



Outi Turpeinen 2003 Detail image of
“The evolution rate of an unknown ritual object I” (Compared to a natural creature).
This work was displayed in the second fictional museum, which formed part of the
author’s dissertation.

Outi Turpeinen 17.10.2006

The interplay of art and research

Experiential knowledge is one of the key issues in practice-led research, as is the way in which this knowledge relates to the research question. This, however, itself generates an elementary question: how does one study experiential knowledge? In this article, I will propose one possible approach as a contribution to the theme of this book. In this approach, practice-led research is seen as a process. Experiential knowledge can be achieved via a thorough description of the research process, where two central concepts can be found: transparency and interdisciplinary analysis. In my view, the aim in practice-led research is to achieve interpretative knowledge of the researched subject matter, which can then provide new insight and discussion to it. Interpretative knowledge lays importance upon subjective view points and is thus experiential in its nature.

The article is based on my own Doctor of Arts (DA) work¹, which was concerned with exhibition design of cultural history museums (Turpeinen 2005a). The main

¹ The Finnish academic degree of Doctor of Arts in the University of Art and Design, Helsinki (UIAH) is parallel with the degree of PhD. In this book, the researchers Mäkela, Summatavet and Turpeinen also have included artistic work into their DA research, but including artistic work into a DA degree in UIAH is not obligatory.

research question for my research was: How are meanings represented as visual signs by exhibition design? Therefore, I studied visual elements, such as lighting, colour, materials, forms, spatial compositions and their various combinations, in a spatial construction. In my research, I strove to question the objective nature of knowledge, which cultural history museum exhibitions seem to embody.² In contrast, my approach as practice-led research, places importance upon experiential and interpretative knowledge, which is subjective and embodied in nature. In my research, I defined this approach with the term *critical visuality*. In this article, I will mainly concentrate on the methodological and structural aspects of practice-led research and will only give some examples from my research for the purpose of clarifying my methodological ideas further.

Combining passion and knowledge

Academic research aims first of all at new insights and it contributes to knowledge. So, too, does practice-led research: when combining academic research traditions with artistic practices, the aims are still new insights and knowledge. However, a difference might be found in the nature of the knowledge that results. As I see it, practice-led research can provide experiential knowledge. This knowledge can be seen as a result of combining passion with knowledge. Artistic working methods appear in this process; however, they are not relevant alone but need to be informed by other disciplines. To achieve this, methods are selected based upon their relevance to a research question. In my case, the relevant questions concerned exhibition design.

The approach I am suggesting in this article is strongly affected by my background as an artist and a designer; this background influences the interpretation of visual culture. Furthermore, the new interpretations of visual culture contribute new knowledge, when the arguments and analysis are explicit enough.³ In the process, the aim is not only to produce new artefacts, but mainly to produce new knowledge about the

² I question the notion of modernistic museums, where knowledge is seen as unified, objective and transferable (Hooper-Greenhill 2000: 127), or where the aim for the museums is towards “the truth” (Aurasmaa 2002: 28).

³ In the University of Art and Design Helsinki, the DA research is evaluated by referees nominated by the research board of the university. Finally the dissertation is evaluated by the opponent, also nominated by the research board of the university. This evaluation process takes a minimum 6 months to be completed, but when there are artistic productions involved, it can take several years.

formation of these new artefacts and of the particular research subject. The viewpoint is openly affected by the researcher's experience as a practitioner of art. However, the viewpoint is not only affected but also accounted for and interpreted during the process of conducting the research.

In practice-led research, a passion for the arts and the research subject form a dialogue which, in turn, results in experiential knowledge. Similarly, as in all qualitative research, one of the main tasks during the research process is to formulate the research question, which is done with the help of additional questions in order to develop a viewpoint. Relevant questions for practice-led research are, for example, the following: What is the motive to combine one's own artistic work with research? Is it necessary to have art or design work as part of research? What is the aim? Can artistic practices inform the researched field? How? These questions are all intertwined with each other and also with the following, which is crucial also for the theme of this book: How can one combine art and design practices with research?

For an answer to the question above, it is relevant to look at other work carried out in the field. Is this research subject relevant for the art and design research field? Obviously the researcher needs to know the field of research to be able to relate his or her work to themes that make a difference in the field. Therefore, the research question may also develop during the research process. For example, my own research aimed at shedding light on the formation of meanings of exhibitions. The main research questions were: How are meanings constructed for cultural history museums' exhibition design? How are meanings represented as visual signs by the exhibition design? How does the relationship between exhibition design and museum objects, especially their visuality, affect interpretation?

These questions can also be transformed into more general ones: How does one research visual elements or even product design? How are meanings represented as visual signs? How do various visual elements affect the interpretation process? The answers to these questions are obviously affected by the researcher's viewpoint and they may change during the research process. As in all qualitative research, it is important to reassess the research question during the various stages of the research as this can also alter the research question.

Practice-led research as a process

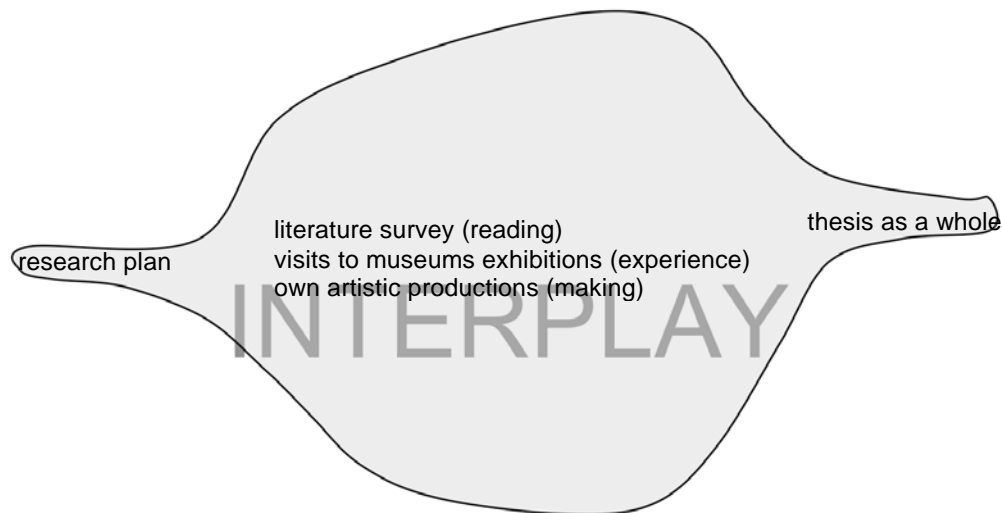


Figure 1. Practice-led research as a process.

Figure 1 sketches practice-led research as an amoeba, an amorphous process in which experiential knowledge can be achieved. First, there is the research plan. Next, the actual research process collates reading, experiencing and making; it is based on observation of visual elements ('experience'), literary survey, conversations with supervisors and colleagues, supporting courses (conceived together as 'reading') and one's own artistic productions ('making'). These different ways of gaining knowledge take place in an interplay and preferably support each other. Furthermore, I wish to pay attention to the connecting verb *interplay*. An alternative for the word *interplay* could also have been the verb *interaction*. However, there is a small difference between the words *interplay* and *interaction*, which reveals in an interesting way the nature of practice-led research. 'Interaction' emphasises activity and operational functions in research, which are doubtlessly essential. The word 'interplay', however, lays importance upon the aspect of play. Playing as a method for thought and action is part of the core of practice-led research. The element of play is connected to experiments. This aspect of method gives the researcher space and time for creative work, but also the possibility of testing various ways of thought in concrete practice. The research is a process, where the end result is not known before the process is

followed through. This is visualised in the figure with the amoeba-like shape, where the shape is not known before the process is systematically followed through.

The questions relevant for practice-led research are often pluralistic in nature (Mäkelä and Laakso in this volume). Therefore, practice-led research does not aim at one singular and objective truth, but rather at an analysis of the process of meaning construction. This process may then be conducted as an interpretative exploration on the given questions, for example: How are meanings constructed in a visual surrounding?

The discussion of visual elements and their analysis is a question of the process of interpretation. It is semiotic in nature. From a Peircean (Peirce, 1839-1914)⁴ semantic point of view, interpretation is seen as a thought process where meanings are in constant movement – in other words, meanings are not fixed (Vihma 1995: 87, Vihma 1998: 10). In the theory of design semiotics, meanings are formed with the help of signs, and these signs are produced with associations made from visual elements, such as light, colour, forms etc.

As Figure 1 further suggests, the art works are not emphasised as such, rather the artistic methods (for example, constructing exhibitions) act as one method in the interdisciplinary study. The main question here is: What kind of knowledge can the artistic productions provide which provides new insight to the research question? For example, my own DA study included three installations which were shown in three art and design museums in the Helsinki area between 2000 and 2003.⁵ During my research process, I discovered that my research questions could be studied by making actual test spaces and analysing their semantic meanings. Only through making these installations, was I able to analyse the production of meanings with visual elements (such as light, colour, spatial structures, placement of artefacts etc.). Solving these

⁴ Peirce was one of the most famous North-American philosophers. For Peirce's philosophy, see for example Peirce (1893-1913) 1998 or <http://www.iupui.edu/~peirce/ep/ep2/ep2book/ch02/ep2ch2.htm>, <http://members.door.net/arisbe/arisbe.htm> and <http://plato.stanford.edu/entries/peirce/> For more on his philosophy and its applications to design research, see www.uiah.fi/sefun, Karjalainen 2004 and Vihma 1995, 1998. On a general level look at his philosophy, see, for example, Merrell 1995 or Nöth 1995.

⁵ "Imprisoned setting" in Design Museum (Helsinki 2000), "Memories from a curiosity cabinet" in Vantaa Art Museum (Vantaa 2001) and "The collection of a British Noble Woman from 19th century India", in Museum of Contemporary Art, Kiasma (Helsinki 2003).

practical questions affected the visual formation of exhibition design and also the meanings it proposed. At the core of experiential knowledge are all artistic practical decisions including the visual details mentioned above, and it was therefore through the examination of all these issues that the research analysis was made.

The theoretical knowledge gained from research literature (reading) combined with observations in museums (experience) and artistic work (making) formed the process to gain new research knowledge. The amoeba-like shape in Figure 1 is also a metaphor of research as a holistic process, where everything interplays with everything and where interpretation happens in a context. The end of the process requires narrowing down the research interest in order to be able to write the thesis.⁶ The end result of practice-based research resides then in the artistic productions and the thesis as a whole, including a written report of the research process. Consequently, practice-led knowledge is not only embodied in the artefacts, but also gained in the process of making them and reflected upon in the verbal format.

Interdisciplinary methods for practice-led research

Installations acted as test spaces for my exploration of the relationship between a museum object and a cultural history museum. I approached these issues through reading, experiencing and making. From these three different angles of examining the area of exhibition design, the study created a wide analysis of the topic, which was biased towards visuality.

The object of my research – the cultural history museum – is by nature a complex historical institution. Using methods from various disciplines, I particularly tried to grasp a view of museums and their visuality. To fully understand the subject, I wanted to read and discuss recent museological theories related to my own analysis. Luckily, museums have been examined from several viewpoints, including the pedagogical, the historical and the ideological (for example, Aurasmaa 1996, 2000, 2002, 2004, Bennett 1995, Forgan 1994, Impey & MacGregor 1985/2001, Hooper-Greenhill 1992, 2000, 2004, Pomian 1990 and Spalding 2002). However, in the case of cultural

⁶ I am referring to the form of monograph dissertation; in the case of an article dissertation this route might be different.

history museums, often these viewpoints do not take into account the question of visibility. This provided a niche for my own study. Therefore, the approach in my research approach was formed on the basis of my background education as an artist and a designer. The installations played their part as research tools as they were a series of exhibitions, connected to each other through the research.

There are many ways to a doctoral degree within practice-led research. Doctor of Arts Maarit Mäkelä develops the notion of a “retrospective gaze” in her thesis (Mäkelä 2003). This approach looks at artistic productions after they were completed, and only then analyses them. In contrast, what was characteristic in the amoeba-shaped process reported here is simultaneity. Emphasis is laid on simultaneous writing and analysing during the process, not only after each artistic production (see also Turpeinen 2005b, 2005c, 2007). The research questions are reworked from different perspectives repeatedly during and after the process of making art productions until they form a unity. The learning process for the researcher is hermeneutic⁷ in nature, and this basis forms a platform to analyse the researched subject. However, the hermeneutic process is just a start for analysis. In the semiotic approach, the aim is not to produce singular “truths” about the issue, but rather to analyse the process of meaning creation. This testing of how to construct meanings with visual elements provides new information on, for example, exhibition design. The emphasis is then on experiential knowledge, which is emotional and embodied in nature.⁸

As I see it, my work contributes to decision making in exhibition design and adds new insights regarding the process of creating meanings for exhibitions. As I discuss in the thesis (Turpeinen 2005a), it is also important that a cultural history museum engages in art, increased play and experiments, thus keeping the cultural history museum exhibition up to date. My analysis created an impact during the times of changes in the museum field at the turn of the 21st century. Museums were in deep crisis at the beginning of the 1990s, when the meanings associated with the museum objects did not correspond with the newly-posed analytical questions of what was presented in museums, whose history it represents and from what perspective (Corrin 1994: 1,

⁷ For a good example of a table of the hermeneutic circle, see the illustration in Karjalainen 2004: 238. Mäkelä also writes about the hermeneutic circle in her article elsewhere in this present publication.

⁸ For more on emotional knowledge, see Desmet 2002, and for the philosophy of embodied knowledge, see Lakoff & Johnson 1999.

Karp 1996: 265). This debate on the role of museums in today's society is still ongoing.⁹

Transparency in research

As practice-based research is concerned with experiential knowledge, which is subjective in nature, it is of vital importance that the research process is transparent in nature. This should be seen in the written thesis, in order that the choices made during the process can be readily followed by the reader. All research choices need to be explained and justified by means of argumentation and with the help of comments and criticism.

Choices made during the process of making art are essential in practice-led research. Transparency happens through the documentation of these choices. A researcher (and an artist or designer) always needs to choose between options, ranging from details to bigger structural choices. These choices in practice-based research form the subjective view point, which is based on interpretation. Interpretation is always closely connected to the background and position which the researcher is taking. This research tendency has also changed with new research knowledge.¹⁰ A researcher needs to be aware of this perspective, so as not to repeat certain stereotypes,¹¹ but to genuinely push forward for innovative and creative interpretations.

Spatial analysis may serve as an example of transparency. A space is the context in which an installation is planned, realised and experienced. I exhibited all my three installation in art museum context for particular research reasons.¹² In my fictive¹³

⁹ For example, in a World Forum Conference "The Museum" in Leicester University, where I presented a paper "ARTIFACTS IN CONTEXT. The use of artistic representation practices in exhibition design". The main aim of the conference was to discuss the role of the museum in the 21st century. There will also be a publication "The Twenty-First Century Museum" ed. by Simon Knell, Suzanne MacLeod and Sheila Watson from the conference (forthcoming).

¹⁰ Feminist studies have showed that research is never objective in nature, but rather knowledge is situated. Mäkela writes about this in her article in this current publication. For more on the feminist approach in museum studies, see Porter 2004 (1996).

¹¹ A Finnish history researcher Jorma Kalela writes about history research, which includes stereotypical thinking (Kalela 2000: 102-103). It is an accustomed way of talking about things or phenomena. According to Kalela, it is important to separate stereotypical thinking from subjective interpretation (Ibid).

¹² Firstly, I wanted to rejoin the art museum with my fictive cultural history museums, as these museum types were together before the 19th century, for example, as curiosity cabinets. Secondly, by creating a

museum installations, spatiality was part of the meaning creation process. The exhibited artefacts, made by the artist-researcher, were created to be fictive museum objects from the beginning. This idea departs from the working model of most cultural history museums, where museum objects are originally made for another context than an exhibition. An artefact can have very different meanings associated with it when it is presented in different surroundings.¹⁴ Meanings are closely linked to the context and can vary when the context changes. This problem has been one central discussion theme concerning, for example, artefacts from one culture in another context.¹⁵

An exhibition is tied to a place and time, and it is not possible to view the written analysis at the same time as the actual art work. This makes practice-led research demanding for the reader (and also to those who experience the art works). On the one hand, the art work needs to be able to exist on its own in the art scene, yet nevertheless, on the other, the written research also needs to survive on its own. The spatial art experience may well be over before the written analysis is ready. Therefore, documenting is particularly relevant in practice-led research, where the artistic productions made during the research process change in time and place or even disappear all together.¹⁶ Therefore, the artistic productions need to be documented well,¹⁷ as is required in other experimental research, too, such as in the natural sciences. Only thorough documentation of what was done and analysis of the results makes the research transparent, and open for further discussion and evaluation of the

historical atmosphere in an art museum context, I was able to test changes of atmosphere in varying spaces. Thirdly, spatiality also needs to take into consideration, in that most chosen spaces have restrictions or requirements set by the management, for example, in relation to costs.

¹³ I use the word fictive in the context of my museum installations as I have invented and created the fictive collector characters and the museum artefacts. On the other hand, however, they are also created with the knowledge of certain historical time periods, so it is really a question of a subjective interpretation. Thus, ultimately the question is about mixing historical knowledge with my own imagination and artistic creativity.

¹⁴ In my research (Turpeinen 2005a:84-106), I studied the influence of context in a case study of a we mask from Ivory Coast. I analysed various surroundings in which it was presented, such as the tribal context, auction context, home museum, ethnographic museum and as a conservation target.

¹⁵ One of the most famous cases concerns the Parthenon Sculptures in the British Museum. (www.thebritishmuseum.ac.uk/newsroom/current2003/parsculpt.htm) For more on anthropological approach on the question of context (Appadurai 1986).

¹⁶ For example, in environmental art the art pieces change in time. This is the nature of this kind of art work. Installations exist only in connection to a particular context, and are tied to the time when they are installed. See, for example, Johansson 2005.

¹⁷ Documenting in the form of, for example, photographs, videos, notes.

subject. The aim of research, from the semantic perspective, is to gain understanding of how meanings are produced.

The visitor experience in a museum is embodied in nature, where information is received not only by the eyes, but by the whole body. On the other hand, the role of the research text is different. The aim is for the installations and the research text to form a unity, although they cannot be perceived simultaneously. Thus, the nature of temporary spatial constructions as part of research can also be problematic. A space is different in nature to linear text. It has many meanings layered three-dimensionally, which can be interpreted as a spatial experience. In contrast, the research text needs to exist independently, with only the help of photographs, in a manner similar to any academic research. The presentation demands care in explaining the research objects to readers, as the exhibitions no longer exist in their original form. This problematic situation particularly resembles art historical analysis, where the academic text is often separate from the research target. The difference here is that the author herself is the artist, whose work is the target of analysis. Therefore, the task for the writing process is: How does one ensure correspondance to spatial installations in a written format? How does one organise the spatial elements from the physical space into a linear format as a text?

The vitrine as a metaphor of transparency

A vitrine is a transparent entity widely used in museums. It also is a central spatial element in exhibitions. Moreover, I have analysed visual elements in exhibitions, as exhibitions embody power constellations through selection and categorisation (Turpeinen 2005a: 45-80). One of the concrete means of selection and categorisation is the vitrine. A vitrine becomes a noteworthy symbol, which encloses a selection of museum artefacts. In the design process for cultural history museum exhibitions, certain objects are selected to act as examples or important representations, others will be dismissed. In addition, in a cultural history museum exhibition, museum artefacts are grouped in certain ways and displayed according to the story of the exhibition.

A vitrine, a container placed in the museum space,¹⁸ can vary in shape, size and material. Hence, various interpretations of the vitrines are discussed from historical and artistic viewpoints in my research (Turpeinen 2005a: 69-80, 96-99, 113-121, 204-206, and 215-218). The role of the vitrine is to protect museum objects, but also to raise the cultural value of the artefact. A vitrine has tight connection to the object, as many objects are never shown in a museum except inside a vitrine. In museums, the internal categorisations are presented through exhibition design.¹⁹ A show case is an everyday and common part of exhibition design, but there has been little research into it as a carrier of meaning.

Nonetheless, many artists have also used the vitrine in their own art works.²⁰ In other words, they have adapted the visual elements from museums into their artistic contexts and thus changed or added new meanings to the vitrine. For example, a British artist, Damien Hirst (b. 1965), has used the vitrine in order to apply some aspects of laboratory and museum connotations to his artistic work. Art, museums and laboratories actually possess a common historical connection, as museums adapted operational models from laboratory forms, too, in the 19th century (Forgan 1994). In contemporary art, the vitrine is a tool for representation. The glass of the vitrine forms both a surface and a space. The vitrine represents an artificial opportunity to categorise chosen artifacts in the chosen way, where they are conceived to be significant.

In my own art work, I have focused on the vitrine from a semiotic point of view, for example by playing with its conventional roles in



¹⁸ Categories can be conceptualised metaphorically as containers, which hold, for example, knowledge, feelings and social structures. An interesting parallel to this idea is the notion by American philosophers Lakoff & Johnson, who claim that in general what they regard as Primary metaphor theory, categories are regarded as containers (Lakoff & Johnson 1999: 51).

¹⁹ By internal categories, I mean different sections inside a museum exhibition. For example, in the Enlightenment Gallery in The British Museum in London, which was opened in 2003, there are seven sections: trade and discovery, religion and ritual, ancient scripts, art and civilization, the birth of archaeology and the natural world.

²⁰ For example, Joseph Beuys (1921-1986) "Untitled (Vitrine)" 1983, Barbara Bloom (b. 1951) "The Reign of Narcissism" 1988-89, Mark Dion (b. 1961) "Tate Thames Dig" 1999, Hans Haacke (b. 1936) "Mixed messages" 2001, Annaleena Hakatie (b. 1965) in the work "Stilllife 1-3", 1998, Eva Hesse (1936-1970) "Untitled" (LeWitt Glass Case) 1967-68, Damien Hirst (b. 1965) "Still" 1994, Susann Hiller (b. 1942) "From The Freud Museum" 1991-1996, Antero Kare (b. 1946) "Kapova ja koirat" 2000, Claes Oldenburg (b. 1929) "Mouse Museum" 1965-77, Marc Quinn (b. 1964) "Eternal Spring (Sunflowers) I" 1998 ja Gavin Turk (b. 1967) "Gavin Turk Right Hand and Forearm" 1992.

my artwork. In the second installation of my research, “Memories from a Curiosity Cabinet”, the vitrine took on an active role by being physically part of the object and creating new meanings in the relationship between museum and object. In the fictive museum object “On the Way to the Museum” (2001), the vitrine defines the borders of the iconic suitcase and marks it with transparent glass edges. Only the handle represents the original cultural history museum artefact (Figure 2).

Interpretation as knowledge

In an exhibition, a designer makes the visual layout for an exhibition and the exhibition proposes certain meanings to the visitor. These meanings are created for the space by choosing and arranging visual elements according to the story of the exhibition (Turpeinen 2007). In other words, the story of the exhibition is communicated visually with the spatial elements in the exhibition. Once an installation or exhibition design is opened for the visitors, it suggests certain meanings, which visitors interpret from their own perspectives. Meanings are not fixed in semantic thinking, but they are visible in visual elements and might suggest certain concepts, as I gave a brief example of in the previous analysis of the concept of vitrine. The process of communication as interpretational knowledge is complex and multilayered, as in a three-dimensional space there are many spatial elements present in the same time.

Interpretation is connected to knowledge. “To know must therefore be to interpret: to find a way from the visible mark to that which is being said by it and which, without that mark, would lie like unspoken speech, dormant within things”(Foucault 1970: 32). Interpretation also changes in time. Each visitor has his/her own background education, culture and situation, which affects the interpretation process. Therefore, one of my main research arguments is that museums cannot have a single goal in their exhibition design, even though the story of the exhibition might suggest certain meanings. If exhibition design were likened to a metaphor, it would not be important to aim for a single interpretation; metaphors allow different interpretations from different people (Vihma 1995: 87). This kind of thinking can be applied both generally to exhibition design in cultural history museums and also specifically to my own fictive museum installations. In my analysis, I gave examples from contemporary

art, which particularly supports the creation of multiple interpretations. This kind of thinking is not, however, encouraged in cultural history museums. Art is traditionally connected to emotions, whereas historical texts, for instance, relate to academic knowledge. Consequently, both inevitably change with time.

My own installations were temporary in nature,²¹ which gave me the chance to use them as test spaces. The temporary nature and the use of a series of three exhibitions enabled me to avoid the feeling of authority which marks the meanings and working habits of cultural history museums. Temporary installations do not have the same authority as permanent monuments or exhibitions, which stay unchanged for years. In art, it is also possible to mix fictional elements with what are considered facts; this is relatively easy, as art has achieved a subjective status, unlike, for example, the museum as an institution. In my research, I strove to question the objective nature of knowledge cultural history museum exhibitions embody. In research, I define this approach using the term *critical visibility*.

The story of the exhibition leads the visitor through the museum space, which thus embodies movement. A three-dimensional space requires movement and observation from various perspectives to grasp the spatiality. Often, a space can look completely different from the far end. When I visited existing museum exhibitions as part of my research process, I moved around in the space in order to find interesting points of view for making notes. In general, spatial constructions can lead the visitor's movement in a certain way and often in exhibitions there is even a suggested route for visitors. In my own installations, I wanted to manipulate the spatial experience for the visitor by playing around with the space.

The associations come from the spatial setting. It is possible to form and direct the visual elements in the space (e.g. light, colour, structures), yet it is not possible to fix meanings. In Peircean design semantics, the emphasis is on the constant movement of meanings between the sign and the interpreter.²² An exhibition as a whole acts as a sign, and it is an active producer of meanings. From the researched subject, in this

²¹ Temporary here means that the installations were only visible for a restricted time period. Each installation lasted for approximately one month as part of my DA research.

²² Associations are being made with constant movement, as in a hermeneutic circle. From these associations meanings are produced. Look also Karjalainen 2004: 208-213.

case from spatial settings, the research analysis can produce experiential knowledge. However, this knowledge is filtered through the researcher and it can vary according to the perspective of the researcher. As a result, the experiential knowledge is also interpretative in nature.

To resume, there are many ways to conduct practice-led research, and here I gave some insights to my own research. I have given one possible structure and method for practice-led research. In the reported research case, ideas based on museum visits and theoretical literature have inspired construction of the installations. The installations demonstrated, questioned and tested ideas in a three-dimensional space, and could be analysed together with theoretical texts and notes from museum exhibitions as a transparent and interdisciplinary research. In other words, from the research plan, the research question is reworked continuously with three interdisciplinary methods: reading, experiencing and making. This process ends in art works and a written thesis, which together create the whole. With this kind of research approach, it is possible to find new kinds of knowledge (experiential and interpretative) concerning the researched subject matter, as I showed, for example, with the brief synopsis of my vitrine analysis. Practice-led work can widen the knowledge of the researched area, or at the very least it can offer another kind of view point, but this needs to be done in a transparent manner.

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