-group interview</i>	16	D
10	01-12-05	<i>Copies of square cardboard mock-ups 1-12</i>	8	D
11	10-12-05	<i>Transcriptions and notes from interviews in 2nd meeting</i>	22	D
12	20-12-05	<i>Report 2 to contact person at the Regional Art Centre: 2nd meeting about art in the Chapel of Rest</i>	7	D
13	01-04-06	<i>Photos of production of tiles</i>	12	PO, PA
14	30-03-06	<i>Photos of material experiments in studio</i>	13	PO, PA
15	20-04-06	<i>Photos of demonstration of composition for art jury at Regional Art Centre</i>	13	PO, PA
16	20-07-06	<i>Photos of installation of tiles</i>	13	PO, PA
17	21-07-06	<i>Article for the Regional Web Paper: Kirkekunst på plass [Church Art Finalized], Anne Birgitte Ruus</i>	15	D
18	02-08-06	<i>Notebook and notes</i>	14	D
19	19-10-06	<i>Invitations for Doctor of Arts review group</i>	18	D
20	19-11-06	<i>Parish newspaper: Noe å tenke på [Something to Think About], by administrative leader at Sunday service and Public Opening of Art in Chapel of Rest</i>	1	D
21	03-03-07	<i>Coding, Atlas TI-generated concept maps and categories</i>	20	D
22	06-06-07	<i>Article: Meaningful objects: Complementary research documentation of experiential qualities in art and design, by Berg, A.S, Nimkulrat, N, presented and published at NORDCODE - Nordic network for research on communicative product-design Seminar & Workshop No 6, Design Semiotics in Use, June 6-8, 2007, University of Art and Design Helsinki in Finland</i>	19	D

23	06-06-07	Article: Working paper Grethe Refsum, LitugyWest and East: Exploring Christian Rituals through the Production of Artefacts	21	D
24	11-12-07	Postcard of textile art for Chapel of Rest, art made by Heidrun Kringen	23	PA

School

25	30-04-05	Notes from first dialogue on phone with cultural consultant	3	D
26	15-06-05	Photos of school environment from guided tour with public-art jury	2	PA, D
27	18-06-05	Newspaper article: Når kunsten prøver å rømme hjemmefra, [When Art Tries to Escape from Home] about art outside museums, Sørbø, T., Aftenposten	7	D
28	19-06-05	List of birds, both rare and common species at the site, provided by ornithologist Bjørn Rangbru; Nightingale, waxwing, flock of geese, cormorants, grey heron, common eider, kingfisher, peregrine falcon, common tern	33	D
29	22-06-05	Cardboard images and art material from presentation in competition	1	PA, D
30	22-06-05	Drawings of birds with text fragments of Duun and Backer pasted onto them	12	PA, D
31	22-06-05	Photos of birds with text fragments of Duun and Backer pasted onto them	30	D
32	10-01-06	Invitation to pupils to participate in interview, with proposed questions	18	PO, D
33	17-02-06	Photos; room where pupils were interviewed, library where consultants were interviewed, town board meeting hall	2	PO, D
34	17-02-06	Olav Duun Festival Newspaper, appendix to Dag & Tid, dated 26.09.1996	26	D
35	15-03-06	Marked fragments from copies of Olav Duun texts	20	D
36	19-03-06	Notes from pupil interview, selections of possible texts for seating objects	31	I, D
37	25-06-06	Photos; installation of seating objects, interior of school	2	PO, D
38	20-07-06	Photos; Plexi-glass experimentation, material surface compositions	2	PO, D
39	07-08-06	Images of Roschard tests	24	D
40	07-08-06	Silhouette manipulations of sofas and seating objects	23	D
41	07-08-06	Silhouette manipulation of birds made similar to Roschard tests and sofas	22	D
42	15-08-06	Photos; Plexi-glass installation, interior of school, material surface compositions	2	PO, D
43	21-10-06	Invitations for Doctor of Arts review group	13	D

44	19-11-06	Newspaper article: Å surfe på kulturarven [Surfing on Cultural Heritage], About art on internet, Østrem, Klassekampen	6	D
45	21-11-06	Keyword cards for artist talk at public opening	14	PA, PO
46	23-09-06	Newspaper article; Millioner til skolekunst [Millions for School Art], about the new art in the local school, Olausen, M. , Tønsbergs Blad	9	D
47	16-03-07	Government plan: From Idea to Value, 7 November 2003	21	D
48	22-03-07	Note books and notes	27	D
49	04-04-07	Akershus County political plans for art	17	D
50	20-06-07	Newspaper article: Kunst som relasjoner [Art as Relations], about relational art. Ramberg, T., Aftenposten	8	D
51	01-09-07	Reflections on colour after installation of art in the school spaces	25	D
52	03-09-07	Newspaper commercial with manipulated Roschard test, Dagbladet, p. 48	28	D
53	17-09-07	Emails with cultural consultant and art consultant; Research article about Homestrand and innovation	19	D
54	05-10-07	Article in Art Conference proceedings: Old Time - New Time: A collaborative art project for social experience, The Art of Research: Connections between Research and Art/Design Practices, School of Design at the University of Art and Design Helsinki, seminar October 2007	10	D
55	14-10-08	Web articles: Harriet Backer på Trondheim Kunstmuseum, Sandvik, T, Maire regional county, dated 13.04.08, retrieved 14. 10. 2008. Olav Duun - et langt liv, Dagbladet, 29.07.2002, retrieved 14. 10. 2008	16	D
56	10-11-09	Newspaper article: Det er viktig med gode forbilder [Good Role Models Are Important], research about bullying in school, Bredeveien & Hansen, Dagsavisen	4	D
57	01-02-10	Results for the meaning of the word "solitude" based on a search in the British National Corpus (BNC)	15	D
58	04-02-10	Image-based analysis; post-it notes with terms from research questions put on photos	3	D
59	04-02-10	Atlas TI-generated categories from documents	11	D
60	04-02-10	Notes from meeting with senior consultant Dag Wierholm at Public Art Norway	32	I, D

Hospital

61	24-03-04	Human Teknik [Human Techniques], Hjälpmedelinstitutet [The Swedish Handicap Institute (SHI)] 2004	95	D
62	28-03-05	Initiating project; illustrations for study plans in nursing	33	D

63	01-04-06	Web article: HiAk Students Collaborate about ICT Solution for NOKIA; nursing, design, engineering ICT and Campus Kjeller, HiAk web	102	D
64	03-04-06	Web article: Student Business Best in Design Competition: Christmas pyramid tower cake, Eriksen, J.	101	D
65	07-04-06	Fredskorpset – [Peace Corps] Design without borders, Norsk Form Hiak, Substance of the exchange programme version 4 by Berg, A. and Norsk Form	100	PO, D
66	10-04-06	Email distributed Report from Annichen Hauan, Norsk Form, Health and environments, to participants from meetings 24.10.06 to 7.10 2006 at Villa Stenersen	96	PO, D
67	30-04-06	Research works! Conference by Norwegian Research Council and The Council for Mental Health, SAS Hotel: 1) Serious mental health diseases: a; early intervention, b; psychotic = increased drug use, c; the closed room; shielding in wards of acute psychiatry. 2) Treatment research: a; efficiency and treatment procedures, b; Odysseus as role model, c; naltorin as heroin addiction	107	PO, D
68	09-06-06	Article: Teaching the Importance of Redefining the Problem, by Wigum, K. S. and Berg, A. In Design Ethics and Humanism, Cumulus spring conference 2006, Nantes	99	D
69	15-06-06	Web article: Forfattere og keramikere fant tonen i ny lærebok [Writers and Ceramist in Unique Collaboration in New Textbook], by Eriksen, J., HiAk	92	PO, D
70	11-09-06	Meeting at Norsk Form, The Foundation for Design and Architecture in Norway: Health and environments	5	PO, D
71	30-11-06	Text from Greaker, Tove participant at Norsk Form, Ideation seminar	18	PO, D
72	30-11-06	Norsk form: The Foundation for Design and Architecture in Norway: Cross-disciplinary ideation seminar, Health and environments, by senior consultant Annichen Hauan	89	PO, D
73	06-04-07	Mentale Knagger (Mental hooks) Book review in Tidsskrift for psykisk helsearbeid [Journal for Mental Health Care], Vol. 4. No. 2 07, by Krogsta, Ragnfrid	4	D
74	22-05-07	Meeting at Norsk Form about "Omgivelser for livskvalitet og helse" [Environment for life quality and health] May 22, 2007. 9-12	20	PO, D
75	06-02-08	Photos from first meeting with leaders at Akershus University Hospital	104	PO, D
76	07-02-08	Report from Akershus University Hospital, email from Berg to Ingeberg and Wikstrøm,	1	D
77	01-03-08	Plan for staff meeting at Akershus University Hospital	86	D
78	01-04-08	Notes and conclusion from the staff meeting before moving, with co-researchers in nursing and leaders at hospital	82	PO, D
79	04-04-08	Web article: 10 millioner til omsorgsforskning [10 Million to Care Research], Norwegian Research Council	64	D

80	16-04-08	Budget for application to Norwegian Research Council	43	PO, D
81	20-04-08	Photos from the environment at the old Akershus University Hospital	98	PO, PA
82	22-04-08	Key words from meeting with co-researchers in nursing; what happens in the meeting when the art objects are placed in the environment?	80	D
83	27-04-08	Applications by Wikstrøm, Ingeberg and Berg sent to Norwegian Research Council, 16.4.2008, June 4, 2008	63	PO, D
84	29-04-08	Report from the third meeting at the old ward at Akershus University Hospital	13	PO, D
85	06-05-08	Case plan for the meeting with the project group before the moving of the ward	41	D
86	30-05-08	Invitation designed and sent to hospital leaders, doctor and activity therapist by email to studio workshop for the 16th of June, including studio dinner, 7 ideation stations and wishing well	27	D
87	16-06-08	The conference at Porsgrunn: Mental health care, culture and research	97	D
88	16-06-08	Digital video recording from studio workshop, part one "workshop hiak ahus.wmv"	115	I, PO, D
89	16-06-08	Digital video recording from studio workshop, part two "workshop 2.wmv"	116	I, PO, D
90	16-06-08	Digital video recording from reflection with co-researchers after the workshop 3 "ahus hiak etterrefleksjon wmv"	117	PO, D
91	16-06-08	Sketch from after reflection: Role figures in process: start: artist, physiotherapist, nurses: art object	78	D
92	16-06-08	Photos from workshop, video stills	103	D
93	23-07-08	Request for project documentation to contribute to application about membership in the network HPH-WHO: Health Promoting Hospitals in World Health Organization, from Olgunn Ransedokken	105	D
94	21-10-08	Application sent to Regional Ethical Committee Eastern Norway with standardized form, 10-page project description and letter of consent sample	31	D
95	17-11-08	Description of old Akershus University Hospital and project proposal	106	D
96	17-11-08	Refusal letter from Regional Ethical Committee, with requests for changes in the research project, sent to Wikstrøm, B. M.	30	D
97	12-12-08	Response letter to the comments and requests from the REC	32	D
98	02-12-08	Hvad støtter Fonden? [What is supported by the Fund?], Nordic Culture Fund	108	D

99	11-12-08	Web article, received from Wikstrøm; Oklart samband mellan kultur och hälsa [Unclear Link between Culture and Health] Statens kulturråd Sverige	109	D
100	20-12-08	Acceptance letter from REC	77	D
101	06-01-09	Photos of production of ceramic big stone form	69	PA, PO
102	06-01-09	Photos of production of ceramic forms, casting process 6th of January 2009, photos of production of ceramic forms, big stone form 21.12 2008	69	PA, PO
103	20-01-09	Email from Berg to Wikstrøm and Herlofsen about assurance in relation to the research project to the hospital. Forsikring fra arild til mette bmw herlofsen	29	D
104	21-05-09	Letters of consent. Phone numbers to nurses at hospital. Forms	73	D
105	29-01-09	Application to the NSD/Personvernombudet [Data Protection Official for Research] appendix A, Application to the REC, acceptance letter from the REC	22	D
106	06-02-09	Recommendation letter from the NSD	28	D
107	06-01-09	Mobile-phone photos of combinations of abstract and figurative tiles done with co-researchers in nursing	68	D
108	08-02-09	Evaluation forms to be distributed to the staff at information meeting at hospital 12-13:30	59	D
109	11-02-09	Poster for information meeting 12-13:30 at the new, preliminary ward at the University Hospital	34	D
110	12-02-09	Forms and summary after the meeting with the staff	42	PO, D
111	15-02-09	Photos of tile surfaces; birds and details, abstract motifs	55	D
112	26-02-09	Web article: Med kunst som mulig forløser [With Art as a Possible Releaser], by Jan Eriksen, HiAk	24	D
113	10-03-09	Reflection in team after the hospital visit on the 10th of March	17	D
114	30-03-09	Photos of material details describing chaos-order. Pottery: ornamental green-glazed plate, raw clay in crushed material parts, culture: bird and letters: familiar and unfamiliar	111	PA, PO
115	31-03-09	Signed letters of consent and filled in forms by staff with patient art dialogues with staff at hospital	37	D
116	31-03-09	Filled in forms. Patient art dialogues. The Wheel Questionnaire	38	D
117	28-04-09	Letter to Dewald, E. S., Minnesota, about research and education, collaboration in health and design	83	D

118	06-05-09	Summary from focus-group interview May 6, 2009, 11:30-12:30	26	I, D
119	27-05-09	Article presented at NORDCODE Seminar: Innovation by Participatory Design, Design Responsibility; Potentials and Pitfalls, at Kolding Design School	84	D
120	31-05-09	Questions for focus-group interview 25.3.09. Alternative questions	74	D
121	03-06-09	Notes and keywords from focus-group interviews with nurse researcher, physiotherapist, psychiatrist and leader from hospital	79	I, PO, D
122	04-06-09	Summary and notes from the Interview with staff member at University Hospital, written by Nurse researcher	25	I, D
123	04-06-09	Notes from recording of interview 4.6	57	I, D
124	05-06-09	Video recording of interview "ahus intervju 4. jun.wmw"	112	I, D
125	06-06-09	Audio recording of reflection after focus-group interview "arild og britt maj.wmv"	114	I, D
126	13-06-09	Information brochure about the geropsychiatric ward, made by the Information Department at the University Hospital, including images of the birds	47	D
127	15-06-09	Power Point presentation of project at Akershus University Hospital, in international research conference, June 15-17, 2009	60	D
128	15-06-09	Presentation AHUS, manuscript, with feedback from Professor Phillip Derbyshire, Australia	88	D
129	15-06-09	Transcription number 5 from AHUS	7	D
130	16-06-09	Video recording "intervju av mette og britt-maj.wmv" Focus-group interview done by two nurse researchers	113	I, D
131	17-06-09	Transcription number 6, from digital audio recording: Reflections after video recording, 4th of June 2009	8	D
132	18-06-09	Oppsummering hjulet	9	D
133	19-06-09	Transcription number 8: Evaluation form: How is the art experienced? Promotes, restricts...	6	D
134	22-06-09	Article: Donation of 40 Million to Design Management, Universitetsl�raren 20/2009, Design: not as form but as problem solver = Design thinking	110	D

135	28-06-10	<i>Photo of Cloud stone, exhibited in Turkey, Istanbul, Gallery Bir Nokta, "IZ", European Capital of Culture 2010, October, supported by Foreign Ministry, Norwegian Association of Arts and Crafts, and JOTUN painting industry</i>		PA, D
136	04-08-09	<i>General information material, poster and project presentation at workshop at the conference Ecology and Forests for Public Health, Soria Moria, Oslo</i>	23	D, PO
137	01-09-09	<i>Transcription 9, nurse researchers interview staff member</i>	10	D
138	11-11-09	<i>Coding - Summary and notes: Transcriptions</i>	11	D
139	26-04-10	<i>Sketch of a stone in a box of sand, situated up, and down, hidden</i>	76	PA, D
140	11-01-10	<i>Video recording of "Workshop flisestøp" 11.1.2010 in ceramic studio</i>	118	PA, PO
141	03-07-11	<i>Photos: Arctic Border, Nasjonalmuseet 2011</i>	119	PA, D
142	04-07-11	<i>Web article: Product from interdisciplinary project on display: For visitors to the National Museum is an artefact. HiOA research fellow Arild Berg and fellow researchers used an object in an interdisciplinary project, by Jan Eriksen, HiOA</i>	120	D
143	24-11-11	<i>Web article and invitation: Møt to fremtredende keramikere Toril Redalen og Arild Berg [Meet Two Prominent Ceramic Artists Toril Redalen and Arild Berg], home page of Norwegian Association of Arts and Craft</i>	121	D
144	24-11-11	<i>Møt to keramikere [Meet Two Ceramic Artists]: Invitation from the National Museum and Norwegian Association of Arts</i>	122	D
145	20-11-12	<i>Photos: White Cloud and Cloud System, exhibited at Nasjonalmuseet 2012</i>	119	PA, D

D. Questions from the interview guides

1. Questions from the first interview guide in the church with participants: 1. Why have a viewing? 2. What values represent the funeral room? 3. Who are the users? (Children? Spouse?) 4. What is the reason for you wanting public art in this room? 5. What qualities are important in the new room? 6. What is an atmosphere of spiritual guidance? 7. In the funeral room, the surroundings communicate to us, we interpret a room. Imagine this room is talking to us. What does it say? What does the new room tell us? 8. In the funeral room: Imagine that you are sitting in the grieving situation with more people: How can the art affect your gaze direction? 9. How do you think that art (with features such as symbols, form, colour, motifs, with different surface qualities of ceramic tiles, as a specific frame of reference) can help increase the quality of the funeral room/experience /phenomenon? 10. What comes out of this situation when we share the thoughts about public art in a funeral room compared to when you were asked individually?

Questions from the second interview guide in the church with participants. Topics to be discussed with the mock-up installation on the wall and with exchangeable motifs: 1. Pictogram. 2. Symbol. 3. Realism. 4. Metaphor. 5. Material. 6. Aesthetics. 7. Learning. 8. Cross-disciplinary process.

2. Questions from the interview guide in the school with pupils: 1. What do you think about these issues in relation to your own life? 2. What do you think about the words that are written like this? 3. What do you think perhaps (preferably without having to consult the dictionary) these words can be called in English? 4. What do you think it means if it is written on the seating objects in English and not in Norwegian? The topics for discussion were:

Word/Theme (Comment by author: These were book titles by Duun written in Norwegian, not with English translations as done here): Medmenneske (Fellow Man), Mennesket og maktene (People and Forces), Storbrøllope (Big Wedding), Det gode samvite (The Good Conscience), I eventyre (In Fairyland), Tre venner (Three Friends), I ungdommen (In Youth).

3. Questions from the interview guide in the studio workshop with hospital staff: There were seven stations for participation that included material-based art and concept development. The topics for discussions were, 1. Entrance, 2. Gym, 3. Stimulating conversations, 4. Dining situation, 5. Saliva testing, 6. Pedagogical framework and 7. Wishing well.

E. Complementary visual documentation and communication of artworks.

Web page: www.arildberg.no

F. Learning outcomes for participation in material-based art at a master's level:

In the knowledge domain, the student has specific knowledge of an artistic production process and can describe the properties, potentials and useful qualities of relevant media and materials. The student will know how to develop their own ideas into artworks in relation to people in a specific context. Further, the student can analyse the significance of participation in material-based art in various cultural contexts. The student will know how material-based art can become an integrated part of a place as a transformative social force. The student will know relevant practice-based and scientific methods in participatory processes for material-based art. The student should be able to imagine innovative solutions by applying accumulated knowledge to new areas.

In the skill domain, the student can follow formalized processes in political and institutional frameworks to find consensual values of artistic practice. The student can analyse and critically evaluate different sources of information to structure and formulate arguments and visual proposals for a sustainable connection between art, the environment and people. The student can carry out interactive fieldwork to get a deeper insight into how cultural values and social-flow patterns can be directly related to a physical environment. The student can create spaces and opportunities that enable participants to take part in a creative process that can contribute to a mutual openness, seeing the other as a source of knowledge and inspiration. The student can do interviews that include material-based art. The student can present possible preliminary solutions related to physical space through qualitative examples that enable reflection on surface, colours, materials and light to invite the participants into a deeper understanding of the creative process. The student can generate a new conceptualization of a space. The student can stimulate associative dialogues that can transform a concept into new themes. The student can take advantage of the inherent and unique qualities of a material through composition skills. The student can compose both colour and tactile aesthetics to create a new experience of sensuous presence. Further, the student can materialize an artwork with motifs and forms with resonance to a specific concept or context. The student can contribute to materialization of the identity of the people on site. The student can undertake and document creative problem solving in a structured and transparent manner.

One general competence for a student during participation in material-based art is to engage collaborators in emerging concepts through participatory dialogues. The student can collaborate with a mix of skills in a process based on mutual respect. The student can integrate ethical reflections and guidelines into the creative process. The student can enable material-based art to contribute to corporate social responsibility. The student can take advantage of using artistic freedom with regards to the implications this has for the integrity of others. The student can propose and handle provocative solutions to the point of acceptance to constitute a productive transition from something familiar into something unknown and eventually develop conflicting values into new common ideas. The student can involve the relevant external reference groups to create a higher degree of intersubjectivity during the process. The student can independently carry out advanced tasks and projects for participatory processes in material-based art. The student can contribute to a physical and conceptual environment that enhances more being by creating the room for imagination, communication and dialogue.

G. Identifying research issues through practice

The findings were used as relevant examples to identify issues and themes that, according to Varto (2009, p. 163), are a contribution to establishing an early stage of an ontological circle in artistic research. This can be done, according to Varto, by identifying issues through practice, which in this study meant issues that concerned people related to the material-based arts and issues that concerned the skills and actions of material-based artists. This includes, Varto states, pointing to how nurse research was successfully established: the exploration of how practice is carried out, which issues are important and which issues arise in the research community in different contexts. All of these issues contribute to an early-stage epistemological framework for participation in material-based art. Finally, the research questions contribute to self-identification in the research outlook for participation in material-based art, grounded in understanding through a hermeneutic and descriptive research approach (Gadamer, 2004, p. 490), where the intention is not to describe any truth, but that the author describes a case in such a way that it can be understood by the reader.

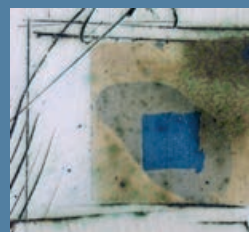
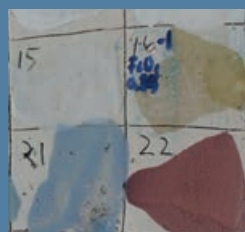
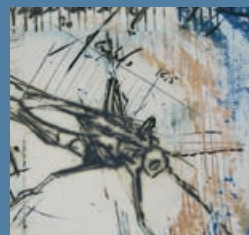


Arild Berg (1966) has worked with art in various cross-disciplinary contexts, such as with site-specific art projects for Public Art Norway (KORO), the use of art in mental healthcare settings, and developing teaching methods based on

form and colour for dental technicians. The core of his research is an expanded use of art in society.

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Communication in art

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