

ENGLISH SUMMARIES

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Home decoration shows as stages of improved ordinariness

In recent years, home decoration shows have become a popular television genre in many western countries. They are categorized as a sub genre of lifestyle television, in which elements such as home, garden or personal appearance are altered to achieve a more stylish impression. I explore how notions of gender, class, and sexuality are produced in the discourse of 'ideal home interior' in the episodes of the Finnish decoration shows *Inno* and *Kodin kääntöpiiri*, broadcasted in 2004. These shows represent the home primarily as an issue of consumption, taste, and personal style. I approach them as media texts that on the one hand reproduce the cultural association of home decoration with female dwellers but on the other hand question it by representing male dwellers and design experts as actors in its field. The structure of these Finnish television formats positions the participants as 'ordinary people' by addressing them as 'non-celebrities' and 'do-it-yourself people' (as opposite to the experts). Although the participants themselves also represent their position as 'lay decorators', many of them want to indicate that their preferences distinguish them from 'ordinary people' with conventional or bad tastes. The expressed taste preferences can also include an implicit idea of distancing oneself from a certain class or class fractions.

Kaarina Nikunen

How ordinary - Finland's Funniest Home Videos

Recent technological developments have resulted in increased use of home video material in various television programmes including American Funniest Home Videos. The article discusses the representations of the ordinary in the Finnish version of the America's Funniest Home Videos, *Hauskat kotivideot*. The article examines the production of ordinariness especially in terms of family, body and whiteness.

Although home videos seem to challenge the representations of respectability they do so within limits. Home videos depict moments of rupture in construction of family ideals. However the displacement is only temporary and not substantial enough to shake the ideal. The article also discusses moments of silence and exclusion in the videos and traces down the similarities in the representations of the real between funniest home videos and family documentaries.

Home videos are seen as an interesting intersection of both idealist and parodical representations of the everyday life of the lower middle class. As such they seem to be especially reassuring imagery of 'the normal' way of living.

Susanna Paasonen

Lifestyle-makeover programming and the paradox of looking like oneself

Makeovers, with their depictions of "before" and "after", have been staple features of women's magazines for several decades. Since the late 1990s, makeovers have become an increasingly visible cultural trend across a field of media: while magazines continue to make over their readers, interior designs and various kinds of objects, television lifestyle and makeover programmes transform, tune and pimp up people's apartments, cars and bodies in order to make them look both "better" and more like the people involved in the makeover. In the framework of consumer culture, the bodily appearance of individuals (as that of their clothing, interior design, or car) is seen as a reflection of their personality. The imperative of looking like oneself can be achieved in makeover programming through transformations guided and brought forth by various kinds of experts – and with the transformation, the participant becomes more "like herself".

In this article, I investigate this paradox of looking like oneself – and, centrally, of being made to look like oneself – as the central dynamic of lifestyle-makeover programming. Drawing on Anne Cronin's discussion of compulsory individuality, I argue that lifestyle-makeover programmes illustrate the porosity of the boundaries of the individual, as well as the constant making of the self in networks of tastes, styles and commodities. As

the self is recognized in styles and commodities (be this a moment of self-identification or an association made by the experts featured in the show), it gains shape in the process. Associated with the assumption of unique individuality and the imperative of expressing it, "looking like oneself", as presented in the makeover shows, concerns constant negotiation and updating that are not simply questions of individual quest.