Thesis for the degree of Doctor of Philosophy

Critical indirectness as a design approach in participatory practice

Spatialities of multivocal estrangement in three engagements with public cultural institutions around participatory projects in Gothenburg

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Abstract

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Contributing across the domains of open transdisciplinary inquiry and transdisciplinary- and practice-oriented architectural and urbanism research engaging critically with participation in urban contexts, this research proposes *critical indirectness* as a *multivocal design approach* in participatory practice, developed through conceptual-analytical inquiry into three cases involving engagements between external art and design practitioners and public cultural institutions around participatory projects in Gothenburg.

It joins with calls for art and design practitioners' greater engagement with public sector institutions as way of working towards a more durable and wider impact, with calls to model a more de-centered 'urban-combinatory' practice on the plurality, hybridity, discontinuities, and contingencies of the contemporary city, and with calls for more multiple, contradictory approaches. Its methodological approach, *open transdisciplinary turn-taking*, likewise pursued these aims via alternating engagements between institutional and external actors, my own and others' practices, and theory from multiple fields.

The primary aim is to explore how art and design practitioners (including researchers and institutional actors) can develop greater capacity to critically wayfind within the complexities of engagements with public cultural institutions in and around participatory processes. This is supported by two interrelated inquiries, the first reworks *monovocal* understandings of participation, critique, institutions, and actors as *multivocal*—simultaneously collective, complex, and involving actors' critical and creative trajectories of agency. The second conceptualizes multivocal relations as having their own critical efficacy through potentially estranging effects, which can be both reflexively perceived by practitioners and furthered by design. These two inquiries combine in the use, in case analyses, of *alternating voices*, *transversing voices*, and *wavering voices*—conceptual-analytical lenses enabling focus on the critical and creative potentials of *spatialities of multivocal estrangement* generated by differential interrelations between 'voices'.

Keywords: design, design approach, estrangement, indirectness, multivocal design approach, multivocality, participation, critical spatial practice, spatiality, transdisciplinary architectural research

Abstract (svenska)

Kritisk indirekthet som designmetod i deltagande praktik

Rumsligheter av multivokalt främmandegörande i tre samarbeten med offentliga kulturinstitutioner kring deltagandeprojekt i Göteborg

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Avhandlingen vill bidra till en öppen, transdisciplinär och praktikorienterad forskning inom arkitektur och urbanism med kritisk inriktning på deltagandeprocesser i urbana kontexter. Den föreslår *kritisk indirekthet* som en *multivokal designmetod* i deltagande praktik. Metodiken är utvecklad genom konceptuellt-analytiska undersökningar i tre fall där externa konst- och designpraktiker och offentliga kulturinstitutioner samverkat kring deltagandeprojekt i Göteborg.

Forskningsarbetet svarar mot behoven av att konst- och designpraktiker samarbetar sig mer i offentliga institutioner som sätt att gemensamt verka för bredare och mer varaktigt inflytande med krav på att forma en mer de-centrerad, 'kombinatorisk' urban praktik förankrad i den samtida stadens pluralitet, hybriditet, diskontinuiteter och oförutsägbarheter, och som behöver mer mångfaldiga, motsägelsefulla tillvägagångssätt. Metodologin—ett *öppet transdisciplinärt alternerande*—har följt upp sina ansatser via samarbeten som växlar mellan institutionella och externa aktörer, mina egna och andras praktik och genom teori från flera kunskapsområden.

Det primära syftet är att utforska hur konst- och designpraktiker (inklusive forskare och institutionella aktörer) kan utveckla större förmåga till att kritiskt finna vägar inom de komplexa strukturer som samarbete med offentliga kulturinstitutioner innebär kring deltagandeprocesser. Detta stöds genom två sinsemellan relaterade studier. Den första omarbetar *monovokala* förståelser av deltagande, kritik, institutioner och aktörer och ur det utvecklar *multivokala* förståelser—som på samma gång är kollektiva, komplexa och involverar kritiska och kreativa trajektorier i aktörernas agens. Den andra konceptualiserar multivokala relationer utifrån att de har en egen kritisk ändamålsenlighet genom potentiellt främmandegörande effekter, vilket både kan uppfattas reflexivt av praktiker och utvecklas genom design. Dessa båda studier kombineras i fallsituationerna genom användning av *alternerande röster*, *tvärgående röster*, och *fluktuerande röster*—tre konceptuella-analytiska linser som gör det möjligt att sätta fokus på de kritiska och kreativa potentialer för *rumsligheter av multivokalt främmandegörande* som genereras genom olika 'rösters' särskiljande samspel.

Nyckelord: design, designmetod, deltagande, främmandegörande, indirekthet, multivokal, multivokal designmetod, rumslighet, kritisk rumslig praktik, transdisciplinär arkitekturforskning

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So many have supported, guided, shaped, and interlaced with my efforts that considering them as directed towards an individual work seems strange. Instead, I hope, our exchanges, entanglements, and encounters have been mutually productive of distributed knowledge and altered perspectives, and that effects echo and compound in new ways and trajectories. Consider this another 'turn' in an ongoing open process.

With many singular permutations of the above in mind (which would run several pages), I would like to acknowledge, appreciate, and thank all those—whether or not indexed here—impacting this stage of my research. I am fundamentally grateful for the opportunity provided by Chalmers and the European Union through the *TRADERS* project, and for their partnership with Gothenburg's Cultural Affairs Administration. My initial supervision team, Catharina Dyrssen, Ylva Mühlenbock, and Borghild Håkansson, as well as the present team, Erling Björgvinsson and Kristina Grange, and examiner Fredrik Nilsson have provided valued guidance and continued encouragement, engagement, and insight, while my seminar discussion leaders, Elke Krasny, Meike Schalk, and Andrej Slávik, have punctuated the process with enlightening bursts. Crucial, insightful conversations and research-practice communications were shared with Lars Jonsson and Barbara Ekström, with Monique Wernhamn, Vici Hofbauer and Dawn Hang Yue Wong, and further with Mania Teimouri, Mie Svennberg, and others.

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1

Introduction

This research proposes and explores *critical indirectness* as a *multivocal design approach* in participatory practice, developed through conceptual-analytical inquiry into three cases. The cases involved external art and design practitioners engaging with public cultural institutions in Gothenburg around participatory projects. It contributes in a space of overlap between the domains of open transdisciplinary inquiry (Brown et al. 2010) and an expanded field of transdisciplinary- and practice-oriented architectural and urbanism research engaging critically with participation in urban contexts (e.g. Awan, Schneider, & Till 2011; Doucet & Janssens 2011; Miessen 2017; Petrescu & Trogal 2017). It utilizes an architectural thinking-driven *open transdisciplinary turn-taking* methodological approach consisting of alternating engagements[1] between institutional actors and external art and design practitioners, case analyses of others' and my own practices, and theory from multiple fields. It aims to explore how art and design practitioners (including researchers and institutional actors) can develop greater capacity to critically wayfind within the complexities and uncertainties of engagements with public cultural institutions in and around participatory processes. In support of this aim, *monovocal* understandings of participation, critique, institutions, and practitioners are reworked as *multivocal* through critical theoretical and empirical inquiries into their multiplicity and complexity. Further, it aims to explore how multivocality as such can be operationalized through design and conceptualized as having its own critical efficacy.

Given the disproportionate fleetingness of many waves of small-scale art- and design-based social engagement in relation to the growing severity of a societal problematique of

1. By 'engagement' I do not mean the commitment of formal contracts (though these may be involved) but engaging temporarily/provisionally in the sense of "to entangle, involve, commit, mix up (in an undertaking...". "engage" (verb). OED Online. Oxford University Press. It is also not to be understood as defined or saturated by devotion and passion, although intensities and ethical commitments are of course involved.

interrelated global ecological and social crises, this thesis moved to join calls for art and design practitioners' (including design researchers') more active engagement with public sector institutions (Fisher 2013; Huybrechts, Benesch, & Geib 2017; Mouffe 2009; Mouffe 2013), as a way of working towards a more durable and wider impact—albeit still from the scale and perspective of practitioner engagement. This simultaneously joins with a shift to a more de-centered, [relational] spatial mode of understanding (of space and in general—see Massey 1999; 2004; 2005 and Soja 1996) and a mode of engagement which takes the plurality and hybridity of the urban as a model for collaborative and participatory practice (Amin & Thrift 2017; Miessen 2017). The heterogeneity of contemporary contexts—even their 'convulsiveness' (Petrescu & Trogal 2017)—calls not only for practitioners to develop greater capacity to critically perceive and wayfind within this complexity, but to extend this ontological-epistemological complexity into their own practice by setting aside simplifying and purifying single-voiced notions of: the lone 'expert', avant-garde, or activist designer clashing dialectically with institutions and society; the designer as pursuer of simple solutions, and; exclusive focus on direct and immediate small-scale practice. Yet, as a complete de-centering and immersion into complexity would be an unfortunate loss of critical bearing, design approaches should, at the same time, conceptualize a role for individual critical and creative agency.

An approach of critical indirectness is developed in relation to the above foregrounded problem formulations, but also in relation to a personal critical trajectory heading towards alternative architectural practice, an emergent interest in children's participation, and institutional shaping of my research through my involvement in the multi- and transdisciplinary EU project *TRADERS* (*Training Art and Design Researchers in Participation For Public Space*) (2014-2017)[2], which included a structured partnership with Gothenburg's Cultural Affairs Administration. The latter grew into a long-term exchange with associated institutional actors and others (internal and external), leading, for instance—indirectly—to initiation of one of the three cases and sighting of the others.

The cases (Figures 1-3) are three participatory projects which ran in part through Gothenburg's cultural-pedagogic program *Museum Lessons – The City's Spaces*. Participants were children, youth, and seniors, in different combinations, involved through sets of workshops. The first case analyzes a project I initiated in collaboration

2. The project's aspects of multi-, pluri-, and interdisiplinarity (Max-Neef 2005), respectively: researchers' outputs mainly resulted from work done in isolation from each other (multi-); there was organic cooperation outside of coordination (pluri-), and; the common training events were coordinated from a higher-level concept (inter-). The project was transdisciplinary in being framed by a value level question equivalent to "how should we do what we want to do?" (8), and from its structured partnerships with non-academic partners. http://tr-aders.eu/what/.



Figure 1: Images from *Ett skepp kommer lastat. . .* (2015), a project I led comprised of participatory workshops and a resulting exhibition. Left to right: cropped view of a maildrop slot—some children fiddled with them and upset at least one apartment inhabitant during a walking tour; an articulated interior space of an imagined neighbor; an exterior window-side view of these spaces, made by multiple groups, as exhibited.



Figure 2: Images from *A new cultural center is emerging - How do you want it?* (2018), participatory workshops led by Studio Vadd, an interdisciplinary architecture and design studio. Left to right: one of the signs around which participants gathered to approximate their mood in relation to spaces during the walking tour; schoolchildren and seniors were involved together in the 'architecture walk' and; in making a large abstract model of the planned cultural center's entrance.



Figure 3: Images from *Dialogue Project: Backaplan Cultural Center* (2017-2018), participatory workshops led by artist Monique Wernhamn and composer Fredrik Hagstedt. At left and middle: schoolchildren, wearing animal masks, staging tableau photographs about feelings of being welcome/safe/unsafe in relation to their ideas for the planned cultural center. At right: a senior involved in a similar, separate workshop.

with the Frölunda Cultural Center, and later Gothenburg's Cultural Affairs Administration, involving workshops and a resulting exhibition. The second and third cases analyze projects initiated by the city- and district-level public cultural administrations to [additionally] inform development of a planned cultural center in Backaplan (a prominent area of urban re-development). In the second case, workshops were led by an interdisciplinary architecture and design studio, and, in the third, by an artist—in collaboration with a composer—working critically with socially engaged projects. The third case also involves a planned public artwork whose visual and audio components were composed from participants' input.

The cases are analyzed using conceptual-analytical lenses of *spatialities of multivocal estrangement*. Senses of spatiality are key to an approach of critical indirectness. These are accessed and emphasized first through the theoretical framework, which is structured by inquiries into spatialities of understanding of multivocality's incompleteness and indeterminacy, a non-linear understanding of estrangement, and multidirectionality of critique and institutions. The empirical context of public cultural institutions in Gothenburg is read as multidirectional, in interrelation with various trajectories of critical agency of institutional actors. The conceptual-analytical lenses are differentiated as *alternating voices*, *transversing voices*, and *wavering voices*. In analyzing the three cases, these lenses serve to enable focus on different readings of relations between voices from different actor-perspectives. These can be seen to generate (and are generated by) different spatialities which can produce critical estrangement: of actors' practices; of social relations among participants and between participants and urban inhabitants; and of perceptions of secondary audiences. These various estrangements inform exploration of critical indirectness by foregrounding indirectness in various aspects of participatory practice: [partial] diffusion and redirection of actors' practices; intensifying indirectness of social relations through spatial-artifactual mediation, and; deflecting single, direct perceptions of participants or voices and conceptualizing the indirectness of long-term effects.

1.1 Engaging the problematique(s)

In my formulation of specific research questions, they are understood to be interrelated with my wider critical perspective which understands these questions as entangled in two

complex ecologies of problems, or problematiques[3]—societal and epistemological, both of which resist the notion that simple and stable answers or 'solutions' are a desired—or possible—result. The first problematique refers to the complexity of 'real world' problems at the scale of practitioner engagement to a global scale of neoliberal capitalism and climate breakdown (the former scale primarily anchors this inquiry). The second problematique refers to epistemological premises of a transdisciplinary approach: the "partiality, plurality and provisionality of our ways of knowing" (Russell 2010:37)—inquiries (including design engagements) must select some things and therefore exclude other things. This might be framed in other ways which express the same premises, for example, design seen as a process of provisional sense-making (Forester 1985) rather than of 'solving' fixed problems; an artistic research perspective foregrounding the validity of other ways of knowing (Biggs & Karlsson 2010); or a post-structuralist view of the instability of method in research (Law 2004).[4]

Given the above overview and broad formulations, in the following, I elaborate my specific research inquiry and approach, which has at once composed, pursued, and been taken on various routes engaging the problematique. If the complex interrelatedness of the various problems of the problematique can be understood as a general spatiality, then the configurations of the problems I have foregrounded and the routes I have taken can be seen to articulate a provisionally specific spatiality of engagement. The latter includes my personal critical trajectory and motivation, and its shaping by institutional framing (1.1.1), and my foregrounding of certain problem formulations (1.1.2)—all of which have partly shaped my research questions, aims, and purpose (1.1.3), and proposed design approach of critical indirectness.

1.1.1 Motivation and institutional framing

Any inquiry, especially a transdisciplinary one, is motivated by the "values, purposes and interests" (Russell 2010:38) of the researcher(s) and others involved (see also: Max-Neef 2005:9). As these play a key role in partly shaping the inquiry (from the 'inside' and the 'outside'), it is crucial to contextualize my own motivation, considered as a personal historical critical trajectory, as well as how institutional framing has shaped the research. These could be seen to describe vectors of this inquiry's initial—and subsequent (to different degrees)—engagement with the 'practical problematique'. This serves to

3. The term 'problematique' came to the fore with the 1970 publication of The Club of Rome's "The Predicament of Mankind: Quest for Structured Responses to Growing World-wide Complexities and Uncertainties - A Proposal". Its authors argued that the world faced a complexity of interrelated problems that frustrated attempts to address any one of them individually. This term's role in the discourse of transdisciplinarity is discussed in Chapter 3.
4. The 'epistemological problematique' is discussed further in relation to my methodology in Chapter 3.

articulate my specific research approach and limit the scope of the research questions, even as the broadness of the problematique is re-emphasized.

Personal critical trajectory

Architectural practice still functions as a primary reference for me—however faint—, given that it formed my initial training and disciplinary identity. It still accounts for the longest stretch of my working experience (about seven years in the U.S.: approximately 2002-2009). Although my individual experiences were generally positive, I became dismayed by the overall state of architectural practice which, like society, seemed to be increasingly controlled by neoliberal market logic.[5] Projects, more and more internationally located (particularly in Asia and South America), grew in scale and abstraction.[6] If my experiences were anecdotal (linked to emerging geographies of globalization), the pattern would spread further and intensify, as shown by sociologist Saskia Sassen's research (2015) which warned of an "urban takeover" of unprecedented historical scale in major cities worldwide, a massive surge of corporate buying up of urban land and buildings, which began taking place after the 2008 economic crisis, "strengthened and enabled by" the worldwide wave of privatization and deregulation in the 1990s. This was accompanied by an "urban gigantism" of mega-projects of urban re-development almost invariably consisting of luxury offices and luxury apartments. Publicly-owned buildings and publicly-accessible places were reduced as "what was small and/or public is becoming large and private". The diversity and complexity of the city was always under threat by forces of homogenization, but for Sassen, this represented "a whole new dimension, one that alters the historic meaning of the city". Here it is especially apparent that 'the spatial' is both an expression of and a form of domination, as the city's spaces are seized up and seize up—slowed to a near standstill in their function as "spaces where those without power get to make a history and a culture, thereby making their powerlessness complex"[7]. As Sassen emphasizes, the implications for "equity, democracy and rights" are profound and are felt even more intensely today. It is this heterogeneous, multivocal sense of the city (not a return to it, but a new sense of it) that has been a driving force in my inquiries.

5. This includes a market logic as processed through various forms of state capitalism (e.g. the 'Chinese model').
6. At their most absurd, they resembled what Provoost and Vanstiphout (2012) of Crimson Architectural Historians described as "derivative architecture": designs made purely for the purpose of speculating on and/or acquiring land, after which another, less considered, less public, and/or less expensive design (or nothing at all) is actually built.
7. This is stated in terms of a structuralist notion of power. Elsewhere a poststructural notion of power will be used. I see both as valid with respect to different scales of analysis.

When I moved into the field of urbanism, the building as architectural object lost its central focus, and instead became but one aspect of a wider social-spatial system (and 'objects' could be conceived less monolithically, as in a non-contiguous urban or landscape design or as experienced haptically). Via now rote understandings, after Lefevbre (1991), that the social always has a spatial dimension (space is socially produced), and that space conversely shapes the social, my thinking—and spatial thinking, in terms of design of affordances and constraints, composition, and handling complexity—was no longer linked only to 'object-buildings'. This wider spatial awareness, combined with fatigue of the large-scale abstractions historically at work in both architectural practice and the city, set the essential conditions for my interest in an expanded field of alternative architectural practice which had its correlates in the fields of art and design, all part of a broader movement of 'socially-engaged art and design'.[8]

Emergent interest in children's participation

As part of my disciplinary expansion, I had a growing interest in children's participation. This interest was/is multifaceted and emergent, but can be sketched with a few key lines. Having come from the car-dependent U.S. to study urbanism and urban planning in the walkable city of Leuven, Belgium, in an academic context of influence and interest in highly critical and activist perspectives (especially after the 2008 economic crisis), it became further apparent how a strong relation could be seen—and underscored—between the built environment and quality of life (psychological-developmental and material), and further how this has intersected both with activism and institutions (especially their combined effects). The above converged in two cases which were particularly impactful on my thinking. Briefly, the first was the history of how 1970s Amsterdam, facing growing car traffic and accidents, avoided a car-dominated future through the combined effects of the activism of the action group *Stop de Kindermoord* (Stop the child murder) and its subsequent 'institutionalization'—subsidization by the national government and subsequent influence on safer, more people-friendly urban planning. A 1972 documentary about the 'De Pijp' neighborhood vividly shows the activism of children who "decided [they] wanted to create a play street", along with their involvement in developing an alternative traffic circulation plan. And, serving as another example of the combined effects of design-initiation and institutional agency, was Dutch architect Aldo van Eyck's advocacy for the spatial rights of children and design for Amsterdam's first public

8. E.g. NAi Publishers (ed.). (2003). *New Commitment: In Architecture, Art And Design*. Rotterdam: NAi Publishers. My interest was reflected in particular in my master's thesis on the challenges contemporary neoliberalism posed to 'urban activism', which was reformulated as a conference paper (Geib 2014). A Belgian-Dutch regional coloring was evident due to my context at the time.

playground (1947), which led to his involvement in designing hundreds of playgrounds as part of a new institutional mandate that a playground be built in every neighborhood.[9]

As has recently been so resolutely shown by Greta Thunberg, a 16-year old climate activist from Sweden, in her rebukes of global leaders' failure to seriously address the climate crisis, it is today's and tomorrow's children and youth who *will disproportionally endure* the consequences of action—and inaction—in the present. This has partly guided my choice to engage with children's participation, but its converse has also been guiding: critical effects achieved with children and youth today can accumulate and compound into the future. This and the above examples, indicate to me that the intersection of participation—especially children's participation—and institutions, is a central site of a critical engagement which seeks a progressive transformation of society. The critical potential here can be seen as compounded when further considering the pedagogical role of children's activities in their own development and expanded critical awareness. All of the above, my own architect's/designer's penchant for combining heterogeneous elements, and my partner's work in the field of arts education, have principally factored in previous imaginings of a future alternative practice integrating urban intervention and art education. As a result of this research, I can envision this as even more combinatory, as part of a wider transdisciplinary-oriented practice.

How TRADERS shaped the contextual-positioning of my approach

The contextual-positioning of my approach was partly shaped through my involvement in the multi- and transdisciplinary EU project *TRADERS* (*Training Art and Design Researchers in Participation For Public Space*) (2014-2017)[10]. In this project, six doctoral students (Early-Stage Researchers or ESRs) from different art- and design-related fields, located in six different host universities in four countries, engaged in an array of common research and practice activities over a three-year period, while also pursuing their individual research. No one discipline was dominant, aside from an umbrella field of 'art and design approaches to participation in/for public space'. A openly-framed sub-theme or departure point was set for each ESR, mine being 'modelling in dialogue', which had the effect of orienting my inquiry first around an anchor point in the heterogeneity and dynamism of Bakhtin's theory of dialogism. Many of the activities were organized in

9. I limit description of these cases to anecdotes. For further information, see: van der Zee, R. (2015). How Amsterdam became the bicycle capital of the world. In *The Guardian*. https://www.theguardian.com/cities/2015/may/05/amsterdam-bicycle-capital-world-transport-cycling-kindermoord; Bicycle Dutch. (n.d.). Amsterdam children fighting cars in 1972. https://bicycledutch.wordpress.com/2013/12/12/amsterdam-children-fighting-cars-in-1972/, and; Ligtelijn, V. & Strauven, F. (eds.). (2008). *Aldo van Eyck: Writings: The Child, the City and the Artist, Volume 1*. Amsterdam: SUN Publishers.
10. http://tr-aders.eu/.

collaboration with local organizations, public sector institutions, or businesses. Five of the six positions included a structured partnership, in my case with the city of Gothenburg's Cultural Affairs Administration.

This partnership took form through an ongoing dialogue with two Project Coordinators, located in the Cultural Affairs Administration, who were active in the first three years of my research as co-supervisors. They exerted a significant influence on my research through our conversations and knowledge exchanges, including through: widening my critical understanding of the local context; connecting me with certain actors in, connected with, or outside of the administration (including other institutional actors, artists, sociologists, and other researchers); sharing and exchange of reference projects, events, and programs; and through common exploration of potential case study contexts. These activities led—indirectly—to my initiation of what became the project analyzed here in this thesis as the first of three cases. My engagement with the second and third cases, in a later phase of research, was also partly facilitated by previous and ongoing engagements with the Project Coordinators. Thus, my research was already being shaped in a space transversing public cultural institutions and external practitioners (including myself, as an external researcher).

1.1.2 Foregrounded problem formulations

Foregrounding the following problem formulations within the overall societal problematique constrains the scope of the research approach, allowing the research questions to focus more precisely and sets the context of exploration of the proposed design approach. These problem formulations include: a critique of the insufficient transformative effect of individual action and of small-scale critical urban practices; urban sociological and urban ontological critiques which critically motivate movement away from individual action and towards urban-combinatorial participatory practice, and; framing of a need for multivocal, contradictory design approaches. Further discussion of the latter is found in 2.2 and 2.4.

The growing insufficiency of [exclusively] individual and small-scale critical urban practice

Considering the enormous planetary challenges that the climate (and biodiversity) crisis confronts us with, it is increasingly apparent that the aggregate effect of individual-scale action is not sufficient on its own to seriously address these crises. This was already underscored by architect William McDonough and chemist Michael Braungart in their

presentation of an alternate 'cradle to cradle' environmental approach (2002)[11], premised on scalar considerations such as the fact that the cumulative effect of mindful individual recycling was vastly overshadowed by the plastic pollution produced commercially. The UN's 2019 global assessment report, "the most comprehensive study of life on Earth" yet, elevated the urgency of the biodiversity crisis to match that of the climate crisis, and recommended that aims/action must move away from exclusive focus on individual action (or saving individual species, for example) to more "systemic drivers of change" like consumption and trade.[12] Although this thesis does not directly confront the societal problematique, it aims to do so indirectly, through shaping design approaches towards linking up with larger scales. As problems of climate, housing, income inequality, technology, and democracy are increasingly globalized, it becomes important that global considerations are integrated in even situated accounts.

Turning now to the scale and domain of design engagement, manifest and latent in my earlier research was a critique—and engagement with others' critiques—of the resolutely small-scale, bottom-up, and straightforward nature of many socially-engaged practices. Their simplicity or purity of critique and focus on immediate effects seemed to make them especially prone to neoliberal recuperation. A further problematic effect was observed recently by architect and academic Tatjana Schneider—a key figure in the discourse of alternative architectural practice[13]—who argued that the spaces and mode of production of 'alternative' spatial practices, whose work is, almost without fail, small-scale, temporary, low-cost, unobtrusive to dominant structures, yet strong in its symbolic and affective dimensions:

> […] come[s] to be regarded—especially by political and economic elites—as *the way* to solve all issues. (Schneider 2017)

She warned of a dovetailing with neoliberalism's critique of government for being too large and top-down. Having internalized this critique, governments embrace these alternative spaces as relatively easy fixes[14], while continuing to pass down austerity

11. McDonough, W. & Braungart, M. (2002). *Cradle to Cradle: Remaking the Way We Make Things*.
12. Watts, J. (2019). Biodiversity crisis is about to put humanity at risk, UN scientists to warn. *The Guardian*. 3 May. https://www.theguardian.com/environment/2019/may/03/climate-crisis-is-about-to-put-humanity-at-risk-un-scientists-warn. Greta Thunberg's activism takes climate science seriously and therefore is exclusively aimed at international and national scale world leaders—the ones who, at least in the present circumstances, alone have the ability to enact the scale of change required to avert dire consequences for the planet.
13. Schneider was co-author with Nishat Awan and Jeremy Till of *Spatial Agency: Other Ways of Doing Architecture* (2011), a seminal book in this discourse (referenced further in Chapter 2).
14. This shares similarities with and overlaps to a degree with cities' easy, low-budget adaptations of Richard Florida's theory of the 'creative class'.

measures and reducing large public realm projects.[15] This echoes philosopher David Cunningham's warnings against putting faith in small-scale, "'ephemeral' practices of 'insurgent architects'" to the active exclusion of larger institutional scales:

> […] the danger in broadly dismissing, even denigrating, the twentieth century histories of 'social-democratic projects' and welfarism—and the attraction to fantasies of the type expressed by Negri, that the "end of the welfare state leaves a large space in the social autonomy of the multitude for the reconstruction of the common" (Negri 2008:200)—is that, too often, would-be radical calls to self-organization and creativity, understood as one legacy of the critiques of 'modernist' planning of the 1950s and '60s, run the risk of simply mirroring, today, those ideologies of self-organization and creativity attributed to the neo-liberal market as such, and, at worse, can serve to perform such ideologies work for them. (Cunningham in Lahiji 2016:29)

> […] One consequence is that, as I have argued elsewhere, a collective historical temporality of *systemic* transformation and liberation is displaced by an increasingly apocalyptic celebration of interruption or dissensus, a faith in disruptive 'singular and precarious acts' of democracy, or a metaphysics of the 'event'. (31)

In a critique of the *Uneven Growth* exhibition at MOMA (2014-2015), which gave a new perspective on what "socially engaged architecture" might look like, Neil Brenner, sociologist, writer, and educator in the field of critical urban theory, focused on the challenge of upscaling 'tactical urbanism' (the exhibition's theme), which quickly becomes a contradiction in terms:

> [T]here are deep tensions between the project of finding viable alternatives to neoliberal urbanism and a tradition of urban intervention that tends to distance itself from state institutions (Brenner in Petrescu & Trogal 2017:119)

Suggestive, in terms of engaging with institutions, is Brenner's *reregulatory project* as a counter to neoliberalism (ibid). Brenner suggests, citing activist architect Teddy Cruz (51;55), that a re-imagined form of design requires engagement with not only physical [social] urban spaces but also "new state spaces" (120), created through "a new role for progressive policy, [and] a more efficient, transparent, inclusive, and collaborative form of government". Brenner, at least in his analysis of the exhibition content (which relates to megacities, but I would argue the arguments remain valid, to a lesser degree, in smaller cities), focuses mainly on the creation or 'redesign' of institutions such as community land trusts and cooperative housing associations, which form a significant theme in Petrescu and Trogal's edited book (2017).

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15. An example of this can be read in the Netherlands' post-2008 turn, which slashed public architecture and urbanism institutions such as the Ministry of Housing, Spatial Planning and Environment (in 2010), while advocating instead the smaller-scale, interventionist strategies and approaches of 'alternative practices'. (Džokić & Neelen 2017:12)

Turning to a broader critical perspective, which implicitly underlies much of the above as part of the societal problematique, engaging with institutions, and public cultural institutions in particular, can be seen as crucial in light of the last 40 years of neoliberal globalization. Stapleton (2009) shows how market ideology has inverted "the way culture is thought of and how the state—or what remains of it—seeks to support culture" (134). In the 'old world' the market was the subject of the state, the economy part of wider society and culture, and the state's role was seen as *intervening* to remedy deficiencies and failures of the market by providing "public goods" (ibid.;139). In the present single-voiced view—ideological and undemocratic (there is no alternative to the market)—the state is the subject of the [global] market and culture is purely an economic instrument (the quantitative punch of "'Culture?' '7 percent of GDP!'", Stapleton recalls as repeated in almost every policy document he came across during his time in the UK's National Office of the Arts Council). He identifies market society as a "totalitarian, not a democratic, system", as it refuses any state intervention and threatens public goods.

Considering the practitioner orientation of alternative architectural practice (and socially-engaged art and design practice more broadly), and transversing the critiques of Cunningham, Brenner, and Stapleton (among others), a field of engagement is sketched in which art and design practitioners more intently concern themselves with public institutions and their role in aiming to provide 'public goods'—public cultural institutions being particularly emblematic of this role. Stapleton's framing is somewhat undesirable as it can—if not paired with a more robust challenge to austerity trends—suggest a reactive 'patch up' relation in which "soft, social sectors" are charged with healing the wounds inflicted by the "hard economic sectors" (BAVO 2007:25, citing Bourdieu). Absent a sudden wholesale replacement of the current system—in my view a bewildering horizon too often taken as a conditional premise—, this discomfort can be assuaged through a re-calibration of the scale of critique and its targets—as will be shown in Section 4.3.

Towards urban-combinatorial participatory practice

Critically motivating exploration of how multivocality can be operationalized through design and conceptualized as having its own potential critical efficacy, are two interrelated critiques: first, urban sociological critiques of the single-voiced quality—or monovocality—of the common, single, and fixed identity sought in social collective processes, e.g. in communitarianism, in contrast to the city understood as a place of encounter with difference, and; second, a critique which views the "combinatorial ontology" (Amin & Thrift 2017) of the contemporary city as a methodological model of knowledge production and urban collaboration.

The ontology of the city cuts across both critiques, but in the latter, it becomes an increasingly strong counterfigure, not only to single, fixed identity, but to purely individual design engagement and simplicity and directness of action. If the city could once be defined simply as "a human settlement in which strangers are likely to meet" (Sennett 2002[1977]:39), globalization, urbanization, and technologization have made it predominantly a place of strangers (Amin 2012), plurality, and hybridity (Amin & Thrift 2017) in which we relate and interact more as 'urban neighbors' across all manner of discontinuities and contingencies—social, temporal, geographical (Amin 2014; Painter 2012—see Table 1). Building empathy and solidarity in these heterogeneous conditions, rather than reversing, homogenizing, or 'solving' them, is a crucial ongoing societal challenge.

> The times press for a collage of ideas, illustrations and methods that show that multiplicity, solidarity and common provision remain valid principles to address a future that can only become more hybridized. To yearn for purity is to close off possibility. (Amin 2012:11)

An intersection of these views with feminist theory's more fundamental challenging of the stability of identity appears in political philosopher and feminist Iris Marion Young's critique of the ideals of communitarianism, and her counterproposal of "city life as an openness to unassimilated otherness" (Young 1990:227). An exploration of the potential of multivocality proposes to revalue—but not romanticize—the complexity, diversity, and social distances which are increasingly a part of the ecologies of cohabitation and collaboration within contemporary urban conditions.

In the field of urban studies, geographers Ash Amin and Nigel Thrift, in *Seeing like a City* (2017) call for a new way of seeing and knowing which takes the complexity and "combinatorial ontology" of the contemporary city as a model. Among their names for this alternative "urban science" (Amin 2013), framed as a counter to the all-knowing ambitions of the 'smart city', are: a "modest and open 'science' of urban knowing" (27); a "science of incompleteness"; and an "uncertain and uncontrollable science-art" (31). This view has resonance with the 'epistemological problematique' of transdisciplinary inquiry noted earlier, in that "the city can only be known partially, provisionally and experimentally". Urban agency, in this model, is neither constant, controllable, nor reducible to hierarchical relationships of base and superstructure, nor to the way open systems self-organize. Instead, more decisive are elusive relational aspects and infrastructural, combinatorial and configurational processes of alignment, coupling, amplification, compositing, and so on. Amin and Thrift (2017) model this "polyvocality" (27) in their approach which proposes "harnessing this plurality" (25) towards progressive ends by working with the city's dynamics, rather than subjugating them (in

the general tradition of urban planning)—"valorizing different knowledges and placing them in agonistic tension so as to collectively validate governance decisions" (ibid.). The implied alternations of control and initiative, and associated de-centering and distribution of agency, resonate as a challenging ethics of participation and collaboration. In a similar way, Miessen (2017) proposes to draw on the density of 'the urban' as a model for collaborative and participatory practice, as it could inform a "culture of agonistic collaboration" (121).

One day in Gothenburg in 2021 It was a beautiful day November 14, 2021. Lots of nice people, who walk around and sweet kids playing with their friends in kindergarten. The central station has been rebuilt so that it has become larger and finer. Everyone is welcome. There are more stores and the things are mainly cheaper. The buses have been several and you only have to wait 15 minutes on the bus. Hisingen has been rebuilt. There are not many houses and apartments but several streets. There are many markets that sell things from Asia. In the evening, the lights are lit on the streets. All the people walk around the markets and have it cozy. Angereds Bridge, which goes to Hisingen, has been rebuilt so that it has become a footbridge, where you can take a pleasant walk instead of going by bus. Near the town they have built a new museum. All the old boats, which were at the quay in Göta River ten years ago, are in that museum now. At the Göta River it has become more beautiful and many couples come and walk and be romantic together. I have experienced a fantastic day in Gothenburg on November 14, 2021. It is time for me to travel back to Stockholm, where I study. In a few years, when I am finished and I have saved money together, then I will move to Korea and live there. Sarah Tong 8A	British geographer and academic Joe Painter (2012) challenges the celebration and efficacy of 'neighborliness' in the neoliberal devolution of responsibility from welfare state to communities themselves (particularly in the context of the 'Big Society' in Britain). Actual 'neighboring' "may be too chancy and too contingent to carry the hopes that are being placed on it". Painter theorizes the complexity of the figure of 'the neighbor' (beyond either "hellish" or "loving" neighbors) and argues for "the importance of radical ambiguity, unknowability, and fragility in neighbourly relations", concluding with a reading of a short story by Naim Kattan, *The Neighbour* (1982[1976]), that "records the fleeting encounters across difference that often seem to constitute neighbourliness in urban settings". In the story, the curious and perceptive narrator recalls a string of subtle encounters with a quiet neighbor. Over the years they become more eased with each other and even meet occasionally. But, when the neighbor comes by one day to say goodbye—he is moving overseas, "going home"—the narrator is "taken aback". On learning the neighbor had decided this 20 years ago and has since been saving up his money to make it possible, the narrator feels 'vaguely deceived' by this pre-destination of their relation.

Table 1: At left: a participating 8th grade student's text (my translation) imagining a future Gothenburg, part of the project *Young:RiverCity Gothenburg* (2012) (referenced in 5.2.2), which was part of a larger project *The Central RiverCity*. The text was included in the Cultural Affairs Administration's project report (Sondén & Jonsson 2012:12). At right: reference to an academic article "The politics of the neighbour" (Painter 2012) which finds [party/policy] politics based around either a celebratory or complex view of 'neighboring', as too weak for its tenuousness and complexity in practice. I argue that a complex view, however, can certainly inform a long-term critical perspective which can directly or indirectly shape political effects.

The need for multivocal, contradictory approaches

Earlier research showed how less straightforward, more complex artistic and activist approaches might be less subject to easy recuperation (Geib 2014). This exploration, combined with the increased complexity facing practitioners when engaging with

institutions (and of the wider contemporary context) suggested the need for further exploration of multivocal, contradictory design approaches. Engaging in the field of alternative architectural practice, Petrescu and Trogal (2017), describe the contemporary context as 'convulsive', and as warranting both the distance and deconstruction of hyper-criticality and the nearness, care, and construction of engagement:

> The politics of the (re)production of architecture[16] suggests we need nuanced and sensitive approaches. In these 'crisis-riddled times', we need to learn how to become paradoxical and contradictory: how to act quickly and at the same time to slow down, to be engaged and generous, yet remain vigilant and critical, to (re)produce more and to consume less, to allow the contestation of the many voiceless, and to find ways to construct positively in conflicts. (Petrescu & Trogal 2017:8)

Critical indirectness could be said to begin to develop one variation of such a "paradoxical and contradictory" approach, understood as one among many as part of a pluralist view of practice aligned with a feminist approach of privileging diversity. (Petrescu 2007, cited in Petrescu & Trogal 2017:5).

When similar understandings of complexity of context are turned inward—connecting with feminist and post-structuralist theory's challenging of fixed identity—engaging with our navigation of internal multiplicity or 'dialogical self' (Hermans & Hermans-Konopka 2010) is suggested as a necessary part of a critical self-reflexive design approach.

Focusing more squarely on art and design practitioners' engagement with participation and collaboration, Huybrechts et al. (2014) theorized a proposed "hybrid approach to participation" in which practitioners and participants negotiate among multiple, often uncertain and unclearly-divided roles "continually balancing between partnership and de-familiarisation" (162). Rather than a fixed, triangulated position—a single approach—a loosely-coordinated multiple approach is implied (at least if it would be other than ad hoc) which is comprised of dynamics of alternating intentions, initiatives, control, and roles. This thesis contributes further along this line by positing one form of loose coordination, and reading these dynamics in terms of spatialities which can estrange the perceptions of practitioners, collaborators, participants, and secondary audiences in different ways.

16. This is a politics transitioning "beyond neoliberal capitalism" (1) and requiring "new forms of collective politics, values and actions" (2), a "radical, feminist, and 'agonistic'" (5)—possibly post-human—politics engaging with institutions and technology in "working with and across differences and beyond binaries, constituted in power relations" (7) with trans-scalar contextual sensitivity, for "democratic space-making" and "spatial rights" (6).

1.1.3 Research approach

In relation to the foregrounded problem formulations of the societal problematique—which, as a problematique, renders the causal logic of single interventions inadequate through the interrelatedness of multiple problems and unintended effects—, the research approach employed here was to develop and explore a design approach as an open system involving contrasting framings.[17] This multiple approach, also reflected in the following research questions, differs significantly from more precise and sculpted single approaches. Besides arguably being more appropriate to the complexity of context and problem formulations, a multiple approach could also be said to be more transferable to art and design practitioners, who are generally not looking to directly adopt theories or methods wholesale, but rather to creatively adopt them to suit their own contexts and interests. Indirect utilization of research could similarly be conceived in relation to institutional actors, based on Carol Weiss's study of the indirect influence of social science research on policy (1977).

Research questions

Given the problematique as formulated above, and my motivation and institutional framing, the following primary and secondary research questions have guided my inquiry and contributed to exploration of a design approach of critical indirectness:

> How can art and design practitioners develop greater capacity to critically wayfind within the complexities and uncertainties of engagements with public cultural institutions in and around participatory processes?
>
> a. How can more complex and spatial—or 'multivocal'—understandings of participation, critique, institutions, practitioners/actors, and effects support this development of capacity?
>
> b. How can multivocality as such be operationalized through design and conceptualized as having its own potential critical efficacy?

As mentioned above, these questions together create an open system comprised of two highly related components, acknowledgement of a complex context along with multivocal understandings of major components of this context, and one 'outside' component, a suggestion to explore how, from a design-analytic perspective, multivocality itself might be seen to have its own critical efficacy.

17. On researchers designing systems rather than objects, see: Hughes in Doucet & Janssens 2011:51-62.

Aims and purpose

Taking broad views of 'design' and 'practice', this thesis aims to speak to both critical art and design practitioners (again, including design researchers) engaging public cultural institutions around participatory projects (or 'participatory practitioners') and critical institutional actors, while considering that, at different levels, these framings overlap. Institutional actors, for instance, also design—through the selecting and connecting of multiple institutional agendas, networking, collaboration, and in framing projects and reporting. Conversely, art and design practitioners, though they may be structurally 'external' to institutions, are often engaged and entangled with institutional framings even before engaging institutions through a project. And, they further can be seen to also develop aspects of their own practices as 'institutions'—enduring aims, methods, identities, approaches, and contexts which frame mediation of each singular engagement.

The primary guiding aim is to explore how art and design practitioners' can develop greater capacity to critically wayfind within the complexities and uncertainties of engagements with public cultural institutions in and around participatory processes, without losing a critical bearing. In support of this, it aims to challenge monolithic or 'monovocal' understandings of participation, critique, institutions, and practitioners through critical theoretical and empirical inquiries into their multiplicity and complexity. Intrinsically-related to the above is exploring how such multiplicity and complexity (or 'multivocality') as such can be operationalized through design and conceptualized as having its own critical efficacy.

The specific aims of this work are of course driven by broader purposes. Common to the definitions of transdisciplinary inquiry of Brown et al. (2010) and Doucet and Janssens (2011) is an "ethical dimension" (2), described by Brown as "the ethic of pursuing a just and sustainable future" (2010:287). I alluded to this as a guiding purpose in disclosing my background motivation above. While noting that even basic research may indirectly benefit society, the practice-based and practice-oriented approach taken here satisfies further combined purposes, which Doucet and Janssens note as among three elements of transdisciplinarity (along with the ethical dimension): the "integration of discipline and profession (theory and practice) in knowledge production" and "the importance of experimental, designerly modes of inquiry" (2). Pervading and at times coordinating these purposes is my personal view and experience of 'designing' as quite synonymous with architectural thinking (Dyrssen 2010) in being a dialogical process animated by heterogeneities of content and control engaged with and composed in "contrasting interplay" (232). I have been increasingly drawn to this more *syncretic* mode of combining (in which parts are not subordinated to a whole) in opposition to a unilateral,

monovocal mode of *synthesis* (in which parts are subordinated to the whole).[18] My interests in participation and transdisciplinarity can be seen to have partly grown out of this view of designing.

It should be emphasized that critical indirectness is not proposed as an exclusive, prescriptive approach. Although critical of the aimed-for monovocality of some approaches, I understand any approach as already plural, provisional, and changing, and I understand the approach proposed here, and its exploration, as part of an ecology of approaches to participatory practice ranging from activist to artistic to top-down—however populated primarily by hybrid approaches.

1.2 Reading guide

This introductory chapter disclosed the outsets of the research approach, and what it aims to do, by specifying a particular configuration of engagement with the societal problematique. This was composed of: my own motivation—including relevant personal critical trajectories and emergent interest in children's participation—and institutional framing through my involvement in *TRADERS* and foregrounded problem formulations. In Chapter 2, *positioning critical indirectness*, the latter are extended more fully as they intersect with a disciplinary contextualization of critical indirectness, framed as a design approach in a domain of *participatory practice*. The latter is premised on a plurality of notions of 'participation' and read across the domains of alternative architectural practice and critical spatial practice, in relation to issues which distinguish the approach. The methodological approach described in Chapter 3, *open transdisciplinary turn-taking*, has extra significance in that it resonates with the structure of critical indirectness and could be read as one expression of the kind of 'urban-combinatorial' participatory practice suggested in 1.1.2. It also ties in strongly with the analysis of the first case in 6.1. The theoretical framework developed in Chapter 4, *multivocality's spatiality*, works towards structuring the case analyses, particularly through certain conceptual-analytical lenses. In order to better situate the cases, which each engaged with institutions and institutional actors (and the projects in the latter two cases were initiated by institutional actors), Chapter 5, *critical agency in public cultural institutions in Gothenburg*, analyzes the institutional context as multidirectional, and thus as a field of operation for potential critical agency. In Chapter 6, *spatialities of multivocal estrangement*, the most extensive chapter, the three cases are analyzed in turn, each paired with a different conceptual-

18. For a fuller definition and discussion of syncretism, see Janssens 2012:227.

analytical lens, respectively: *alternating voices*, *transversing voices*, and *wavering voices*. Findings from the empirical analyses are discussed in Chapter 7, *multivocal critical engagement*, in relation to the foregrounded problem formulations of the societal problematique and contextual positioning of critical indirectness. The discussion is organized by the coexisting modes of critical engagement which distinguish critical indirectness as a multivocal design approach. Discussion continues in relation to the research contribution, orients towards possible extensions in further transdisciplinary-oriented research, and concludes with a summative reflection.

2

Positioning critical indirectness

contextualization

While this research aims to contribute in a broad space of overlap between open transdisciplinary inquiry (Brown et al. 2010) and transdisciplinary, practice-oriented architectural and urbanism research engaging critically with participation in urban contexts (e.g. Awan, Schneider, & Till 2011; Doucet & Janssens 2011; Miessen 2017; Petrescu & Trogal 2017), a narrower positioning in relation to the latter is sought in order to pursue an active dialogue with a broader transdisciplinary approach[19], as well as to approximate past, present, and future situatedness. This narrower positioning spans across the domains of alternative architectural practice, critical spatial practice, and participatory practice, but adopts the latter term as the most relevant. The research has, however, been much more driven by an itinerant 'process-based' positioning or *wayfaring*[20] continuously re-orienting around issues which I and others have perceived as important, and in dialogue with: practice (my own and others'); recurring theoretical themes; and implicit involvement of and development of discipline-linked capacities of 'design and spatial intelligence' (Awan, Schneider, & Till 2011:26;28) and 'architectural thinking' (Dyrssen 2010). This ongoing wayfaring [partly] satisfies my curiosity and propels creativity, but as importantly serves a critical purpose similar to that described by Christens and Speer (2006) in the field of participatory development, as a pragmatic

19. This is as opposed to pursuing a single positioning, either broad or narrow, and is elaborated as a particular transdisciplinary approach in Chapter 3 (methodological approach).
20. In their development of the interdisciplinary field of mobilities design, which includes design of infrastructure and public space, Lanng and Jensen draw on anthropologist Tim Ingold's distinction (2007) between 'transport' and 'wayfaring' in their proposal to enrich the instrumental point A to point B logic of *wayfinding* by integrating the more intricate and "situated, embodied qualities" of *wayfaring*. The traveler is no longer seen as a passive passenger, but as "an active sensing person who lives and moves in *multifarious* ways" (2016:255, emphasis added). For me, this indicates the foregrounding of circuitious, exploratory sequences which may contrast or conflict from one to the next, but build up knowledge and critical capacities over time. The unpredictability of the subject's agency evinces attempts—by either the subject or others—to consolidate a stable position.

reflexive praxis which "allows experimental habits to constantly reconstruct ideas and beliefs about participation and development".

This chapter first develops orientations towards a speculative domain of 'participatory practice' (2.1) from within the domains of alternative architectural practice and critical spatial practice, then reaches more broadly in its further elaboration—including elaboration of supporting premises of a plurality of notions of 'participation'. *Critical indirectness* as a design approach in participatory practice is further positioned around distinguishing issues of: a practitioner's complex critical mentality (2.2); contextual positioning between small-scale practice and engagement with institutions (2.3); and the alternation and ambiguation of roles in participatory processes (2.4). These issues are articulated in relation to a selection of positions, framings, and practices within various art-, design-, urban- and participation-related fields and domains.

2.1 Orientations towards participatory practice

As part of positioning critical indirectness in relation to disciplinary domains, this section develops orientations towards a speculative domain of 'participatory practice' from within the domains of alternative architectural practice and critical spatial practice, then reaches more broadly (albeit through a specific case of artistic practice) in its further elaboration (2.1.1). It then expands 'participation' from its domain-linked focus on decision-making into a plural notion which can take place in multiple domains and forms, and at the same time be understood from a critical perspective to have an internal multiplicity and complexity (2.1.2).

2.1.1 Alternative architectural practice, critical spatial practice, and participatory practice

Alternative architectural practice

The expanded field of 'alternative architectural practice' was gathered under the term 'spatial agency' in the seminal *Spatial Agency: Other Ways of Doing Architecture*[21] (Awan, Schneider, & Till 2011), the first extensive theorization and compendium of such practices.[22] Diverse motivations, contexts, and operations of 'spatial agency' are theorized, and followed by a compendium of practices which is admittedly not

21. *Alternative Architectural Practice* was the book's original working title, but the authors thought it too limiting in its connotations for a project they wanted to be "expansive and empowering" (26). They structure the introduction by explaining in turn how each of the three terms of the original working title was unsatisfactory.
22. The project also maintains a website, http://spatialagency.net, which hosts a database of roughly 180 examples of 'spatial agency'.

comprehensive, yet includes many examples dating back to the 1960s and 1970s and earlier, establishing many historical precedents for approaches which run counter to a culture within architecture which [still] revolves around the static object-building, prioritizing "the visual, the technical, and the atemporal" (27).

Crucial in inspiring and rationalizing my positioning was the central move of Awan, Schneider, and Till, reflected in their use of the term 'spatial' rather than 'architectural', of de-centering focus on architects and [physically built] buildings by emphasizing that the built environment is shaped by a far wider set of actors and processes, including users, everyday practices, social relations, builders, self-builders, artistic interventions, pedagogical processes, policies, and politicians. Further, they also emphasize that the social and spatial mutually constitute each other (after Lefebvre) and draw on Latour's actor-network theory to show that even a single building is dynamically embedded in networks, subject to many forces of unpredictability and contingency[23] of the "processes of their production, their occupation, their temporality, and their relations to society and nature" (27). More relevance can be ascribed, then, to 'other' more participatory and collaborative ways of *indirectly* shaping an inseparably conjoined 'social-spatial'.[24]

Critical spatial practice

I further position myself by extracting from the principle discursive framings of the term 'critical spatial practice', which come from Jane Rendell, writer and architectural historian / theorist / designer, and Markus Miessen, architect, spatial designer, consultant and writer.[25] Their differences seem to be less around what could generally constitute critical spatial practice (one exception is scale), and more around situated positioning of their own practice—personally, philosophically, and in relation to disciplinarity.

While both are based in academia, Miessen is also based strongly in professional practice[26]. The latter can partly explain why one of Miessen's aims is to strengthen the societal-economic position of critical spatial practices by reframing them "as part of a recognizable profession" (2017:29), albeit an 'a-disciplinary' one not governed by professional institutions, in order to increase practitioners' accountability while opening

23. On architecture and contingency, also see Till, J. (2009). *Architecture Depends.*
24. This does not mention the indirect effects of even directly-intentioned action (Chia & Holt 2009).
25. My aim, here as elsewhere, is to minimize the conceptual violence of abbreviating and extracting from bodies of work much vaster and more detailed than the work here can encompass. Both give fuller accounts which trace historical precedents for and connections with critical spatial practice (see Miessen 2017 and Rendell 2011).
26. That the [professional] practice dimension is quite strong is apparent when looking at the range of work of Studio Miessen (established in 2002). https://studiomiessen.com

opportunities in terms of greater scope of transformative effect and practices' own economic viability (38-42).[27]

Different approaches to scale of practice relate here as well and can be drawn out from their texts. For Rendell the meaning of 'critical spatial practice' as a "form of spatialized criticism" (Rendell 2011, cited in Miessen 2017:28), has evolved from her earlier work which saw it as "a form of urban art/architecture intervention" (ibid.)[28]. Especially the latter, for Miessen, implies a link to certain disciplines and to a certain scale, which limits re-deployment of aspects of artistic practice in other—and larger—domains.

At the same time as I am in agreement with Miessen on the need to expand the horizon of practitioners beyond merely ephemeral artistic interventions, Rendell's 'spatialized criticism' for me serves as a useful model for a practitioner's mentality (discussed in 2.2). Rendell understands critical spatial practice primarily as the particularly 'spatial' way she (or another) practices criticism[29], or what I would call 'critical theory-driven interdisciplinary exploration': a self-reflective investigative focus on the particular places where—and configurations of how—disciplines come together or apart, read via multiple trajectories of exploration which take one outside of one's discipline and create new "vantage point[s]" (2011:22). This said, Rendell does not treat disciplines as having rigid and fixed boundaries: for instance, the multidisciplinarity already within architecture "can operate in an interdisciplinary way" (Rendell et al. 2007:2). In an earlier interdisciplinary inquiry which resulted in *Art and Architecture: A Place Between* (2006), 'the spatial' is also manifested through the inquiry's approach: "by stretching and playing out definitions like 'art' and 'architecture', theoretical reflection provides standpoints from which to explore" (2003:222). There is a key integral resonance with the physically spatial orientations and concerns of the spatial practices which are the objects of her investigations. One can then read 'critical spatial practice' as having a double, overlapping expression: one, the term as a framework set by Rendell which can take many forms, from physical intervention to writing and criticism, and, second, the term as describing her own specific practice.

27. This points to an absence in other discourse on spatial agency and critical spatial practice which tends to treat as secondary questions of economic viability.
28. Yet the notion of 'spatialized criticism' was already emerging in Rendell's earlier work (e.g "Criticism as a Critical Spatial Practice", 2006:191-193).
29. Rendell has previously called this and similar forms of criticism "criticism as critical spatial practice", 'architecture-writing', and 'site-writing'. (Rendell 2011:213)

For Rendell, 'theory' is synonymous with a broad, plural notion of critical theory[30]. Critical theories are distinct from hypothesis-testing modes of scientific inquiry in that they are "reflective and seek to change the world rather than to simply comment upon it" (2003:226). However, this should not be confused with a dichotomy between theory and practice. Following the writings of Lefebvre and de Certeau on spatial practices (and aligning with Awan, Schneider, and Till's notion of spatial agency), and the rise of practice-led/-based research, Rendell considers that spatial practice can involve processes of not only designing buildings, but "activities of using, occupying and experiencing them, and through the mode of writing and imaging used to describe, analyze and interrogate them" (2011:23). These other activities can also have transformative effects.

Rendell has been developing a "particularly feminist approach" (20) which emphasizes writing as a critical spatial practice. Part of this is a blurring of theory and practice. She notes a shift, over the prior decade and in relation to the rise of interdisciplinarity, in the view of theory "from a tool of analysis to a mode of practice in its own right" (2011:20) and adopts a Deleuzeian view that relationships between theory and practice are "fragmentary and partial", and that theory can be continuously practiced "in a speculative manner—proactive and inventive" (21). This view sees theory as *driving* interdisciplinarity, not from outside, but integrally within the process. This generativity of relation offers potential encounters with the other and thus inspires "a feminist project that combines critique and production" (ibid.). For me, this underscores the relevance of framing this research as an inquiry into a design *approach* ('approach' defined as "a way of considering or handling something"[31]), as theory, mentality, and action become inseparably bound up as co-extensive with 'practice'.

Participatory practice

'Participatory practice' is not established as a domain in discourse, but I read it speculatively and transversally across more established participation-oriented domains and disciplines. Its art- and design-based[32] practitioners engage in participatory processes with at once a heightened self-reflexive critical awareness of the ineliminable presence of power relations (both structural and fluctuating) and an aim to utilize their dynamics,

30. Rendell also cites the historical origins of 'critical theory', as it "refers to the work of a group of theorists and philosophers called the Frankfurt School operating in the early twentieth century. […] Taken together, their work could be characterized as a rethinking or development of Marxist ideas in relation to the shifts in society, culture and economy that took place in the early decades of the twentieth century." (Rendell 2011:49)
31. "Approach" (noun). OED Online. Oxford University Press.
32. Since I do not come from either professional field, I read 'art' and 'design' as designating modes of thought and action which may be involved in any process of investigating, exploring, creating, composing, and/or strategizing. These processes involve the aesthetics of subjective framing (Rancière 2010) and the intentionality of design.

including alternations and variations of control and authorship (at multiple scales—including workshops and wider collaboration[s]), as one among other 'materials' to work with and inform their largely explorative, dialogical approach. Its practitioners think and act *laterally* (Miessen 2017:142), across boundaries—within or across domains—, potentially expanding them in the process. Further, the dynamics involve much more than simply interpersonal face-to-face relations, as 'the social' is considered as "the field of human and non-human association" (Amin 2012:6, following Latour 2005).

My reading is weighted towards Norwegian artist and filmmaker Ane Hjort Guttu's notion of 'participatory practice' as discussed in "Nature/Exhibition" (2014), which takes the reader on a self-reflexive critical account of the emergence of *Nature/Exhibition*, an art exhibition which grew out of her 7-year old son Einar's idea that they create an exhibition opening together in their home. She foregrounds various configurations of power relations which at every step derailed her aim of achieving a 'genuine collaboration' (of 'equality') with Einar.

One must read her concluding pessimism about the pervasiveness of power relations—e.g. "all cases of collaboration, including those between children and adults, amount to complex power games" (164),—as part of a larger ambiguity of approach and post-reflection, which, in each case, made a 'material' out of the shifting dynamics of those very power relations. On this point, Guttu cites a conversation about 'participatory practice' in which Canadian artist Patricia Reed relates the notion of the capacity to simultaneously 'host' and 'un-host' during a process, terms which describe a "dispersion of 'control' that blurs conventional notions of authorship" (162, citing Reed 2008[33]). And, Guttu's own emphasis on the role that the reconfiguration of hierarchies through/of objects can play in achieving [a more abstract] equality can be a promising way around her cynicism, in tandem with a view of the conjoinedness of the social-spatial.

2.1.2 'Participation' in the plural

As a prerequisite for conceiving a wider range, complexity, and dynamism of practitioners' mentalities, context of engagement, and roles, 'participation' must first be understood in the plural—existing in more than a single discipline or domain, as internally differentiated, and as potentially having multiple purposes.

33. A conversation between Reed and the English artist David Goldenberg entitled "What is a Participatory Practice?".

Beyond participation's singular focus on decision-making

Participation is strongly linked with democracy: through participatory design's growth from its historic Scandinavian roots in participatory urban planning and in democratizing decisions in the workplace beginning in the 1970s (Ehn 2017; Pilemalm 2018)[34]; in political theory via Carole Pateman's *Participation and Democratic Theory* (1970), which remains a seminal reference for many (e.g. Till 2005:27); and even reaching back to the Protestant Reformation's democratizing of religion (Henkel & Stirrat 2001). Given these roots, it makes sense that participation should be oriented around [democratizing] decision-making. But, in this framework, analysis becomes one-dimensional because all is measured against a result—the degree to which participants shared in (or controlled) decision-making. So, for Pateman, 'full participation' is "a process where each individual member of a decision-making body has equal power to determine the outcome of decisions" (1976:71) while 'pseudo-participation' occurs when the decisions have already been made in advance of participation. Arnstein's 'ladder of citizen participation' (1969), has had enormous staying power through its simplicity (eight rungs) and radical aims, but has been criticized as too static and one-dimensional (e.g. Cornwall 2008). Arnstein herself was well-aware of her model's "simplistic abstractions": "In the real world of people and programs, there might be 150 rungs with less sharp and 'pure' distinctions among them". But, she designed the ladder to emphasize the contrast between the "powerless" and the "powerful" as well as approximate real world perceptions of each of these two groups—that the other is a 'monolith'. A post-structuralist reading would question both her structuralist understanding of power and to what degree her model constructs the power relations it aims to invert. Pateman's concept of 'partial participation' (70)—when both parties *influence each other* but greater power to decide rests with one party—is interesting for its acknowledgment of dialogical cross-influence as a second level of power relations.

Especially when the purpose of participation is multiplied to include critical, pedagogical, and/or social aims, more fine-grained conceptual and analytical tools are required. Percy-Smith, in the field of children and young people's participation, has highlighted that "one of the major problems with participation has been its widespread preoccupation with involvement in decision-making" (2010:110). He notes that this has led to a focus on "expression of views" and 'listening'—what I would call *simple direct linear relationships*. Missed is focus on:

34. See Ehn (2017) for an account by a main protagonist, covering 1970-2015, from the perspective of learning in participatory design.

> a wider spectrum of activities which characterise how young people engage with and make sense of their worlds and through which one could argue their well being, identity and citizenship status is realised. (Percy-Smith 2010:110)

Here, the long-term development of children and young people is at stake, and will be effected by many more factors relating to the process, not dependent only on its direct (immediate or long-term) 'results'. Rather than a zero-sum game played by static, completed actors, participation can be understood as involvement in dynamic, indirect, multidirectional processes of learning and change—in other words, as a relational and dialogical process (Percy-Smith 2006:154)[35].

Percy-Smith's critique is instructive as in it one can read a structuralist and post-structuralist notion of power, which opens to both an broad critical-activist stance (he calls for greater participant involvement in *each* phase of planning and decision-making) and to greater critical-analytical complexity through widening the domain of participation from the decision-making focus of the 'liberal representational model' to participation conceived as "the democratic action and involvement of individuals and groups in social processes" (114). Although I share the general aim of a more democratic world, I adopt Kesby's even broader concept of participation as "an associational process between parties" (2007, cited in Mannion 2010:337), which does away with the implication that any participation is automatically democratic, in order to focus analysis more precisely on the dynamics of the processes themselves.

Once monocular focus on a moment of decision-making is removed, and complemented with focus on other dynamics, it becomes evident that "in all participatory processes there are degrees of involvement" (Till 2005:25). Further, following feminist and post-structuralist views of these dynamics' ceaselessly changing asymmetries and mediations by various forms of distancing and differentiation—of power as "omnipresent"; of power relations as fluctuating and reconfigurable, differential "from one moment to the next" (Foucault 1990:93, cited in Guttu 2014:164); and of the "fluidity and multiplicity of subject positions" (Mannion 2010:338)—means that action and reflection may be ambivalent or multiple, with effects (agencies and counter-agencies) extending—intended and unintended—to all involved parties. As such, even when agreements may arise or be aimed for, they are always provisional and never to be read as a fusion of subjects. There is always some torsion, some remainder, some degree of asymmetry and difference which lay outside the control of the involved actors. Young's critique of the ideals of

35. My thinking here is also influenced by Rothberg critique of 'zero-sum' thinking in his model of 'multidirectional memory' (2009).

communitarianism, and her counterproposal of "city life as an openness to unassimilated otherness" (Young 1990:227) remain fundamental to my critical and epistemological perspectives. These considerations suggest moving further towards what urban theorist Isabelle Doucet calls a "post-dichotomist understanding of participation" (Doucet 2015:125) which responds in a more nuanced way to a more complex context, and can emphasize *both* democratizing decision-making and aesthetics, for instance.[36]

Participation in multiple domains and forms

Huybrechts, Schepers, and Dreessen note that "how participation is defined depends largely on the domain in which the project is developed" (2014:18), and go on to [non-exclusively] specify three domains: participation in citizen engagement (mainly in decision-making), in media, and in culture. They note overlap between definitions of participation across the domains. Another domain, key in the empirical cases, is participatory learning and/or participation through school.

Even within one domain, for example the field of architecture and participation, as engaged by Jones, Petrescu, and Till (2005), the authors explicitly do not define a 'standard', normative form of participation: "Instead, one has to accept that with multiple users, multiple desires and multiple contexts, multiple forms of participation are necessary" (xvi).

2.1.3 Reflection

Emphasizing the social-spatial as conjoined and co-constitutive, as well as participation as an internally-differentiated dynamic process, both reinforces my disciplinary positioning—by determining relevant roles for the conventional 'material' and 'spatial'—and expands it, opening it more broadly to 'participatory practice' (while narrowing its focus of action and reflection) and to participation in multiple domains. Relations are inverted: from involving participation in architecture, to involving capacities of design and architectural thinking in participation. Relations are at the same time expanded and made more complex, in tandem with the expansions of the meaning and domains of 'participation'.

36. At a broader scale, Doucet's suggestion is a response to the "political ambiguities and democratic contradictions" of the mid-1990s 'practice turn' in architecture which she argued rendered obsolete "oppositional, dichotomist approaches". (2015:111)

2.2 A complex critical mentality

At the heart of an approach of critical indirectness one will find not a single heart, but many. At least one is a critical driving force, the others may or may not be as intense. A critical self-awareness embraces and works with this multiplicity, treating its structure as an open complex system, a spatiality, rather than attempting to synthesize it into a single ideological vector, or technical or aesthetic honing of practice. To avoid the latter, Awan, Schneider, and Till discuss spatial agency as a critical practice, or praxis, which approaches each situation with a critical analysis of the existing conditions and a transformative intent but "with no predetermined outcome" (2011:29) in mind.

More will be said about theories of such 'multivocal' mentality in Chapter 4,[37] but the basic structure of the 'metamodern' mentality (*metamodernism* being a term foregrounded by Vermeulen and van den Akker in 2010), can be initially useful here in understanding practitioners' critical engagement with participation. A metamodern mentality is said to continually oscillate between a modern productivity and hopefulness and a postmodern deconstruction, doubt, and skepticism—including of the efficacy of one's well-intended actions. However fraught are participatory processes, ineradicable their power relations (at all scales), and elusive are distinct or transformative results, participation is still found to be potentially and partially productive in regard to motivations, ethics, and effects: egalitarian/democratic aims; the generation of uncertainty and creativity through more widely-distributed control; the transformation of oneself and others through dialogical exchange going beyond mere mutual interaction; and wider societal transformation. This oscillation points to a sophistication of discourses around participation, both in moderation of rhetoric and in more subtle analysis.

2.2.1 Spatiality of mentality

Although I find the figure of oscillation helpful in linking opposing poles within existing discourse, its connotation of two stable, independent domains can obscure—as did Arnstein's ladder—an a more complex ontology of dialogical exchange. Rendell's extension of 'the spatial' into *a mode of thought* (a way to understand theory and its use in a spatial way), which is based on the figurative generation of space and *spatiality* through reading an interdisciplinary landscape in multiple ways, offers a supplement to the directness (linearity and clarity) of dialectical thought, which, however zigzagging

37. This thesis is critical and propositional in developing a design *approach*—"a way of considering or handling something"—so does not rely for its argumentation on any possible correlation with the findings of neuroscience. That said, it is inspired by theory from psychology.

between extra-contrasted poles, tends to foreground homogeneity—of the contrasts and their synthesis. Rendell's notion instead opens up a more labile, heterogeneous space in which relations—formerly restrained and oriented within the imposed dialectical structure—can exist more freely (thus much more indirectly), generating the critical possibility—the emancipatory possibility, she argues—of imagining *new* relations.

A counter-dialectical sensibility also stirred Awan, Schneider, and Till to drop 'alternative' as a qualifier of 'practice', as the dichotomy it constructs encourages the idea that "all the structures and rituals of the norm" should be discarded, which tends to become a way of feeding the need to build the identity of the 'alternative'. Instead they advocate "a hybrid stance that might keep those characteristics of the centre that are still worthwhile or appropriate, but doing so in a manner that reframes them in new guises or with revised motivation". (2011:26) In the theoretical framework I will channel this view into what I argue is a fuller understanding of the concept of estrangement.

Dialectic oppositionality is required for thinking, communication, and action, and I use it frequently throughout this thesis. It is more a matter of supplementing it, in certain places, with another, more open structure of thinking relations—spatiality. This unlocks the possibility of a complex and compound (and paradoxical) critical mentality which understands and constructs processes and relations as heterogeneous, involving multiple, simultaneous reinforcements and questionings of the existing, differentiated in degrees ranging from direct to indirect to indeterminate.

Moderating rhetoric, intensifying difference

A less determinate spatial, relational ontology is also suggested in the use of poststructuralist theory to build a more complex understanding of the dynamics of participation. In the field of children's participation, where power relations are especially apparent, Mannion finds that, after poststructuralist views of children (and adults) as singularized 'becomings' (rather than 'beings'), and of view of power and knowledge as emergent in situations (rather than tied to or exchanged by individual agents), "only a less definitive and [less] strident form of participation for children and young people is now possible" (2010:338). Participation should now be considered as "a partial, situated and contestable work-in-progress subject to future challenge and transformation of *all* parties involved" (ibid.), not just the participants.

My approach echoes this, adopting the stance of Christens and Speer (2006) toward the polarizing rhetoric of the 'tyranny or transformation' debate. In this debate, participation is constructed as either, on the one hand, automatically more beneficial, creative,

democratic, egalitarian, empowering, or more transformative, or, on the other hand, as inevitably abused, manipulative, or tyrannical. Key critics of the former include Miessen (2017[38]), Bishop (2012), and Cooke and Kothari (2001), while those of the latter include Hickey and Mohan (2005) whose direct response to Cooke and Kothari in the field of development initially framed the debate. Christens and Speer, also responding to the "unnecessary philosophical dualisms" in theory on participation, address this heated debate by appealing for "a much more modest and gradualist rhetoric".

As practitioners move away from the rhetorics of broad debates, placing more focus on the singularities of actual processes, differences are intensified. A partial exception to this rhetorical moderation, but example of a similar complex critical mentality, is Miessen (2017), whose critical spatial practice stakes out a unique oblique relation to the field (literally oblique, as he emphasizes the figures of the "uninvited outsider" and the self-exiled intellectual) by drawing on the energy, multiplicity, and heterogeneity of agonism (citing Mouffe) through combining a strong polemical mode with a constructive propositional mode which pro-actively embraces power dynamics and the potential of intervention. Miessen's practice also integrates a place for curiosity and dilettantism.

2.2.2 Indirect intentions and agency

Perhaps most clearly distinguishing critical indirectness is its positioning with regard to intentions and effects. It is not involved in roles or contexts which call on participatory processes to directly address and solve specific problems or immediate needs (through creation or co-creation of products, services, etc.), traditionally the domains of participatory design, co-design, development, and participatory planning. Here, participation is seen to produce a more technically efficient and relevant outcome, because more democratically arrived at, and thus creating a more direct connection between people's needs and desires and the design outcome.

Instead, critical indirectness is part of a larger shift in the field of design, noted by Sanders and Stappers, from the traditional design of products to designing for purposes (2008) ('design for sustainability', 'design for social change', and 'design for social innovation' are prominent examples). Instead of exclusive focus on users and needs in the present, a

38. Miessen's PhD thesis *Crossbenching: towards a proactive mode of participation as a Critical Spatial Practice* (2017), provisionally draws together a decade of his investigations and critiques of existing practices of participation, including his "Quadrilogy on Participation": *Did Someone Say Participate? An Atlas of Spatial Practice* (ed. with Shumon Basar) (2006); *The Violence of Participation* (ed.) (2007); *The Nightmare of Participation: Crossbench Praxis as a Mode of Criticality* (2010); and *Waking Up from the Nightmare of Participation* (ed. with Nina Valerie Kolowratnik) (2011).

longer and broader view also tends to be taken, focusing on societal needs, cultural transformation, and other long-term effects. By engaging in multiple scales, from participatory workshops, to project collaborations with institutions, to involvement in institutional mandates and policies (at a variety of scales), multiple intentions and short- and long-term effects are in play. Practitioners, intentionally or not, become part of larger, longer-term aims—for instance of cultural policy, becoming part of a cultural policy aim of furthering children's rights to culture and participation.

The notion of 'agency' which Awan, Schneider, and Till (2011) adopt from Giddens is particularly important in my view of the complexity, contingency, indeterminacy, transdisciplinarity and partiality of effects of practice. Giddens defines agency as the individual's ability to intervene, or *not* to intervene, "with the effect of influencing a specific process or state of affairs" (31, citing Giddens 1984:14). But, this is not seen in terms of the dialectical either/or 'dualism' of the 'agency versus structure' debate, but, rather, in terms of 'duality': agency and structure being "two linked but separately identifiable conditions" (ibid.). Agents are "neither completely free as individuals, nor are they completely entrapped by structure" (ibid.), instead they are "negotiators of existing conditions in order to *partially* reform them" (ibid., my emphasis).

In this view, practitioners have partial agency, so they should be "responsive and flexible" (ibid.) to contextual affordances and constraints, as their original transformative intent is itself partially transformed by the context. This goes against a determinist view that activity is simply a zero-sum game of playing out pre-given relative strengths of intentions and pre-existing power relations. Agency can partially break through structure by trespassing stabilized hierarchies, particularly of professional expertise and knowledge, in order to create something new (not pre-ordained by forecasting the vectors of existing forces). To return to the duality concept—what is being created in these processes is both at the level of interdependent collective activity and individual activity. Practitioners bring a flexible individual knowledge to the table, but in deference to a "mutual knowledge"[39] created in a shared process with others, "founded in exchange, in negotiation, out of hunch, out of intuition" (32). In this dialogical process, direct intentions are deflected and transformed, resulting in effects being fragmented, shifted, or otherwise made partial in relation to their original anticipation.

Referring to the domain of art, Rancière's aesthetic-political model of dissensus goes one step further, theorizing that when artists (or critics) try to make art function in an

39. This is another Giddens term cited by the authors.

anticipated way—by making a direct connection between the artist's intention, the "sensory presentation" of the work, and the effect on the spectator or community (their "way of making sense of it")—it loses a certain efficacy, which relies on tension between such a possible connection (art as life) and its denial via the autonomy of art (art as art). This efficacy is one of embodying and signaling a future democratic freedom which needs no logical justification for its political reconfiguration of hierarchies. He calls this efficacy 'paradoxical' because it 'makes a difference' through a "principal of indifference" created by the distancing of the 'aesthetic cut'. (Rancière 2010:16;139) Rancière's model also opens a spatiality of mentality by foregrounding the role of discontinuities in relations, incompleteness of control, restraint of intention, and indeterminacy of results.

An approach of critical indirectness encourages building a wider critical awareness of the complexity of intention and effects, including a self-reflexive awareness about how practitioners are shaped by and shape institutions (Huybrechts, Benesch, & Geib 2017) and larger structural forces.

2.2.3 Polyvocality of practice

Reinforcing a complex critical mentality, in my view, is a view of one's practice as polyvocal[40]. Here, Miessen and Rendell are instructive as they present partially diverging accounts of the polyvocality of their own practices.

Multiplicity of positioning as critical precedent

Rendell's notion of polyvocality relates to how multiple voices in a text accumulate over time, corresponding with one's own constantly changing position (Rendell 2003:223). This seems to relate to her long-running interest in walking and the "constant motion" (230) involved, especially as a model of criticality—"the kind of thinking engendered through walking is important for emancipatory politics since it provides a way of imagining a beyond, an 'as if'" (Rendell 2003:231, citing Braidotti 1994:22)[41]. While this is not at all inconsistent with Miessen's understanding of practice as collaborative, uncertain, experimental, and process-based, Miessen speaks more in terms of practicing a multiplicity of dialectical positions (e.g. acting without mandate *and* acting collaboratively; being an outsider and generalist *while* engaging in specificity; and so on).

40. I will argue in the theoretical framework (Chapter 4) that 'polyvocal' can be seen as effectively synonymous with 'multivocal', though I use the latter to re-emphasize the presence and importance of unifying gestures across multiple voices.
41. Here Rendell understands her practice as what Braidotti calls a "nomadic practice"—not primarily defined by geographic movement but by nomadism of epistemological outlook and of identity, or "nomadism as a way of knowing that refuses to be pinned down by existing conditions" (Rendell 2003:231).

This is partly an effect of his aim of generally outlining a form of practice (while Rendell is describing her personal historical trajectory), but also reflective of how his approach is shot through with political philosopher Chantal Mouffe's notion of agonism, where critical spatial practice "tends to think both through the terms of 'curating content' and 'staging [non-physical] conflict'" (2017:33).

Miessen's polyvocality of practice thus could be seen to have a more aggregated, contrasting texture of heterogeneity, as he actively seeks to gather and play off the contrast between dialectical positionings as well as singular and subtle positionings in relation to the context of each engagement. Rendell's polyvocality of practice seems to primarily inhabit the latter—an accumulation of critical interdisciplinary inquiries—which is still heterogeneous, but of less contrast. In this model, each voice aims to be critical and a subtle 'between', whereas in Miessen's model, these voices co-inhabit a space with a wider set of voices which vary in range in terms of logic, criticality, and subtlety. The latter provides an instructive model for retaining a critical voice in dialogue with a wider heterogeneous mix of voices (internal and external).

Collaboration as a critical urban ethic

In terms of the extension of polyvocality beyond the individual practitioner, Miessen's notion of critical spatial practice *as collaborative* is fundamental to my approach, although we differ in our level of dialectical accent on the conflictual/agonist aspect of collaboration. Focus on the collaborative is important to, in one movement, get beyond the myth of the autonomous individual—"undo[ing] the myth of the architect as auteur" (2017:31), for instance—, and further challenge oneself and others (critically and creatively) through what Miessen calls "a relentless will for collaboration" (138). Particularly insightful here is Miessen's identification of the density of 'the urban' as a model which can inform a "culture of agonistic collaboration" as it allows "for agonisms to emerge more naturally" (121).

But, here I would expand the concept of the 'urban' not just around clear, dialectically agonistic collisions, intersections, contrasts, etc., but as also (if not more so) involving more dialogically eccentric relationalities (and collisions) which are less stable, more emergent, and more indeterminate. This is supported by the 'relational' turn in the field of urban studies, which conceives the ontology of cities and the 'urban' as "a combinatorial force field" or "complex adaptive assemblage" (Amin & Thrift 2017:16) (while noting trends of increasing surveillance, etc., e.g. 62).

There is correspondence between a polyvocality of practice, a transdisciplinary ethic, and the heterogeneity in this view of the urban. Amin (2013) speaks of an urban science and ethic of "cross-referencing all kinds of knowing in the city and treating these sources of knowledge as equivalent, as equal".

Although, in an approach of critical indirectness, critical aims (both to challenge the status quo and to increase democratic involvement through participation) are motivating and parallel drivers, the practitioner's intention to collaborate stands out as primary. There are a number of related reasons for this. In Huybrechts et al.'s terms, when 'makers' collaborate with other disciplines and contexts it "can have a radically renewing effect on their familiar approach to the artistic or design process" (2014:100), producing both critical and creative benefits. Capacities of criticality can be developed through constantly questioning and testing one's own and others' assumptions, aims, and ways of working. Lenskjold, Olander, and Halse (2015), in exploring "design activism as a particular mode of engagement that denotes collaboration rather than persuasion" (67) describe *minor design activism*, "as a position in co-design engagements that strives to continuously maintain experimentation" (ibid). Here, assumptions, aims, and other ends-based intentionality (among designers and commissioners) are replaced by a drive to experiment around the contingencies of the collaboration process.

From a critical-pragmatic perspective, Kaethler, De Blust, and Devos (2017) have problematized the application of a polyvocality of practice—in their case deployed through "intentional application of ambiguity" (176) by "critical opportunists" (184)—in relation to participatory practitioners' engagement with public realm-focused multi-stakeholder participatory processes, and questioned if it can be a useful "tool for challenging post-political spatial processes" (ibid.). On the one hand, adopting a "clear critical stance" (175) can result in a "loss of trust with stakeholders and coalitions" and loss of access to "influential urban processes" (184). On the other, deploying an ambiguous approach, such as Eisenberg's 1984 concept of *strategic ambiguity*, shows "a potential to promote unified diversity and an acceptance of multiple divergent perspectives, crucial to participatory processes" (176). At the same time, the authors emphasize that any engagement with power, and particularly through such an approach—which "mirrors managerial approaches where conflicts and political complexity are circumvented" (183)—is at high risk of instrumentalization. However, they also propose that such an approach "could provide new forms of critical action at a strategic institutional level" (185). The authors refer to practitioners' negotiation of "*a balance between* access, trust, and criticality" (175, my emphasis) and that use of ambiguity "walks a fine line between" (184) being instrumentalized by power or an

instrument for [progressive] change.[42] The authors seem to embody the paradox of critical indirectness through their particular combination of a 'spatiality' (Chapter 4) of analysis (reading multiple divergent perspectives) with a less spatial 'either/or' critique of instrumentalization. The approach in this thesis can be seen as complementary in its extension of the range of consideration to include critical agencies of institutional actors.

2.3 Between small-scale practice and engaging with institutions

A crucial issue for participatory practitioners in their aim to work towards transformative change concerns what contexts in which to work. This relates to what scale of power, institutionality, activity/intervention, and potential efficacy is of critical and creative interest. Critical interest is driven by the practitioner's mode of critique in relation to their understanding of change. Through engaging with institutions, critical indirectness combines design activities which are primarily small-scale and short-term with larger-scale and longer-term considerations and effects.

2.3.1 Contextual positioning

Those whose rhetoric is strongly dialectical tend to take a view emphasizing the importance of action 'from the outside', such as BAVO (2007; 2010)[43], Bühler (2002), and Miessen (2017). Others explore how action can also be productive 'from within', for example Awan, Schneider, and Till (2011), Doucet (2011), and Lenskjold, Olander, & Halse (2015). Another often correlating difference is between action positioned solely at the individual scale (e.g. Bourriaud 1998) and that positioned at larger scales (which might also include the individual scale).

Through their selection of cases and theorization of spatial agency, Awan, Schneider, and Till (2011) show that a range of contextual positionings—from 'bottom-up' and 'marginal' to 'top-down' and 'central'—are valid and potentially transformative. A 'middle' positioning (or middle+outside positioning) in relation to context is proposed by Miessen in *Crossbenching: Towards a proactive mode of participation as a Critical Spatial Practice* (2017). He argues for pro-actively entering a context "laterally"

42. This is a perennial predicament in the field of art as well. Hal Foster, referring to certain of Cindy Sherman's work which he reads as aiming to "get on the inside of [mass-cultural] images" in order to understand their effects, states that, in that era, "we used to talk about the relation—the ratio—between critique and complicity all the time" (Foster 2018).
43. Although BAVO's (2010) *Too Active to Act: Cultureel activisme na het einde van de geschiedenis* [*Cultural activism after the end of history*] (2010, Amsterdam: Valiz) does not appear to be translated into English, Doucet's review (2010) suggests that it shares the main argumentation of BAVO 2007.

(2017:56), with no pre-given political allegiances, 'sidestepping' traditional invitation-based relationships. Miessen draws on Edward Said's notion of the intellectual who insists on a critical distance, even while engaging in the middle of things, as well as an outsidedness that comes from dispositions of curiosity and dilettantism. Miessen's notion of outsidedness is thus based on and issues from within a practitioner's independence of critical and creative perspective and action, rather than on ideology.

The range of these contextual positionings indicate a practitioner's leeway in engaging in a wide range of contexts, rather than being pragmatically or ideologically bound to a clear, single contextual positioning. Portraying some of the latter positions, in the next section, and their reasoning in relation to perspectives on change serves to construct the contextual positioning of critical indirectness.

2.3.2 Perspectives on change and purism: revolution/withdrawal, reformism, and a complex 'outside' positioning

While I will further discuss modes of critique in the theoretical framework, here it is important to establish an underlying distinction between two critical perspectives on change, the purism of revolution/radicalism versus the 'impurity' of reformism, and a related distinction between complex, figuratively 'outside' positionings (e.g. Miessen's critical/creative positioning referred to above which can be seen as both impure *and* 'pure'—engaging/intervening while maintaining a critical distance) and an ideologically-driven literal outside positioning fleeing from power structures as such into the purism of aesthetic autonomy. Art historian Grant Kester's writing on participatory and dialogical art contains a useful comparison of the two perspectives on change, as well as an advocacy of a complex reformist perspective (which I abbreviate in the extreme here). He refers to the events of May 1968[44] and their aftermath, in which the student protestors, out of ideological principle—institutions, structures, and even language were branded as 'fascist' *in themselves* (so anything less than total revolution was futile)—and "an almost paranoid fear of assimilation and co-option", "refused to 'take' power and instead engaged in a series of exemplary gestures in the streets of Paris, seeking to spread the spirit of the revolution through sheer contagion rather than conventional forms of political organization and action" (2011:45)[45]—thus literally fleeing to an 'outside' position. Kester locates, in the students' radical withdrawal into artistic and poetic gestures—and later into the "protected field of the text: the "novel, the poem, the film,

44. When a student revolt in a Parisian suburb led to a general strike which eventually involved about 10 million workers. The civil unrest nearly brought France and its economy to a halt.
45. This has a contemporary expression in Negri and Hardt's concept of 'the multitude'.

the work of art, and theory itself" (ibid.)—, an historical example of the belief in the "autonomy of the aesthetic" (45).

The students' outside positioning was constructed as a foil to an ideologically-based "simplistic and totalizing notion of revolution" (226): a complete withdrawal[46] from political institutions into aesthetic autonomy. Kester critiques the continued oversimplification or 'Manichaeism' of this kind of positioning, in the way it constructs and relies on overly-broad analytic categories, for instance, referring to BAVO's discourse (e.g. 2007), by "insist[ing] on a quasi-hygienic separation between merely reformist institutions and what they term 'radical social resistance movements'" (224).

> How, in fact, do we define the 'ruling' or 'existing' order in the first place? What are its constituent elements? How do they interrelate and synchronize? Are there moments or locations at which these elements are permeable, discontinuous, or open to intervention, or are they entirely fixed, static, and unchanging? (ibid.)

Naomi Klein[47], reflecting on a similar Manichaeism in the late-1990s activism of the global justice movement, says it was "a movement of 'nos' and not a lot of 'yeses'". She now sees "an ascendant democratic socialist left in the west" with the "political and intellectual confidence to not only say 'no' to the ravages of neoliberal austerity, but to propose bold and imaginative structural transformation" (Hancox 2019).

While acknowledging the real effects of top-down politics, Kester also emphasizes the often less-clearly distinguishable effects of reformism:

> But it's also important to recognize the capillary, cumulative, nature of political transformation, which is grounded in the gradual, often undetectable, accretion of events, relationships, and changes in individual consciousness. (2011:152)

After setting up his critique of aesthetic autonomy, Kester proposes a complex 'outside' position, which understands itself as having an *indirect* relation to party politics and political change, but which does not base this indirect relation on aesthetic autonomy or by insisting on policing dichotomies of contextual positioning. Emblematic is how Kester

46. Though this was not an entirely complete withdrawal from institutions as such: "The revolutionary would decamp to the institutional margins of political life—the university, the gallery, and the publishing house—to create a heterotopic space of experimentation." (Kester 2011:46)
47. Klein is a Canadian author, social activist, and filmmaker, known for her critiques of corporations, branding, and capitalism (Klein 1999; 2007).

describes what was required in his analysis of the Park Fiction project in Hamburg (1994-2005) (often cited as an activist success):

> …an analysis that is less reliant on a simple opposition between (aesthetic) play and (instrumental) work, between a realm of pure 'collective desire' and the impure world of bureaucratic compromise and consensus, or between an absolute revolution or overturning and mere reform. As with the other dialogical projects I've discussed, there is another mode of labor that unfolds at the intersection of the creative and the practical. This labor is, by necessity, multivalent and contradictory. Just as Park Fiction was obliged to 'half accept' the 'dominant way of thinking' embodied by city officials, so too the city's Municipal Culture Department was forced to accommodate the demands and modes of expression articulated by the members of Park Fiction and the Hafenstraße community. (210)

This points again to a need for multivocal approaches which combine the critical, creative, and practical dynamically and contextually rather than in a pre-determined (or post-determined) way. In Kester's complex 'outside' positioning, and in a multivocal approach, one finds 'outside' positionings split across and within actors and action—which thus are not defined or constituted exclusively by them. The empirical cases in this thesis have a similar indirect relation to political change, but are positioned one step closer to institutions, in the way that the projects were formed primarily around existing institutional programs rather than as a more blended mix involving more emergent and bottom-up organization.

Small-scale spatial practice

A corollary—in scale, and perspective on change—of the students' retreat into art can be said to be engagement in the 'everyday' spatial—informal, everyday processes of inhabitation and appropriation. Creative engagement at this scale was influenced by the Situationist International (SI) (1957-72), a key precedent for art- and design-based participation in public space. The SI was a European association of art movements, artists, writers, and social critics who aimed, through a revolution of everyday life, to overthrow capitalism and its 'spectacle' of social relations overly-mediated by object-commodities. In their demarcation of 'artists and spatial practice' as a kind of sub-field of artist-architect collaboration, Awan, Schneider, and Till (2011) note that SI was influential in "defin[ing] new directions for architecture that emphasise the everyday and the relationships between politics and cultural practice" (102). Here, practitioners work to "influence the actual production of space or change spatial relations in some way" (100).

2.3.3 Towards engaging with institutions

Participatory design has a strong tradition in working with institutions, including municipalities and NGOs. However, a long-running assumption in many alternative

small-scale practices, especially in practices in or leaning towards art and activism, has been that institutions are to be avoided *per se* as expressions of hegemonic power. Or, existing institutions which impinge on a context are ignored because contingent face-to-face relations are put at the top of the practitioner's hierarchy of value. Within areas of discourse that valorize as 'better' informal, bottom-up emergent processes, there remains a bias against formal participation processes, for instance in the field of children and young people's participation in public space and in planning. (Percy-Smith 2010) In their critique of the "new orthodoxy" of the 'participatory turn' in the field of development, Henkel and Stirrat (2001) note a series of related themes, based on appeals to efficiency and morality: "a stress on 'bottom-up' rather than 'top-down' approaches"; "a stress on empowerment"; "a stress on the marginal"; "a distrust of the state", and; "a celebration of 'local' or 'indigenous' knowledge" (170-171). The development of these themes is understandable given the history of the field, including the practices of development agencies, but these themes have been critiqued from both 'progressive' and 'conservative' perspectives. These critiques are largely from the perspective of efficiency or "what 'participation' does not do" (respectively: participation is often not emancipatory enough, and; the experts actually know better). Critiques from a broad anthropological perspective—e.g. as contributed by Henkel and Stirrat (2001)—focus on what participation "actually does" (172).

Avoiding institutions *per se* overlooks the fact that power and asymmetrical power relations are manifest everywhere. The political philosophy of Mouffe and Rancière, for instance (among others), holds that power asymmetries cannot be eliminated, only reconfigured. Responding to Mouffe's and others' calls for re-engagement with institutions (Harvey 2000 on 'dialectical utopianism'; Huybrechts, Benesch, & Geib 2017; Mouffe 2009; Mouffe 2013), and other critiques (Brenner 2017; Cunningham in Lahiji 2016; Fisher 2013; Schneider 2017), the approach of critical indirectness proposed here explores ways practitioners have [temporarily] entangled their practices with public cultural institutions through engagement around participatory processes.

Indirect action as part of "an ensemble of strategies"

Echoing Kester's critique of May '68, but allowing further implications for engaging with formal institutions, Fisher (2013) argues that "the rejection of the very concept of authority has been disastrous for the left", leading to its "marginalization" and "an unwarranted faith in spontaneity and face-to-face interaction" (103-104). Fisher describes contemporary ideological rejection of [any] authority as part of the "network ideology" (ibid.), driven by co-option of 1960s demands for freedom and flexibility (the co-option of 'artistic critique' Boltanski and Chiapello (1999) describe), technological change, and a

confluence in which neoliberalism's fluidity (decentralization, deregulation, etc.) could draw inspiration from the "fluidity, flexibility, spontaneity and itinerant programming" (102) of the art world.

Fisher cites the example of the Occupy Movement's insistence on immediate and direct/unmediated action to show "the lack of faith in the efficacy of *indirect* action" (107) (although Fisher points out that, ironically, Occupy has had a significant *indirect* impact in shaping discourse, mainly through it's terminology of 'the 99%'). Fisher contends that, rather than face a false choice between horizontalism (ideological resistance to *any* authority or hierarchy) and authoritarianism's "abuse of authority" (105), the left should recognize and utilize "proper authority", but also "learn from what the neoliberals did" (utilized, hypocritically, both formal and informal modes of power) and "use an ensemble of strategies" (114).

The contextual positionings of critical indirectness, as manifested in the empirical cases in this thesis, aim to be part of such an ensemble—not as an approach with a single strategy or context, but multiple: in engaging with public cultural institutions around art- and design-based participatory processes (primarily workshops); in utilizing public cultural and educational programs; in tying into various institutional policy mandates (at scales from local to global), and; in having indirect connections to the city and urban development. Here, one broaches action both direct (immediate- or short-term effects, ephemeral, local) and indirect (with mid- or long-term effects, mediated, translocal).

The small-scale, in combination

A number of contemporary concepts and practices embrace this combinatory and paradoxical thinking. One such example is philosopher Elizabeth Grosz's figure of 'embodied utopias' (cited by Schalk 2017) in critical architecture theory, combining the micro-scale (physical and temporal) of embodied experience and the 'no-place' of the utopian visions of others which have been excluded from "dominant discourses and practices of architecture" (Schalk 2017:131). Grosz's figure has been an explorative reference point for architect, researcher and educator Meike Schalk. The project *Utopia Now Here* (2014-15)[48], by Ramia Mazé, Sara Brolund de Carvalho, Magnus Ericson, Hélène Frichot, Maria Hellström Reimer, Helena Mattsson, and Meike Schalk (generally, researchers and educators in the field of architecture and design), combined an embodied

48. The project began "by manifest[ing] during the Istanbul Design Biennial as a temporary platform organizing open dialogs, sharing examples, and exchanging experiences with local and international practitioners across design, architecture, urban practice and art". www.utopianowhere.org; https://www.konstfack.se/sv/Forskning/Forskningsprojekt/Avslutade-forskningsprojekt/UTOPIA-NOW-HERE/.

scale of design, action, and dialogue in the present, in the form of "public and participatory platforms" with wider scales of investigation linked with the past and future—through problematizing the historic phenomenon of the manifesto and case-based critical exploration of contemporary 'utopic practices'. *Action Archive*[49], an association founded by Helena Mattsson, Meike Schalk and Sara Brolund de Carvalho, combines a small-scale, designed platform—a mobile wooden cabinet which unfolds as an interactive exhibition with bookshelves, a table, stools, and a variety of possible exhibition display areas—with a process of "interactive archive mapping a lived utopics of citizen participation in housing and urban development". The project works on historiographical, curatorial scales which connect with the past, while at the same time engaging in the present at a direct, transdisciplinary, and artifactual scale.

The expansion and multiplication of practitioners' contexts

One can historically trace an expansion and multiplication of practitioners' contexts in the field of participatory design (PD). One of the major protagonists in the field (in research and practice), Pelle Ehn (2017), gives a personal historical account, including his involvement from PD's Scandinavian roots in the 1970s to the present. Working towards greater democracy in workplace environments formed the original context for PD engagement. The context shifted to academia as PD was established as an international research field and the first Participatory Design Conference (PDC) was held in 1990. In recent years (approximately 2007-2017) participatory design interventions migrated outside of the academic environment and into 'living labs' as "long-term interventions...forging collaboration between actors in heterogeneous expanding networks of the city of Malmö and beyond", as part of a turn "toward social innovation in the neighborhoods" (17; also see Ehn et al. 2014). Despite this multiplication of contexts and concepts, Ehn can see 'family resemblances' between the workplace PD of the 1970s and the work of his PhD students, "in the sense of being engagements in some kind of, what we lately have reviewed as, democratic design experiments in the small, enriching the repertoire of democratic engagement and expressions in a designerly way" (18, citing Binder et al. 2015). As PD has expanded from a more-or-less relatively singular context and perspective, "the political aspect has become subtler with a poly-voiced, rather than the traditional worker-manager conflict, perspective" (Pilemalm 2018).

49. http://ramiamaze.com/UTOPIANOWHERE.ORG/01/actionarchive.html.

Linking ephemeral, small-scale practice with institutions

An example of the challenges of small-scale 'tactical urbanism' (from the same volume as Brenner's critique) is studioBASAR's spatial practice (founded in 2006) which is based on "action-based research of and in public space" (Axinte & Borcan in Petrescu & Trogal 2017:288) in Bucharest. In a critical account, they describe how their work was initially shaped by the context of their coming of age in post-1989 post-communist Romania, where taking individual action "felt liberating" (285). However, as totalitarian communism morphed into neoliberal capitalism, they note a mirroring of their individual freedom in the near free-reign of private investors, who, through the sum of [poorly-regulated] individual actions, contributed greatly towards decimating the city's public space. (286)

Though always zooming-out and trying to fit their "micro-urbanism actions" in the city's broader context, to apply learning 'in a loop' to the next action, the uncertainties of working "without clear commissions and fixed schedules" they found to have "proved to be a permanent struggle in coping with failure and irrelevancy", with occasional "microscopically small victories" which often only lasted "a blink of the eye" (297). Their experience with community projects "demand[ed] indefinite endurance and commitment". (It seems the only guaranteed ethical mode of commitment[50] in such contexts and framing is either lifelong volunteer—or relatively permanent vocational—commitment or through *infrastructuring* (Björgvinsson, Ehn, & Hillgren 2010), which can pass along tools the community can use when the designer has left.) Axinte and Borcan conclude by reconceiving their practice's focus on the 'in-between'—not just focusing on how sites are immediately-situated in-between various overlapping urban tensions and fractures, but how sites can be connected to larger stabilities, to aim for more enduring [inward and outward] effects:

> After a gradual accumulation of experiences, after learning and practising, after testing and developing tools and formats, we have arrived at a point where we wish to ground our loops in a more stable format, more focused on Bucharest's problems and potential, seeking partnerships with the citizens, administration and public institutions. (Axinte & Borcan in Petrescu & Trogal 2017:297)

50. As society is further precarized (Lorey 2015), work becomes less stable, requiring more mobility. Fewer have the relatively stable permanency from which to ethically commit in such a manner. I explored but was reluctant to get involved with a local socio-political organization, *The city we want*, for similar reasons—knowing the practice/action part of my research would be limited, especially with family and the time-commitment of other *TRADERS* activities. My proposition is then that this commitment must shift paradigms from single to distributed agency, the designer being a dialogical force engaged within a wider field of actors.

Institutioning

One step towards managing multiple roles and multiple contextual positionings is Tom Avermaete's (2010) suggestion that the contemporary architect play on the tension generated by taking multiple roles. Engaging with institutions as an outside practitioner (whether as a researcher, architect, artist, designer, or otherwise) requires a expansion of critical re-orientation to encompass roles and contextual positionings which extend beyond the workshop-scale of direct involvement with and between participants. A significant step in thinking beyond just the workshop or the project scale, in the field of participatory design and co-design, was Björgvinsson, Ehn, and Hillgren's concept of *infrastructuring* (2010). In the same field, Huybrechts, Benesch, and Geib (2017) suggested *institutioning*, a critical re-orientation around increased awareness of how a practitioner's engagement in participatory processes is already shaped by—and shapes—institutional frames, while furthering encouraging the latter by calling on practitioners to more actively seek to engage with institutions. (see also Romeiro 2017)

The heterogeneous institution as site of engagement

Giving further conceptual basis to institutions as sites of engagement is Mahoney and Thelen's model of gradual institutional change (2010), discussed in 4.3, which moves beyond an understanding of the institution as a monolith, to a view of its inherent heterogeneity and dynamism. This opens a view in which the institution unfurls into a variety of scales, including interaction between internal and external actors. A variety of actors with different and changing critical and pragmatic strategies comprise the institution, so *who* the practitioner engages with and *how* become key questions.

2.4 Alternating and ambiguating roles in participatory processes

As a compound concept, critical indirectness combines countervailing movements. This is expressed in relation to the roles of the participatory practitioner, to, on the one hand, take a view embracing the instability and fluctuation of actual roles (understanding them as already multiple and hybrid) and multiplicity of possible roles (further creatively playing on the tension between roles), and, on the other hand, to retain critical clarity about how these roles can be seen to trace, alter, or reconfigure existing power relations in relation to participatory processes.

I borrow mainly from Liesbeth Huybrechts'[51] interdisciplinary theorization of art and design approaches to participation in *Participation Is Risky: Approaches to Joint Creative Processes* (2014). Huybrecht's perspective on participatory projects is particularly useful as it is framed in relation to precisely-delineated roles, yet its analytic clarity is not used to approximate 'true' conditions, but rather to argue—as I do similarly in this thesis—for a more sophisticated self-reflexively 'hybrid approach to participation'. She notes this hybridity is already unavoidably present in practice, but might be taken further critically and creatively.

Huybrechts builds on Sanders' seminal mapping of design practice and design research (2008) using axes of 'expert' or 'participatory' mindset/approach' and 'design-led' or 'research-led', to steer towards a suggested "hybrid zone" (Huybrechts 2014:107) between. In the expert approach, associated with the abstract concerns of disciplinary and professional domains, participants ('users' in Sanders' original mapping) are seen as subjects under the expert's seeking of control over the process. In the participatory approach, associated with the concrete concerns of people where they live, and *their* control over the process, participants are seen as partners or co-creators. (107;168). Different combinations of mindsets/approaches are linked to different roles in participatory projects, which are broadly divided into 'makers'[52] (designers, artists, researchers) and 'participants'.

Huybrechts emphasizes that engaging in participatory projects challenges the conventional role of the 'maker', who is accustomed to working in isolation (individually or within a single discipline) and "for a rather passive audience" (11-12). This arises in part from their 'classical' education which teaches them to create projects that become finished products while encouraging the view that makers are standalone experts or specialists "expected to provide answers to certain questions" (12). However, in a participatory project, this single-authorship and control-centered role is de-centered on two levels—through the project as a collaboration with others which can extend into others' disciplines and domains, and through exchange with the input of participants—as experts of their own experience (and in their own fields or domains).

51. Huybrechts is a researcher and educator, consultant, writer, and curator of participatory practices in design, art and new media projects who has operated in the fields of participatory practice, participatory design, cultural studies, and media studies. She spearheaded the application for—and was involved in—the *TRADERS* project (2014-2017).
52. This term is "based on Sanders' [2001] distinction between 'makers' and 'users'" (Huybrechts 2014:11).

Awan, Schneider, and Till contend that this exchange is not only a simple alternation of control, but a dialogical process in which both practitioner and participants can be co-constitutively re-shaped through the specific situation. At the same time as this potentially productively de-centers or 'estranges'[53] the practitioner (e.g. towards new critical awareness, knowledge perspectives, modes of collaboration, etc.) the practitioner also seeks to critically shape the situation, though not with an iron will, nor by negating all signs of familiarity[54]. These mutual de-centerings can contribute to critically challenging established knowledge or 'common sense' and open new creative possibilities.

The practitioner has an additional 'meta-' role here in utilizing *architectural thinking* (Dyrssen 2010) or capacities for engaging in and handling complexity, and *spatial intelligence* (Awan, Schneider, & Till 2011). The meanings of these terms largely overlap, and include: the "capacity to understand relationships spatially, an attribute that is developed in architectural education and practice" (85); joining realism/practicality and vision/imagination (39); and the ability to work with others in gathering and synthesizing "a broad range of conditions—physical, material, environmental, social and political—and then mak[ing] sense of them as a set of relational ecologies, which are dynamic and interdependent" (30). This includes also relating to scales beyond the immediate context or "acknowledg[ing] the social, global, ecological and virtual networks" (ibid.). In my view, bringing wider concerns into dialogue a narrower context is a key critical role for practitioners.

2.4.1 A hybrid approach: between an expert and a participatory approach

An approach of critical indirectness not only aims to be more critically aware of the dynamism of roles within participatory processes, but to utilize and build on this dynamism towards critical and creative ends.

Huybrechts et al. (2014) theorize three general approaches to participation—expert, hybrid, and participatory. The 'participatory approach' tends towards problem-solving but the intention is "mainly focused on creating constructive participation with and between participants while learning from these interactions, rather than on producing friction with the status quo" (110). Its success is mostly distinguished by "a community

53. Or, at alternate extremes, is either too familiar or too strange (alienating). Estrangement is discussed much further in Chapter 4.
54. The same risks of estrangement apply: the practitioner could contribute not to productive estrangement, but to a reinforcement of the status quo (too familiar) or an overly-incommunicative or unproductive degree of unfamiliarity (too strange and therefore alienating).

building principle" of "restoring a social bond through a collective production of meaning and collaborative creativity" (112, citing Bishop 2012).

Huybrechts et al. describe the 'expert approach'—which, in their framing[55], is expressed mostly within the fields of participatory art and Critical Design—as one in which "the participant is seen as having a more passive role that can be activated" (98). Here, the design practitioner—or 'expert'—seeks to use de-familiarizing[56] techniques to "provoke", "disrupt[ing] the participants' preconceptions about how the world works in order to come to new definitions of projects, products, situations, et cetera" (124, citing Sanders 2008). These techniques tend to be pre-conceived, so that participants are only engaged in the "'second-phase'" of the process. (101, citing Van Erven 2010)

The 'hybrid approach' to participation proposed by Huybrechts et al. both accounts for projects of greater complexity and attempts to describe projects more complexly. Hybrid participatory project processes are marked by a degree of inherent and sometimes deliberately amplified (166) *uncertainty*—and actors flexible to some degree—such that 'makers' and 'participants' negotiate among multiple, often uncertain and unclearly divided roles "continually balancing between partnership and de-familiarisation" (162) (between roles linked to 'expert' and 'participatory' mindsets). Rather than a negotiated static middle-position between makers and participants, or oscillation between two more ideological stances, 'hybrid' here refers to the dynamics of alternating intentions, roles, and contexts which produce ambiguity and uncertainty for both makers and participants (sometimes by design). These projects tend to lay in the domain of art and design approaches, but even in domains which tend to rely less on ambiguity, like participatory design, there is acknowledgement of the presence of uncertainty: "There is no requirement that we transparently understand each other, only that the language game is a meaningful activity to all participants" (Ehn 2017:12).

Further speaking to a need to develop an approach of alternating roles, is the observation by Petrescu and Trogal (2017), in the field of alternative architectural practice, that the contemporary context is 'convulsive', warranting both the distance and deconstruction of hyper criticality and the nearness, care, and construction of engagement:

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55. Huybrechts et al. note that they frame the 'expert approach' as "mostly" about de-familiarization, whereas it also includes—as does Sanders' original mapping—user-centered design, for instance, which is strongly focused on problem-solving "finding familiar solutions for familiar problems to guarantee a time-efficient creation process". (2014:101)
56. Defamiliarization is one translation of Shklovsky's concept of *ostranenie*, which I discuss as estrangement in Chapter 4.

> The politics of the (re)production of architecture[57] suggests we need nuanced and sensitive approaches. In these 'crisis-riddled times', we need to learn how to become paradoxical and contradictory: how to act quickly and at the same time to slow down, to be engaged and generous, yet remain vigilant and critical, to (re)produce more and to consume less, to allow the contestation of the many voiceless, and to find ways to construct positively in conflicts. (Petrescu & Trogal 2017:8)

Critical indirectness could be said to start to set out such a "paradoxical and contradictory" approach, though it leans towards the 'expert approach'[58] because it places more focus on critical and design capacities of the practitioner and less on co-creation—the latter seen as an ideal always eluded by power-relational dynamics. It is also more skeptical of universalist assumptions and moral appeals linked to directness (that it is always better: to do it directly yourself, and to focus on immediate interaction and effects) (Henkel & Stirrat 2001).

Huybrechts et al.'s theorization helps position critical indirectness as a type of 'hybrid approach'. However, it is overall a less contrasting 'hybrid' because it does not attempt to involve or integrate the extremes of the participatory nor the expert approach. This is less of a difference than it appears, because those extreme limits are abstractions of a more complex reality of always-existing power relations and concurrent familiarizing and de-familiarizing processes. Thus, in one way it is just a matter of a difference in terminology and rhetorical accentuation between *estranging* and *de-familiarizing*. Huybrechts et al. use the latter term in ways which exclusively emphasize participants' experience of the unfamiliar (e.g. 'provoke', 'disrupt', etc.), while warning of the risk that participants will be too de-familiarized, or alienated. This is already an acknowledgement that *familiarizing* processes are bound up with those of de-familiarizing, and that attention to both is crucial. Estrangement will be understood not as a linear, one-way process, but as a multidirectional, spatial process through development of the concept in Chapter 4.

Alternations with discipline

Avermaete (2010) suggests that contemporary socially-engaged architects play with the tension[59] generated through uncertainty and multiplicity of roles, in contrast to the clarity of roles he traces historically, from architect as 'master craftsman' to syndicalist, populist, activist, and facilitator. Avermaete follows Rancière's theorization of the tension between autonomy and heteronomy, interpreted by Avermaete as, respectively, "working with the

57. For further contextualization, see footnote 16 on page 14.
58. Huybrechts already places her 'hybrid zone' more toward the 'expert approach' (Huybrechts 2014:107).
59. The choice to work with 'tension' as a philosophical construct—an abstracted separation between two concepts which can then be played between, connotes a direct, linear relationship. Yet, in practice, this is understood to create indirect relations between intentions and effects.

rationales of a discipline" and "stepping out of disciplinary borders and engaging with other logics" (61).

Similarly, Miessen, although emphasizing a 'post-disciplinary' condition of blurred boundaries determined by the "symbiotic relationship in which theory and practice inform each other"—theory always connected to some practice[60]—, in which forces of pure disciplinarity are 'obsolete' in "actual practice" (meaning in the domain of similar alternative practices), retains the option to productively utilize discipline-linked modes and efficacies. (Miessen 2017:27;78;117). He refers to the critical spatial practitioner as taking the role of a "heterogeneous agent" who, positioned outside conventional architectural practice, *also* "considers [architecture] as one of its central elements" (41). Central to Miessen's notion of critical spatial practice is:

> a focus on the playful and culturally discursive potential of the relationship between architecture and related disciplines—first and foremost, art—in order to reinvigorate architectural production with cultural, social, and political criticism. (Miessen 2017:24)

Despite the advances of theory, retaining reference to [but not deference to] disciplines seems not just unavoidable in purely pragmatic terms of communication and action in the world as current organized, but desirable because of the productive potential in the play between disciplinary and post-disciplinary approaches. This reflects the larger play between [provisionally] articulatable power relations and process dynamics and their inarticulatable, elusive relationality. 'Multivocality' and 'estrangement' can be seen as useful theoretical-analytical tools in their ability to speak to both worlds.

2.4.2 The practitioner's role as a 'quasi-dialogical agent'

An approach of critical indirectness is not purely 'dialogical' action—a process of gradual re-shaping and diffusion of a practitioner's original intentions in reciprocity with—and deferral to—the situation of engagement. Instead, the practitioner's intentionality resurfaces, rekindled by driving forces of criticality and creativity, and re-activates the situation. This dynamic approximates what Kester (2011), drawing on Joas (who draws on Böhler), calls "quasi-dialogical" (137) action.

Design as sense-making [together]

In the field of architecture and participation, Till invokes John Forester's widening of the role of design from a singular focus on instrumental problem-solving to *sense-making*, a

60. Miessen here draws on Liggett & Perry (eds.) (1995). *Spatial Practices: Critical Exploration in Social/Spatial Theory.*

joint process which is "a matter of altering, respecting, acknowledging, and shaping people's lived worlds" (1985:14, cited in Till 2005:10). For Till, this move de-abstracts the design process by returning its contingent and contested social and political dimensions to the foreground and engaging with them. If this does not splinter a design practitioner's role into multiple roles of greater uncertainty (and I argue it should), then it will certainly multiply and diffuse the number and qualities of possible effects of any design-involved participatory process.

> If form giving is understood more deeply as an activity of making sense together, designing may then be situated in a social world where meaning, though often multiple, ambiguous and conflicting is nevertheless a perpetual practical accomplishment. (ibid.)

When extended outside the domain of participatory architecture, to participatory processes seen mainly as cultural-pedagogic experiences, with only indirect connection to 'form giving' (such as the cases analyzed in this thesis), the diffusion of the practitioner's role is even more expansive.

Working with the 'material' of dispersed control

A more art- and design-based version of a 'quasi-dialogical' role in my view occurs when participatory practitioners make a 'material' out of alternations and redistributions of roles, rather than only reacting emergently in a situation. Guttu's account of her attempt to achieve a 'genuine egalitarian collaboration' (however problematically framed, as discussed earlier), is in my view exemplary.

Throughout the process, and afterwards, she is highly self-reflexive about each potentially consequent exchange with her son Einar, and both hopeful and doubtful (although mostly doubtful) that her egalitarian intentions manifested—even if only in "small glimpses" (2014:153). Her primary ethical concern, influenced by Freire's theory of critical pedagogy, was that "Einar's exhibition should resemble those he had already seen" (151), because it was not an occasion to "'expand his concept' of what an exhibition could be" (153) by assuming the role of a teacher imparting knowledge that would entirely replace his own acquired, familiar knowledge. This leads her to agree to most—but not all—of Einar's suggestions, because for her to see it as a "genuine collaboration" (155), she also had to be satisfied with the process and take it seriously. That this is not understood as the production of consensus is evidenced in the exhibition title, *Nature/Exhibition*, which conjoined the respective suggestions of Einar/Guttu, as well as Guttu's reflection that the exhibition "contains two exhibitions" (160).

In revisiting the process through the lens of "power and ownership" (161)—for her two key issues in the field of participatory art—, Guttu agrees with larger-scale critiques by Bishop and Miessen that the egalitarian and democratic allure of participation is often used by those who otherwise would or should be responsible (the artist/practitioner, a community, or the state) to, in Miessen's terminology, 'outsource decision-making' (2017:141), aiming to preserve their legitimacy by avoiding risk. Participation can also de-emphasize "aesthetic considerations", "promote a consensual aesthetics", or "function indirectly as the creative rhetoric of neoliberalism" (Guttu 2014:161). At the same time, she re-orients and granulates the discussion in relation to her practice:

> Relatively little of this critical analysis has studied the different degrees of participation in processes of this kind; the terms on which people participate and the amount of real influence participants have on the projects concerned are factors that seem to become an additional variable among the artist's materials. In other words the question is whether what we might call genuine equality is really possible. (162)

Guttu then references Canadian artist Patricia Reed's notion of the capacity to simultaneously 'host' and 'un-host' during a process, terms which describe a "dispersion of 'control' that blurs conventional notions of authorship" (162, citing Reed 2008[61]). Whereas a traditional host exists in a *fixed* relation with one's guest, Guttu describes the notion of [hosting/]"un-hosting" as "a kind of *intermediate condition or fluctuation between* leading and not leading" [emphasis added]. Guttu critiques the claim that participatory processes can achieve a steady state of equality. She seems discouraged by this, but because, as she notes, power games are profuse and subject to multiple perspectives, she can determine, among other ambivalent conclusions: both that her attempt at manifesting equality "was rather cosmetic"[62] (163) since she ended up controlling most of the exhibition's aesthetic frames, but also; that Einar exerted "democratic leadership" or "influence", "by letting me implement his vision" (164). In her self-critique, Guttu judges her own and most others' performance "poorly" (163), but this seems to be largely rhetorical, as it is measured against the mythical ideal of 'genuine equality' she critiques throughout. More important is her critical attentiveness to the 'dynamics of association', of 'hosting' and 'unhosting', involved in the process.

61. A conversation between Reed and the English artist David Goldenberg entitled "What is a Participatory Practice?".
62. This is aside from her key contention "that equality was apparent in the *exhibition itself,* in its aesthetic idiom (i.e. the juxtaposition of the objects and their arrangement within the space)." (165)

2.4.3 The role of the material-spatial in ambiguating roles

An art- and design-based participatory practitioner not only takes an approach of alternating roles—making a 'material' out of variations of dispersed or redistributed control between oneself and other actors—but involves a foregrounded role for physical artifacts and spaces. When the latter works in ways other than bringing clarity or 'solutions'—whether to critically question, to complicate, or some mixture—the role of the material-spatial can be to ambiguate a situation and its power relations with regard to roles, bringing more uncertainty and indirectness, and a certain egalitarianism (and promise of) through what Rancière called the 'paradoxical' form of aesthetic efficacy.

In Guttu's analysis, which draws on Rancière's concept of 'the aesthetic' as a subjective framing of attention on what is considered 'art' (and what might play on the border between art and life), she concludes that we can get closer to egalitarianism through such reconfiguration of objects and spaces, in her case, by querying hierarchies through an "exploration of the status of objects" (2014:152). As her and her son Einar's exhibition took place in their home, she could introduce a high degree of ambiguity by not having a dedicated exhibition space. Instead, she carefully positioned throughout their home mixed configurations of 'works' by Einar (e.g. drawings, Lego constructions, other toys), her own 'works', a dried fungus they found in the woods, and "ordinary domestic objects" (152). For Einar's part in this spatial staging, Guttu gives an example of him positioning an angled table-lamp's shade strangely close to the surface of a table.

She proposes that the exhibition design itself was the site expressing "egalitarian encounter" (166), arguing that while her and Einar's interactions remained at the level of *negotiations* structured by their unequal power relation, the exhibition's objects, often arranged in very simple configurations, "came across as equal in status in the way they stood or hung side by side" (165). Because the [collage] relations between the objects and their home were left ambiguous, with no attempt at explicit "explanation, negotiation, or reconciliation" (166) among them, Guttu finds that "the silent points of contact between the objects themselves were able to express the egalitarian encounter that had been missing in the process" (ibid). This restraint by the practitioner, the active refusal to 'write roles'[63] (for objects or for object-human relations), thus ambiguating them and producing a sense of openness (or *indirectness*) of relations—making space for the undefined and indeterminate—is a crucial aspect of an approach of critical indirectness.

63. This plays on an etymological origin of 'role', *c.* 1600, as a binding of a [single] script to an actor: "literally 'roll (of paper) on which an actor's part is written'". https://www.etymonline.com/word/role.

Guttu's conclusion remains valuable but, in my view, can be extended. While I think she unnecessarily discounts the degree of egalitarianism inherent in processes of 'hosting' and 'un-hosting' and sometimes over-indulges in the manipulative dimension of associated power relations, she also clearly separates the social from the material-spatial in her analysis. This has the effect of constructing social relations as direct and transparent (and efficient: always a zero-sum game of power relations). Young's critique (1990:229) of the myth and dream of full transparency in social relations, shows *that not everything is negotiated between* collaborators, and even less so when 'the social' is expanded to include material-spatial (and temporal) mediation and experience. This overlaps with Guttu's interest, but extends it wider, emphasizing that my view of participatory practice also actively embraces and takes as [critical and creative] material these *non*-negotiated dimensions of association.[64]

2.5 Summative reflection

Critical indirectness as a design approach in participatory practice combines two critical-dialogical approaches in one. First, it is an approach of understanding the social-spatial (Awan, Schneider, & Till 2011) and participation (Percy-Smith 2006) as complex, relational, and dialogical processes whose dynamics require a finer-grained practical and critical-analytical approach than one single-mindedly oriented around decision-making. This understanding is supported by embracing an expanded, plural view of 'participation' and feminist, post-structuralist views on power and knowledge as always fluctuating and reconfigurable, and identity as fluid and multiple. Thus it positions itself away from broad debates, polarizing rhetoric, and single-issue advocacy and towards more measured discourse and complexity of engagement. This understanding extends inwards as a self-reflexive criticality and outwards as a will to collaborate (Miessen 2017).

Second, it is a 'quasi-dialogical' art- and design-based approach (Kester 2011) in which the practitioner takes a role of actively attempting to stimulate emergent dialogical aspects in/around a participatory process by taking its dynamics as critical and creative 'materials' to work with, including intermittent alternation and ambiguation of roles (principally 'expert' and 'participant' roles). These 'materials' are used by the practitioner in combination with more literal 'materials', physical artifacts and spaces, which have an

64. This is a reframing of approach, not an exclusion of any attention to the 'negotiated' dimensions of association. Directness includes indirectness and vice-versa.

important role in further 'spatializing' the dialogical process—freeing up room for undefined and indeterminate relations.

Cutting through the two approaches is a 'spatiality of mentality', or a complex critical mentality which denies the linearity of single-mindedness (and partly denies that of dialectic oppositionality) in its aim to generate a critical, continuously-explorative spatiality of understanding and practice. It pursues this spatiality through a polyvocality of practice which seeks both short- and long-term effects by positioning its context of engagement between and across immediate, small-scale practice and public sector institutions.

3

Open transdisciplinary turn-taking

methodological approach

The methodological approach of this research has extra resonance with its exploration of a *design approach*—'approach' defined, again, as "a way of considering or handling something" (p.25). This definition could be seen to include the aspects coordinated in a particular methodology: certain epistemological premises ('way[s] of considering') and specific methods ('way[s] of handling'). Thus critical indirectness could in itself be considered a methodological approach, although one not concerned with prescribing a fixed set of methods but with developing a practitioner's critical capacities for considering/handling multiplicity and uncertainty within diverse complex situations. The specific methodology used here, *open transdisciplinary turn-taking*, could then be considered as one of many possible contextualized variations of critical indirectness.

This chapter will elaborate the methodological approach through first outlining its epistemological premises (3.1). These premises, and the propositions they suggest, then inform the specific methodology, described in conceptual terms in 3.2 and coordinated with the specific methods used in practice. The latter are described and critically analyzed in 3.3. A summative reflection in 3.4 concludes the chapter.

3.1 The epistemological problematique

The epistemological premises of the methodological approach can be considered as a 'problematique', since they are interrelated and relate to the 'problems' of the partiality, plurality, and provisionality of knowledge and knowledge production (3.1.1)—which cannot be 'solved', but can be engaged in manifold ways (which can be productive, yet also produce further problems). Further related aspects include the subjectivity of the researcher, imagination, and designerly inquiry (3.1.2). The intention is to elaborate these premises in support of framing the methodology in 3.2.

As the research aims to contribute in a space of overlap between the fields of open transdisciplinary inquiry (Brown et al. 2010) and a transdisciplinary-oriented but more discipline-linked architectural and urbanism research (e.g. Doucet & Janssens 2011), epistemological perspectives from these domains are foregrounded, but also supplemented with other perspectives.

3.1.1 Partiality of knowledge and of knowledge production

Partiality of knowledge

In laying out a philosophical framework for the open and critical transdisciplinary inquiry proposed by Brown, Harris, and Russell (2010), Jacqueline Y. Russell, emphasizes the "partiality, plurality and provisionality of our ways of knowing" (Russell 2010:37)—inquiries (including design engagements) must be selective and therefore exclude things. These partialities arise from a number of simultaneous constraints. Social, cultural, and historical contexts have been shown to shape and constrain research, for example Kuhn (1970) found that "the acceptance of a new theory was not likely to occur until a scientific community had undergone a paradigm shift...which was able to accommodate the new theory"(36). On top of these are two cognitive constraints. The first can be read as a kind of anthropocentric hubris: "there is 'no guarantee that our cognitive powers permit the solution of every problem we can recognise'" (37, citing McGinn 1989:353). The second is a cognitive-ontological constraint which is particularly important to transdisciplinary inquiry at the scale of the individual researcher, as it refers to the problem of relying on inductive reasoning in a world "characterized by an unfolding and dynamic complexity" (ibid.): increasingly, the past does not predict the future. John Law's challenging of the assumed stability of method (2004) was also linked with an ontological perspective of the world as, among many other metaphors, a "maelstrom" (7)—"much of [it] is vague, diffuse or unspecific, slippery, emotional, ephemeral, elusive or indistinct, changes like a kaleidoscope, or doesn't really have much of a pattern at all" (2). This draws on philosophical romanticism which deals with the idea "that the world is so rich that our theories about it will always fail to catch more than a part of it" and that "we cannot step outside the world to obtain an overall 'view from nowhere'" (8). Further, post-structuralism holds that even if we had those capacities, we could not interpret a single, external 'true' reality because meanings are shifting and unstable—including across and within each interpreter. Multiplicity and uncertainty extend inward. Given these premises, knowledge is understood as constructed and provisional. These perspectives oppose a habit of "the desire for certainty" (9) which is based on assuming the world as a single, stable, isomorphic external reality. Law's contention was that

method, rather than "distort into clarity" (2), ought to better account for the complexity and uncertainty of the world and therefore the partiality of knowledge.

A crucial aspect of critical indirectness is conceptualizing 'partiality' in both ontological-epistemological and operational (productive) senses: first, in recognizing the existential partiality of our knowledge and experience and, second, in nevertheless critically constructing provisional 'partialities' of knowledge. The latter is required to retain some degree of criticality and creativity against full immersion into relativism and the 'maelstrom'. Law's suggested approach to method draws on Haraway's *situated knowledge* (1988), a core concept of feminist studies, which argued for another notion of 'objectivity', one based on the researcher's "partial perspective"—on local situatedness and critical attention to associated histories and power relations. This could produce "partial, locatable, critical knowledges sustaining the possibility of webs of connections called solidarity in politics and shared conversations in epistemology" (584).

At the same time, one has an ethical obligation to loop back and re-assert the partiality of knowledge, so as not to *finalize* actors involved in the research. This is a stated ethic of what Frank (2005)[65] calls *dialogical research*. Inspired by Bakhtin's concept of dialogue, Frank cites Bakhtin's reading of Dostoevsky's "dialogical characters":

> They all acutely sense their own inner unfinalizability, their capacity to outgrow, as it were, from within and to render untrue any externalizing and finalizing definition of them. (Bakhtin 1984:59, cited in Frank 2005:966)

The notion of actors' incompleteness and indeterminability is an integral part of the theoretical framework (see 4.1) which allows multiple analytical readings of action in any given empirical situation.

Partiality of knowledge production

Fundamental to transdisciplinary inquiry is the 'Mode 2' conceptualization of knowledge production (Gibbons et al. 2010[1994])[66] as a ongoing dialogical process in which production is not centralized in the researcher's academic discourse but distributed in a wider, highly contextualized societal field whose contact points are distinguished by the researcher's engagement with other actors and practice. Further, 'open' (versus 'closed') transdisciplinarity insists on the partiality of knowledge and knowledge production by

65. Franke is speaking to qualitative research methods in social science, but it is broadly applicable as an ethic.
66. Mode 2 research aligns with the German or 'stakeholder' version of transdisciplinary inquiry adopted here, as distinguished by Pohl (2018) from the more academically-centered U.S.-based version. The former involves non-academic stakeholders as well as non-scientific knowledge perspectives.

refraining from concentrating it or 'making it whole' by delivering a synthesized 'holistic' fusion—a single, reconciled solution or result. The knowledge production of an "open, imaginative transdisciplinary inquiry" of Brown, Harris, and Russell (2010) is not just produced in the rhythm of the researcher's relation with the field of engagement, but in a much more uneven process—distributed among multiple actors—based on social learning (Brown 2010a:110). Even when it comes to an individual researcher's result, Brown argues that it remains *riven* to some degree, as it only expresses a partiality of knowledge production and maintains its valuing of multiple knowledge perspectives.

Blurring with transdisciplinary premises are those of art-based research (which includes practice- or design-based research or research by design) which also understand knowledge as decentralized and as producing something in addition to "answers and solutions"—"alternative perspectives, ideas, strategies and new questions" which cross-pollinate within "a networking, continuous and collective field of action", part of "a shared action space extended over time" (Dyrssen 2010:225).

Another sense of 'partiality' is engagement with the 'subjects' of the research, working together—implicitly and informally (and formally, with some actors, in the first three years through *TRADERS*)—towards critical transformative aims. This partly aligns[67] with a perspective of participatory action research (PAR). The precise mode of engagement and therefore of distributed, partial knowledge production will be given more specificity in 3.2.

Returning to the scale of the individual researcher (yet still co-extensive with the above), the separation of theory and practice is considered to be a "false philosophical dualism" (Christens & Speer 2006, drawing on Dewey). Rather, practice functions by being informed by theory, and, conversely, theory cannot function without ideas that also work in practice. They are inseparably entangled in their [partial] production of [partial] knowledge. Yet this entanglement is not indistinct, but has rhythms and structures of interplay, including between what Sedgwick calls 'strong theories'—in short, academic theories which aim for a "wide generality" (134)—and more informal and local 'weak theories' which show generosity by restricting themselves locally to practice. Besides being ethically motivated and involving "experimental, designerly modes of inquiry", insisting on a local practice-orientation (tied to entangled theory-practice) aligns this research with

67. Only in the sense that my research engaged—to a certain degree—'with' the involved institutional actors and art and design practitioners.

a transdisciplinary epistemological premise of the "integration of discipline and profession (theory and practice) in knowledge production" (Doucet & Janssens 2011:2).

3.1.2 Subjectivity, imagination, and designerly inquiry

Personal and intellectual life entangled

Any inquiry, especially a transdisciplinary one, involves the subjectivity—the "values, purposes and interests" and "life experience" (Russell 2010:38; see also: Max-Neef 2005:9)—of the researcher(s) and those involved. The personal is entangled with the intellectual (or 'fused', as phrased by Brown et al. (2010:8), citing Mills 1970:222). This refers again to the ethical dimension of transdisciplinarity, described by Brown as "the ethic of pursuing a just and sustainable future" (2010:287; see also Doucet & Janssens 2011:2-4). These blurred lines require one to be critically self-reflexive and alert to potential problematics of becoming too bound up with research[68] and involved actors.[69]

The need for imagination and design

Transdisciplinary inquiries foreground the involvement of both imagination and designerly approaches (Brown 2010a; Doucet & Janssens 2011), both shown to be already involved (but suppressed) in 'traditional' scientific research, through subjectivity, speculation, imagination, creativity, chance, and contingency (Fraser in Nilsson et al. 2017:71,83; Press & Tanur 2001). Although I also, at times, draw on my background in design (architecture and urban design), 'design' approaches here are likewise considered as distributed across the involved actors, to different degrees (in the senses of past and present agency and future potential): "design thinking is not reserved for the design profession" (Hocking 2010:245, citing Cross 1999:26).

But it is the complexity of the wider context of engagement that especially calls for imagination and designerly approaches. Brown et al.'s (2010) argument for the need of imagination in transdisciplinary inquiry draws on Rittel and Webber's (1973) identification of 'wicked problems', a class of problems requiring an "active imagination" to engage with their "paradox, uncertainty, and complexity" (5). Further, inquiry, because conceptualized as a collective and not individual endeavor, requires among those involved an imagination-driven empathy for "radically different understandings of the

68. In Gielen's sense of becoming so bound up with being engaged that one loses the ability to temporarily detach oneself—the latter having been show to be required for criticality and creativity. Gielen, P. (2013). *Creativity and other Fundamentalisms*.
69. The approach here can be read as largely 'sidestepping' this critique through theoretical reconceptualization of critique, institutions, actors, etc. Yet, the problematics of excessive embeddedness must still be constantly guarded against.

world" (in this inquiry, broadly: researchers, art and design practitioners, institutional actors, and participants).[70] Yet, this engagement and empathy, in communication with primary and secondary research audiences, also requires a 'technology' or:

> an intellectual device that allows connections between multiple ways of interpreting the world. (Brown et al. 2010:7, drawing on C. Wright Mills's *The Sociological Imagination* (1970))

Several such devices in this thesis—turn-taking, indirectness, spatiality, multivocality, estrangement, multidirectionality—aim to work together "as an open system" (6), the latter referring to the notion that a wicked problem, by definition, must be approached in this manner, given diverse perspectives on "how the world works and diverse ways of constructing new knowledge" (ibid.). But 'connections between' should not be understood to indicate a fixed harmonization or synthesis across this multiplicity, but, rather, as Brown et al. show, multiple paradigms are held alongside each other at the same time. (254)

Actively engaging and handling this kind of complexity has been shown, in the field of art-based research, to be the core capacity of *architectural thinking* (Dyrssen 2010), and further proposed as particularly relevant in an "increasingly multifaceted and heterogeneous" (223) research landscape requiring "more diverse and combinatory" approaches and strategies (ibid.). Architectural thinking derives from an architect's many trained capacities for dealing with complexity (226) by combining and interplaying associative, lateral thinking with logic/deductive reasoning, theoretical reflection, and creative experiments. (ibid.) Thus, architectural thinking, co-extensive with imagination and a designerly approach, can be seen as a central guiding logic and creativity for navigating and composing the research process, including its multiple methods and knowledge perspectives.

Further justifying such a combinatory, transdisciplinary perspective is a critique of a resurgent [re]turn [perennial and historical] towards politics based on homogeneity of identity, and interpersonal and communitarian relations. Amin responded to such a historical turn in his *Land of Strangers* (2012), justifying the book's hybrid,

70. Although epistemologically weighted and geographically embedded in a Western context, the different domains and associated perspectives of those involved here can be conceptualized as radically different, especially considering the conceptual-analytical framework developed throughout this thesis which acknowledges and emphasizes heterogeneity even within a single domain. This should be differentiated in degree, however, from inquiries involving more radical differences.

multidisciplinary, polemical, and normative approach as "guided by the urgency of the political moment" (11):

> The times press for a collage of ideas, illustrations and methods that show that multiplicity, solidarity and common provision remain valid principles to address a future that can only become more hybridized. To yearn for purity is to close off possibility. (Amin 2012:11)

That hybrid, combinatorial approaches involving imagination and design ought to be required is based on an epistemological premise that a heterogeneous methodological approach can itself have critical effects in countering habits of socio-political homogenization and of seeking stable hierarchies of knowledge.

3.1.3 Reflection

Many senses of 'partialities' overlap in the epistemological problematique as formulated above. First, the necessary partiality of knowledge when understanding the world as complex and constantly dynamically changing. This prevents a 'whole', stable 'objective' overview, which is further prevented by cognitive, cultural, social, and historical factors and constraints, besides the post-structural premise that meanings are shifting and unstable. Second, the premises of transdisciplinary and Mode 2 research hold that an individual researcher's knowledge production is partial—part of a wider, ongoing societal process distributed across involved actors. Third, a transdisciplinary inquiry understands that the subjectivities of the researcher and involved actors are part of this process, thus the inherent non-neutrality of research is foregrounded—it is 'partial'[71]. This blends into more of an operational sense of 'partiality' which involves active constructions of it via the researcher's imagination and design and, further, constructions of 'intellectual devices' which interface between and foreground the partiality, plurality, and provisionality of knowledge and its production. Architectural thinking, linked to my disciplinary background, was proposed to be a particularly relevant way of navigating and coordinating across the multiplicity and complexity of the many partialities outlined here. Further justifying combinatory approaches recognizing and foregrounding heterogeneities of the partialities of knowledge and its production, is a critical perspective which seeks to counter socio-political homogenization at the same time as countering a related habit of creating fixed hierarchies of knowledge.

71. This is meant in a 'weak' sense referring to research being partly shaped by these subjectivities (including ethical motivations), rather than in a 'strong' sense of being unfairly and flagrantly biased or prejudiced by them.

3.2 Open transdisciplinary turn-taking

Based on the epistemological premises described in 3.1, this section outlines, in conceptual terms, the specific methodology employed in this thesis—what I term *open transdisciplinary turn-taking*. It is linked in 3.3 with the concrete methods employed. It combines the approach of 'open transdisciplinary inquiry' proposed by Brown, Harris, and Russell (2010), described above, with an adapted, extended notion of 'turn-taking' drawn from theory on the dynamics of dialogue (Hermans & Gieser 2012; Linell 1990) and theory on new forms of collective activity (Engeström 2008). 'Turn-taking' focuses attention on the context of dialogue (rhythm, framing, asymmetries of power relations, etc.) and how it shapes "the interplay of participants' initiatives and responses" (Linell 1990:147). I use it here to refer to two things: first, to describe my mode of engagement with involved actors (3.2.1) and associated mode of distributed—but partly-structured—knowledge production and, second, to describe a specific mode of transdisciplinarity which 'takes turns' with disciplinarity by welcoming shifting or 'heterarchical' relations between the two, as well as between methods and modes of knowledge production (3.2.2).

The notion of *heterarchical* relations is crucial for both notions of turn-taking, as it simultaneously points to the existence and structuring role of power relations and to their changeability and potential multiplicity when viewed from different perspectives. Defined in contrast to the fixity of hierarchical relations, 'heterarchy' refers to the presence and possibility of multiple varying relations among the same actors or elements, depending on perspective and context—including both hierarchical and egalitarian relations.[72]

3.2.1 Turn-taking with involved actors

While turn-taking originally refers to contextual factors *within* a dialogue, it extend it to primarily describe an *irregular, intermittent* process of dialogue and knowledge production over time—here referring to my mode of engagement with involved actors throughout the research process linked with this thesis. This pattern and frequency of relation distinguishes this mode of engagement from both the higher-frequency of network and teamwork relations and from the closer-proximity and more regular relations of the latter. A helpful, largely synonymous concept is the relationality described by Engeström's (2008) notion of *knotworking*, which describes a mode of work which

72. Regarding heterarchy, see, for example: Stephenson, K. (2009). Neither Hierarchy nor Network: An Argument for Heterarchy. *People & Strategy*, 32(1). 4-7.

agrees (implicitly or explicitly) on a *discontinuous* mode of collective engagement. Activity orients around 'knots' (events, objects, projects, etc.):

> The notion of *knot* refers to rapidly pulsating, distributed, and partially improvised orchestration of collaborative performance between otherwise loosely connected actors and activity systems. Knotworking is characterized by a movement of tying, untying, and retying together seemingly separate threads of activity. The tying and dissolution of a knot of collaborative work is not reducible to any specific individual or fixed organizational entity as the center of control. The center does not hold. The locus of initiative changes from moment to moment within a knotworking sequence. (Engeström 2008:194)

Crucial aspects here, in my view, are what could be called *varied distribution*—not all actors are involved in every knot; *varied content*—content, like involved actors, can be loosely connected, although it will more closely overlap to the degree that actors share aims and domains; *varied initiation*—the process is constituted through shifting loci of initiative, and; *varied control*—full control is not assumed as bound to the initiator of a sequence, control instead can shift throughout the processes. Knotworking resonates with the "heterarchical and transient" way in which Mode 2 knowledge production is organized, in contrast to that of Mode 1 which "is hierarchical and tends to preserve its form" (Gibbons et al. 2010:3). But, retaining the term 'turn-taking' allows for drawing on its critical attentiveness to the ways processes are enabled or constrained by asymmetries of power relations and other contextual factors. It also emphasizes the inevitability of a rhythm of power exchange, as turn-taking "is only possible by allowing parties to be temporarily dominant in the course of exchange" (Hermans & Gieser 2012:10).

This mode of largely emergent 'turn-taking', informed by the concept of knotworking, responds to the societal and epistemological problematiques: the call to de-center individual-based approaches by engaging with society in more distributed knowledge production. Included in this is an epistemological and ethical stance embracing, in a design approach, a multiplicity of 'voices' or knowledge perspectives.

3.2.2 Turn-taking with disciplinarity, methods, and modes of research

This research takes a 'Nicolescuian' view of transdisciplinarity which understands it as not only aiming to go beyond disciplines, but between and across them (Bernstein 2015), thus opening for the productivity of heterarchical relations between [open] transdisciplinarity (Brown et al. 2010) and transdisciplinary-oriented disciplinarity (e.g. Doucet & Janssens 2011). This changeable relation implies another sense of 'turn-taking' as various research activities orient to or alternate between these two general modes of transdisciplinarity. Yet, establishing the contrast between these two modes is relatively difficult, as architecture, design, and urbanism can be seen as already operating in

themselves in a transdisciplinary way, by their coordination across theory, history, and practice, including "disciplinary and non-disciplinary knowledge forms" (Doucet & Janssens 2011:2-3).

Architectural thinking can be seen as a transdisciplinary-oriented disciplinary tool for navigating and coordinating changing relations or 'turns' between and across the two modes referred to above, as well as, on a more granular scale, coordinating between and across multiple or 'mixed' methods and modes of research. To the latter, however primarily motivated by and positioned towards a transdisciplinary approach, this research also interplays with aspects of 'Mode 1' research including academic aims and parameters relating to pursuit of rigor and transferability, and aims to produce knowledge not only within/for a non-academic societal context, but also within/for an academic context. Thus turn-taking can also be seen as aiming for a productive interplay between Mode 2 and Mode 1 research, as suggested by Dunin-Woyseth and Nilsson (in Doucet & Janssens 2011).

3.2.3 Reflection

Turn-taking, conceptualized as a form of knotworking between involved actors, can be seen to add an even further dimension of partiality to knowledge production. In this view, a researcher's outputs, even as they attempt to construct a relatively objective partial perspective (which also integrates and parallels others' partial perspectives) still do not intersect fully with the wider field of knowledge production, so can only be said to constitute one perspective on it—or, if you will, another 'turn' in the ongoing process.

At the same time, the concept of turn-taking enables the researcher to be more critically aware of the inevitable and varying asymmetries of power relations and contextual factors in such a process. Conceptualized in relation to navigating and coordinating alternations between an open transdisciplinary approach and a transdisciplinary-oriented disciplinary approach, between multiple methods, and between Mode 2 and Mode 1 research, turn-taking suggests their productive interplay, but also a greater awareness of the specific structure and configuration of such relations.

3.3 Methods

This section outlines the specific methods used in the development of this thesis, as well as how these methods are integrated with the methodological approach and its epistemological premises. Although 'open transdisciplinarity' and 'turn-taking' are highly interrelated, this section organizes methods according to their tendency to integrate with

one or the other. Integrated with an open transdisciplinary approach (3.3.1) were choices of and within research context, including actors engaged with, domains of engagement, and decision to combine my own and others' practices in analysis. Integrated with a turn-taking approach (3.3.2) was my mode of engagement with involved actors and with disciplinarity, methods, and modes of research.

3.3.1 An open transdisciplinary approach to the research context

I have noted how my research approach was significantly shaped by my involvement in *TRADERS* (see 1.1.1). This worked in tandem with the broad ethical dimension of transdisciplinarity to shape my choice of engaging with certain actors. Because this choice shaped further decisions about domains of engagement and regarding combining my own and others' practices in analysis, I will discuss it first.

Given the instability of the partiality of knowledge, Russell shows that the ethical dimension of transdisciplinary is actually its only foundation, and boils down to simple *commitment* (2010:40). I chose to engage with institutional actors and art and design practitioners who shared this broad commitment, however pursued through different means based on their domain. This set of actors was limited in size to contain scope but also by contingent factors (related mostly to networking and turn-taking). But this approach can also be critiqued: for risking getting too close to actors and practice (and therefore potentially losing critical distance), and; for narrowing the range of diversity of knowledge perspectives. I attempted, at times, to actively widen the set of actors, but it did not become a requirement, as I felt a sufficient diversity across the disciplines and domains of research, public cultural institutions, external art and design practitioners, and participants. While the benefits of concentrating ethical commitment for me outweigh the risks—especially when combined with the theoretical framework's more nuanced understandings of critique and institutions—it is also worth investigating widening the range of knowledge perspectives.

Choosing the domains of engagement

Based on taking both a transdisciplinary and a transdisciplinary-oriented disciplinary approach, I pursued domains of engagement not directly related to architecture or urban planning. In the first of the three cases later analyzed, these domains included my collaboration with public cultural institutions on an participatory project partly run through a local school's after-school club and partly through a city cultural-pedagogic program (and associated work with an architect/architectural pedagogue), involving workshops with artistic dimensions and architectural and urban themes, and an exhibition in an art hall (involving a collaboration with an artist). In the second and third

cases it included my engagement with others' practices (observing workshops and conversing with actors) within the same or related domains: participatory projects framed by public cultural institutions through the same city cultural-pedagogic program, involving artistic and designerly workshops led by an architect and designer or an artist. Both projects were indirectly connected to planning of a cultural center within the same major urban re-development project. One of the projects also involves a planned public artwork.

Besides expanding my own field of engagement and providing new knowledge perspectives, this had the added benefit of avoiding the fraught intersection of participation with urban planning which, in Gothenburg and elsewhere, remains a scene of much fatigue, disappointment, and cynicism, being anchored to neoliberalization of planning and housing (in Hedin et al. 2012, Gothenburg is taken as one of three case studies) and rising inequalities (City of Gothenburg 2015; 2017a). Critical discourse in this domain is arguably saturated with a more traditional understanding of participation as oriented around redistributing decision-making power. Through avoiding direct engagement with this domain I could better engage with my interest in more complex and multiple understandings of participation and critical engagement of practitioners.

Orientation to a transdisciplinary approach—combined with interests described in 1.1.1 and orientation towards informing a design approach (transferable to other contexts)—also explains why each case involves children's participation but neither analysis, nor the theoretical framework, orient themselves extensively to this field. Likewise, neither theory nor analysis frame themselves securely within possibly related fields. Instead, a designerly, compositional approach is primary.

Mixing own and others' practices

Analyzing cases involving my own and others' practices provided multiple knowledge perspectives, including my own personal experience and perceptions—both of which have been shown to be attributes of a transdisciplinary approach. Through these different perspectives I was able to build up a better understanding of the involved issues, particularly from the perspective of the external art or design practitioner. Further, in the overall process of turn-taking, having completed my own case arguably gave me a higher degree of *reciprocity* than I otherwise would have had. This is important because perceptions of freedom of reciprocity can work to counteract constraining effects of institutional factors in turn-taking (Hermans & Giesler 2012). In relation to reciprocity, it is also important to emphasize again that my position as a researcher and in *TRADERS* had an enabling role. But being able to share my case study experience with other actors

meant that I could communicate in additional modes—through its visual and artifactual aspects, as well as by referring to the case to illustrate certain theoretical concepts which otherwise might have been too abstract.

As part of differentiating the field of engagement, and in agreement with all those involved, institutional actors are referred to by their formal titles while art and design practitioners are referred to by name. This foregrounds that the former represent and have missions related to wider institutional agendas, with which they coordinate their individual perspectives. And, because art and design practitioners can be seen as operating, in a sense, their own institutions both ethically and pragmatically (and much more precariously), retaining their name can be seen as important.

3.3.2 A turn-taking approach to research activities

Turn-taking with involved actors

Combined with the open transdisciplinary approach described above, my selection of the second and third case emerged through a specific process of turn-taking, but also considered the productivity of being able to include my own case, at the same time as make a stronger—through still indirect—link with urban planning. I have outlined steps in this turn-taking in Table 2, which shows a selected list of initiators, invitees, and key events/projects involving or surrounding identification of the cases as empirical material (meetings and conversations are not shown). Alternating involvement in conferences, city study visits (hosted in Gothenburg), exhibitions, projects, etc., hosted and initiated by different actors (including myself and *TRADERS*), created a mutual field of engagement, within which certain conversations took place (first during item 8 in Table 2) which led to my selection of the second and third cases. Descriptively tracing even a small selection of the turn-taking process has proved inefficient in conveying this aspect of the methodological approach—the larger relevance is conceptualizing it as a mode of engagement involving multiple, changing rhythms and loci of initiative and enrollment.

In my experience, the de-centering involved in a turn-taking approach resulted in greater empathy with others' knowledge perspectives. This can, in turn, transform one's own perspective. As an example, I have been further drawn to a transdisciplinary-oriented perspective partly vicariously through conversations with the artist involved in the third case study, in which she detailed past and proposed projects which could be read as critical, imaginative transdisciplinary artistic projects.

Turn-taking also informed my chosen mode of interviewing—considered rather as conversations (lasting 90-120 minutes) only very loosely 'semi-structured' by several

#	year	initiator / invitee					
		Kultur i Väst (regional cultural administration)	Cultural Affairs Administration (Gothenburg)		Lundby City District Administration	Chalmers / *TRADERS*	Studio Vadd (sv) / Monique Wernhamn (mw)
		Architecture Advisor	Project Coordinators (2)	Architecture Advisor	Cultural Development Manager	researcher (Geib)	art & design practitioners
1	2015	●	◉	◉	●	***Ett skepp*** exhibition	**C** / **C**
2	2016	◉	◉	?	?	◉	Frölunda exhibition (mw)[73]
3	2016	-	*Kunskap Göteborg* (c)	-	-	◉ ✚	-
4	2016	◉ ✚	◉ ✚	◉ ✚	-	*TRADERS* Training Week #5 (s)	◉ / ◉
5	2016	?	-	**Backaplan Museum Lessons**	**Backaplan Museum Lessons**	⊙	**W** / **W**
6	2016	◉	*Kulturmöten utan gränser* (c)	◉	◉	◉ ✚	? / ◉
7	2017	-	◉	-	-	AHA! Festival	⊙ / ⊙
8	2017	?	GBG study visit (visitors fr. Tbilisi)	GBG study visit (visitors fr. Tbilisi)	◉ ✚	◉ ✚	- / ◉ ✚
9	2018	?	-	◉	**Backaplan Museum Lessons**	◉	◉ / ◉
10	2018	?	-	?	-	◉	Master's thesis project (sv)
11	2018	?	GBG study visit (visitors fr. Japan)	◉ ✚	◉ ✚	◉ ✚	- / ◉ ✚
12	2018	network for A&D pedagogues (m)	-	network for A&D pedagogues (m)	-	◉	◉ / -
13	2018	Göteborgs Stadstriennal (s)	-	Göteborgs Stadstriennal (s)	?	◉ ✚	✚ ◉ / -
14	2019	◉	◉ (1)	*art in urban development* (s)	***art in urban development*** (s)	◉ ✚	- / ◉

key:

- [text] = hosted event/project (framed boxes)
- ◉ / ⊙ = invited and attended / invited but did not attend
- ● = attended
- ✚ = presented
- (s/c/m) = seminar/conference/meetings
- **W** = work
- **C** = work together
- = one of cases analyzed in Chapter 6
- = initiation of empirical inquiry leading to cases analyzed in Chapter 6

Table 2: Turn-taking in practice: selected list of initiators, invitees, and key events/projects involving or surrounding identification of the cases as empirical material (meetings and conversations are not shown). Also see Figure 7.

73. Monique Wernhamn. (2016). *What do you need help with, what can you contribute with?*. Exhibition. Frölunda Cultural Center. 29 Oct - 4 Dec. http://moniquewernhamn.com/en/portfolio-slug/vad-vill-du-ha-hjalp-med-vad-kan-du-bidra-med/.

topics or points I noted in advance to raise. The loose structure allowed turn-taking to operate on a conversational scale as well, which allowed me to be receptive to what was important for my interlocutors. Later analysis combined elements originating from or related to both my own and others' concerns. Repeated conversations and correspondence with involved institutional actors[74] and art and design practitioners allowed themes to recur and distortions of interpretation to be avoided. But, focus on these actors, combined with the language barrier, excluded focus on the knowledge perspectives of workshop participants, which might be better incorporated in future research.

Turn-taking with disciplinarity, methods, and modes of research

Research activities involved multiple methods which spanned across Mode 2 and Mode 1 research, and varied in their strength of connection with my background disciplines of architecture and urbanism (and therefore 'design', in a sense). My own case study involved design-centered activities of: organizing the complexity of the project; designing workshop programs and methods; designing, fabricating, and assembling various 'tool-artifacts' for different participatory workshops; designing an exhibition; and documenting and representing the project. When my focus turned to others' cases, my methods shifted accordingly to: observing workshops; interviewing those who led the workshops and institutional actors who framed the projects; and reviewing text and visual documentation of the projects. In aiming to create a more 'objective' partial perspective of the empirical context, these methods blended with a Mode 1 approach of reviewing relevant literature and mapping it along with other human and non-human actors, including: academic articles focusing on the context of Gothenburg and/or Sweden; institutional policy documents (programs, policies, budgets, goals, strategies, steering documents, planning documents, etc.); internal documents (planning notes, images, outcomes, summary reports, etc.); historical events and trajectories, and; website content. There has been productive cross-influence with Mode 2 and turn-taking processes in which, for instance, academic articles are recommended to me by other actors or, conversely, recommended by myself to other actors.

Turn-taking combined with a transdisciplinary orientation in my approach to literature. Here, themes transversing disciplines—primarily participation, multivocality,

74. My conversations with the regional Architecture Advisor, and former Architecture Advisor, represented an attempt to increase my understanding of the local context. Since these actors, along with the city's Architecture Advisor, lead the Network for Architecture and Design Pedagogues, which connects to musuem lessons, they could be seen as indirectly involved in the cases.

estrangement, critique, and institutions—determined interest and curiosity in reading material, rather than adherence to a specific discipline. (But the discourse of certain disciplines, especially art- and design-related ones, is already in intense dialogue with other disciplines.) Theoretical concepts are likewise extended and adapted, while attempting to be critically mindful of their original historical context, to serve the transdisciplinary-oriented disciplinary aim of informing development of a design approach better oriented towards multiplicity and complexity.

In terms of analytical methods, I have designed the theoretical framework and related conceptual-analytical tools not to *finalize* actors involved in the research (Frank 2005). Instead of defining their practices, the lenses function to enable multiple ways of reading empirical activity, which in turn informs a wider effort of exploring and developing a design approach. When not indistinguishably entangled, turn-taking between theory and practice have been oriented towards serving the same purpose. Although the orientation is towards informing practice rather than 'pure' theory, the research can contribute to theory inasmuch as the latter relates to conceptualizing approaches to practice or to more nuanced understandings of practice-oriented activities.

3.3.3 Reflection

An apparent contradiction could be read in the methodological choice to engage with certain actors based on a transdisciplinary ethic of broadly shared commitment. This could be seen as working against a transdisciplinary aim of valuing and engaging with a diversity of knowledge perspectives, but only in relative terms, as one could read a wide range of perspectives across the actors. Epistemological premises of the partiality of knowledge and its production would also seem to challenge critiques based on fixing and stabilizing knowledge perspectives. The diversity of knowledge perspectives embodied in the different modes and methods of research activities, however, could be seen to have allowed more reciprocal turn-taking and more empathetic understanding of others' knowledge perspectives, generating a more dynamic distributed knowledge production and a more 'objective' partial perspective of the individual researcher.

3.4 Summative reflection

The methodology used in this research, *open transdisciplinary turn-taking*, responds to an epistemological problematique premised on many senses of the partialities of knowledge and of knowledge production. Even the heterarchical transdisciplinary approach adopted here is conceptualized around the active involvement of the partialities of discipline-based

approaches. This bolsters the role of an imaginative, designerly dimension. Discipline-linked activities in the cases—including my own case study—thus gain added relevance in contributing to transdisciplinary-oriented aims. These activities include and are coordinated by architectural thinking, which navigates and composes interplays within the heterogeneity of the multiple knowledge perspectives, modes, and methods involved in a research situation.

'Turn-taking' captures the distributed—but not *regularly or evenly* distributed—form of the latter, especially considered as transdisciplinary and Mode 2 research. Many methodological decisions were shaped by the [partly institutionally-shaped] decision to engage primarily with actors who shared a broad ethical commitment. This had the drawback of limiting the relative range of turn-taking and thus diversity of knowledge perspectives. The turn-taking approach to both engagement with actors and with research activities is key to understanding why the present work chooses not to imbue and indulge itself as an overtly disciplinary 'design'. Although it is certainly a 'turn' in an ongoing process, its responsibility is to attempt to portray a sense of the wider rhythm of this process, rather than drawing attention to itself through identification of its disciplinary attributes.

'Open' describes a critical and epistemological prohibition on providing a single, stabilized and assumably 'whole' and 'overall' research result which would collapse knowledge perspectives into one. Thus, the epistemological problematique is kept open, but its imaginative, designerly dimension may work to make productive the multiplicity and complexity embodied in its lack of closure. This productivity is at the center of developing an approach of critical indirectness, and thus central in analysis of the cases.

4

Multivocality's spatiality

theoretical framework

In this chapter, I develop a theoretical framework based around the sense of *spatiality* I argue is generated in and through the use of the concept of multivocality. This will support and work in tandem with the use of conceptual-analytical lenses of *spatialities of multivocal estrangement* in the empirical analysis in Chapter 6, as part of developing critical indirectness as a design approach in participatory practice. This requires inquiries into the key concepts: multivocality's incompleteness, non-linear estrangement, and multidirectionality of critique and institutions. Prior to this I will clarify my understanding of 'spatiality'.

Spatiality and indeterminacy

By 'spatiality' I do not mean a specific formal configuration, but, much to the contrary, a co-presence of evolving relations—within a loosely conceived common domain—which generates a sense of space through the multiplicity and indeterminacy of these relations (thus also opening for other possible relations). In a specific formal configuration everything is locked down, determined. While I will later draw connections to the perspectives on space and spatiality of Doreen Massey and Edward Soja in urban theory (with a base in geography), Stan Allen's concept of 'field conditions' (1999), in architectural theory, is perhaps the clearest[75] physical analogue to the 'spatiality' I refer to:

75. From my perspective, a physical-spatial analogy is more accessible as an introduction here, as Massey's and Soja's projects, although overlapping with the spatiality Allen describes—and with my understanding—, are relatively theoretically complicated and historically and politically loaded in their respective explications (bound up with discourses I must bracket off, for instance on the relation between the local and globalization). While Soja acknowledges the "daunting challenges to practical understanding and application" of the "radical openness and limitless scope" of his *Thirdspace* perspective on spatiality (1996:22), Massey, arguing for the productivity of the "loose ends" and degree of 'chaos' determined in an open, relational view of space/spatiality, notes that "it

. . .

> To generalize, a field condition could be any formal or spatial matrix capable of unifying diverse elements while respecting the identity of each. [...] Overall shape and extent are highly fluid and less important than the internal relationships of parts, [...] Form matters, but not so much the forms of things as the forms *between* things. (119)

Allen's examples break the paradigm of "closed unity" (121) in western classical architecture in which individual parts are not parts with full or semi-autonomy, but set within a rigid hierarchy as "fragments of wholes" (ibid.).[76] His primary example is the Great Mosque of Cordoba in Spain, built, in its initial stage, *c*. 785-800, but which was expanded four times through repetition of its typological structure of parallel walls supported by arched columns. Here, the visitor experiences a "nondirectional space" ('multidirectional', I would say) rather than the "axial, processional space of the Christian church" (ibid.). Introducing Allen's 1999 essay "Field Conditions" ten years later, editor A. Krista Sykes contrasts it with object-centered approaches in architecture:

> In opposition, Allen focuses on the larger picture, understanding architecture as a convergence of surrounding forces. Architecture for Allen is the ground, as it were, not the figure. (2010:117)

But it is Allen's distinction between minimalism and post-minimalism in art that more connotes the movement, incompleteness, and indeterminacy intended in his concept. Whereas minimalists are "definitive", "postminimalism is marked by hesitation and ontological doubt" (124), informality, use of perishable and uncontrollable materials such as flour, poured latex, and wire mesh, and incorporation of chance and contingency. Particularly in Barry Le Va's work, an artwork or sculpture is no longer read as a precise, bounded object, "distinct from the field it occupies", but as what Le Va called "distributions" or "relationships of points and configurations to each other" or "sequences of events" (Allen 1999:125, citing Livingston 1968).[77] What is important, for Allen, is closely attending to these events and local connections, which can be read as effects of the field, "even while maintaining a relative indifference to the form of the whole" (126). I will argue that the concept of multivocality creates very similar figure-to-field relations—a "loose fit" (131)—with a benefit of placing greater focus on the 'figures' or 'voices' involved.

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is interesting, and significant, how the argument is constrained at this point by the non-availability of an adequate language" (1999:9). My approach to spatiality here could be considered one exploration of a 'Thirdspace' approach which also shares the premises of Massey's theory of relational space (1999; 2004; 2005). It elaborates a 'language'—along specific conceptual-analytical threads—which aims to build associated capacities of understanding and application in design approaches.

76. In 4.1.1 I will expand on a similar thread in art history, as part of developing the concept of multivocality.
77. A seminal reference to expand further on here would be art critic and theorist Rosalind Krauss's "Sculpture in the Expanded Field" (1979), which traced various paradigm shifts redefining sculpture.

While the above is useful for conceptualizing spatiality in opposition to a fixed, pre-determined configuration, because lodged in analogy with physical-spatial-temporal sequences, the significance of the possible presence—and future potential presence—of *multiple* [heterogeneous] experiences or trajectories within such a space is underemphasized. Indeterminacy here risks being too closely associated with the contingent 'real' of how things (known and unknown) play out—which seems implied as mappable/knowable after the fact. Indeed, Allen argues for an architecture "that admits change, accident, and improvisation […] that leaves space for the uncertainty of the real" (ibid.). Through Massey's theory of relational space, outlined below, a more profound indeterminacy based on spatiality's *multiplicity* can be conceptualized in a way which grants more critical and potentially political agency to the trajectories involved.

Massey's three propositions for conceiving relational space (1999:2; 2005:9) are underpinned and interconnected by a premise of the co-constitution of space and multiplicity. Her first proposition holds that space is produced by interrelations which are "constituted through interactions, from the immensity of the global to the intimately tiny" (1999:2). The second holds that "space is the sphere of the possibility of the existence of multiplicity […] in which distinct trajectories coexist […] the possibility of the existence of more than one voice" (ibid.). The third holds that because the production of space, as multiple interrelations, must be materialized or "carried out", space "is always being made", "it is never finished; never closed" (ibid.). Massey suggested that a "fourth proposition" (9) might be necessary in order to highlight the critical potential and political perspective of the openness of her view of space, in opposition to the potential "totalizing closure" (8) of views which might be called "New Age holism"—in which everything is *already* interconnected to everything else—thus conceptualizing no creative/critical/political room for the new. The key point here turns on the "relative autonomy" (7) of each of space's multiple trajectories and what this does for the [spatial] ontology of space. Rather than being a continuous 'surface' (and thus theoretically fully knowable/determinable), space is instead "inherently 'disrupted'" (8, citing Massey 1997) as "the product of the intricacies and complexities, the intertwinings and the *non-interlockings*, of relations" (ibid., my emphasis). This portrays a whole world of possible species of relations ranging in directness and indirectness and, when combined with a view of space as always in the making, leads to the recognition that there are "always loose ends in space" and that it "always contains a degree of the unexpected, the unpredictable" (ibid.). The indeterminacy or 'chaos' generated by this multiplicity of heterogeneous interrelations (including its always-latent potential) thus not only

"undermine[s] any formal [designed] system" through "static, accidents, and disruptions"[78] (Allen 1999:131, citing Serres 1982), but is a potential source of "*new* trajectories, *new* stories", "new spaces, new identities, new relations and differences" (Massey 1999:9), and thus holds creative, critical, and political potential.

This perspective will resonate with the 'multidirectional of critique' established in 4.3, as it also expands the 'field' of potential cross-influence between a 'field' and its 'figures' beyond their immediate, direct, small-scale relation, while rejecting monovocal views of context and critique (as either fully resistive or fully appropriated and/or complicit). Massey describes spaces/places[79] as "criss-crossings in the wider power-geometries which constitute both themselves and 'the global'" (2004:11), meaning 'the local' is at once a victim of, an agent in/a modifier of, and a challenger of wider dynamics such as globalization—which are therefore grounded in turn (7). This view of space/spatiality thus heightens the significance of actors' own critiques and associated actions.

While both Massey and Soja draw on Lefebvre's seminal elevating of the role of space in co-constitution with social production, Soja (1996) pursues a line of inquiry, through his notions of *Thirdspace* and *thirding-as-Othering*, which more explicitly calls attention to how, on a conceptual level, a *spatiality of thinking* can alter our tendency to think dialectically in dualisms and binaries. Soja's approach can be seen to give similar 'relative autonomy' to a multiplicity of conceptual categories—which are then 'thirded'—by a third term (or fourth, fifth, etc.) which also includes the former terms. Soja reads this operation in Lefebvre's "trialectics of spatiality" (61) in which 'perceived space' ('real'/objective/concrete physical-spatial results of choices and practices) and 'conceived space' ('imagined'/subjective/mental/abstract representations of space, for instance those of planners) co-exist with 'lived space' (the 'spaces of representation' of inhabitants, users, artists, writers, philosophers, and so on—in combinations of 'real' and 'imagined'). 'Lived space' is both distinct from and encompassing 'perceived' and 'conceived' space. Soja thus sees 'lived space' as a close equivalent of his notion of *Thirdspace*, and further distills it as a mode of logic in Lefebvre's thinking and writing/argumentation style—particularly in

78. Allen thus frames disruption *negatively* in terms of a *degradation*—of communication within a system. Although he frames this positively in terms of a designer's reduced/evaporated control over fixing a formal configuration, the celebration of chance, contingency, and collective emergent effects such as swarms and moirés can be read as eventually co-opted by status quo forces, for instance as critiqued by Douglas Spencer in *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance* (2016).
79. Massey (2004:7-9) critiques the discursive opposition between 'space' and 'place' for its universalizing/ essentializing tendency to ascribe "earthiness, authenticity, [and] meaning" to 'place' on the one hand and, on the other, construct [global] 'space' as devoid of meaning and abstract. As she views the two to be co-constituted by interrelations, she aims to extend them into each other in her questioning of how we might additionally consider responsibility towards scales and distances beyond the face-to-face interaction of 'place'.

the "distinctly unruly" narrative of the seminal *The Production of Space* (1974) which develops its ideas in a non-linear, indirect, at times contradictory way.[80] Soja calls this logic 'thirding-as-Othering', a strategy of "explicitly spatializ[ing] dialectical reasoning" (Soja 1996:60). He uses the example of the polarization of the debate between 'anti-modernists' and 'anti-postmodernists' to emphasize that the "both/and also…" logic he proposes (building on that of Lefebvre and feminist and postcolonial critiques) stands opposed to the "ritual purification" (4) at play in either of these positions in which "no mixture or combination is permitted" (5). Much like Massey, Soja aimed to open up the 'geographical imagination' such that it could "encompass a multiplicity of perspectives that have heretofore been considered by the epistemological referees to be incompatible, uncombinable" (ibid.):

> It is a space where issues of race, class, and gender can be addressed simultaneously without privileging one over the other; where one can be Marxist and post-Marxist, materialist and idealist, structuralist and humanist, disciplined and transdisciplinary at the same time. (ibid.)

Free from the determinacy of purifying binaries and always open to new combinations (which likely will involve contradictory simultaneity—i.e. something can be considered *x* and *not x* at the same time), a spatiality of thinking such as that of Thirdspace quickly opens up widely and permanently to a high degree of indeterminacy.

The concepts of spatiality of Allen, Massey, and Soja link—to different degrees—an understanding of physical-social spatiality with a spatiality of thinking and approach. In this linkage, a spatiality of ontological-epistemological-methodological 'criss-crossing' is generated which is crucial for a design approach of critical indirectness, and for the methodological approach employed in this thesis.

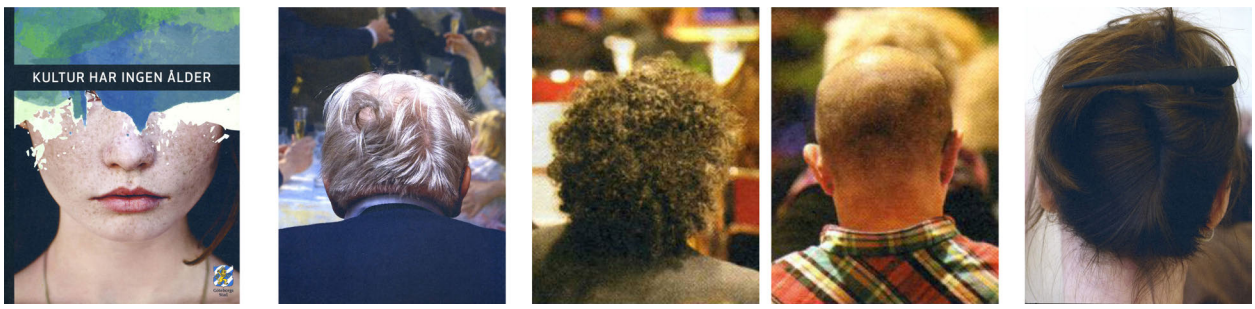


Figure 4: I read a subtle theme of 'direct indirectness' integrated in Peter Dennis Karlsson's book design (layout and illustration) and photographs for Håkansson, B. & Mühlenbock, Y. (eds.). (2016.). *Kultur har ingen ålder*. Gothenburg: Ale Tryckteam. From left: (a) front cover; (b) inside front cover; (c) p.57; (d) p.57; (e) inside back cover. Credits: Peter Dennis Karlsson (a,b,e) and Lars Jonsson (c,d).

80. See Soja 1996:58-59, and 26-82 for an account contextualized to Lefebvre's wider ouevre.

4.1 Multivocality's incompleteness

Multivocality is a central concept throughout this study, and the three conceptual-analytical lenses of *spatialities of multivocal estrangement* used in Chapter 6 describe different modes of relations with and between 'voices'. In this section I define the term as I use it and go over some of its history, its relation with authorship, and associated potentials and problematics. What will mainly be developed is the notion that the incompleteness or indeterminacy of aspects of multivocality generates spatialities which can play a key role in the critical estrangement of various actors in participatory process, including practitioners, collaborators, participants, and secondary audiences.

4.1.1 Multivocality as a dynamic in art and life, and as a design aim and mentality

Multivocality can be defined simply as *an unsettled, ambivalent state in which gestures of articulation of individual 'voices' co-exist and interplay with gestures of unification of these 'voices', without any one voice dominating the others,* or, as philosopher Fred Evans more broadly defines it: "a unity that holds together and simultaneously separates its heterogeneous elements" (2008:8). 'Voices' many be anything at any scale, any actant that may have potential agency and/or audibility in a situation. In order for unifying gestures not to become overbearing and stifling, they tend to work towards a loose framework or intentionally *incomplete* 'whole', which defers to the semi-autonomy and singularity of individual 'voices'.

While I will draw primarily from literary theory in explicating the specific interrelation between—and simultaneity of—'part' and 'whole' in multivocality, and locate the term's origin there, it can also be read productively in Heinrich Wölfflin's seminal comparative analysis in *Principles of Art History* (2015[1915]).[81] Here, in order to track a broad 'morphological'[82] shift in ways of seeing and artistic representation in Western art across the sixteenth and seventeenth centuries, Wölfflin constructs generalized oppositional concepts of: the linear and the painterly; plane and recession; closed and open form; multiplicity and unity; and clearness and unclearness. It is Wölfflin's discussion of "multiplicity and unity", or, more precisely, "multiple unity and unified unity" (2015:234-273), which is useful here as an initial orientation. Wölfflin draws primarily on examples from painting, but also from architecture, sculpture, and furniture, as his analysis is 'relational' in the sense of being focused on the modes of relation between the

81. Thanks to Andrej Slávik for pointing out this connection early on in my doctoral research.
82. Brown (1982) clarifies that Wölfflin "considered himself a morphologist and not a taxonomist of art" (380) and thus was engaged "not [in] the study of forms but of forming powers". This strands in contrast to a taxonomist's approach which is to "multipl[y] categories in order to establish a stable stratification of reality". (ibid.)

unity of an overall artistic work and the relative autonomy of its parts. Two contrasting modes are seen by Wölfflin—I only abbreviate them here. First, in the classical art of the sixteenth century, 'parts' (figures and figural elements) tended to be more clearly articulated in form, posture, and lighting, and thus expressed a relative independence or autonomy from the overall scene. In this mode, which Wölfflin also calls "articulated multiplicity" (240)—and I would call this mode 'multivocal'—, parts are 'coordinated' *in* rather than 'subordinated' *to* the overall unity, and the 'whole' is therefore incomplete and indeterminate. As opposed to multiplicity of parts in [more-or-less] "uniform enunciation", Wölfflin sees, in seventeenth century baroque art, a move aiming towards strengthening the overall unity through subordination and suppression of parts to "one chief effect" (238) of the scene—enforcing a higher degree of completion and determinacy. What I would call the 'monovocality' of the latter is key in Wölfflin's analysis, as for him the baroque aims to speak in one voice, to be "one easily comprehensible configuration" (240) or to produce, in architecture, "a single mass effect" (266): "The artists of the seicento [17th *c.*] set their sights on one specific, principal motif to which they subordinate all else" (235). The subordination of parts is found in the way they are more "melded together" and "fluid" (238) than articulated. 'Interaction' between parts—before largely indirect and implicit—is reflected literally and directly in each part being visually effected by (in orientation of its form, posture, and/or its lighting)—literally 'moved' by and made interdependent with the single aimed effect of the composition. Wölfflin also calls this "unarticulated unity" (240). Especially as Wölfflin is aiming at the motivation and *approach* ("forming powers") of artistic production, his comparisons have broad relevance to art or design practitioners in helping inform their approach to multiplicities of participants, actors, material and sense modes, knowledge perspectives, effects, and so on.

Origins of the term in the 'polyphonic novel'

The term 'multivocality' has origins in Russian literary theory by way of linguist and culturologist Mikhail Bakhtin (1984; Bakhtin & Holquist 1981), who advocated for the way the 'polyphonic'[83] novel—"the genre that obsessed him all his life" (Holquist in

83. Although Bakhtin once cited Shklovsky's description of a novel as "multi-voiced" (Bakhtin 1984:39), he otherwise uses 'polyphonic', and Shklovsky only rarely seems to have used the term. Although 'polyphonic' (Greek-rooted) and 'multivocal' (Latin-rooted) are largely synonymous in common use and etymology, I prefer 'multivocal' because 'multi-' also connotes the unification of voices (e.g. 'multiculturalism'), whereas this 'poly-' tends to defer to plurality (e.g. 'polygamy'), and because 'voice/'vocal' connotes more intentional agency than 'phonic', besides being prominent in discussions about 'democratic voices'.

Bakhtin & Holquist 1981:xvi)—could capture the complexity of the age, and the human condition more broadly, the "immense plurality of experience" and the "world-in-the-making" (Bakhtin & Holquist 1981:xx;30), in ways the 'epic' genre could not. Bakhtin's theory of dialogism held that a dialogical dynamic is always in play at all scales, from culture down to individual consciousness and utterances as singular articulations of human language: "a ceaseless battle between centrifugal forces that seek to keep things apart and centripetal forces that strive to make things cohere" (xviii). This echoes the dynamic of multivocality, as does Bakhtin's concept of *heteroglossia* as the "interaction between the two fundamentals of all communication": between communication as a cohering force, a "more or less fixed system" of stabilized meanings, and communication as expressed in a particular utterance which can alter or otherwise challenge this cohering force. (xix) Bakhtin's analysis also consisted of two aggregated scales of multivocality: the novel (overall) and its individual characters.

Bakhtin critiqued the epic as a stale, rigid, and overly-serious genre whose 'monologism' expressed a single, unified worldview and single language. Its central 'hero' and characters were one-dimensional and formulaic, fully subject to the author's logic and the epic genre's relatively fixed conventions—*determined* from a 'high distance':

> The individual in the high distanced genres is an individual of the absolute past and of the distanced image. As such he is a fully finished and completed being. This has been accomplished on a lofty heroic level, but what is complete is also something hopelessly ready-made; he is all there, from beginning to end he coincides with himself, he is absolutely equal to himself. He is, furthermore, completely externalized. There is not the slightest gap between his authentic essence and its external manifestation. All his potential, all his possibilities are realized utterly in his external social position, in the whole of his fate and even in his external appearance; outside of this predetermined fate and predetermined position there is nothing. He has already become everything that he could become, and he could become only that which he has already become. He is entirely externalized in the most elementary, almost literal sense: everything in him is exposed and loudly expressed: his internal world and all his external characteristics, his appearance and his actions all lie on a single plane. His view of himself coincides completely with others views of him […]. (Bakhtin & Holquist 1981:34)

In my view there are also similarities to the way the communitarian subject—and the subject of socially-engaged art and design—can be constructed to be channeled into a fixed, one-directional flow based around an assumed moral imperative to participate (e.g. Henkel & Stirrat 2001). Although the subject here is typically framed with much more room—for growth and an unknown future—, this incompleteness is actively oriented towards the immediate situation and its moral imperative. These rigidities stand in stark contrast to the more dynamic and complex qualities of the novel, which expressed, at the scale of both its overall form and its characters, multiple divergent and contradictory

voices, languages, and logics, in often indirect and irreverent ways. These divergences met in complex collisions and intersections creating a rich sense of spatiality and heterogeneity of texture. The novel's characters were likewise multivocal, battling internal conflicts and contradictions and experiencing hesitances, inconsistencies, and changes of heart and mind. Bakhtin contrasted the static completeness of the epic's hero with the *dynamic incompleteness* of the novel's characters, who were heading "toward a new, complex wholeness on a higher level of human development" (38). In light of this framing, the communitarian subject I referenced above might be described by a *static incompleteness*.

Multivocality thus has roots as an analytical concept premised on a dynamic plurality of 'voices' within 'loose frameworks' at three scales: within language itself; within individuals (the novel's characters), and; within a designed framework—the overall novel.

Bakhtin's contemporary, Viktor Shklovsky, a Russian literary critic and novelist, explored the mechanics of art and artistic devices in literature and other artistic genres. He sets a precedent for combining interest in both multivocality and estrangement (he coined the latter term—developed in 4.2). Like Bakhtin, Shklovsky was keenly interested in the complexity of the novel's form as a 'multileveled', 'multilayered', 'multifaceted', or 'multi-voiced' site of collisions between structures and logics of the old and the new (e.g. Shklovsky 1970). Both he and Bakhtin identified the novel as an overall loosely-unifying [infra]structure (*multi-*) enabling articulation of heterogeneous voices (*-vocality*). This emphasis on *both* unifying and articulating gestures of multivocality is crucial in differentiating my approach from purely deconstructive gestures[84]. However, I want to partially break up this lineage's focus on individual authorship of multivocality and re-apply its concerns towards increasing critical awareness in design approaches (which include creative processes of individual and collective authorship).

Towards a multivocal society

While the 'social engagement' of Bakhtin and Shklovsky had its own historically contingent concerns, it often focused only on a 'voice-perspective'—the immediate relation between literary/artistic form and an *individual's* perspective or experience (the author, the reader, the artist, the poet). It seems there is a similar bias in emphasis in the model of 'agonistic democracy' of philosophers Mouffe and Laclau (followed by Rancière and others)—which is otherwise invaluable in thinking towards political change. Much focus is placed on newly-framed aesthetic-political articulations—in Rancière's terms, 'reconfigurations of [common] sense'—as part of a 'dissensus' of pluralistic struggle. Less

84. Although deconstructions are constructions of something else, and vice versa.

attention is placed on what might be called the unifying framework for this struggle—the 'consensus' of mutual respect and agreement on the rules of the game (Mouffe). The importance of the latter is more underscored in cultural policy discourse, particularly regarding *intercultural dialogue* which, notably, is distinguished from multiculturalism by an inversion of focus—from the latter's tendency to accentuate the gaps between cultures to the former's emphasis on the unifying aspects of spaces of dialogical encounter between people and cultures.[85]

Along these lines, Evans emphasizes that we have arguably yet to effectively address the 'dilemma of diversity' or the "false choice between unity and heterogeneity, [or between] identity and difference" (2008:x). His proposed theory of society as a 'multivoiced body' is a response to this. Amin (2012), urban sociologist Richard Sennett (2006) and Young ("city life as difference", 1990), have, among others, explored similar concepts of what could be called 'multivocal' urbanity or society, paradoxically united by valuing difference.

Although this large-scale framing of multivocality is not discussed at length in this thesis, it should be understood as one of the values and aims[86] implicit in choosing to explore a multivocal design approach.

Towards multivocal engagement

Simultaneous with the larger-scale aims above, but more related to the scale of individual research and collaborative practice, an inquiry focused on multivocality could be said to be becoming increasingly relevant with respect to contemporary conditions which require practitioners to develop new capacities of wayfinding, navigation, and collaboration in an increasingly complex field of multiple work, cultural, and social realms. This is especially the case when the content revolves around even more unsettled concepts and processes such as participation, democracy, and urban planning. Dutch psychologist Hubert Hermans' *dialogical self theory* (DST) claims exactly this, and that these conditions have greatly amplified the inherent multivocality of the self (Hermans & Gieser 2012; Hermans

85. As but one example, see the European Commission's *Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue* (2014). 'Unifying' here does not necessarily equal or guarantee consensus or mutual understanding. As Katerina Stenou, Director of Cultural Policies and Intercultural Dialogue at UNESCO points out in this report: "if one traces its Greek roots, the word *dialogue* [only] means 'to be traversed by the word of the interlocutor'" (10).

86. 'Multivocality' is not proposed as a blanket prescription, as much depends on the context and scale of analysis. At the scale of political struggles between 'voices', multivocality may not be seen as desirable, for instance it is called for less by indigenous peoples, who instead call for "regaining full self-control" of their culture and law (Grabow & Walker 2016:47). The degree and content of a multivocal framework's 'unifying gestures' should always be contestable.

& Hermans-Konopka 2010). These claims are supported by empirical research from cognitive anthropology and psychology, which suggest that "it is not unusual for individuals to retain multiple and conflicting viewpoints simultaneously" (Smith 2004). In the view of DST, the self—already an 'extended self' co-constituted through ongoing dialogue with society and within oneself—consists of multiple *self-positions* which are coordinated and reconciled by a *meta-position*. As self-positions grow more multiple and diverse, the meta-position requires further 'dialogical capacity' to navigate and manage the complexity.

Munthe-Kaas and Hoffmann (2017) propose that because the field of urban planning is "increasingly orienting itself toward participation and co-creation", designers should view themselves as *navigators* and develop competences associated with "trying to make sense of complex and heterogeneous network[s] of actors" (291). As the self becomes more co-constituted by society, the self (or a self-position) must struggle harder to maintain its coherence and distance. Thus achieving the distance (and time) that critique typically requires becomes more difficult. This points to one of the problematics of taking a multivocal approach, that specific critiques (versus an overall criticality)—as one among multiple voices—are automatically diluted in strength as they become less recognizable and compelling.[87]

To deal with multivocality requires, in my view, a disposition capable of simultaneously holding open—as worth pursuing and taking seriously—*but not synthesizing* two or more 'realities', whose dynamics can usually be sorted into two opposing gestures: modernist unifying/abstracting gestures and postmodernist deconstructive/articulating gestures. *Subjunctivity* in theatrical performance, as discussed by Chris Goode[88] (2015), provides an insightful analogy with respect to participatory and collaborative processes because, here, subjunctivity can be experienced by *both* actors and spectators (analogous with practitioners and other participants/collaborators, respectively). Goode gives an account of the ambiguous tension between 'realities' in performance:

> […] the perception of two simultaneous readings of performance activity […] can be held together in the mind of the actor or spectator but not satisfactorily reconciled. A crude gloss of this tension might describe a 'fictional' layer of action, supported by a layer of 'reality'

87. But, as will be discussed in 4.3, this is more a concern for those seeking to maintain a mode of sharp, incisive critique. I should make clear again that I am not against the latter, but am only exploring another approach that might co-exist within an ecology or 'ensemble' of approaches.
88. Goode is a writer, director, performer, musician, and lead artist of Chris Goode & Company, a "theatre and performance company creating hospitable spaces for radical encounters and revelatory conversations". http://chrisgoodeandcompany.co.uk

> beneath; but in practice […] the 'matrix' of performance [is] hardly ever 'on' or 'off' ('matrix' vs 'non-matrix') but most likely 'strong' or 'weak'—[so] any such distinction is usually untenable: there is too much ambiguity, the tension is too flickery. (Goode 2015:238)

Crucially, Goode implicitly shows here that it would be too analytically simplistic to parse performance activity in attempting to determine the exact instances and topography of its subjunctive and indicative dimensions. Extended outside of the [usually] confined space of theatre, to art- and design-led participatory processes in public space, the complexity of the 'flickering tension' is not likely to decrease. It is also important to emphasize the impossibility of controlling this moving arrangement of tensions. The flickery tension of subjunctivity provides a useful reference point for a practitioner's mindset while taking a multivocal approach, as well being a possible source of estrangement for involved actors. The problematics to be attentive to are the degree of estrangement—it can be too disorienting (too unfamiliar) and therefore counterproductive—and "to what ends that energy [produced by subjunctivity] is being harnessed" (249).

A related disposition can be found in recalling Vermeulen and van den Akker's forwarding of the term *metamodernism* (2010) to describe a contemporary neoromantic turn or "structure of feeling" they detected in contemporary art, architecture, and film that continually oscillates between opposing postmodernist and modernist qualities, modes, and motivations:[89]

> I'm noticing a new approach to artmaking in recent museum and gallery shows […] these young artists not only see the distinction between earnestness and detachment as artificial; they grasp that they can be ironic and sincere at the same time, and they are making art *from this compound-complex state of mind*. (American art critic Jerry Saltz, quoted in Vermeulen & van den Akker 2010:2) (emphasis added)

4.1.2 Modes of multivocal authorship

In this section I briefly introduce terms for a range of modes of multivocal authorship. Here, it is the indeterminacy generated in the move from single to multiple authorship, or *multi-authorial multivocality*, which generates a spatiality of incompleteness. In *authored multivocality*, this spatiality is aimed for as a guiding ideal, but generated by a single author, and much more through traditional design processes of subjective curation,

89. Metamodernism can be differentiated from the strain of "bipolar postmodernism" Hal Foster finds in late 1990s art by the latter's degree of severity, the latter being defined by extreme-contrast oscillation between *total* desires: "many artists seem driven by an ambition to inhabit a place of total affect *and* to be drained of affect altogether". Foster, H. (1996). *The Return of the Real: The Avant-Garde at the End of the Century.* Cambridge: The MIT Press. 166.

framing, collage, etc. Spatiality is intentionally repressed in *authoritative multivocality*, yet always latent or expressing itself against the wishes of its author(s). Spatiality returns in contrived, simulated form in *authoritarian multivocality* as a tool used to serve a monovocal interest or preserve the status quo.

Multi-authorial multivocality

In *multi-authorial multivocality* multiple authors work to create multivocality, whether as voices from its inside, its outside, or some combination. An ideal of co-creation might approximate a situation in which all those inside, and only those inside, are the authors. I would rather move away from the latter for its connotation of an ideal which never exists in practice, and instead to a 'dialogical' approach in which power-relations and more detailed accounts of rhythms of authorship are admitted and engaged with, including that the practitioner's own differentiated voice plays an important role at the same time as it is co-transformed in collaborative exchange.

This mode partly aligns with Bruno Latour's ontological challenging of authorship (2014) in which no agent can be said to be in full control, and agents no longer dream of mastery. For Latour, this condition does not promote a 'de-animation' or loss of interest in authoring/acting. Instead, practitioners can be 'quasi-subjects', sharing agency as "shape-changers" in the same "witches' caldron" (or trading zone; or "morphism"). A dialogical approach parts ways with Latour, however, when he argues that the crucial political task becomes "to distribute agency as far and in as differentiated a way as possible" in order to lose the relation between subject and object (17). Certainly effecting a redistribution of agency is a potentially political action, but this view seems to ignore power relations and other scales of existing domination from meso- and macro-level forces. Björgvinsson (2017), citing Benjamin Noy's critique of Latour, points out that the latter's 'assembling' mode of critique ignores meso- and macro-level forces because it leaves out the agency of abstractions.[90]

A risk of a dialogical approach is that it produces a subject resembling the mobile, fluid, flexible, networking freelancer of the project-oriented *connectionist cité* in Boltanski and Chiapello's critique (Wuggenig 2008 on Boltanski & Chiapello 1999), referenced by Crary (2013), who notes that they "have pointed to the array of forces that esteem the individual who is constantly engaged, interfacing, interacting, communicating,

90. The theoretical framework of *social worlds/arenas* from science and technology studies (STS) (Clarke & Star 2008), and its extension as *situational analysis* (Clarke 2003) can be seen to account for this by considering anything at any scale as a potentially relevant actor, including discourses.

responding, or processing within some telematic milieu" (Crary 2013:15). Briefly, and initially, I would tend to appeal to Amin's argument that our social existence does not have a fixed reference point (of an immobile existence, for example), and, spontaneously, sense that the slowing down of perception of estrangement may be the necessary critical distinction. Further, an approach premised on the *incompleteness* in multivocality could help preserve and produce in the self a sense of a critical and creative semi-autonomy, including some measure of latent possibility, rather than a construction of the self as entirely bent, shaped and molded by the situation. The latter tends to be celebrated in discourse on dialogical engagement, for example: "Agents act with intent but that intent is necessarily shaped and reshaped by the context within which the agent in working" (Awan, Schneider, & Till 2011:31).

Grosz's figure of 'embodied utopia' (cited by Schalk 2017) in critical architecture theory points to both a multivocal self and to participation because it is about letting go of control of 'vision' authorship by foregrounding the utopian dreams of others. In this mode one becomes a dialogical agent rather than a visionary, although in practice this seems difficult to the degree that the practitioner still controls the project/process. Yet it does indicate a certain shift, an important loosening in disposition and content, and portends extension as democratic opening. This relates to the debate between representative and direct democracy in which, in some cases, the authorship of the latter is needed from a 'procedural justice' perspective, while in other cases 'distributional justice' is more important, even if resulting indirectly through representative democracy.

Authored multivocality

Authored multivocality approximates Shklovsky's and Bakhtin's sense of an artistic author, aesthetically in control of all the voices, ultimately, but aiming to engage in, convey, and ideally be transformed in part by a worldly complexity and plurality that surpasses even her own logic or comprehension. This mode may overlap with the previous, especially if considering the self as already multivocal and therefore 'multi-authoring', but it intends to describe the authoring *individual* actors may do, versus what a *collaboration* of actors may do in a 'multi-authorial' mode.

Authoritative multivocality

By *authoritative multivocality* I mean what Smith (2004) calls the 'official voice', authoritative, monovocal, rigid and fixed (or trying to fix), as in the epic genre Bakhtin critiqued. However, as Smith argues, no matter how authoritative this single voice, multivocality is inevitably latent, or already expressing itself against the wishes of the

monovocal author. I discuss and utilize Smith's terms of 'official voice' and 'contrasting voice' in 6.1.

Authoritarian multivocality

A sinister use of multivocality, what I call *authoritarian multivocality*, is the strategic authoring of a cacophony of fake voices (or the covert augmentation or catalyzation of existing voices) in order to obscure real voices, serve a monovocal interest, and/or preserve the status quo. Vladislav Surkov's notion of 'sovereign democracy', informed by ideas from postmodern avant-garde art, takes such an approach:

> As the political mastermind for Vladimir Putin for most of the 2000s, Mr Surkov engineered a system of make-believe that worked devilishly well in the real world. Russia was a land of imitation political parties, stage-managed media and fake social movements, undergirded by the post-modern sense that nothing was genuine. Mr Surkov called his creation 'sovereign democracy,' a term whose vagueness revealed its flexibility. (*The Economist* 2013)

A vibrant political debate was simulated by Surkov through a strategy of supporting a cacophony of voices on all sides of the political spectrum. Real political movements were left with no air to breathe and none could gain traction to effectively challenge the status quo.[91] A related notion is that of 'sham' or 'placebo' democracy [*skendemokrati*], which imitates aspects of democracy (e.g. enabling voting) but violates it on a basic level (e.g. choices are pre-determined or their range is limited). At a wider scale, one can read this mode in what Crary might call the 'cacophony' of late capitalism: "As many have noted, the form that innovation takes within capitalism is as the continual simulation of the new, while existing relations of power and control remain effectively the same" (2013:40).

91. Although deployed by a number of countries and entities, Russia seems to have most thoroughly operationalized what Paul and Matthews call the "firehouse of falsehood" progaganda strategy (2016), see: Paul, C. & Matthews, M. (2016). The Russian "Firehose of Falsehood" Propaganda Model: Why It Might Work and Options to Counter It. http://www.jstor.org/stable/resrep02439. Key aspects of this strategy can also be seen in the turn towards 'post-truth politics' in a number of countries, particularly since 2016 in the U.S. at the presidential level. These strategies of manipulation take advantage of social media and personal data-driven targeted marketing, proliferating fake 'voices' through fake accounts, troll farms, click farms, etc. The fact that many of these methods seek to undermine the very idea and stability of facts, evidence, rationality, and reality itself in order to serve short-term aims of consumption or politics could be seen as another reason to reconsider the merit of the relative stability and longer-term aims of institutions. Insightful is the 'spatiality' which can be read in the five counterstrategies proposed by Paul and Matthews, which each avoid *direct* engagement with the content streaming from the 'firehose': forewarn about misinformation; reach audiences first with the correct information; counter the *effects* of misinformation (by guiding the targeted audience in productive directions); increase a competing flow of information; and turn off/down flows of misinformation. (9-10) 'Astroturfing' is a related term referring to the artificial production of 'authentic' grassroots support in order to advance a cause and mask the sponsorship of elite and/or vested interests.

4.1.3 Problematics and potentials

Problematics of 'voice'

To consider multivocality requires inquiry into how voices are both united and individuated. A critical perspective further asks: whose voices?; who is listening?; how does multivocality affect them and the activities of 'speaking' and 'listening'?, and; what broader changes are effected and how?

There appears to be a general bias in emphasis on voice in the literature on multivocality. The question of clearly, authentically, and fairly articulating separate voices has received much more attention, as a result of authors' postmodern criticality of modern biases towards a single voice in their respective discourses and fields, and possibly a deployment bias in the use of the term—i.e. it is used when critical actors want to open up what they see as an oppressive monovocality. Evans (2008) seems to be one of the few who have fully theorized and emphasized the importance of multivocality's 'modernist' unifying gesture.

In the field of archaeology, Bauer (2012) and Grabow and Walker (2016) trace a history of how multivocality has been employed since 1984, beginning as a way to include voices of different stakeholders and perspectives [only] at moments of interpretation and presentation of the past, and expanding to encompassing "all stages of the archaeological process" (Bauer 2012:176, citing Hodder 1999; 2000; 2005 regarding the Çatalhöyük project). But, Grabow and Walker (2016) critique the field's approaches to multivocality and indigenous rights in the "first wave of empowerment/inclusion" for ignoring the growing pervasiveness of Western society which permits few substantive practical examples of self-determination. At the same time, "the pressure on people to prove their indigenousness" increases with each generation's further assimilation. They give examples of how archaeologists fell back on unifying frameworks which usurped indigenous claims: "In short, when directly challenged by indigenous calls for cultural self-determination, some archaeologists argued for their own retention of control, not due to their position of expertise, but, instead, as caretakers for all mankind" (36). The authors critique both the problem of essentializing of 'voices' and the problem of doing so in a context growing increasingly less hospitable to 'authentic' voices of cohesive indigenous identity.

'Voice' *can* mean 'one's voice'—relatively stable over time in terms of source and capacity, such as an individual's or demographic group's 'voice'. But, taking Grabow and Walker's critique, along with Evans' post-structuralist theorization of 'voices' as 'always in motion', in constant interplay with each other, and fractal—infinitely changeable in the scale of their manifestation (2008:75)—, means understanding that 'voices' are not

necessarily clean, pre-given discrete objects or categories. 'Voice' can also mean a singularized event—a voice articulated once. Multivocality can play on assumptions and recognitions of both meanings of 'voice' as either relatively stable or as an event, but because 'voices' are themselves hybrid and dynamically changing, I argue that a multivocality-oriented design approach is less about focus on representing or reconfiguring the audibility of particular, fixed voices, and more about dialogically engaging in an indeterminate culture (unification) of embracing differentiation—both of the singularities of subjects expressing multiple voices, and of different ways of knowing. This refers to what Joyce (2002) has called "the two main dimensions of multivocality": "the inclusion of multiple voices and multiple ways of knowing" which he relates to Bakhtin's (1981; 1984) terms of "*polyphony* (many voices) and *heteroglossia* (different languages), respectively" (Bauer 2012:176).

Bauer's discussion on multivocality in archaeology turns to representation, citing Barbara Bender's 1998 exhibition on Stonehenge as "an important early experiment with multivocal exhibit curation" that:

> presented Stonehenge through the different perspectives of the several interest groups that had made claims to it, including free festivalers, Druids, archaeologists, and the British government, devoting separate panels of the display to each group's views. In addition, she left room at the end for visitors to add their own comments and reactions, which were subsequently incorporated into additional panels of the exhibit as it traveled. (Bauer 2012:184)

But, Bauer finds this approach to treat the viewer, literally, as a passive 'secondary' audience, and seeks more multivocality in other stages of the process, including curation, mirroring a similar debate across the various shades of design and co-design. He proposes that the non-linear, immersive format of hypertext/hypermedia has potential for challenging the highly authored 'polyphonic novel' model of multivocality. But, he finds these 'hyper-' forms, however more immersive and interactive, subject to the same questions of who gets to do the including, as well as who controls the hypermedia interface. Bauer recalls Lopiparo's question (2002:77), "is a hypermedia presentation 'elaborately constructed' by a single author '*really* polyphonic or merely 'multiple instances of the same language'"? From the perspective of DST, this perhaps turns on the degree to which the 'single author' embraces her 'dialogical self' and becomes partly displaced and transformed by these and others' voices. One related consequence is that attempting to make a critical judgment about this becomes increasingly unfeasible because the scale of analysis would have to turn intra-cognitive.

Bauer then turns to examples of Web 2.0 media, such as Wikipedia, as "promising as a truly democratic and inclusive vehicle for multivocality" (188), but later, citing Harrison (2010), acknowledges that "such community-based structures, though seemingly democratic, risk reinforcing the hegemonic authority of the majority over narratives and silencing dissent" (192). This appears as one of Cooke and Kothari's (2001) critiques of participation: that it can simply reinforce social majorities. Bauer sees potential in an ethically-driven control, citing Habermas's injunction that "in order not to silence disenfranchised or weaker voices that may critique and challenge the majority, the community must actively seek the representation and collaboration of a diversity of participants in social action" (193).

Potentials of relational multivocality

McGuire's concept of *relational multivocality*, from the field of archaeology, builds on an assumption of the need for voices to be distinguishable and consistent over time. This was a reaction to the perceived risk of multivocality leading "to a kind of Feyerabendian anarchism" that would "leave the stage open for oppressive voices". McGuire's relational multivocality "'critically examines the power relations among voices and the consequences of each voice speaking' in order for archaeologists to 'retain some authority' against interpretations that are 'in error or immoral'". (McGuire 2008:63, cited in Bauer 2012:177) This echoes Evan's deliberation of the fundamental paradox of his proposed 'society as a multivoiced body' (2008): what kind of ethical judgment can be relied on to do the excluding that must be done to keep society inclusive?

Relational multivocality can provide useful precision in analyzing power relations, including those related to who is creating a multivocal framework and who is being shaped by it. On the other hand it is perhaps of less use when multivocality is read in a more complex way, where 'voices' are considered as fluctuating, ambiguous, and indeterminate.

Problematics of conveying multivocality

The problem of conveying multivocality points to a broader problem of communicating complexity and ambiguity. Useful here is a key example of a multivocal artwork given by Evans (2008) prominently near the beginning of his book *The Multivoiced Body*. For Evans, the problem he proposes multivocality to solve is a social-political one—of inability to reconcile diverse groups, multiculturalism, and hybrid identity. He proposes that a multivocal approach "must, on the one hand, valorize the unity that 'postmodernists' shun in their penchant for heterogeneity and, on the other, endorse the heterogeneity that 'modernists' efface in their embrace of the universal", or "a notion of

unity that affirms the very heterogeneity that would appear to dissolve it" (4). Evans then wonders whether such a concept is "even intelligible, let alone capable of galvanizing diverse groups of people to recognize it as their identity and destiny?". It is telling that before he turns to the rest of the book's exhaustive and meticulous grounding and defense of his proposition through analytic philosophy, he first turns to works of art and literature to "evoke rather than attempt to define the type of unity or identity" (5) he proposes.

Evans describes a 'video opera' called *The Cave* (1993), created as a collaboration between Beryl Korot and Steve Reich, the former a noted video artist and the latter a renowned music composer. (Figure 5)



Figure 5: Beryl Korot and Steve Reich, *The Cave* (1993).

The work is loaded with symbolism both particular and universal, as the 'cave' refers to the Cave of the Patriarchs in Hebron, a site "sacred to Jews, Muslims, and Christians", the "only place in the world where both Jews and Arabs worship, despite their continuing hostility towards one another", while the work's narrative turns the historical details into universal symbolism, for instance, Ishmael and Isaac "portray a split full of distrust and treachery". But, this heavy and reverent historical and human significance is then interwoven with other voices and through different forms of media, as Korot and Reich "intermingle visual images of the Hebron area and its people, fragments of different forms of music, and the voices of Jews, Arabs, and Americans responding to the questions 'Who for you is Abraham, Sarah? Hagar? Ishmael? Isaac?'". In the third of three acts, when

generally uninformed and sometimes foolish answers feature prominently, a tone of "hilarity" is introduced. Each answer Reich accompanied with its own "speech-melody", played live along with video replay of the answers and script text transcriptions. Ambient sounds and video footage from the cave is also mixed into the presentation. In my view, the dispositif of the work (Figure 5) is quite architectural, resembling a three-story façade made up of nine 'windows' set within a frame structure. The largest grouping, of live musicians and conductor, occurs centrally, at 'ground floor', while the other 'windows' consist of five large video screens and three 'rooms' for live performers (among them a group of four singers and two readers). Clearly at work here are multiple voices and 'ways of knowing', forms of presentation and representation, or different 'senses of sense', to use Rancière's term. Korot's organizational metaphor was the loom, and she "conceived of each [video] channel as representing a thread" with its own rhythm. In Evans' view, the work's overall cohesiveness "seems to be generated by, rather than imposed on, its diverse elements and answers. No single medium or voice dominates". But I think he misses the foundational role of the spatial-architectural framework whose configuration of 'windows' acts as an aesthetic ordering device helping viewers focus attention (and/or locate voice sources) and whose permanence can calm down moments (during or after) of cacophony or what Evans calls "the impression of a contemporary tower of Babel". (5-8) The controlling role of the composers' voices, its 'authored multivocality', is also overlooked by Evans, albeit after acknowledging he is looking for an evocation of rather than a program for achieving his notion of multivocality.

But the larger point is that it may be that evocations of multivocality in art- and design-oriented practice are both more potent and more effective than discursive explanations and analysis. However, in my view it is appropriate to leave the two modes in their respective registers because although one could write a text focused on generating a multivocal reading experience (e.g. Geib 2015), one then risks missing a certain clarity and coherency in logic of argumentation and analysis.

4.1.4 Reflection

Various aspects of multivocality, through their incompleteness and indeterminacy, generate spatialities which can estrange various actors—critically/productively and/or problematically. The looseness of multivocality's unifying framework, as defined, avoids an overall over-determination which routinizes perception, allowing articulations of voices and logics to be experienced more intensely (by 'speakers' and 'listeners'). Here, both the complex relationality of the coming-together of voices (or their 'collision', as Shklovsky would have it), their contrast, and the framework's openness and indeterminacy generate a certain spatiality. At the same time, 'voices' or actors

themselves, in the tradition of the polyphonic novel (and innumerable subsequent challenges to fixed identity) are seen not as known points, but as a multiplicity of changing positions and inexhaustible reserves of unknown and ungraspable potential. The practitioner's control is reduced and challenged in moving towards a multi-authorial multivocality, while an overall uncertainty rises. This can be seen in reference to the growing complexity of contemporary conditions as at once a symptom and a critical and creative contextual response, but also as a critical approach in its own right.

4.2 Non-linear estrangement

This section aims to show how estrangement can be seen as operating in a spatial, non-linear way. This runs counter to linear connotations both in the original conception of the term and in subsequent understandings, which I argue over-focus on one aspect of estrangement, *defamiliarization* (for lack of a better term), rather than see estrangement as a more complex, multidirectional operation including *familiarization* (e.g. Noble 2013; Painter 2012). Estrangement, then, can be considered later, in the empirical analysis, from two positions—as both a defamiliarizing *effect of* various forms of multivocality, but also, as *generating* multivocality (through interplay of familiarizing and defamiliarizing modes).

As an arguably core method in both artistic and critical practice, whether named or not, operations of estrangement permeate discourse and practice. However, certain inquiries influencing my view—which have overtly theorized the role of estrangement in relation to participatory, collaborative art and design processes—can be mentioned. Recall that in Huybrechts et al.'s theorization of 'joint creative processes' (2014), the assumed default aim of practitioners taking the 'expert mindset' is to critically 'defamiliarize' users/participants. Although I argue that their use of the term 'defamiliarize' removes much of the complexity of estrangement, it allows them to make a higher-contrast analysis, and they gain complexity of analysis through discussions on ambiguity and imperfection (e.g. 140). Metzger (2011), drawing on calls to planners to rethink their habitual practices,[92] argues for the critical and creative potential of estranging planning

92. Among Metzger's main references: Healey's call to planning stakeholders to rethink their habitual practices as part of "mental[ly] 'unhooking' from previous assumptions and practices, to try to see issues in new ways" (2011:216, citing Healey 2006:272); Sandercock's (2002) call to both planners and citizens to "suspend [our] habits of being and come out in the open and engage in dialogue with strangers" (ibid., citing Sandercock 2002:8); Hillier's discussion of expansion of participants' and planning stakeholders' empathy and "social imagination" away from clichéd perceptions (ibid., citing Hillier 2002:41 and 2007:223), and; Landry's claim that "one of the most powerful creative devices in planning processes is the art of 'making the familiar strange, and the strange familiar'" (218, citing Landry 2000:179).

processes by involving "art and artist-led activities" (213). Themes of estrangement can be read more implicitly within historic threads of participatory art traced by Bishop (2012). And, in the fields of urban studies and urban planning, the value of estrangement is implicit in discussions around urban coexistence with difference—with 'the stranger' or 'the other' (e.g. Amin 2012; Bauman 2011b; Dikeç 2002; Jackson, Harris, & Valentine 2017; Sandercock 2000; and Young 1990).

4.2.1 Estrangement's critical relation, as an artistic device, to life

Estrangement is the primary translation (along with *defamiliarization* and *enstrangement*) of the term *ostranenie*, a neologism coined by Shklovsky in his 1917 article "Art as Device"[93]. Alexandra Berlina's scholarship on Shklovsky helps contextualize his introduction of and subsequent use of the term. She notes that "openly or obliquely, Shklovsky kept returning to the idea of *ostranenie*" (Shklovsky & Berlina 2017:14). He originally introduced the term in an argument with a colleague about the means by which poetic language achieves its goal of a certain mode of cognition or understanding (on this goal they agreed).

> […] Potebnia (or at least Potebnia as Shklovsky understood him in 1917) argued that literature simplifies perception by explaining the unknown by means of the known. Shklovsky, on the other hand, was then, and remained, interested in how literature complicates perception—often by presenting the seemingly known as if it were unknown—and in how the complication of perception can further cognition. (Berlina 2018:23)

Estrangement could take manifold forms (metaphors and other parallel relations, narrative complexity, use of foreign concepts or language, rhyme, shifts in perspective, unfamiliar descriptions, etc.), but its aim was consistent—to renew our perception of things, counteracting the habituation or 'automatization' of our cognition which makes us automatically '*recognize*' things rather than really '*see*' them in the present and in their particularity—"to make a stone feel stony" is among Shklovsky's examples (1925:6). Estrangement—in literature or otherwise—functioned by interplaying the familiar with the strange or unfamiliar, decelerating and making more difficult the reader's perception. This was said to create an awakening friction: "*ostranenie* is astonishment at the world, its acute experience" (Shklovsky 1970:286, quoted in Berlina 2018:22). Relative speed of perception is perhaps the simplest way of conceiving the dynamics, habituated recognition occurring much faster than the slower perception aimed for by estrangement—experiencing something as if for the first time.

93. Shklovsky wrote "Art as Device" in his mid-20s, and it was later included in his *Theory of Prose* (1925).

There is imprecision across Shklovsky's and others'[94] definitions and uses of the term, depending on whether *the device* or *effect of* estrangement is emphasized. But, taken together with his earlier and later illustrations of the term, estrangement could be defined is *a method of interplaying familiar and unfamiliar presentations or experiences of something which makes its perception more difficult, slower, more intense, and more felt.* Even though Shklovsky's 'means' were analyses of literary forms, Robinson (2008) argues that his 'end' was "harnessing literature to the old liberal aim of helping people live their lives better" (87). How literature was able to "infect readers with the sensation of life, with a feeling for matter" (ibid.) was Shklovsky's driving force, Robinson argues. But emphasis on feeling should not be confused with an idealized aim of dwelling in a state of pure sensation or delirium. The heightened sensation that estrangement can bring aims to act in tandem with and on 'the familiar', to critically expand, remap, and reconfigure it with greater perceptive and contemplative capacity.

Although Shklovsky, and his early essay, were at the core of Russian Formalism, a school of literary criticism that was once so focused on literary form that they claimed that content was unimportant, this belied both the literature under analysis and Shklovsky's later views. He would later characteristically only partly-reframe his concept, saying he considered 'content' as "the decelerated careful contemplation of the world" (Shklovsky 1983, quoted in Berlina 2018:22), establishing that *connecting to real life* was crucial. This can also be seen in his wariness of self-referential literature or "'books about books'" (12), and response to a film scene of tennis being played in simulation without a ball: "return the ball into the game" (Shklovsky 1970:464)[95]. Even in his 1917 article, it was clear that what Berlina calls *intraliterary* and *extraliterary* estrangement were "closely connected", the former being an artistic method within literature to be explored and analyzed—the estrangement of "literary language, genres, and conventions"—, the latter engaging with how the nature of art connects with our experience of the world—the estrangement of anything, "including people, feelings, and customs" and "objects, phenomena, and conventions" (Shklovsky & Berlina 2017:9;14).

Shklovsky's version of estrangement could be said, then, to have two aims: the first is an immediate aim—to renew perception of a particular object of estrangement, the second is a broader cultural aim—to encourage artistically renewing perception *as a way of life*. This was not a prescription for aesthetic escapism. Berlina notes that Shklovsky

94. Berlina quotes Sternberg (2006), who notes that 'estrangement' "remains an ill-defined term". (Berlina 2018:8)
95. This took form as part of a film review and in the closing chapter of *Bowstring: On the Dissimilarity of the Similar* (1970).

distinguished his version of estrangement from the earlier Romanticism of Novalis, who spoke about various modes of distancing (*Befremdung*) as ways of "making things pleasantly strange" in a search for beauty. Instead, for Shklovsky, the mind could be "reawaken[ed]" to the full range of experiences of the world, from beauty to horror (Shklovsky & Berlina 2017:46). Shklovsky's approach saw *feeling*—especially as intensified through artistic experiences of estrangement—as intrinsic to the transformation of one's knowledge and understanding:

> […] he saw emotion and cognition as closely connected, and contemporary empirical research shares this view […] (ibid.)

This elevates the importance of *experience* in estrangement as not merely a means to an end, but as an intrinsic part of the end (which requires constant renewal). In my view it also suggests a spatializing of critical aims: a combination of direct specific aims and objects of critique (typically framed through rationalist logic) with a more diffuse emphasis on the critical transformative value of estranging experiences (achieved indirectly and partly-tacitly through experience—artistic or otherwise).

While Shklovsky's discourse is almost always cast in relation to the function and devices of art, his thinking is broader, more in line with a general theory of perception (albeit unevenly developed across his oeuvre[96]): "We know of cases where we stumble onto a poetic something that was never meant, originally, to serve as an object of aesthetic contemplation" (Shklovsky 1925:2). Something becomes poetic because of an artistic framing, which may or may not involve the intentioned efforts of an artist.

'Extraliterary' estrangement

'Extraliterary' estrangement also occurred through objects, places, and situations in the physical world. Much has been written on Shklovsky's personal experience of estrangement (including by Shklovsky himself) (e.g. Berlina 2018; Vatulescu 2006). Its dipping or blurring into alienation will be discussed in 4.2.3. In addition to the profound unfamiliarities of deaths of family members and close friends, war, and political intrigue, everyday familiarities could also be a source of estrangement—"Tolstoy, Shklovsky, and many others described furniture as an object of automatization"—and, as Shklovsky became more widely-published, he "took to moving his table when he finished a book"

96. Robinson, in building his own theory on the 'somatics of literature', reads below the surfaces of many of Shklovsky's inconsistencies over time, noting generously that he was "better at poetic insights than he was at methodological argumentation", but that post-formalism, informed by contemporary philosophy of art and psychology, he "begins to develop a relatively more detailed sense of how readers' somatic responses to literary works give shape to and take impetus from literary form". (2008:88)

(Shklovsky & Berlina 2017:41). The effects of space on subjects in reinforcing or 'estranging' the familiar can be read in theories of space and public space which see space as both [partly] shaping subjects and being [partly] shaped by them (e.g. Heynen 2013; Massey 2005; Neal 2010).

The spatiality of Brecht's 'distancing effect'

German playwright Bertolt Brecht's concept and use of what he called the *Verfremdungseffekt* paralleled Shklovsky's *ostranenie*[97], the two sharing many similarities. Due to the difficulty of translation, the former is often left in its original form, otherwise it appears as the 'distancing effect' (used here), 'estrangement effect', 'alienation effect', or 'defamiliarization effect'.[98] Brecht's concept is remarkably close to Shklovsky's—

> A representation that alienates is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar (192); [the] A-effect [as Diamond calls it] consists in turning [an] object…from something ordinary, familiar, immediately accessible into something peculiar, striking, and unexpected (143). (Brecht 1984, cited in Diamond 1997:45)

—but his deployment of the method was distinguished by a clarity of contrast and intensity based on a perception that "people must be startled awake", the theatre "prefer[ably] being something like a dissecting room, or at least a special laboratory" (Bloch 1970:124). This might then be considered a specifically amplified and articulated form of estrangement. In practical terms the effect was expressed most clearly in the performer's 'distancing' from—rather than close imitation of—the character they were [assumed to be] playing. Besides the fact of physical, embodied performance and spectatorship, this created a further dimension of spatiality, a "triangular structure of subject/actor-character-spectator" (Diamond 1997:53). In calling attention to the performance's apparatus—to the *constructedness and changeability of things*—lay the critical potential of the distancing effect in challenging the naturalization of ideology and other monologizing forces. (47; see also Jameson 1998:40)

But, Brecht's approach can be read to stretch and open further spatialities, through its integration with complexity and incompleteness. To sketch this out, I borrow further from Elin Diamond's (1997) intertextual reading of feminist and Brechtian theory. Diamond is interested in deconstructions of identity "with its connotations of wholeness

97. Brecht first uses the term in his 1936 essay, "Alienation Effects in Chinese Acting". For a discussion of Shklovsky's possible influence on Brecht, see Robinson 2008:167-169.
98. Jameson abbreviates it as the 'V-effect'. (1998)

and coherence" (48) and finds insights in Brecht's theory and performers. She emphasizes that the space opened up by distancing is not meant to be entirely clarifying. Brecht wanted his actors to 'contain' alternative possibilities in their action. In Diamond's terms, "the audience is invited to look beyond representation—beyond what is authoritatively put in view—to the possibilities of as yet unarticulated motives, actions or judgments" (49). This echoes the *incompleteness* of the characters in Bakhtin's polyphonic novel. Brecht's approach opens up further spatiality by assuming that the spectator negotiates two of her own co-existing positions: a detached 'critical' position, and a position associated with "the fact that she is writing her own history even as she absorbs messages from the stage" (ibid.).

These openings towards multiplicity and incompleteness were, for Brecht, linked with a critique of the monologism of realism in theatre, which, in aiming to imitate "lived experience" as close as possible, "marks off only one version of that experience" (50).

4.2.2 Effects of estrangement

Diamond's reading of Brecht's distancing effect helps emphasize its non-linear, spatial qualities and get beyond readings which focus on clear, mechanical cause-and-effect relations—i.e. that once critically startled, spectators will automatically act differently in their own lives. Rancière critiques the linear cause-and-effect connectivity which the 'dispositif' of 'critical art' tries to construct (using Brecht as an example). It tries to create a "calculable transmission between artistic shock, intellectual awareness and political mobilization" (Rancière 2010:143). On the contrary, Rancière claims: "There is no straight path from the viewing of a spectacle to an understanding of the state of the world, and none from intellectual awareness to political action" (ibid.). While direct action and effects will be part of any activity, art has and must seek indirect effects, otherwise it nullifies its own aesthetic-political agency of subjectively breaking direct causal/hierarchical relations (in Rancière's terms, 'reconfiguring common sense').[99]

This underscores that while estrangement's immediate 'intraliterary' effects might proceed more-or-less expectedly—artistically effecting a renewed perception of something—its 'extraliterary', long-term effects are hardly calculable, other than to possibly contribute (if not over-estranging) towards heightening one's critical perception of the world.

99. This is not to exclude direct action/effects—as mentioned, they are always in play, even strategically engaged with—it is only to move away from primary intentions/expectations which presume direct, linear causality.

Affinities with Bronfenbrenner's theory of human development

That estrangement has an affinity with developmental psychologist Urie Bronfenbrenner's 'ecological theory of human development' (1979) is important to highlight, especially as each of the empirical cases involved children as participants. Bronfenbrenner and his theory widened the field of consideration of factors influencing development to include societal and environmental factors. The ecological aspect underscores the cross-influence between human and environment in his definition of the theory:

> The ecology of human development involves the scientific study of the progressive, mutual accommodation between an active, growing human being and the changing properties of the immediate settings in which the developing person lives, as this process is affected by relations between these settings, and by the larger contexts in which the settings are embedded. (1979:21)

In brief and in part, Bronfenbrenner's theory conceives of overlapping interactive systems, with the smallest being *microsystems*, which describe social-spatial *settings* (such as "home, day care center, playground") with a particular "pattern of activities, roles, and interpersonal relations experienced by the developing person" (22). A person's *mesosystem* is a "system of microsystems" comprising "all the interrelations among two or more settings in which the developing person actively participates" (25), and grows with engagement in new settings and intersections of microsystems (or elements of), for instance when a child encounters their schoolteacher for the first time outside of the school setting. *Exosystems* (similar to microsystems but not directly involving the developing person) and *macrosystems* (larger scale cultural—or sub-cultural—patterns such as ideologies or socioeconomic conditions) exert influence as well. Development occurs with each *ecological transition* or alteration of a person's position "as the result of a change in role, setting, or both" (26), with human development defined more broadly as:

> the process through which the growing person acquires a more extended differentiated, and valid conception of the ecological environment, and becomes motivated and able to engage in activities that reveal the properties of, sustain, or restructure that environment at levels of similar or greater complexity in form and content. (27)

Estrangement can be seen, in this model, as [productively] experienced to different degrees in each encounter of the developing person with the new or unfamiliar which results in expansion of their mesosystem, and thus as intrinsic to processes of 'development'—considered as a growing capacity for criticality and complexity of further engagement. Further, a human developmental view of estrangement's effects aids in seeing the latter not as discrete, standalone, and 'used up' in the present, but as acting in combination

with an ecosystem of effects connected to a person's (and others') present and future perception and reflection.

4.2.3 Problematics and potentials

The risk of excess estrangement

Estrangement is not only a corrective ("estrangement *of* the world"). It could also (or additionally) be a symptom ("estrangement *from* the world") (Robinson 2008:95). Robinson claims that Shklovsky does not seem "to recognize that 'estrangement' is not only a potential cure for alienation but a typical symptom of it" (81), and that he fails to "theorize the difference between literary estrangement and psychopathological estrangement". Nevertheless, he notes that Shklovsky's life was subject to numerous spells of the latter, and, in my readings, Shklovsky does not equate the two, but instead engages with and interplays them in an implicit, *literary* way (thus, perhaps, Robinson's dismissal). For example, in the prologue to *Bowstring* (1970), he interlaces images and metaphors of autumn leaves, passing days, manuscript pages, and the old-age reality of friends dying:

> Another page of spring—the seventy-sixth.
> Youth and friends are gone. There is almost no one I can write letters or manuscripts to. The leaves have been falling, and not just this past autumn. (3)

When does estrangement become alienation? This line will vary with the reader and the circumstances of reading, and so, in comparison with familiarizing approaches, the risk is high for missing the mark:

> If your idea is to dealienate audiences by infecting them with a homeopathic or hypermimetic dose of alienation, it is crucial, obviously, to titrate your dosage just right, or you *will* just alienate them further; but given the complexity of the somatics of literary response, such precise regulation of estranging dosages is impossible. What is just right for some readers or viewers will alienate others; what is just right for those ideal readers or viewers today may alienate them tomorrow. (Robinson 2008:97)

Robinson teases out two forces within estrangement: "letting a little strangeness in where there is too much familiarity, where excess familiarity is deadening" but also "letting a little familiarity in where there is too much strangeness." (99) Although Shklovsky made clear that familiarizing moves are implicit in the artistic process of estrangement in order to prevent total incomprehensibility (Shklovsky 1970:228) Robinson claims that Shklovsky does not theorize how, given a different context of alienation, a "poetic cure" could be familiarization (100).

Robinson's concerns are valid, especially for those pushing the edge of unfamiliarity, or even for those relying on a more mixed interplay between the familiar and the unfamiliar. His emphasis on the process of estrangement as *a mix of* familiarization and defamiliarization helps inform a non-linear understanding.

Foregrounding nuancing of the 'strange' and the 'familiar'

Noble (2013) argues, in his review of Amin's *Land of Strangers* (2012), that the rhetorical figure of 'the stranger' is problematic because it produces binaries—"citizen and stranger, inside outside, pure and impure, and so on" (32)—which obscure Amin's intentions towards more nuanced readings, the "intricate forms of making strange that the book gestures towards" (ibid.). For Noble, the rhetorical figure runs counter to what the book does, in

> forc[ing] us to think about degrees and modalities of familiarity and strangeness, to take seriously Simmel's emphasis on nearness and distance not as absolutes, but as variable relations of sociality realised through an array of practices. (33)

Estrangement, then, in my view, might be a more appropriate, less rhetorically dichotomizing way to pursue an urban sociology of difference. Noble cites intermediate terms, for instance: people we run into but do not categorize as strangers; people we perceive as 'strangers' because of physical appearance; 'unfamiliars' who we "recognize as categories and hence treat with some familiarity" (34), etc. He points to the more perennial problem of terminology not being sufficiently capable of describing the nuances of actual empirical experience: "the terms which we use to characterise comingling—like cosmopolitanism—are hard to operationalise methodologically" (ibid., citing Skey 2012). Noble seeks to unpack broad phrasings like "'openness to otherness'" into possible components, such as:

> practical skills of recognition, negotiation and inclusion, a particular ethos of engagement, an ironic stance in relation to the received categories of social existence, such as the nation, and understandings and imaginings of the world which are simultaneously intellectual, ethical and aesthetic. (35)

He then distinguishes these from automatic reflexes or static properties, instead proposing them as capacities *developed* through "'urban learning'" (ibid., citing Lofland 1973) processes. Although Noble sees Amin's work already pointing to such 'collective learning' processes, he calls for research to move away from abstraction towards how social relations are lived and how they "come about through the habits of negotiating multiplicity". But, if this is going to be any more than an anecdotal approach, this implies a vast empirical project centered on social relations which goes far beyond the scope

involved here—which centers instead mainly on a practitioners' perspective by exploring a design approach informed by more nuanced understandings of estrangement processes.

Estranging experiences are not *entirely* strange experiences, but unfold as an interplay (of manifold configurations and rhythms) between the familiar and the unfamiliar. Shklovsky explores this interplay in *Bowstring* (1970), revisiting his earlier literature-oriented concept of estrangement as part of a pursuit of a broader hypothesis about a certain mode of art that communicates by interplaying 'the new' (the unfamiliar, the dissimilar) and 'the old' (the familiar, the similar), in contrast to both the over-familiarity of formulaic art and the excess unfamiliarity of avant-garde shock. Here the artist can be seen as "a guide who changes the tracks but who also knows the old pathways" (423).

There is a link here between 'the familiar' and the *enduring* quality of institutions—this quality often providing their very definition (e.g. Mahoney & Thelen 2010). Similarly, Ahmed (2012) proposes that the role of institutions is to build familiarity. In complement with critical and creative aims—generally focused on and leading to the new—, more attention could be given to the existence, necessity, and benefits of enduring things, habits and institutions—while being continuously critical, watchful, and accountable for their violences. This suggests an approach similar in structure to Harvey's 'dialectical utopianism' (2000), which realizes the need for institutions and the 'closure' of making decisions and constructing, but pairs this with constant critical 'opening': questioning, revising, replacing.

Critique as estrangement and estranging critique

An initial step in communicating critique could be seen to depend on a process very similar to estrangement—calling attention to individual and social habits of mind and action which, naturalized and ignored as 'the familiar', continue reproducing themselves. Calling attention to, or establishing the artificiality/constructedness of these habits—that they need not be accepted as 'natural'—, could be said to make them 'unfamiliar', and precede a subsequent step of further questioning them and a further step of aiming to change them. Although estrangement is linked with an artistic aspect that critique may or may not have—and both may aim in a targeted way at something they wish to transform—the two will at minimum intersect as criticality, as a general disposition towards attentiveness—what Shklovsky called 'seeing' (versus automatically 'recognizing')—which brings things into the cognitive realm of consideration, evaluation, and questioning. A process of critique, when also integrating or referencing sense experience (versus logical argumentation), could be seen as potentially utilizing estrangement processes.

Through its positioning, critical indirectness takes a stance that effectively aims to estrange practitioners' habits of defaulting and/or deferring to clear, direct, dichotomizing critiques and instead explore how their critiques can operate more indirectly in a wider criticality through multiple estrangements particular to the spatialities which multivocal approaches can be seen to create.

4.2.4 Reflection

This section aimed to 'estrange estrangement'[100] —to counter a habitual understanding of estrangement as a linear process narrowly focused only on defamiliarization and only on its immediate target. Instead, it was shown—in its origin and some subsequent uses—to operate in a more nuanced, spatialized way as an interplay between the familiar and the unfamiliar, and as having critical aims and effects both immediate ('intra-') and diffuse ('extra-') in relation to the situation at hand: renewing our perception of something, and renewing perception as a way of life, respectively. The latter has resonance with the expansion of critical awareness and capacity for complexity encouraged in Bronfenbrenner's theory of human development, so could be seen as particularly relevant to participation involving children and youth. In conceiving the co-presence of two scales of critical aims and effects—immediate and diffuse/long-term—as well as estrangement as a part of the process of communicating critique, an approach involving multiple critical modes is suggested, resembling that of critical indirectness.

4.3 Multidirectionality of critique and institutions

This section describes the way 'critique', 'institutions', and their interrelation are understood here. This involves first an inquiry into critique's multidirectionality, followed by a discussion of how critique is not monolithic in its operation—that it is subject to mutual displacement when challenging power—, and, lastly, discussion about how both institutions and contemporary institutional critique can be understood as multidirectional. These multidirectionalities inform approaches of critical indirectness as they can be read to generate multivocal spatialities which can be estranging to various actors.

100. This could only be claimed successful to the extent that the reader experienced decelerations and intensifications of perception of the concept, perhaps due to divergences in the text from a clear and linear (familiar) mode of argumentation and from its ventures outside of a single reference domain.

4.3.1 Multidirectional aspects of critique

In general, 'being critical' is considered a disposition towards questioning and doubting. A more specific definition is doing so through a reflexive interpretive analysis which expands beyond the actions within an existing situation (object(s) of critique or existing structures) by deliberating and evaluating them within "the larger systems of meaning of which they are part" (Fischer 2016:96). While an interpretive analysis builds up a comparative tension between, for instance, what actors say and do and "what social actors think or believe they are doing when they do it, and the purposes and motives underlying those activities", a critical interpretive analysis goes further, building up a tension between this immediate scale and that of broader critical categories (e.g. 'the creative city', the privatization of public space, etc.) and their related norms and values. Being critical includes "regularly reexamin[ing] the presuppositions that inform our activities" (98), thus being in a near constant mode of questioning and doubt. The above processes may be formalized as part of an academic practice, for instance, or practiced 'informally' and/or intuitively by non-academic actors in reflective processes.

According to Fischer (writing in the field of policy studies) being critical is crucial to "adequately explain and understand change" (97), and since society is always changing, critical analyses must continually renew. Other critical approaches include going beyond interpretive/analytical critique and aiming for transformation through actions (or discourse as action), which begins to sketch the basic contours of a critical participatory practitioner.[101] Already, critique can here be imagined as multidirectional: as involving a variety of possible activities or 'directions', from analysis to action, and a spectrum of combinations between. In many of these activities, a direct linear relation between critic and target(s) of critique is no longer present, as more elements and more action is present, creating an indirect relationship that may become (or, more so, be admitted as) *spatial* due to its complexity.[102] Even so, the direct line of intension between critic and target has not changed, it has only become subject to many new reconfigurations of position. This research explores a more fully spatial relation, or spatiality, in which lines of intension can be multiple, indirect, and have multiple targets, and where indirect effects (whether intentional or otherwise) are acknowledged.

101. By focusing on developing an *approach,* rather than specific methods (of critique), this thesis can speak to practitioners in either academic or non-academic domains (or those crossing between).
102. Even an indirect relationship could be 'direct' in the sense of being understood as predictable, calculable, and/or controllable. This is why I use 'indirectness' rather than, say, an 'indirect approach' or 'indirection' as an approach.

My interest in more complex modes of critique stems from my research into the many ways critical architecture, urban activism, and artistic practice were harnessed by neoliberalism in multiple waves of recuperation, and how less straightforward, more complex artistic and activist approaches might be less subject to easy recuperation (Geib 2014). But, increasingly, it is premised on more subtle ontological understandings as well as the greater congruence between an artistic perspective of a complex, multivocal approach and the complexity and contradiction of life. With specific respect to this latter sense, direct, crystal clear approaches began to ring even more hollow to me personally when considered as a possible approach (in my previous experience, architectural and urban design were already understood and practiced as multifaceted engagements in the complexities of heterogeneous domains, interrelated to variable degrees—e.g. Dyrssen 2010). This is not to say that direct critique or action is insincere, nor that it might not be more effective at various scales, nor that in practice it might not be as or more complex. It is only to say that here I am interested in exploring other modes of critical and creative practice.

A "more nuanced critique"

As part of a reflexive critique of my own previous work (e.g. Geib 2014), in which arguably overly-broad categories such as 'the creative city' and 'the post-political' are employed, this research changes analytical scale and focus to get between and break up the dichotomies between, on the one hand, action as either opposition or affirmation, and, on the other, a view that action is inevitably entirely recuperated. Soneryd and Lindh (2019), discussing the 'competing rationalities' around citizen dialogue in urban planning from a governmentality perspective (taking the case of Gothenburg), propose such a "critical-analytical" approach, in response to a tendency they observe in planning research "to contrast the normative and critical approaches as if they were in opposition to each other" (230). These approaches refer to citizen dialogue viewed either[103]: normatively, as "based on the ultimate goal of enacting deliberative democracy" (232), or; critically, as "based on the idea that neo-liberal governance imbues all activities aiming to involve citizens in urban planning" (ibid.). Instead of these single or bifurcated readings, Soneryd and Lindh propose that analysis can be recalibrated to see a more

103. Their most recent example being Tahvilzadeh (2015), who suggests that aspects of the politics of citizen dialogues in Gothenburg can be read from both 'idealist' and 'cynical' perspectives (analogous to Soneryd and Lindh's 'normative' and 'critical' categories). However, Tahvilzadeh also injects other possible rationalities into consideration, including "ambitions of enhancing the legitimacy, efficiency and sustainability of development projects" (239). Read at a larger national scale (from an idealist perspective) through the 1997 Swedish Commission on Democracy, the relation to legitimacy shades into a cynical perspective (246, citing Amnå 2006).

complex, multidirectional empirical reality, where both 'normative' and 'critical' rationalities and programs collide and coexist in different ways through the "government technology" (230) of citizen dialogue.

An expression of this can be seen in the attempt by Borén and Young (2017) to move the debate on artists and 'creative city' policy beyond a simple either/or dichotomy of artists as "uncritical champions of creative city policy (because it boosts their profile and markets)" or artists as "placed in radical opposition to it" (21). Borén and Young's "more nuanced critique" is based on empirical analysis of an interview sample of 31 artists and planners in Stockholm and planning documents, and builds on Markusen's (2006) findings that "'artists as political actors are more self-conscious, critical and activist than either of these dualities suggests'". A key point for our purposes is their call "to move beyond critiquing the 'creative city thesis', particularly the Florida-inspired, fast-policy quick-fixes which have influenced cities around the world for the last decade or so, and instead"

> discuss in a more grounded and constructive way how art and culture may best contribute to the well-being of cities and their inhabitants, without simply becoming subsumed into the goals of neoliberal inspired urban policy. (Borén & Young 2017:22)

Although, in my view, it is better to retain the option to critique anew aspects of the creative city, their point is well taken that a mode of critique which sees neoliberalism as all-consuming has made invisible—and impossible—discussion of, in this case, potential societal benefits of art and culture.

Borén and Young also challenge a monolithic view of "the adoption of culture, art and creativity in urban policy" emphasizing that, in the Swedish context, this must be viewed as "internally differentiated" (22). Though they found an overall trend of increasing prominence of culture and creativity in the main planning documents of Stockholm and its city-region, they also found, in their analysis of plans and interviews with policymakers, three different perspectives on why policy should seek to integrate culture and creativity. These relate to: 1) 'social instrumentalism', which is "inherent in 'old style' cultural urban policy aiming at goals such as social integration"; 2) 'economic instrumentalism' "as part more recent urban cultural policy (e.g. promoting the 'globally attractive city'); and, 3) what might be called a 'social good' perspective, holding that "culture is important for social existence". These three perspectives "co-exist side by side […] and newer understandings are not fully replacing older ones". Further, they found that policies regarding culture and art are far from unified, instead forming, with user groups and individual actors "complex urban policy ecologies in which notions of

creativity are contested and diversified from the over-arching policy agenda". This corresponds with Banting and Kymlicka's (2012) call for "the mindset of an archaeologist" (6) in analysis—in their case given what I would call the 'multivocality' of multiculturalism policy:

> No state possesses a truly coherent incorporation regime….Rather one finds sub-system frameworks that are weakly, if at all, co-ordinated. (5, citing Freeman 2004:946;948)

They adopt Thelen's model of gradual institutional change (2004), later elaborated by Mahoney and Thelen (2010), which sees a complex change landscape of multiple interplaying and sedimenting currents and countercurrents.

Interplay between pragmatic sociology and critical sociology

A more theoretical initial step towards unlocking a multidirectionality of critique is to juxtapose and suggest the interplay of two major paradigms, critical sociology and pragmatic sociology. Contrasting them is the focus of Wuggenig's essay (2008) on Boltanski. He notes that Boltanski crafts his model of pragmatic sociology (also called a 'sociology of critique') against the early "theoretical core" of critical sociology. In Boltanski's view, this core holds that sociology "unveils self-delusion" which, "collectively maintained", is what orders the social world as a "society of illusion" where "everything is belief and only belief". In this model, actors are only 'agents' of other forces, having no autonomy of their own, and "find themselves in a permanent state of lying, dissimulation or schizophrenia". There are strong resemblances between this subject and the epic 'hero' as a 'manipulated puppet' in Bakhtin's critique. Boltanski's project is a more complex model of interplay which expands critical sociology to also include its reverse, 'pragmatic sociology': a model of a "critical society" (not delusional) in which actors are 'actants' having "critical competences" and "liberties", and thus their own critiques, which should be taken seriously, whether these are "expressed by the actors themselves or articulated at the level of behavior". Critique comes *from* actors themselves. However, this is not necessarily to be understood in terms of individualism because, in this model, social order can come from "processes of critique". Boltanski's memorable empirical example is from his 1984 study of letters to the editor in *Le Monde* in which writers or 'critics' were perceived as more successful or legitimate when they related their complaint to collective scales wider than their own individual view. Whereas pragmatic sociology acknowledges that moral values and ideals play a role in actors' behavior, critical sociology can only admit these "as ideologies or as doxa, as products of

symbolic power, as more or less hypocritical disciplinary measures of the power relations".[104]

Rather than critique being the sole purview of the researcher, it is distributed. Further, given a feminist epistemology where the researcher is also embedded as part of the empirical situation, the researcher's critique becomes entangled with and potentially co-transformative within a wide collection of critiques, including that of other actors. These distributions and alterations of critique create an understanding of its ontological multidirectionality, which can take sharper—yet still spatialized—expression in multi-authorial processes. The spatiality of engaging with multiple 'voices' of critique—across and within actors—can estrange one's own critique in both productive and adverse ways (see 6.1).

4.3.2 Mutual displacements of critique and power

Seeking to understand how critique operates in practice can quickly lead to a kind of dead-end, a "rather stale dialectic between critique and capitalism" as Larsen (2011:51) puts it, in recalling the main conclusion of Boltanski and Chiapello's *The New Spirit of Capitalism* (1999) that, in Larsen's words, "critique can only lead to changes in the spirit of capitalism, not in the functioning of capitalism itself". In other words, capitalism is seen as unalterable, an "insatiable and fundamentally unchangeable monster". However, Larsen points out that this contradicts their earlier argument that "'[c]ritique is not monolithic'" (citing Boltanski & Chiapello 2005:503), that it is not a simple "global dichotomy" because "there are always differentials between various critical forces in play" (51). Kester expresses a similar critique:

> It is symptomatic of certain lacunae in current Left cultural theory, which continues to depend on a teleological orientation to political transformation, defined as the absolute overturning of a monolithic ruling order or undifferentiated capitalist system. (2011:226)

Along similar lines, feminist economic geographers J. K. Gibson-Graham, using the analogy of an iceberg's hidden underwater form, show how many existing alternative economies can be seen, in addition to the capitalist markets and wage labor seen 'above the water'. (2006:70)[105]

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104. Guttu's critical perspective, discussed in Chapter 2, seems to largely subscribe to the model of critical sociology in its cynicism about power relations.
105. They borrow an iceberg diagram from elsewhere, credited: "From Community Economies Collective 2001; drawn by Ken Byrne".

Returning to Larsen—his aim is to show that critique and power, because "intimately linked", are subject to mutual displacements: "it is difficult to imagine critical ideas reforming power without somehow being instrumentalized in the process" (2011:52). A change of perspective is proposed by Larsen to allow us to stop seeing every case of absorption of critique as defeating, and instead "perhaps these instances are exactly where we should direct our attention to understand the intimate power of critique" (53). This dynamic is not dissimilar from Rancière's political theory of democracy as defined by an endless paradoxical process whereby 'the political', as a "reconfiguring [of] the distribution of the sensible which defines the common of a community" (2009:25), breaks up the existing power/sense configuration or 'the police', but in doing so automatically establishes a new power/sense configuration. The critical can then be seen as both a pre- and post-requisite posture attempting to achieve political changes of power/sense, possibly achieving them, and then re-challenging them.

4.3.3 Multidirectional aspects of institutions and contemporary institutional critique

As seen in Borén and Young's study, the scale at which we analyze how critique—or the political—operates can determine different results. As engaging with institutions is proposed, it becomes crucial to break open the institution conceived as a monolith. Enabling this is Mahoney and Thelen's theory of gradual institutional change (2010), part of their variant of historical institutionalism. They argue that in institutional change theory there has been a misplaced "focus on stability and exogenous shocks" (5) which treats the institution as a relatively 'inert' or 'isomorphic' monolith and trains our focus on instances of rapid, revolutionary change. They counter that most institutional change occurs slowly, and *within* institutions. Their theory helps to describe these dynamics, key conditioning factors, and how this relates to strategies and actions of 'change agents'. Their typology of four modes of institutional change consists, briefly, of: 1) *displacement*, or the exchange of new rules for old ones; 2) *layering*, or when existing rules stay in place, but new ones (but not wholly new) are attached or placed in parallel, potentially overgrowing the original rules; 3) *drift*, or when the rules do not change, but their impact shifts due to inaction in relation to changes outside the institution, and; 4) *conversion*, or when existing rules remain but are "interpreted and enacted in new ways" by actors working strategically through the ambiguity of the rules. (15-16)

According to Mahoney and Thelen, the mode of institutional change a change agent (active or passive) will seek or tend to take is driven by both the strength of existing "veto possibilities" and the "level of discretion in interpretation/enforcement" of the rules that actors have (15;19). In addition to the effect of power relationships within the institution, the ambiguity or degree of openness in the rules—in both interpreting them and in their

implementation—plays a key role particularly in the case of *layering* and *conversion*, the ambiguity providing "critical openings for creativity and agency" (12).

It is also important to emphasize, as Mahoney and Thelen do, but more strongly, that their typologies are analytical categories. Practice and people are always more complicated and 'multivocal'. Actors may, for instance, "pursue a strategy of short-run conformity in the service of long-run insurrectionary goals" (22). They may also be embedded in multiple institutions.

Contemporary institutional critique: from negation to 'partner and adversary of the arts of governing'

Although critical sociology tends to view institutions entirely negatively, and pragmatic sociology of critique tends to ignore them (Boltanski 2009), philosopher and art theorist Gerald Raunig, in proposing 'instituent practices' as a contemporary mode of institutional critique in the field of art, shows that Foucault develops his view of critique as the "art of not being governed *like that*" (Raunig 2009:115, emphasis added) in distinction from a purely negative stance of "*not to be governed at all*" (4). Government or institutions as such are thus not in an antagonistic dualism with critique, but instead the larger 'project of critique' focuses on problematizing the terms, conditions, limits, and other aspects of the rationality of the current order's mode of governing, in order to work towards transgressing these limits. This is moving from a purely negative practice to one which could considered both positive and negative—"the critical attitude is simultaneously 'partner and adversary of the arts of governing'" (ibid., citing Foucault 1997:28)—but which does something much different by suspending judgment (negative or positive) and not returning to it, but rather, according to Raunig—inspired by Foucault—"open[ing] up a new practice" (114) through 're-composition' and 'invention'. Raunig articulates a notion of critique that insists on the "complementarity" (117) of two modes of critique: 1) 'critique as discursivity', or 'text machines' in the form of distant academic text production (in which judgment is suspended), and, 2) 'critique as social resistance', or 'social machines', a pragmatic "people's revolt". But, his interest is not in cleanly separating these modes, but rather in their "concatenations, overlaps and superimpositions" (127). Raunig's gesturing towards this explorative zone could be seen as reflecting his positioning in the art field, as the basic structure he proposes contemporaneously echoes Boltanski (2009) in the field of sociology, whose 'pragmatic sociology of critique' requires that critique operate simultaneously in two modes: 1) a distant, discursive, and abstracting 'metacritique', a systematic critique of a particular social order, in general terms, and 2) a specific, socially-rooted and contextual sociological critique.

Raunig's notion of 'instituent practices' conjoins fundamental aspects of the first and second waves of institutional critique, which can be abbreviated, respectively, as: seeking distance from [art] institutions through radical opposition, and; self-critically recognizing and working with a perceived "inevitable *involvement in* the institution" (9). Although using rhetorical figures of 'flight' and 'exodus', Raunig is careful to emphasize that he does not propose a withdrawal or 'dropping out' based on individual isolation and artistic autonomy—"the same old artist image" (8):

> What is needed, therefore, are practices that conduct radical social criticism, yet which do not fancy themselves in an imagined distance to institutions; at the same time, practices that are self-critical and yet do not cling to their own involvement, their complicity, their imprisoned existence in the art field, their fixation on institutions and the institution, their own being-institution. 'Instituent practices' [...] will impel a linking of social criticism, institutional critique and self-criticism. [...] 'transforming the arts of governing' not only in relation to the institutions of the art field or the institution art as the art field, but rather as participation in processes of instituting and in political practices that traverse the fields, the structures, the institutions. (10-11)

This view of critique is not dialectical with hidden 'truths' or fundamentally opposed either to 'being governed' or to 'institutions', but an ethos of *repeatedly problematizing* (Lemke 2012:60), or, as Raunig puts it—again inspired by Foucault—, as a "a permanent process of instituting" (Raunig 2009:4). While Raunig's 'instituent practices' do not "oppose the institution" they "flee from institutionalization and structuralization." (xvii) As to how or whether these practices might link up with "transformations and reinventions of state apparatuses", Raunig leaves this open to the particular context of practice (2013:178).[106]

My proposed approach is partly-informed by Raunig's 'instituent practices', but from a perspective outside the art world. It finds an additional criticality in relation to institutions by adopting the notion of *institutioning* (Huybrechts, Benesch, & Geib 2017) which encourages participatory practices to engage with institutions, but further to get out of their habit of focusing mainly on workshop-scale analysis, by critically foregrounding how their practices may be being shaped by institutional framing, as well as how their practices may be shaping institutional frames.

Critical institutional actors in the cultural field

Switching to a perspective inside the institution, there remains a factor specific to the cultural field which adds further ambivalence and multidirectionality of thought and

106. In this account I have bracketed out—as superfluous to the argument here—Raunig's integration of Foucault's idea of *parrhesia* in his argumentation.

action. This springs from the multiple and contradictory concepts of 'culture'. Bauman (2004; 2011) traces the "historical peregrinations" (2011:1) of the concept[107] from its origins as a tool used towards the Enlightenment's 'twin goal' of improving society (culture as 'enlightenment/stimulant'[108]) and building a nation-state. Its foundational metaphor was *land cultivation*, including the administrative view of a farmer tending their field. In one word, culture "was in its essence identified with Europeanization" (53), and extended as a proselytizing, colonizing force. When this project waned, culture transformed into its "homeostatic stage" (11), as a 'tranquilizer' meant to stabilize the nation-state by reinforcing the status quo. But, with the emergence of what Bauman calls 'liquid modernity', culture 'dissolved' in consumer society to the scale of the individual, while management likewise took a new atomized form. Culture's 'homeostatic' function returns in a different sense: preserving a state of constant change, which, while appearing directionless (or profuse with directions), clearly serves the "turnover-oriented consumer market" (13).

Behind this narrative is an asymmetrical relation between managers and the managed, and a counter-notion of 'culture' as transgressive is conceived by the latter: "it represents the claims of the particular against the homogenizing pressure of the general, and it 'involves an irrevocably critical impulse towards the status quo and all institutions thereof'" (2004:64, quoting Adorno 1991). Thus 'administration' and transgressive culture would seem to be opposed, but, Bauman, drawing on Adorno's discussion of 'creators of culture' (versus administrators), shows that, paradoxically, the two need each other—culture being severely harmed by total administration, or disappearing in its absence (by not being seen or heard). (2011:105-106)

Critical institutional actors and cultural policy recognize this interdependence of two co-existing and antagonistic notions of culture, having already adopted pluralistic notions, for instance: in the concepts of cultural diversity (or cultural democracy) and intercultural dialogue; through emphasizing a certain autonomy for art/artists; and by actors, within their institutional roles, *cutting across the dichotomy* by advocating for transgressive cultures and causes, and; by recognizing the political role of their acts of prioritization (given limited resources of time and money).

An important paradigm shift which also cuts across dichotomous—and sectorial—thinking is the notion of *Culture 3.0* proposed by Sacco, Ferilli, and Blessi (2018). Their

107. I only provide rough sketches here in order to more efficiently convey the multiple concepts.
108. With contemporaneous similar concepts of *Bildung* (Germany) and *refinement* (England). (Bauman 2011a)

analysis takes a global perspective but speaks to European cultural policymakers, and is based on describing how artistic and cultural activity relates to the creation of economic and social value. In their scheme, 'Culture 1.0' was associated with the pre-industrial economy and relied on the patronage model. Artistic and cultural production were a clearly recognizable sphere of activity but audience reach was limited. 'Culture 2.0', relatively brief, was associated with wider audiences through cultural mass production and premised on the economic potential of the cultural and creative industry, but was hampered by the global financial crisis of 2008. At the same time, 'Culture 3.0', they argue, has emerged as another "regime of cultural production" (6) in tandem with social and technological changes, in which:

> new forms of experimentation in cultural production, that rather than pushing the industrial dimension, have focused upon community involvement and upon bottom-up participation (ibid.).

Technology now enables "an explosion of the pool of producers, making it increasingly difficult to draw a meaningful distinction between cultural producers and users themselves":

> Producers and users are now interchanging roles in a spectrum of possibilities where access to contents produced by others, and circulation of own content to others, are naturally juxtaposed and generally occur through the same platforms (ibid.).

These changes demand that instead of considering the 'culture' or 'creative industry' as a separate sector, it should be understood more in terms of "mutual interdependencies", having been transformed "into a web of layered, pervasive structural relations among all sectors of the economy and society" (7). Thus cultural policy "qualifies to be considered as a major policy pillar for the economy and the society as a whole" (14).

As recognition of sources of creation of culture is widened, this already pluralist view or 'multivocality' of cultural production is made more heterogeneous when acknowledging that former functions and modes of production co-exist with newer ones.[109]

At the same time, one must also foreground and maintain ongoing critiques of the recuperation and instrumentalization of art, culture, and creativity towards neoliberal ends—which might be read as the converse of an optimistic Culture 3.0 view. Earlier research (Geib 2014) covered this in a broad sweep, particularly the corrosive effects of

109. For instance, Sacco, Ferilli, and Blessi claim that that "the current notion of cultural public policy is still rooted in the Culture 1.0 (pre-industrial) regime, however evolved" (2018:4).

the 'creative class'/'creative city' discourse.[110] In the field of cultural studies, Angela McRobbie's *Be Creative: Making a Living in the New Culture Industries* (2016) serves as an example of a broad critique combined with a parallel, productive critical view (though proportionally minor in this case). McRobbie understands the instrumentalization of creativity, especially in the UK context, as a pervasive ideological force, as a way to sensitize people—especially young people—to a future of precarious work by valorizing the individualistic "heroic vocabulary of enterprise associated with US Business Schools" (5) and diminishing the kind of solidarity, support, and collective action associated with the role of labor unions. However, through case studies from the Berlin fashion scene, she also suggests how a progressive form of 'cultural industry' could be read. She shows how traditions of publicly-supported social projects (also continuing in European Commission investments), might provide a hopeful alternative whose "modified" 'creativity' discourse is "more measured" (5) and whose structures provide support, especially in areas of high unemployment.

4.3.4 Reflection

Conceiving critique, institutions, and their interrelation as multidirectional can be understood as a way of seeing which is both multivocal and spatial. Use of the term 'multidirectionality' here aims to emphasize a more striated, vectored sense of spatiality produced by precise critical trajectories of strongly-motivated action, more diffuse currents and countercurrents, and the oppositional relation between critique and power. At the same time, this section has challenged the broadness, linearity, and determinacy of certain critical modes such as critical sociology, not to exorcise them, but to develop an alternative, more nuanced approach of critical indirectness which, paradoxically, could re-incorporate the co-existence of sharply-articulated modes of critiques as 'voices' within a wider heterogeneous, complex, and more diffuse multivocality of approach. This can also be read as an inversion of proportion (in approach)—in which a sharp discursive-critical view is folded into a more spatial, engagement-oriented view, rather than vice-versa (as in the proportions of McRobbie's critique, for instance).

110. The discourse is vast, but key sources for me have been: the *City, Culture & Society* journal (especially Volume 8 (2017): Against the creative city); NAi Publishers 2003 (*New Commitment*); Peck 2005; BAVO 2007 (*Urban Politics Now!*); Lovink & Rossiter 2007 (*MyCreativity Reader*); De Cauter, de Roo, & Vanhaesebrouck 2011 (*Art & Activism in the Age of Globalization*).

4.4 Summative reflection

The theoretical framework advanced here is centered on and spins around the sense of spatiality I argue is generated in and through the use of the concept of multivocality. More than the spatiality of simple plurality, what gives multivocality a more qualitative sense of spatiality—more expanded, more complex, less controlling, and less determining—is an aspect of *indeterminacy* generated by its incompleteness. This aspect can be read: in the relative autonomy accorded to 'parts' in an artistic composition; in the room given to the polyphonic novel's characters to change and to not be fully determined or known; in the 'flickering tension' of performance and distancing methods which resist the fusing of actors and their characters and which gesture to unarticulated possibility, and; in the difficult ambiguity of the concept itself, especially when combined with relational ontological perspectives.

By emphasizing the non-linearity of the process of estrangement—involving a more spatial, multidirectional interplay of defamiliarization *and* familiarization, and conceiving both immediate and diffuse, long-term effects (respectively: the estrangement *of* something, and estrangement *as* a way of life)—estrangement can be seen as producing and produced by various modes of spatial 'multivocal' experience. Estrangement is also subject to a high degree of indeterminacy in regard to the prospect of achieving the delicate balance between familiarization and defamiliarization across a diversity of experience and subjects, and in the incalculability of its diffuse, long-term effects.

When scale of analysis is adjusted, institutions and critique, and their interrelation, can be shown not to be monolithic (or monovocal) but to involve a plurality and multidirectionality of actors (external and internal), policies, operations, and effects. The focus, in engaging with institutions, is on distributed critique and [temporarily] entangled involvement. Single, direct critiques may be involved, but combine with those of others (when not residing as latent potential). The following chapter will apply these aspects of the theoretical framework in constructing an understanding of the local empirical context as multidirectional, as partly-overlapping with the fields of operation of critical agency of external art and design practitioners.

Towards differentiated *spatialities of multivocal estrangement*

The spatialities opened through the theoretical framework begin to broadly inform approaches of critical indirectness, but through an intermediary step of generating three conceptual-analytical lenses out of the key concepts, more precise aspects of such approaches can be explored through the case analyses in Chapter 6.

The three lenses—*alternating voices*, *transversing voices*, and *wavering voices*—are designed to allow focus on differentiated modes of *spatialities of multivocal estrangement*, a compound concept drawn out of the theoretical framework and based on the sense of spatiality argued to be generated by the concept of multivocality as used in reflection/analysis and design action, and its associated generation of potential critical estrangement. The framing of the lenses is attuned to a spatiality of analytical approach, as they, from different actor-perspectives, emphasize the dynamics or movements of relations between voices—as well as multiple possible readings of relations and of voices—rather than taking a 'snapshot view' which would imply a fully-knowable, single set of relations, and single definition of voices.

Alternating voices in particular connects to this movement, and to the transcalarity of the concept of multivocality, as it reads multiple voices within actors (through dialogical self theory) at the same time as it reads a rhythm of exchange between these internal voices or 'self-positions' and between actors-as-voices. 'Alternation' also serves critical aims in insisting on the presence of power dynamics in any situation, and in presuming the value of 'multi-authorial' authorship. More broadly, across the lenses, the transcalarity of 'voice' allows it to be aggregated at larger scales—a requirement in conceiving critical comparative categories—while simultaneously being a tool to question those categories.

Transversing voices turns attention on mediation between voices—effected locally by mediation both 'internal' (between two or more voices) and 'external' (between a voice or voices and an overall unifying framework). Mediation by contextual factors, which is relatively passive, is considered along with more active mediation through design intention. 'Voices' here are aggregated at a larger scale of individuals and groups, and as such these scales are more conducive to conceiving how relations between voices can be seen as partly-authored by the art or design practitioner. A focus on 'mediation' also emphasizes the indirectness of [social] relations, which could be seen to spin them into the multiplicity and indeterminacy of spatiality, against communitarian presumptions of directness and knowability/transparency.

Wavering voices recalls premises of internal multiplicity and instability of self and identity as it shifts analytical perspective to focus how design moves may influence perceptions *of* voices in a way which deflects single, stable, and direct perceptions. Through its connection with perception, this lens is most closely linked to the operation of estrangement, as it aims to estrange 'essentializing' habits of perceiving others—which gravitate towards perceiving their identities as single and stable—through the production of unfamiliarity in interplay with familiarity. An indirectness and spatiality of perception

is thus potentially produced as actors' own indeterminate multivocalities—their "unfinished lives" (Carr 2003:xvii; 2011:37-48)—are emphasized and extended more broadly.

These differentiated spatialities of multivocal estrangement intend to support the broader primary aim of informing art and design practitioners' design approaches—ways of considering/handling—through developing greater capacities of critically wayfinding within the complexities of contexts involving collaboration with public cultural institutions and participatory practice.

5

Critical agency in public cultural institutions in Gothenburg

empirical context

This chapter aims to situate the cases analyzed in Chapter 6 within an institutional context of public cultural institutions in Gothenburg understood as multidirectional, and thus as a field of operation for critical agency—opposing the view that critique must operate only from the outside. This dual but interrelated construction, of institutions' heterogeneity and of specific critical trajectories and currents shaped by and/or shaping institutional actors[111], aims to further develop understanding of a design approach of critical indirectness by conceiving it in relation to critical actors within institutions. This is crucial because common to each case was the involvement of the city's second Architecture Advisor (2011–present)[112], located in the Cultural Affairs Administration, who coordinated organization of the workshops which ran through the city's cultural-pedagogic program *Museum Lessons – The City's Spaces*. It is further grounded in a transdisciplinary ethic of valuing the knowledge perspectives of other domains. At the same time, institutional actors' critical aims and associated effects (along with larger aggregations in networks, programs, policies, etc.) operate in overlap and parallel with the those of external pedagogues—art and/or design practitioners which led the workshops. Thus engagement with institutions, advocated by an approach of critical

111. The notion of reciprocal shaping with institutions is developed more theoretically and empirically in Huybrechts, Benesch, & Geib 2017 and Romeiro 2017. The pairing of 'trajectories' and 'currents' aims to include a range of critical modes and effects from clear direct critiques to indirect, unclear exploration/ experimentation, and agency anchored in both individual and collectivized critique.
112. The city Architecture Advisor's full title is 'Advisor for Architecture, Form, and Design', but is shortened in everyday use. Unless noted otherwise I refer to the city's second Architecture Advisor. The role is not to be confused with that of the City Architect [stadsarkitekten]. The Architecture Advisor's role has a specific focus on children and young people. There is also a regional Architecture Advisor (2011–present) located in Kultur i Väst, the cultural administration of Region Västra Götaland. Throughout I will use the shorthand terms 'city/city's Architecture Advisor' and 'regional Architecture Advisor' and, when necessary for clarity, refer to either the city's first or second Architecture Advisor.

indirectness, conceives of a shared field of operation of critical agency (not neutrally shared, but differentiated in relation to an actor's situatedness). This means that analysis focused on workshop activities alone would not only obscure important understandings of the wider context in which they came to be possible, but would obscure dynamics of context and critique generated in the mutual interrelations between institution(s) and external practitioner(s). (Huybrechts, Benesch, & Geib 2017; Romeiro 2017)

Mahoney and Thelen's methodological note must however be kept in mind here—that the following is an analytical *construction of* critical agency, whereas practice is much more complicated: actors may be nested in multiple institutions, make decisions for multiple reasons, and take different strategies of action at different times. In a similar way, institutional actors and sometimes even policy documents acknowledge the often large gap between policy visions and concrete reality.

A central principle of multidirectionality (Rothberg 2009), read as one expression of relational space (Massey 2005), is that space is not entirely dominated, determined, or homogenized by a single 'winner' of a zero-sum game, but instead holds the possibility of multiplicity—of the heterogeneity of "distinct trajectories coexist[ing]" (Andersson, citing Massey 2005:9) and therefore of critical agency. This can be seen specifically in the realm of institutions through Mahoney and Thelen's identification of actors' interpretations of the ambiguity of rules (in relation to strictness of enforcement) as a key site of their potential critical agency.[113] This ambiguity's presence in urban governance is supported by Valverde's critique, which finds that even modernist techniques utilizing 'objective rules' (e.g. of land use planning) are "more flexible, contradictory, and fragile than critical urbanists assume" (2011:277). Her analysis draws on Massey's critique of abstract dualisms, such as de Certeau's influential distinctions between 'space' and 'place' and of 'strategy' versus 'tactics' (309). Massey, along with Gibson-Graham and others, have critiqued the notion of the world as an empty, frictionless space for neoliberalism to reproduce itself unimpeded. Instead the inherent multiplicity in the space of the local modifies and resists the global even as they are both continuously co-constituted. This means that, at once, the local: matters; that it differentiates the context from the generalities of critiques of larger-scale forces (say of neoliberalization), and; that it has reciprocal effects on the larger-scale. Still, as the impact of the latter tends to be relatively small, this is not at all a suggestion to discard critique of larger-scale structures.

113. See also: Boltanski 2011:151.

I aim to, in 5.1, establish and differentiate the local institutional context as multidirectional through a 'partial archaeology' of various historical critical trajectories and currents linked to international, national, and local scales (whose dynamic sedimentations also act to varying degrees in the present). Differentiating the context does not equate to casting it as exceptional, as any context can be differentiated. (Rothberg 2009:18) The focus is narrowed in 5.2 to a smaller-scale more closely anchored in the present, to see how critical agency has been and is instituted through the *Museum Lessons* program and the Architecture Advisors' roles. The aim throughout is not to provide a quantitatively-exhaustive survey, but to instead give the reader adequate contextual orientation in relation to qualitatively-salient examples. The cases are further situated in 5.3, particularly in relation to their nesting within larger urban planning processes, as a mode of institutional experimentation, and in relation to the involved external practitioners.

More emphasis is placed on trajectories and currents related to children and youth due to their role as the predominate group of participants across the cases, as well as the observation previously stated that they are disproportionally impacted (negatively and positively) by actions and effects in the present. A further reason, especially for working through participation to open up more democratic influence and capacities, is that children and youth are generally not able to vote, and thus without a voice in this sense.

5.1 Partial archaeology of a multidirectional institutional context

By tracing various historical critical trajectories and currents extending to and from larger, and then more local, scales, this section aims to develop a partial view of the multidirectionality of the local institutional context. The complexity of institutional contexts has been described as 'multilayered' (Borén & Young 2017) and as requiring analysis through an archaeological approach (Banting & Kymlicka 2012). The following tracings can be considered a '*partial* archaeology' in three senses: first, in reference to their limited, selective scope[114]; second, in reference to my 'partial' or 'biased' critical aim of focusing on progressive trajectories and currents linked with critical actors, and; third, in a bias towards advocacy for children's participation—which also relates to a methodological strategy of going into greater depth in one area rather than attempting to evenly cover all types of institutional advocacy. It should also be noted that an even more

114. For a more extensive approach, see Nordenfors' *Participation – on the children's own terms?* (2010), a very nuanced survey of existing research on children's participation.

subtle analysis, outside of the scope here, would show more extensively how actors' trajectories interrelate and blur with various existing and new currents, channeling, catalyzing, or otherwise re-shaping them.

5.1.1 Inter/national critical currents

International currents: the UNCRC and the UN's work on sustainability

Concern in Sweden for children's welfare and rights grew substantially with Sweden's committee work on, and afterwards rapid adoption of the *United Nations Convention of the Rights of the Child* (UNCRC) (1990). The UNCRC has and continues to be a major influence and legitimating reference for those advocating for children's participation in urban planning. Nordenfors noted that the UNCRC became increasingly prominent in the work of A Safer and More Humane Gothenburg (2001-2011), or TMG (its Swedish acronym) (2010:11), the city's central crime prevention council (organized and chaired at the city level by the then-mayor). Nordenfors connects the TMG's lateral thinking and practice here to the finding that "an individual's sense of security is established early in life" (ibid.). The UNCRC continues to be the fundamental starting point in the Architecture Advisors' framing of their work. In a recent report, the regional Architecture Advisor cited its four key principles:

> Article 2 All children are equally valuable. No one may be discriminated against.
> Article 3 The best interests of the child should come first.
> Article 6 All children have the right to life and development. To develop, children need security and the opportunity to play.
> Article 12 All children have the right to express their views. Adults should listen, pay attention and give feedback to the child.
>
> (Kultur i Väst & Göteborgs Stad 2018, my translation)

The UNCRC's impact potentially expands greatly with its incorporation into Swedish law in June of 2018 (taking legal force 1 January 2020).[115] This has led to a new national mandate, assigned to the Swedish National Board of Housing, Building, and Planning, to increase their employees' knowledge of children's rights and investigate practical application of the UNCRC. (Regeringskansliet 2019)

Nordenfors (2010) notes that an ambiguous tension is built into the UNCRC between a view of children as objects—vulnerable and in need of protection—and a view of children

115. See also: Government Offices of Sweden. (2018). "Convention on the Rights of the Child will become Swedish law". 29 Mar (updated 14 Jun). https://www.government.se/articles/2018/03/new-legislative-proposal-on-the-convention-on-the-rights-of-the-child/.

as subjects with rights. She notes that the former view is usually the one taken by health and welfare agencies (14, citing McNeish 1999). This kind of ambiguity (common to rights discourse) can be seen to expand the spatiality of the context's multidirectionality—opening up more possible critical trajectories (as well as room for bypassing or ignoring possibilities).

The UN's work on sustainable development has also influenced the local context. Each of the city's Architecture Advisors (2002–2011; 2011–present) have recalled that Gothenburg decided to work actively with Agenda 21 (Svennberg 2006; GBG-C-aa 2018b), the UN's action plan addressing sustainable development (generated from the UN Earth Summit in 1992), which prioritized work towards increasing the "influence of children and young people on decisions concerning their future" (Svennberg 2006:55). To emphasize a certain legacy of commitment, it is worth noting Sweden's prominent role in the lineage of international environmental advocacy, having hosted the first UN Earth Summit, the Conference on the Human Environment, in Stockholm in 1972. The first document to clearly spell out our common "right to a healthy environment", the Stockholm Declaration, came out of this summit, along with the Stockholm Plan of Action. On the other hand, political currents have shifted and thus commitment moves in other channels. The prime minister at the time, Olaf Palme, for instance, was a member of the socialist international, whereas today's center-left government is in no way ready to take action, for instance, at the level required by the latest IPCC report (2018). And yet, the municipality continues to be strongly influenced by the UN's continuing work on sustainable development, reflected today in the Sustainable Development Goals (SDGs) (2015)—part of Agenda 2030 for Sustainable Development—and the UN's New Urban Agenda (NUA) (2016), both of which have foregrounded by Mistra Urban Futures, an international- and Gothenburg-based research center created as an institutional collaboration between the municipality and academic domains.

National currents: the [eroding] welfare state and new built environment policy

Sweden's advocacy for children's welfare and rights (and human rights more broadly), is bound up with Sweden's domestic and international self-image (Karlsson 2013), which is in turn built on the history of the Swedish welfare system and its support for families and children (Stanfors 2014).

Building on a tradition of late 19th century social movements and volunteer organizations, the modern Swedish welfare state was established in the 1930s with goals of family economic security and physical well-being, and principles of universal welfare and general rights (rather than selective welfare and means-tested rights). Children's rights and gender

equity came later, particularly in the form of expansions of public provision of childcare and parental leave. The late 1960s and especially the 1970s marked the start of a significant expansion in 'family policy', with childcare—already publicly subsidized in 1934—being increasingly supported, for a number of reasons: as an ideological political issue; as a way to meet growing labor demand; and due to more confidence in institutions' ability to give children the social skills required in a society growing more complex and demanding. In 1974, just 12% of children aged 1-5/6 utilized publicly subsidized childcare, while 84% did so in 2012. Parental leave allowances grew from 6 months in 1963 to 16 months today. (Stanfors 2014) Sweden was also the first to introduce paid parental leave for fathers (1974) and to ban corporal punishment of children (1979). A national Ombudsman for Children position was created in 1995.

Like most places worldwide in the 1980s, and especially in the 1990s after the fall of the Berlin wall in 1989, Sweden experienced a number of neoliberal transformations, particularly acute in Sweden in the domain of housing (Hedin et al. 2012). Due to its "generally superior social condition", Hedin et al. call Sweden an example of "circumscribed neoliberalization" (444). Even so, erosion of the welfare state, housing crises, and worsening inequalities are increasingly hard to ignore. Since a 2014 report on inequality in living conditions and health in Gothenburg (City of Gothenburg 2015), long-term municipal work focused on reducing inequality has been ongoing through the program Equal Gothenburg. The *Gothenburg City Program for an Equal City 2018-2026* officially prioritizes this work, and exhibits a new strain of cross-domain thinking in being the city's first program gathering both social sustainability and inequality issues—relating children's welfare and "growing conditions", conditions for "participation, influence, and confidence", and equality in living environments, including an "effort to strengthen families and important adults around a child". (Rehnström 2018, my translation)

Increased cross-domain thinking is also apparent in the new national *Policy for Shaped Living Environment* (2018), which adopts—across architecture, culture, art, and society—a holistic and long-term approach to several related challenges: environmental threats and climate change, democracy, new living patterns, migration, urbanization and technology development. (Sveriges Rikdag 2018):

> The policy is to contribute to a sustainable, equal and less segregated society with carefully designed habitats, where everyone is given good opportunities to influence the development of the common environment. (The Council for Sustainable Cities 2019:18)

The policy is also positioned as an update to architecture policy, overwriting all previous national objectives for architecture, form, and design—the latest occurring in 1998, when these fields began to be included in national cultural policy for their effect on culture and society (ibid). The inherent value of art forms is briefly recognized along with the main proposition that "conscious and careful architecture, form and design" and "carefully-formed living environments" which consider "aesthetic, artistic and cultural historical values" can contribute to better development, greater accessibility, higher quality of life and a more "sustainable, equal and less segregated society" (8). *Quality* is emphasized strongly for its long-term benefit (e.g. durable materials, careful design) in contrast to short-term economic considerations. Increased knowledge development and dissemination, along with increased cooperation and collaboration—within Sweden and internationally—are promoted as a way to respond to ongoing economic, environmental, and social changes. That the public sector should act as an role model is clearly stated. The policy's international perspective is based on global sustainable development, but also on the benefit of architecture, form and design to the export and tourism industry, from both cultural and economic policy perspectives (7).

Newly added in the 2018 policy is emphasis on—and a section on—"art in common environments" (14-15, my translation) which foregrounds the recent robust development of *public art* (nationally and internationally) and declares the government's intention to call for "increas[ing] the opportunities for more artists to get public commissions and assignments to work together with architects, designers and others in planning and urban development processes" (ibid.). It also validates, as public art, temporary and participatory expressions and processes "not only" focused on producing physical results, but on integrating "the place, residents and social relations". Cooperation and collaboration are now promoted at a local as well as international level, and Public Art Agency Sweden is called to "promote enhanced knowledge development for public art in the formulation of common environments so that art, architecture, form and design can interact in various newbuilding and rebuilding processes" (ibid). As Public Art Agency Sweden funds municipally-based projects, the national and local levels reciprocally inform each other. This is seen in relation to the two latter case studies, which partly led to the Lundby city district applying and receiving funding for *Ångpannegatan's Processes - Art as urban development* (2019–present) (briefly described in 5.3.2), one of six pilot projects under the category of *Art in Urban Development* in Public Art Agency Sweden's national commission *Knowledge Hub Public Art* (2018-2020).

At the same time as viewing the institutional context as multidirectional opens up conceptualization of potential and actual critical agency (trajectories or currents) within, the strength of countercurrents[116] of neoliberalization and globalization must be acknowledged, at scales also including the local. These countercurrents can be seen to have led to Sweden's political crisis of the 1990s, in which trust in politicians waned, as did the resources of the public sector. The latter became overstretched in its commitments, and the main political parties lost a significant amount of members. (Sandström 2019, citing Tahvilzadeh 2014) These conditions precipitated the creation of the Swedish Commission on Democracy in 1997, tasked "to suggest new ways of increasing the legitimacy of the democratic political system, given what was described as the end of the era of the expansionist welfare state" (Tahvilzadeh 2015:245-246). Emphasizing the timing of the latter, Amnå (2006) suggested that the commission (which issued its final report in 2000), in arguing for "'more participatory democracy with stronger deliberating qualities'" (599), "tried to shift the basis of the legitimacy of Swedish democracy, from the output side to the input side of the political system; from quality of welfare services to opportunities to exercise influence" (602)—or from 'welfare-state-' or 'service democracy' to 'participatory democracy'—and thus could be viewed as providing a way for politicians to "save their own skins by camouflaging their powerlessness when the nation state anchored welfare system had begun to give way under pressure from powerful global markets" (ibid.). And, in Amnå's view, since the commission did not address forcefully enough, nor effect a redistribution of existing political power, it can be understood as but "intellectual refreshment" and "an empty gesture in practice" (603).

Notwithstanding these currents of powerlessness, Gothenburg's prioritization of citizen dialogue, seen in their assertion of seven principles to strengthen it in a 2014 report (City of Gothenburg 2014), can be seen as part of a renewed appeal to its benefits in response to the commission's report. (Sandström 2019, citing Tahvilzadeh 2014) Tahvilzadeh (2015) shows, through the case of Gothenburg, how the spread of 'participatory government arrangements' (PGAs) involving citizen dialogue in urban politics can be understood from both 'idealist' and 'cynical' perspectives—analogous with what Soneryd and Lindh (2019) called 'normative' and 'critical' approaches. Through the former, and depending on specific context, citizen dialogues can be seen to be used genuinely in efforts to support democratization, while through the latter, citizen dialogues, as a type of

116. One can acknowledge their relative dominance without constructing them as *totally* dominant and thus ceding any potential for critical transformations.

participatory governance, can be seen "as a rhetorical charade and part of a global neoliberal paradigm influencing the agenda of urban government" (Tahvilzadeh 2015:240, citing Moini 2011).

The latter can be read in critiques of the way neoliberalization and globalization have, particularly since the 1980s, manifested in urban transformation processes in Gothenburg through related phenomena, all led by market principles and logic as part of a broad financialization of the city: opaque public-private partnerships, [intentional, planned] gentrification, and city branding. These processes have been detailed by Despotović and Thörn (2015) and Thörn and Holgersson (2016) in the case of the gentrification of the Gustaf Dalens area—what would become Nya Kvillebäcken—which is directly adjacent to Backaplan, the site of two of the three empirical cases. As part of their analysis, certain trajectories of politicians' and other actors' discourses and actions are shown to have operated as regressive forces contributing to an overall gentrification process characterized by attitudes of colonization and commodification, and facilitated by a consensus culture between political and economic elites (the so-called *göteborgsandan* or 'Gothenburg spirit'). (Despotović & Thörn 2015:236-247) While the present chapter focuses primarily on *progressive* trajectories of institutional actors—as a way of opening up a spatiality of field of engagement—one should not forget the glaring co-presence of such regressive trajectories and the pervasiveness of larger structural forces.

The City Planning Authority has, for instance, claimed its impotence in more actively countering gentrification and inequality, citing their limited legal mandate within the latest Planning and Building Act: "It's not our job" to take on big questions, "we only deal with viewpoints directly applicable to a plan program" (Hagberg 2006).[117]

Policies and visions may become more sophisticated and progressive, but without adequate political and organizational support, an increasingly conspicuous gap grows between the kinds of lofty goals articulated in Gothenburg's first Architecture Policy (Stadsbyggnadskontoret 2018), for instance, and their on-the-ground translation. Aligned with the goals of the national *Policy for Shaped Living Environment* (2018) and part of the latest *Comprehensive Plan for Göteborg* (in development), this new policy underscores quality, sustainable urban development, and an expressed ambition to be a "brave role model in architecture" (ibid., my translation). These intentions face a challenging situation as Gothenburg is undergoing a major urban transformation—"its

117. A Project Manager from the City Planning Authority acknowledged that there *are* tools of appropriation law and monopoly regulation, but there is apparently little precedent for their use. (City of Gothenburg 2017b)

biggest development leap in modern history" (Stadsutveckling Göteborg n.d.)—aiming to build capacity for 150,000 new and existing residents by 2035. The policy/ implementation gap persists implicitly today, but a clear articulation of its extremity was seen in 2017 when a group of architects working for the city sent a letter to all politicians in the city council, on committees, and to the city director, warning about their work situation of "unreasonable workload and ethical stress". The latter due to inability to "live up to...goals of promoting a good and long-term sustainable living environment" (Jensfelt 2017, my translation). The letter stressed that

> the important cooperation between the city's various administrations is not allowed, which has devastating consequences in relation to the prevailing high rate of urban development" (ibid.)

Anna Samuelsson, chair of the trade union club (Architects Sweden in Gothenburg) who sent the letter, further expressed that:

> Of course the work situation affects the results of what we plan. And the feeling is that politicians don't care about creating a long-term sustainable urban environment, it's just about increased exploitation and the amount of housing. (ibid.).

Even if the policy/implementation gap is seen as a perennial condition, if not addressed robustly, as the architects wrote, "we run the risk of building ourselves into solutions that will be expensive for the city to manage for many years to come" (ibid.).

Regarding influence of children's participation on urban planning in Sweden—setting aside effects of one-off projects—it is said to be further structurally resisted by both cultural and legal conditions. Codesign Research Studio (CORS) found "a general view that children cannot possess important and legitimate opinions and insights" about urban planning, despite evidence of its benefits:

> Despite research findings, state formulations, and methodologies dating from the 1970s about how children's perspectives should be included in social development, Sweden still has no overall method and inclusion culture that actively enables constructive engagement of children in decisions about urban planning and design. (CORS 2019, my translation)

And, legal protections for 'children's outdoor environments' were eroded in the *Planning and Building Act of 1987*, in the replacement of mandatory rules and regulations with "recommendations or 'functional standards'" that are "easily overlooked". Further, responsibility for quality was devolved from state level "to municipalities and builders, who began to [economically] exploit the land harder" (ibid., my translation).

Many of the above issues came together earlier in *Dialogue Southern Riverbank* (2005) a "large-scale participatory planning experiment" (Thörn 2008:49) in Gothenburg run by the municipal company Riverbank Development Inc. and involving the City Planning Authority and Chalmers Architecture. Riverbank Development Inc. had been commissioned by the city in 2004 to coordinate development of the Southern Riverbank, a central part of the southern shore of the Göta river. This came in reaction to criticism of the top-down approach to development of the northern shore [Northern Riverbank], which had been characterized as a process "completely in the hands of a few leading politicians" and as resulting in "an exclusive but drab [*trist*][118] reserve for the affluent" (Hagberg 2006, my translation). One of the largest projects within the *Dialogue Southern Riverbank* process was called 'parallel city analysis', and involved six multidisciplinary teams working during autumn 2005 to each create a different vision of how the area could be developed. While the ostensible aim was democratic—"to find out what the Gothenburg citizens want to use the Southern Riverbank for" (Riverbank Development Inc. 2011, my translation)—the process was severely critiqued (e.g. Hagberg 2006 and Thörn 2008) for its treatment of participating teams and their work, and its marginal democratic impact.

Thörn (2008) and Svennberg (2006) were each embedded as project leaders on one of the six teams (Svennberg in her role at the time as Gothenburg's [first] Architecture Advisor). The latter, team 'Children and Young People', was comprised of 27 children and youth and three other architects (Svennberg 2006:65) (including one who would become the first regional Architecture Advisor). Thörn's team took its name from Sweden's oldest cultural journal *Ord&Bild*, and consisted of some members of its editorial board (including herself) as well as editors from two other "radical magazines" (Thörn 2008:53). Their intentionally provocative interventionist approach, which proposed only affordable renting housing, was designed "to create a debate on the segregation and discrimination in the housing market in Gothenburg" (50). At the same time, Svennberg et al., while reflecting on their team's work (in Svennberg & Teimouri 2010:98-113), noted that the involvement of children and youth at all was not given, but was enabled by the city Architecture Advisor's influence within the overall project's reference group. It was also preceded by a step in which the city Architecture Advisor was commissioned to, along with three architects, engage a larger group of 300 children and youth from 12

118. I assume this refers to the homogenous quality of the resulting social-spatial atmosphere in these areas. Thörn (2008) refers to critics that argue that the area has a "sterile character" (52). 'Trist' may also mean: arid, comfortless, dead, dismal, draggy, dreary, dull, gloomy, grey, miserable, mousy, tame, tedious, woeful, workaday, atrabilious, or boring. https://en.bab.la/dictionary/swedish-english/trist.

schools in different city districts in a process which led to "all these young peoples' visions and ideas [being] shown in a big exhibition at the City Museum" (Svennberg 2006:64). The exhibition, *Southern Riverbank - in young people's eyes* (2005), was well attended and visited by decision-makers and responsible officials. (ibid.; Svennberg & Teimouri 2010:102) Granath (2005), reporting on the event made up of the final presentations of each group's 'parallel city analysis', noted that, despite the audience being "dominated by professional architects and planners", that "the six teams represent a wider section of the population, in terms of gender, age, and ethnicity, than usual in an urban development project at this stage" (my translation).[119] He contrasted it as "a big step forward" from an event last year in which "the city's male planning elite presented their visions" (ibid.). Besides describing the direct content, methods, and possible practical impact of their team's work, Svennberg (2006) and Svennberg and Teimouri (2010) also describe the pedagogical values of/in the process, and a broader and longer-term view that democracy demands awareness of ways of influencing society as well as associated knowledge which architects can inspire children and youth to seek.

Although only roughly abbreviated here to illustrate a contextually-relevant confluence of currents and countercurrents, a further 'spatializing' of the project through expanded comparison and juxtaposition of perspectives might be considered the beginning of what Soneryd and Lindh (2019) called a 'critical-analytical' approach—which would not only recognize the opposing 'idealistic/normative' and 'cynical/critical' views in their clarity, but in their subtlety and partial collisions.

5.1.2 Local critical trajectories and currents

This section traces certain critical historical trajectories and currents at a primarily local and more recent scale. Institutional action and commitment related to 'children's participation' in Gothenburg can be seen as buoyed by the history of the Swedish welfare state, as emboldened by Sweden's participation in and adoption of the UN's work on children's rights and sustainable development, and as eroded by and resisting various currents of neoliberalization.

Trajectories of advocacy for children's participation

For clarity, this section abstracts three trajectories of advocacy for children's (and youth's) participation—including in urban planning—, which can be read in the work of

119. While three of the teams were architecture offices (Liljewall, Rhizom, and White), another was 'ICR' (Intercultural Resource Center ICR) [Interkulturellt resurscentrum ICR] whose proposal focused on a multicultural Gothenburg.

the Cultural Affairs Administration and the TMG council, arranged in a loosely chronological order: the invention of the *Museum Lessons* program and the city Architecture Advisor position; the emergence of a network of actors which led to a key conference, and; cultural infrastructure supporting children and youth in determining their own activities.

The Architecture Advisors of the city and region (including the city's first Architecture Advisor) emphasize that much can be attributed to the work of many highly-motivated actors or *eldsjälar* [literally, 'fire souls'], people with a burning enthusiasm for something. (VGR/GBG-aa+op 2019) This is particularly the case regarding the first trajectory of advocacy I trace: the invention of the *Museum Lessons* program (2000) and the city Architecture Advisor position (2002) by the former director of the Free Arts and Culture Sector (the other two being Libraries and Museums) in the city's Cultural Affairs Administration. (ibid.) The former director's critical vision was central, as she was alone at the time in her department in working with children's culture, but by 2010 there were eight employees doing so. Her view of the pedagogic power of space was informed by her background as a preschool teacher, and later principal and [curriculum] developer. (Svennberg & Teimouri 2010:12). She contended that a child's involvement through architectural pedagogy in their surrounding physical environment had a double-significance of immediate and long-term effects, as this environment also comprises their "growing conditions"(9). In 1999, she added 'architecture and form' as an eighth art field to be used in work with children and youth.

The former director initiated a collaboration with the City Planning Authority in 2001, which led to a network being formed around interest in architecture and children, and then to her invention in 2002 of the city's Architecture Advisor position, the first such position in Sweden with focus on children and young people. The tenure of the city's first Architecture Advisor (2002–2011)[120] was followed by that of the current Architecture Advisor (2011–present). The mission of the city's Architecture Advisor was to "promote work with culture in schools through architecture and urban development issues in cross-border themes" (Svennberg & Teimouri 2010:9, my translation). In 2011, Sweden's second such position, an Architecture Advisor (2011–present) at the regional level, was established in Kultur i Väst, one of the two cultural administrations of Region Västra Götaland. The city and regional Architecture Advisors collaborate, including through

120. Who now works as an overview planner (with focus on social sustainability and the child perspective) in the Strategic Department of Gothenburg's City Planning Authority.

their leadership and support of a network for architecture and design pedagogues (see 5.2.2). They remain the only officials of their type in Sweden.

The former director initiated the *Museum Lessons* program as part of a commission from the city's Cultural Council to offer free museum visits to all Gothenburg children and youth, ages 5-19 (responding to the national-level right of all children to at least one museum visit per year), in pre-schools, elementary schools, high schools, folk high schools, and SFI (Swedish for Immigrants)[121]. At the same time, the former director created a framework within the program called *The City's Spaces*[122], which organizes lessons *outside* of museums. These lessons can take place anywhere, including in public space, cultural heritage sites, park and nature reserves, or someone's garden. Their original aim was to provide another way for participants to learn about the city, but also, as Gothenburg does not have an architecture museum, to learn specifically through the experience of architecture and urban space. 'Architectural pedagogy', for the involved actors, was about how children and architects could jointly propose ways of improving the city, but also as an interactive communication of architecture—telling and listening—with citizens, as well as an "expanded museum concept" to view the whole city as a museum, 'discovering the different rooms of the city'. (13) *The City's Spaces* framework was a particularly new method because these lessons involved (and hired) external pedagogues of various art and design fields to lead the museum lessons, including dancers, singers, musicians, architects, etc. Funding for this was possible because the former director applied for and received [relatively] permanent funding from The Swedish Cultural Council. The city's first Architecture Advisor, along with the regional Architecture Advisor, then started to work with *The City's Spaces* framework as a "tool to involve young people in city planning and urban development", but, at the same time, to involve other art forms through the specific art and design fields of external pedagogues. (VGR/GBG-aa+op 2019)

The lessons are booked by schoolteachers or cultural agents via an online platform[123] of offered lessons, currently organized by a broad range of artistic, cultural, and societal themes [35], target groups, and locations [13] in Gothenburg. Through the platform and/or through networked, multidirectional communications between the Architecture Advisors, the Network for Architecture and Design Pedagogues, the Cultural

121. Students in SFI can be of any age.
122. 'The City Spaces', formerly a searchable theme, appears to be recast now as 'Outdoors' [*Utomhus*]. In municipal documents 'The City Spaces' is refered to as a 'framework'.
123. http://museilektioner.se.

Coordinators (formerly one in each of ten city districts, now reduced to six), schoolteachers, and cultural agents (one in each school), schoolteachers connect with specific lessons. To give an idea of scale, in 2016, 2,619 museum lessons were held involving 65,475 children and youth (of a population of approximately 100,000 children and youth in Gothenburg). Of these lessons, about a tenth (227), took place as part of *The City's Spaces* framework and involved 5,675 children and youth. Another 2,103 lessons reaching 52,575 children and youth were held by 'external actors'—other cultural institutions such as the Botanical Garden. (Kulturnämnden 2016:17;30)

The museum lessons were designed to coordinate with the schedules and time limitations of schools, and were from the start conceived as punctuated experiences. They "should be both fun and exciting and give the student a lasting experience", "a little fireworks" (Schmidtbauer in Svennberg & Teimouri 2010:83, my translation). This was also a strategic way of generating interest in architecture among children and teachers so that further involvement might be sought in longer and more in-depth 'series' cultural projects[124] (VGR/GBG-aa+op 2019), funded by both the region and city, in which an architect (or professional artist or cultural pedagogue) visits a school or pre-school at least five times. (SOU 2006:245)

The original Swedish of 'The City's Spaces', *Stadens Rum*, can also be translated as 'the city's rooms', pointing to one of the core ideas of architectural pedagogy—to increase the capacity to think transversally across scales, across the city's 'rooms', from a child's bedroom to courtyards, city squares, and so on. The framework of *The City's Spaces* can thus also be seen to have a critical aim of increasing empathetic understanding towards others living in the city (Svennberg & Teimouri 2010:11), and as part of a broader process of human development through expanding social-spatial awareness. But, these foundational critical aims behind the program (and behind any given lesson) can be seen to operate indirectly in relation to involved participants and schoolteachers, as they are not necessarily made explicit. The Architecture Advisors have noted, for instance, that 'critical pedagogy' is difficult to explain to schools (VGR/GBG-C-aa 2017), who have their own agendas largely defined by Lgr 11, the latest Swedish Curricula (2011). This was evidenced by the fact that during the rollout of *The City's Spaces* framework, teachers' involvement was greatly catalyzed only when the city's Architecture Advisor

124. A directory of possible projects (for cultural coordinators, educators, leisure leaders, association activists or other cultural organizers to choose from) was previously organized under Kulturterminen [The Cultural Term], but is now organized under Kulturkatalogen Väst [The Cultural Directory West]: https://www.kulturivast.se/kulturkatalogen-vast.

created a document showing the ways the lessons supported aims and objectives contained in Lgr 11. (GBG-C-aa 2019a) While these differing agendas no doubt overlap and interrelate, it is insightful to an approach of critical indirectness that the framework's critical aims are broad and indirect enough that they can coexist with other learning agendas without being subordinated to or synthesized with them—the online description of the lessons described in 6.2, for example, stated only that the lessons "connect[ed] to Lgr11".

Further critical uses of the *Museum Lessons* program and *The City's Spaces* framework, and more about the Architecture Advisors' roles and critical perspectives will be described in 5.2.

The second trajectory of advocacy I trace led to a conference in 2010, *Children need space*, which marked both a new level of emphasis on children's participation, and a renewed way of framing the argument for it—as part of a broader coalition responding to the social dimension that was argued to have been neglected in planning. But it would not have happened without the critical agency of institutional actors. Two actors working within the TMG council, including an architect(A)[125], had been growing a network of actors across administrations that worked with children's participation, the latter including the city's first Architecture Advisor. (VGR/GBG-aa+op 2019) The gathering of this network can be seen as a particularly clear operation of critical agency, as the actors had no formal institutional mission in this regard—only later did they receive one from politicians. This network, together with the TMG council, organized the *Children need space* conference[126] in collaboration with the City Planning Authority, some city district administrations (including Parks and Landscape Administration), environmental and local government services, transport and real estate offices, and S2020—whose mission will be outlined shortly. The conference in turn launched a new "network for children and youth in urban planning" consisting of representatives from each city administration and district. A major critical transformation was achieved in time with the conference, and highlighted in its documentation: the city council's budget for 2010 included a new mandate to integrate the child's perspective:

> All urban development and construction must be carried out from a child perspective. Children are experts when it comes to their local environment. Children don't just move

125. Designated with 'A' because the same actor appears later. Architect(A) was a researcher at Chalmers focusing on security in architecture and the environment and had a key role in starting the council.
126. The conference's content was recollected in Bergsten's *Children need space: The child's perspective - allowing children to participate in the urban planning process* (2012).

> about in places made for them, such as playgrounds—they use their whole local environment. This wider environment, however, has usually been planned by adults for adults' needs. The child's perspective must, to a greater extent, be considered during all phases of planning. It must be incorporated into the planning process at an early stage and considered through to the detailed stage of planning. Planning efforts must evolve towards a more inclusive process, in which children and young people have influence over how their city is shaped. In order to do this, non-traditional strategies and methods must be tested. (Bergsten 2012:7)

As mentioned, focus on children's participation was framed as part of a broader assertion of the importance of the social dimension in urban planning, formally instituted in the creation of S2020 (short for 'socially sustainable development 2020'), a division now located within the city's Social Development office. Its mission is mandated to all city administrations and companies: "to ensure that social issues are taken seriously in municipal planning in the same way as economics and ecology issues" (Fahlgren 2010). This seems common sense among many now, but it is important to point out the dramatic lag effect of legislation and other institutional infrastructure. For instance, even as late as 2018, in pre-design work for a high-profile project involving cable cars crossing the river, much more money and time was spent on environmental impact studies than on studies of its social impact. (GBG-L-cdm+udm 2018a) S2020 seems to have been important for the way that it reinforced the call for children's participation by integrating it with the discourse on sustainability. Lundquist, representing the City Planning Authority as one of the conference organizers, noted that: "S2020 is an important part of this [conference] because the social dimension is so close to children's needs and conditions" (Fahlgren 2010).

In the years leading up to the conference, the TMG council had been exploring related cross-domain thinking, as they developed a research-based practical method, *safety walks*, originated by an architect(A) in the council, in which "citizens becom[e] situationists, walking together, watching together and becoming safe together" (Öberg 2008). In this participatory process, a "bottom-up process (which ha[d] strong top-down elements)", groups of people were formed to walk together to identify or define problems, deliberate, and try to solve them, while reflecting on how qualities of the safety walk as a social process (inclusion, commitment) could constitute part of solutions, and that 'insecurity' fears were perhaps more grounded in media representations than in the reality of social interactions. Reflecting on their overall approach in 2008, Öberg, representing the council, also linked their work to social and educational support for children and young people, asserting that crime prevention work "will not be credible" without this foundation of general welfare state measures.

The third trajectory of advocacy relates to public cultural infrastructure which supports children and youth in determining their own activities. Tracing trajectories here reaches beyond my scope, but acknowledging this domain is important to show the heterogeneity of approaches deployed by the Cultural Affairs Administration in relation to culture and children's participation. There are two cultural centers in Gothenburg where all of the programming and activities are determined by young people themselves, with the support of staff if needed: Arena 29 (ages 16-20) and Frilagret (ages 13-30).[127] Besides approximating a 'top-rung' traditional participatory ideal of "citizen control" (Arnstein 1969) or "children-initiated shared decisions with adults" (Hart 1992:41, in Nordenfors 2010), the co-presence of these platforms could be seen as expressing an approach of multidirectionality in the city's *Cultural Programme* (City of Gothenburg 2013) in which multiple forms and modes of cultural production are encouraged and acknowledged, rather than pitted in competition[128].

Other critical advocacies

Other critical advocacies relating to the cases include advocacy for democracy (including minority voices), for seniors and intergenerational meetings, and for reducing inequality. To contain the scope, I do not trace trajectories here but nevertheless underscore their importance.

Democracy as an goal appears throughout the discourse of institutional actors, frequently coupled with any mention of participation. The city's first Architecture Advisor framed architectural pedagogy as also being about 'democracy in schools', because besides raising awareness of democratic rights, citizens require knowledge with which to act on those rights (knowledge which could be provided or initiated by architects and planners) (Svennberg 2006). This is one approach to dispelling the binary between expertise and democracy, by showing that the two can work together. The city's cultural policy can be seen to adopt a perspective of democracy as supporting minority voices, as it aims to actively work in particular with children, youth, and seniors—with children and youth being a "prioritized target group" (Kulturnämnden 2017a:2). It also aims to focus employment measures (e.g. internships, work training) on groups "far from the labor market": youth, foreign-born, and people with disabilities. (Kulturnämnden 2017b:10)

The city's district-wide focus on 'intergenerational meetings', which partly led to the involvement of seniors in two of the cases analyzed in Chapter 6, can be traced to the

127. Respectively: http://arena29.se; https://www.frilagret.se.
128. At the same time, the political issue of distribution of limited resources is perennial.

influence of *Cultural encounters without borders*[129], a social science research and operational project (2014-2016) involving The Centre for Culture and Health at the University of Gothenburg and the city and regional cultural administrations, and financially supported by The Swedish Cultural Council and the region. The former was linked with a national initiative, *Culture for the Elderly*, which aimed "to develop sustainable models and methods to promote the participation of older people in cultural life" (Johansson & Sjölander 2016:4, my translation)—and whose own background was described in relation to preceding local, regional, and national efforts around interconnections between welfare, health care, and culture.[130] The project effected a municipal mandate to each city district, written into the 2017 budget, that "generational meetings between younger and older should be tested in all parts of the city" (City of Gothenburg 2016:29, my translation). The project's primary aim was to "promote the participation of older people in cultural life by supporting and stimulating intergenerational meetings around common cultural interests" as well as "to establish close collaboration between research and practice" (Johansson & Sjölander 2016, my translation; see also Håkansson & Mühlenbock 2016). Researchers studied municipal cultural activities in order to foreground seniors' participation (in these activities and more broadly), with focus on "diversity and generational meetings, new ways of working, implementation processes and the connection between culture and health" (ibid.).

Johansson and Mühlenbock (2016) led one of the three sub-projects, *Making culture and age in municipal activities*, which aimed to inquire into "the conditions for municipally-organized cultural activities in Gothenburg aimed at children, young people and the elderly and how these activities can be developed to promote cross-border meetings" (The Centre for Culture and Health n.d., my translation). Problematizing understandings of children, seniors, generation, and culture, and of their relative positions in society were further aims as part of a broader interdisciplinary inquiry into and problematization of the concept of age. (ibid.) Reasons for advocating working with 'intergenerational meetings' can begin to be unpacked in relation to Johansson and Mühlenbock's delineation of multiple interrelated understandings of 'generation' and 'generational meeting' (2016:41-44). Their first three proposed understandings of the latter relate to 'generation' conceived as based on either kinship, shared historical experience, or life phase. First, meetings based on kinship (relations between family members or those

129. See: The Centre for Culture and Health (n.d.). https://ckh.gu.se/forskning/kulturmoten-utan-granser.
130. See: Kulturdepartementet. (2013). Uppdrag till Statens kulturråd att främja kultur för äldre. (Ku2013/1966/KO). http://www.regeringen.se/sb/d/16865/a/225551.; Kulturdepartementet. (2011). Uppdrag till Statens kulturråd att främja kultur för äldre inom sjukvård och omsorgsverksamhet. (Ku2011/1551/KV). https://www.regeringen.se/regeringsuppdrag/2011/10/ku20111551kv/.

expressing similar relationalities in broad society) could be seen as important given historically changing family structures and geographies in which contact between children and their grandparents has diminished. (41) Second, meetings between people who came of age during different historical experiences have the potential for mutual exchange and enrichment around those differences. (ibid.) And, third, meetings between those in different life phases (the type most closely linked with age) have similar potential for mutual exchange and enrichment around different experiences (e.g. children and youth generally offering play and curiosity, and seniors offering a large reserve of life experience). (43) The authors also cite text from the Central city district's website (*c.* 2016) regarding the value of generational meetings, including beliefs: that they "provide a more humane society with increased tolerance and concern for each other"; that they lead to reduced "prejudice and suspicion"; that seniors might satisfy the need of children and youth for more "good role models", and; that often seniors' visits to schools result in the children becoming calmer and more secure while, conversely, seniors often "feel younger", as well as gain insight into the current workings of schools, "feel important and appreciated by both children and educators", and find the activity is "a meaningful task that is enriching for their own health". (43-44, my translations). These understandings and motivations carry forward into a fourth, composite understanding of 'generational meeting' proposed by Johansson and Mühlenbock which combines two understandings of "cultural meeting" (ibid.). The first relates to the above as 'meetings between cultures' in which differences between people can mutually expand knowledge, perception of others, and self-perception. The second, what might also be called "joint cultural creation" (47), is a meeting of people "where culture—in the sense of art genres—is the common denominator" (46) and in which the focus is "on meeting people in a shared experience or in a shared creation, beyond categories such as age, gender, ethnicity or social background" (ibid.). This paradoxically "downplay[s] the importance of both age and generation, even as the generational meeting is still the core meaning" (ibid.). It also points to a potentially democratizing role of public sector-supported culture in facilitating people "to participate side by side" (47).

While in her introduction to the academic report on the overall project (Johansson & Sjölander 2016), Johansson notes that intergenerational meetings—or their potential—are largely framed as positive in the report, she also notes that the project's evaluation measurements likewise showed "that both younger and older participants felt that they had a better understanding of other age groups through the project" (16, citing Lindahl et al.), but also that Johansson and Mühlenbock (2016, same volume) also gave examples how meetings between children and seniors can be problematic (e.g. seniors disturbed by

noise level of schoolchildren and pre-school children frightened by captivated seniors who wanted to come closer to them). (Johansson & Sjölander 2016:16)

The city has been working with intergenerational meetings since 2012 (which also was the 'European Year for Active Ageing and Solidarity between Generations'), but only in the Central district. (Jönsson 2017) In 2015, Gothenburg chose to join the World Health Organization's (WHO) network Age-Friendly Cities and Communities. The WHO, an agency of the UN, established the network in 2010 in response to global demographic trends of aging populations (living longer) and increased urbanization, which cut across the Sustainable Development Goals (SDGs). These trends present major challenges in the areas of "housing and transport, urban planning, health and medical care and care" (Jönsson 2017, my translation) in terms of quality of life issues. Senior Gothenburg, the city development center for senior issues, was initiated by the city council in 2005. Among their missions is to foreground "the senior perspective in urban planning" to "improve the quality of life for older people and to make the city a better place to age" (Senior Göteborg n.d.). Senior Gothenburg collaborated with the Cultural Affairs Administration in two of the cases analyzed in Chapter 6.

In other recent work, the Cultural Affairs Administration was commissioned by the city to map access to culture and draft a four-year child and youth culture plan, connecting inequality of access to culture with the city's work, through Equal Gothenburg, addressing inequality. The broader picture impacting the latter is rising inequality in Sweden (the most severe rise among OECD countries since the 1980s) and Gothenburg (recognized in recent city reports: City of Gothenburg 2015; 2017a).

More broadly, critical agency can be seen in some institutional actors' views of the political role of their prioritizations. In order to have any practical effect on urban plans, for example, child-impact analyses, because non-binding (unless relating to issues regulated by law), should strategically emphasize a smaller number of specific concerns rather than provide an exhaustive analysis and expect full compliance. (GBG-L-cdm+udm 2018b)

Current outlooks, currents, and countercurrents

The previous sections mainly mapped specific critical trajectories, both for clarity and to emphasize critical agencies within a multidirectional understanding of the institutional context. But, a fuller sense of its multidirectionality can be created by quickly sampling a number of outlooks, currents, and countercurrents impacting action within the Cultural

Affairs Administration. As per Borén and Young's analysis (2017), one can read multiple and contradictory currents.

In addition to competing rationalities (Soneryd & Lindh 2019), even within the same city administration, are what might be called *parallel* rationalities. Due to the multiplicity of action and communication issues, for instance, [actors in] the Cultural Affairs Administration responded to a questionnaire from the city erroneously stating that they had not conducted dialogues linked with city planning. (GBG-C-aa 2019a)

Contradictory currents are at play in the region's cultural strategy, which emphasizes the increased "economic importance" of culture in relation to a constant threat of losing in the competition of globalisation (VGR 2017). Yet, this seems much out of proportion with—shifting scales to the municipal level—the Cultural Affairs Administration's own financial health—recent annual reports of the Cultural Council, for instance, continue to reiterate an uncertain and precarious situation of structural financial stresses.

These structural conditions are increasingly out of proportion with increased demands on the administration (as well as appeals to/demands on art and culture more broadly, I would argue). The city Cultural Council's mission has expanded both in terms of quality—expanded inclusion of new perspectives such as intergenerational meetings—and quantity—the enormous expansion of the city, "its biggest development leap in modern times", according to the council's 2018 budget (Kulturnämnden 2017b:8). Consequently there is an increased demand for involvement of the child's perspective from the City Planning Authority, companies, and other city administrations, which the current support level cannot meet (Kulturnämnden 2016:18), even as strengthening culture's role and presence in Gothenburg's many current urban development processes becomes the "biggest development issue" (24) of the Cultural Strategies Unit. Yet, it "faces major economic challenges in the coming years", and the Cultural Affairs Administration "must work actively to find external financing solutions" such as EU grants and collaboration across departments (11). A key issue is misalignment of budgetary support and rising rents of premises which comprise the city's [physical] cultural infrastructure. (5). The language is clear in the council's 2016 Annual Report:

> [...] In recent years, the committee's grant framework has not been strengthened in relation to the expanded assignment and is largely locked in fixed costs, for staff, rent and operation of buildings, which cannot be redistributed. Based on the prevailing economic conditions, it will not be possible to maintain all of the committee's activities and, in parallel, to carry out the extended assignment that accompanies the city's expansion and changed social image. The Administration's assessment is therefore that the Board in the near future faces the decision to make larger priorities. (Kulturnämnden 2016:3, my translation)

This is echoed in the 2017 annual report, which further adds that "it is not possible to ensure a good working environment" and reminds readers that "despite a changed and expanded assignment, the administration has the same number of annual workers as ten years ago." (Kulturnämnden 2018:4) At the same time, there are studies of how to provide better compensation for artists commissioned by the city. (Kulturförvaltningen 2018b)

In tandem with financial precarity, has been a long-term shift towards towards a new public management (NPM) mode of governance with its measurement culture and more rigid, less exploratory ways of working. The city's organization is more vertically structured today. More organic work across administration borders, without a predetermined mission—as was key in the horizontal networking leading to the *Children need space* conference—is thus much more difficult. (VGR/GBG-aa+op 2019) At the same time, this shift in governance has brought a new dimension of instability of constant change and reorganization. Here, structures which had accumulated critical agency through their relative stability, for example the city's previous Child Culture Unit, are splintered during reorganizations. (VGR-C-aa 2018) On the other hand, institutional actors have shared that constant change allows them to do new things without being told 'that's not how we do things'. Other ongoing reorganizations have varied effects. Centralization of Gothenburg's schools, previously organized by districts, aimed to reduce inequalities across districts, and, in every district, merged the cultural administration into a new 'society and culture sector'.

The latter pivot towards seeing culture as complementary to society—as a societal investment—, rather than culture as simply supplementary or excess, can be seen as part of a broader shift and increase in argumentation for the societal benefits of culture (e.g. its health and wellness benefits), and a related turn towards measurement of culture to show these benefits (a new agency was created in Sweden for this: The Agency for Cultural Analysis). At the same time, the autonomy of art and culture continue to be asserted. A recently-cited study calculated that by investing in people in an early stage through access to art and culture, an enormous amount of money could saved just in keeping one person out of jail. (GBG-C-aa 2018a).

Shifting to a more individual scale, it must be repeated that the same agency of individual critique that actors possess can enable both progressive currents and regressive countercurrents. The city Architecture Advisor noted a shift in attitudes in the Cultural Affairs Administration in the early 2000s regarding the value of children's participation, much related to the then-director's leadership. Previously there were attitudes which

considered children all the same, or which considered children not to be taken seriously. Although these attitudes persist, in this and other administrations, they are fewer, and child-impact analyses of urban development projects are now done regularly, for instance, whereas none were previously. (GBG-C-aa 2019a)

5.1.3 Reflection

In constructing a 'partial archaeology' of the local institutional context, of the Cultural Affairs Administration in particular, this section traced various historical critical trajectories, currents, and countercurrents extending to and from international, national, regional, and municipal scales. Doing so established a partial view of the multidirectionality in which critical agency can be seen to operate. At the municipal scale, specific critical trajectories of institutional actors, especially 'fire souled' actors (*eldsjälar*), can be seen as exertions of critical agency. The examples described were primarily trajectories of advocacy for children's participation in urban planning. Cross-domain advocacies which see culture as complementary with rather than supplementary to society can be seen as increasingly common, reinforcing the paradigm of Culture 3.0 proposed by Sacco, Ferilli, and Blessi (2018) which sees culture as mutually interdependent with other domains of society. A multidirectional perspective, in combination with the examples of various critical trajectories here, keeps open the institutional context as a field of operation for critical agency, despite the profusion of and intensity of various currents and countercurrents. Further, it has been shown that critical agency is exerted by institutional actors through multiple modes of critical action which have both short and long-term (and direct and indirect) effects.

5.2 Instituting critical agency: the *Museum Lessons* and Architecture Advisors

This section narrows focus—smaller-scale and more closely anchored in the present—to see how critical agency has been and is instituted through the *Museum Lessons* program and its framework *The City Spaces*, and through the Architecture Advisors' roles. Yet, a required background contextualization must first loop back to underscore how my engagement with the cases and related actors was itself shaped by the critical agency of 'fire souls'—institutional actors, two Project Coordinators in the Cultural Affairs Administration, active in the first three years of my research as co-supervisors as part of

their partnership role in *TRADERS*. Catharina Dyrssen[131], professor of architecture and design methods, reflected on their involvement:

> In their strategic and coordinating roles for cultural development in the city, they are relatively shielded from political election cycles, and can operate across disciplinary and institutional borders. As experienced cultural actors with research competence, they have also transmitted an awareness of urban governance as institutional practice, both as 'tactic machineries' and in terms of how incremental changes can support long-term transformation through interlinked issues of art, culture, pedagogy, public space, democratic processes, segregation, and ongoing urban development projects. Their active involvement and wide-ranging networks, reaching both to urban political levels internationally and into the regional art world, have provided the two local ESRs with vital orientation, extensive contacts […] and useful, pragmatic advice. (Dyrssen in Hamers et al. 2017:127-128)

This suggests that *which* institutional actors a practitioner is engaged with—and at what institutional level—will have certain enabling or constraining effects, and further that through these actors' historical positioning in a public cultural institution in Sweden[132] — has enabled a certain transdisciplinary and trans-domain breadth in their own aims, inquiries, and networks, and a latitude in their practices. The critical agency of the two Project Coordinators impacted the *TRADERS* project, including other researchers, as well as my own research, in interrelated theoretical and pragmatic critical modes. I detail these aspects further in 6.1 as they relate to the case, but, with respect to the latter, in my experience the Project Coordinators could each be seen to critically act as what is locally termed 'a spider in the net'—persons with great experience, who have a broad overview and the ability to connect different persons and projects (VGR-C-aa 2019). The former theoretical critical mode can be seen in their critical epistemological views valuing artistic perspectives and approaches—broadly conceived—as connecting existentially to the social as a complementary alternative mode of communication, and as a vital methodology in working towards transformational change. A sense of this is expressed in a reflection by one of the Project Coordinators on *The Place of Art* (2006-2007), a relational art project by the artist Esther Shalev-Gerz which took place in Bergsjön, a sub-district in northeast Gothenburg:

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131. Dyrssen was one of the six institutional actors who jointly proposed *TRADERS,* and was my main supervisor during the project.
132. Levin's analysis of "the Swedish model of public administration" finds that "the average Swedish civil servant retains a [high] degree of autonomy that is unusual if not unique by international standards" (2009:43). The primary reasons for this are: the relatively extensive delegation of powers to regional and municipal levels; a relatively clear division of competences between these levels; and the right of both to levy taxes. However, historical trends towards New Public Management—continuing in the time since Levin's study—have partly eroded this degree of autonomy.

> Art is able to embrace many of the things we find difficult to put into words. Art is an alternative means of communication. This became clear to me when I was a social worker, engaged in work with young people and substance abusers. People who were capable of grasping what they really wanted and of changing the course of their lives always had access to a streak, a taste, of what we refer to as 'art'.
>
> Music, writing for oneself or expressing yourself visually through arts in the form of movement or images and design, are expressions for those aspects of life that are larger than individual lives. This is, of course, not news to people working with treatment and therapists. But it is a dimension seldom seen in the way we run society. The majority of decision makers belong to the secularized middle class. In their world, there is seldom a place for the non-rational, the unexpected, or the not completely predictable. Increasingly, I have come to realize that making room for reflection and for spontaneity is also essential for anyone working at a job where part of the mission is to achieve change. Most workplaces today, in both the public and the private sectors, have development and change as a part of their aims. There are constant demands to become more efficient, to develop, to improve. In my view, the societal machinery also needs a "place of art" in both the literal and more figurative senses of the term. (Håkansson 2008)[133]

5.2.1 The *Museum Lessons* program and children's participation in culture and the city

Two related senses of the museum lessons as a democratic platform

The city's Architecture Advisor emphasizes that the *Museum Lessons* program functions in a democratic sense of [relatively] equal access in that any child can attend as long as they attend school, and lessons include a broad socioeconomic mix (from the local school area). Thus, they tend to gather a wider range of participants than self-selected or targeted groups.[134] The critical importance of this democratic aspect is highlighted in the most recent annual report on cultural policy in Sweden by The Agency for Cultural Analysis. The report contrasts the goal of equal opportunity to participate in cultural life—the top priority of Gothenburg's Culture Council (Kulturnämnden 2017b)—with structural inequalities in society in which "variations between different groups' cultural habits follow a clear geographical and socio-economic pattern", public culture accessed mainly by those in big cities with high education and high income. The idea that cultural policy on its own could counteract these forces is dismissed (for its relative weakness compared to other policy areas and constrained finances). Instead it is intriguingly suggested that it

133. *The Place of Art* gathered 38 artists around the questions "How would you define art?" and "Where does art take place?". The artists' responses and related stories were documented in a video installation and in an exhibition catalogue (including Håkansson's and others' texts) in which responses to the latter question were organized under the categories: "the home", "the studio", "the cultural center", and "no place". One of its key critical perspectives was challenging a univocal view of the 'place' of art as an autonomous sphere. The project has been part of informing a planned cultural center in Bergsjön.

134. Teachers are, however, important intermediaries who may be initiators in signing up their classes for museum lessons. This opens the possibility of selection biases if certain teachers are already more engaged with these activities, or have more flexibility in their scheduling, for instance, although these biases might be partially offset by virtue of teachers' having new students each year.

should engage with other policy areas, particularly education policy. The report notes that "school plays a crucial role in children's and young people's cultural interest" because, as children get older, structural inequalities start to make a "clear impression". (Härd 2019) The museum lessons can thus be seen to have related short- and long-term critical functions: involving children and youth in culture in more democratic, less structurally unequal measures than those of the general population, and; shaping future cultural interest that might run against the grain of structural inequalities.

The museum lessons can also be seen in the sense of being a democratic corrective used to counter societal inequalities. This can be clearly seen when the museum lessons (in *The City's Spaces* framework) are aimed to increase the influence of children and youth in urban planning processes (discussed as one of the main critical aims of the city's Architecture Advisor in 5.2.2). But it also can be seen in the broader aims of the city's Cultural Council to involve more children and young people, particularly those from "from vulnerable neighborhoods" in pedagogical activities, including museum lessons (Kulturnämnden 2016:9; 2018:62). The museum lessons program has had its own problematic inequalities of use since at least 2012, when statistics showed that students in central district schools attended lessons at a rate of one and a half lessons per child, while in Angered and Norra Hisingen, two suburban districts, only about half of the students had attended a lesson. The chairman of the Cultural Council at the time stated that the ultimate responsibility lies with schools and teachers, who must take initiative. But language is one barrier: a teacher from Angered explained that they would need additional teachers to translate, as many children do not have Swedish as their mother tongue. (Pettersson 2012) In recent years, the Gothenburg Art Hall has met its goal of involving neighborhoods underrepresented in citywide utilization of the *Museum Lessons* program in extra proportion (one-third), and in 2017 "initiated a major venture to develop methods and strategies" to reach participants from these neighborhoods (Kulturnämnden 2018:49). To counter inequalities in both museum lesson attendance and across the city broadly (City of Gothenburg 2015; 2017a), the Gothenburg City Museum, in 2016, worked with underrepresented areas Tynnered, Biskopsgården and Bergsjön through outreach activities, and, with Angered, increased the number of classes participating in museum lessons fourfold. (Kulturnämnden 2016:9-10)

5.2.2 The Architecture Advisors' roles and approaches

In a recent project report, the regional Architecture Advisor describes the specific roles of the Architecture Advisors' work with architecture, children, and youth in relation to the built environment:

> There are currently two Architecture Advisors for children and young people in Sweden. One works at the City of Gothenburg's cultural administration and one at Kultur i Väst [the region's cultural administration] in the Västra Götaland region. Their mission is to spread knowledge about architecture and architectural pedagogy and to develop methods for involving children and young people in dialogue and co-creation processes with regard to the built environment. To be able to carry out projects, the Architecture Advisors must cooperate with municipalities, administrations and organizations where children and young people are located. The connection to universities and colleges is also important, as this is where research within the field takes place. Several of the participants in the network of architecture and design pedagogues are students from Chalmers - Architecture and Civil Engineering and from the School of Design and Crafts - Child Culture Design. For them, the network provides an invaluable context and opportunity for development. Architecture and design pedagogues are experts in working with children and young people in co-creation processes. These processes are based on mutual learning between professional practitioners and children and young people where relevance and feedback are the foundation. (Kultur i Väst & Göteborgs Stad 2018, my translation)

The Architecture Advisors' roles are critically motivated by advocacy of "children's perspectives in planning" in order to work towards a more inclusive society. (ibid.) These aims are framed by the UNCRC's rights-based principles cited in 5.1.1, but go further in asserting a knowledge-based principle: that "children and young people, from their perspective and their experiences, have important knowledge about the built environment that needs to be taken into account when planning and shaping it" as well as clarifying that children and youth are "not a homogenous group" (ibid.). Another aspect of their role, implied earlier, is lobbying to get other administrations, particularly the City Planning Authority, interested in working with children in planning. (VGR/GBG-aa+op 2019)

Two major architectural pedagogy projects marked the tenure of the city's first Architecture Advisor: *En skola att tycka om* [*A School to Enjoy*] (2005-?) and *REBUS – Trip to a Better School Environment* (2010-2012). The former involved pedagogical methods in connection with the renovation of 50 schools and pre-schools in Gothenburg, in collaboration with the Local Government Administration (LFF). Because of this experience, Gothenburg decided to apply, as lead partner, for EU funds to "develop a cross-border methodology" with partner institutions from Sweden, Norway, and Denmark through the *REBUS* project. The project's purpose was "to unite the region by developing trans-border methods and guidelines regarding how children, young people, educational personnel, architects and industry-wide associations can work together to improve school environments." (Cassel et al. 2012)

One of the national partners was Movium, a national think-tank center formed at the Swedish University of Agricultural Sciences (SLU) in 1980. The Swedish government gave it the task in 2006 of "coordinating and disseminating knowledge about the interaction of

children and young people with their outdoor environment", "stimulating contacts between research and practice on issues concerning the city's outdoor environment and its importance for urban life", and of being responsible for "coordinating, developing and disseminating knowledge about developing outdoor environments for children and young people". (Movium n.d.; Svennberg & Teimouri 2010:8). They had investigated "how often and in what way children's voices are heard in social planning" in an earlier report, *Barns plats i staden* [*Children's place in the city*] (2007), which brought together examples from different municipalities, including from Gothenburg.

The REBUS method (see Svennberg & Teimouri 2010) continues to operate as an exemplar today. With these projects, it is not only the city's Cultural Affairs Administration and others reaching out to the school, but also, to a lesser extent perhaps, driven by the schools' initiative. Within the third year primary school curriculum, for instance, is the requirement that students "study their home district" (Svennberg 2006).

Young:RiverCity Gothenburg (2012) is a major reference for the city's second Architecture Advisor, whose term began in 2011 with this project. It was part of a nationally-commissioned pilot project involving six municipalities, *Children & Young People in Community Planning* (2010-2012), coordinated by the Transport Administration and the National Board of Housing, Building and Planning. The city Architecture Advisor ran the project together with another Project Coordinator, an architect(A) working in the TMG council. The participants were schoolchildren in grades 2-5 and 8, who came from 10 schools across seven city districts, and were involved in a process of developing—along with experts and other citizens—the *RiverCity Gothenburg Vision* (City of Gothenburg 2012). The latter became the city's primary steering document for the planning of central Gothenburg along the river, establishing a vision and long-term strategy (30-50 years). (ibid.) This marked an experimental departure from the city's previous ways of working with children's participation, and critically challenged the national-level project's assumptions that children's capacities were limited to [relatively] quickly realized, small-scale projects of lower complexity:

> […] if you compare to all the other five municipalities, they were working with either how to get to the school in the morning or to change a schoolyard or something that was quite...[small-scale, something] supposed to be built in one year or so. And, we said "no, we have been doing that for the last 20 years, we want to try something else, we want to work with a vision". And, they actually said [paraphrasing] "no, no, no, don't do it, because you are not going to succeed, it's too...it's too foggy, it's *too flummig*[135] [hazy]…that it's too

135. The intimation being that working with the vision would too 'hazy' to children, not concrete enough.

> complicated they will never understand, they will never take it seriously...that, you know children, they can't understand this kind of thing, they will just want to have candy—free candy stores and all that..."
>
> [...] but it was funny, because when we summarized what the children said, what the experts said, and what 3,000 Gothenburg citizens said, they said almost the same thing,...it was really nice to be able to show that. (GBG-C-aa 2019a)

Gothenburg's project is documented in a report (Sondén & Jonsson 2012) which forms part of the national project's reporting, as well as in a 7- and 16-minute video[136].

Network for Architecture and Design Pedagogues

Part of the mission of the current Architecture Advisors of the city and region is to lead and support a network for architecture and design pedagogues. They do this together with the city's first Architecture Advisor. The network usually meets about eight times a year at the offices of Kultur i Väst, the regional cultural administration. Out of interest in the field, I have attended sporadically since 2016. The network aims to be a platform for sharing and exchanging knowledge, experience, and ideas in relation to children's participation in urban planning, and to connect architectural pedagogues and schools through different city and regional programs and projects, including the *Museum Lessons* program. (VGR/GBG-aa+op 2019; VGR-C-aa 2018)

Critically connecting the museum lessons with urban development

The *Museum Lessons – The City's Spaces* program framework aims to engage participants in questions of urbanism and planning, but instead of just being told about these questions, the city Architecture Advisor continues to advocate for the museum lessons' engagement with "real projects"—connecting with and influencing current urban development, as this engagement can be both more impactful on participants (in short and long-term) and a way of taking participants seriously. (GBG-C-aa 2018c; 2019c) Since the city Architecture Advisor and colleagues in the Cultural Affairs Administration took a critical decision to seek this engagement, they have worked to coordinate various *Museum Lessons* projects—as it is not an automatic process but requires specific collaborations, particularly with the City Planning Authority.

Working towards participants' engagement in *long-term* projects can also be seen in a recent dialogue project, coordinated by the city Architecture Advisor in collaboration with the City Planning Authority, and involving two architecture and design pedagogues

136. 7-minute summary version: https://www.youtube.com/watch?v=vTgRYfhhPFk.
16-minute version: https://www.youtube.com/watch?v=h49e-VNcY28.

(Mahammad & Hydén 2019), in which ten school classes (one from each city district, year 3 up to upper secondary school) were each involved in three workshops in which they contributed to development of the city's new *Comprehensive Plan* [översiktsplanen] (a 10-15 year outlook)—from its initial stage. The project concluded with a joint exhibition and presentation of the participants' ideas. (ibid.) Stockholm has done similar work but involved children and youth only in a latter stage of the development process.

Design capacities for cross-administration collaboration

For the city's Architecture Advisor, cross-administration collaboration is a given necessity as the Cultural Affairs Administration does not have the budget to work with city planning themselves, and doing so requires something like classic design capacities (Flusser 1999, cited in Huybrechts et al. 2014:94) of translating between "separated worlds" (GBG-C-aa 2019a):

> So it's a bit—two separated worlds and you have to understand both of them and you need to try to translate—it's a bit like—sometimes—being a designer, where you need to understand the engineering on the one hand, and you need to have the aesthetics and the playfulness and you have to think out of the box and be a bit crazy...and you have to mix it. (ibid.)

This collaborative mode, in relation to connecting culture with urban development, is resisted at times by: views of culture's autonomy (it should have nothing to do with urban planning); a view that culture can only be produced bottom-up, and; tendencies of interiority in the art world. The city Architecture Advisor's disciplinary background in design[137] facilitates a transdisciplinary view not only of the requirement of design capacities for cross-domain collaboration, but of how actors have their own design capacities—just as they have their own critical capacities (Wuggenig 2008).

Effects on collaboration of institutional drift and displacement

Funding for 'external' museum lessons, for instance those done in collaboration with the City Planning Authority, has recently been done away with by the current director of the Museum sector through a combined change process that might be described, in Mahoney and Thelen's terms, as drift and displacement. Regarding the former, as the issue of urban inequality has grown and takes larger priority, and finances continue to be strained—two impacts linked closely with changes outside the institution—focus within the institution is shifting towards expanding museum lessons and pedagogical activities for those in

137. Consisting of degree studies in design engineering and industrial design—the former indicating not a technical field but a form of design education involving frequent interaction between designers and engineers.

'vulnerable neighborhoods' (Kulturförvaltningen 2018c). Formerly, the city Architecture Advisor had a small budget with which to approach external institutions for collaborations involving similar contributions, but this has now been displaced into a relationship where the Cultural Affairs Administration will have no money to offer. This sets up, for example in approaching the City Planning Authority for a collaboration, a more hierarchical and direct power relationship in which the Cultural Affairs Administration, no longer able to contribute funds to a collective pot, will likely be more beholden to the external institution and taken less seriously. (GBG-C-aa 2019a)

5.2.3 Reflection

This section described how critical agency has been instituted through use of the *Museum Lessons* program as a democratic platform (relatively equal in access but also correcting for underrepresentation of participants) and through the Architecture Advisors' roles. A key mission of the latter, the Network for Architecture and Design Pedagogues, can be seen as a bridge opening to further possible critical agencies of connected external pedagogues, but also as opening pedagogues to involvement in various institutional agendas. The city Architecture Advisor's advocacy for the engagement of children and youth in real urban development projects requires a design capacity for cross-domain collaboration and translation, and distinguishes two critical modes—shorter museum lessons and longer, more involved projects—which each orient towards both short- and long-term effects. And, as shown in relation to the shifted funding of external museum lessons, the operation of critical agency, even in a context understood as multidirectional, is not unimpeded as it contends with various changing institutional dynamics.

5.3 Situating the cases

The section turns to more specific contextualization of the cases, primarily the nestedness of the second and third case within larger urban planning processes, but also in relation to the role of all three in relation to a wider critical mode of experimentation explored by involved institutional actors. Analysis of each of the three cases in Chapter 6 will be preceded by a descriptive overview which includes specification of each case's immediate context, which links variously to the contextualization provided in this chapter. The three cases are geographically situated in Figure 6, the first anchored to the Frölunda Cultural Center and the second and third linked with the planned Backaplan Cultural Center.



Figure 6: Maps showing the geographical locations of the three cases at global, regional, and city scales.

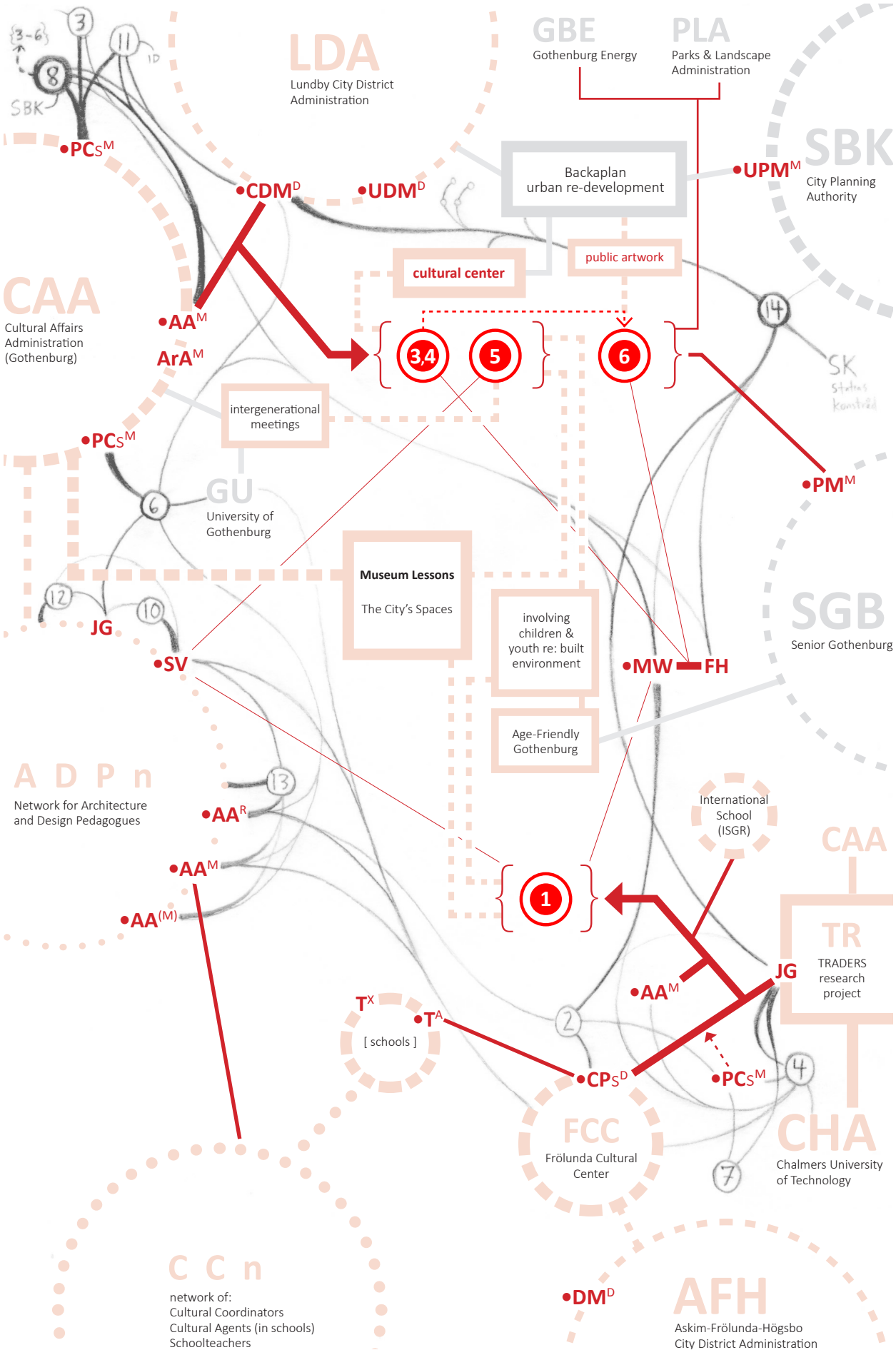
Figure 7 maps selected actors, institutions, and [primary] agendas involved in the cases. Some organizational changes have taken place since (and are ongoing) but the map intends only to give a general sense of the engagement of actors across domains, along with a sense of turn-taking activity. Table 3 arranges the cases, their components, and a related project, in reverse-chronological order and lists involved actors, including art and design practitioners, institutions, and workshop participant groups.

5.3.1 The planned Backaplan Cultural Center

The planning of the Backaplan Cultural Center sits at a junction between a number of domains: urban planning, children's and senior's participation, cultural planning, art in public space, and architectural pedagogy. At least 20 *Museum Lessons – The City's Spaces* workshops intending to enable participants (children and seniors) to influence the development of the planned cultural center have taken place in Backaplan since 2016, some of which comprise the cases analyzed in 6.2 and 6.3. The extent of influence is oriented to the cultural center's future activities (its program) and interior, architectural, and urban design qualities—rather than location and size (the location having been determined by the City Planning Authority and the size constrained by budget, reduced to 4,000sm in 2016 from the Cultural Council's original proposal of 6,000sm in 2010).

Figure 7 (opposite page): Map of selected actors, institutions, and [primary] agendas involved in the three cases, along with selected turn-taking activities from Table 2 (pencil lines)—not including those directly related to the cases. For clarity, some actors appear in multiple places. Key:

#	=	project reference number (ref #) from Table 3 (white on red)
#	=	item number from Table 2 (in pencil)
•	=	held conversation(s)/interview(s) with actor
AA^{M}	=	[second] city Architecture Advisor, Cultural Affairs Administration
$AA^{(M)}$	=	[first] city Architecture Advisor, Cultural Affairs Administration
AA^{R}	=	[first] regional Architecture Advisor, Kultur i Väst
ArA^{M}	=	city Art Advisor, Cultural Affairs Administration
CDM^{D}	=	Cultural Development Manager, Lundby City District Administration
CPs^{D}	=	Cultural Producers, Frölunda Cultural Center, Askim-Frölunda-Högsbo City District Administration
DM^{D}	=	Development Manager of Public Health, Askim-Frölunda-Högsbo City District Administration
FH	=	Fredrik Hagstedt, composer
JG	=	Jonathan Geib, researcher
MW	=	Monique Wernhamn, artist
PCs^{M}	=	Project Coordinators (2), Cultural Affairs Administration
PM^{M}	=	Process Manager Urban Development for Age-Friendly Gothenburg, Senior Gothenburg
SV	=	Studio Vadd, interdisciplinary architecture and design studio
T^{A}	=	Frölundaskolan teacher ("Teacher A")
T^{X}	=	schoolteacher
UDM^{D}	=	City Development Manager, Lundby City District Administration
UPM^{M}	=	Project Manager of the Backaplan urban development, City Planning Authority


LDA
Lundby City District Administration
GBE
Gothenburg Energy
PLA
Parks & Landscape Administration
SBK
City Planning Authority
CAA
Cultural Affairs Administration (Gothenburg)
GU
University of Gothenburg
SGB
Senior Gothenburg
A D P n
Network for Architecture and Design Pedagogues
C C n
network of:
Cultural Coordinators
Cultural Agents (in schools)
Schoolteachers
FCC
Frölunda Cultural Center
CHA
Chalmers University of Technology
AFH
Askim-Frölunda-Högsbo City District Administration
TR
TRADERS research project
PCS M
CDM D
UDM D
UPM M
AA M
ArA M
PM M
PCS M
JG
SV
MW
FH
AA R
AA M
AA (M)
T X
[schools]
T A
CPS D
AA M
JG
PCS M
DM D
Backaplan urban re-development
public artwork
cultural center
3,4
5
6
1
intergenerational meetings
Museum Lessons
The City's Spaces
involving children & youth re: built environment
Age-Friendly Gothenburg
International School (ISGR)
SK

For over 30 years there had been talk of a creating a cultural center in the Backa area[138]. In 2016, a city council decision allocated funds for five new cultural centers in Gothenburg, including one at Backaplan. The planning of the cultural center is part of the planning of a larger extensive urban transformation of the Backaplan area (expected to be completed in the next 15-20 years), which in turn is part of the *RiverCity Gothenburg Vision* (City of Gothenburg 2012), tasked to the municipal company Riverfront Development AB. Gothenburg itself is undergoing a major transformation which aims to add capacity for 150,000 new and existing residents by 2035 (Stadsutveckling Göteborg n.d.). The Backaplan area is one of two 'strategic development areas' within the RiverCity area, and one of five within the latest *Comprehensive Plan for Gothenburg* (2009). Its strategic location is said by these documents to come from its potential to connect the city across the river by being redeveloped as a "dense, mixed-use hub" which connects the Lundby district to the Central district through Frihamnen to the south, and to the Norra Hisingen district through Brunnsbo to the north. (City of Gothenburg 2012) Backaplan's strategic potential also comes from its current state as low-density 'big box' retail and industrial development, with large areas of surface parking, and no housing. Gothenburg's Planning and Building Committee approved the City Planning Authority's *Program Plan* for Backaplan in April of 2019 and work is ongoing to produce a concrete, detailed plan for the planning consultation stage.

Just west of Backaplan is the New Kvillebäcken development, which is primarily housing. Its development was sharply critiqued by Despotović and Thörn (2015) and Thörn and Holgersson (2016) as an expression of neoliberal planning for: lack of transparency and deferral to private, market-driven actors in its public-private partnership; its construction of the existing area as problematic and empty (symbolically by ignoring existing activities and literally through strategic neglect and demolition); and its related erasure and replacement of the existing area through gentrification. The city actively acknowledges this critique (even recommending Thörn and Holgersson's article to researchers) and more recent urban planning developments such as Frihamnen and Backaplan are attempts to explicitly explore another way of doing things. A study commissioned by the City Planning Authority, *Backaplan - more than just commerce* (Radar 2016), for instance, inventoried existing cultural and economic activities and posits that they should be integrated in Backaplan's redevelopment. However, the same study points out that this requires "low rents, permissive premises, and good accessibility" (ibid, my translation).

138. Before Gothenburg reorganized from 21 to 10 city districts, the Backa area was formerly its own district just northeast of the Lundby district. Now it is part of the Norra Hisingen district.

At the district scale, Lundby's *Local Development Program 2019* (SDF Lundby 2019) for the Kvillebäcken area (which includes Backaplan) is said to determine that "mixed age development is important in order to be able to create a socially-mixed city as this enables varied rental rates" (ibid., my translation).

> In Lundby's rapid expansion, it is of the utmost importance to make room for service for all ages such as preschools, schools, the elderly, family centers, libraries, housing with special service, daily activities for people with disabilities and more.
>
> […] By focusing on the perspective of marginalized groups, we can promote diversity and ensure that, for example, no car or high income is required for social participation in society. People have different needs during different periods of life. Everyday life should work whether you are 5, 17 years or 74 years old. (SDF Lundby 2019, my translation)

This resonates with the demographic makeup—children and seniors—of the participant groups in the museum lessons workshops in the second and third cases.

<table>
<tr><th rowspan="2">ref#
(text)</th><th rowspan="2">project</th><th rowspan="2">date
& place</th><th colspan="4">involved actors</th></tr>
<tr><th>art & design
practitioners</th><th colspan="2">institutions</th><th>workshop /
Museum Lesson
participant groups</th></tr>
<tr><td>6
(6.3)</td><td>[public art mural]</td><td>2020
planned
Backaplan</td><td>Monique
Wernhamn;
Fredrik Hagstedt</td><td>Parks & Landscape
Administration;
Gothenburg Energy</td><td rowspan="6">Lundby City District Administration (SDF Lundby)</td><td>[input from
workshops
in 3 & 4]</td></tr>
<tr><td>5
(6.2)</td><td>A new cultural center is emerging - How do you want it?</td><td>2018
autumn
Backaplan</td><td>Studio Vadd
(Vici Hofbauer &
Dawn Hang Yue
Wong)</td><td rowspan="2">Senior
Gothenburg</td><td>schoolchildren
& seniors</td></tr>
<tr><td>4
(6.3)</td><td>Dialogue Project: Backaplan Cultural Center</td><td>2018
summer
Backaplan</td><td>Monique
Wernhamn;
Fredrik Hagstedt</td><td>seniors</td></tr>
<tr><td>3
(6.3)</td><td>Dialogue Project: Backaplan Cultural Center</td><td>2017
autumn
Backaplan</td><td>Monique
Wernhamn;
Fredrik Hagstedt</td><td></td><td>schoolchildren</td></tr>
<tr><td>2</td><td>New cultural center at Backaplan</td><td>2016
spring
Backaplan</td><td>Vici Hofbauer;
Elina Metso</td><td>Chalmers
Interactive
Institute</td><td>schoolchildren</td></tr>
<tr><td>1
(6.1)</td><td>Ett skepp kommer lastat. . .</td><td>2015
autumn
Frölunda</td><td>Jon Geib</td><td colspan="2">Frölunda Cultural Center;
Frölunda School;
International School of the
Gothenburg Region</td><td>schoolchildren
& youth</td></tr>
<tr><td colspan="7">Cultural Affairs Administration</td></tr>
</table>

Table 3: Cases and related projects in reverse-chronological order, with the 'text' of 'ref#' indicating where the project is analyzed in this thesis. Projects in the institutional actors' 'methods experiment' are shaded in grey.

5.3.2 'Minor urbanism' and engagement with institutions at Backaplan

Sandström's proposed *minor urbanism*, "characterized by an experimental approach to urban design" (2019:332) is centrally concerned with critical institutional agency which runs alongside more conventional practice, ideally transforming it. She reads this in the cases of Superkilen park in Copenhagen and Jubileumsparken in Gothenburg. The latter is a strategic, central piece in the high-profile Frihamnen re-development, just south of Backaplan, and has received much praise for its use of alternative planning methods. Sandström shows these methods to be part of a conscious critical perspective of Jubileumsparken's project leaders[139], who, for instance, hold that diversity and integration must be actively worked for, rather than appearing naturally out of the creation of 'neutral' spaces for everyone. (220) Through Mahoney and Thelen's model, institutions can be seen as shaped by numerous 'minor' actors and movements, each motivated by a different modes and degrees of criticality.

Critical institutional experimentation at Backaplan

This 'minor urbanism' can be read in relation to the critical agency of public cultural institutional actors involved in coordinating cross-administration collaboration projects involving museum lesson workshops at Backaplan. The museum lessons form part of the interaction of culture with the urban planning of the area, as does intermediation between the City Planning Authority and local actors by the Cultural Development Manager and the City Development Manager in the Lundby City District Administration. This took a spatial expression in the *Dansbana* project, in which a function and space was critically negotiated across actors and built as part of the long-term development, in part to empower—especially spatially—certain voices (girls in public space), within a contemporary mode of planning in which a large plan is slowly etched in, inlaid with small-scale elements.

While the first case analyzed in Chapter 6 could be seen as resonating with the city Architecture Advisor's general interest in exploring new methods, the other two cases were more intentionally conceived—by the city Architecture Advisor and the Cultural Development Manager of the Lundby City District Administration—as part of a 'methods experiment' in how different art- and design-oriented museum lesson methods would shape participants' input. However this was not a rigid experiment with fixed variables, as the context and associated focal points changed throughout, so, as more was learned

139. Here it should be pointed out that the project leaders were commissioned from the outside to work on the Frihamnen project for the city. The choosing or curating involved here, as well as the subsequent curating done by the project leaders, seems to play a key role in opening up critical perspectives.

about the planned cultural center's location, focus shifted from culture and what a culture house might be in general, to a more particular exploration of the planned cultural center's connection to its outdoor surroundings and its entrance qualities. (GBG-C-aa 2019a)

And, as referenced earlier, this experimentation formed the basis for the district initiating further experimentation through a new project, *Ångpannegatan's Processes - Art as urban development* (2019–present), as one of six pilot projects within the *Art in Urban Development* framework of Public Art Agency Sweden's national commission *Knowledge Hub Public Art* (2018-2020). The district's overall aim with the project is "to ensure that there are opportunities for artistic and creative participation to become an integral part of the urban development process" (Statens konstråd 2018, my translation). Briefly, in connection with the major urban transformation of the Backaplan area, including the planned cultural center, the district—concerned about "major societal challenges and aspects such as segregation and issues related to representation that affect the project in different ways" (SDF Lundby n.d., my translation), the site's historic social significance, and developing a more integrated cultural planning approach in which the area is developed "together with the creative activities already in place today, artists, associations and youth engagements" (ibid.)—set out to work with four artists connected with the Backaplan area "to investigate the site before the urban transformation" as a way of developing a more nuanced, in-depth knowledge of the area, of a type "not within the framework of the traditional urban development processes" (ibid.).[140] In the first stage, the artists explore, through various methods and ideas, "how an area can be programmed so that the planned urban development in the area can relate to the art" as a "preliminary study of the site's artistic potential" (ibid.). In collaboration, Public Art Agency Sweden and the Lundby district hosted a seminar[141] on the role of art in urban development involving presentations of the ongoing work.

140. The district can be seen—like the City Planning Authority—as forwarding such an alternative approach in response to the [aforementioned] justifiably sharp critique of the development of the adjacent Nya Kvillebäcken by a public-private consortium.

141. *Seminarium: När konsten tar plats och gör avtryck*. 22 Nov 2019. Gothenburg. https://statenskonstrad.se/events/seminarium-nar-konsten-tar-plats-och-gor-avtryck. (This seminar is item 14 in Table 2.) Here I was invited to present and discuss *The urban front: a documentation of the power over the city* (Despotović & Thörn 2015) together with Katarina Despotović, a photographer and writer who co-authored the book with Catharina Thörn. Our presentation introduced the book's detailed investigation and critique of the gentrification of the Gustafs Daléns area through the Nya Kvillebäcken development; made reference to ongoing urban transformations of the areas of Backaplan, Ringön, and Lindholmen; and drew connections with the research perspective of this thesis. In my view, this aimed to enable the attending audiences—artists, institutional actors, and critical voices (also included in the two former categories)—to conceptualize the

. . .

All reporting on the cases connected to Backaplan which were conducted in the earlier round of experimentation will feed into a comprehensive public report by Inobi (commissioned by the Lundby district), which should, in turn, inform relevant architects, urban planners, and other institutional actors working on the planned cultural center.

Contextual positioning of the participatory practitioners in the cases

Due to organization of *The City's Spaces* framework within the *Museum Lessons* program, and the Network for Architecture and Design Pedagogues, external pedagogues (or 'participatory practitioners') are commissioned to design and lead the workshops. This brings in a certain potential critical distance and degree of uncertainty, in comparison with a situation in which pedagogues were internal to the institution. The network, however, can be seen to create an in-between field in which participatory practitioners are partly inscribed in the network's institutional framework, and thus its institutional agendas. Although the 'inside' and 'outside' of institutions remains clear from a structural financial perspective, from a perspective of multiple critical aims and agendas, this distinction can be seen to complexify into a ecological and multidirectional relationality.

5.3.3 Reflection

This section showed that through the connection of two of the cases with the planned Backaplan cultural center, they can be read as nested within a wider multidirectional context. Co-present here is: the strategic importance of Backaplan in the city's overall planning visions; a long-term discussion about creating a cultural center in Backaplan; collaboration between the City Planning Authority and the city and district cultural administrations (e.g. on the museum lessons and on the *Dansbana* pavilion) as part a wider approach adjusting in response to strong critique of the development of the adjacent area, which also included inventorying existing cultural and economic activities and proposing their integration in the new plan;[142] an experimental approach in which institutional actors explored how different art- and design-oriented museum lesson methods would shape participants' input, and; the latter's role in positioning the district cultural administration to secure a new nationally-funded project on art in urban development. It was also shown that participatory practitioners who operated as the 'external' pedagogues in the museum lesson workshops could also be seen, in terms of

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complexities of artists' engagement with institutions and diffuse effects, without losing sight of—and critique of—ongoing gentrification processes.

142. Apparently, the existing activities of the Gustafs Daléns area were inventoried, but this clearly did not stop the area's subsequent gentrification.

critical aims and agendas, to be inscribed in the multidirectional institutional context, at the same time their structurally-outside relation remained.

5.4 Summative reflection

This chapter has shown various operations of critical agency in the public cultural institutional context of Gothenburg, abstracted in the forms of critical trajectories and currents (sometimes identified as 'countercurrents'). The former were in particular shaped by individual critical actors—especially 'fire souls'—working towards collective advocacy of various critical agendas, emphasized principally as advocacy for more concrete involvement of children and youth in urban planning, but also (often relatedly): for increased and more democratic equality of access to culture; for democratic corrections to support underrepresented voices; for involvement of seniors and work with intergenerational meetings; for reduction of inequalities; and for artistic approaches and perspectives. Critical trajectories could be seen to shape and/or be shaped by wider currents at international, national, and local levels.

Combining the above, the institutional context could be read as multidirectional, a field of multiple but not unimpeded possibilities of critical agency. Here it was important not to read the field as a neutral container or empty background space, but in a relational way as a *spatiality* of actual and possible critical trajectories, interrelated and co-constituting with other trajectories and currents in varying degrees of directness. An approach of critical indirectness proposes that participatory practitioners engage in this multidirectional institutional field in a dual but interrelated—or multivocal—way which engages and deploys its varying degrees of directness—its very spatiality—towards critical aims. Such an approach combines the directness of differentiation and articulation of specific critical trajectories or 'voices' (one's own and others') with the indirectness of their mutual co-constitution with other 'voices', along with the indirectness of associated effects. The case analyses in the following chapter use three conceptual-analytical lenses to explore how participatory practitioners might better understand, operate within, and design with and for this spatiality, in terms of different relations between voices and their relation to potential critical effects.

6

Spatialities of multivocal estrangement

empirical analysis

Through exploration of three cases in Gothenburg using conceptual-analytical lenses of *spatialities of multivocal estrangement*, this chapter develops critical indirectness as a design approach in participatory practice. The lenses take three forms, emphasizing spatialities produced through different aspects and modes of multivocal estrangement: *alternating voices* (6.1), *transversing voices* (6.2), and *wavering voices* (6.3). Case analyses here interrelate with analysis of the empirical context in Chapter 5, which read public cultural institutions in Gothenburg as multidirectional—subject to multiple often conflicting forces, including internal actors exerting critical agency.

The three spatialities generally follow a stepped gradient in reference to strength and directness of agency, researcher-position, and project phase focus (see Table 11). *Alternating voices* (6.1) refers to spatialities of estrangement generated through indeterminacies created by accumulating rhythms of relatively strong and direct alternations of 'voices'—of control, roles, and perspective—between actors considered as already multivocal. As I initiated and led the case discussed in this section, its analytical perspective is mainly taken from my own researcher position drawing from reflection and re-reflection[143] on close personal experience which provides insights related to the project's early development and evolution, in addition to analysis of workshop-scale activities. *Transversing voices* (6.2) refers to spatialities of estrangement generated through through indeterminacies of social connection created by spatial-artifactual mediation designed to 'bridge' between voices—participants or/and urban inhabitants, or sense modes (ways of knowing). Agency resides more at the workshop scale of relations involving the design practitioner(s) and participants. The analytical perspective here is

143. My licentiate, *Separations in Multivocality: Reconfiguring Dialogue through Design* (2017), being the first substantial reflection on the case.

drawn from first-hand observation of workshops and conversations afterwards, and it focuses primarily on the scale of workshop activity. *Wavering voices* (6.3) refers to spatialities of estrangement generated through indeterminacies of perception of voices (from participants' or secondary viewers' perspectives) created by conditions of multivocality driven by spatial-artifactual configurations. The analytical perspective here is mainly from an outside researcher position drawing on conversations and review of visual, spatial, and other documentation, and focused on workshop-scale activities and perspectives of secondary audiences.

Although, for clarity, I will usually refer to each conceptual-analytical lens in turn and in isolation, all three forms could be read as being interwoven, interacting, and simultaneously present in practice, especially given the trans-scalarity of the concepts of multivocality and voice.

6.1 *Alternating voices*: switching roles and perspectives

This section is oriented around analysis of a case study project I initiated in 2015. Drawing on my first-hand involvement, my analysis leans towards the scale and position of the [art or design] practitioner. *Alternating voices* is used as a conceptual-analytical lens to read operations of switching—of control, roles, and perspectives—at both project and workshop scales. This mode of multivocality, with its spatiality generated by pronounced switching movements between (and within) actors—and associated indeterminacies—, can critically estrange these actors' habits of practice and self-perception, leading to potential dialogical transformation (of practice and of the self). An overview description of the empirical material (6.1.1) is followed by analysis combined with further description (6.1.2) and a reflection (6.1.3).

6.1.1 *Ett skepp kommer lastat. . .* (2015), an overview

Over the course of about a year, and through engagement with public cultural institutions, I was involved in a participatory project involving several groups of children and youth which came to be called *Ett skepp kommer lastat. . .* (2015)[144] —hereafter referred to as *Ett skepp*—representing about six months of practical work within my doctoral research. Roughly half of the activities took place through the municipal cultural

144. For further detail, see my licentiate thesis (Geib 2017). 'Ett skepp kommer lastat. . .' ['A ship comes loaded. . .'] is the Swedish version of a children's memory game in which players take turns adding things to the imagined contents of an incoming ship. The growing list must be repeated by each player at the start of their turn. The game ends when memory inevitably fails one of the players.

institutional framework of the *Museum Lessons – The City's Spaces* program. The case emerged in both a structural and contingent way. The Project Coordinators of the Cultural Affairs Administration, active in my research as co-supervisors as part of their partnership role in the *TRADERS* project, had brought me to southwestern Gothenburg to the Frölunda[145] area (southwestern Gothenburg)—significant for its variety of housing block typologies from the Million Programme era—as part of an ongoing research-practice exchange designed to expand my understanding of the Gothenburg context and explore possible case study contexts. When rain diverted our walking tour we took shelter in the Frölunda Cultural Center (Figure 6), encountering one of its Cultural Producers[146] who was familiar to my companions. Through this and subsequent meetings, we found an overlapping concern between their upcoming programming theme 'neighbors'[147] and my interest in exploring *indirect* approaches to dialogue and urban social relations.

I proposed a string of about six workshops with the local public elementary school's *fritidshem* [after-school free-time group] (what turned out to be a group of 31 children, ages 7-9) in which two starting points were counterposed to intertwine and interlace. (Figure 9) First, an inquiry into how 'neighbors' expressed themselves at/in 'architectural interfaces' (common areas, doors, and windows), through various artifactual articulations (e.g. a postcard taped to a door or a sculpture placed on a window sill—e.g. Figure 8). 'Neighbors' here specifically meant inhabitants of a series of five 1960s high-rise apartment blocks in view of both the cultural center and the school. This struck a chord with the Cultural Producers:

> They say there's no other place [than Nordic countries] where we care so much how it [our window] looks like from outside. (GBG-F-cp 2015)[148]

145. Formerly its own city district, but merged into Askim-Frölunda-Högsbo when Gothenburg changed from 21 to 10 districts in 2011.
146. Each of the six Cultural Producers is responsible for programming and activities in a different domain: theater, dance, children's culture; figure and puppet theater, animation; exhibitions [2]; image and form, creative activity; music, youth culture. Cross-programming is encouraged and recurrent, and facilitated as all of the Cultural Producers work in the cultural center and meet regularly (GBG-F-cp 2015). http://www.frolunda kulturhus.se.
147. The Cultural Producers here have autonomy in setting their own programming themes. They decided on 'neighbors' after having been inspired by the work of an artist they were collaborating with at the time, Marit Lindberg (whose local project I describe briefly in 6.1.2).
148. Further research could deepen along this line by relating other aspects of Swedish and Nordic culture such as discussed, for instance, in ethnologist Åke Daun's work and in Lene Rachel Andersen and Tomas Björkman's *The Nordic Secret: A European Story of Beauty and Freedom* (2017).



Figure 8: Examples of inhabitants' expressions at 'architectural interfaces' in Frölunda, Gothenburg.

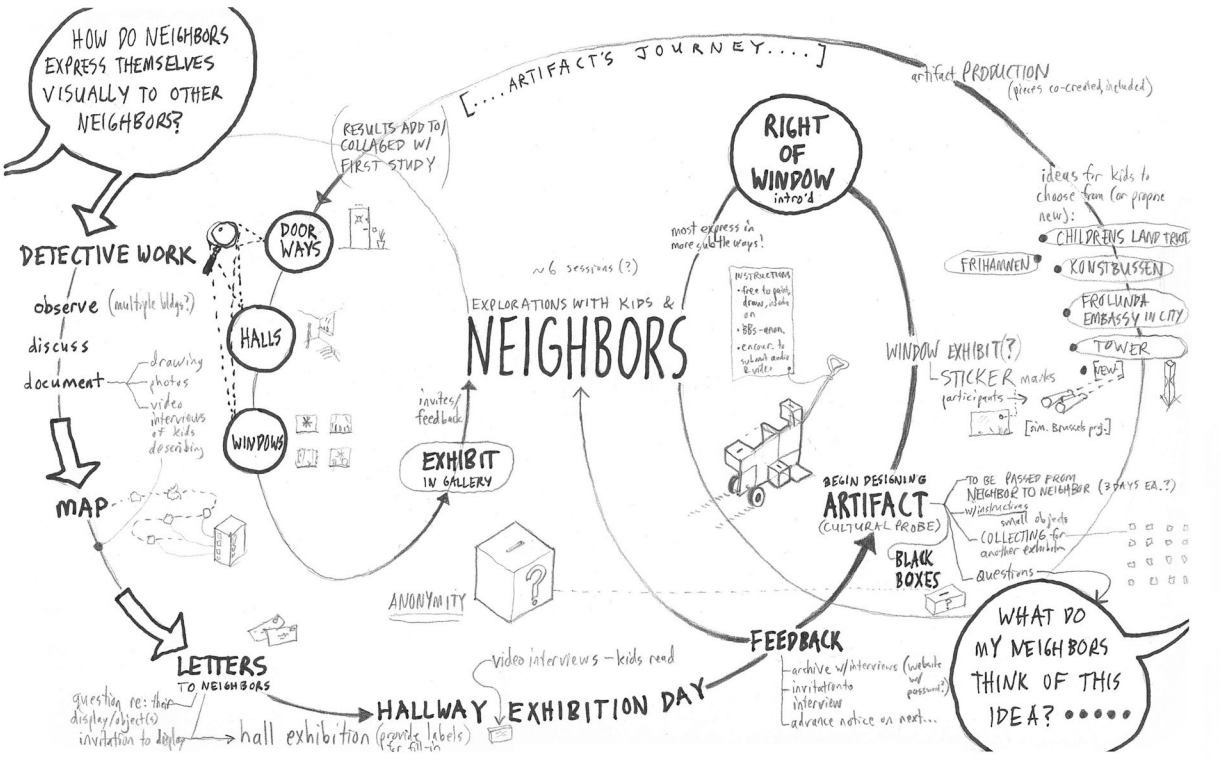


Figure 9: *Ett skepp* proposal sketch, part of my presentation to the Cultural Producers. Jan 2015.

The second starting point was an expressive inquiry seeking recursive interaction with inhabitants about their and participants' (myself included) own expressions, thoughts, and ideas.

The twin aims were ostensively countervailing—to get to know 'neighbors' better (though indirectly), and to gain experience of and knowledge about *not knowing* them—but in

practice were weighted towards the latter mode, given the distanced methods utilized (observational tours, speculatively imagining neighbors and their interior spaces through various artifactual articulations, a 'space probe', etc.). During our on-site investigations, only intermittently did we actually physically encounter a 'neighbor'. This approach was driven by my ongoing interest in thinking which conceives the city primarily as a place of strangers:

> The city has historically provided the context within which we interact with strangers, and encounter the unknown other. Cities are the places in which we construct a wider social identity and shared meanings beyond those of family and tribe. They provide the avenues through which we come to understand 'the needs of strangers' and the nature of our obligations to them (Ignatieff 1985, cited in Christopherson 1994:424).

Whereas, in 1977, Sennett described the city as a place where "strangers are likely to meet" (2002:39), today unsettlements of all kinds have become the predominant condition, making such meetings both less likely and of a different nature—more impersonal, more hybrid, and more fragile. (Amin 2012)

The intentional complexity of my proposal was reconfigured into another complexity as the project's planning evolved and its components were reproportioned, removed, or added to. My perceiving the need to work together with a Swedish-speaking pedagogue led to the project's major shift—an expansion in scope. Through collaboration with the city's Architecture Advisor and utilization of the *Museum Lessons – The City's Spaces* program framework, three participant groups of schoolchildren (ages 7-12)—two 5th grade classes and a 3rd grade class from a public elementary school in a more affluent area of a neighboring district, Västra Göteborg—were added to the project, each group participating in two lessons spaced about a month apart. Also added was a Swedish-speaking architect and architectural pedagogue, Vici Hofbauer[149], whom I would work together with in leading the museum lesson workshops. Hofbauer's role was both as a translator and pedagogue during the workshops, but also as a collaborator in some senses—we met before and between workshops to discuss, alter, and plan new methods and materials.

In parallel, I was preparing various 'tool-artifacts' to use in the workshops. Their role expanded in significance when it emerged that the project was invited by the Cultural Producers to exhibit in the main exhibition hall (rather than a smaller public hallway

149. Hofbauer is one-half of who would become Studio Vadd—who led the workshops in the case analyzed in 6.2.

display we had previously discussed).[150] All involved artifacts and processes could be seen from an additional perspective, as potentially exhibited to a [primarily local] secondary audience as artistic work. The level of design care and consideration I put into the [mainly laser-cut plywood] 'tool-artifacts' was a distinguishing feature across the 13 workshops (of 3-4 types).

Seeing the project take on a multi-group dimension with the addition of the museum lessons, I decided to extend this further by involving 9th and 10th grade art classes from an international school in the central district of Gothenburg[151], and two further students through their after-school art lessons. Although I met each class initially, in their classroom, to present the project and contextualize their involvement, their participation would be largely at a distance through exercises coordinated with their curriculum by their teacher. The 9th graders (two classes of 25 students each), learning how to construct perspective drawings, were to each take one of 40 exterior photographs I had taken of individual windows of various buildings throughout Frölunda[152], and extrapolate and expand it as an interior scene. The 10th graders (one class of 11 students) each received a diorama box or 'space laboratory': a laser-cut poplar plywood (5mm) box (15x15x12cm) which I had designed and assembled in advanced (for all other participant groups as well). A built-in door viewer provided a fish-eye perspective of an interior space dominated by a large window opening on the wall opposite. A removable top and side allowed greater access. Over several weeks, the students would work to articulate a 3D scene and accompanying narrative—recorded and played as a voiceover in video documentation displayed in the exhibition. I met this class again during their formal visit (during school hours) to the exhibition. The 9th grade students' perspective drawings were exhibited but a formal visit could not be scheduled.

Although each participant group had a quite different (but sometimes only slightly different) relation to the project in terms of workshop activities and amount of time being involved, most (the *fritidshem* and museum lesson groups) began with observational tours of the apartment blocks (Figure 10). Through coordination in advance with the housing company who owned the apartment blocks, I had acquired access in the form of a lobby door key, scouted out different itineraries for each group (classes divided in two to be more manageable), and made 'field manual' booklets which included a diagram of the

150. This became a possibility due to an unexpected opening in the exhibition schedule.
151. Through my personal contact there—the art teacher and I are partners.
152. The photos were taken from a distance through a camera-binocular setup, and no inhabitants appeared in them.

floors we would visit, a list of note prompts (e.g. "the sound of ___", "the smell of ___"), and free space for notes. Notices describing the project and forthcoming activities were posted in each lobby. These tours were not exhaustive, but designed to fit within the typical 90 minutes timespan of museum lessons (workshops with the *fritidshem* took place outside the museum lesson framework and tended to last around 120 minutes). The itineraries took us through several floors of common hallway spaces in three of the group of five apartment blocks. With some of the groups we expanded or altered the itineraries if there was extra time and special interest from the participants. Following the indoor tours, each group then took up a spot outside, looking for expressions in the windows of a façade and picking a window to draw.



Figure 10: Selected workshop activities involving switching perspectives in *Ett skepp*. From left: Observing from two outside positions (from a common hallway and outdoors); creating the imagined interior space of a neighbor (or one's own imagined space—methods across groups varied); returning to an outside view in the exhibition, with viewable interiors.

The remainder of this workshop consisted of participants making various expressions of their own, or their neighbor's (existing or imagined) windows and interior spaces in 2D (with markers on plywood 'cards'), and, in a later workshop, through 3D articulation of diorama boxes (the same design used by the 10th graders). Activities with the *fritidshem* were more frequent (7 workshops/meetings rather than 1-2 as with the other groups), and included the design, across two workshops, of a wheeled 'space probe' (what might be considered a kind of 'cultural probe' in the field of participatory design) which I later rolled around the local area, gathering a small sample of answers—from curious or queried inhabitants—to the children and I's questions (Figure 14, Figure 15).

The activities led to a three-week exhibition in the cultural center's main exhibition hall, which I designed in dialogue with the two Cultural Producers in charge of exhibitions and a local artist, Monique Wernhamn (who led the workshops in the case analyzed in 6.3), who I had formally invited (commissioned) to collaborate on the exhibition's participatory aspect, which asked visitors: when and how they noticed their neighbor; to share a story involving their neighbor; and to relate something about themselves which was unknown to their neighbor. As clarified in advance, after the exhibition I returned certain of the participants' work, including the 9th graders' perspective drawings and all

of the diorama boxes. In addition, for the *fritidshem* participants, and their teachers, I created a small publication (a kind of exhibition/project catalog).[153]

The design quality of the exhibition and its content was well-received by institutional actors directly and indirectly involved, who related at the time that they saw a new way of working with children and youth and of taking them seriously.[154] The Cultural Producers were enthusiastic (two had worked closely with us to help install the exhibition) and later shared that there were a large number of visitors. Written feedback from the schoolchildren was generally positive, many stating that they 'had fun', even if this was often mixed with reference to the observational tours being wholly or partly unpleasant experiences (mostly expressed as related to unfamiliar smells). Mainly at the invite of my contacts (Project Coordinators) in the Cultural Affairs Administration, I have presented the project several times to both academic and non-academic audiences.



Figure 11: *Ett skepp kommer lastat. . .* (2015). Exhibition. Frölunda Cultural Center. Gothenburg. 12-29 Nov.

153. The two main *fritidshem* teachers now also have my licentiate thesis (Geib 2017), which included extensive documentation of the project and all participants' work. I have visited the *fritidshem* a number of times since, to follow-up and share documentation with the teacher, who continues to express interest in doing another project together. (Teacher A 2019)
154. In particular, the Architecture Advisor and my other contacts (Project Coordinators) in the Cultural Affairs Administration. In the time since, the Architecture Advisor has reiterated that many colleagues thought the exhibition was of a very high level of quality. (e.g. GBG-C-aa 2019b)

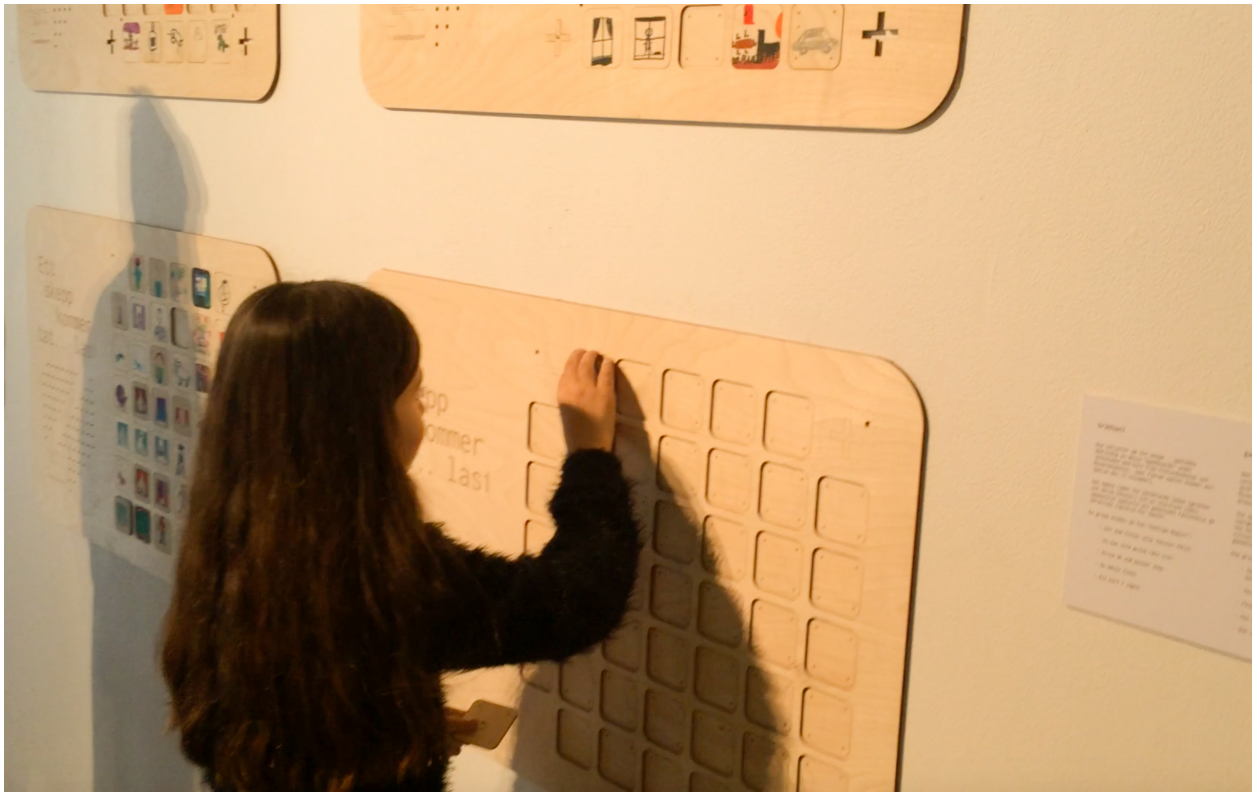


Figure 12: *Ett skepp kommer lastat. . .* (2015). Exhibition. Frölunda Cultural Center. Gothenburg. 12-29 Nov.



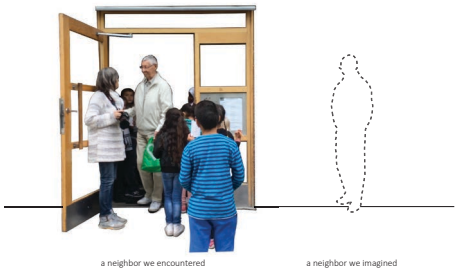
Figure 13: *Ett skepp kommer lastat. . .* (2015). Exhibition. Frölunda Cultural Center. Gothenburg. 12-29 Nov.

Ett skepp kommer lastat . . .

[A ship comes loaded...]

A constellation of 13 participatory workshops and an exhibition in Frölunda, involving eight groups of children and youth from three different schools, initiated as an interdisciplinary research project and cross-institutional collaboration in 2015.

Aim: to build empathy and respect for our unknown neighbors through urban exploration, imagination, and expression.
Methods: multiple and indirect: observational tours, artifact-tools for both inquiry and expression, perspective-switching.
Outcome: a three-week participatory exhibition of the workshop processes and artifact-tools in the Frölunda Kulturhus.
Participants: 159 children and youth ages 7-12 and 14-16 (grades 1-5, 9, and 10); exhibition: 1,900 visitors of all ages.
Time: 1-2 hour workshops over four months, integrated with a three-week exhibition (plus activities outside workshops).



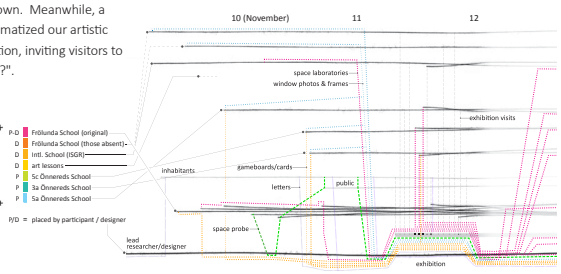
This multifaceted project was initiated as a collaboration between Jon Geib, a PhD student, urbanist, and architect, and the Frölunda Kulturhus. It grew to become a constellation of 13 workshops involving, in parallel, eight different school groups from three parts of the city, and was integrated with a three-week exhibition. We began by asking: "how do neighbors communicate *indirectly* through architectural interfaces (doors, windows and common spaces)?", and pursued this with the local after-school club through observational tours of local apartment blocks, the children noting welcome signs, nameplates, handcrafts, plants, sounds, smells, and so on. Afterwards they illustrated their memories of—and speculations about—our unknown neighbors and their apartments as game pieces on a pre-designed laser-cut plywood gameboard. Through the metaphor of *Ett skepp kommer lastat*... [A ship comes loaded...], a Swedish children's game in which players take turns adding guesses about the contents of an incoming ship (until memory inevitably fails), we imagined our neighbors floating in housing blocks and similarly unknown, encouraging an 'urban empathy' increasingly needed in an urbanizing world. Classes from a neighboring district echoed this workshop through the Gothenburg Cultural Department's *Museum Lessons in Public Space* program, but as 'outsiders' or 'researchers from outer space' (as we all are, to some degree). The pedagogues and local group then designed a 'space probe' to ask our neighbors questions from a distance. Finally, by turning door peepholes around to look into 'space laboratories', five groups were able to imagine and make their own (or neighbor's) windowed interior space, and afterwards most added them incrementally to the exhibition. Here, these and other workshop 'artifact-tools', designed doubly as artworks completed by the participants, were displayed—yet newly gathered into larger collective configurations. Participants thus *indirectly* met their other 'neighbors'—through encounters with other groups' artwork and re-encounters with their own. Meanwhile, a participatory sculptural installation dramatized our artistic research process as an endless expedition, inviting visitors to join us in asking "who is your neighbor?".

Extending the project to study the 'home territories' of the other school groups would have generated further empathy and dialogue, as would more workshop time. Feedback found that children felt important and most had fun—especially with 'making' activities—while being challenged by an urban environment-based learning experience. They were positive about being part of a wider project, especially encountering themselves and their work among unexpected new material in the exhibition (e.g. seeing how other participants used the workshop artifact-tools in different ways). The carefully considered design and aesthetic of the exhibition and its contents led many visitors and cultural officials to recognize a new way of collaborating with children and youth and of taking them seriously.



This diagram shows how the display of the 'space laboratories' grew incrementally, particularly with 3 workshops taking place during the opening week of the exhibition. Placement was determined primarily by 4 participant groups in dialogue with their peers and preceding groups, but also by the PhD student ('lead researcher') in the case of 3 smaller groups.

The project timeline below shows how groups were connected through different artifact-tools and the exhibition (each thread indicates a new workshop or meeting).





Participants met indirectly through encounters with each other's artwork, and re-encounters with their own. A design-built sculptural installation—part ship, apartment, research lab and spaceship—with screens made of the sheets used to laser-cut the space laboratories, dramatized our artistic research process as an endless expedition and invited visitors to join.

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TRADERS (tr-aders.eu)

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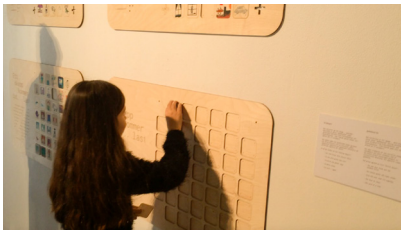
Figure 14: *Ett skepp* poster (1 of 2), Network for Architecture and Design Pedagogues exhibition, Göteborgs Stadstriennal, Sep 2018. Available at: https://research.chalmers.se/en/publication/514023.



Visual feedback from a participant. Perhaps a way to see artistic-cultural inquiry as 'steering towards the difficulty'?



Each participant group was engaged in different ways with the exhibition and its partly organic growth. The most local group made multiple visits, including to the vernissage (bottom), and took turns walking the space probe. The three groups from a neighboring district added their space laboratories incrementally during the first week, and one group completed their gameboard on site (below, top).









Above, the interior of a space laboratory with built-in door viewer. Designed with two removable sides (top and side) and optional folding white chipboard inserts, the laser-cut poplar plywood 'boxes' make future experimentation possible (as all were returned to the participants after the exhibition). Top middle, a line of boxes showing the view from outside. At right, participants' placed drawings of similar window views they had made on their observational tours. The 'gaps' were later collaged with photographs taken from a wider local area (one of three panels).









For further documentation on *Ett skepp kommer lastat . . .* see: Geib, Jon. (2017). *Separations in Multivocality: Reconfiguring Dialogue through Design*. Licentiate Thesis. Chalmers University of Technology, Department of Architecture. Available at: https://publications.lib.chalmers.se/publication/250748. A limited amount of printed copies are available upon request.

Figure 15: *Ett skepp* poster (2 of 2), Network for Architecture and Design Pedagogues exhibition, Göteborgs Stadstriennal, Sep 2018. Available at: https://research.chalmers.se/en/publication/514023.

6.1.2 The multivocal self and its alternations in the project

> Speaking of uncertainty... [the city Architecture Advisor] tells this funny story where—I think he caricaturizes it a little bit—one of my first meetings with him where I tried to tell him about what I was thinking for this project. And, for him, it was like—and it probably was, he's probably right—he said I was all over the place...saying so many things with a lot of complexity, and so I'm sure when he talked to you about the project, he was like "this is really complicated..."… (myself speaking, from Studio Vadd 2018a)

1. Alternations among roles or 'self-positions'

The piece of conversation above refers to the early planning stage of *Ett skepp*, in which I met with the city's Architecture Advisor to discuss my ideas for the project and a possible collaboration between us. Being generous (acknowledging, but not dwelling on, some not insignificant measure of inexorable incommunicability on my part), I can see my being 'all over the place', with reference to Hermans' dialogical self theory (DST), as expressing an ongoing struggle of alternations and attempted reconciliations between multiple 'self-positions' (also called 'I-positions') of various historical strengths and trajectories, a struggle which was particularly intense at the time. 'I' as architect and urbanist—these were more established positions (the latter less so), while 'I' as researcher, artistic researcher, participation researcher and practitioner, and collaborator, had only recently emerged with the onset of my position in *TRADERS*. The latter were even only *nascent* self-positions as this was my first experience leading participatory workshops, collaborating with institutions, and first 'artistic'[155] project of this scale. But my 'struggle' to reconcile was less the anxiety (at the time) of Boltanski and Chiapello's (2018) shape-shifting entrepreneurial actor in *The Projective City* than a productive tension I thought worth pursuing along the lines of the tension between multiple roles proposed by Avermaete (2010) for contemporary socially-engaged architects.[156]

But my self-positions were not only expanding in a numeral sense (in terms of multiple disciplines or potential practitioner roles), they were themselves invigorated and estranged in the year preceding the project. This occurred in large part through conversations with the Project Coordinators in the Cultural Affairs Administration, where their critical and creative perspectives unfolded as vividly constituted by general and specific cases of: concern and enthusiasm for children and youth, dialogical artworks, outsider art,

155. I put this in quotes to distinguish the artistic aspects of my mentality and practice, and methods of artistic research exploration, from the artistic work of professionally-trained or self-conceived artists.

156. In my previous experience freelancing (for about two years *c.* 2006), it seemed that the anxiety could be effectively temporially compartmentalized, limited to near a project's end (and, of course, after). With the affordances and constraints of having a family, anxiety expands and contracts in different ways. But, today there is an increasing generalized sense of anxiety related to more insecure work (and housing) that should not be ignored (e.g. Bauman 2016; Lorey 2015).

marginalized and endangered voices in society (e.g. in being responsible for Gothenburg's participation in ICORN – the International Cities of Refuge network for at-risk writers and artists), and so on—in one memorable case referring to a renaissance of puppetry, particularly a certain practice of street puppetry, with an observation that it was "also a way to talk about hard, dark things" (GBG-C-pc 2014). This figure of an interaction arises with many others when I think about how my outlook has deeply expanded with new respect for and attention to children's issues and cultural activity.[157] This was one way in which the Project Coordinators practiced critique—by sharing knowledge and experience (referring me to contacts, cases, programs, or other institutions). My involvement with them, I think, estranged my existing self-positions, invigorating them by implicitly showing paths to many possible extended versions of each. This increased my own openness to a wider variety of future scenarios (of self-position configurations), and, among other effects, eroded my perception that I should engage in a case study centered around urban planning. It seemed *Ett skepp* could drift in its project formation, yet still connect well within this widened set of self-positions.

But, to recall Robinson's (2008) warning about the delicate dosage estrangement requires, how was I (and my self-positions) estranged rather than alienated? (on the whole—certainly there were periods and instances of the latter) I propose that my focus on *the design of* the workshop tool-artifacts, and later of the exhibition—in alternation with the many new and unfamiliar roles/self-positions—scaffolded my estrangement by reinforcing two related and deep-rooted (*familiar*) self-positions, the first around designing in a broad sense, the second around designing which aims for certain related qualities: of craft, of aesthetics, of function, of durability of materials. Referring back to Shklovsky's formulation of the artist as "a guide who changes the tracks but who also knows the old pathways" (1970:423)—the scaffolding of the new with the old—these capacities and accumulated knowledge of practice could be considered "the old pathways", informing and rerouted in the project's new, changed 'tracks'—but here changed not only by Shklovsky's individual artist (me trying, through each design, to contribute to generating what I termed 'authored multivocality'), but by alternations between my own self-positions and collaborators in a process generating what I termed a 'multi-authorial multivocality'. Thus, besides potentially estranging others through my designs (as 'author'), I experienced as well as as 'co-authored' with collaborators and participants my own (and their) estrangement—what Berlina (Shklovsky & Berlina 2017) might call a

157. Emerging simultaneously with this unsettling of previous self-positions (as urbanist and architect) were new positions as parent (in 2014 and in 2017).

diffuse 'extraliterary' estrangement of my practice as a whole, but also what she might call a more punctuated 'intraliterary' estrangement of my process of designing. Though each generates its own spatiality, together they form a more complex spatiality of multivocal estrangement, in my experience felt intensely due to the process of alternating with very familiar self-positions.



Figure 16: Through my exchange with two Project Coordinators in the Cultural Affairs Administration I was introduced to the project *Hemma på vår gata* (*c.* 2013-2014) and its organizers, architect-curators Magdalena Forshamn and Tomas Lundberg of Folkstaden, a non-profit association (which began as a mobile art organization) working through cultural projects and exhibitions in the domains of architecture, design, crafts, and visual arts "to create a forum for collaborations, meetings, debate and information that works for a qualitative community building". (Folkstaden n.d.). I was strongly influenced by the implications—for the creation of and navigation of indirect relations among project participants—of their "collage dialogue" method (Forshamn & Lundberg 2014) of alternating settings (schools, architecture offices, and exhibition spaces) and mode and locus of content production (drawing individually or collectively, architects' interpretation and extension of children's ideas, and collective exhibition combined with new workshops).

At a more immediate level, through my early discussions with the Cultural Producers, specifically as they shared their own concrete work of cultural programming and collaborations with artists, theatremakers, musicians, and so on, my former configuration of self-positions was estranged, as above, exposed to unfamiliar practices which, through their connoting a new configuration of self-positions, created a [re]new[ed] familiar. For instance, through hearing about an ongoing collaboration between the cultural center and Marit Lindberg, a Malmö-based artist, inhabitants, and a housing company, on what would become Lindberg's participatory work *Stjärnorna i stjärnhusen* (2016) (Lindberg n.d.), I probably became further inclined towards a certain scale (interaction with inhabitants) and mode (experiential, artistic) of workshop activity and social interaction. Lindberg's work involved participants in neighborhood walks connecting across an itinerary of apartment block windows, through which could be seen and heard singing and musical performances (the performers being the inhabitants themselves, musicians, children, and/or others, whose participation had been coordinated in advance). A more generalized, but perhaps as impactful, factor is the predilection for the scale of workshop activity in the fields of participatory design (Huybrechts, Benesch, & Geib 2017:150) and

participatory art (e.g. Bishop 2012), fields prominent in the training activities of the *TRADERS* program my research was part of.

The overall transformation of my configuration of self-positions, combined with the fact that no one self-position had been insistent on its own exclusive dominance for a long time, if ever[158], probably precluded an alternative scenario wherein which I would have pursued a more strictly architectural/urban project, even in such a collaborative milieu marked by a certain range of cultural programming. That kind of project, through its contrast with the existing milieu, might have also been estranging to that milieu, and allowed me to contribute more of my previous knowledge and experience. The transdisciplinary nature of the project, however, nevertheless ended up, in my view, being productively estranging to many of the parties involved, including myself.

Although not elaborated in detail here, it is important to recognize that, as argued by Hermans and Hermans-Konopka (2010), the tensions at work across self-positions are amplified by globalization processes. In my case this additional tension can be read as issuing from the combination of multidisciplinarity and mobility encouraged by *TRADERS* as an EU project designed to increase mobility among member states, and further by myself as globalized—self-transplanted from my country of origin.

As Hermans argues, dealing with and wielding the tensions of the 'dialogical self' (or, preferably, the 'multivocal self') requires an increased 'dialogical capacity' to reconcile multiple self-positions in a multivocal way: aiming for an overall unifying framework—the self-reflective operation of the 'meta-position'—while retaining self-positions as semi-autonomous 'voices', allowing them to mutually enrich (and constrain) each other and remain open to further co-constitution with society and the environment. This is why a view of 'transdisciplinarity' as a going *beyond* of disciplines does not resonate with me—all value and focus is placed on the overall reconciliation (or synthesis) rather than the reconciled parts. While the 'transdisciplinarity' of *Ett skepp* can be seen in this 'synthesis view'—as its being, at once, artistic, scientific, participatory, architectural, and urbanist, and not claiming a single 'home base' discipline or identity—this belies how some of the project's components associate more strongly with various disciplines-linked self-positions or 'voices' (Table 4) (while simultaneously also 'going beyond' them through oblique, unfamiliar aspects, which contributed to a certain multivocality in the activities and the overall project). The project's multivocality, I contend, was an extension of my

158. It is probable that the inherent tension in architecture itself—between the art and science of building—was part of laying an early foundation for my later disciplinary wavering and unsettlement of identity.

'multivocal self' mentality, wherein 'voices' are allowed to co-exist in dynamic configurations (and sometimes partial syntheses) rather than collapse into a single, settled, synthesized voice.

project activity	[most closely] related self-position(s)	oblique, unfamiliar aspect(s)
observatory tours	• urbanism (engagement in public space / housing environments)	• coordination with: visit to Irene Westholm's art exhibition; tool-artifacts ('gameboards' and window collage boards); and later workshop w/diorama boxes
artifact-probe ('space probe')	• 'high' design & craft ('object' design) • public space engagement	• participatory aspect: two-workshop rhythm of alternating control over aspects of the design • built-in space for ongoing appropriation / data collection (including audio, video) • rickety aspect (resulting from being partly-comprised of 12 removable pieces) • exclusive to the *fritidshem* group
diorama boxes ('space laboratories')	• architecture (similarity with scale models)	• no direct architectural language aside from window opening and sill (exterior reads as a designed object) • door viewer's fish-eye distortion of interior space • focus on quality & durability of design as scaffold for diverse [present & future] appropriation linked to a critical social aspect of switching perspectives (rather than orientation around architectural space or representation) • video documentation of boxes & interiors including voiceovers narratives by the 10th graders
exhibition design (including 1-2 new artifacts)	• artistic (conceptual, compositional, poetic-thematic aspects) • self-reflexive (about outsider position(s))	• juxtaposition of personal/poetic with project/process as a scientific [research] and participatory inquiry

Table 4: Reading a multivocality of transdisciplinarity across some of the main project activities of *Ett skepp*.



Figure 17: Exposure to others' practices through *TRADERS* also shaped *Ett skepp*. I was particularly struck by Studio Dott's project *MIOS* (*Museum In Onze Straat* [*Museum On Our Street*]) (2012-), exhibited in Genk. It is a toolkit designed to facilitate inhabitants' organization of an outdoor 'museum' through street windows displays and a system of interactive stickers, with the aim of generating street conversations. More interesting for me, however, was the notion of *indirect* relations between exhibitor-curator-inhabitants and passers-by, mediated

through artifacts and architectural and urban space. https://studiodott.be/en/2017/10/24/mios/. The Belgium-orientation of *TRADERS* also brought me into contact with the participatory-pedagogical projects of Atelier Blink, who I met with in 2014, in particular their Molenbeek (Brussels) projects, *rue Van Humbeek* and *rue De Gunst*. I was intrigued by their embrace of both design and participation—in contrast to their finding that some local artists avoided participatory work in order to retain full aesthetic control (Poncelet 2014)—by combining pre-designed elements freely configured by participants within the frame of urban interventions having a parallel pedagogical function.

2. Alternations between self-positions, collaborators, and participants

Because the self is taken to be an 'extended self', inseparable from others and the environment, alternations among self-positions would already imply the involvement of 'collaborators'. While this happens unconsciously, Hermans argues that through a more critical, self-reflective awareness of this cross-influence or co-constitution, dialogical exchange can be both more manageable and more mutually enriching.



Figure 18: *Ett skepp*, and my views on participation, were particularly influenced through networking effects related to my contact with the city's Architecture Advisor, who connected me with a potential collaborating pedagogue from the Network for Architecture & Design Pedagogues. She introduced me to filmmaker Roy Andersson's 'Living trilogy', which reinforced my interest in the window as a significant interface, while inculcating new interests and values, for instance human and aesthetic values of what Andersson calls *trivialism* or "deal[ing] with the existential questions though common and seemingly banal situations". See: Cornelia. (2008). You, the Living (Du Levande) (2007). Review. http://www.writewords.org.uk/forum/93_201785.asp, and; Hanke, B. (2019). Andersson's Living Trilogy and Nancy's Evidence of Cinema. *Film-Philosophy*, 23. Slowly, a design approach to participation emerged which moved further away from design's often over-worked and over-zealous rhetorics and aesthetics, yet which still maintained the importance of a certain involvement of design and aesthetic quality. One could also consider Andersson's approach 'multivocal' for his intentional avoidance of the drama and singularity of close-up shots—instead, a wide, fixed view allows an painterly environment and multiple characters—and for his rejection of classic narrative structure. Instead, his film "tell[s] its story via a mosaic of human destinies" (2007 Cannes Film Festival, director's statement).

Based on my own experience, I can relate that, for me, one way the growth of this dialogical capacity has been encouraged, has been through what might be called a certain stubborn postmodernist or anarchic self-position which involves principally a revaluing of *uncontrol* (turning off the reflex to try to control) into a positive—or at least embraced as unavoidable—material, that then can become constitutive in practice in terms of approaches to both collaboration and design. The form of alternation with this self-position—what also can be considered as a kind of metamodernism (Vermeulen & van den Akker 2010)—that I seem to have taken often in *Ett skepp* is one in which the controlled mode remains anchored as a kind of datum, in and around which uncontrolled

elements are arranged or referenced. ZUS - Zones Urbaines Sensibles [Sensitive Urban Areas], a design office for architecture and urbanism based in Rotterdam, speaks similarly about a logic of alternating with a 'spine' in their projects:

> The project [...] is really based on these principles: having a big idea, having a strong public structure as a spine of the project and binding everything to it. This spine does not describe the whole project but it describes its core. The core is very strict but what can happen beside that is very open. It is a physical, but also economic and political structure which we want to control completely, [...] all the rest can be much more adaptive. We described it in the book as two forces that go hand in hand: the *Monarch* and the *Anarch*. We believe that they have to be taken into account in every project and we need to make sure that the king and the anarchist talk to one another. (ZUS, Ampatzidou, & Molenda 2016)

Being 'open' to what happens 'beside' the controlled datum is a necessary precondition. The primary datum in *Ett skepp*, for me, was the project as as continuity in itself. This differs from ZUS's more fixed, physical spine and more resembles the spatiality generated by Allen's 'field conditions' (1999) where more relations than 'beside' are possible. Seeking/accepting collaboration with the city's Architecture Advisor, at first to ensure the continuation of the project, could be seen in terms of Hermans' dialogical self theory as part of a larger context of my methodological approach of *turn-taking* with local institutional actors (discussed in 3.2.1). Here turn-taking meant alternating control, but not *total* control. Instead it meant accepting the constraints and affordances of certain institutional parameters and agendas, and reshaping the configuration of both the overall project and particular workshops.

At the scale of control over museum lesson in-workshop[159] methods, I alternated a degree of control with my collaborating colleague Hofbauer as my attitude was uncertain and open (from inexperience) and agnostic regarding fixed methods (seeing instead artistic and scientific benefits in slight variations across groups, and in a degree of improvisation). We met after each workshop to share reflections and modify our methods for the next workshop. At the same time, in-workshop improvisation, in the form of 'alternations of control' with participants—also known in pedagogical terms as 'following the child's interest'—, was and continues to be just as valued in Hofbauer's approach. In one case we 'alternated control' with participants (interested in the garbage chute suction system) by pausing the schedule and encouraging them to run their own short experiment calling between floors through the chute. The shift in sense (from visual to auditory) perhaps

159. This refers to all the required small-scale methods which supported the overall workshop methods (of an observational tour, for example).

estranged their experience, while we (the workshop leaders) were also slightly estranged by the shift in schedule and new sense of what some participants were curious about.

Two examples of workshop activities, the 'space probe' and the exhibition of diorama boxes, also illustrate rhythms of alternation—between myself and participants, and between participants and the local inhabitants they were inquiring into.[160] These more closely resemble the fixed relationality of ZUS's datum, or, similarly, a 'frame'/'in-fill' relation between designed 'frame' and unexpected (but somewhat predictable) 'in-fill' present in some of Chilean architect Alejandro Aravena's social housing designs. His Quinta Monroy housing (2004) and Las Anacuas housing (2010) set a strong architectural frame of rowhouses alternating with open, unfinished voids of comparable size to the built volumes, which can be incrementally appropriated by inhabitants in the future through self-build construction (as they acquire financial resources). Returning to the referenced 'space probe' activity, there was exchange over multiple meetings in rhythms of design and participation within a larger designed frame, with myself as the design practitioner leading the process. Even being so framed by design, I could feel that my embrace of the process and the raw aspects of the results (those aspects not part of a cycle of design reinterpretation), were estranging or intensifying my attention towards some of the values of participation—e.g. redistribution of control and participants as (at minimum) experts of their own experience—which were until then not yet registered at such a personal-experiential level. With the diorama box activity, participants' perspectives in relation to their 'neighbors' (in Frölunda or in their home neighborhood) alternated from inquiring from the outside (observing and imaginatively speculating), to imagining and articulating a space from the inside (whether the space of 'a neighbor' or their own).

These methods of alternation or perspective switching were intended to generate a dialogical complexity in the project and to increase empathy among participants for unknown others. But the 'neighbors' or inhabitants themselves did not actively participate in this alternation. This is not quite the same as the more charged relation created in London-based Japanese photographer Shizuka Yokomizo's *Dear Stranger* (1998-2000) portrait series (Figure 19), in which Yokomizo sent letters to inhabitants asking for their participation, saying she would return at a certain time and date to photograph them under certain conditions. To maintain the distance she emphasizes between self and other, she intentionally does not met the participants [in person]. As opposed to the inhabitants

160. Described more extensively in Geib 2017.

in *Ett skepp*, who ended up being largely invisible, Yokomizo's inhabitants become visible and central, providing arresting visages of unexpected 'in-fill', however predictable given the photographer's conditions (a lone person standing still in their apartment, 1-1.5m from the window, wearing everyday clothes, and looking into the camera for 10 minutes) (Yokomizo n.d.).[161]

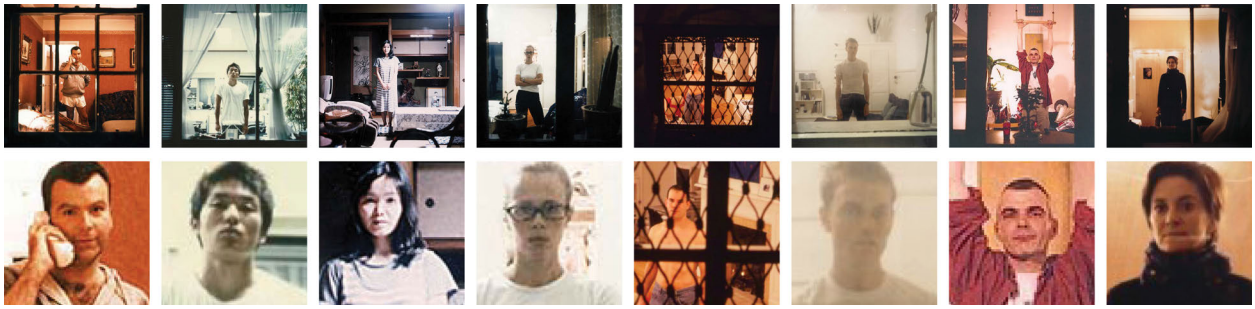


Figure 19: Indirect methods returning one to directness (visceral viewing encounter), or, directness pointing to indirectness (on learning of the artist's methods). Top row: selections from Shizuka Yokomizo's *Dear Stranger* portrait series (1998-2000). Bottom row: cropped and enlarged by the author.

[a home interior whose bay window is flush with potted plants and flowers, among them several delicately supported orchids]

"You have to watch out with orchid flowers (with a large bloom)—if you try to face them towards you, they will slowly turn and strain to face the window. They will keep straining…until they break their necks. […] I have to look at them from outside to enjoy their beauty."

Figure 20: Paraphrased from a conversation with a Swedish senior in Halland County. 2019.



Figure 21: During the first of each group's workshops at the cultural center, participants had about 15 minutes to visit the ongoing exhibition, *I'm your neighbor* (2015), by artist Irene Westholm, also part of the 'neighbors' programming theme. She conceived the project while living in the area. Visitors walked among large-scale drawings of apartment interiors with hints of something just having happened: "the contrast between the banal furnishings and disturbing details creates riddles" (Johnson 2014 in Westholm 2015). The main video

161. In my initial proposal, inhabitants might have been more visible, as they would have exchanged more actively (but indirectly) with participants, through text, audio, and small artifacts (mediated through letter-writing and an artifact that traveled between inhabitants and returned with data—this idea evolved to become the 'space probe'). More likely, though, is that this level of interaction would have required a level of involvement impractical at the time. One of the inhabitants, however, whom I corresponded with, became subtlely visible in the exhibition and in my later reflection on the project (Geib 2017), and participants occasionally encountered inhabitants directly in the hallways, along the sidewalks outside, and when inhabitants opened their doors.

piece is a collage of a cardboard building model containing 16 fictitious filmed sequences, all playing at once. "As a whole, we are looking at the catalog of everyday existence: the dark and the light, the agreeable and the distressing, the day and the décor" (ibid.). Participants thus got an augmented and imaginary initial round of 'alternating positions' with apartment inhabitants.

The various alternations described above can be read as creating senses of spatiality within the practitioner, in and among collaborators, in participants' workshop experiences, and in the overall project. Part of this was enabled and enhanced by—and enhances—the level of institutional openness and multiplicity in interpretation and articulation of what 'culture' or 'cultural activity' might be. This can be read, first, in the city's *Cultural Programme* (City of Gothenburg 2013) which purposely does not attempt to prescriptively define culture or a hierarchy of cultural activities.[162] Second, in the wider gamut of activity denoted by the *Museum Lessons – The City's Spaces*. And, third, in the degree of latitude architecture and design pedagogues have in creating and leading the museum lesson workshops.

At the same time, in *Ett skepp*, the institutional parameters of the museum lessons necessarily redirected some of the project's initial complexity and transformed its spatialities. Because each museum lesson group could not meet more than twice, and time was limited (about 90 minutes), the five workshops as originally conceived had to be reworked into two relatively clear tasks, the observatory tour (and artifact-exercise) and the diorama box workshop. This meant that participants in the museum lessons experienced less of the overall project's complexity than they might have, had they been involved in a more diverse array of activities (as was the *fritidshem*). Other the other hand, the exhibition was perhaps experienced by participants as a nexus of new and renewed spatiality: of the project's scope, its inquiries, and its broader themes. Participants until then had not seen the work of the other participating groups.

3. Estrangements of alternation

Initially, I had imagined that a substantial part of *Ett skepp* would relate to discussion about the 'right of window', a concept I wanted to extend from the late Austrian artist Friedensreich Hundertwasser's proposed 'window right', to encompass dialogue about concrete proposals premised on the right to the city (e.g. regarding the idea of creating a children-owned land trust, creating an embassy for the neighborhood in central Gothenburg, or engaging existing urban planning debates about the Frihamnen

162. In practice, though, there still exist attitudes in various city administrations (including the Cultural Affairs Administration) in which 'cultural activity' is seen in a hierachy which elevates either 'high culture' (big institutions: museums, the opera, libraries) or culture produced outside of institutions, by individuals (e.g. painters).

development and a proposed tower in Hisingen). This intention—'familiar' as my approach at the time—effectively faded as the project evolved and expanded in unfamiliar ways, and my efforts were reorganized. This estrangement of my initial approach was at first seen as a loss, but then as a gain in other ways—in providing new experience in a more artistic urban-sociological approach which amplified the distanced (rather than interactive) aspect of social encounter. It was also a departure from an approach of attempting to amplify dialogue through radical speculative design projects/proposals, premised on sharp critiques to existing urban development.[163] This latter mode of critique, Lemke notes in his study of Foucault (2012), is seen by Foucault to be a "style of thought focusing on judging and condemning, negating and rejecting" (58). Instead, the project turned to an indirect design approach of estranging participants' (including the practitioner's) urban-social experiences (in the workshop and perhaps beyond), and estranging (intentionally and unintentionally) involved actors' perspectives through the emergent, explorative quality of the project itself. Yet this was not a 'move' in the sense of a replacement of one mode for another. The associated self-positions (of 'negative critique of urban development', and 'radical speculative urban design', say), still exist, but were challenged and reconfigured in relation to other self-positions by my involvement in the project. Further research would aim to re-involve them—but as part of a combined approach.

The project shift described above related to two correlated factors which became key when the project expanded from its original scope. First, museum lessons not supplemented with additional funding (for instance as in collaborations with the City Planning Authority), are generally limited to two workshops and a workshop time of 90 minutes. This considers the teacher's own [typically busy] schedule and that museum lessons were originally conceived as a brief 'taste' ideally leading to a more extensive project. The second factor was the increased emphasis on the quality of artifacts which appeared, from my perspective, with the opportunity to exhibit the project. This meant much time was spent on designing and making, time which might have been used in other more critical ways. On the other hand, this seemed a productive involvement and expression of my disciplinary 'voice', especially given my relative silence due to the language gap, and, further, new critical qualities and effects were produced as a result—related to supporting articulations of participants' voices from both their own and institutional actors' perspectives.

163. The 'design case study' of my master's thesis, *The Challenges of Urban Activism in the New Neoliberal Context* (2013), gestured towards an approach combining two modes in dialogue: radical design speculation and an artistic participatory workshop program.

The overall project, as an extension of my own unstable identity, can be re-read as 'multivocal' in the sense put forward by Smith, in her anthropological study of narratives about the past (2004). Smith finds that individuals, and therefore social groups, are inclined towards multivocality in their maintenance of "composite and contradictory narratives" which include "the juxtaposition of competing voices" (251), which she divides into "official voices" and "contrasting voices" (254). The 'official voice' tends to: speak in the third-person; be simple; speak of the 'melting pot' metaphor (her study is on narratives relating to colonial pasts[164]); cover certain topics; refer to passive agency; and be oriented ideologically towards ease of assimilation, not acknowledging distinctions, focusing on the whole ("we were one"), and on harmony. The 'contrasting voice' tends to instead: speak in first-person; be detailed and convoluted; cover other topics; refer to active agency; and be oriented ideologically towards difficulty of assimilation, emphasizing the relevance and pervasiveness of distinctions, and focused on hierarchy of class/ethnicity. One of her conclusions is that this creates the preconditions for a critical moment of self-estrangement:

> The fact that speakers sometimes became aware of the contradictions they made in their statements [...] suggests that incoherence itself may be a recipe for change [...] (265)

Ett skepp exhibited 'official voices' in a number of ways. Mainly, by its discursive emphasis—in the main exhibition text and in my subsequent presentations—on the participants as being involved together (indirectly) in a collective process, thereby not making distinctions between class (linked to geography in this case) or age. This was reinforced by having a single collective attribution, for instance, instead of attributions at each group's artwork. And, although distinctions and hierarchies are always at play and implicitly felt, and certainly were felt when it turned out that most of the museum lesson participants lived in villas and many had never been inside an apartment block, the workshops had no overt intention or content in this regard. The museum lessons eventually took on an simpler name (less metaphorical, more direct), "Who is your neighbor?" to better communicate with teachers (evidencing a case where the complexity of the project might have been alienating). Although the project kept its overall title, I embraced the new name as an additional title which featured prominently in the exhibition. A further key quality of the exhibition that merits unpacking in future

164. However, she suggests, based on her empirical findings, that "multivocality should not be limited to the social memories of subaltern peoples alone, [...]", that one should also expect to find it among hegemonic groups of society. Therefore, "[c]onversely, it may be the *absence* of multivocality, reflecting considerable centripetal forces, that one should find particularly noteworthy." (Smith 2004:265)

research is how its design qualities of simplicity and coherence (but not necessarily consistency) resembled an 'official voice', in both problematic and productive ways.[165]

But, the project, in my view, avoids being considered what I earlier termed 'authoritative multivocality' because of the unrepressed presence and audibility of 'contrasting voices', beginning with the easily convoluted title metaphor—whose multiple meanings, graspable individually, resisted compression into one overall meaning. A high degree of detail was emphasized throughout the project, from the precision of the tool-artifacts and their associated workshop activities to minimization of summative, meaning-defining texts in the exhibition. The work did not directly answer or solve something, but registered a process of [largely indirect] inquiry in a detailed, direct way, without condensation or explicit reinterpretation. The exhibition also emphasized my first-person role as a project participant, primarily in its design which partly dramatized my roles as researcher and project leader (through one reading of the central sculptural installation as my 'research laboratory' and through two artworks of my own, made for the exhibition). That the exhibition treated the children's work seriously rather than through 'cutesy' or 'fun' framing or reinterpretation was understood as a measure of its high quality by many in the Cultural Affairs Administration. The display of participants' original expressions or 'voices', absent such a overlayer of reinterpretation or inflection, could be seen as a greater presence of the 'first-person' (of each participant) in the exhibition. Their display within the collective tool-artifact frameworks could be seen to provide a further degree of spatial-architectural focus—through loose organization and by providing surrounding space—which enabled voices to be perceived in greater detail and singularity (at the same time as they could be perceived in a collective reading—much as in my analysis of the spatial-architectural framework of *The Cave* in 4.1.3, but more as a field than a single mass or fixed configuration. The modularity of these frameworks, their sometimes incompleteness (e.g. the 'gameboards'), and the presence of 'loose parts' in the exhibition's sculptural installation, meant that some further 'contrasting voices' from visitors made their way onto/into some of the works.

While 'official voices', on their own, tend to compress and try to control space, when they are combined and alternated with 'contrasting voices' (and not oppressive in their intent) a complex spatiality can be opened up. This new spatiality meant the apparent

165. Problematic would be connections between certain design aesthetics and various conquering operations (e.g. Deutsche 1996). A productive critical approach would aim to denaturalize those connections through progressive counterexamples. Much would turn on understanding a spectrum of definitions of 'coherence'. On the 'multivocality' of coherence versus the 'monovocality' of consistency, see: Buchman, M. & Floden, R.E. (1992). Coherence, the Rebel Angel. *Educational Researcher*. 21(9). 4-9.

disappearance of a more direct mode of critique, but enabled a more indirect and diffuse process-oriented mode marked by experiences of estrangement produced through various alternations between voices.

6.1.3 Reflection

Alternating voices emphasized operations of alternation or switching between 'voices'. The clarity of valence of alternation—of control, role, and perspective—combined with associated uncertainty (incompleteness and indeterminacy of control, knowledge, and effects) mark this spatiality with a high degree of contrast which potentially estranges actors along the lines of the alternations involved, and potentially further develops empathy and reciprocity (besides requiring the latter).

In the case analyzed here, this took the form of: alternations within the practitioner between self-positions associated with familiar and unfamiliar roles and intentions for the project; alternations of control between practitioner and collaborators over the project's evolution and its in-workshop methods; alternations of authorship between practitioner and participants across the project's activities and expressions (which became the exhibition content); and alternations across participants' perspectives in relation to inhabitants (switching between viewing and creating, and between outside and inside perspectives). These were associated with uncertainties of: the project's evolution; the practitioner's and participants' in-project experience; authorship in the exhibition, and; in the project's indirect effects (on participants and secondary audiences).

I contended that my 'multivocality of the self', already co-extensive with a wider social and environmental context, was further extended in the multivocality of the overall project and in its activities. Alternation between multiple voices—not just oscillation between two, or an alternation resolved by synthesis into one voice—can generate a high-contrast dynamic spatiality in the practitioner's approach and participants' experience which estranges familiar approaches and perspectives. This spatiality can create, reinforce, and be created by a multivocal framework.

Although a wider array of self-positions or voices taken into consideration by the practitioner tends to effect a redistribution of time and focus which can dilute critical potency—when the latter is conceived in terms of a directly targeted critique—a multivocal approach, through its spatiality, has a diffuse critical potential in estranging the experience of practitioners, collaborators, participants, and secondary audiences.

6.2 *Transversing voices*: design for meeting-encounters

This section is oriented around analysis of a project which took place in 2018. Drawing on my first-hand observation of one set (of two) of the project's workshops, and conversations with involved practitioners and institutional actors, my analysis is generally anchored to the scale of the design of workshop activities and of participants' experience. *Transversing voices* is used as a conceptual-analytical lens to read operations of spatial-artifactual mediation or 'bridging' between 'voices' (considered as participants, inhabitants, and/or sense modes): through design intention; as the workshop experience unfolded; and in relation to institutional factors. All of the preceding are held to be important to practitioners who 'design for' what I term *meeting-encounters*. This term aims—building on Noble's call to nuance the rhetorical figure of 'the stranger' and "think about degrees and modalities of familiarity and strangeness" (2013:33)—to foreground a complexity of design-mediated social connection which may generate estrangement through the co-presence of (and sometimes conjunction) of aspects and relationalities usually understood separately as exclusively familiar (meetings) or unfamiliar (encounters). Analogous here is Shklovsky's distinction between automatic *recognition* and *seeing* as if for the first time, in estrangement processes understood to interplay both. This mode of multivocality, with its spatiality generated by and gravitated around specific spatial-artifactual mediations of social connection—and associated indeterminacies—, can critically estrange experience of these connections by intensifying their indirectness and thus their changeability, countering habits of thought which assume or aim for directness in social relations. An overview description of the empirical material (6.2.1) is followed by analysis combined with further description (6.2.2) and a reflection (6.2.3).

6.2.1 *A new cultural center is emerging - How do you want it?* (2018), an overview

In autumn 2018, Studio Vadd[166], a Gothenburg-based "interdisciplinary architecture and design studio with a focus on creative dialogue processes" (Studio Vadd n.d.) led two sets of participatory workshops—involving mixed groups of children and seniors—in Backaplan (Figure 6), a central urban area in the Lundby district whose re-development is currently being planned and includes a new cultural center (see 5.3.1), as part of a project called *Ett nytt kulturhus växer fram - Hur vill ni ha det?* [*A new cultural center is emerging - How do you want it?*]. The workshops took place through the cultural-pedagogical institutional framework of Gothenburg's *Museum Lessons – The City's Spaces* program and links with Backaplan's urban re-development. Studio Vadd consists

166. http://www.studiovadd.com

of its co-founders, architect Vici Hofbauer and designer Dawn Hang Yue Wong, who both also have additional formal training in the field of child culture design[167]. They further describe their practice:

> With assignments in architecture, urban development processes and the pedagogy of architecture, we develop methods and tools to be able to work inclusively.
>
> Lifting children's voice, the child's perspective and children's own perspectives is central to Studio Vadd's work. Together with over 2,000 children, the studio has, through creative processes, developed methods for raising and making visible children's voice in urban development processes. (Studio Vadd n.d., my translation)

The project was conceived as a follow-up to an earlier *Museum Lesson* project conducted in spring 2016 called *Nytt kulturhus på Backaplan* [*New cultural center at Backaplan*], which grew out of an institutional collaboration between city and district administrations and a research institute. The collaboration was initiated by the Cultural Development Manager (with focus on Cultural Strategy) in the Society and Culture Sector of the Lundby City District Administration and the city's Architecture Advisor in the Cultural Affairs Administration. Both projects were part of these actors' aforementioned 'methods experiment'. The 2016 project further brought on board the Chalmers Interactive Institute (now RISE Interactive Göteborg, a technology and design research institute[168]). Hofbauer (of what is now Studio Vadd) and the artist Elina Metso were commissioned to design and lead the workshops as architect/architecture pedagogue and artist/art pedagogue, respectively, while the Chalmers Interactive Institute provided a researcher, designer and developer (one person) and the Virtual Reality (VR) technology which played a central role in the project. For the 2018 project, Studio Vadd was commissioned to lead the workshops as architect/designer and architecture pedagogue/design pedagogue.

In addition to the cultural-pedagogical aims of the *Museum Lessons*, and the aforementioned broad institutional aims of increasing access to art and culture, and working with 'intergenerational meetings', these participatory projects had further institutional aims, elaborated in the city Architecture Advisor's draft report on the 2016 project (GBG-C-aa 2018e): "to create dialogue and get a mutual exchange of the students' thoughts" on the content, expression, and surroundings of the new cultural center. This

167. Both Hofbauer and Wong are graduates of the master program *Child Culture Design* at HDK (School of Design & Crafts) in the University of Gothenburg. After working independently, they launched their own joint practice, Studio Vadd, in June 2018.
168. RISE is a local office of a national public sector organization, RISE Research Institutes of Sweden, "Sweden's research institute and innovation partner", working through "international collaboration programmes with academia, industry, and the public sector" to "ensure the competitiveness of the Swedish business community on an international level and contribute to a sustainable society". (RISE Interactive n.d.)

knowledge "can form the basis for politicians and officials who work with the Backaplan cultural center." As part of this exchange, it was aimed that participants gain "knowledge and understanding about what a future cultural center can be and how an urban development project can work". The broader aim was to giving children and young people—"who have knowledge and experience that adults do not have"—better opportunities to influence "how the city develops for the better", implicitly through involvement with real projects, but also through "developing interfaces, expressions, and working methods" which allow their voice to be better heard. (ibid., my translation) I will give a relatively brief overview of the 2016 project before moving on to the 2018 project and its additional institutional aims.

Participants were four different classes of 4th and 6th graders from two local schools, who met on three occasions for museum lesson workshops. The first involved experiencing firsthand the site and surroundings of the planned cultural center, discussing its existing qualities and how they and others might use it. In the second workshop, schematic re-development proposals (simple volumetric massing) from the City Planning Authority were presented to participants on computer screens off-site, and then again at on-site using VR goggles. Another presentation covered how the digital VR model was constructed. The participants were to act as evaluators of the city's proposals as a way of stimulating their own ideas, which they articulated in groups through sketches and text. Four perspective views were given, over which participants could sketch their ideas. The researcher then transferred and oriented these sketches in the digital VR model in preparation for the third workshop, during which students presented their thoughts and ideas, first on computer screens off-site and then in VR on-site, where they could look around and see their original sketches life-size.

The institutional collaborators made an internal report (GBG-C-aa 2018e) which will feed into Inobi's comprehensive public report. The internal report included both a '*bruttolistor*' ['gross list']—a full list of participants' input and comments in text form (with one image of a sketch overlaid in the VR model to illustrate the process)—and a closing summary of participants' input. The intention was that these processes and their reporting should influence the development of the cultural center by informing the institutions responsible—city and district cultural administrations and the City Planning Authority—as well as the design team(s) participating in a future architectural competition. Before planning for the 2018 workshops began, it was decided that the VR component and associated collaborator would not continue to be involved due to the impracticality of the time-intensive process of transferring the participants' sketches into the VR model.

The collaboration instead shifted to include Senior Gothenburg[169], the city development center for senior issues, whose mission, in relation to urban planning, is to foreground "the senior perspective" in order to "improve the quality of life for older people and to make the city a better place to age" (Senior Göteborg n.d.). A precedent for involving seniors in museum lessons had recently been set as part of the project analyzed as a case in 6.3.

As part of their role in the 2018 project, Studio Vadd designed the workshop program and activities in relation to largely the same institutional agendas, parameters, and immediate aim as in the 2016 project—enabling participants to inform the planning of the future cultural center—but with a new focus on its entrance and integration of its outdoor environment. The exact location of the cultural center—which in the 2016 workshops had been estimated but not certain—was by now fixed and its size determined by budget to about 4,000sm. Each of the two separate participant groups combined a class of schoolchildren (around 20-25 students) with a smaller group of seniors (around 4-7). Teachers signed up their classes based on communication with the city Architecture Advisor and the description on the *Museum Lessons* website, which described it as such:

> Backaplan will have a new cultural center and on two occasions you will be able to contribute and develop ideas about the center's content and outdoor environment. Together with some seniors you will work with a designer and an architect. The first time we will visit and explore the area. The second time we will engage in a workshop to test and deepen our ideas.
>
> The lessons link to Lgr11, are part of a research project and are intergenerational. (City of Gothenburg n.d., my translation)

In their framing of the purpose of this workshop, shared among involved institutional actors and observing researchers, Studio Vadd describe "that the creative process will enable a conversation about the new cultural center" which "gives a picture of how the group thinks about the environment that is created", and that this can be drawn out in terms of more abstract qualities or feelings—through the use of abstract forms (Studio Vadd 2018c).

Of the participating schoolchildren, one class of 4th graders came from a public school located northwest of the site (about 15 minutes walk), while the other class—3rd graders—came from a public school much further east in another city district (Örgryte-Härlanda) (around 30 minutes by public transport). My analysis primarily refers to the

169. Previously introduced in 5.1.2, along with Gothenburg's institutional agendas related to senior issues and urban planning.

set of workshops I observed involving the latter group. Of the participating seniors, most were inhabitants from and around Backaplan who volunteered in response to invitations from Senior Gothenburg, signing up for either set of lessons.

The two workshops with the 3rd graders were each 90 minutes and spaced one week apart. The first meeting primarily consisted of an hour-long 'architecture walk' or *arkitekturvandringar*, a method developed earlier by Hofbauer and Wong:

> In 2017, together with architect Vici Hofbauer, we have developed 'Arkitekturvandringar', an interactive city walk, which through sensory experiences, we encourage children to explore and critically reflect on what architecture means, and how children can talk about public space issues. […] (Wong n.d.)

Before beginning the walk, everyone gathered outside the newly-built market hall at the edge of New Kvillebäcken, a recently-built neighborhood adjacent Backaplan to the west. From here one could also see *landshövdingehus* or 'governor houses', a historical building type unique to Gothenburg. Originally built for the working class, these three-story residential buildings consist of two wooden stories on top of one of brick. After a brief introduction, Studio Vadd led us into the first of three housing block courtyards in New Kvillebäcken, pausing the whole group inside each courtyard (Figure 22), and sometimes before entering or after exiting, leading verbal exchanges about the participants' perception of the spaces' qualities including visible or invisible boundaries—the degree to which the courtyard entrances felt welcoming and the spaces like public, private, or park



Figure 22: Architecture walk. Studio Vadd. (2018). *A new cultural center is emerging - How do you want it?*. Gothenburg.

space. Through the trajectory of the walk and these exchanges, Studio Vadd aimed to problematize the perception of these courtyard spaces as public or private as a way of activating participants' awareness of abstract architectural qualities—which might then be used in informing the planned cultural center's entrances (along with its broader development) in the next workshop's exercises.

Studio Vadd wore headset microphones connected to portable speakers to allow the whole group to better hear them and their frequent repetition of participants' inquiries and responses. Verbal exchanges were guided by Studio Vadd in two modes of conversation: first by prompting and receiving questions in an open discussion format—flexible to improvisation—and then by prompting more specific questions or assertions in coordination with designed prop signs which allowed the group to respond by dividing in two ('thumbs-up/'thumbs-down') or in four (to approximate a series of facial expressions):

> The setup of the conversation is 'dynamic' in such a way that, in conversation with the group, the group will be able to control parts of the discussion being conducted. Other parts of the conversation are more controlled with different assertions [for participants] to take a stand on. (Studio Vadd 2018c, my translation)

Some prompted questions, and participants' responses, included:

Are we allowed to be here?	- There are too many looking out from their houses. - It's a garden, not a park, because there are many houses around.
What is a park?	- This is a park because it's more open. - It's welcoming as there is running water, you can do things, play, there are no doors, it's beautiful, nice natural elements.

(Studio Vadd 2018d, my translation)

Upon exiting a courtyard with limited accessibility (only via stairs), Studio Vadd asked the children to try to re-enter while shuffling their feet, limiting the reach of their steps. A short walk further, they stopped the group for a short review and reflection near the edge of New Kvillebäcken, in view of Backaplan, and afterwards in Kvillebäck Park to look at some examples of art in public space: a close-up view of a bronze cast statue of Micaela Molitor (by sculptor Martin Hansson, 2012), a living Gothenburg citizen who won an ideas competition sponsored by the public-private consortium that developed New Kvillebäcken; and a set of abstract playground forms in the distance.

The walk then shifted gears, crossing a pedestrian bridge and then a road, and gathered in a parking lot slated to disappear in re-development, to be replaced by a dense fabric of housing, office, and retail space surrounding the future cultural center and a connected outdoor space of slightly larger footprint. After about 15 minutes of small group discussions (the seniors evenly distributed among the groups) about possible content or expression of the cultural center (and/or its connected outdoor space), and where its entrances might be located, the walk continued across the parking lot and through an existing shopping mall, and gathered just outside the mall's opposite entrance. (The mall will be rebuilt in a much denser configuration, and the city has been trying to convince the property owner not to enclose its cross-streets.) Studio Vadd then showed a posterboard with three aerial images of Backaplan: a historic photo; the area today; and a rendering of the latest urban re-development plan. Many participants, young and old, were especially interested in this and craned their necks to see. The walk/workshop concluded with time to mingle over and mill around bananas and coffee.

Through the design of the walk's overall trajectory, activities, and dialogue throughout—beginning with embodied experience of historic and existing (recent) urban fabric and continuing into discussion about the future urban fabric of the planned cultural center—, Studio Vadd aimed to "talk about [the] past, present and future" (Studio Vadd 2018c) of the Backaplan area and thus raise awareness among participants of the long-term temporal dimension of urban spatial transformation, which tends not to be as intuitively sensible as short-term, immediate dimensions (Wong 2019). Wong also notes that aspects of the past may be unintentionally forgotten due to our intuitive human predilection for imagining the future (ibid.). The spatio-temporal emphasis, underscored by the posterboard's trio of past, present, and future images, also served to structure a coherent opening and closing of the walk (ibid.), an important basic aspect of leading pedagogical and participatory workshops.

The second workshop, described as a 'creative workshop' (Studio Vadd 2018d), took place entirely within a small 'blackbox' theatre space in Mötesplats ['meeting place'] Lundby, a cultural center just west of Kvillebäcken, about 20 minutes walk from where we had ended the previous workshop. The space was partly prepared in advance by Studio Vadd who had designed and assembled a 3D armature of grey plastic pipe frames which would frame and scaffold what would become an abstract 'large-scale model' of an entrance (or entrances) to the future cultural center (Figure 23). The pipes were connected in a straightforward way in four bays: two short bays flanking a medium and a wider tall one. The armature was positioned centrally and oriented parallel to the theatre's three

terraced rows of seating, and sat loosely on a base of several sheets of light brown kraft paper taped in a stagger-pattern roughly reflecting the armature's own stepping.



Figure 23: Workshop. Studio Vadd. (2018). *A new cultural center is emerging - How do you want it?*. Gothenburg.

The pipes were pre-drilled with holes at regular intervals so that participants could—using connection hardware (bolts and wing nuts), colored tapes, and nylon rope—articulate the armature and its surroundings by connecting to/through/from it various abstract wood and plywood shapes or 'loose parts'—also modularly pre-drilled with holes—which had been painted in various solid patterns in a palette of blue, green, pink, white, natural (no paint) and red (small discs only). After a 15-minute introduction, participants worked for 40 minutes, again in small groups, each drawing three cards to determine broader themes to work under (accessibility, outdoor environment, indoor environment, audience, site creation, and activities). While exploring what they and others could do with the materials, participants articulated the armature with the loose pieces in ways both symbolic and literal. For instance: by attaching green triangles to represent a green or 'nature' feature; by constructing an abstract assemblage of shapes to represent that the cultural center should feature artworks; by making signs with colored tape text saying "welcome" (two instances), "welcome to eat", "hi", "do not take" (pointing to the armature), "kiosk", "theatre", and "cafe" (there was a discussion about whether free coffee should be provided to all visitors); by making an almost life-size hanging bench, as well as a sitting bench; by making seats; and by making a scanner

machine (to check visitors' bags). There was a minor kinetic dimension owing to elements hanging, swinging, or spinning (one result of pin connections being the primary mode of attachment). Only a small percentage of loose parts were not used by the participants.

Each group had been asked to take the last 20 minutes before group presentations to make a drawing (using designed drawing boards) which explained in images and words what their group built and why. In the final presentation round, each group took turns standing next to the 3D construction(s) they had made together and outlining their thoughts to the other groups, who were seated in the three terraced rows opposite the

1. *Welcome feeling / easy to get in*
- Everyone should feel welcome; those who are young, young and older. Those who can and cannot speak Swedish. "Even for lazy people."
- Welcome to enter, also out and again. "Welcome sign that is huge and that should be seen! Everyone can see it! "
- Those who walk, drive, bike, go by tram and bus are all welcome.
- There are entrances on different sides so that it is easy to get in. But it is not too many entrances, so you get confused.
- Many people have room to enter simultaneously. (e.g. for a school class).
- Cars must run slower.

2. *Lively and airy feeling / vegetation*
- Natural elements / plants for both the indoor and outdoor environment of the cultural center.
- Why is it important to have plants? "You feel better", "fresh air"
- Live water
- Park outside the cultural center "you can rest and watch bushes and flowers, butterflies."
- Park (not just garden wood) with public open feeling
- There are mazes, water leaks & walks
- Sculptures on the lawn
- Feel boring if it is enclosed/confined and if housing is too close.

3. *Feels different and attractive*
- Find art, sculptures, paintings
- Special light
- Plays music at the entrance to make it welcoming
- Different windows to see what is happening in the cultural center
- When you look at the cultural center, you feel "oh my god, what fun" you want to enter
- "It's an art house"

4. *Clear information that many understand*
- Signs in the outdoor environment around the cultural center to show different ways to the cultural center.
- Easy to find in different rooms, "you know where to go".
- Even easy to find the way out.
- Those who cannot speak Swedish can orient themselves and things to do.
- Digital screen showing information in different languages.
- Clear floorplans.

5. *Sufficiently large for many (activities) and all (people)*
- More floors, at least two, so that everyone can make many activities.
- Playroom / playroom, soft playroom, stroller parking for small children.
- Tables, chairs and sofas in different sizes for coffee, to read the book and watch movies.
- Library, bookshelf outside the library.
- Indoor pool, for smaller children, older children and adults.
- Roof room with star binoculars and holes in the ceiling to see the sky.
- Room for lectures, exhibitions and flea markets, stage for music, theater, dance and concerts.
- Office for associations and crafts.
- Cafe on the first floor and kiosk at the park.

6. *Do not forget peace and quiet!*
- Quiet corner that you can go to when you are stressed.
- We need to consider sound levels, so different activities do not interfere with each other.
- Good floor with soft material for small children.

> *Free coffee in the cultural center?*

There was a discussion about whether the café in the cultural center would provide free coffee to all visitors. The child group who proposed the idea, reasoned that it is important for children or those who do not have enough or not enough money also should be able to coffee.

Others in the children's group were unsure whether the food would end, how to do it and who should pay.

> *Security?*

It was also discussed how we can ensure that the security works. A group suggested that there may be a scanner at the entrance to check the visitors' bags. There were different opinions in the group, some felt that it creates difficulties for people who visit the cultural center, as an example, someone picked up that there may be problems if one wants to bring cutlery for their lunch box.

Table 5: Participant input on the planned cultural center, as collected by Studio Vadd. (Studio Vadd 2018d, my translation).

armature. In each group, it was usually one student presenting, often physically referencing their 3D work (pointing to and sometimes fiddling with it), while one group mainly presented their 2D work. The other group members, children or seniors, offered more or less verbal support, depending on the group. After all the groups presented, the lights were lowered and Studio Vadd stretched a line of blue tape across the main threshold, offering a final wrap-up and thank you, cutting the tape, and welcoming everyone for fruit (mainly apples) and coffee. As in the previous workshop, the children had to leave relatively soon to return to school while the seniors lingered over coffee.

About a month after the workshops, Studio Vadd issued an internal report (2018d) to the institutional collaborators and observing researchers which summarized the workshop processes and collected the participants input. This report will also feed into Inobi's comprehensive public report. Because of the language barrier, I cannot report on how the participants' verbalized ideas and on-site conversations related to the workshop's creative processes. But, many of the abstract constructions in the workshop that I observed correspond with the participant input as summarized by Studio Vadd in their reporting (Table 5).

6.2.2 Transversing voices through multivocal frameworks

'Transversing' is understood here as mediation of social connectivity—by design and/or as experienced—, which, depending on specific conditions and contingencies, leads to manifold dynamics of mutual recognition and/or seeing (recalling Shklovsky's distinction between recognition and seeing in his formulation of their interplay in the process of estrangement). Based on Studio Vadd's self-described focus in their practice on processes of "creative dialogue" (Studio Vadd n.d.), and description of one of their recent projects as a 'bridging project'—in terms of how it could function as a social-spatial connection between schools in different parts of the city (Studio Vadd 2018b)—I understand their work as involving aims to both unite and articulate participants and participating groups. I read this in terms of multivocality, with particular focus on how multivocal frameworks can be read in the workshops and across the project. Mediation, as forming a *link* between, can be understood as a unifying gesture. At the same time, it can be understood as articulating a difference. This sense of a double operation is illustrated by Simmel (1994) in his reflection that a bridge connects while at the same time dividing—because a bridge implies a separated condition in need of bridging in the first place (and, it might even work to preserve the separated condition, depending on its configuration, permanence, and visibility).

Local aims of 'bridging' also relate more broadly to strong emphases in cultural policy on 'intercultural dialogue', which acknowledge a multiplicity of cultures and aim to encourage their meeting and exchange (e.g. Calligaro 2014 on European cultural policy; Lindberg 2012 on Swedish cultural policy; and City of Gothenburg 2013, the city's cultural policy).

Three themes organize analysis of the empirical material: 1) issues of authorship, 2) dynamics of multivocality, with a special consideration of how they can intensify a diversity of voices or create more space for minority voices, and 3) modes of estrangement.

1. Issues of authorship at project and workshop scales

This section begins by considering hierarchy and distribution of authorship across the project scale and then moves to the workshop scale to analyze how Studio Vadd authored—but also participated in—transversals of certain voices through their workshop designs. Here, McGuire's concept of 'relational multivocality' (2008) will be useful, both because some sense of stability of 'voices' is implied in bridging, and because of relational multivocality's focus on power relations and the critical role of 'authority' or, more broadly, authorship.

Reading multi-authorial multivocality in the project

The project's nested structure, combining institutional agendas and the design agency of external pedagogues, can be read as a multi-authorial mode of multivocal authorship, which can be further read through McGuire's theoretical-analytical lens of relational multivocality (2008) in order to foreground certain authorship-related power relations and critical perspectives which created the preconditions for later transversals of voices.

Similar to the 'multivocality' of urban policy Borén and Young (2017) found in Stockholm and its region, here there were potentially competing institutional agendas, beginning with the project connecting to a major prioritized urban planning project, undoubtedly partly or almost wholly tied to the city's economic growth-minded strategy of enhancing its globally attractiveness, along with accompanying continuing (or worsening) income and housing inequalities. But the project also tied into formal institutional missions and mandates to work with children, young people, seniors, and intergenerational meetings—progressive-aiming agendas historically traceable, from Boltanski's perspective of pragmatic sociology, to actors' own critiques (individual and as collectively mobilized) and their effects (examples were shown in 5.1 and 5.2). These agendas, along with those of the *Museum Lesson* program, defined both the 'voices' involved (schoolchildren and seniors from the area) and their combination, in an

experimental 'intergenerational meeting' (the class from outside the district is arguably also a constituency due to the planned cultural center's centrality).

At the same time, the 'voices' of Studio Vadd had a high degree of autonomy as they, in their role as external pedagogues, had a wide degree of latitude in designing the museum lesson workshops, working with clear but open institutional parameters. From Mahoney and Thelen's perspective of gradual institutional change (2010), the workshop design could be seen as a strategic location of creative and critical potential, where there is room (and institutional permissiveness) for [re]interpreting the 'rules'.[170] In another hypothetical configuration of actors, the museum lesson pedagogues might be internal rather than external, and workshop methods regularized and predetermined, potentially tipping the mode of multivocal authorship towards authored- or authoritative multivocality.

Two examples can give a sense of how Studio Vadd tested institutional parameters. In a preliminary outline of the workshop design, they proposed a possible "continuation of the project", in which the armatures would have been installed temporarily at or near the site of the planned cultural center to make more visible the participants' input and "to create a wider dialogue with the public" which could then feedback to the participants (Studio Vadd 2018c). This did not go forward as it bumped into the program's limits (funding and formal constituency—the museum lessons are for schoolchildren rather than the general public). But, even advance awareness of these limits need not inhibit speculative thinking, if there is or might be 'room' (funding, time, and space) for widening the project beyond the program itself (e.g. through a research project, as in 6.1, or through collaboration across municipal administrations, as in 6.3).

In another case, Studio Vadd made further 'room' for interpretation by allocating extra time to develop their critical reconceptualization of the city's 'architecture walk'—formerly a kind of checklist tour of historic buildings. Their reconceptualization effected a significant transformation in which the walk became a more interactive and explorative method which took a broader view of architecture:

> We got this information [about the existing architecture walk], and then we re-did it all, because we said we cannot do this. […] We said we can talk about history but *not* in that way. Not like "this is built, and then…"…more looking at architecture in a wider sense. […] it's more general about architecture but at the same time it gets more specific on things such as what is public and private. […] (Studio Vadd 2018b)

170. This application 'bends the rules of' Mahoney and Thelen by considering an *external* actor, engaged with the institution in a joint or common (overlapping) project, as effectively *inside* the institution and thus as a 'change agent'.

Referring to schoolchildren who had participated in an architecture walk they led which utilized their new method, Studio Vadd observed:

> […] it was interesting because they knew exactly what architecture was in the beginning of the walk but not in *the end of* the walk. And that's because we had been questioning architecture for 45 minutes. […]
>
> And, teachers said that the children have been starting to see their surroundings in a new way—saying things like "ah, look at that window, it means that behind it must be maybe like that" and "insulation in the walls makes that", and so on, "so, *that* must be older than this because…" (ibid.)

By critically testing institutional parameters, as in the previous two examples, Studio Vadd, in spite of their engagement in a project subject to multiple institutional agendas, can be seen as avoided the risk of becoming fluid subjects with only 'quasi-' agency—as in Latour's "witches' caldron" (2014). Rather, they can be seen as involved in a multi-authorial mode of multivocal authorship in which their critical voices—their participatory practice—can be read as multipronged, as a form of contemporary institutional critique which is both "partner and adversary of the arts of governing" (Foucault 1997:28, cited in Raunig 2009:4).

Transversing authors' and participants' voices—and participants as authors

Switching now to the scale of workshop activity, and focusing on transversals of voices, two examples illustrate how Studio Vadd's design approach and workshop methods encouraged transversals of their own and participants' voices which, through rhythms of exchange of authorship, generated a certain multivocality.

During the architecture walk, through the self-described 'dynamic' format of their conversation with participants, Studio Vadd encouraged a rhythm of involvement of participants which made space for participants to author the content of the conversation. (This exchange of control also suggests a reading through the lens of alternating voices.) As Studio Vadd maintained their overall authorship role (as workshop leaders, experts, and facilitators) and participant-authored content was framed within the workshop program, without altering its overall course, this can be seen as a mode of authored multivocality—arguably necessary to meet the various agendas in the limited time of a museum lesson while avoiding the risk that improvising to follow an enticing tangent leads to a breakdown in the coherency of the overall experience. Studio Vadd's use of voice-amplifying headsets and speakers further strengthened their role as author, in a way that to a degree seemed to counteract the partial leveling of power relations created by the conversation exchange. One [more expensive] way to further the latter, but also to frame a wider array of [hierarchical] voice relations, might be for *all* participants to wear

headsets designed with multiple modes and configurations of vocalizing and listening: crosstalk (free-for-all); exclusive (seniors or children); random (with LED indicator of who is 'on'); workshop leaders only; and 'ghost' (off-site or pre-recorded). Artist Marika Hedemyr's work *Next to you at Korsvägen* (2017), a personal, smartphone-based "mixed-reality walk" offers an insightful precedent in its layering of voices which "remixes the city's visions of Göteborg as a destination with quotes from Vilhelm Moberg's novel series *The Emigrants*, and facts about Korsvägen [a transit hub in Gothenburg]".[171] It should be noted that the workshop scale multivocality here is calibrated to respond to the larger multivocality of the project's institutional agendas. This precludes the kind of radically heterogeneous dynamic of voices Bakhtin found in the polyphonic novel, as this would almost certainly be too alienating in the context of the pedagogical functions of museum lessons, though more 'familiar' in the context of experiencing an artwork.

How the architecture walk critically transversed participants and urban inhabitants' voices

Studio Vadd's design of the architecture walk, in large part organized around problematizing the perception of courtyard space as public or private, can be read as a workshop-scale multivocal framework which created and engaged with transversals of participants' and urban inhabitants' voices. This requires the analysis to widen to connect to the larger context of urban planning in Gothenburg, and to theory more broadly.

Before proceeding, it is important to re-emphasize the subjectivity of my analysis here—unless framed otherwise, it is based on my own readings and attributions of critical intent and/or effect, which, in some cases, project specific critical stances. Studio Vadd, in contrast, speak of their critical aims (beyond the direct aims of informing the planned cultural center) in more general terms—for instance in their report on the project:

> It is a different approach to talking about architecture, urban development and public buildings. We hope that the theme, the conversation and the way of working will inspire a continued commitment to the ever-changing cityscape.
>
> […] During the hike, topics that deal with urban planning, settlement, local environment, and its impact on people were discussed. We looked at different spaces in the city, private / public, and what a boundary, visible or invisible, can be. (Studio Vadd 2018d, my translation)

Wong is careful to point out that their approach pursues multiple general critical aims "at different levels" (Wong 2019) rather than subordinating them to the 'direct' subject of the

171. http://www.marikahedemyr.com/next-to-you-korsvagen.

workshop (which, in this project, could be seen as the participants' informing of the planned cultural center):

> I believe it's always about enabling wider perspectives and including a wider range of choices and possibilities which directly or indirectly relate to the subject [of the workshop]. If we bring out only those directly related to the subject, we would fall into the trap of linear thinking and possibly bear the risk of excluding parts of the network/system. (Wong 2019)

Here, their critical approach can be seen to have multivocal spatial qualities of an open system, in contrast to the unidirectionality and singularity of purpose and meaning Wölfflin found in the baroque, for instance. This could be seen to apply even to single activities within the workshop, as, in this respect, Wong sees her role primarily as a facilitator whose critical aim is not to define (e.g. what should be perceived as 'public' or 'private' space) or impose specific critical interpretations, but to raise awareness of the importance of an issue (e.g. public accessibility) "on physical, social, and psychological levels" (ibid.), while it is "up to the participants to make further critique (or not), depending on who they are" (ibid.).[172]

Returning to my reading of Studio Vadd's problematization of courtyard spaces along the architecture walk, the relevance of the issue of perception of public and private space (and its legal status) can be approached quite concretely through the event of the apparent privatization of one of the courtyards in the New Kvillebäcken area (not visited during the architecture walk, but of similar morphological type). Months after the architecture walk (and not directly related), a Yimby Göteborg [Facebook group] member posted the photograph and caption seen in Figure 24 (Andersson 2019), implying that the metal fence had been newly installed in order to privatize the courtyard. The ambiguity of these kinds of urban spaces has been at the forefront of an urban planning debate in Gothenburg between Yimby Göteborg, a citizen initiative organization[173], and the City Planning Authority, whose plans with 'open' or 'broken blocks' (*uppbrutna kvarter*) have been critiqued by Yimby, who instead advocate 'closed blocks' (*slutna kvarter*) based on a specific historical planning morphology: the European perimeter block. The latter often legally create and tend to further produce a spatial-sociology of privatization or securitization (Bauman 2011a) in which courtyards tend to be used only by immediate inhabitants, becoming meeting places (in my sense of a 'meeting' being a gathering of

172. Wong's perspectives here are in response to a follow-up question I asked Studio Vadd: in their design of the architecture walk did they "take an implicit critical stance (however subtle or partial) towards a perception of openness and public accessibility?". Wong clarified their orientation away from specific critiques-as-judgments, while reflecting that perhaps such a critical stance was unintentionally subtlely effected through the influence of her subconscious subjectivity. (Wong 2019)
173. https://gbg.yimby.se/.

those familiar to each other) more than as possible places of what I called meeting-encounter—where one might meet those familiar and unfamiliar. A fuller picture of this debate is beyond the scope here, but the question of the status of courtyard spaces is a key urban-political issue which was broached in an embodied way by the architecture walk.[174]



Figure 24: "A former open block in Kvillebäcken has been closed to the public" [post to Yimby Göteborg Facebook group]. 11 Jan 2019. (Andersson 2019, my translation).

Yet, one might more specifically read the architecture walk in terms of action-as-critique (recalling, among others, Fischer's and Raunig's conceptualizations of critique) by its on-site problematization of the perception of urban courtyard spaces and implicit critique of their inaccessibility (and by extension, their privatization). Here, participants' experience of perceiving the courtyards' degree of publicness or privateness (through their entrances' sense of openness or closure, the volumetric massing and density of residential units, and the presence of ground floor apartments), in a way mirrored the experiences of other urban inhabitants who might evaluate spaces as welcoming, permissive, ambiguous, or off-limits—and come into contact with others, familiar or unfamiliar (or some

174. For a fuller picture compare, for example, Caldenby 2018 and Mattsson 2018 with Johansson 2017. I interviewed the Project Manager of the Backaplan urban re-development, in the City Planning Authority, who confirmed the centrality of the issue as it related to a resurgent trend in their practice of 'neighborhood planning'. The latter aims for largely self-contained areas (and the current plan for Backaplan, *Program for Backaplan* (City of Gothenburg 2018), is largely comprised of 'closed blocks'). The Project Manager, apparently a minority voice, was critical of the trend, emphasizing that it effectively discouraged cross-city encounter with those unfamiliar. (GBG-U-pm 2018)

combination). This could be seen to form a critical transversal connection—in addition to transversal links made between participants by virtue of their involvement in a shared activity—comprised of a link between participants' embodied experience and their critical perception of other urban inhabitants' similar experiences. But it should be reiterated that, compared to the latter, participants' experience was highly framed in ways which gave it familiarity: mediated as cultural-pedagogic activity and moderated by the pre-selection of the voices involved and the framing of the workshops as convivial activities of dialogue and working together. For these reasons, participants were likely less on guard with each other, with the urban spaces, and with their inhabitants than in everyday urban experience. Still, one should not discount the possibility of all manner of singularized experiences of meeting-encounter, however pre-moderated in a general sense. And, one would expect that the 'learning' involved in these meeting-encounters strengthens what Herman's called 'dialogical capacity', transferable to participants' other experiences.

The architecture walk itself can be seen as a spatial mediation of participants' meeting-encounters with each other and the urban space, the unfamiliarity of the spaces providing an additional degree of 'encounter', familiarity minimally provided by participants' sharing the experience with their peers (classmates or senior colleagues).[175] Viewed from the perspective of Bronfenbrenner's theory of human development (4.2.2), the walk can also be seen as a design to expand the mesosystems of participants by bringing the latter into unfamiliar settings.

After the workshops, Studio Vadd discovered that one of the walk's courtyards might have indeed been fully private, and checked the law: if the apartments are *bostadsrätter* [owned residential properties] rather than *hyresrätter* [rental apartments], then technically one may not be allowed to enter the courtyard. These private courtyards can appear to be fully public, with generous stairs, ramps, and no gates, but one can discover an inconspicuous sign declaring that they are actually private property. Engaging in this scale of detail through the architecture walk's embodied experience, in combination with a broader 'background' critique, recalls Boltanski's dual (but interrelated) notion of critique as both general ('metacritique') and specific, rooted. The two can be expected to be contradicting at times. For example, as it turns out, there was good reason why the courtyard in Figure 24 might have been gated: it lay at the edge of residential urban

175. The analysis here might have also been—even more abstractly—extended to include Studio Vadd's critical aim of raising awareness of the long-term temporal dimension of spatial transformation, but I chose to restrict it here to a relatively more tangible imagined transversal of social connection.

fabric, facing the main entrance of a large grocery store in a block-length commercial building across the way.

How workshop-scale design transversed participants' voices

Here I will focus on how aspects of Studio Vadd's design for the second workshop can be analyzed as attempting to transverse voices in a way informed by differences between them ('voices' considered both as individuals and as demographic groups) and, in tending to articulate these differences, thus foregrounding the transversal relation.

Studio Vadd's design for the second workshop, including the armature, its abstract loose pieces, and connecting hardware, along with the surrounding workshop space, the workshop program, and its timing, was both the stage for and the shaper of dialogues rather than a neutral background. This aligns with the recognition that all social relations, even those face-to-face, are mediated in some way (Young 1990:232). Here the focus is on spatial-artifactual mediation.

In its compositing and reconfiguration of spatial, artifactual, and temporal dimensions, design plays a part not only as a scaffold for social relations, but in shaping those relations—which are always social-spatial. This distinguishes transversing from a purely social view of interpersonal exchange. Amin's notion of 'the social' (following Latour) as "the field of human and non-human association" (Amin 2012:6) is a useful redefinition.[176]

As the design of the armature consisted of three different heights, one so tall that only [most of] the seniors could reach, this prompted two seniors—as Studio Vadd partly expected—, to spend a portion of their time hanging components of signs on either side of the armature as part of their work within the small groups. At the same time, the lack of worktables in the space, as well as the initial spread of loose pieces being on the floor, seemed to mean that children spent more time constructing with and assembling the pieces. At least in the former case, it was a conscious design decision to use the differences between the groups to inform the armature's spatial configuration. Yet this was not a rigid, one-way relation, because two of the armature's bays were low enough that children could hang things on them without needing help from seniors.

176. A more exhaustive discussion insisting on the role of spatiality (and thus artifactuality) in historicity and sociality can be found in the work of Massey and Soja, who build on the 'spatial turn' launched by Lefebvre—in particular: Soja 1996:53-82.

Reflecting on the 'bridging' between participants in the second workshop, Wong found it to have occurred, "generally speaking, through making/building", as all but perhaps one or two children were involved in building things as well as testing how to together install those things on the armature (Wong 2019). This mode of transversing voices—as it transpired (differentiated from pre-workshop design intents and frameworks)—could be understood as indirect and de-centered (or 'multi-authorial'), as Wong also observed that participants' making/building efforts "never came with one direct solution" but "mostly involved changing/adding/improving the ideas or constructions and/or forms of the artifacts" (ibid.). Another mode of transversing voices can be seen to have taken place during the final round of small-group presentations, as nearly all of the speakers used what they had built and/or installed as a kind of 'talking partner' or mediator between themselves and the audience. These modes highlight the active role of the artifact(s) in the ongoing dialogue of the situation.[177]

Outside of the workshop leaders' designs, and more indirectly mediated by spatial-artifactual dimensions, the participants are always involved in their own transversing or 'bridging' attempts. The city Architecture Advisor observed attempts among participants to use humor to bridge the generational gap, although these were not usually successful due to difference in styles of humor. (GBG-C-aa 2018c) It is important to note that 'bridging' attempts to create transversals or crossings—or possible crossings—of voices, but need not be tied to expectations of a convivial result. Even in a failed attempt to communicate may contribute to increased communication[178], and to building dialogical capacity.

In summary, an expanded notion of 'the social' which includes the non-human helps read the spatial-artifactual aspects of the workshop design as active in shaping transversals between participants. Differences in height and mobility between seniors and children were seen to inform the design and/or effect the experience of the workshop, while use of humor was observed to be one example of the participants' own attempts to transverse voices. Differences between voices were a design inspiration which worked within an overall open structure, so resulting articulations of voices were not fixed or foregrounded.

177. Although it would blur the analytical framing here, another approach would be to consider—from a new materialist perspective (e.g. Bennett 2010)—the mediating artifactual or non-human as a 'voice' which partly effects the transversal of other, human 'voices'.
178. See: Pinchevski, A. (2011). Bartleby's Autism: Wandering along Incommunicability. *Cultural Critique*, 78. 27-59.

This section foregrounded issues of authorship relevant to transversals of voices at project and workshop scales. Designing such 'transversals' was/is of interest to both Studio Vadd and to the involved cultural institutions, and combining children and seniors in the same participant group served related institutional agendas, setting up a multi-authorial mode of authorship. At the same time, given that pedagogues for *Museum Lessons – The City's Spaces* can be external to the institutions, as Studio Vadd was in this case, and are given a certain latitude of authorship, pedagogues' workshop designs become a strategic location of creative and critical potential. Here, Studio Vadd's aims can be seen to have extended beyond the immediate aims of transversing the voices of children and seniors, and of exploring qualities of entrances to inform the planned cultural center, to, at the same time, to have created mediated links with urban inhabitants as part of their critical problematization of perceptions of various courtyard spaces during the architecture walks. Their focus on exploring embodied perceptions of spaces, rather than communicating inventories of pre-determined knowledge—part of their previous critical re-authoring of the city's architecture walk—can be seen as testing institutional parameters and practicing a pedagogy of critical estrangement. *What* is being authored here can be seen to be multivocal frameworks for the transversing of voices through meeting-encounters, premised on an interplay of manifold combinations and shades of familiarity and unfamiliarity. These frameworks included: the architecture walk as a continuity and critical urban problematization; accompanying rhythms of exchange of authorship with participants in conversations led by Studio Vadd, and; the second workshop's activities around the spatial-artifactual device of the armature. Differences between voices (e.g. height and mobility) inspired some of the designs yet these worked within an overall open structure, so when articulations of voices were effected they tended not to be fixed or foregrounded. Participants authored their own attempts to transverse their and other participants' voices. The multi-pronged approach of Studio Vadd, nested within an intersecting and crossing of institutional agendas, combined with their light-handed approach to 'bridging' (non-coerciveness and embrace of social connection made indirect through spatial-artifactual mediation) could be read as informing an approach of critical indirectness.

2. Critically attending to the dynamics of multivocality, diversity of voice, and minority voices

The focus here is on reading aspects of the empirical material, mainly at the scale of the design and experience of workshop activity, in terms of dynamics of multivocality, in the interplay between *unifying gestures* tending to support an overall loose framework and *articulating gestures* focused on diversity of voices and in amplifying minority voices. Special consideration is placed on how voices are articulated or amplified in order to be

more critical about power relations between voices, at the workshop and wider scales. But, first, the following section discusses why the planned cultural center can be seen as especially significant to certain voices as a transversal space.

Transversing beyond the workshop scale: the future cultural center as a transversal space

Before looking at the workshop scale, some larger scale urban-geographical and institutional dynamics can be observed, which partly shaped the Backaplan museum lessons and gave them extra significance.

In addition to the general cultural policy strategies of prioritizing the accessibility of children and young people to culture (at the city, regional, and national level: e.g. Härd 2019; Kulturnämnden 2017a), the specific location of the planned cultural center means that it will be extra important to future children and youth in the area:

> Backaplan is very important for this group [speaking of the first set of workshops], because this is as far as they can go. They are not allowed to go to Nordstan, for example [a mall across the river in the city center]... […] *this is the end point of where you can move away from your house* […] it should be taken care of, I think, within city planning, because it's in a pretty wide range because they come from Lindholmen [about 30 minutes walk] and so on. So, what if they turn this plan area into only living areas? […] So it's an important place for a lot of children who are living on Hisingen [the city north of the river]. (Studio Vadd 2018a, emphasis added)

From a critical perspective of advocating an urban sociology of difference, the planned cultural center as a transversal space—a meeting place for those familiar, and a space of encounter with those unfamiliar, or, rather, for the manifold shades between (meeting-encounter)—could be said to be important generally, and particularly so for the younger participants, when the practical considerations above are combined with a human developmental perspective.

The participants effectively become representatives for future children who are bound to this area as the limit of their mobility, given the long construction timeline (15-20 years). The cultural center is planned in the second of three stages, which would start construction in 2023, meaning current participants will be at least several years older when construction of the cultural center would be complete. Its location is also uncharacteristically central for Gothenburg, as historically cultural centers have been placed in the outlying suburbs (GBG-U-pm 2018). Assuming worsening gentrification and other housing inequalities, thinking about the planned cultural center as accessed from *across* the city—not just by those living in the area—becomes more important.

From a senior perspective, such a place could also be said to be extra important, given the trend among this demographic in Gothenburg (and in Sweden[179]) of 'social isolation' being

> a major problem among many elderly people. Older people are not given the opportunity for new experiences and a meaningful leisure time to a sufficient extent (City of Gothenburg 2016:27, my translation)

The Process Manager for Senior Gothenburg's 'Urban Development' agenda, a collaborating institutional actor in this museum lessons project, noted that many of the seniors who joined in this activity have also participated in similar social cultural activities (e.g. urban planning events and lectures) and that some also participate in different local associations/clubs (*föreningar*) as chairpersons and conveners, while others are simply pursuing their interests in a way that becomes their daily excursion or *utflykt*. (GBG-E-pm 2018) The Process Manager sees, in these involvements, seniors actively seeking social interaction in different ways (thus preventing their social isolation) while, at the same time, getting informed and pursuing their interests. (ibid.) The importance of personal relations to seniors' participation is also highlighted by the Process Manager, who observed that about 80% of the seniors who attended the museum lessons had been contacted personally by the project group's institutional actors—or had already been met by them in different ways. (GBG-E-pm 2019) The latter emphasizes that a transversal space is not only a physical container/field for transversals, but additionally is comprised of mediating social-spatial relations which extend beyond a physical space and time.

The museum lessons, as an experiment in intergenerational meetings, can be seen as an overlapping of institutional mandates and prioritization of working with minority voices. Even though the goal of coordinating cultural policy "to meet the experiences and needs of neglected groups" was removed from Sweden's national cultural policy in 1996 (Lindberg 2012), there remains plenty of space within policy (at all levels) to justify prioritizing certain groups. In combination with the significances of the cultural center's location and societal trends (especially regarding demographics, economic inequality, and effects of technology), the institutional mandate to work with 'intergenerational meetings' gains more specific contextual relevance.

179. "According to the National Board of Health and Welfare, over a quarter of all elderly people in Sweden feel alone and 15 percent are often bothered by loneliness". (Dolva 2019, my translation)

Here I will focus on three instances in the case when designing unifying gestures of multivocality took—or might have taken—precedence over designing articulating gestures. Attempting to describe the dynamics of multivocality can be difficult because these gestures can be simultaneous and mutually reinforcing. For instance, if I suggest that the workshops could have used more designed frameworks for bridging between voices—more dialogue or artifact prompts, and/or less free time—, to get the participants, especially the seniors, more actively involved, this could, depending on the design, both better articulate differences between voices and strengthen an overall unifying framework.

The start of the first workshop, when the seniors and children first met, could have been a moment to have designed a stronger transversal connection in order to bring the groups into more active acknowledgement of each other. (As I recall, introductions were largely informal, aside from Studio Vadd's introduction to the whole group.) This very important initial introductory stage—when communicating who is who, roles, key frames, and so on—is described as '*situationsmarkera*' (emphasizing/mapping out the situation) by one of the Project Coordinators in the Cultural Affairs Administration. (GBG-C-aa 2019b) An example of what this could look like was the opening sensitizing exercise in a participatory workshop with children which I led with Annelies Vaneycken, a colleague in *TRADERS*. Vaneycken designed an introduction sequence of concentric circles with children on the inside and university students (in a social design masters program) on the outside. The circles rotated at timed intervals until everyone had introduced themselves to everyone else. Perhaps such an active mediation between the groups could have complemented the more passive mediation of the shared architecture walk, the shared armature, and the small group activities. The final presentation round functioned as a unifying gesture of more active mediation, but across *all* the participants rather than between seniors and children.

Bauer (2012), and McGuire's concept of relational multivocality (2008), foreground the issue of how to combine voices in a multivocal framework without privileging one voice, especially one that is perceived to be repressive or harmful to the other voices. A brief example from the second workshop illustrates this. Two student participants working together had used blue and yellow tape to convey that the cultural center should fly Swedish flags. While adults might read this as a sign of a regressive nationalism, there is no way to tell the students' motivations without further inquiry. It is possible they simply reproduced the sight of flags flown in their own neighborhood environment. In any case, Studio Vadd's approach to dealing with this kind of potentially repressive voice is

generally to ignore it and steer the conversation elsewhere. In this sense these voices are still present, but less audible in the wider workshop context.

Continuity across the workshops themselves—an expected given—could be seen as providing a function to unify voices. But, certain institutional scale factors counteracted this. Because the seniors were volunteers, were smaller in number, and generally less amenable to the early start time (9:00), there were discontinuities across the two workshops. Of the seven seniors who joined the first workshop, four did not attend the second, and two seniors joined only for the second workshop.

More examples of designed unifying gestures could be provided here, but I instead describe these later in terms of estrangement. At a scale transitioning from and beyond the workshop, institutional actors play a key role in coherently gathering participants' input—this will be given more analytical space in Section 6.3. The workshop leaders play a similar role in their reporting, as seen in Studio Vadd's collecting of participants input into eight clear but broad categories, open enough to align with their aim of drawing out abstract qualities (Table 5), while also including emergent voices (the latter two categories regarding coffee and security).

Trans-scalar transversing: across the diversity of and within voices

Because 'transversing voices' tends to be predicated on 'voices' which are stabilized—enough so that they can be seen to be bridged and/or crossed—and because, in a multivocal framework, the differences *between* voices tends to come forward (as a counter to unifying gestures), there is a risk of inattention to the differences *within* voices, especially when 'voices' are aggregated as groups. In this case, institutional mandates—to work with children, seniors, and intergenerational meetings—can create an aggregated scale of voice that practitioners must be careful not to essentialize or typecast in 'stale', received categories, as was done in the epic genre in literature critiqued by Bakhtin. In a related critique, Smith (2004) found in individuals' discourses and therefore in that of groups, a persistent tendency towards an internal multivocality of contradictory and composite structure. But, before zooming to the individual scale, the broad participant categories in the case can be broken down by being more precise and by widening the frame of who is considered a 'participant'. The two workshops I attended were also attended (one or both) by another observing researcher (Natalie Davet of the University of Gothenburg) and 3-4 of the collaborating institutional actors (or their colleagues). This was reflected on by the city Architecture Advisor, who attended the first workshop:

> But it's also interesting that the oldest person in the group was 77, and the children were 10-11, and then I'm [40-something], and my colleague is a little bit older than me and then

> we had Dawn and Vici, [they're 30-something]...so I think it's interesting also to mix... It doesn't have to be very old and very young but could be something in between. (GBG-C-aa 2018c)

This moves towards more precise thought about 'intergenerational meetings' (such as the nuanced conceptualization by Johansson and Mühlenbock (2016), described in 5.1.2), but was also combined with a critique, which follows shortly, of conceiving of participants as group categories. If the perspectives of 'seniors' and 'children' are known and settled knowledge, they need not be involved and can be represented by experts or other holders of this knowledge. This is the intimation behind the notion that "we all have a child inside", for instance, which fixates an idea of the child as *only* lighthearted, playful, innocent, creative, etc. (or however you take the cliché). The city Architecture Advisor has bristled at this notion, encountered at times in other cities' reactions to presentations of Gothenburg's engagement of children and youth. (GBG-C-aa 2018a) Instead, a differentiation between 'the child's perspective' and 'the child's *own* perspective' is emphasized. This is made clear at the start of the internal report on the 2016 museum lessons:

> Children and young people are not a homogeneous group. Children and young people represent different social classes and environments, have different abilities, needs and experiences. The research differentiates between the child's perspective and the child's own perspective. A prerequisite for understanding the child's own perspective is to give the child the opportunity to contribute with their own ideas and experiences. (GBG-C-aa 2018e:4, my translation)

This should, however, not be mistaken for a valorization of participation to the exclusion of expertise and an accrued—indeed—*institutionalized* (relatively enduring) knowledge about 'the child's perspective', for instance. Think of the unfortunate consequences in Sweden, mentioned earlier, of urban planning rules and regulations about 'children's outdoor environments' being replaced with 'recommendations'.

In the workshops I observed, other factors than the dramatic age difference between the groups seemed to play more of a role, at times, in their 'intergenerational meeting'. One of the seniors was only just a bit taller than the tallest children, and at the same time was noticeably active and attentive in her small group and in the overall group (and later showed keen interest in the renderings of the plans for the area). Perhaps for this combination of factors, my perception of the overall group's movement dynamics (in terms of standing and lingering) was that she tended to cling closer to the other participants in social-spatial groupings, and especially within the small group she was in. This was in contrast with most of the other seniors who, in the second workshop, often lingered at a distance one step back from the children, perhaps as a sign of politeness in

avoiding towering over them and, who, in the first workshop, tended to stand on the periphery so as not to obstruct the children's view of Studio Vadd as they addressed the whole group. In the final presentation round, the seniors also tended to recede into the background, while one or two of the children from each group acted as spokesperson.

But the hanging back of the seniors might have been more than just gestures of politeness, and related to the overall workshop design and its 'relational multivocality'. Here, one must use multivocality in a trans-scalar way, and think again about the relationality between 'voices' aggregated as 'seniors' and 'children'. One can observe that, in the overall historical power relations (although I imagine in a quite faintly felt sense), the seniors could be seen as exceptions, newly invited guests, brought cautiously and experimentally into a long-established (18-year old) museum lesson program whose clear focus was children's participation and education. This I felt in the seniors' smaller proportion within the overall group (about 1:3), in the added presence of the children's teacher and support teacher (although two institutional actors from Senior Gothenburg were present), and in the initial layout of the 'loose parts', which were arrayed on the floor, more accessible to the children. Similar observations were made by the city Architecture Advisor and the other observing researcher. This is not to imply that relations between the 'voices' should or could have been more numerically (or ergonomically) equalized. That would certainly have generated a different 'meeting', but it does not consider the differences caused by the institutional constraints in play—compulsory student attendance and typical class size versus senior volunteers acting more individually and of an unknown group size. It also does not consider that a 'meeting' need not be quantitatively equal to be qualitative.

The design of the workshops, as a 'meeting' space, did tend to work towards unifying the participants against this background of relational asymmetry. The largely organic way in which the seniors and children interacted in the second workshop—mediated by the shared creative processes related to the armature, and the shared organic small group discussions—surely created a qualitative 'meeting' in its casualness and organicity, even an 'urban' meeting in which strangers might need only to interact respectfully, briefly, and smoothly without causing unnecessary friction. Internal frictions, though, could have surfaced in the negotiations of conversation (recall the failed attempts to connect through humor). Yet, the unifying gestures, while they brought a certain conviviality, might have been complemented and counterplayed with a more striated approach involving more designed interactions and prompting structures, more of the 'dynamic' mode of conversation that took place within the first workshop. If designed to more actively involve the seniors, this could have further articulated their presence and so worked to

some degree against the overall relationality of deference to the children. Of course one would have to be cautious against creating too rigid of an articulation—or dichotomy—between these voices, so as to avoid overshadowing their internal diversity.

In summary, using a lens of multivocality to reflect on the participatory processes here actually risks rigidifying voices unless used in a trans-scalar way, moving between attending to the internal diversity and singularity of each voice to considering larger aggregate voices in a power-relational way. This transversing of *scales of* voices could be read as another sense of 'transversing voices', which can allow the practitioner to expand critical reflection to multiple scales and the interaction between scales.

Reflection

This section read aspects of the case in terms of dynamics of multivocality in order to bring critical focus on power relations in relation to workshop design and institutional agendas in participatory processes which transverse voices (with or without design intention). Doing so necessarily involved reading 'voice' in a trans-scalar way, within and across the scales of: the diversity within and singularity of individual voices; demographic groups, and; a wider urban populace who may use the planned cultural center. The trans-scalar concept and use of multivocality can be seen here as a crucial aspect of maintaining a limberness of an approach of critical indirectness, preventing, on the one hand, uncritical immersion in complexity leading to an inability to read power relations in relation to minority voices, and, on the other hand, a rigidification of critical approach tending to essentialize voices at the expense of their singularity and internal diversity and the complexity of engagement.

Analyzing spatial-artifactual mediation between voices as a multivocal interplay between unifying, articulating, and amplifying gestures allowed a complex understanding of transversals between voices as meeting-encounters.

3. Estrangement in the 'plot' and 'story' of the workshops

In different ways, the workshops—through a combination of their design and as experienced by participants—could be seen to have estranged the critique[s] of Studio Vadd by communicating their aims to participants in a more felt way (less directly, less rationalized, and less discursive). This section analyzes two examples.

The theory on estrangement makes a distinction between estrangement as an artistic device (or design) and its effects. Berlina notes that Shklovsky, in his literature analyses, makes a similar distinction between the author's design or the 'plot' and what occurs in a text, the 'story'. 'Plot' considered as:

> "a construction which uses events, people and landscapes, which shrinks time, extends time or shifts time, and thus creates a phenomenon which is felt, experienced the way the author wants it" (Shklovsky & Berlina 2017:14, quoting Shklovsky 1970)

Translating this to analysis of participatory practice, the 'plot' can be seen as the design of a participatory process (e.g. of workshop activities)—before and during the process—, while 'story' can be seen as the wider view of what unfolds (which is much less within the designer's control)—participants analogous to readers but at the same time folded in with and partly-authoring the 'story' along with designers.

An estranging complex of transversals of notions of 'voices' along the architecture walk

In their re-conceptualization of the architecture walk, Studio Vadd effected a shift from a pedagogical mode akin to what Freire has called a 'banking model of education' in which pedagogues fill up passive students with settled knowledge, *conditioning* them to cling to such knowledge and its accepted categories, to an approach following the critical pedagogy tradition in placing more emphasis on *de-conditioning* such knowledge, in order to cultivate a more critical reflexivity and knowledge. (Freire 1974) This pedagogical mode can be seen as a mode of estrangement which, in the architecture walk, relied on participants' embodied experience.



Figure 25: Architecture walk. Studio Vadd. (2018). *A new cultural center is emerging - How do you want it?*. Gothenburg.

Considering 'voices' to also mean what Joyce (2002) calls 'ways of knowing', we can see an overall multivocality across the workshops in their use of different sense modes: the discursive; embodied experience; 2D drawing, and; 3D construction/assembly. I will zoom in to illustrate one instance, which stood out in memory, when 'voices-as-groups' and 'voices-as-sense-modes' were linked—or transversed—through an estranging experience.

A sequence which was particularly estranging for me as an observer, occurred when Studio Vadd asked the participating children to try to re-enter one of the courtyards, but without lifting their feet (Figure 25). Its sensory dimension might have been amplified to me because I was not aware of what was asked until just after the activity was over (due to the language barrier), so the first sensory data streams to me were the sound of shuffling feet and the sight of a crowd of children, followed by a gasp or groan from one the seniors. At that moment I realized the exercise was designed to create empathy with seniors' more limited mobility. The groan—whether or not it was out of disapproval, surprise, or other reaction—had triggered in me the possible ambivalence of reception of this kind of articulation of difference (in this case, perhaps experienced not as excessively unfamiliar (alienating) but as too familiar). I suggest that the intensity of estrangement I felt arose from what could be conceived as the complex spatiality of the situation, generated by multiple transversals occurring at once (rather than a linearity of one mode of estrangement or transversal): for the children it was a stopping, turning around and re-experiencing of entering the courtyard they had just exited from (estranging the space and its sensory experience through slowed repetition); it was an extremely constrained form of 'walking' (estranging the habit of walking); and, by calling attention to the seniors by implication it, for a moment, displaced the former relatively familiar mode of co-presence of seniors and children (estranging the architecture walk's flow and mode of social relation between the groups).

Such sensory methods in art and design approaches to participation aim to build empathy through intensifying experience (e.g. Huybrechts et al. 2014:176), but here they were even more intense—in my experience—due to the co-presence of those from the broader group which was sought to be empathized with.

Interplay with familiar 'voices' in the second workshop

Moving to an example with a design-artifactual dimension (one not already part of the environment—as the steps were in the previous example), the role of interplay with familiar 'voices' (here, 'ways of knowing') can be emphasized as important to the estrangement which a mode of transversing voices can affect.

Both workshops integrated a traditional architectural approach of 2D drawing during part of the small groups' work. This was a minor component, as, in terms of time, it represented only about ten minutes in the first workshop and 15-20 minutes in the second. But, crucially, drawing was employed *in conjunction with* more unfamiliar activities rather than being its own dedicated activity (the traditional image of the architect brooding over the drafting table). In the first workshop, some drawing was done while participants stood outside near the site of the planned cultural center. In the second workshop it was a complementary part of the 3D construction activity. In these instances, each small group received a designed 'drawing board', an A4-sized piece of thin but sturdy sanded plywood with an A4 'architectural drawing sheet' (like an architectural 'title block' with title, date, group number, etc.) secured by a removable elastic rope stretched around the board in the short direction between two divots. In my view the 2D drawing might have given an important grounding to the participants—and perhaps also to the collaborating institutional partners—in terms of recognizing familiar architectural activity (even though the activity of 2D architectural drawing itself was likely unfamiliar to them). This, I think, was especially the case in the second workshop when the activities were much more abstracted from familiar 'architecture' and occurred in a space separated from the outside environment.

This also has relevance—to both participants and workshop leaders, and to a future audience of architects or urban planners—in terms of how the familiarity of the format might produce a different expression. In a 'drawing board' situation, facing the unfamiliarity of a 'blank page', participants might more easily reproduce their habitual perceptions of what 'architecture' or 'a city' is. Based on my observation of two of the drawings, I suspect that they, while expressing the ideas of the participants, might have been inclined to the familiar in two ways, first in a tendency to default to drawing rooms and buildings, and second in a tendency to draw literal representations reproducing familiar things (I noticed this in another participatory project which took place in Gothenburg in the 2010s, some children having drawn warplanes and famous American fast-food restaurant chains in their vision of a future city). Although literal expressions of participants' needs and desires, in terms of what specific spaces they think the planned cultural center should have, are useful to future architects, more abstract expressions about the how and why of such literal expressions—as well as those more activity-based such as 'what do you want to be able to do?'—are arguably more useful to architects because they are more translatable to the design of spaces, and intermediate spaces, which are more likely to be multi-use than dedicated to a single activity. This was part of Studio Vadd's logic in emphasizing the more abstract activities related to articulating the armature:

> Building on a large scale with abstract forms meant that we could use the physical material as a tool to talk about abstract factors that are important in construction, such as what feeling should appear to the visitor who comes to the cultural center. (Studio Vadd 2018d:5)

Because the abstraction of the 3D construction activity, even though unfamiliar as 'architecture', was continually involved in a dialogue between participants, the materials, and the armature, it could also be seen to have brought familiarity to the flow of the workshop. The overall process, then, could be seen as involving multiple voices which could be considered, at different times, and in different relations, as either familiar or unfamiliar, or both.

Reflection

This section focused on two examples from the workshops of how aspects of their design (their 'plot') and of their experience (their 'story'—unique to each participant) could be seen to have involved transversals of 'voices', which were considered as both participant groups/individuals and sense modes or ways of knowing. The critiques of Studio Vadd could be seen to have been estranged through their being communicated in a more felt way. The first workshop relied on the embodied sense mode of the architectural walk as a voice or 'way of knowing'. In one of the walk's activities an estrangement of this voice—slowing it down by limiting it—was designed to transverse across the voices of participant groups (children and seniors). My account, serving as one 'story' of the workshop's experience, described this as a particularly intense estranging experience. This reinforces the view that estrangement is highly contextual to individual perception, although, like individuals, co-constituted with others and the environment. The second workshop involved various spatial-artifactual combinations of familiar and unfamiliar voices or ways of knowing. Here, the way the presence of familiar voices and the way voices are combined was argued to be key, their proximity and rhythm of deployment effecting an interplay which both familiarized experiences of unfamiliarity and defamiliarized experiences of familiarity.

6.2.3 Reflection

Transversing voices emphasized operations of spatial-artifactual mediation of social connectivity. Two senses of 'transversing voices' were seen to interplay (by design and/or through experience): 1) mediations—of varying degrees of indirectness—between individuals, groups, and urban inhabitants, and 2) mediations between sense modes or 'ways of knowing'. These two modes of mediation in the case can be seen to relate to Joyce's "two main dimensions of multivocality" (2002) when the former is seen as extending beyond a simple fixed demographic binary of children and seniors—to consider internal differentiation as well as a broader critical relation with urban inhabitants.

The focus on mediating, though always involving articulations, tends to reinforce unifying gestures and to rely strongly on multivocal frameworks as non-coercive backgrounds for transversals of voices. On the other hand, transversals are conceptualized around specific, localized events, embodied in the meeting-encounter of two participants, or embodied in a participant's indirect relation to urban inhabitants through experience of the urban context. Yet, because transversals of groups and individuals are considered as already multivocal meeting-encounters—a complex interplay of familiarity and unfamiliarity—and individuals are also considered as already multivocal, transversals are rife with multiplicity and indeterminacy of social relation. Thus, the spatiality generated by transversing voices could be seen as a 'localized multiplicity' gravitated around each transversal which, because designed for a plurality of possible experience, hovers loosely within a multivocal framework. The foregrounding of sensory spatial-artifactual dimensions of mediation, combined with recognition that the social is always mediated, could be seen to have potentially estranged participants' experience of social relations, intensifying their complexity as already mediated and indirect.

Studio Vadd's critical approach in relation to their authorship role—both authoring and multi-authorial—could also be read as trans-scalar. The trans-scalar aspect of transversing voices is proposed as crucial to an approach of critical indirectness, to avoid submersion in either the workshop scale or the scale of institutional agendas.

6.3 *Wavering voices*: deflecting direct perceptions

This section is oriented around analysis of a project which took place in 2017-2018, which partly continues today in the form of a planned public artwork. Drawing on conversations with involved practitioners and institutional actors, and review of the project's visual, spatial, and other documentation, my analysis is focused on workshop-scale activities and their relation to secondary audiences' perceptions. *Wavering voices* is used as a conceptual-analytical lens to read design operations (including artistic devices) and experiential conditions which can be read as deflecting direct perceptions of single, stable voices by generating indeterminacies through ambiguating, multiplying, dis-articulating, or otherwise rewiring voices. This mode of highly unstable multivocality, with its expansive, dynamic spatiality and high degree of indeterminacy, can critically estrange not only the perceptions of participants—counteracting habits of essentializing—but perceptions of significance and influence, opening out extensions of the latter in space and time—counteracting habits of limiting significance to a direct and immediate present.

An overview description of the empirical material (6.3.1) is followed by analysis combined with further description (6.3.2) and reflection (6.3.3).

6.3.1 *Dialogue Project: Backaplan Cultural Center* (2017-2018), an overview

In autumn 2017 and summer 2018, Monique Wernhamn[180], a Gothenburg-based artist working critically with socially engaged projects through "performance, participatory-driven projects, workshops, interventions and installations" (Wernhamn n.d.), led two separate groups of participatory workshops—involving schoolchildren and seniors, respectively—in Backaplan in collaboration with composer Fredrik Hagstedt[181], as part of an artistic project she calls *Dialogue Project: Backaplan Cultural Center* (2017)[182]. The workshops took place through the cultural-pedagogical institutional framework of Gothenburg's *Museum Lessons – The City's Spaces* program and link with Backaplan's urban re-development. Wernhamn describes her practice:

> I am driven by a community involvement and interested in the psychological and social factors that affect people and makes us to whom we are. As well as the structures and norms that maintain different ideals and hierarchies (gender, class, ethnicity, sexuality, etc.).
>
> Since August 2014 I've been working with *THE SUSTAINABLE WOMAN*, a project focusing on methods for survival and sustainability in life.
> 2012-2014 I was working in long-term processes with youths, exploring how artists along with participants can create open, norm-critical and trusting spaces for dialogue. I was collaborating with youths and culture institutions (Gothenburg Art hall, Culture School in Gothenburg, Youth initiative Arena 29); the work was also a part of MFA education in Contemporary Performative Arts, University of Music and Drama, in Gothenburg.
>
> I am working in projects where I'm the auteur and performer and in projects where I'm the artistic director, facilitator/curator. I collaborate with artists, cultural actors, independent groups and institutions, and do work for art venues and theatres, public spaces, site and context specific places. (Wernhamn 2015c)

The project grew out of a conversation between Wernhamn, the city's Architecture Advisor, and the Cultural Development Manager of the Lundby City District Administration about how they might collaborate. (Wernhamn 2018a; GBG-C-aa 2019b) It became an institutional collaboration between the same actors who initiated the case

180. http://www.moniquewernhamn.com.
181. Hagstedt's work is centered around the aim to "develop/expand consciousness of perception" through tools his music can offer. http://www.medvetenhetsverkstad.se ["workshop of consciousness"]. He has done participatory work previously in Backaplan in collaboration with the Lundby City District Administration and other artists, and in relation to urban planning. See: *Din Röst – om Backaplan* [*Your Voice - about Backaplan*] (2016-2017): https://dinrostblog.wordpress.com, and; *Tonsätta staden!* [*Compose the city!*] (2016), which was focused on 13-16 year old participants, but open to everyone. He is also part of the project *Ångpannegatan's Processes - Art as urban development* (2019–present).
182. Wernhamn also presented the project (between workshops) under the title "Make your voice heard" (Wernhamn 2017).

discussed in 6.2, the city's Architecture advisor and the district of Lundby's Cultural Development Manager—also part of their aforementioned 'methods experiment'—and the city's Art Advisor (based in the Cultural Affairs Administration). The collaboration further included Senior Gothenburg in the second group of workshops—the idea arising when some seniors happened to see a workshop in the first group and inquired if they could do same. (GBG-C-aa 2018a) Within the *Museum Lessons* framework, Wernhamn and Hagstedt were commissioned to design and lead the workshops.[183]

In addition to the cultural-pedagogical aims of the *Museum Lessons*, and the aforementioned broad institutional aims of increasing access to art and culture among children and seniors[184], the project, like that of the previous case, had further institutional aims relating to increasing the influence of children, young people, and seniors on the city's development. These aims were elaborated in the city Architecture Advisor's draft report on the first group of workshops (GBG-C-aa 2018d): "to create dialogue and get a mutual exchange of the students' thoughts" on the content, expression, and surroundings of the planned cultural center. This knowledge then "can form the basis for politicians and officials" working with its development. As part of this exchange, it was aimed that participants gain "knowledge and understanding about what a future cultural center can be and how an urban development project can work". An additional, integrated aim was to shape the public artwork. (ibid., my translation)

The project in Backaplan had three components: 1) six sets of two 90-minute workshops, spaced about a week apart, with each of six school classes (4th and 5th graders) over two months in autumn 2017; 2) a set of two 90-minute workshops involving similar methods and program, spaced about a week and a half apart and involving two small groups of seniors (no more than eight in either workshop) in summer 2018 and, based on the results of the first two components; 3) a planned collaborative public artwork in Backaplan consisting of a mural by Wernhamn together with a sound piece by Hagstedt installed on a small existing utility building in Backaplan. These three components or 'sub-projects'

183. Thus the overall project was institution-led, but Wernhamn's involvement and artistic work can also be read as a project. Although I begin here from the latter perspective, I consider both understandings as simultaneous.
184. In light of how 'intergenerational meetings' were understood by Johansson and Mühlenbock (2016), and given that the separate groups of children and seniors did not directly meet and exchange, the project was not likely formally considered an experiment in 'intergenerational meetings' by the institutional actors. Interpersonal encounter and exchange is also a minimum requirement for Wernhamn, who suggests that, although the public art mural could be considered a kind of [what I would call 'indirect'] intergenerational meeting, it might rather be seen as an explorative starting point for higher-level, more substantial intergenerational meetings. (Wernhamn 2019b)

will hereafter be referred to as *Backaplan 2017* (involving children), *Backaplan 2018* (involving seniors), and the planned public artwork.

Before giving a detailed overview of the workshops, I will outline their basic two-workshop structure in order to introduce and contextualize the artistic device I later focus extensively on in analysis. The first workshop of each sub-project consisted of an 'experience walk' of the Backaplan area near the site of the planned cultural center (including the site of the planned public artwork) combined with verbal dialogue. The second workshop of each sub-project continued the dialogue, both verbally and through a small-group collaboration activity involving a newly-introduced artistic device: whole-head rubber animal masks. The activity consisted of each group creating and staging scenes or 'tableau photographs'[185] of themselves—wearing animal masks—in coordination with the workshop's different spatial settings, in order to convey aspects of their thoughts and ideas from the dialogues: see Figures 28-29 (index); 26, 27, 32, 36, 39 (enlarged). The tableaus were photographed and, to conclude the workshops, each group performed their tableau to the other groups.



Figure 26: Tableau photograph [j.]: "Nöjesfält [Amusement park]". Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2017). Gothenburg.

185. 'Tableau' is an art-historical term referring to "a painting or photograph in which characters are arranged for picturesque or dramatic effect and appear absorbed and completely unaware of the existence of the viewer". https://www.tate.org.uk/art/art-terms/t/tableau. Its use in photography is linked with 1970s experimentation. The term is shortened from *tableau vivant*—French for 'living picture'—which has further meaning and historical roots.

The animal masks each resemble a different animal's head: about 20 types (Table 6). They are realistic enough not to be mistaken for cartoon caricatures. Necklines vary slightly. The idea for involving animal masks arose out of an earlier participatory project of Wernhamn's: *The Sustainable Woman investigates sustainability, life and dreams at Solsidan (the sunny side), part 1 and 2* (2016-2017) (Wernhamn n.d.) (hereafter the '*Skövde*' project). Understanding the context in which *Skövde* emerged is important as it relates to how the masks worked similarly in *Backaplan 2017/2018*, and more broadly to her dialogical approach.

bear	bird	crocodile	deer	Basset Hound	pug	duck
elephant	frog	brown horse	grey horse	white horse	jaguar	lion
monkey	parrot	pig	rabbit	zebra		

Table 6: Index of animal mask types.



Figure 27: Tableau photograph [n.]: "Våra hem för där finns en varm och glad känsla [Our home because there is a warm and happy feeling]". Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2017). Gothenburg.



“Everyone is equally worthy”
“Alla är lika mycket värda”

a.



“It’s creepy when it’s dark in the woods”
“Det är läskigt när det är mörkt i skogen”

b.



“Where you can enter without comments on how you look”
“Där man kan komma in utan att få kommentarer om hur man ser ut”

c.



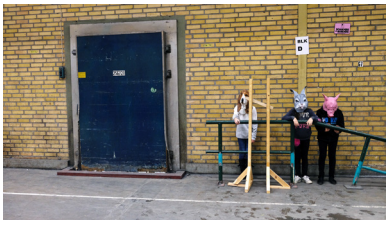
“Family, relatives and friends”
“Familj, släkt och vänner”

d.



“Prison”
“Fängelse”

e.



“Prison”
“Fängelse”

f.



“Follow the rules”
“Följ reglerna”

g.



“Gangster Club”
“Gangsterklubb”

h.



“No dangerous things and mean people”
“Inga farliga saker och taskiga personer”

i.



“Amusement park”
“Nöjesfält”

j.



“Rubbishy place”
“Skräpig plats”

k.



“Signs and texts must be in languages that all understand”
“Skyltar och texter skall vara på språk som alla förstår”

l.

Figure 28: Tableau image-caption pairs (a. through l.). Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2017). Gothenburg.



“Kind and helpful robots”
“Snälla och hjälpsamma robotar”
m.



“Our home because there is a warm and happy feeling”
“Våra hem för där finns en varm och glad känsla”
n.



“Friends”
“Vänner”
o.



“Nature, calm, peace and bird song”
“Natur, lugn, ro och fågelsång”
p.



“Nature, calm, peace and bird song”
“Natur, lugn, ro och fågelsång”
q.



“Nature, calm, peace and bird song”
“Natur, lugn, ro och fågelsång”
r.



“Nature, calm, peace and bird song”
“Natur, lugn, ro och fågelsång”
s.



“Our cultural center contains...”
“Vårt kulturhus innehåller...”
t.



“Our cultural center contains...”
“Vårt kulturhus innehåller...”
u.



“An insecure place”
“En otrygg plats”
v.



“An insecure place”
“En otrygg plats”
w.

Figure 29: Tableau image-caption pairs (m. through w.). Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2017/2018[m.–o./p.–w.]). Gothenburg.

Wernhamn also initiated *Skövde* in collaboration with institutions: the Social Services department of Skövde—a municipality 150 km northeast of Gothenburg—and the Skövde Art Museum. Her aim was for the project to be a way to "to share experiences and raise thoughts about mental illness, work/capacity for work and human value—in an era where work and economic growth are prevailing" (ibid). These aims were nested within those of the Social Services department and their participation in *Culture for All*, a national project aiming to improve disabled people's accessibility to cultural life, which formed part of the Swedish Cultural Council's strategic work within the framework of the National Disability Policy 2011-2016 (Kulturrådet 2016). Participants were several young adults with experience of mental illness, aged 18-30, brought together from the surrounding area of Skaraborg by: *Young Arena*, an initiative aiming to support young people (15-24) in pursuing studies, internships or work; The Swedish Social Insurance Office; and the Social Services department. (Wennblom 2017)

The idea of using masks arose in the second or third of what would eventually become several meetings in the project. Wernhamn's dialogical approach in her self-initiated[186] artistic projects is to be very open in the early stages to the project being shaped in dialogue with participants. In the six-month timeline of *Skövde*, the form of the group's collective output was determined early on, beginning with one participant's suggestion that they make a film:

> And I said "yes, that's a good idea"... and I also thought "okay, I listen, and then how can I use her idea in relation to what I have here? [her initial critical-artistic aims] How can I combine it?" Because if she feels she has an impact on this process, it will be easier for them to motivate...but at the same time not push my artistic idea away—and then I realized that "okay, if we do a movie, how could we do it without showing our identities". (Wernhamn 2018a)

Although, because of participants' older age, there was no legal need to shield their identity, Wernhamn reflects:

> But I also thought that the dialogue was covering...how do you say...vulnerable subjects...or sensitive topics—and they were talking about their own life and experience of mental illness. So I felt that it would be easier for them to express their stories and emotions if they could be anonymous. And, at the same time, it became a fun way to explore something and it raised another layer of—an aesthetic to it that also creates a fiction. (Wernhamn 2018a)

186. Wernhamn distinguishes her 'self-initiated' projects from her work with the *Museum Lessons* progam. Although both involve institutional parameters, her self-initiated projects tend to be much longer in duration and thus better able to evolve dialogically with participants. (Wernhamn 2018a)

The idea of using masks as a way to achieve this anonymity came to Wernhamn from her previous experience as a set designer.

A short film (13-minute), *Djur är också människor* [*Animals are people, too*] (2017) was the primary result of part 1 of the project. In the film, masked participants variously share life experiences and dreams (through voiceovers and while interviewed) while acting out [mostly] everyday experiences together. (Figure 30) Also produced throughout the dialogues and performative actions in the project were photographs, video, sound, text, and interviews with local politicians (Figure 31).



Figure 30: Stills from the short film, *Djur är också människor* [*Animals are people, too*] (2017) Monique Wernhamn, *The Sustainable Woman investigates sustainability, life and dreams at Solsidan (the sunny side), part 1* (2016). Skövde.



Figure 31: "Djuren intervjuar kommunpolitiker [The animals interview municipal politicians]". Monique Wernhamn, *The Sustainable Woman investigates sustainability, life and dreams at Solsidan (the sunny side), part 2* (2017). Skövde.

Returning to *Backaplan 2017*, the first workshop began with Wernhamn leading participating schoolchildren on an *upplevelsepromenad* or 'experience walk' through Backaplan. Her aims were multiple and interrelated: to activate the participants' senses, change their perspective of the place, and "create a body memory" (Wernhamn 2017) in

order to open up their imagination and creativity, but also their readiness to question things, the latter being a way of "building trust and relations" to support the next workshop's dialogue on safe and unsafe spaces. (Wernhamn 2018a) This was followed by a verbal dialogue around the questions: "what is culture/a cultural center?" and "what do children and young people want to use a cultural center for?" (Wernhamn n.d.). Afterwards teachers were given a questionnaire for their students, whose answers partly prepared them for the second workshop as well as appeared in Wernhamn's and the institution's reports on the workshops.

The second workshop took place indoors at the Action Hall (a former warehouse in Lundby used as a youth center until the latter relocated in 2018) and picked up on the previous verbal dialogues and participants' responses to: "what makes you feel welcome to a place?" and "what is a safe/unsafe place?" (Wernhamn n.d.). In dialogue with participants, modes of responses—a feeling, a state, or a situation—were then combined with themes from the first workshop (e.g. a cultural center should have "helpful robots"; "signs and texts should be in languages that everyone understands"; "in a dark forest") for further work in small groups. Each group worked to illustrate their thoughts and ideas through the staging of tableau photographs, while wearing the animal masks.[187] The tableaus coordinated with specific spatial settings of the Action Hall, involving props that were either already part of the setting or part of the wider workshop space. The tableaus were to be juxtaposed with a short tagline text—see Figures 28-29 (index: a. through o.); 26, 27 (enlarged). During the group work, Hagstedt recorded contributions from each group—fragments of conversations and non-verbal sounds—as inputs for the planned public artwork. The workshop concluded with each group performing a live version of their tableau, combined with sound, to all the other participants. (GBG-C-aa 2018d)

Selections of the audio and three tableau photographs were later used in the resulting public artwork concept by Wernhamn and Hagstedt. Wernhamn's full notes from and summary of the dialogues and participants' input, along with summaries by the city Architecture Advisor and Art Advisor, are compiled in an internal document (GBG-C-aa n.d.), while a selection of 15 pairs of tableau photographs and captions comprised a separate internal report (GBG-C-aa n.d.-b). These documents were collected and summaries consolidated (Table 7) in the city Architecture Advisor's internal report (GBG-C-aa 2018d) which, between introductory text and summary, included a section called '*bruttolistor*' ['gross list'] containing all the participants' input (as noted by Wernhamn

187. Participants [1-2] who chose not to wear a mask still contributed to the group work.

during the workshops, and questionnaire responses) and a section with the 15 tableau-caption pairs. As in the previous case (6.2), this report will feed into Inobi's comprehensive public report.

Clarity and presence

It is important to have a nice and professional approach with present staff who are visible and have a respectful attitude. A welcoming, permissive and pleasant environment - where everyone can feel at home and have a place. Clarity and presence create security. It is therefore important with environments with a clear narrative that is understandable to the target group. Recognition makes you dare to try again and it needs to be clear about what is allowed and unauthorized.

Diversity

The environments should feel at home for many. The environment should reflect different cultures, functions, languages, ages and backgrounds. It is important that it is visible and feels that it is a cultural center for everyone. Many talk about color, material - that the cultural center should stand out.

Different types of rooms

The broad succession of different types of activities places great demands on a broad competence of the staff. This places demands on access to different types of premises and areas.

Recurring themes are movement and opportunity for physical activity (where one can also be loud).

There are many requests for digital games or access to computers - this requires digital equipment. It is a lot about creation activities and access to hardy areas with workshops and workshops.

It is also important to have calm and quiet environments for studies or "hanging areas" - for all ages. The environments should feel fresh, clean and accessible. Safe, clean and fresh bathrooms that are free are important.

Co-creation and democracy

It requires spaces and opportunities for children and young people to take their place, where they can arrange and create themselves. It is considered important to be able to come up with your own ideas. An infrastructure is therefore needed to make this possible. Flexible rugged premises where they can take place and where their expression can also be seen in the environment.

Animals and adventure

Environments that encourage play through, for example, the landscape or a well-designed space with elements of nature, water, plants and animals. Outside and inside hang together.

Concept of Culture

The culture concept is broad. The proposals deal partly with what is normally associated with culture - in particular exhibitions, theaters and libraries. But it is also about culture and meetings in a wider concept.

A place to just be at - where there is also a wide range of activities and where you can try on yourself.

A place that, through its architecture and content, contributes to experiences, interaction, play, imagination and creativity. Being able to take part of others' creation and to create themselves.

Table 7: "Summary of the children's thoughts and ideas", from the institution's draft report on *Backaplan 2017* (GBG-C-aa 2018d:34, my translation).

Backaplan 2018 involved two small groups of seniors, who volunteered in response to open-call invitations from Senior Gothenburg. Similar workshop structure and methods were used: an experience walk and dialogue in the first workshop, questionnaires between workshops, and, in the second workshop, further dialogue and the staging of tableau photographs by small groups of participants wearing animal masks—although the staging took place primarily outdoors (in sunny weather). See Figures 29 (index: p. through w.); 32, 36, 39 (enlarged). The dialogues led by Wernhamn during the workshops covered the same prompting questions as in *Backaplan 2017*, with the additional question "what is an age-friendly city?"—related to Senior Gothenburg's mandate to develop the action plan *Age-friendly Gothenburg*.

Participants were said to be enthusiastic about wearing the masks, with the exception of one, who instead helped their group in other ways. (GBG-E-pm 2018) Wernhamn shared



Figure 32: Tableau photograph [p.]: "Natur, lugn, ro och fågelsång [Nature, peace, tranquility and birdsong]". Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2018). Gothenburg.

> *what is culture?*

- cultural expressions, activities, associations, food culture, everything is culture
- The entire back plan should be demolished and build a neighborhood town.

> *new experiences from walk:*

- Almost no bird song
- Where we started our walk - why is it always gray? Why couldn't you put a little color? At the shops—a poor birch left.
- When we walked in the wonderful path - it gets alive in some way. There were many cigarette butts, some bags, but still not so junky you can see. Still clean.
- Insects—there were no insects, there was not even the flower for the bumble bees to be on. [a reply]: saw a beetle.
- Others looked at us. Drew attention because you went so slowly ([Wernhamn note:] Several responded that we were observed because we went slowly.)
- not so much needed to stick out
- I got stuck more for the trees. That here it was completely green.

> *the future cultural center?*

- Should suit all ages - because we elderly have a lot to give young and young people a lot to give us. [Wernhamn:] Do you have examples of this I could give or bring to young people? [X:] Just maybe meeting each other. For sometimes you have opinions that young people are so and so. And they might think likewise about us.
- Lighting is very important outdoors. And the vegetation that it is warm. That it is open and does not feel private.
- Regarding the senses, perhaps one is more open now than when one was younger. Then you would take care of the children, the job and so on, now you can only be.
- Entrance is very important how it is designed: that one is attracted to enter.
- Running water in different constellations - water is important
- Have enough staff, so that the others do not have to work to death - it is evident, it's not nice.
- [Wernhamn note:] green and nature, very howling [loud?/screeching] as has come up in the group.

> *what is an age-friendly city?*

- Availability is important. Getting in and out, I do not have problems, but for those who have a walker, wheelchair, that they come in to shops, restaurants etc.
- Contact with different generations and offerings in society. That no one needs to sit alone if they do not choose it.
- In the future, there is a home (retirement home) to move to and that we can choose.
- Important with outreach activities from the social services.
- I can choose and choose in this - we have a wonderful nature, botanical, gardening association, castle forest, hisingsparken
- It is the future that you worry about, is there room for me and staff, are there nurses?
- Feeling that you can influence your situation yourself.

Table 8: Selected participant input from the 'experience walk' and dialogues, as noted by Wernhamn. (Wernhamn 2018c, translation by author).

an internal report (Wernhamn 2018c, selected text in Table 8) among institutional collaborators with full notes from the dialogues and questionnaire responses and a selection of eight tableau-caption pairs. This report will also feed into Inobi's comprehensive public report.

The project's third component, the public artwork, relates to Wernhamn's initial proposal—in discussion with the city Architecture Advisor and the Cultural Development Manager of the Lundby City District Administration—of a participatory project with children involving the masks: "a democratic project where you could state your voice and opinion", "creating billboards" (Wernhamn 2018a) of image and text combined. As a project developed, a group of three existing one-story utility buildings in Backaplan were identified as suggesting a possible site for a public artwork. The buildings are located near a major public transport hub at the southern head of the path through Kvillebäck park (Figure 33), a large-scale 'green lung' running along the western edge of Backaplan and site of a number of small urban projects connected with its re-development plan, including park furniture and signage, a playground, and the *Dansbana* pavilion[188]. The city Architecture Advisor pursued a collaboration with the institutions responsible for maintaining the buildings and their energy supply—the city's Parks and Landscape Administration and the city-owned energy company Gothenburg Energy. The former is also involved in continued planning and development of Kvillebäck park.



Figure 33: The site of the planned public artwork by Wernhamn and Hagstedt in Backaplan. The two panels of the mural are to wrap around the façade of the utility building nearest the path. Google. (2019). Southwest corner of Backaplan. Google Maps [Online]. https://goo.gl/maps/aeWT3gcPBag1sgAU8. Apr.

188. This would have been another worthwhile case study to pursue, as a critical and complex cross-department institutional collaboration with a group of young girls (underrepresented in public space provisions).



Figure 34: Draft visualization of the planned public artwork's mural (long side): Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2017-2018). Gothenburg.

The public artwork is planned to take the form of a mural by Wernhamn and a sound piece by Hagstedt: the mural printed on clear polycarbonate panels and wrapping two facades of the building nearest the path, with the longer side facing a new seating area circling a tree, and the sound piece playing from a speaker installed on the building's roof. Each consists of selected visual and auditory content from the *Backaplan 2017* and *Backaplan 2018* workshops. Participants walked through this area during the first of each set of workshops.

The mural (Figures 34+35) is a collage by Wernhamn of various of the participant groups' tableau photographs (involving both children and seniors), photographs of the spatial settings of the workshops (including backgrounds from the tableaus), and selective revealing of the utility building's façade (by leaving some areas unprinted). The sound piece by Hagstedt involves audio samples recorded from participants and ambiently during the workshop. Installation is expected in the coming year.

6.3.2 Multivocality expanded through wavering voices

'Wavering' *between* two scales of voices can be read as the defining condition of multivocality—a wavering of perception between either articulated (individual/group) voices or a [loosely-unified] collective voice. However, *wavering voices* here refers to processes, particularly as generated through art or design and associated spatial-artifactual mediation, in which perception *of* particular, single voices (at either scale) wavers—estranging perceptions of voices by deflecting clear and direct readings. This can be seen to effect a more indeterminate, less mappable, more expansive multivocality. Unless indicated otherwise, possible estrangements are based on my own readings, and therefore only *possibly* represent the experiences of others.



Figure 35: Draft visualization of the planned public artwork's mural (short side): Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2017-2018). Gothenburg.

I will read aspects of the empirical material with particular emphasis on the role[s] played by the animal masks. Three themes organize my analysis: 1) the animal masks as a device of wavering voices, 2) wavering voices in the planned public artwork, and 3) authorship roles in relation to post-workshop perceptions.

1. The animal masks as a device of wavering voices

The animal masks can be read as a device effecting a wavering of perceptions of voices within the project's workshops and in secondary audiences' viewing of their visual results (the tableaus). In various multivocal interplays, delicate balances and imbalances (Robinson 2008) between the unfamiliar and the familiar unfold in different readings. These will be grouped into: the masks' deflections and redistributions of perceptions; deflections of perceptions through the masks' multiplication of identities, and; deflections of perceptions to a collective reading through the masks' unifying gestures.

The masks' deflections and redistributions of perceptions

Before detailing instances and aspects of the masks which can be read as effecting a wavering of voices, the notion of an *overall* estranging experience should be differentiated. From a participant's perspective, this is analogous to the overall estranging experience of a text, involving a rhythm of [meeting-]encounter with various estranging instances, whose effects may resound and accumulate. One of Shklovsky's examples of an intraliterary estrangement device—which operates both overall and in instances—is *Kholstomer: The Story of a Horse* (1886), a short story by Tolstoy narrated from a

horse's perspective. The latter gives continuity of form[189] to the various instances of estrangement throughout, in which human conventions (e.g. private property or flogging) are described "as if [they] were perceived for the first time" without the use of "conventional names" for things or their components (Shklovsky 1990:6-7). Though the participatory processes of Wernham's workshops involved many more perspectives, authorship roles, and less continuity of the animal masks as a device, their presence could be seen as giving a similar continuity of form to participants' variegated, possibly estranging experiences, besides providing—in the groups' tableau stagings—a similar challenge of communicating without the conventions of [their own] facial expressions (hidden by the masks) or verbal dialogue. For a secondary audience, this continuity of form tends to be perceived not as a cumulative experience but as a single instance or [meeting-]encounter, where various aspects of the masks evoke an interplay of perception of the unfamiliar and familiar.

Returning to the masks themselves: because each mask is scaled to the size of a human head rather than to that of their reference animal, when two participants—masked as an elephant and a parrot, for instance—appear in the same setting, the unfamiliarity of scale can effect a wavering, deflecting clear readings of both reference animals (if the head is relatively disproportional) and masked participants (through alluding to larger or smaller scales). This can produce associations with similar estrangements of perception in fictional genres in which different animals appear together—usually anthropomorphized—at bodily scales deviating from that of the reference animals (e.g. fables, cartoons, films).

The masks can deflect direct and single perceptions of participants (and possibly make less clear their intended communication through the tableaus) by evoking in a viewer other perceptions—in my case an influx of outside associations and memories: the landscape of animal allegories navigated in childhood (fables, songs, cartoons, films); experiences with stuffed toy animals and real animals—in the wild, within zoos, or as household pets; cultural and literary symbolism; biodiversity loss; theatre performances of costumed or masked actors; and so on. Perception of these associations and memories could be experienced quite differently (including in mixed form). On the one hand—and perhaps closer to the experience of children and youth—these perceptions might be experienced anew (or partly anew) in a raw, estranged way connecting to a [non-anthropomorphic understanding of the] 'estranged' mode of animals' existence: an

189. However, this kind of continuity of form is not necessary for considering an 'overall' estranging experience, but reinforces it.

animal, rather than becoming habituated in the cognitized sense that we do, "instead moves in the open, in a 'nowhere without the no'" (Agamben 2004:57, citing Heidegger). On the other hand, we may have become habituated in our perceptions of animals, whether stereotyping certain (or all) animals as benevolent, malevolent, inferior, unfamiliar, familiar, or otherwise. If the masks redistribute a viewer's perceptions through the familiarity of mimetic or stereotypical forms, rather than waver or deflect it—*prolonging* perception through friction (Shklovsky 1990)—, their perception may not be estranged. Much depends on the perceiver's perspective. Connecting children with real urban planning projects is already itself too unfamiliar to some in the City Planning Authority, let alone children masked with animal heads. (GBG-C-aa 2019a)

To different degrees, the masks could be seen to, in some cases, effect mimetic perceptions and behavior. A senior who wore the Basset Hound mask 'got into character' directly (Figure 36), bemoaning that, as a dog, he would not be wanted or let in to the future cultural center. (GBG-C-aa 2018b) According to Wernhamn, the children especially got into the roles of the animals, in terms of general excitement, but also more specifically, as one boy coordinated a gathering of the zebra, brown horse, and white horse, because—paraphrasing—"it could be like a family because they're similar but different" (Wernhamn 2018b). In *Skövde*, the adopted animal of each participant was used repeatedly over the course of several meetings, tending to effect a more intense identification



Figure 36: Tableau photograph [s.]: "Natur, lugn, ro och fågelsång [Nature, peace, tranquility and birdsong]". Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2018). Gothenburg.

of participants with their masks. Wernhamn noted that in some cases participants originally chose the animal that seemed to share traits of their own character. (Wernhamn 2018b) In these cases, the masks can also be read to have familiarizing effects which shorten, rather than widen, the distance Brecht advocated between participant and their 'stage role'. Whether, in the larger context (of the workshop process and/or of other perceptions), familiarizing effects interplay sufficiently with defamiliarizing effects to generate estrangement is a question specific to each participant's/viewer's experience.

Deflections by multiplication: how the masks multiplied identities

What will be explored here—and overlapping with the previous section—is how the masks, by hiding, in large part, participants' faces, generated an uncertainty and indeterminacy which opened up for a multiplicity of other possible experiences of and perceptions of identities, deflecting single readings and destabilizing the notion of fixed identity. Wernhamn has herself observed that the masks have worked "both as a prop that awakens stories in people's minds and as a device to create new identities or shape/give voice to their own" (Wernhamn 2019b).

The masks can be read as generating multifarious effects—generating both unfamiliar and unclear new voices (of or deflecting from each animal) and familiarity of experience. By preventing facial recognition[190], the masks in large part dis-identify the participants, creating partly anonymous voices. From Wernhamn's perspective, this functioned to promote, in verbal dialogues and collaboration among participants, more sharing, less inhibition, more openness to new perspectives and critical questioning, and more creativity. This function is important in her artistic approach generally, but was especially crucial in *Skövde* (Wernhamn 2018a), its importance echoed in part of a participant's letter of support for the project's continuation[191]:

> Our part of the [*Culture for all*] project is led by an artist named Monique Wernhamn and she gives us various tasks and exercises, which are filmed, discussed, photographed, written or otherwise documented. We have also talked with politicians and asked our questions. This while wearing animal masks, which is a way for us to speak freely and personally without necessarily disclosing our identity. (Anonymous 2017, my translation)

Here, for the participant, use of the mask created a *re*-identification, enabling her voice to be articulated in greater strength and clarity. From the perspective of participants' interlocutors, however, their perception can be seen to be deflected from participants'

190. In *Backaplan 2017,* the masks might also be seen in relation to a concern in children's participation: checking with parents if they would approve of the appearance of their child's face in photographs or video.
191. As part of a larger application for further funding.

[visual] identity and multiplied as it must waver between perceiving participants' questions as 'playing a role' or not—or some combination. This effect was naturally less pronounced with the Backaplan workshops due to differences in aims, content, and length of involvement.

The masks make participants *partly* visible: bodies, sizes, postures, and clothes. Even facial expressions can sometimes seem to be seen through the masks, triangulated from body and head posture. To a secondary viewer of the tableau photographs and public artwork, these aspects identify participants as real historical embodied participants. Yet the masks, in their gesturing to other voices through profuse associations and in their deflection of direct perception of participants, can be seen to operate in a similar way to Brecht's distancing methods, serving a critical purpose Diamond called the deconstruction of a notion of identity connoting "wholeness and coherence" (1997:48), creating a perceptual spatiality extending beyond what is immediately apparent—"to the possibilities of as yet unarticulated motives, actions or judgements" (49).

But this spatiality also provided some affordances to participants. Some were provoked to 'try on' another character or identity (whether related to the actual reference animal or not), generating alter-identifications as new voices. One of the seniors commented that the mask freed her up to be someone else. (GBG-E-pm 2018) The idea of experiencing or 'trying on' new identities is particularly relevant to the experiences of childhood and youth. Thomas Olsson's public artwork, *Fris för karaktärer* [*Frieze for personalities*, my translation] (2006) (Figure 37), commissioned for a high school just south of Gothenburg which shares common space with a theatre, consists of an architectural 'frieze' or linear array of small animal head sculptures (with one perhaps hacked at some point - Figure 38). As with the masks, allusions are profuse and resist single readings:

> Thomas Olsson's two works of art [the other a sculpture of grasshoppers ascending a diagonally hanging beam in the adjacent atrium] balance between hot and happy fantasy, between wild and tame, between play and violence. The contradictions are there side by side. Ambivalence is easy to recognize—not least during adolescence—when many of us change our looks and opinions, borrow and mix. (Westberg 2012, my translation)

Westberg also considers the array's regularity as a warning to the context about the 'straightening' or flattening of diversity of thinking risked through education's conditioning dimension. (Westberg 2012) Whether drawing out participants' own identities, or enabling them to try on new ones, Wernhamn suggests that, in *Skövde*, "it was like they got their identity in this, somehow" (Wernhamn 2018a). Because participants could not see themselves in their own mask, their self-identification was

probably less (than if they had worn a full bodysuit, for instance), and the overall wavering of voices therefore greater. (Wernhamn 2018b)

This wavering of perception and experience of identities, as Diamond pointed out, can critically estrange not only identity itself—encouraging its testing and complexification through exploration—but beyond, drawing attention to "the *constructedness and changeability of things*" (Diamond 1997:47). Here a link can be traced in Wernhamn's approach to the formative influence in her work (Wernhamn 2018b) of the artist Cindy Sherman, whose long-running exploration of identity and its construction through numerous alterations of her appearances using various artifactual means (clothes, wigs, make-up, objects, etc.) engages with and challenges identity stereotypes. Asked if she wanted her photographs to "tell a particular story" Sherman replied:

> I want there to be hints of narrative everywhere in the image so that people can make up their own stories about them. But I don't want to have my own narrative and force it on to them. (Sherman, quoted in Adams 2016)

Rather than connoting a single identity, she suggests her photographs begin working "to become affecting and estranging, when there is some ambivalence about them, rather than any kind of fixed emotion" (Adams 2016, paraphrasing Sherman). Sherman's quote points to the aforementioned under-representation of focus on familiarizing forces in the process of estrangement. In this sense, the mimetic and possibly stereotyping effects of the masks—the redistributions of perception discussed earlier—can be seen as possibly working within a larger scale, perhaps of estrangement, but certainly of multivocality, in which more cohered voices co-exist with more exploratory, wavering ones.

Deflections to the collective: the masks' unifying gestures

The masks' deflection of stable perceptions of participants' voices can also be read as a unifying gesture. The masks as providing a continuity of form has been referred to but should be detailed. Within the workshops in which they were used, and for a secondary audience, the masks could be seen as a common aesthetic expression which, through their similar but varied form and their ubiquity, created a unifying cohesion—extending longitudinally from the workshops into the wider space of the planned public artwork (and thus from participants to secondary audiences). At the same time, from the perspective of each separate participant group (children/seniors), the masks in the mural design could be seen to make a transversal connection between the participating children and imagined seniors, and between the participating seniors and imagined children.

This unifying aesthetic cohesion is prevented from becoming overbearing, in my view, through: variations in the appearance of the masks, each being a different animal and

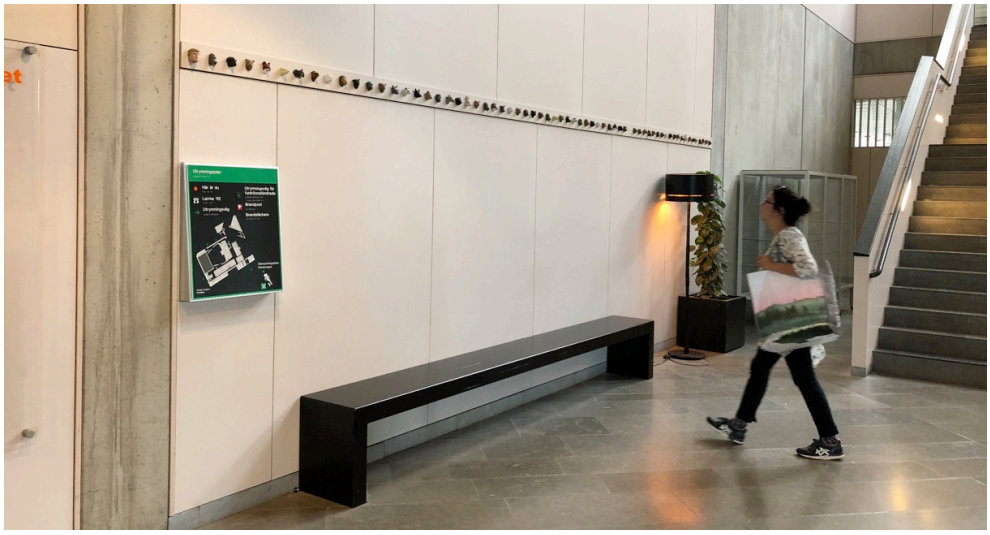


Figure 37: Thomas Olsson, *Fris för karaktärer* [*Frieze for personalities*] (2006). Aranäsgymnasiets bibliotek, Kungsbacka (public commission: City of Kungsbacka and Statens konstråd). Photograph taken on 14 Oct 2018.



Figure 38: Thomas Olsson, *Fris för karaktärer* [*Frieze for personalities*] (2006). Aranäsgymnasiets bibliotek, Kungsbacka (public commission: City of Kungsbacka and Statens konstråd). Photograph taken on 14 Oct 2018.

each in a singular pose and orientation in space; variations across participant groups, and; in the varied composition of the scenes, including their varied spatial settings, props, and their juxtaposed captions.

More initially, as part of the workshop process, the masks, for a number of reasons, had a productive impact on how the participants were able to stage, collaborate with each other, and create the tableaus. (Wernhamn 2019a) Wernhamn has observed that the masks have "opened up for creativity in all groups and projects I've been using them in" (Wernhamn 2019b). The fun factor cannot be ignored, as especially among the children (but not only[192]), the masks generated a playfulness and excitement, no doubt due to some combination of a fascination of children with animals, particular artifactual qualities of the masks, their novelty, and their suggestiveness of associations. Referring to

192. "What I found interesting and inspiring was that the workshops worked very well in both groups, there were no limitations in relation to age or participants' will to engage in the task/workshop" (Wernhamn 2019b).

the role of the masks in the *Skövde* project, Wernhamn notes that it "became like a candy store" when participants were choosing their masks, although one or two participants did not want to use them, so she suggested they could wear it instead on their hand, or place it on the floor. (Wernhamn 2018a) When presenting images from *Backaplan 2017/2018, Skövde*, and a recent project with 7th graders, to secondary audiences, she has seen that, in addition to individual receptions, the masks and tableaus "trigger a curious and playful atmosphere in the room" (Wernhamn 2019b). In Wernhamn's view, what could be called the 'strangeness-in-common' created by the masks, as well as their partly-anonymizing aspect, created a shared sense of being-in-common, which generally made for dialogues and small group collaboration in which inhibitions were less, more was shared, and creativity was stimulated. I read these various unifying forces (whether first or second order effects) as *familiarities* generated by the masks, which potentially scaffolded estrangements of participants' experience (which otherwise might have fallen into habits of inhibition).

The masks' aspect of levity connects with Wernhamn's artistic approach of creating a space of *both* seriousness *and* playfulness (Wernhamn 2018a), (starkly evident in the *Skövde* project) which itself can be seen as another way of multiplying 'voices' (understood here as ways of knowing) in the project and effecting a wavering of their perception by participants. The complexity of approach here resembles that of metamodernism (Vermeulen & van den Akker 2010) but goes further in realizing the interrelation of apparently opposing modes:

> ...and I think that's one of my main goals when I work with different groups or communities. It's also about building trust to create the space where you *can* push the limits or the borders in other directions or question norms or create this *unfamiliar* situation where you have to deal with new thoughts somehow or new experiences...
>
> [...] I can be *too* open, that's a criticism I get often. But, I think...also about creating this situation where you feel comfortable, where you feel like you're really participating in. (Wernhamn 2018a)

In this view, the masks' familiarizing functions work in tandem with defamiliarizing functions towards one of her primary goals—generating criticality within participatory processes. Wernhamn's reference to the defamiliarizing effect on participants of her being 'too open' is indicative of the difficulty of achieving estrangement's delicate balance of unfamiliarity and familiarity. (Robinson 2008)

In summary, while certain aspects of the masks had exclusively defamiliarizing effects—distortions of scale, hiding of participants' faces—they can be seen to have been both familiarizing and defamiliarizing: in overall aesthetic form; in partly-anonymizing

participants; in evoking profuse associations—vivid and/or stereotyped. In the artist's approach, the masks' playfulness and their production of strangeness-in-common created a familiarity which enabled more qualitative dialogues, greater creativity, and more possibility of generating critical estrangements. In most cases (other than those of stereotyping) the masks effected a wavering or deflection of single, direct perceptions of voices and stable identity, principally through generating an uncertainty and indeterminacy via multiplication of possible perceptions. The dynamics of estrangement remain delicate, however, being specific to the experience of each participant or secondary viewer.

Reflection

In reading the animal masks as a device of wavering voices, it became clear that deflecting or dis-articulating a single, stable perception of participants' voices involved simultaneous processes of articulation of new voices (profuse associations and a wide range of interchangeable voices), dis-articulation of existing voices (anonymization), and partial articulation of existing voices (participants' expressed as historical bodies expressing their thoughts and ideas). This expanded range—of quantity, variety, and the complexity of perception—can be seen to have opened up a more *unclear* (uncertain and indeterminate) expansive spatiality of multivocality of interplay of unfamiliar and familiar perceptions in which articulations of individual/group voices are still present, yet co-existing among both more articulations and more unifying gestures. The latter can be seen in the masks' provision of a common aesthetic expression and a playfulness and strangeness-in-common in the workshops which generated a familiarity—which in turn facilitated the unfamiliarity of more critical and creative dialogue processes. If interplay between the familiar and unfamiliar does not gravitate towards the familiarities of mimeticism and stereotyping, or be experienced as excessively unfamiliar, it could critically estrange the perceptions of participants and secondary audiences, reinforcing a critical aim of challenging fixed identity.

2. Wavering voices in the planned public artwork

The masks will continue producing wavering voices after the workshops, for viewers of the mural that comprises the visual component of the planned public artwork by Wernhamn and Hagstedt. But, here, Wernhamn's artistic role in composing the mural's content is particularly crucial. Her precise selection and collage of voices frames and filters the workshops' activities and participants' experiences. A perceiver of the mural—which might also be a former workshop participant—will experience the work in a visual and auditory way, absent the dialogues and other activities of the workshops, and they

will likely experience the work individually or in smaller or larger social contexts (groups of friends, tours, online or print encounters of the work, in presentations).

This section organizes analysis into the following groups: the mural's compositional approach; a contrast, in terms of directness of perception of voice, with an adjacent public artwork; a reading of how the mural's design can be seen to waver perceptions of its site, and; the how the mural can be seen to deflect perceptions towards a wider collective of voices.



Figure 39: Tableau photograph [r.]: "Natur, lugn, ro och fågelsång [Nature, peace, tranquility and birdsong]". Monique Wernhamn, *Dialogue project: Backaplan Cultural Center* (2018). Gothenburg.

The mural's compositional approach

In the proposed mural concept (Figures 34, 35), Wernhamn has collaged five tableau photographs (left-to-right in Figures 28-29: m, f, c, r, u)—three created by children and two by seniors—from the *Backaplan 2017* and *Backaplan 2018* workshops. While aspects of the masks themselves, as discussed in the previous section, tend to deflect perceptions, I further read Wernhamn's compositional approach as more deliberate.

The five tableaus, although selectively cropped, remain legible as distinct tableaus, although one of the seniors' tableaus has been split and shifted (original tableau 'r': Figure 39), with the Basset Hound-masked figure newly framed by [a photograph of] a large wall opening/window, and the parrot-masked figure (and background) transposed with tableau 'u' to create a new scene across the fold of the utility building's corner (Figure

35). The new tableaus only slightly overlap each other, and their borders are defined strongly by (left-to-right): a clear foreground-background relationship; an open door; a brick wall with a large wall opening functioning as a window, transitioning to an 'outside' space, and; a gradated transition from greenery to hard paving.

By selectively cropping out background areas and participants, Wernhamn can be seen to be wavering the perception of 'voices' of each participant group (voice as individual/group) and their original expression (voice as utterance/event), deflecting single readings of their original tableaus into new configurations and readings and collaging them into the overall mural and its reading as a collective tableau. As part of the composition/collage process, background areas of each scene have been cropped out, as have some participants (two from tableau 'f'; four from 'c'; three from 'u'). The scene at left most closely resembles its reference tableau ('m'), which seems appropriate as a further wavering of voices as it can be seen to already symbolically suggest a profusion of voices: participants being given a helping hand out of a 'sea' of foam offcuts of various sizes. In terms of representation of participants, an approach of selective cropping—and its effects of wavering voices—seems more fair than the alternatives of either: an approach of cramming all of the participants and their tableaus, unaltered, in the composition—making visible every voice in its original form, but risking the composition's profusion being perceived as riotous and anarchic and making the participants' main work—the tableaus—secondary or perhaps unreadable (this could be read as producing a harmful wavering) or, alternatively; an approach avoid crowdedness by including only certain groups' tableaus unaltered, and thereby appearing to favor one over the other (although any selection process—including for altered tableaus—could appear this way).

Wernhamn's selective alteration of the tableaus can be read as a form of wavering voices which gestures the mural's representation towards the general—the collage-composition as a unifying framework—but through careful selective expression of the particular. Mitigating the sensitivity of selectivity in representation is the masks' hiding of the participants' specific identities, although participants themselves probably will recognize if they were included or not. On the other hand: participants would have to strain to do so; they are among multiple others who may or may not be represented, and; in any case, the masks arguably might generate an image of solidarity through the creation of a new collective representation overriding concerns about individual representation. Here, the role of the artwork is recognized not as an exhaustive or literal historical record (though it does also function as the latter, with aforementioned limitations of scope and legibility), but as a new collective, de-personalized configuration, drawn from and representing the two workshop processes.

In some ways the mural amplifies the wavering of voices. It generates a new degree of multiplication of voices by the fact that certain animal head masks appear in multiple instances: the Basset Hound mask appears on three different participants in quite different settings and poses, and the rabbit mask and lion mask in two. Two of these multiples cross over between children and seniors, making the variations in clothing and bodies more apparent. And, the monkey-masked figure who has just walked through the door with the help of elbow crutches, welcomed/celebrated by two figures wearing duck and lion masks, respectively, wears a foot and lower leg cast. Although this participant was one of the schoolchildren, the crutches can also associate with seniors.

Though necessarily a quantitative reduction from the total amount of tableaus (already narrowed down to 23), the implied emotions or charge of social situations in the scenes presented is varied. Through this variation, the composition can be seen to waver its own voice, deflecting qualitatively-reduced single readings, for instance of a convivial frictionless sense of 'being welcoming'. A fever pitch of the latter seems conveyed in the animated expression of the duck-masked figure in the foregrounded open-door scene (original tableau 'c': Figure 28) and its original caption, "Where you can enter without comments about how you look", and in the leftmost scene in which a zebra-masked figure lends a hand to four others. This ethical sense can be seen to relate to implied desires [for a cultural center that is welcoming] in the institutions' explicit focus on the theme *entrances* in the previous case, and similar expressed desires of participants in both cases. Yet, sitting in a somber pose, facing away from the rescue scene, is a figure masked as a Basset Hound, who perhaps makes eye contact with another Basset Hound-masked figure standing in a rigid, isolated pose behind a metal handrail and wood scaffold, her hand inexplicably grasping the rail—perhaps to prevent or call attention to her social obliteration (or "Prison", as captioned in the original tableau 'f': Figure 28). Similarly secluded, behind a small tree outside, a third Basset Hound-masked figure seems to genuflect away from the mural viewer anxiously, hands clenched over his stomach, the participant perhaps still playing the role of a dog excluded from the cultural center. And, finally, a rabbit-masked figure bends close to the ground outside to play a ring toss game, while a parrot-masked figure carrying a bucket leans over to watch. The ambiguous co-presence of sadness, isolation, and potential anxiety stands in contrast to the more affirmative framing of the participants' ideas and input in the text summary of the institutions' report on the project. (GBG-C-aa 2018d) Enabled by the additional artist forms of the results (the planned public artwork and the collection of image-caption pairs), and institutionalized respect for artistic autonomy (in the city's cultural policy, for instance), this wavering of voices can continue to emit a variety of feeling and framing, alongside and aside from text summaries in reports.

In my view, these compositional aspects effecting a 'wavering of voices' also lead to an increased ability on the part of the mural viewer to imagine oneself, or many other people, as part of the work—in a literal and extended sense: as interchangeable with the actual masked figures, or as more broadly represented or considered. This allows the work's significance and communication to also work beyond its specificity—the spatiality of its multivocality expanded widely, reinforced by its many voices wavered into multiplicity and/or unclarity, yet still constituted by articulated voices.

In summary, various aspects of Wernhamn's deliberate compositional approach in the mural can be seen to deflect direct, single readings of individuals/groups and their original tableau expressions, generating a wavering of voices which, by estranging immediate perceptions, expands perceptions of the work's wider significance.

A brief contrast in directness of perception of voice

Walking north in Kvillebäck park from the mural's future site, about 100 meters, one will encounter another public artwork, a realistic bronze cast statue of Micaela Molitor (Figure 40). Here, one's perception of the voice represented could not be much more direct. Molitor is a living Gothenburg citizen who won an ideas competition sponsored by the public-private consortium which developed the adjacent urban area New Kvillebäcken (primarily housing). Unsurprisingly, her modest ideas seem to have been accommodated, among them: "a bike bridge, a park, lots of cherry trees, an art cafe and a walkway that would take Kvilleborna [development inhabitants] down to the river" (Liljemalm 2012). While acting as a gender critique (only 10% of Sweden's statues represent women), the close integration of the process with the private-sector and promotional/branding logics reinforce a view of it as more symptomatic of new forms of neoliberal participation (regarding the latter, see Thörn 2008). It perhaps also exposes a market-promotional need



Figure 40: Micaela Molitor statue (by sculptor Martin Hansson, 2012). New Kvillebäcken, Gothenburg. (Image: Kenneth Svensson, *Göteborgs-Posten*)

to trade in the language of specific identity—extreme personalization as a form of both attraction and legitimation.

Wavering perceptions of the site

Here I read two ways in which Wernhamn's mural design can be seen to connect with or make room for other voices of the site, and thus potentially wavering perceptions of the mural: first, through her intentioned dialogue with the building it will be installed on, and; second, through an indirect relation I attribute with a proximous historical event.

First, Wernhamn's design intentionally leaves certain areas of the mural unprinted (including most of background of the short side and much of the ground plane of the interior setting) and thus transparent to the exposed-aggregate precast concrete panels of the building behind. (Wernhamn 2018a) This incompleteness can be seen to further intensify the multivocality already at play by creating a subtle dialogue with the 'voice'[193] of existing buildings, which appear to date from the 1960s. This brings to mind Rendell's discussion of the decision of architects Sarah Wigglesworth and Jeremy Till to clad their 'Straw Bale House' in London with a contemporary architectural rainscreen which included a large transparent area—rather than use the traditional 'proper' [or 'direct'] method of rendering. (Rendell 2006:108) And, Wernhamn's subtle gesture can be contrasted with the harsh treatment (erasure) of existing context which took place in the development of the adjacent New Kvillebäcken area (Despotović & Thörn 2015; Thörn & Holgersson 2016).

Second, as a further reading of the mural's relation to its site, I attribute an indirect relation of the mural to the *Backabranden* [The Backa fire, or the Gothenburg discothèque fire], a catastrophic event in the collective memory of the city. Standing at the site of the future mural, and looking south across a major roadway and its tram tracks, one can see the memorial monument to the victims. On 29 October 1998, a fire broke out in a nearby building where 375 young people aged 12-25 had gathered, the vast majority from various ethnic minority backgrounds. The fire killed 63 youth people and injured 162. The enormity of the tragedy spurred the city to invest in safe meeting places for young people and led to the creation of a number of Youth Initiative [Ungdomssatsningen] programs and greater housing support for youth. (Tornbrant 2018)

193. Bennett's 'vital materialist' account (a variation of new materialism) of the 'voice' of things (2010) is a useful frame here. See: Bennett, J. (2010). *Vibrant Matter: A Political Ecology of Things.*

Thus the area carries a significant and sensitive historical dimension, which is foregrounded in the official response of the Cultural Affairs Administration to the City Planning Authority's 2018 *Program Plan* for Backaplan. This response emphasized "the importance of this [dimension] being highlighted with great care in the continued planning" (Kulturförvaltningen 2018a) and for greater planning regulation protections of these and other cultural-historically significant buildings in the area.

The spatiality of perceptions opened up by the mural's various forms of wavering voices, in contrast to a largely defined, determined perception, in my view makes room for allusive connections with the site and its surroundings. In light of the mural's and the masks' opening of a profusion of perceptions of voices (identities, groups, expressions, associations), simultaneous partial anonymization of voices, and the project's involvement of children, indirect associations with *Backabranden* could be seen to be suggested. Gestures towards diversity also resonate with the aims of the Association for the Relatives of the Fire Victims [Brandoffrens anhörigförening], which have grown to include "preventative work, fire safety and on getting Gothenburg citizens closer to each other" (Karlén 2019, my translation). The association's chairman, Rozbeh Aslanian, emphasizes: "People may think that we are just a grief association, and want to be a little careful with us, but we are a huge force in this city regarding diversity" (ibid.).

In summary, the mural's design, through selectively making visible the façade surface behind, actively engages in a subtle way with the existing built environment, in contrast to the neighboring development's harsh treatment of the existing context. The mural's proximity to the disastrous *Backabranden*, combined with the effects on perceptions of its various forms of wavering voices, and involvement of children, connotes possible indirect relations to other modes and temporalities of voices associated with this tragic event.

Deflection to a wider collective

The wavering of voices generated by Wernhamn's precise utilization of the masks, in conjunction with their unifying role as a common aesthetic expression across the [second] workshops, the tableau-caption pairs, and in the planned public artwork mural can be seen to produce another [unstable and indeterminate] collective voice, a wider collective of voices akin to what Rancière calls an 'aesthetic community'. This latter mode of community is posited by Rancière in his critique of the 'ethical turn' in socially-engaged art (e.g. Rancière 2009; 2010; also: Bishop 2012). For Rancière, artistic approaches of this 'ethical turn' attempt "to fuse art and life into one single process" (2009:78), neglecting the potential efficacy of aesthetic tension—the tension between art as potentially autonomous experience, and heteronomy, or art as bound to life and politics

(2010:115-117; 184-202). If we also consider the increase in complexity brought about by including not just readings of 'voices' as identities, but, following Joyce (2012), 'voices' as also 'ways of knowing' or sense modes/forms of expression, then we can see how a participatory process of wavering voices—voices made indeterminate, partly-articulated, entangled, and cross-cut at different scales and modes (experientially, socially, visually), resembles what Rancière defines as "aesthetic experience":

> It is a multiplication of connections and disconnections that reframe the relation between bodies, the world they live in and the way in which they are 'equipped' to adapt to it. It is a multiplicity of folds and gaps in the fabric of common experience that change the cartography of the perceptible, the thinkable and the feasible. As such, it allows for new modes of political constructions of common objects and new possibilities of collective enunciation. (Rancière 2009:72)

This "collective enunciation", what Rancière calls an "aesthetic community" (2009), is not formed through common identification, as in communitarianism or in the immediately-actualized communities (or social connections) facilitated by relational artists, for example, but by an initial effect of *dis-identification*. The dis-identification created primarily by the animal masks lays the groundwork for a wider possible identification rather than pinning down participants' experience, and the project itself, as *only* a singular historical experience. This expansion of possible significance and extension of potential effects beyond the immediate is premised on what Rancière terms the "aesthetic cut" (82) or the "suspension of any direct relationship between cause and effect" (73), which he argues can be potentially political in its promise of a future community, as a "monument that stands as a mediation or a substitute for a people to come" (59). The masks free up participants and secondary viewers to perceive or imagine *others* underneath the masks (existing in the present, future, or past). This generation of indeterminacy of content and indirectness of effect contrasts with the focus among artists in the 'ethical turn' on trying to fix/create an immediate and direct relation between their ethical intentions and societal effects.

Rancière's notion that an aesthetic community links with a future community is further significant in relation to the fact that most participants were children and so have much more ahead of them, including more—and more pronounced—transitions between various 'communities', as they themselves change. Participants can imagine their future self, their classmates, and other urban inhabitants—years- and decades-older—, represented as well in their tableaus and the mural.

In summary, this section described a further effect of wavering voices read as the deflection of perceptions of immediate, singularized voices into perception of a wider

collective of voices or 'aesthetic community'. The indeterminacy of this collective—enabled by the specific operations of wavering delineated previously, above all the interchangeability of the figures behind the masks—allows its multivocality to expand towards including a broader range of imagined others in the present, future, or past, and include in particular the future selves of the participating children.

Reflection

This section focused on how the design of the planned public artwork mural can be seen to effect a further wavering of voices. In combination with the masks' deflection of direct, single perceptions of *individual* participants, Wernhamn's precise composition approach can be seen to deflect direct, single perceptions of participant *groups* and their original tableau expressions, potentially further estranging perceptions of the work towards a wider significance through gesturing towards inclusion of a wider collective of voices. The indeterminacy of these voices—their unfamiliarity—can be seen to interplay with the familiarities generated by the common aesthetic expression of the masks and the mural's unified but articulated composition. This presents a contrast in approach with a nearby public artwork oriented around direct perception of a single voice—an identifiable historical person linked with a specific historical event (the development of New Kvillebäcken). Wernhamn's design's selective revealing of the façade behind—an intentional incompleteness—signals her intension to dialogue with other voices of the site. This dialogue can be read to deflect single perceptions of 'the mural' and further expand the work's multivocality. Enabled by this opened condition, and considering the mural site's proximity to a catastrophic historical event in the collective memory of the city, I attributed an indirect relation between the mural and this event, which could be seen as further expanding the work's multivocality by connecting it with imagined others in the present, future, or past, including the future selves of participating children.

3. Authorship roles in relation to post-workshop perceptions

This section expands on the previous section's focus on post-workshop wavering of perceptions by considering its relation to authorship roles in the project, including those of the artist, involved institutions, and others developing the cultural center, in particular architects and urban designers. The various transferable outputs of the project—including artistic results and institutional reports—'re-author' the work to secondary audiences. In some respects it could be seen as important to stabilize and precisely articulate the involved voices, for instance in presenting the project as a way to increase the influence of children and/or seniors in urban development or their participation in cultural education processes. In other respects it could be seen as important to enable the continued wavering of voices to possibly generate critical estrangements.

The authorship role of Wernhamn, as both artist and workshop leader, shares similarities and differences with that of Bakhtin's polyphonic novel author. Her role is similar in that she has a degree of creative latitude in composing—and takes responsibility for—the artistic 'results', which can be read as overall multivocal frameworks (analogous to the novel as a multivocal framework), including the selection of 23 image-captions, the planned public artwork, and/or the project as a whole. But it of course differs greatly in being participatory, with embodied voices authoring themselves (mediated by the process) and real consequences if involved voices are distorted unfairly, or otherwise not attended to carefully and critically, and further in its engagement with institutions. The latter can be seen as multi-authorial mode of multivocal authorship which interfaces in different ways, and at different times, with an authored mode.

Considering Wernhamn's authorship role in relation to power relations, from a relational multivocality perspective (McGuire 2008), it can be emphasized that Wernhamn has a hierarchical position as, at once, workshop leader and artistic author (who practices a high degree of selectivity as 'artistic director'), but she wavers the singularity of her own voice in two ways. She does this, first, by working with participatory processes in a way which carries participant-authored material through to the artistic results. Here she is selecting, composing, collaging, and framing the expressions of existing 'characters' rather than inventing new ones. Her approach with *Backaplan 2017* and *2018* was to directly relay the participants' voices—however mediated by the process and the formats of the artistic results—in the image-caption pairs, and partly-directly relay their voices in the mural. Second, in other projects (including *Skövde*), Wernhamn combines another voice or persona apart from (but bound to) her voice as artist/artistic director, *The Sustainable Woman*. Although structurally inseparable from her hierarchical position, this aims to reduce the asymmetrical power relation between her and participants by enabling her to share more of her personal experience of existential issues (related in particular to the challenges of being a freelance artist).

But, wavering of one's own voice can be challenging to balance, leading to excess estrangement (Robinson 2008). While Wernhamn adopts a process-oriented, dialogical approach throughout her projects, she has increasingly seen her role as being an 'artistic director' who uses her own voice—her experience and expertise—in steering towards artistic quality, particularly in the outcome. Artistic quality here is linked with a potentially expanded critical capacity of the artwork in communicating with a secondary audience. (Wernhamn 2018a)

Re-authoring to a secondary audience: the artist's role

Especially because the artistic outputs of the project remain untranslated (however framed or mediated by surrounding material and institutional agendas), the artist can be seen to have a key role and critical agency in 're-authoring' the work—through these outputs—to a secondary audience. While Wernhamn can see critical potential at even the [direct] intersubjective scale and context of a museum lesson workshop, her critical orientation is towards broader issues and conflicts, so she simultaneously considers a second scale: artistically communicating the process to a secondary audience. Through a newly-reconfigured continuation of the workshops' aesthetic and participatory experience, participatory processes can be extended to create expanded critical potential:

> […] you work in a small group and it's *just* this group that being influenced by what happens in the process. So I am interested in also seeing how this process can be visible for others, or how this process can be converted into an artwork, or into a seminar, or into a performance, or whatever...that needs another audience. ...because then it has *other* ways to be critical... or how could this question that we talked about in this group reach society outside and hopefully make an impact somehow. (Wernhamn 2018a)

This can be seen as roughly corresponding to Boltanski's (2009) and Raunig's (2009) view that critique operates simultaneously in two interrelated modes—being socially-rooted in a specific context (the scale and directness of the workshops) and in an abstracted, generalized critique (post-workshop representations and activities). Wernhamn's quote below shows that one may attempt to interrelate these two modes even within the scale of a workshop, as well as that a more abstracted critique, and its critical impact, may be facilitated through engaging with institutions:

> I start in the individual but I'm interested in the structural. ...and then I think you also need these kind of other institutions as collaborators or where you can maybe have a secondary audience,... it's not only about making this person [in the project or a workshop] changed, it's also about looking at the structure that these persons are part of. But, for them it might not be more than that, but for me I'm interested in where this critical potential comes out from this group or where they start to question the society or the structure within their personal lives. So the next step is to ask—"okay can I raise these personal voices or these dilemmas on another level within the project or after the project?"
>
> So, for example, this *Skövde* project, it's ended, but I'm now in dialogue with the Skövde Museum to do an exhibition out of it, but I would like to tour in Sweden, publish a book, and then create pedagogical programs and seminars around mental illness but also about art as a socially-engaged art form...then you raise it on another level. (Wernhamn 2018a)

On the other hand, engaging with institutions may involve constraints that limit or moderate critical impact. In comparison with the openness of expression in the idea initially discussed by Wernhamn and the city Architecture Advisor, the project at Backaplan's components, reoriented around the planned cultural center, in turn

reoriented participants' voices along certain lines, however open in their expression and perception. However, as has been argued, there is critical potential (beyond the participants' direct voices—for instance their tableau captions) in the estrangement of perceptions effected by the various ways voices are wavered in the project.

The view that critical estrangement benefits from a more dynamic wavering of voices can be seen in Wernhamn's perspective on representation of socially-engaged, participatory projects. She argues from her experience that when these projects are simply represented in an informative way (i.e. through a more direct, singular voice), without imparting an aesthetic or participatory experience to the viewer, they risk losing some of their critical potential. (Wernhamn 2018a) The latter, in Wernhamn's approach, involves using the agency and responsibility of authorship to reconfigure and [re]direct voices—further wavering them to serve broader critical aims:

> […] And then I could also cut the material or—if there are dialogues and I want to raise some of them I can put them in conflict: one dialogue here and one dialogue there. And, I can create this conflict which is not happening in the meetings…during the process where I can't control it in the same way. So I think I can kind of direct this… […] (Wernhamn 2018a)

Re-authoring to a secondary audience: the role of institutional actors

The institutional actors have a key authorship role in communicating and translating participants' voices—thoughts, ideas, and artistic expressions—to, in this case, institutions working with the planned cultural center at Backaplan, including the City Planning Authority, the cultural departments of the city and the district, and future architects/architectural teams.

The structure of the city Architecture Advisor's draft report on *Backaplan 2017* (GBG-C-aa 2018d) exhibits a variety of modes which range from contextualization (an introduction section), to exhaustive and direct communication of participants' input during dialogues and in questionnaire responses (a section called a '*bruttolistor*' or 'gross list'), to direct representation of the artistic work (a section including Wernhamn's selection of tableau-caption pairs), to thematic summary (a concluding summary section) (Table 7). The latter is divided into six themes: 'clarity and presence', 'diversity', 'different types of rooms', 'co-creation and democracy', 'animals and adventure', and 'concept of culture'. Through this division and its paralleling of potentially competing voices (e.g. the importance of calm, quiet areas and of places to be physically active and loud) what Smith (2004) might call the 'official voice' of the report also presents 'contrasting voices'. It also reinforces the latter by, in its summary, avoiding a laundry list of specific wishes (e.g.—to take the first five appearing in the *bruttolistor*—, "an arcade"; "robots"; "a hotel nearby"; "an aquarium"; "an indoor pool") in favor of more activity-based

('detailed' and 'active' being among Smith's attributes of 'contrasting voices') framings of desired activities (e.g. "flexible rugged premises where they can take place and where their expression can also be seen in the environment"). Potentially higher-contrasting voices (e.g. "different rooms where it is like coming to another country"; "a jungle with wild animals"; "a velcro wall with costumes, dolphin show and VR glasses"), though filtered out, could be discovered in a secondary viewer's reading of the *bruttolistor*.

The '*bruttolistor*' ['gross list'] is a concept and terminology of the city Architecture Advisor which aims to include *all* of the participants' input, and thus serve a function of transparency, making the source material—from which the summary is made—available if the rationale is questioned. (GBG-C-aa 2018c) In my view, it also serves to potentially call the report reader's attention to the profusion and heterogeneity of participants' voices—expressed in their original form (albeit transcribed), and thus possibly wavering perceptions which otherwise might understand the report to be a single conclusion. Although taking summaries as equivalent to the whole is common, the presence of the *bruttolistor* could also be seen as a potential resource for articulating voices not heard in the summaries, or articulating new broader critical voices—a resource for the planned cultural center's architect(s), the city, artists, researchers, other museum lessons, and so on.

Returning to the draft report, it seems that participants' input about their perceptions of feeling safe and unsafe are cast in affirmative framing (e.g. organized under headings such as "where do I feel safe"). The image-caption pairs, then, become a carrier for some other-than-affirmative expressions. Two of the captions, for instance, are simply "prison", and from others' perception of the dialogue that led to one of these captions, this seemed to come from a child's own experience of knowing someone in prison.

Re-authoring to a secondary audience: the role of architects and urban designers

As has been indicated earlier, criticality may drive towards its aims by attempting to articulate voices and/or through dis-articulating or wavering them. In terms of the architectural and urban design of the planned cultural center and the design of its programming, re-engaging with articulated voices and specific articulations could be a way of countering familiar design habits of providing expected contemporary design and programming in an expected contemporary aesthetic.[194]

194. Somewhat analogous to what writer Kyle Chayka calls *AirSpace*, although his concept is linked to the idea that these spaces have been shaped by the influence of technology and create a frictionless familiarity for a "wealthy, mobile elite". Chayka, K. (2016). Same old, same old. How the hipster aesthetic is taking over the

. . .

As an example of drawing on the *bruttolistor* for creative inspiration, I have made a selection of participants' thoughts and ideas from the city Architecture Advisor's draft report on *Backaplan 2017* (GBG-C-aa 2018d) around a theme of calm or respite (Table 9). This 'voice' does appear in the institutions' summary but might be strengthened in the design of the cultural center and its programming in response to the increasing anxiety brought on by the hectic conditions of today's '24/7 capitalism' (Crary 2013). While this is still overly-general it could be focused towards a specifically articulated social-spatial design which departed (or lept) from participants' original ideas, for instance the idea to integrate housing or schooling for orphaned children.

> *Dreams:*
- A 'hotel' nearby where you can rest.
- That there is an aquarium—because it's fun to watch and it makes me calm.
- Telepathy
- That there are different rooms where it's like getting to another country.

> *What would make you feel welcome:*
- The fact that instead of an alarm clock there were encouraging and welcoming messages that visitors can hear when they come and go (in person).

> *At a cultural center we wish:*
- [For] a robot that can clean.

> *Outside the cultural center, we wish:*
- Possibility to fish.

> *For the cultural center to be for everyone, it needs:*
- A free café

> *Outdoor & indoor environment / safety feeling:*
- A large colorful wall so no army can enter
- No mobiles

> *Where do I feel safe?*
- I feel safe in the forest - I know the surroundings and area.

> *[uncategorized]:*
- Children's home - for children to get a permanent home and not need to move and change class / school for orphans
- An old-fashioned cafe.

2. *What is needed to make you feel safe in a place – indoors and outdoors?*
- E.g. if you are sad you should be able to be in a place where you feel you can relax. (same inside and out).

3. *What is needed to make you feel comfortable and welcome you to a place - indoors and outdoors?*
- Lockers that you can lock with key and where you can put their outdoor clothes.
- You get to look as you like.

4. *In your imagination, create a place where all people feel welcome (young, old, people born in Sweden, immigrants, people with functional variation etc.). How would that place look?*
- A house where no one gets hurt and where you can tell anything, to anyone, unless they gossip and say rotten things.
- In town or in a house where you can be at any time.

5. *What would you like to experience in a cultural venue / cultural center? Imagine and describe in detail how you think.*
- Be able to sit in peace and be able to read, for example.

Table 9: A selection of voices around a theme of calm or respite from the *bruttolistor* [gross list] section of the institution's draft report on *Backaplan 2017*. Participants answered numbered items between workshops. (GBG-C-aa 2018d, my translation)

By 'departing from' I mean design which does more than simply 'satisfying the brief' or 'listening to' some of participants ideas (although these are quite important minimums),

world. In *The Guardian*. 7 Aug. https://www.theguardian.com/commentisfree/2016/aug/06/hipster-aesthetic - taking-over-world.

but rather design which aims dialogically—for something [partly] unfamiliar to everyone involved, yet connected with the participatory processes which have taken place. From both a critical and creative perspective, this could be an opportunity to critically rethink what a cultural center could be, and who it could also be for, especially in relation to

> *Dreams:*

- That there is an aquarium—because it's fun to watch and it makes me calm.

> *What would make you feel welcome:*

- That there are greenery and plantings – fine plantings.

> *At a cultural center we wish:*

- A jungle with wild animals.
- Horses.

> *Outside the cultural center, we wish:*

- Possibility to fish.
- Animals you can pet.
- Trees, grass, flowers, plants, animals.
- Jungle walk - fun.
- Fake dinosaurs.
- Fake horses.
- Fountain and waterfall.
- Trampolines that look like mushrooms.

> *Imagination about the cultural center:*

- Preserve the ducks.
- Farm yard with animals inside and outside.
- Banana house (in the form of a banana) with a climbing tree so you can climb up.

> *Outdoor & indoor environment / safety feeling:*

- It should be green, lots of flowers.
- There should be gold on the ground to see but not to pick.

> *[uncategorized]:*

- Outdoor zoo.
- Recreational garden i.e. a place for hanging, to hang out and play.

> *Where do I feel safe?*

- I feel safe in the forest - I know the surroundings and area.

1. *Describe a place that you are happy to visit and be at. What makes you feel safe and welcome to that particular place?*

- Where there are animals Pixi loves animals.
- Alleby riding club because the owner is very fast and because there are horses there.
- In the forest there you feel free.
- A mountain and roller coaster indoors.
- Mini zoo.
- A museum with prehistoric whales.
- Animals and pony rides.

2. *What is needed to make you feel safe in a place – indoors and outdoors?*

- A horse, a football, rules, friends, playroom.
- Horses, dogs, cats, rabbits, mini-pigs, tiger cubs, hamsters and elephants.
- Animals.
- Cleaners for the park.

3. *What is needed to make you feel comfortable and welcome you to a place - indoors and outdoors?*

- A horse, a football, a welcome sign, a computer, artificial grass and targets, money, games.
- Butterflies. Hummingbird, skate park, rainbows, chocolate, waterfalls, unicorns that burst rainbows.
- Animals.
- I need air from the robot.
- Debris.

4. *In your imagination, create a place where all people feel welcome (young, old, people born in Sweden, immigrants, people with functional variation etc.). How would that place look?*

- A zoo.
- Room with domestic animals.
- Beach and glass roof.
- Jurassic park.

5. *What would you like to experience in a cultural venue / cultural center? Imagine and describe in detail how you think.*

- A Velcro wall with costumes, dolphin show and VR glasses.
- Games, robots, puzzles, libraries, experiments place, cultural schools, lookout tower, theater, opera, cafe.
- A rainbow country + unicorns that burst marshmallows.
- There are things to do like reading, playing badminton, animal rooms, pillow rooms, and others can do what they want. And everyone has something to do.
- A jungle, space, spy room and ice age.

6. *Can one make a cultural place before building a cultural center? If so, how?*

- Yes you can. If you build a park and then make it a playland for example.
- One can have a nice garden outside very healthy air.
- Yes you can. You build a house without walls only pillars.
- A scene, a place where people can talk, one playground.

Table 10: A selection of voices around a theme of animals, vegetation, and landscape from the *bruttolistor* [gross list] section of the institution's draft report on *Backaplan 2017*. Participants answered numbered items between workshops. (GBG-C-aa 2018d, my translation)

severe ongoing biodiversity loss (the Earth's 'sixth mass extinction'). Sparked by the artistic device of the workshops, along with participants' many thoughts and ideas for involving animals in the cultural center (Table 10), inspiration might also be drawn from the emerging fields of posthumanism, human-animal studies, or animal studies.[195]

Reflection

This section focused on post-workshop roles of 're-authoring' the work to secondary audiences, and how, given different critical aims and content, it may be sought to re-articulate, newly articulate, and/or dis-articulate or waver voices. Wernhamn has and takes a strong 'authored' role, as 'artistic director', in shaping artistic outputs—which, in this case, resist summation by appearing alongside other material (correlating with the artistic autonomy accorded by cultural policy), and so possibly effect continued wavering of perceptions. However, her role is made more 'multi-authorial' by the project being participatory, through its engagement with institutions, and through her method of directly or partly-directly carrying participant-authored material through to the artistic results. At the same time, she sees an expanded critical potential—in addition to that found at the workshop scale—in artistically communicating the project to secondary audiences. The institution's report on *Backaplan 2017* (GBG-C-aa 2018d) was shown to exhibit both articulations and dis-articulations, both an 'official voice' and 'contrasting voices', including within its summary section. The *bruttolistor* [gross list] functions as a reserve of participants' articulated voices and potential resource for others seeking to re-articulate them, and, along with the inclusion of the artistic results (image-caption pairs), it can be seen to waver single perceptions of the report. The future architects and urban designers of the planned cultural center have an opportunity to critically rethink what a cultural center could be. They might begin by eschewing habitual contemporary approaches and instead integrate new, specific articulations inspired by participants' voices, the project's artistic themes, and a wider critical response to aspects of our global predicament. The critical role of authors in combining and recombining articulated and wavered voices informs an approach of critical indirectness. Particularly informative is Wernhamn's understanding and practice of engaging in and connecting two scales of critique—a more direct workshop scale and a broader critique aimed more indirectly through and enabled by institutions.

195. See, for example: Wolch, J. & Owens, M. (2017). Animals in Contemporary Architecture and Design. In *Humanimalia: a journal of human/animal interface studies,* 8(2).

6.3.3 Reflection

Wavering voices emphasized operations of deflecting single, stable perceptions of voices through both partly dis-articulating and multiply-articulating. This proliferation of voices—including those both unfamiliar and familiar—and the associated indeterminacy can be seen to lead to an also-indeterminate expansion of the participatory project's significance and influence. The latter can be enabled and extended through communication with secondary audiences. Taken together with the interplay of un/familiarity, the multiplications and indeterminacies generate an unclear, expansive spatiality of multivocality which potentially critically estranges participants' and secondary audiences' perceptions of the participants and of the work's significance.

In the case analyzed here, this spatiality could be seen to be generated through certain qualities of the animal masks combined with their use and expression in the workshops and the artistic results—the image-caption pairs and the planned public artwork's mural design. In the latter, Wernhamn's precise compositional approach can be seen to extend the masks' wavering of voices and to waver the planned mural itself through its partial transparency, deliberately expanding the work's already expansive multivocality. The latter is driven by the variety of feeling expressed and the interchangeability of the figures behind the masks, suggesting associations with other voices of the site and its surroundings, and engaging voices more broadly considered at an urban scale: other children and seniors, and inhabitants broadly conceived.

Aiming to waver perceptions of a single, stable voice does not necessarily aim to estrange a voice itself (and therefore reinforce its stability—renewing its familiarity), but rather to estrange *a perception of* a voice as already multiple, constructed, and changeable. Thus this aim is towards the generation of a spatiality of indirect relations to the original object of estrangement, the 'stable' voice, rather than reaching an endpoint directly connected to it and re-stabilized. This ties in with a more spatial (labile-spatial) notion of estrangement, in contrast with Robinson's more geometrical (fixed-spatial) notion of estrangement as a nearly impossible balancing act (2008). At the same time, aiming to more precisely estrange perception of a [relatively] stable voice may serve broader critical aims, such as in attempting to increase the influence of children on urban development. One of the premises of an approach of critical indirectness is that these two aims and modes of estrangement can be pursued at the same time.

In 're-authoring' the work to secondary audiences after the workshops, various combinations of articulating and wavering voices may be desirable. Wernhamn sees additional critical potential, beyond that at the workshop scale, in her authorial role as

'artistic director' working towards artistically communicating the participatory process. At the same time, through working with participation and engaging with institutions, her authorship can be seen as multi-authorial. Through inclusion of the artistic results and the *bruttolistor* of participants' input, the institution's report on *Backaplan 2017* could be seen to potentially waver its perceptions, as well as provide a reserve of articulated voices. The latter may inspire future architects and urban designers of the planned cultural center. A design approach of critical indirectness is particularly informed by these aspects of the case: the critical role of authors in combining and recombining articulated and wavered voices, and a practitioner's simultaneous critical engagement in and connecting of a workshop scale and a broader scale.

6.4 Summative reflection

This chapter developed critical indirectness as a design approach in participatory practice through analyses of three cases using conceptual-analytical lenses of spatialities of multivocal estrangement: alternating voices, transversing voices, and wavering voices (for a broad summary of their differences see Table 11). These lenses allowed focus on different qualities and relationalities of multivocal estrangement which could be read in the cases, which could be seen to have been generated by and generated correspondingly different modes of spatiality. The spatiality of alternating voices was distinguished by a quality of pronounced contrasting movements—alternations of control, role, and perspective between actors—and the associated indeterminacies generated. The spatiality of transversing voices gravitated around and was comprised of an ambiguating multiplicity of familiarities and unfamiliarities which permeated various spatial-artifactual mediations between actors (or actors indirectly connected with others), distinguishing a quality of localized ambiguating multiplicity. The spatiality of wavering voices was distinguished by qualities of precise destabilization and diffuse expansiveness, created through specific deflections of perceptions of single, stable voices. Across each case, these spatialities, and associated potential critical estrangements, were developed specifically, as complex, variegated, and as involving specific, historical relationalities of actors and action. Specific dimensions common to these spatialities, however, can be explicated in reflecting across the case analyses.

But, first, the importance of the [relatively] general dimension should be emphasized. In the generation of spatialities across the cases, *indeterminacies* were produced by: switchings of control, role, and perspective between actors, combined with actors' own internal indeterminacy (i.e. their 'multivocal self'); indirectness of mediated social

spatiality (main operation)	**alternating voices** (switching)	**transversing voices** (mediating)	**wavering voices** (indetermining)
relations of voices (between whom)	switching / turn-taking (collaborators, practitioner (including within), participants)	mediating / bridging / crossing (participants, inhabitants, sense modes)	wavering / multiplying / dis-identifying (participants, future audience)
indeterminacy of	control, roles, perspective, actors	social connection	perception of voices, significance, influence
distinguishing qualities of spatiality	*pronounced contrasting movements*	*localized ambiguating multiplicity*	*precise destabilization and diffuse expansiveness*
aspect of critical indirectness / area of potential critical estrangement	diffusing & redirecting actors' practices	intensifying indirectness of social relations	deflecting single, stable, direct perceptions
agency (of/for shaping what)	*more direct* agency (collaborators/project)	agency of practitioner (practitioner/participants)	*more indirect* agency (practitioner/future audience)
design operations (sensitivities)	being dialogized, dialogizing (openness, curiosity, reciprocity, provisional confidence in exploration)	compositing, collaging (non-coerciveness, non-narrativity / plurality of possible experience, criticality/non-neutrality)	ambiguating, rewiring, re-collaging (playfulness, avoiding harmful distortions, thinking regarding secondary effects)
researcher-position in this study	personal experience / own practice	observing & conversing with others' practices	conversing with & reviewing others' practices
project phase focus	development & evolution	workshop activities	workshops & after

Table 11: Main differences in overall content and focus across the three modes of spatialities of multivocal estrangement.

connections; and deflections of perceptions of voices as single and stable. In Chapter 4, I argued that this indeterminacy or incompleteness is a defining feature of a certain understanding of spatiality, but also a defining feature of multivocality (4.1) and a prerequisite for the possibility of critical estrangement—the latter having been shown to operate non-linearly (4.2)—as well as part of an understanding of the multidirectionality of critique and institutions (4.3). While emphasizing the role of indeterminacy is essential for distinguishing an approach of critical indirectness from direct approaches based on monolithic understandings and single-voiced intent and action, emphasizing *only* the spatiality generated would be to simply propose a dichotomizing counter-approach which celebrated complexity and immersion into indirectness. It would also portray spatiality as a sort of neutral background whose generation was unproblematized. Differentiating three modes of spatialities helped to more precisely focus on the distinguishing qualities

and relationalities through which critical estrangements were potentially generated. This enables the 'critical' in critical indirectness: precise critical focus on the various specific relationalities and conditions (also those related to the generation of indeterminacy), as well as self-reflexivity about one's own voice and its ['quasi-'] dialogical role of semi-autonomy, rather than its full deferral to its co-constitution with others and the environment. In the case analyses, the relationality of the theoretical concepts allowed these specificities to be broached from different perspectives, which again generated a certain not unwelcome spatiality (similar to the spatiality of analysis emphasized in Rendell's critical spatial practice), resisting a totalizing sense of precision. Instead it more closely approximates Haraway's notion of developing [relatively] 'more objective' situated knowledge.

The case analyses showed the centrality and critical importance of considering authorship issues, and of doing so at multiple often interrelated scales. The practitioners involved at the scale of participatory workshops showed a tendency, reinforced by the projects as engagements with institutions, to critically conceptualize their approach and act at both the workshop scale, in relation to participants, and to broader scales. The spatial-artifactual dimension played a key role in mediating different relations between voices, their articulation, and their dis-articulation towards more collective readings. In the third case in particular, the spatial-artifactual dimension was also shown to extend beyond the workshop scale to potentially estrange secondary audiences' perceptions.

Although a criticality of specificity is essential and desired, as mentioned it necessarily becomes spatial due to the multiplicity of perspectives opened up by the theoretical framework and an understanding of situated knowledges. But, beyond and *in conjunction with* this mode of criticality, the main line of argument has continually returned to another mode of criticality which gains its efficacy by working more indirectly and *less precisely* through the potentially estranging effects of various spatialities of multivocality, created in various indeterminacies of interplay between familiar and unfamiliar voices.

7

Multivocal critical engagement

discussion

In this final chapter I discuss findings from the empirical analyses in relation to the foregrounded problems of the problematique(s) and positioning of critical indirectness as a multivocal design approach in participatory practice. This chapter will emphasize that this approach can be distinguished primarily by its 'multivocal' critical engagement. This term makes more specific the approach's structure as a composite of critical modes, while opening to speak to a broader range of actors (i.e. institutional actors). Three key modes of critical engagement are distinguished and organize the discussion (7.1), which continues in relation to the research contribution (7.2), to orientation towards further research (7.3), and in a closing summative reflection (7.4).

7.1 Multivocal critical engagement

Given the relationality of the theoretical framework and the conceptual-analytical lenses, analysis of the cases and their context has made evident a number of different aspects and perspectives that, rather than provide the basis for conclusions drawn from linear, causal logics, provide insights which develop an open system of interrelated aspects, problematics, and potentials of critical indirectness as a design approach in participatory practice. One can, however, distinguish three primary modes of critical engagement, and associate key empirical findings with one or multiple modes, while recognizing their overlap and entanglement within an overall multivocal critical engagement of critical indirectness. These modes each relate to and inform potential expansions of different dimensions of a practitioner's critical capacity—thus responding to the primary research question—and will be discussed in turn as conceptualizing: an expanded field of potential critical agency (7.1.1); a direct-critical mode focusing on actors' agency and power relations (7.1.2), and; an indirect-critical mode focusing on estrangement and a long-term perspective (7.1.3).

7.1.1 An expanded field of potential critical agency

The empirical analysis opened up a larger, more complex heterogeneous view (a multidirectional spatiality) of a shared field of operation of potential critical agency between art and design practitioners and institutional actors in public cultural institutions in Gothenburg. This blurs the border between the two groups of actors in terms of critical agency (the structural border still remains), but gives more specificity to a practitioner's contextual positioning earlier framed as 'between small-scale practice and engaging with institutions'—showing not a single triangulated middle-scaled positioning but a simultaneity of positionings linked to both small and large scales (and any number of scales in between, depending on the context). Here, through its being made multiple, the scale of potential critical agency could be said to be de-centered and distributed.

Among these distributions were examples of institutional actors working through both 'small-scale practice' and 'long-term practice', such as the city Architecture Advisor's connections of *The City's Spaces* museum lessons (small-scale, short-term) to actual urban development projects (large-scale, long-term). Further, the relatively 'long-term' or enduring institutional aspects—particularly the museum lessons program, municipal mandates, and other policy agendas—can be read as exerting a certain critical agency in the present, but also as effects of the aims preceding them, emerging via a history of trajectories of actors' efforts. At the same time, art and design practitioners, though primarily lodged in the workshop scale, conceptualized long-term and sometimes larger-scale effects as well. By considering long-term pedagogical effects of participation, instead of a narrow view of participation as centered on short-term decision-making, immediate effects also have uncertain long-term influence. Beyond this split between scales, some cross-scalar critical effects could be traced: the exhibition of *Ett Skepp*'s influence on certain institutional actors' thinking about working with children; Studio Vadd's reframing of the city's architecture walk and its actualization in subsequent museum lessons and other workshops, and; Wernhamn's shaping of her artistic work so that it also engaged secondary audiences, and this furthered by institutional coordination of a planned public artwork. The latter two show a longer-term agency arising out of the combined short-term agencies of practitioners and institutional actors.

The expanded field of potential critical agency evidenced and the epistemological problematique mutually reinforce each other, as knowledge production is de-centered and distributed (pluralized) across this field, in a way which can only be represented as a partial and provisional reconstruction. But, the further de-centering of the practitioner—conceptualized via the multivocal 'dialogical self'—completed the picture (or spatialization) of the field (completed its conceptualization as *incomplete*) by preventing

actors' essentialization. Actors could be conceptualized as 'full' of self-positions, at the same time as their overall 'voice' was conceptualized as indeterminate (due to constantly changing configurations and number of self-positions, and per the incompleteness of multivocality). This arguably extended the expanded field of critical potential *inward*, as the 'self' could—at least in the case of *Ett skepp*—be seen as a site of latent and potential critical agency, besides acknowledged as a site of potentially transformative cross-influence with others (as the extended self is co-constituted with others and the environment), and seen as a site of a certain dynamic exchange—in my case, self-positions associated with overly-broad direct critiques exchanged with new self-positions exploring new domains and an indirectness of critique. The inward extension in turn allowed an *outward* extension in the form a more active embrace of alternation of control, roles, and perspectives with others.

A spatialized conceptualization of the self has particular relevance for transdisciplinary inquiry, as, in the case of *Ett skepp*, the former could be seen to have been scaffolded by the unsettling of my disciplinary conditions (shaped by interrelated structural and contingent factors via *TRADERS* and the critical agency of certain institutional actors in the Cultural Affairs Administration).

In relation to the foregrounded problems of the limited effect of small-scale practice, and of 'scaling-up' critical effects through engagement with institutions, one can ask—are the institutionally-initiated projects analyzed in the cases too limited in effect? It would be easy to return to the pessimistic view that arises out of what has been argued to be an overly-broad, totalizing critique: that the effect of these artistic-cultural-institutional practices pale in comparison with the scale of societal problems of climate, biodiversity, segregation, inequality, and so on—or, worse, that they facilitate some of them (e.g. housing unaffordability and segregation). Although this critique is still welcomed as part of an ecology of critiques (with important effects—recall the City Planning Authority's shift in adjustment to the critique of Despotović and Thörn (2015) and Thörn and Holgersson (2016)), the framework developed here has shown that the field is not undifferentiated and frictionless, and that critique and institutions can be seen as multidirectional and cross-influential, and thus critical agency as still active and as having transformative effects. Still, given the societal problematique, one aims for greater transformative effect. How one might, given this research framework, better pursue this is suggested when discussing further research.

7.1.2 A direct-critical mode with focus on an actor's agency

Despite the focus on spatiality, uncertainty, indeterminacy, and indirectness, a mode of *direct*, precisely targeted critique—what I call here a 'direct-critical' mode—is a crucial part of an approach of critical indirectness. It retains, reinforces, and further articulates an actor's 'voice', and asserts their potential critical agency, preventing their total dispersion/immersion into the complexity of a situation and/or into the indeterminacy of effects. One risk of conceptualizing the field of critical engagement as complex, and of utilizing highly relational conceptual-analytical concepts—multivocality, estrangement, multidirectionality—, is getting lost in the movement across scales, the many currents and countercurrents at play, and in the imperceptibility of gradual institutional change—as well as becoming so flexible and fluid that one cannot take a sharp stance. But, as recalled above, the model of the multivocal self can resist such a 'flat', limiting ontology, and it, along with Mahoney and Thelen's historical institutionalism, theorize how critique-driven actions and actors' 'voices' can be seen to coexist and articulate themselves within a wider field, though not exclusively as the result of actors' single-mindedness.

A direct-critical mode of engagement refers to an actor's intentionality in terms of specific critiques, aims, and actions, which, whether oriented short- or long-term, are actualized in an immediate present (via action or self-reflexivity). Modes of critique predicated on larger-scale categories such as 'creative city policy' are also conceptually located here. Again, this intentionality is not seen to equate one-to-one with actors, but is articulated through specific actions and configurations of authorship, for instance: Wernhamn's pursuit of larger critical targets while finding ways to pursue critical potential at the participatory workshop scale; [my reading of] Studio Vadd's problematization of urban courtyard space potentially perceived as private in the area adjacent to Backaplan; my aim, in *Ett skepp*, to increase empathy among participants through perspective-switching methods, and emphasis in the exhibition on my 'contrasting voice' or first-person role as a project participant; the institutional actors' connection of museum lessons to planning of the Backaplan Cultural Center, and; a series of advocacies among institutional actors, particularly in the Cultural Affairs Administration—especially advocacy for children's participation in the city.

A precise research focus on the specificity of certain power relations throughout the case analyses is understood as another form of a direct-critical mode of engagement. Even though power relations are always changing, it is ethically important to be critically attentive to them, and doing so can help build further capacity to ethically and critically engage in always differentiated, increasingly complex contexts. From the perspective of a practitioner outside of the research domain, this can be understood as ongoing critical

attention to power relations (including self-reflexivity) and their careful consideration in practice. The practitioner's engagement in intentional alternations of authorship, control, role, and perspective can be seen as another form of direct-critical agency, besides being a key ethic of participation, and as having a potentially critically estranging effect on participants, practitioners, and collaborators (Huybrechts et al. 2014:100-101). Self-reflexively and actively seeking these alternations becomes a way the practitioner can assert a certain critical and creative agency, in a situation already recognized and embraced as multi-authorial, in contrast with an approach which perhaps becomes too deferential to the situation.

From a perspective of [a heterarchic space of] transdisciplinary-oriented inquiry, conceptualizing the necessity and dialogical benefit of a direct-critical mode of engagement within a much wider awareness and effort emphasizes, in analogy, the importance of integrating disciplinarity (and/or other 'sub'-trans- configurations—multi-, inter-, etc.). Heterarchical (or multivocal)[196] relations between the latter and an overall loose framework of a transdisciplinary-oriented endeavor can be read, for example, in: the various discipline-linked artifacts and activities of *Ett skepp* (Table 4), which had exclusive prominence as workshop activities yet differed from the multifacetedness of the exhibition and project; the variety of workshop activities led by Studio Vadd and Wernhamn—walks, dialogues, artistic making and staging, etc.—rather than attempts to synthesize a single, unified activity or result, and; the institutional actors' paralleling, in their reports, of the participants' raw input (the *bruttolistor*), the artistic results in their original form, and a final, open and non-determining summary. For the same reasons, emphasizing a direct-critical mode of engagement is crucial to an urban-combinatorial participatory practice, both to creatively and critically drive urban combining processes, and to be attentive to power relations in participation—and further, to self-reflexively acknowledge one's participation in them and actively work with them—the latter in various contextually-considered combinations of working towards more egalitarian relations and towards further activating the context via one's quasi-dialogical role.

7.1.3 An indirect-critical mode with focus on estrangement and a long-term perspective

As a result of re-reading estrangement as a non-linear process, generating a more complex, multidirectional understanding of critique and institutions, and, in the case analyses, conceptualizing how voices could be seen to be transversed, primarily through

196. Heterarchy is a wider yet more specific term than multivocality which can better point to power relations within multivocality as it can refer to multiple configurations between voices and the overall framework, whereas multivocality only designates a kind of 'equal' ambivalent relationality between them.

spatial-artifactual mediation, critical agency and potential could be seen to operate in a corresponding way, as complex, multidirectional and mediated (indirect) and as having indirect and long-term effects. In other words, the complex spatiality of multivocal relations can be seen as having its own critical efficacy through potentially estranging effects, which can be both reflexively perceived by practitioners and furthered by design. Thus a notion of critique as a pure, singular, direct operation[197], consumed only in the present, was set aside (*and* folded in) to explore what I call here an 'indirect-critical' mode of engagement which designates both operations of communicating critique in indirect, intentionally-complex ways and an orientation towards folding in *multiple* critical operations, small- and large-scale, short- and long-term, and sharp and diffuse (and therefore: [relatively] direct *and* indirect—in other words, involving each of the two other two modes of critical engagement). Regarding the latter, the case analyses showed that the critical agency of both practitioners and institutional actors was often oriented towards both immediate (workshop) and long-term effects (pedagogical/developmental and urban planning). Regarding the former, an indirect-critical mode conceptualized how critique could already be seen to rely, for its communication, on a process of estrangement which involves an dynamic interplay of unfamiliarity *and* familiarity.

This was particularly evident in the use of the conceptual-analytical lens wavering voices, which showed how perceptions of single, stable voices were critically deflected—or estranged as multiple and unstable—while being unified through common aesthetic expressions. Yet, many of these deflections relied strongly on authorship-related decisions or considerations, for example, Wernhamn's precisely-considered compositional approach to the planned public artwork mural, which generated potentially critical repercussive effects to secondary audiences. An indirect-critical mode, then, refers to the potential critical efficacy connected to indirect relations between multiple existing voices (which may also result in newly perceived voices), but also to the 'direct' voice of the designer or other actor who recognizes this potential efficacy and attempts to further it by design.

The spatial-artifactual dimension was shown to be a mediator, not just in workshops, but within the wider institutional complexity, including the workshop's after-effects on secondary audiences. This could be seen, for example: in my imagined perceptions of the planned public artwork—facilitated by the interchangeability of participants connoted by the masks and the mural's variety of expression—, and; in the institutions' positioning of

197. Critique as a direct intention (not operation) falls under the previous section's discussion of the 'direct-critical' mode.

their 'methods experiment' towards applying for and receiving funding towards a new project involving art in urban development.

The relativism of estrangement—that it depends for its efficacy on estimating, within a range, the personal landscape of what is familiar and unfamiliar in each person's experience—indicates that to avoid potential alienation, the practitioner will err on the side of familiarity. Yet, crossing domains and contexts, the same configuration might be perceived as alienating. At the same time, it matters that estrangement does not intend, nor is framed as intending, to shock and thus place itself in a dichotomous offensive/defensive realm of artistic or critical autonomy. So, for example, when the city Architecture Advisor must take more time to convince the City Planning Authority why these kinds of museum lessons should be done, I imagine the argumentation is not based on the autonomy of art or culture as an appealing unfamiliarity, but, I imagine, more so from a familiarizing gesture of heteronomy.

An indirect-critical mode of engagement could be seen to aid in developing practitioners' capacity to recognize and work with the complexity and uncertainty of indirect, long-term, and imprecise critical effects (and the related epistemological problematique), besides opening up awareness and active interest in furthering their own and others' critical transformation through these effects.

7.2 Research contribution

This section discusses the research contribution in relation to my field. While I initially framed this 'field' as a space of overlap between a wider transdisciplinarity[198] and transdisciplinary- and practice-oriented architectural and urbanism research, I will primarily locate my research contributions in the latter, as it allows more specific, graspable points of relation. However, if gathered and channeled into a single, well-defined field, this research can be seen to contribute in the field of urban studies to a strain of research aiming to complexify critical views of art and design practitioner engagement with public sector institutions (e.g. Borén & Young 2017; Romeiro 2017). This precise line of contribution aside, the following splits discussion of the research contribution into three broader domains, organized from a wider to a more specific orientation to my discipline-anchored fields, proceeding from discussion around further

198. Brown (2010b) discusses arguments for and against considering 'open, critical transdisciplinary inquiry' (Brown, Harris, & Russell 2010) to be a 'community of practice' and concludes that it can be found emerging as one of multiple "nodes of practice" in "a scattered transdisciplinary field" (294).

spatialization of the field [domain] of critical engagement (7.2.1) to critical engagement with institutions (7.2.2) to complexification of design approaches to participatory practice (7.2.3).

7.2.1 Further spatializing the field of critical engagement

This research contributes to a strain of discourse on what is explicitly called—or could implicit be considered—'critical spatial practice' which engages with participation and collaboration, and which aims to de-center but not diffuse a practitioner's critical and creative agency. In my view, this is exemplified by Miessen's theorization of *crossbenching*, a proposed "proactive mode of participation as Critical Spatial Practice" (2017). The primary point of resonance here is the notion of a polyvocality of practice which pushes towards what Miessen calls an 'a-disciplinary' space, but which does not jettison disciplinary—nor critical—capacities and modes. Instead, they are used as materials to work with. This avoids a flattened, undifferentiated (or haptic/aimless) engagement that might result from excessive deference to complexity and collaboration.

An approach of critical indirectness diverges in two ways, however. The first is in being less driven by—and not theorized around—the notion of agonism. This appears to be a matter of scale and orientation of focus, and associated modes of rhetoric. Through inquiring into the dynamics of estrangement and breaking open monovocal views of critique, institutions and institutional change, and the practitioner, a relatively lower-contrast picture emerges, and with it, more moderated rhetoric of the kind advocated by Christens and Speer (2006). On the other hand, the emphasis, in an approach of critical indirectness, on the practitioner's critical voice and its critical and creative 'quasi-dialogical' function, theorizes a place for higher-contrast dynamics, even if this was not the unilateral focus of the case analyses. The second divergence is in terms of contextual positioning. While Miessen's practitioner is positioned towards greater autonomy of authorship and clarity of outside position, an approach of critical indirectness, as actualized and conceptually-analyzed in this research, is positioned more closely in relation to [public] institutions, with practitioners who are relatively more framed by institutional programs and agendas—in the cases analyzed here mainly through their involvement with the museum lesson program framework (although exceptions should be noted in the case of the architecture walk reframing and the planned public artwork). This positioning has been shaped at a meta-level by my methodological approach which describes not a single clear relation between outside practitioner and institution, but multiple, often interlacing relations over time through a process of 'turn-taking'. This relates to inquiries which explore how design action can be productive 'from within', such

as Awan, Schneider, and Till (2011), and particularly inquiries which foreground the institutional aspect such as Doucet (2011) and Lenskjold, Olander, & Halse (2015).

As stated previously, in my view the field stands to gain from a diverse ecology or 'ensemble' of approaches, so divergences, when not predominantly just a matter of differences in context, can be productive to an ongoing critical discussion about engaging the societal problematique.

More broadly, this research contributes to a growing segment of practitioners in the field of alternative architectural practice who have become dissatisfied with the modest effects of small-scale practice, e.g. Axinte and Borcan of studioBASAR (in Petrescu & Trogal 2017) and Džokić and Neelen of STEALTH.unlimited, whose work since 2012 reflects a shift towards "long-term engagements" and away from wearisome short-term projects and their "doubtful potential to spill into reality" (2017:4). This necessitates a shift from the singular to the collaborative (10) as practice "partly dissolv[es] into larger undertakings" (14). However, small-scale practice and short-term effects are not discounted or excluded by an approach of critical indirectness, but rather combined with aim towards and consideration of long-term effects.

7.2.2 Critically engaging with institutions

In terms of both theory development, and development of an 'empirical moment'—a critical, situated account of a specific configuration of cases in Gothenburg—, this research contributes to a thematic strain of discourses addressing art and design practitioners and encouraging their greater critical engagement with institutions (e.g. Fisher 2013; Gielen 2013; Mouffe 2009; 2013; Raunig 2009) and, further, those explicitly working with participation (e.g. Huybrechts, Benesch, & Geib 2017). It also builds further on a related notion of the latter's concept of *institutioning*: being critical about how one, as a practitioner acting at the scale of a participatory workshop, is shaped by—but also shapes—institutions. (see also Romeiro 2017)

As broached in the previous section, a 'direct-critical' mode of engagement is a key part of an approach of critical indirectness, which aims to provide a critical bearing while wayfinding within the complexities of engaging with institutions. This critical bearing constructs a more critical, agential notion of 'de-centering' than that tending to be implied by Awan, Schneider, and Till 2011, as well as that explicitly promoted by Latour (2014).

A potentially problematic aspect of the extra analytical [and other practice-related] burdens of a transdisciplinary-oriented approach (including engaging with institutions) is backgrounding of participants' experiences. This was already a neglected area in the

discourse on participation (e.g. as noted by Bishop in the field of participatory art (2012)). In the analysis here, this was aggravated further by the nature of the museum lessons as relatively short-lived, and even further by the language gap. Thus, for instance, my communications and relations with practitioners and institutional actors were much more prominent. Directly-related accounts of participants' experiences likely could have provided more substance to speculations around potential critical estrangements. On the other hand, as participants' experiences are understood as singular, these accounts would still have tended to be anecdotal. The alternative of a much more involved quantitative and qualitative effort would have been prohibitively time-consuming given the circumstances, besides remaining partly tangential, given this inquiry's main focus on exploring a design approach.

This research also contributes/contributed via Mode 2 distributed knowledge production (Gibbons et al. 2010), which strongly gravitated around exchange with institutional actors and institutionally-framed projects. The research exerted effects throughout the research process in a dialogical relation with empirical engagement of practitioners, institutional actors, collaborators, participants, and my own and others' empirical work.

7.2.3 Complexifying design approaches to participatory practice

The research contributes most specifically in providing an exploration of a response to calls, such as those of Petrescu and Trogal in the field of alternative architectural practice, "to learn how to become paradoxical and contradictory" (2017:8), steering practitioners away from simple, single-voiced approaches. Critical indirectness, like multivocality, is paradoxical in its combination of multiple approaches in one, and contradictory in combining two critical modes of critical *imprecision* (described in 7.1.1 and 7.1.3) with one of critical *precision* (described in 7.1.2).

While following Munthe-Kaas and Hoffman (2017), in their call for designers to develop greater 'navigational competences' in response to increasingly complex and heterogeneous contexts, an approach of critical indirectness goes further, in aiming to complexify the design approach itself. A related, intentionally-multiple (and sometimes complex) strategy in art and activism, over-identification, was theorized by BAVO (2007), but, here, the complexity of approach and effect is pursued through admittedly insincere oversimplification and exaggeration, whereas an approach of critical indirectness finds potential for critical transformation through more sincerely-understood multiplicity, conceptualized in both the context and the practitioner. With respect to the latter, this research can contribute to similar approaches which theorize multiplicity within (rather than a multiplicity only strategically-performed, or created purely through addition), such

as those that pursue the notion of interstitiality (e.g. Doucet 2011; Nicolas-Le Strat 2007) or in-betweenness (Rendell 2006). It also enriches the theoretical contribution through empirical study, and this linkage is required to depict and critically analyze a multivocality of approach (see also Kaethler, De Blust, & Devos 2017).

Through nuancing the dynamics of estrangement and voice as multi-scalar and relational, in relation to participation, this research contributes to calls for a nuancing of discourse, for instance by Noble (2013) and Painter (2012) in relation to the figures of 'the stranger' and 'the neighbor', respectively, but more so in relation to the call by Christens and Speer (2006) for moderation in rhetoric around participation.

7.3 Towards a heterarchic transdisciplinarity

Exploration of an approach of critical indirectness has, though 'taking turns' with various actors (institutional actors, art and design practitioners, and, to a lesser degree, participants and inhabitants) involved various alternations between a discipline-anchored transdisciplinary orientation and a wider, open transdisciplinarity. This I initially called a heterarchical space of overlap, in contrast to both a 'flat', unidirectional orientation aiming to leave disciplines behind, and to orientations invested in preserving hierarchies (pro or contra disciplinarity). Further intensification of such a heterarchic mode of transdisciplinary-oriented inquiry has been suggested by the shifting configurations, articulations, and dispersions of 'voices' that have been understood through the conceptual-analytical framework and associated empirical analyses developed here—but, most importantly by the *articulations*, the critical agency still accorded to actors, in spite of potentially overwhelming societal and epistemological complexity.

Further research could focus more on how these 'turns' are affected not only in dialogue between actors, but *trialogically* through spatial-artifactual mediation and orientation.[199] But, more intriguingly and urgently, it could give more intensity to turn-taking, and perhaps have greater and wider effect, through more active articulation of an 'unfamiliar' voice—in the form of more speculative, politically-challenging exploration and experimentation. This could involve a more jointly-framed project, in comparison with the gravitating of analytical focus around an existing institutional program. This might also more productively reconnect with the imaginative and designerly aspects of transdisciplinary-oriented inquiry, while pursuing its ethical commitment more intensely.

199. E.g. Hakkarainen, K. & Paavola, S. (2007). From Monological & Dialogical to Trialogical Approaches to Learning.

7.4 Summative reflection

Like the concept of multivocality, critical indirectness is paradoxical in being multiple approaches in one. In its most abbreviated form, it can be said to combine two contradictory approaches which foreground either [the indirectness of] complexity or [the directness of] critique, respectively:[200] the first sees and emphasizes the field of engagement, analysis, and effects as a complex spatiality—involving indeterminate, changing, and unfinalized voices interacting and co-existing at multiple scales—, while the second, through selective abstractions of 'voices', enables clearer critical focus on actors' agency and power relations, with the additional critical aim of preventing romanticizing or getting lost in the complexity of the first approach. In other words, Arnstein's eight-rung ladder of citizen participation (1969) can be productively adapted as part of wayfinding within the complexity of her suggested 150-rung ladder.

Further, critical indirectness recognizes and aims to utilize by design the potential critical and creative efficacy of estrangements generated by multivocal combinations of heterogeneous voices (combinations in its own approach and those found in the complexities of engagement).[201] Just as it understands its field of engagement as spatial, its design pursuits are conceived of as operating spatially, involving varying configurations of its two approaches employing both diffuse and clear methods directed towards both diffuse and clear critical aims. It repeatedly takes its two approaches or 'distinct trajectories' as itinerant starting points, works from and across them in different, situated ways, and returns to them as waypoints in a longer-term process of critical wayfinding.

As the two approaches within critical indirectness mutually challenge (and potentially estrange) each other, the criticality of each is developed further. This is part of the overall approach's foregrounding of the co-presence and interaction of multiple voices, as well as multiple modalities of 'voice'—multiple understandings and scales of voices and their fluctuation. This gesture of foregrounding enables expanded and heightened attentiveness to modalities of approach, positioning, context, actors, social-spatial relations, critique, and effects both *within* processes involving dialogue and participation and *around* them—extending in and from them to wider institutional and societal contexts.

200. Discussed in 7.1.1 as 'an expanded field of potential critical agency', and in 7.1.2 as a 'direct-critical mode'.
201. Discussed in 7.1.3 as an 'indirect-critical mode'.

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Abbreviations and translations[202]

Advisor for Architecture, Form, and Design konsulent arkitektur, form och design
The Agency for Cultural Analysis Myndigheten för kulturanalys
Architects Sweden Sveriges Arkitekter
Architecture Advisor arkitekturkonsulent
after-school free-time group fritidshem
Askim-Frölunda-Högsbo City District Administration Askim-Frölunda-Högsbo stadsdelsförvaltning
Ångpannegatan's Processes - Art as urban development Ångpannegatans Processer - Konst som stadsutveckling
Backaplan Cultural Center Kulturhus Backaplan
Planning and Building Committee Byggnadsnämnden
The Central RiverCity Centrala Älvstaden
Child Culture Unit enheten för barnkultur
Children & Young People in Community Planning Barn och unga i Samhällsplaneringen
Children need space Barn tar plats (2010)
City Museum Göteborgs stadsmuseum
City Planning Authority Stadsbyggnadskontoret
Comprehensive Plan for Göteborg Översiktsplanen för Göteborgs Stad
The Council for Sustainable Cities Rådet för Hållbara Städer
Cultural Affairs Administration Kulturförvaltningen
-Free Arts and Culture Sector Sektor Fri konst och kultur
Cultural Affairs Committee Kulturnämnden

202. Translations come from: the city's document "Svensk-engelsk ordlista Göteborgs Stad". http://www5.goteborg.se/prod/Norrahisingen/LIS/Anslagstavla/anslag.nsf/f79078fb3dc8a25bc1256f62004cb86d/e0709dc4e6114ddbc12578b200374164!OpenDocument; from the entities themselves; from other researchers' translations, or; from triangulations between Google-Translate, the Svenska Akademiens Ordböcker (svenska.se/saol), and the bab.la online dictionary (en.bab.la).

Cultural Coordinator Kultursamordnare
The Swedish Cultural Council Kulturrådet
Cultural Development Manager Utvecklingsledare Kultur
Cultural encounters without borders Kulturmöten utan gränser
Culture for All Kultur för alla
Culture for the Elderly Kultur för äldre
Cultural Producer Kulturproducent
Cultural Strategy Kulturstrategi
Dialogue Project: Backaplan Cultural Center Dialogprojekt: Kulturhus Backaplan
Dialogue Southern Riverbank Dialog Södra Älvstranden
Folk High Schools folkhögskola
fr. from
Frölunda Cultural Center Frölunda Kulturhus
Frölunda School Frölundaskolan
Gothenburg Göteborg
Gothenburg Energy Göteborg Energi
Government Offices of Sweden Regeringskansliet
Lundby City District Administration Lundby stadsdelsförvaltning (also: SDF Lundby)
-Society and Culture Sector Samhälle och Kultur
Million Programme Miljonprogrammet
Museum Lessons – The City's Spaces Museilektioner – Stadens Rum
The Swedish National Board of Housing, Building, and Planning Boverket
Network for Architecture and Design Pedagogues Nätverket för arkitektur- och design-pedagogerna
Northern Riverbank Norra Älvstranden
Parks and Landscape Administration Park- och naturförvaltningen
Policy for Shaped Living Environment Politik för gestaltad livsmiljö
Public Art Agency Sweden Statens konstråd
Region Västra Götaland Västra Götalandsregionen
-[regional cultural administration[203]] Kultur i Väst (Culture in the West)
RiverCity Gothenburg Vision Vision Älvstaden (2012)
Riverbank Development Inc. Älvstranden Utveckling AB
A Safer and More Humane Gothenburg Tryggare Mänskligare Göteborg
Senior Gothenburg Senior Göteborg
Southern Riverbank - in young people's eyes Södra Älvstranden - i ungas ögon (2005)
Swedish Government Official Reports (SOU series) Statens offentliga utredningar (SOU)
The Swedish Social Insurance Office Försäkringskassan
Swedish University of Agricultural Sciences Sveriges Lantbruksuniversitet (SLU)
University of Gothenburg Göteborgs universitet
-The Centre for Culture and Health Centrum för kultur och hälsa vid
Urban Development Gothenburg Stadsutveckling Göteborg
Young Arena Ung arena
Young:RiverCity Unga:Älvstaden

203. One of the region's two Cultural Affairs Administrations, the other being Västarvet [Natural & Cultural Heritage Administration]

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