

Jessica Lundin & Pia Palo

experiments imaginaries desires

Searching for a space of resistance.

2023

Examiner:
Monica Billger
Supervisor:
Marco Aldefio

Chalmers School of Architecture
Department of Architecture and Civil Engineering
Architecture and Planning Beyond Sustainability
Design Activism Beyond Borders
Master's thesis

**EXPERIMENTS
IMAGINARIES
DESIRES**

Searching for a space
of resistance.

**Master's thesis in
Architecture and
Planning Beyond
Sustainability**

Design Activism
Beyond Borders
Spring 2023

Authors

Jessica Lundin
& Pia Palo

Examiner

Monica Billger

Supervisor

Marco Adelfio

**Chalmers School of
Architecture**
Department of
Architecture and Civil
Engineering



CHALMERS

“Experiment, never interpret”
(Deleuze & Parnet, 2002, p. 48)



[Scan or click on the QR-code to watch
the short film on Vimeo]

What role does micro-scale experiments have in provoking desires and imaginaries of other models of shaping the city?

What is the value of the disorderly, the uncertain and ambiguous in the public spaces?

How can the focus on subjective experiences and relationships influence spatial planning practices in Lundbystrand?

Abstract

In recent decades, the dominant paradigm of top-down, profit driven urban development has been institutionalized and dogmatized by decision makers in cities. It leaves no space for alternative imaginaries, but rather tries to exert full control over the definition of how cities should be developed and used. As a means of resistance, this thesis argues for the need of the disorderly, for ambiguous urban spaces characterized by being messy, rough, and uncontrolled.

The thesis is situated in the specific context of Lundbystrand, an ex-industrial area of central Gothenburg that is being transformed into a cluster for tech and automotive industries. Market-driven development has led to demands for an ordered, clean, safe, and tidy urban form that conflict with spontaneous appropriation of space and bottom-up initiatives.

In response to this, the thesis challenges the conception of what you can do, and who can interfere in the public realm. It aims to convince of something most do not seem to agree with: that the messy, rough, and uncontrolled are spatial qualities that have positive human and non-human value. This is done through an exploration of the potential values of the disorderly, with a particular focus on ambiguity and the feeling of allowance that it creates.

The overarching approach is to embrace the uncertainty and complexity that make up the world, drawing on assemblage thinking and relationscaping. By exploring methods that focus on subjective experiences and recognizes more-than-human ways of thinking, the work investigates the role of micro-scale design experiments in provoking desires and other models of shaping the city.

Rather than resulting in a design proposal, the thesis shows how experimental design processes can generate capacity to produce collective and individual imaginaries and actions, initiating a dialogue about whose desires dictate the visions of the future. The outcome is a contribution to an alternative spatial interpretation of Lundbystrand, with three on-site design experiments that transform and are transformed by the shifting assemblages they engage with.

Keywords: ambiguous space; assemblages; micro-scale; relationscaping; urban design

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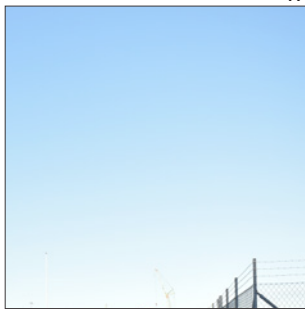
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Disclaimer

Working from the ground, this thesis has been shaped by our encounters, experiences and intuitions. Through them, we explore a design practice that is focused on the relationships and entanglements that shape space, imagining *a* way of acting otherwise as architects. Not *the* way.

POSITIONING

Introduction

In this first chapter – *Positioning*, we present the background and the purpose of the thesis. Here we present our methodology, the key concept that we use, and theoretical input that has shaped our process.

“A vital and open city does not occur naturally. There are places where improvised activities and social interaction do not happen because the rigidity of the urban environment does not allow this improvisation to take place, and planning for disorder is necessary.”

(Sendra & Sennett, 2020, p. 11)

About the authors



Fig. 1. Pia Palo.



Fig. 2. Jessica Lundin.

Jessica Lundin

Work experience:

Artéria - Humanizing Architecture
Lisbon, Portugal
Junior Architect
2018 - 2020

Artéria - Humanizing Architecture
Lisbon, Portugal
Architect Intern
2017 - 2018

Education:

Master Program of Architecture and Planning Beyond Sustainability
Chalmers University of Technology
Gothenburg, Sweden
2021 - 2023

Studios: Design and Planning for Social Inclusion, Reality studio, Matter Space Structure I, Thesis direction of Design Activism Beyond Borders.

Theoretical philosophy

Lund University
Lund, Sweden
2016 - 2017

Bachelor of Fine Arts in Architecture

Umeå University
Umeå, Sweden
2013 - 2016

Pia Palo

Education:

Master Program of Architecture and Planning Beyond Sustainability
Chalmers University of Technology
Gothenburg, Sweden
2021 - 2023

Studios: Design and Planning for Social Inclusion, Reality studio, Matter Space Structure I, Thesis direction of Design Activism Beyond Borders.

Feminist Perspectives on Crisis Readiness and Crisis Management (7.5ETCS)

Mid Sweden University
2022

Global Ethics (7.5ETCS)

Stockholm University
2022

Norrland: Critical Perspectives on Place and Power (7.5ETCS)

Mid Sweden University
2021

Bachelor of Fine Arts in Architecture

Umeå University
Umeå, Sweden
2018 - 2021

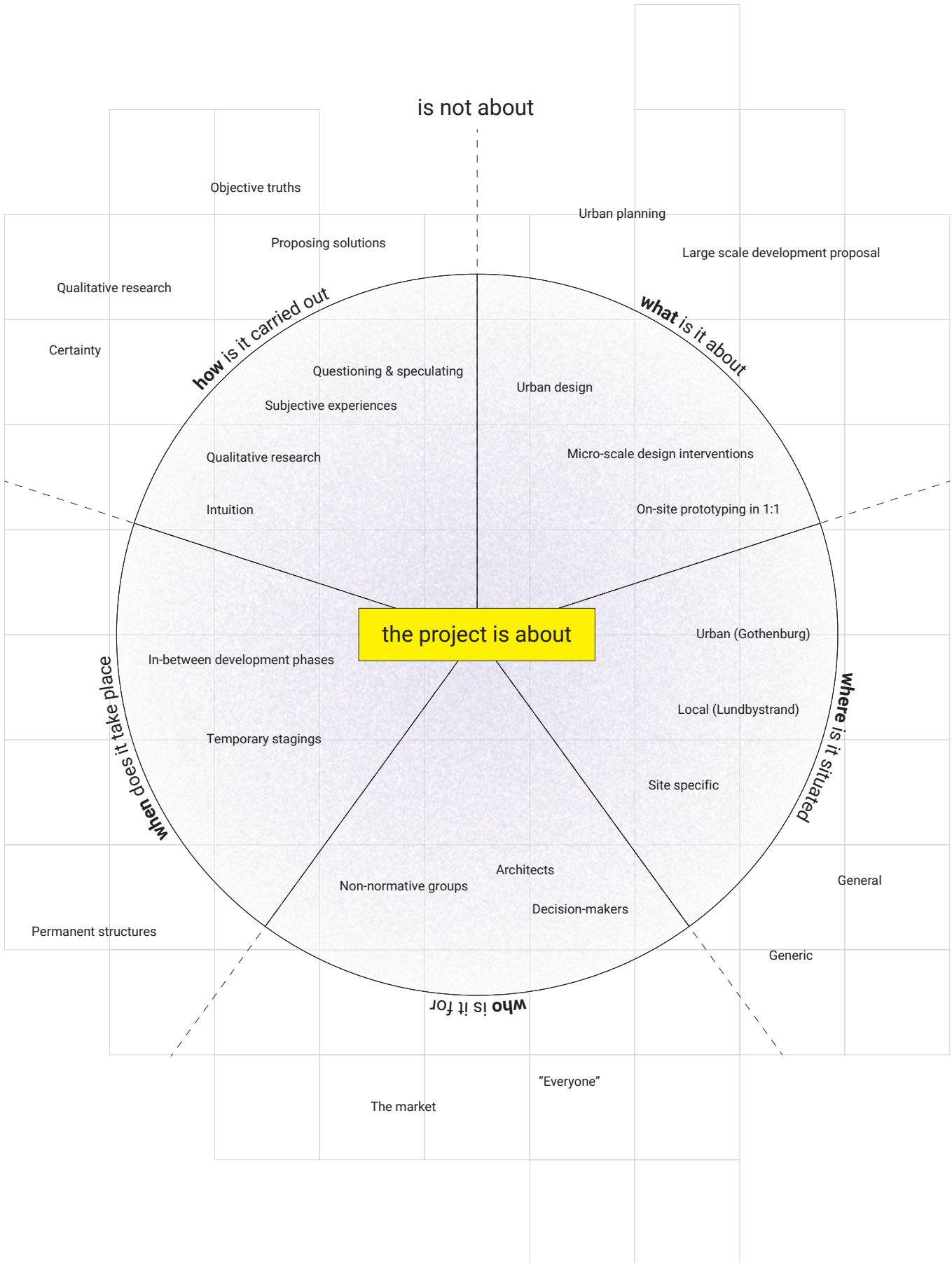


Fig. 3. Delimitation diagram

What role does micro-scale experiments have in provoking desires and imaginaries of other models of shaping the city?

What is the value of the disorderly, the uncertain and ambiguous in the public spaces?

How can the focus on subjective experiences and relationships influence spatial planning practices in Lundbystrand?

*

Imaginaries

We draw from Deleuze (1968) when using the term *imaginaries*, which refers to the collective images, symbols, and narratives that shape our understanding of the world.

*

Overdetermined form

In the context of urban design, the term *overdetermined forms*, deriving from Sendra and Sennett (2020), refers to a form of city-making that creates rigid and inflexible environments. Such environments restrict people's freedom to act, hinder informal social interactions, and impede the city's power to evolve.

*

Resistance

Drawing from Deleuze and Guattari (1987), we see *resistance* as an active process of becoming, involving the rejection of fixed identities and boundaries, and the creation of new forms of life and thought.

*

Ambiguous space

Ambiguous space is how we define the types of urban spaces that this thesis focuses on. They are pockets within the city, slivers left behind in the wake of deindustrialization processes (Sandercock & Dovey in Von Sydow 2002, Groth & Corijn 2005). Understood as an alternative to the kind of public spaces that are structured, programmed and controlled (Cupers & Miessen 2002).

*

Desire(s)

In this work *desire* is not a lack or a need that seeks to be fulfilled, but rather a productive force that constantly generates new possibilities and intensities.

Purpose & aim

Problem statement

In recent decades, the dominant paradigm of top-down, profit-driven neoliberal urban development has been institutionalized and dogmatized by decision-makers in cities. It leaves no space for alternative *imaginaries*, but rather tries to exert full control on the definition of how cities should be developed.

In Gothenburg, the ex-industrial area of Lundbystrand is being transformed into a cluster for tech and automotive industry. The market-driven development is smothering spontaneous appropriations of space with its demands for an ordered, safe, and tidy urban form. As a result of this process, uncontrolled and unprogrammed spaces are rapidly being cleared away.

Purpose (or the why?)

This work critically examines the political agendas of Lundbystrand that prioritize enhancing the city's competitive potential, and the resulting rigid and *overdetermined forms* of the urban environment. As a means of resistance, we argue for the need of the disorderly, for urban spaces characterized by being messy, rough, and uncontrolled. The *ambiguity* of these spaces creates a feeling allowance and open up to other imaginaries and possibilities of how the city could be. By engaging with these spaces, we hope to challenge the conception of what you can do, and who can interfere, in the public realm. And to convince of something most do not seem to agree with: that these spaces have a positive human and non-human value.

Aim (or the what?)

Rather than resulting in a design proposal, we aim to show how experimental design processes can generate capacity to produce collective and individual *imaginaries* and actions, starting a dialogue about whose *desires* dictate the visions of the future. The outcome is a contribution to an alternative spatial interpretation of Lundbystrand, with three on-site design experiments that enhance the spatial qualities of ambiguity.

Research questions

The questions we seek to answer are: *a) What role does micro-scale experiments have in provoking desires and imaginaries of other models of shaping the city? b) What is the value of the disorderly, the uncertain and ambiguous in the public spaces? And finally, c) How can the focus on subjective experiences and relationships influence spatial planning practices in Lundbystrand?*

Approach & methodology

Overarching approach

Our overarching approach is to embrace the ambiguity, the uncertainty and the complexity that make up the world, drawing on assemblage thinking and relationscaping. We reject singular approaches that claim to be truth seeking, certain and unambiguous. Instead, we seek to address what we find to be a persisting gap in mainstream spatial analysis by using methods that focus on subjective experiences and recognize more-than-human ways of thinking.

To further clarify our position, we recognize that the world is not composed of isolated entities, but rather is a complex web of inter-related phenomena. Our approach acknowledges and embraces this complexity as a resource offering a more nuanced and insightful perspective for understanding and engaging with the world around us.

The first part of this thesis, *Experiencing*, focuses on methods to read and to interpret our experiences of our site. It is concluded with the part *Qualities of ambiguity*, which is a summary of our findings. Our mapping, analysis and findings are translated into design principles and design strategies in which guidelines for our design experiments in Lundbystrand are set. The design experiments are presented in the chapters *Traversings*, *Groundings* and *Elevatings*. Although presented linearly in this booklet, our mapping, analysis and design has been iterative, as we have moved back and forth between the three throughout the project. The thesis is summarized with the final chapter *Weavings*, in which we use *speculative design* as a method for reflecting upon our findings, our methodology, our design experiments and the project in general in relation to theory, in order to answer our research questions.

Below is a methodological overview of each chapter and a list of our key methods with descriptions. This is followed by our approach to theoretical resources in relation to our methods and a glossary of our key concepts.



Fig. 4. Image taken during site visits.

>>

Experiencing – Context analysis

(pp. 13-38)

Methods for mapping the context: site observations, field notes, interviews, drawings, photographs, municipal documents, literature studies.

In the chapter *Experiencing* our mapping and findings are presented. This research is primarily using *qualitative ethnographic mapping*. This means that our maps and representations of the social and cultural context are based on qualitative data that has been collected through ethnographic research, which is concerned with human life expressions, perceptions, social interactions, and suitable for socio-spatial investigations.

Methods for context analysis: Boundary mapping, serial vision, transect walk, signage mapping, ANT sensitivity, relationscaping, collage, mapping qualities.

We analyze the context to build an alternative spatial interpretation of Lundbystrand in which to act. We want to highlight that it is through the relationships between people, objects and spaces that we understand the site in particular, and space in general. The analysis informs ground principles and design strategies in which guidelines for our design experiments in Lundbystrand are set.

Traversings, Groundings, Elevatings – Design experiments #1-3

(pp. 39-48, 49-58, 59-68)

Methods: Site observation, literature studies, micro-scale design experimentation, photographs, videos, relationscaping.

Our designs have been made through on-site experimentation. We have built our design in (micro-)scale 1:1 on our site in Lundbystrand. Design limitations are informed by our mapping, analysis and theoretical resources, which have identified a set of spatial qualities that we have enhanced through our designs. To document our work we have used *photography* and *video*. To visualize the impact of our designs, we have used *relationscaping*.

Weavings – Imaginaries, Affects & Continuings

(pp. 69-90)

Methods: Co-evaluation, speculative design, literature studies, relationscaping, site observations, interviews.

To relate back to our research questions, the final chapter *Weavings* is a reflection on our project. To access the impact of our design and engagement on site we use *co-evaluation*, *site observation* and *speculative design* as evaluation methods. In the part *Imaginaries* we specifically reflect on our findings, our methodology, and possible impact and continuations of our design experiments. This is used as a basis for a general reflection on our project in order to answer our research questions.

Brief description of key methods:

Interviews

Conversations with local human actants has been carried out with the purpose to explore the lived experiences and everyday lives of local human actants, as well as to discover parts of the networks embedded in the context. We have critically reflected on subjective positions and considered power structures and dynamics. During our encounters, we have been searching for the individual perspective of the subject, and not the viewpoint of the organization or business that they represent. Our impressions from these encounters have been translated into a set of collages highlighting our key takeaways.

Literature studies

In addition to the *theoretical resources* on ways of thinking and practicing, we have gone through numerous *municipal documents* in order to understand the formal and legislative framework of Lundbystrand and Gothenburg. This has been an important resource for understanding our actors behaviors and actions, to draw conclusions and to speculate about the future of Lundbystrand.

Mapping local actants using ANT sensitivity

Actor-Network Theory (ANT) is a theoretical framework developed by Bruno Latour (1996). It is a way of understanding how social order and change emerge from the interactions between human and non-human actants. ANT is based on the idea that social actants are not just human beings but also non-human elements such as objects, technologies, and natural phenomena. These actants are all treated as having equal agency and are seen as forming a network of relationships that shape social phenomena. In ANT, an actant can be anything that has agency or the ability to act and influence other actants. For example, a bridge which enables access to or from an island. They are connected to each other through various networks or assemblages. The focus of ANT is on the process of translation, or how actants come together to form stable networks. Actants are constantly in motion, forming and reforming networks as they interact. The power of an actant is not inherent in the actant itself but is rather the result of its position in the network, i.e their relationships to other actants. Actants gain power by forming alliances with other actants and by successfully translating their interests into the interests of other actants in the network. In this way, ANT emphasizes the importance of studying the interactions between actants, rather than simply analyzing the attributes of individual actants or groups.

In our work, we have not followed Latour's framework to the letter but rather been influenced by his way of thinking in networks and assemblages. Using it as a tool for reshaping how we think about intervening in space to make a change, and for finding entry points. By thinking about how to change the relationships between actants instead of thinking about the object or spaces as independent entities. Thinking about the spatial production in this way allows us to recognize the value of micro-scale actions and interventions. It is then not the intervention in itself that has value but the downstream effects and the affects on the networks and relationships.

Mapping of boundaries

The *mapping of boundaries* are deriving from the idea of phenomenal transparency defined by Hoesli (1968), Rowe and Slutzky (1963). This is used to illustrate the subjective experience on site, and understand how the perceived boundaries or blockages guide and directs movement.

Relationscaping

It is through the relationships between people, objects and spaces that we understand the continuous production of space. In order to map and visualize these relationships we have taken inspiration from the work of aaa (Petrescu 2012), that represents networks of relations in *relationscapes*. *Relationscaping* places actants and relationships on the map, aiming towards enhancing agents and agencies. We use *relationscaping* as a way to understand the dynamic nature of Lundbystrand, the existing networks and how our design experiments affect the site.

Serial vision & Transect walk

To avoid the limitations of the traditional plan we have involved the methods of *serial vision* and *transect walk*, inspired by the work of Cullen (1961). He emphasizes how slight deviation in alignment or variations in projections on a plan can have a significant impact in the third dimension. In the *serial vision*, we have created sketches along a walk, from one end to the other, that illustrates our general impressions in motion when walking. The use of drawings is a valuable tool to add a layer of understanding. By taking the time to reflect as we draw, we gain nuances of the environment that we are exploring, and the 'simplified' images reflects our subjective experiences. Similar to the *serial vision*, the *transect walk* visualizes the perception in movement, with a particular focus on materiality and views.

Site observations

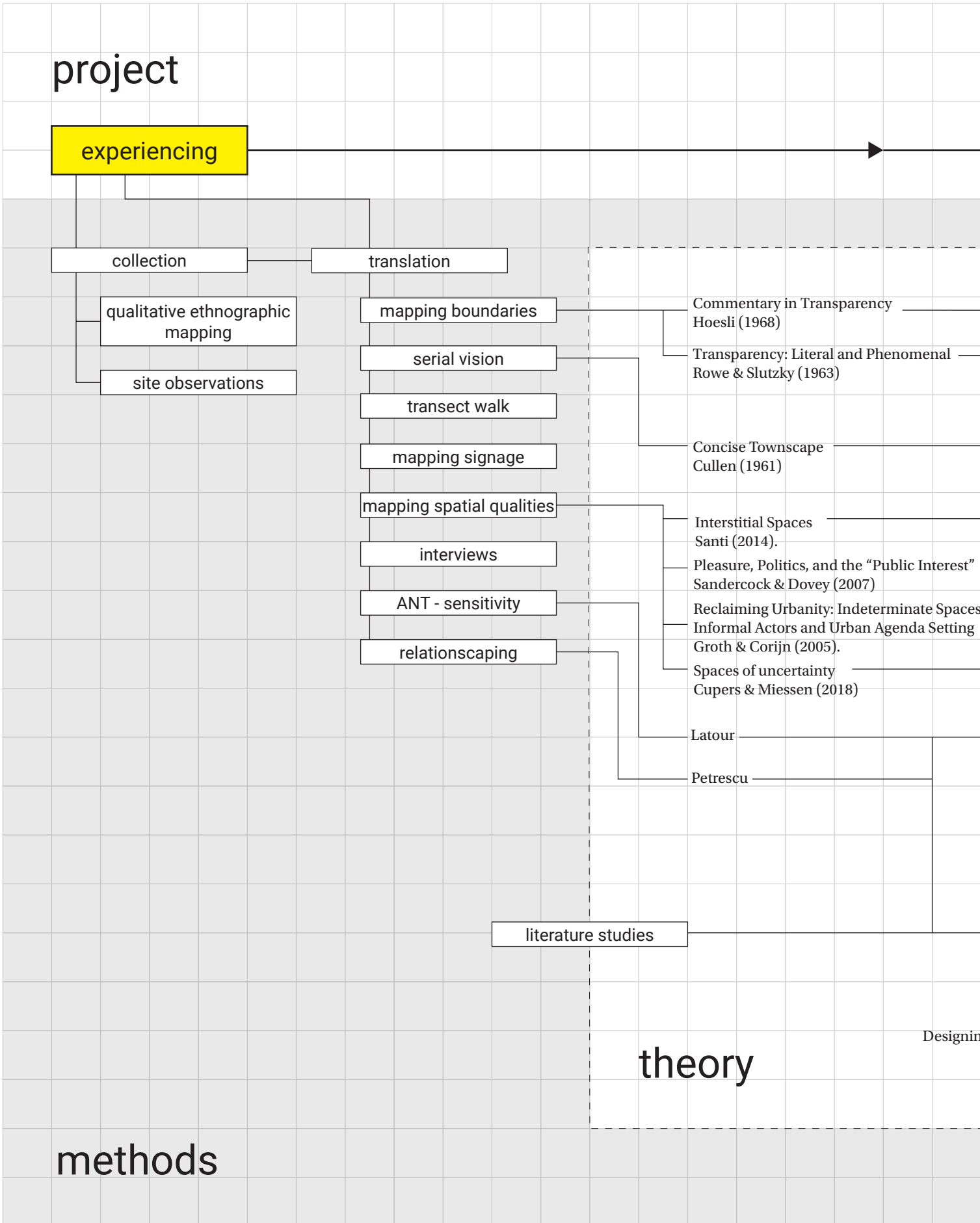
The information and understanding of Lundbystrand that we gain from being in the place, experiencing it and talking to the people we encounter, is prioritized over secondary sources of information. Therefore, we have made weekly visits to the site throughout the project.

Speculative design

We have used *speculative design* (Dunne & Raby, 2013; Hanna, 2018) as a way to show how we imagine the downstream affect of our design experiments. These ideas weave together reflections from conversations, site observations, and the making of the design experiments. By speculating we explore the potential futures of the site and visualize the opportunities of the micro-scale and immediate.

Micro-scale experimentation

On site design experimentation in micro-scale 1:1 has both been a way to explore the feeling of allowance, and the immediate action as a way to draw attention to the spatial potential of Lundbystrand.



project

experiencing

collection

qualitative ethnographic mapping

site observations

translation

mapping boundaries

serial vision

transect walk

mapping signage

mapping spatial qualities

interviews

ANT - sensitivity

relationscaping

Commentary in Transparency Hoesli (1968)

Transparency: Literal and Phenomenal Rowe & Slutzky (1963)

Concise Townscape Cullen (1961)

Interstitial Spaces Santi (2014).

Pleasure, Politics, and the "Public Interest" Sandercock & Dovey (2007)

Reclaiming Urbanity: Indeterminate Spaces Informal Actors and Urban Agenda Setting Groth & Corijn (2005).

Spaces of uncertainty Cupers & Miessen (2018)

Latour

Petrescu

literature studies

theory

Designin

methods

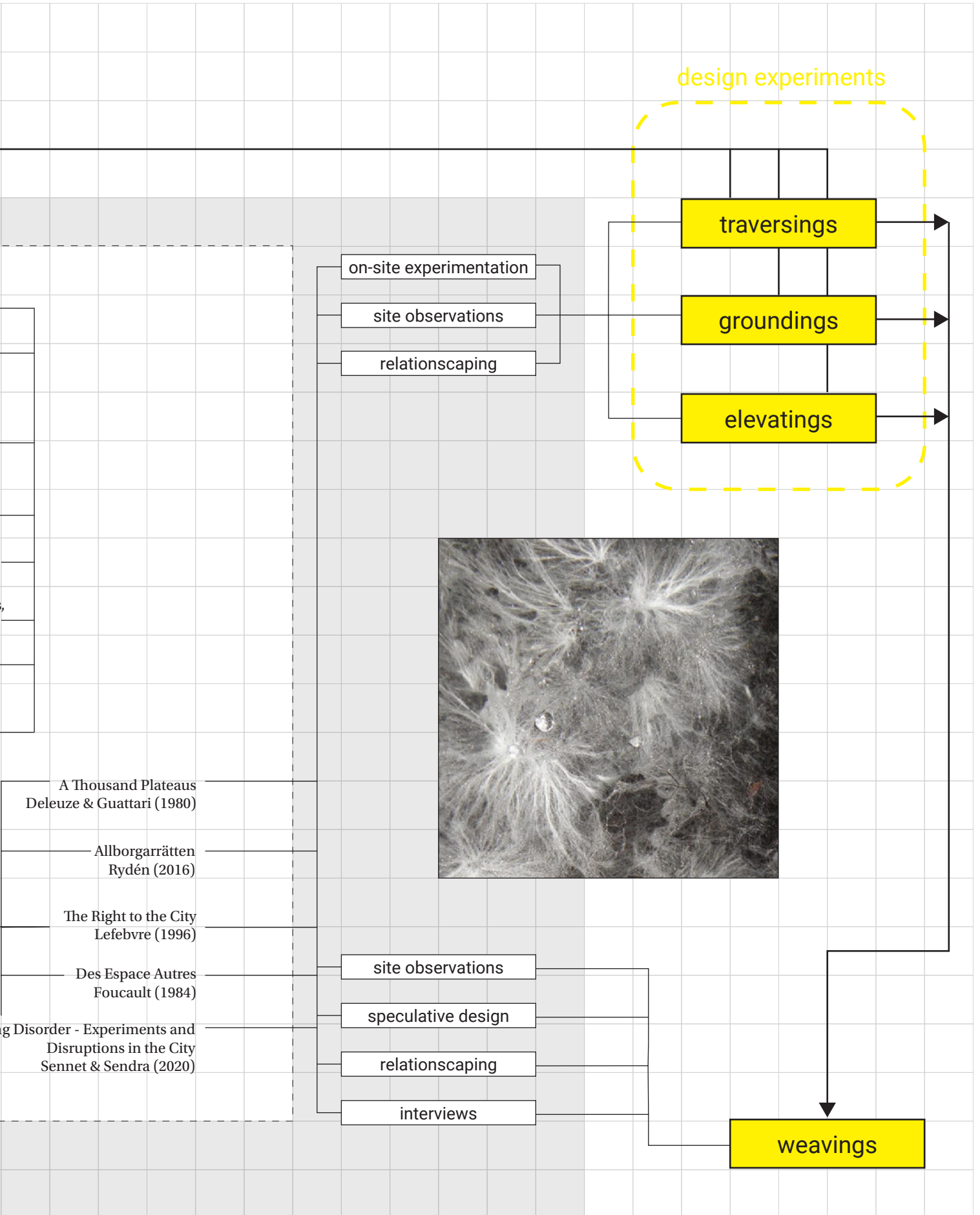


Fig. 5. Methodology diagram – showing where theory and methods are applied through the project development.

Theoretical resources & glossary

Approach to theoretical resources

Theoretical resources has been a source of inspiration for us to think in new ways. We have used literature studies iteratively to substantiate our intuition, to identify research gaps, provide context, synthesize our findings, justify our methods, as well as to inform design strategies for our design experiments. We present the theory intertwined throughout the project chapters as we have worked operationally with theoretical resources (applied theory). Our key concepts are listed and described in the glossary below. The specific concepts used in the texts of this document are also defined in the inner margin of the pages adjacent to the texts [in purple](#).

Glossary:

Actants

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. This includes both human and non-human elements, such as objects, technologies, and even concepts or ideas. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of "subjects" and "objects".

Ambiguous space

Ambiguous space is how we define the types of urban spaces that this thesis focuses on. They are pockets within the city, slivers left behind in the wake of deindustrialization processes (Sandercock & Dovey in Von Sydow 2002, Groth & Corijn 2005). Understood as an alternative to the kind of public spaces that are structured, programmed and controlled (Cupers & Miessen 2002) these spaces are characterized by qualities that are in conventional planning practices seen as negative, such as messyness, hiddenness, and emptiness. These qualities are seen as key elements in shaping the kind of settings in which different actants (human and non-human) can coexist.

Assemblages

Assemblage is a kind of symbiosis, where different elements work together rather than individually. The term was developed by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus* (1987). It is used to look at the relationships between different actants in urban space: people, material objects, forms of governance (Sendra & Sennett, 2020), as it focuses on the interaction between the different elements rather than the whole.

Border

Sendra and Sennett (2020) highlight an important distinction between *boundaries* and *borders*. The *boundaries* mark the end of something, while *borders* denote the interaction between different groups. *Boundaries* create a sense of closure, while *borders* act more like a medieval wall. *Borders* are considered as transitional spaces.

Boundary

Conventionally *boundary* equals volume/solid/opaque, but in line with the idea of phenomenal transparency defined by Hoesli (1968), Rowe and Slutzky (1963), we understand it as the perception of spatial organization, in which both solid and void interact to create a *boundary* or blockage that in turn guide and direct movement.

Desire(s)

Deleuze and Guattari (1987) have a unique perspective on the nature of *desire* which we are influenced by. In this work *desire* is not a lack or a need that seeks to be fulfilled, but rather a productive force that constantly generates new possibilities and intensities. It is a positive force that is not limited to the individual, but is social and collective, constantly circulating and connecting with other desires. *Desire* is not a pre-existing entity or a natural drive, but rather emerges from the interactions between actants and their environment.

Deterritorialization / Reterritorialization

Deleuze and Guattari introduces the concepts of *deterritorialization* and *reterritorialization* in the book *A Thousand Plateaus* (1987). *Deterritorialization* refers to the process of breaking down established territorial boundaries, whether physical, social, or cultural. *Reterritorialization*, on the other hand, refers to the re-establishment of new territorial boundaries in response to the breakdown of the old ones. According to Deleuze and Guattari (1987), *deterritorialization* is a necessary process for creativity and change to occur. It involves breaking down fixed structures and challenging established ways of thinking. However, *deterritorialization* can also lead to chaos and instability if not followed by *reterritorialization*, which involves creating new structures to replace the old ones.

Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views *experiments* as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting. This process can involve breaking down boundaries, challenging established

norms and beliefs, and exploring the potential of new ideas and ways of being. They argue that *experiments* should be seen as a way to disrupt established patterns and structures in order to open up new possibilities for thoughts and actions.

Event

Guy Debord defined *event* as a moment of rupture in the flow of everyday life, where the established order is disrupted and new possibilities for action emerge. Debord (1967) argues that events have the potential to awaken individuals from the passive consumption of spectacles and compel them to act collectively to change society. Debord sees *events* as a critical moment for revolution and emphasizes the importance of seizing the moment of the event and transforming it into a sustained revolutionary movement.

Gentrification

The process through which prices and rents in an area are raised as a result of renewals and improvements, effectively pushing out residents that cannot afford to stay in their previous home.

Imaginaries

We draw from Deleuze (1968) when using the term *imaginaries*, which refers to the collective images, symbols, and narratives that shape our understanding of the world. *Imaginaries* are not simply individual or subjective but are created and sustained through social and cultural practices. Deleuze concept of *imaginaries* is not passive representations, but rather active forces that shape our perception and experience of reality. They can be seen as virtual potentials that guide and limit our actions, creating certain possibilities and foreclosing others. By analyzing the various *imaginaries* that structure our social and cultural reality, we can better understand the underlying power relations and possibilities for change.

Micro-scale

The concept of *micro-scale* refers to a way of thinking about social and political change that emphasizes the importance of local and decentralized actions. Rather than trying to impose grand plans or programs from the

top-down, the micro-scale can be developed and refined over time. Inspired by Deleuze and Guattari's concept of "micro-political practices" (Deleuze & Guattari, 1987) that operate within a larger social context, the *micro-scale* allow for exploring new possibilities, that is less vulnerable to repression and co-optation by dominant powers.

Multiplicities

Deleuze and Guattari's concept of *multiplicities* views entities, whether they are individuals, social groups, or ideas, as not fixed or singular, but rather as complex systems made up of many dynamic parts. This concept challenges traditional notions of identity and subjectivity, emphasizing the importance of fluidity, difference, and becoming. *Multiplicities* are not simply a collection of individual elements, but are rather characterized by their capacity for self-organization and transformation, their openness to the outside, and their potential to generate new forms of being and thinking. Deleuze and Guattari (1987) highlight the interconnectivity and interdependence of things, emphasizing the ways that entities emerge from and are shaped by their relationships with other elements in their environment.

Over-determined forms

In the context of urban design, the term *overdetermined forms*, deriving from Sendra and Sennett (2020), refers to city-making that creates rigid and inflexible environments. Such environments restrict people's freedom to act, hinder informal social interactions, and impede the city's power to evolve. On the other hand, an *underdetermined* form of city-making disrupts these rigid structures, allowing for more fluid and adaptable designs that promote social connections and enhance the quality of life in the city. This alternative approach prioritizes flexibility and adaptability in urban design.

Resistance

Drawing from Deleuze and Guattari (1987), we see *resistance* as an active process of becoming, involving the rejection of fixed identities and boundaries, and the creation of new forms of life and thought. *Resistance* is not only opposition but a positive force capable of creating new possibilities and

opening up new horizons.

Rigid form

Used as defined by Sendra (2020) the concept refers to urban environments with fixed programs that stifle informal interactions and improvised activities. In the essay Making Sense of Change, Margaret Crawford (2018) connects this limiting and ordering of the city to the dictates of capital, and the imposition of clear narratives of the city.

Speculative design

Speculative design, according to Dunne and Raby (2013), is an approach that uses design as a way to provoke critical thinking and question societal norms. The aim is to create thoughtful and imaginative scenarios that explore alternative futures and challenge our existing assumptions. In this work we adopt a more refined definition drawing from Hanna (2019), wherein the emphasis shifts from envisioning future possibilities into manifesting them in the present reality, considering what aspects of the future speculations can be transformed into actions in the present. By discerning the transformative elements within our speculative visions, we strive to turn them into actionable steps in the here and now.

Undetermined space

Refers to the slivers left behind in the wake of deindustrialization processes and the 'shrinking city' (Groth and Corijn, 2005). They are urban no-man's land, left out or differing from their urban surroundings. Their non-planned character holds potential for the emergence of spontaneous appropriation of space.

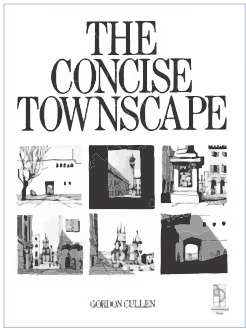


Fig. 6.
Book cover (illustration),
Concise Townscape, Cullen,
1961.



Fig. 7.
Book cover (illustration),
Spaces of uncertainty - Berlin
revisited, Cupers & Miessen,
2018.

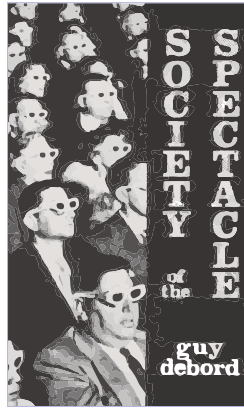


Fig. 8.
Book cover (illustration),
The Society of the Spectacle,
Debord, 1967.

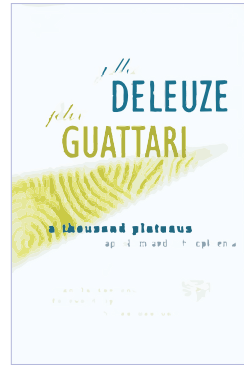


Fig. 9.
Book cover (illustration),
A Thousand Plateaus:
Capitalism and
Schizophrenia, Deleuze &
Guattari, 1987.

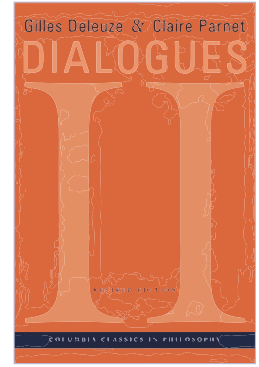


Fig. 10.
Book cover (illustration),
Dialogues II, Deleuze &
Parnet, 2002.



Fig. 11.
Book cover (illustration),
Difference and Repetition,
Deleuze, 1968.

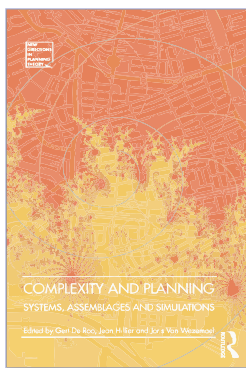


Fig. 12.
Book cover (illustration),
Complexity and Planning –
Systems, Assemblages and
Simulations, De Roo, Hillier &
Van Wezemael, 2012.

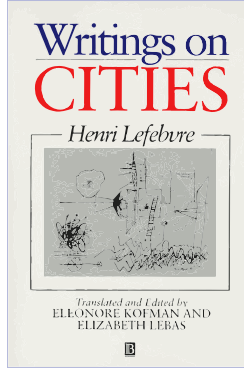


Fig.13.
Book cover (illustration),
Writings on Cities, Lefebvre,
1996.

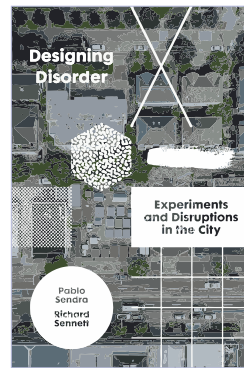


Fig. 14.
Book cover (illustration),
Designing Disorder -
Experiments and Disruptions
in the City, Sendra & Sennett,
2020.

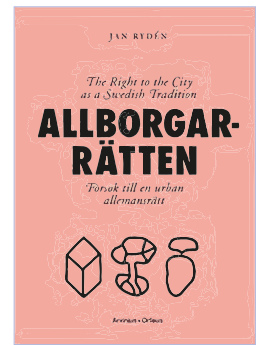


Fig. 15.
Book cover (illustration),
Allborgarrätten - The Right
to the City as a Swedish
Tradition, Rydén, 2016.

EXPERIENCING

Context analysis

In this second chapter – *Experiencing*, we present our mapping and findings. The analysis builds an alternative spatial interpretation of the context that highlights the relationships between people, objects and spaces.

“Working with the disorderly real through awareness of rhizomatic connections, of multiplicities and how they might interconnect, and of potential becomings or actualizations.”

(Hillers & Van Wezewood, 2012, p. 325)

Background

In recent decades, the dominant paradigm of top-down, profit driven neoliberal urban development has been institutionalized and dogmatized by decision-makers in cities. It does not leave space for alternative *imaginaries* of cities but rather tries to exert full control over the definition of how cities should be developed.

Sweden has experienced a significant impact on urban development due to the neoliberalizing shift in municipal planning practices, with political agendas primarily focused on enhancing cities' competitive potential (Olsson, 2018). The prioritization of business development, innovation, entrepreneurship, and exclusive urban projects is leading to increased commercialization and privatization of public spaces. The weaknesses of the system is making its way into the realm of imagination, limiting the capacity to think beyond the constraints of the existing system, making it challenging to imagine alternative urban futures.

The economic dependence of cities on capital investment means that developers and investors hold a disproportionate amount of power over the urban form. The urban form desired by these influential capital holders prioritizes qualities of cleanliness and organization, and order. They attempt to build an image that is coherent, unified, and that filter out threats in social experience (Sendra & Sennett, 2020). From the perspective of planning practitioners, these qualities of order have become synonymous with more investment in the area sought to be redeveloped.

On the contrary then, disorder. Pablo Sendra describes that “we understand disorder as the contestation of imposed orders. Since these enforcements of social control through urban planning and design change, disorder is not stable, it is dynamic and shifts to challenge the system and propose alternatives” (Sendra & Sennett, 2020, p. 58).

We are particularly interested in the *ambiguity* of the disorderly, and the spatial qualities that creates it. Could these spaces have the potential to challenge the system and propose alternative *imaginaries* that are not constrained by the dominant paradigm?

>>

*

Imaginaries

We draw from Deleuze (1968) when using the term *imaginaries*, which refers to the collective images, symbols, and narratives that shape our understanding of the world.

*

Ambiguous space

Ambiguous space is how we define the types of urban spaces that this thesis focuses on. They are pockets within the city, slivers left behind in the wake of deindustrialization processes (Sandercock & Dovey in Von Sydow 2002, Groth & Corijn 2005). Understood as an alternative to the kind of public spaces that are structured, programmed and controlled (Cupers & Miessen 2002).

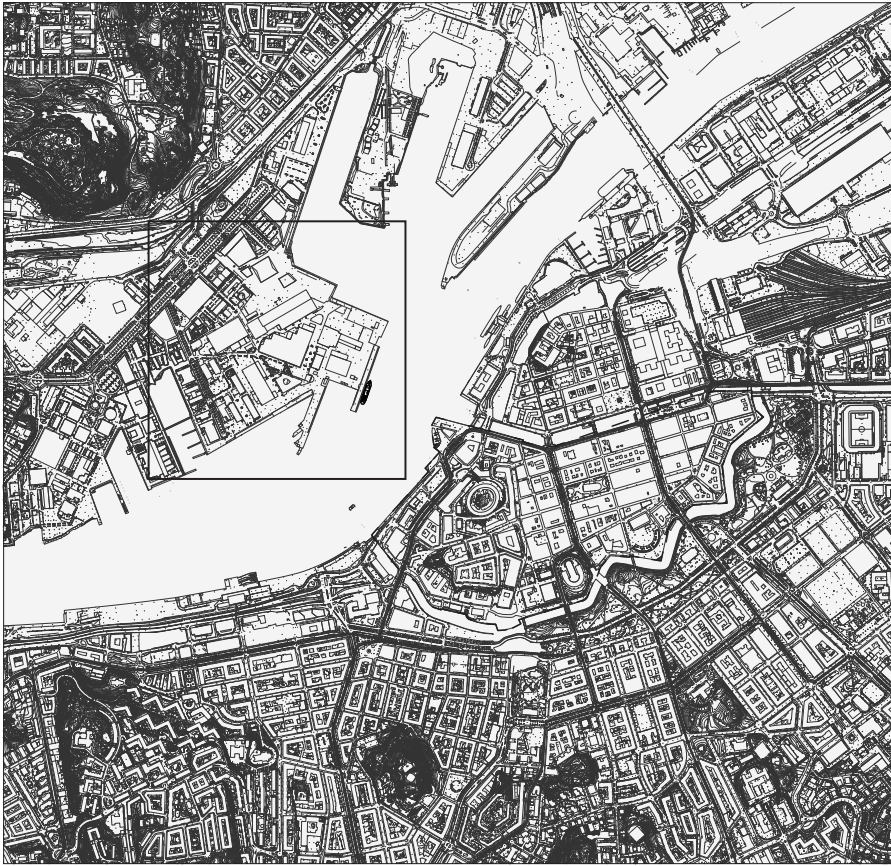


Fig. 16. Map of Gothenburg with project site Lundbystrand marked in black. The city center (Inom Vallgraven) is marked in dashed lines to indicate proximity to the city center and scale.

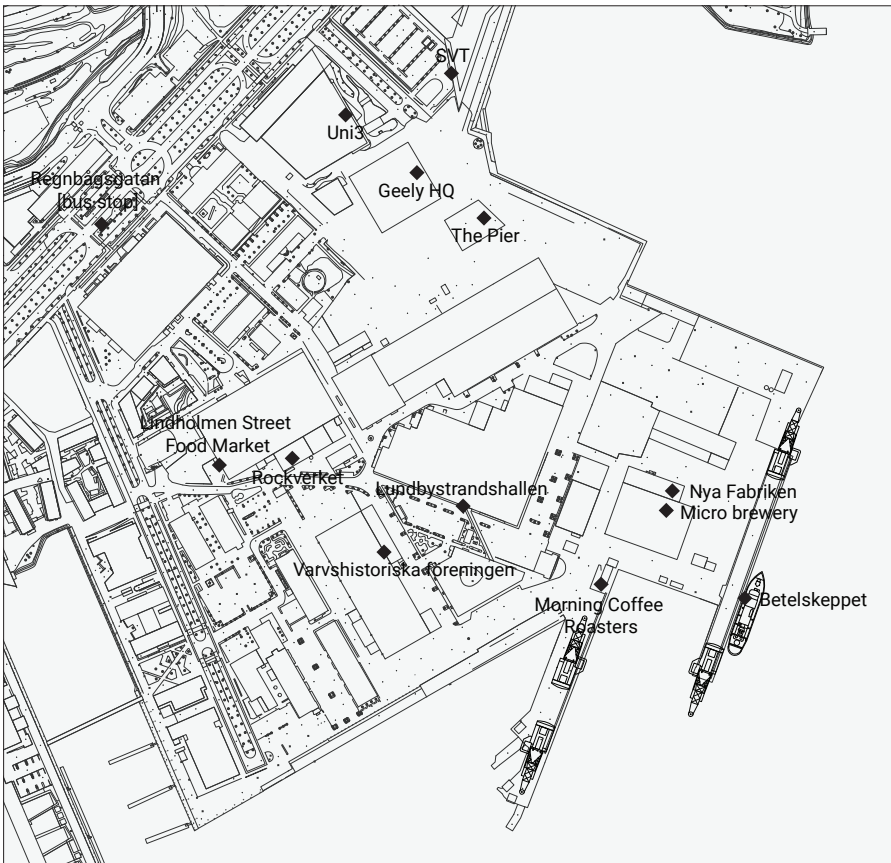


Fig. 17. Map of project site Lundbystrand, Gothenburg.

Context

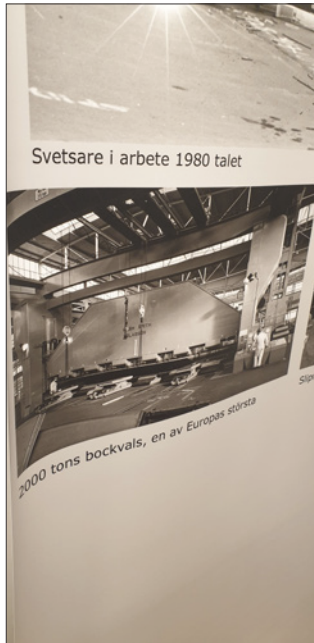


Fig. 18. Photography from Varvshistoriska föreningen, taken by authors. "Welders at work in the 1980s" "2000 tonne bending roller, one of the largest in Europe"

(Next page) Fig. 19. Map of Gothenburg.

Lundbystrand, formerly the site of Götaverkens shipyard, is an area situated within Hisingen, on the northern shore of the river Göta älv in Gothenburg (fig. 16). The 1974 oil crises meant the end of the shipbuilding industry in Gothenburg. The de-industrialization process that followed has entailed a shift in landownership and a development of visions for the regeneration of the area into a new knowledge economy and world-leading production cluster for tech and automotive industry (City of Gothenburg, 2012 & Norra Älvstranden Utveckling AB, 2001). In the long-term, the vision is that Lundbystrand, included in the development project Norra Älvstaden, is to be integrated as a part of the city center. This includes planning for new transport connections, such as a new pedestrian bridge from Packhusplatsen to Hugo Hammars Kaj, a new ferry stop on Hugo Hammars Kaj (see fig. 19), and a new tram line passing Lindholmen, as well as investments in creating accessible public space that utilizes the river and waterfront (City of Gothenburg, 2012).

Our initial site investigation revealed an urban space in rapid development. The main landowner, the municipal development company Älvstranden Utveckling AB, has been commissioned by the city to act as a catalyst and initiate further expansion and sale of completed parts of the development in order to finance the renewal. This financial model puts pressure on the municipal company and has led to an increased focus on attracting big international companies such as Ericsson, Volvo, and Geely. These companies put demands on the cityscape be orderly, clean, safe and tidy (Von Sydow, 2004).

The site today is a patchwork of spatial conditions that co-exist. Ranging from new office development and fenced off areas under construction; spaces and objects connected to the former shipbuilding industry, such as the emblematic cranes; vacant lots and empty pockets of unused space. Ongoing residential development both on and adjacent to the area is expected to bring further demands on the site in terms of accessibility, cleanliness and safety.

Observing the pedestrian fluxes and main points of destinations of the area (see fig. 19), shows clearly how parts of the site is rarely being accessed. The eastern corner, where the new development has not yet started, is of particular interest for us. The *border* of this section sees plenty of movement between Uni3, Geely HQ, The Pier, Lindholmen Street Food Market and Morning Coffee Roasters. Especially around lunchtime during workdays. In contrast, the part closer to the water (marked with a circle) is perceived as closed off and hidden from use. What spatial qualities creates this feeling? Our mapping presented on the following pages (pp. 20-23) searches for these qualities, focusing on how we perceive the space in movement.

*
Border
Sendra and Sennett (2020) highlight an important distinction between *boundaries* and *borders*. The *boundaries* mark the end of something, while *borders* denote the interaction between different groups.



Pumpgatan
[bus stop]

Unic

Geely HQ

The Pier

Under construction
[ferry stop]

Regnbågsgatan
[bus stop]

Lindholmen Street
Food Market

Rockverket

Kundbystrandshallen

Nya Fabriken
Micro brewery

Lindholmen
[bus stop]

Lindholmen Science Park
Alvstranden Utveckling AB

Varvshistoriska föreningen

Morning Coffee
Roasters

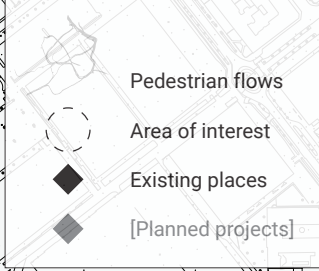
Betelskeppet

Lindholmen
[ferry stop]

57°42'30.65"N

11°57'9.95"E

Planning in progress
[pedestrian bridge]



Boundaries

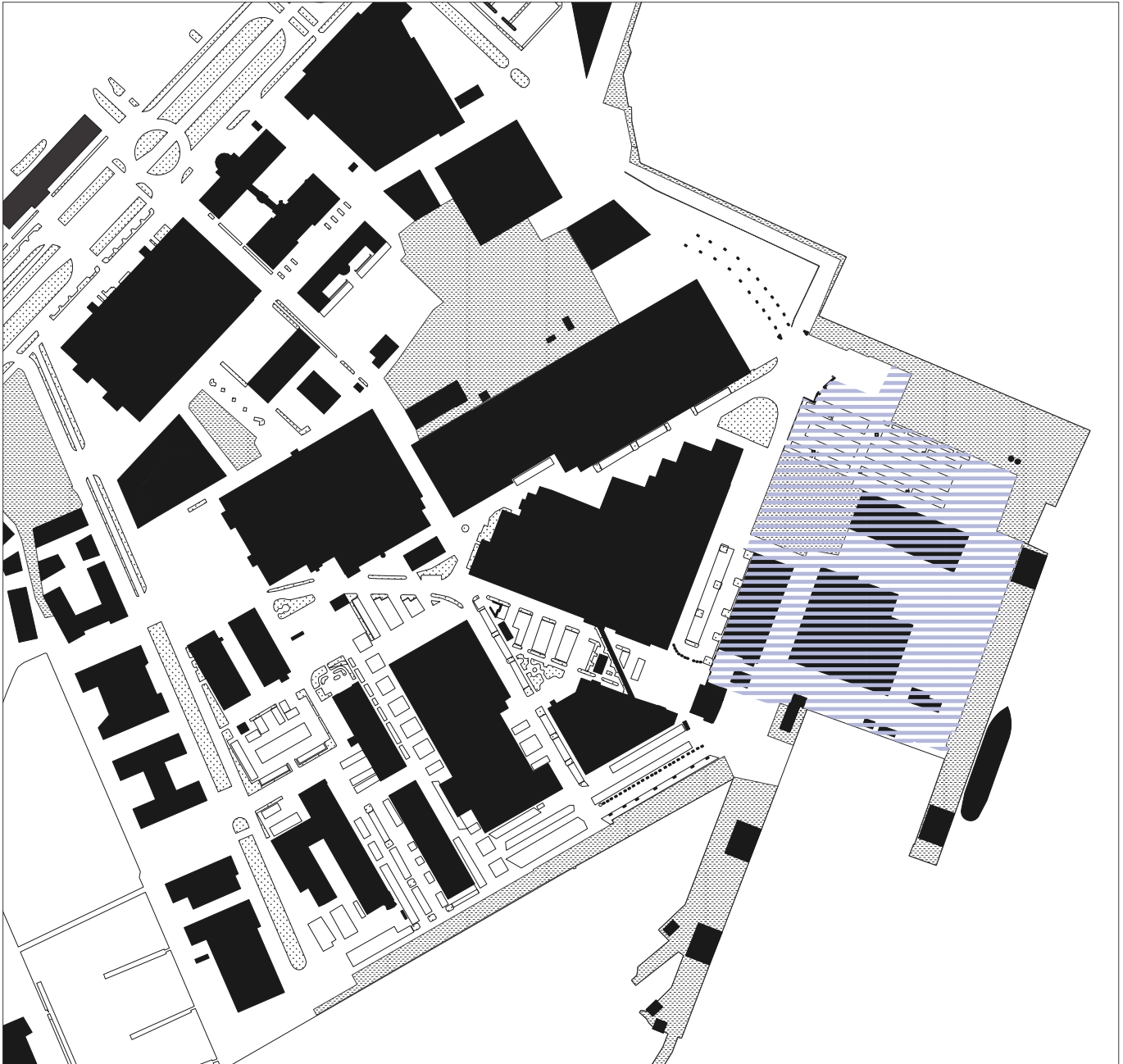








Fig. 20. Boundaries map.

 High boundaries; non-permeable; opaque (planks, buildings, cranes)	 Low boundaries (concrete blocks, fences, hedges, bushes)
 High boundaries; non-permeable; transparent (fences)	 Flat boundaries (markings, signs)
 High boundaries; permeable; transparent (vertical signs, trees)	 Hidden (as a result of boundaries)

The map above (fig. 20) represents our experience of the area of Lundbystrand. Inspired by Hoesli (1968), Rowe and Slutzky (1963), we have categorized objects by height, permeability and opacity, instead of traditional building typologies. For example, there is no distinction between a plank and a building because the *boundary* is perceived in the same way when facing it. The area marked as hidden coincides with the area in the north-eastern part of the site mentioned in connection to the pedestrian flow mapping (see pp. 18-19). We understand the hidden quality to be a result of layers upon layers of different types of boundaries.

>>

*

Boundary
Conventionally *boundary* equals volume/solid/opaque, but in line with the idea of phenomenal transparency defined by Hoesli (1968), Rowe and Slutzky (1963), it should be understood here as the perception of spatial organization, in which both solid and void interact to create a *boundary* or blockage that in turn guide and direct movement.

Serial vision

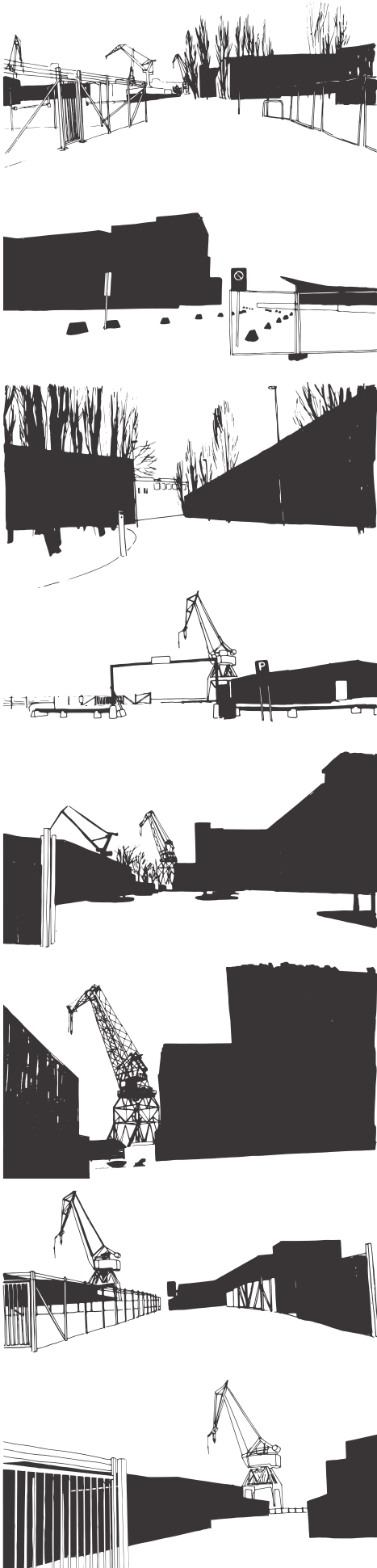


Fig. 21. Sketches analyzing the general impression of boundaries when walking along the edge of the hidden area.

Hidden
(as a result of boundaries)

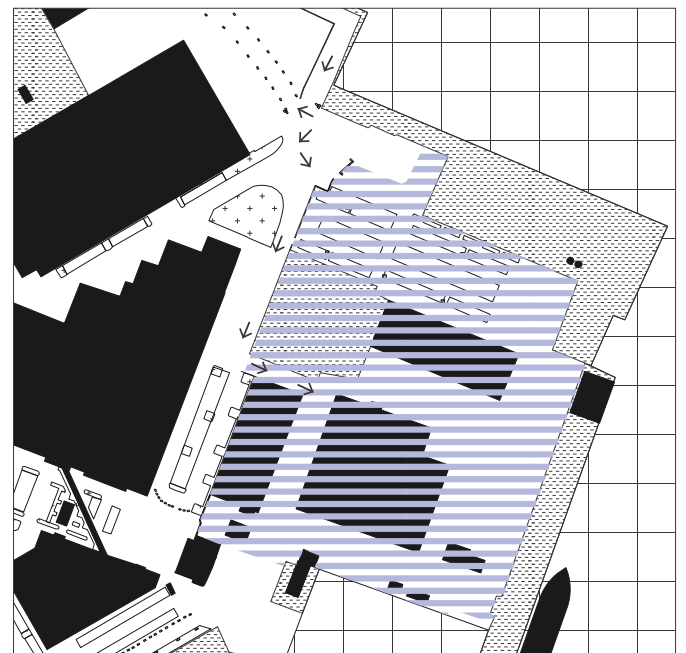


Fig. 22. Zoom in on boundaries map, Each arrow on the map represents a drawing.

The serial vision delves deeper into the layers of *boundaries* that we perceived make part of the area hidden (see previous page). We have created a series of sketches along the walk (fig. 21), from one end to the other, illustrating our general impression in motion while walking through the area. These 'simplified' images (as opposed to photography) reflect our subjective experiences – what we capture as we walk.

Fig. 23. Transect walk part A (marked on map, fig. 27). A strange access gate is marked in yellow.



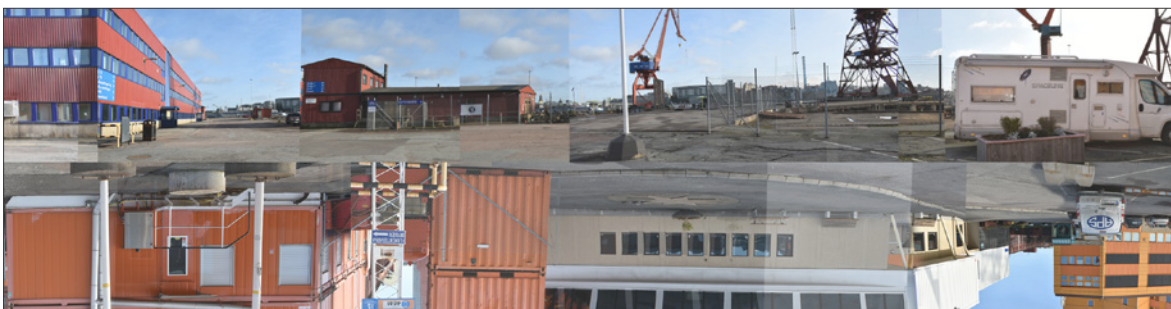
Fig. 24. Transect walk part B (marked on map, fig. 27).



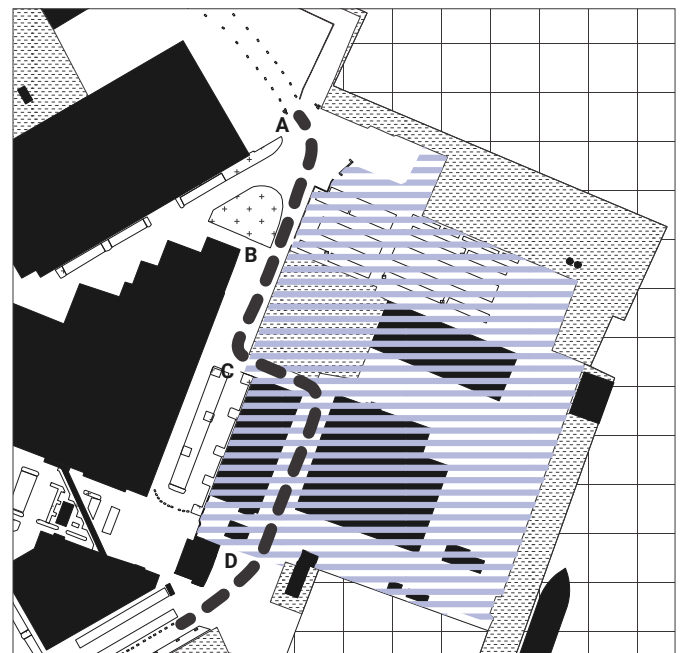
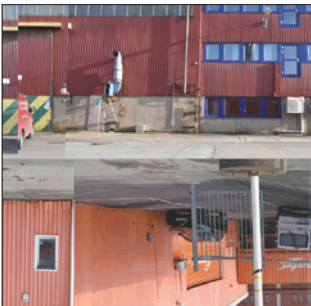
Fig. 25. Transect walk part C (marked on map, fig. 27).



Fig. 26. Transect walk part D (marked on map, fig. 27).



Transect walk



Hidden
(as a result of boundaries)

Fig. 27. Zoom in on Boundaries map,
Transect walk A - D marked with dashed
line.

*

Boundary

Conventionally *boundary* equals volume/solid/opaque, but in line with the idea of phenomenal transparency defined by Hoesli (1968), Rowe and Slutzky (1963), it should be understood here as the perception of spatial organization, in which both solid and void interact to create a *boundary* or blockage that in turn guide and direct movement.

The transect walk outlines and crosses the hidden area (see p. 20), collaging together snapshots taken while moving along its edge. The different categories of *boundaries* can be seen as they are experienced in the space. Of particular interest for us, is the feeling of far distances, the long views out towards the river and city center blocked by fences (categorized as high boundary, non-permeable, transparent, fig 20). The transect walk reveals disruptions that cannot be seen in plan, see for example the strange access gate marked in yellow in section A (figure 27).

Signage

Lundbystrand's signage is characterized by informal placement, overlapping layers and a sense of disorder. This is a quality that gives the area a sense of ambiguity rather than the traditional sense of understanding how things are connected. It creates desire for exploration, what has happened, what is happening and what could happen here? The often informal arrangements give the feeling that anyone can put up a sign without having to ask for permission.

1-6

Directions

Signs that are directing you towards more or less established facilities and routes.

7 - 10

Warnings

Due to the old shipyard, the highly secretive tech businesses, the many construction sites and poor conditions of quays etc., the area is full of warning signs and it is unclear which ones should be respected.

11 - 15

Indications

Old and new indications of use are overlapped: pedestrian pathways, parking space allocations, buildings and services.

16 - 19

Informal

Paintings and graffiti are common in and on the old facilities of Götaverken.

20 - 25

Ground markings

The ground has various traces, old markings from the time of Götaverken, new and old parking lots, remnants from the creation of artworks, spray-painted symbols.

>>



1 (Fig. 28)
Direction towards
micro brewery.



2 (Fig. 29)
Direction towards what
we assume to be Nya
Fabriken.



3 (Fig. 30)
Direction towards
Lundbyhallen.



4 (Fig. 31)
Direction towards
Radiomuseet.



5 (Fig. 32)
Direction along
the waterfront
promenade?



6 (Fig. 33)
Direction along
the waterfront
promenade?



7 (Fig. 34)
Warning found on
back door of Einrides
facilities.



8 (Fig. 35)
Warning for concrete
gate.



9 (Fig. 36)
Warning: No unauthor-
ized access.



10 (Fig. 37)
Warning of risk of
collapse.



11 (Fig. 38)
Indication of pedestrian pathway.



12 (Fig. 39)
Indication: Shutdown acetylene oxygen closes welding plane 14



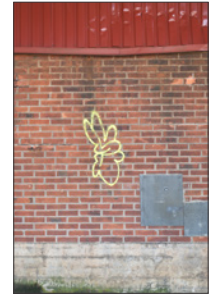
13 (Fig. 40)
Indications of services.



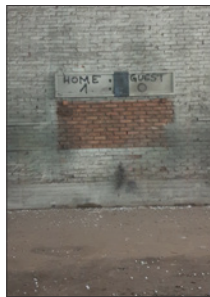
14 (Fig. 41)
Indication: Remote Control Crane Here.



15 (Fig. 42)
Indication of pedestrian pathway.



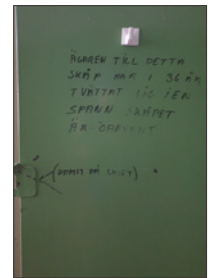
16 (Fig. 43)
Informal graffiti found on Kallförrådet.



17 (Fig. 44)
Informal score board found in old premises of Götaverken.



18 (Fig. 45)
Informal graffiti found in Götaverken's old locker room.



19 (Fig. 46)
Informal message on locker in Götaverken's old premises.



20 (Fig. 47)
Ground marking: parking spaces.



21 (Fig. 48)
Ground marking?



22 (Fig. 49)
Ground marking: spray-painted symbol.



23 (Fig. 50)
Ground marking for anchors.



24 (Fig. 51)
Ground marking for boats.



25 (Fig. 52)
Ground marking from burnouts.

Key actants

Human (H):

Arbetarnas Bildningsförbund (ABF), Rockverket (H)

Rehearsal room complex Rockverket (M2:an) and Rockverket, run by ABF, have 52 rehearsal rooms with around 130 bands rehearsing. Open 24/7 all year round since 1995. M2:an and Rockverket was recently bought by Atrium Ljungberg from Älvstranden Utveckling.

Betelskeppet, residents (H)

Homeless shelter directed towards men. Originates in New York in the 1940s where it started in close connection to baptist and methodist churches, and the idea was brought to Sweden and Gothenburg with returning sailors in the early 1900s. Since 1984 Betelskeppet in Gothenburg has been owned by the association Linneahuset.

Citizens, local (H)

Made up of both marginalized users of the area (such as Betelskeppet) and of the inhabitants in the new residential development.

City Planning Authority (H)

(Stadsbyggnadsförvaltningen, SBF)

Responsible for strategic and long-term planning for the use of land and water areas through detail plans and allocation of land. Lack sufficient tools to control development. The strategy is to postpone a new detailed plan in Lundbystrand until 2050.

Geely (H)

Chinese multinational automotive company, whose subsidiaries located in Gothenburg include Volvo Cars, Polestar, and Lynk & Co. Currently developing land in the northeast part of Lundbystrand. Landowner of plots 4:21, 4:22, 4:23, 4:24, 4:25.

Innovation hubs (H)

The Yard, Chalmers, et al. Part of a larger plan to create 'clusters' in the area with companies specializing in tech and automotive. Creates new uses and users in the area, resulting in new social practices and demands of the area.

Lindholmen Science Park (H)

Organization owned by Chalmers University of Technology and Svenskt Näringsliv. Strategic partners are the region of Västra Götaland, Gothenburg University, Trafikverket, Vinnova and MSB. Aims to act as a platform for innovation and international collaboration.

Micro brewery (H)

Small independent beer brewery located in Lundbystrand since 2021. Renting their space from Älvstranden Utveckling, they have a 5 year lease, hoping to stay for a longer time and expand their business to include outdoor seating and serving license.

Morning Coffee Roasters (H)

Small coffee shop and roastery with a outdoor serving located on Södra Stapelkajen by Kran 42 since 2019.

Network of landowners/ developers (H)

Interest group that brings together developers and landowners related to the area with strong influence on the development. Meets regularly.

Varvshistoriska föreningen (H)

Local association that has as its aim to create a centre for the industrial history of Gothenburg's shipyards, to safeguard memories and collections of archival material, continue the work of documentation, and to disseminate knowledge about the history of the place.

Älvstranden Utveckling AB (H)

Municipally owned property company and part of the City of Gothenburg, commissioned to act as a catalyst and initiate further expansion and sale of completed parts, to finance and drive the development of 'Vision Älvstaden'. Landowner of plot 4:6.

Non-human (NH):

Betelskeppet, boat (NH)

Homeless shelter, 7th in order and officially in use since 2006. Moved from Gullbergsvass due to the building of Hisingsbron. Granted temporary building permit in 2017 on

Hisingen but was appealed by Semcom. Now located in Södra Stapelkajen since 2021. Betelskeppet can house around 45 people and has a spacious kitchen and dining area for common meals.

Cranes (NH)

Have a strong cultural identity in Gothenburg and its skyline. Stand on quays held up by wooden piles attacked by shipworm and crumbling concrete pillars. The cranes also suffer from a lack of maintenance.

Detail plan (NH)

From 1940. Limits the use of the existing buildings to industrial function. Main tool used by the City Planning Authority to shape the long-term development. Not planned to be updated until around 2050 due to complications arising from updated municipal regulations and the risk of rapid *gentrification*.

Dilapidated quays (NH)

Restoration needed, delayed by the need to address funding and issues of flooding and extreme precipitation. The cause of many of the fenced sections of the waterline.

Fences (NH)

Restricting access both to construction sites in the areas of Lundbystrand that are being developed, to the waterfront where the derelict quays and cranes make it dangerous for the public to access, and to parts of the waterfront for unknown reasons.

Historical heritage (NH)

The industrial heritage of Götaverken and the history of manufacturing is strongly tied to the identity of Gothenburg.

Non-accessible spaces (NH)

Areas of the site that for different reasons cannot be physically accessed, due to fences or other obstacles.

Parking lots (NH)

Large parts of the site are currently used for car parking. Both indoors in old industrial buildings and outdoors in open areas by

the waterfront.

Pollution (NH)

Toxic residue (tributyltenn, TBT) from the shipyard industry that sits on the riverbed. It has been causing debate since no one seems willing to take responsibility for the decontamination.

The Yard (NH)

Initiative by Business Region Gothenburg, Lindholmen Science Park, and Älvstranden Utveckling, with the aim to offer innovation spaces for start-ups, scale-ups and tech entrepreneurs.

Uni3 (NH)

A combination of event areas, office facilities and restaurants, focusing on innovation and development. By Geely in partnership with Cevt, Lynk & Co, EcarX, Aurobay, United Spaces, Delphi, Newsec, Volvo, Ojity, Compass Group, daMatteo, Combine, Securitas, Nordic Choice Hotels, and University of Sanya.

Vision Älvstaden (NH)

The overarching plan for the development of Gothenburg, adopted by the municipal council in 2012. The aim is to expand the city center to twice its current size, constructing 25 000 new apartments and 50 000 new workplaces. It includes the areas Backaplan, Centralområdet, Frihamnen, Gullbergsvass, Lindholmen, Lundbystrand, Ringön and Södra Älvstranden.

Relationscapes (next page)

We have approached the context with *ANT-sensitivity* (see further description in our method section on page 11). This means that we understand the production of the city as a continuous process, that emerges as a result of the relationships between human and non-human *actants*. In order to visualize these complex and shifting networks we have throughout our work produced relationscapes, inspired by the work of aaa (Petrescu, 2012). Relationscapes is a way to trace with whom and in what way actants interact. On the following page the base for our relationscapes is presented (fig. 53), that places the human and non-human actants in the list above on the map. Based on impressions from interactions with local actants (presented on the pages 33-35) we have scaped a network of relationships (pp. 34-35, fig. 59). The relationscape identifies *groups of actants* (individuals, municipal companies, NGOs, cultural institutions, educational institutions, private companies, administrative institutions), *types of relationships* (formal, informal) and *relationship categories* (cultural, research, construction, financial, legal).

Engaging with the existing actants (human and non-human) and the spatial qualities of the site, the design experiments develop their own relationscapes (p. 48, p. 58, p. 68, pp. 86-87). These scapes the new relationships drawn by the experiments, and their affects on the network.

*

Gentrification

The process through which prices and rents in an area are raised as a result of renewals and improvements, effectively pushing out residents that cannot afford to stay in their previous home.

*

Actants

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. This includes both human and non-human elements, such as objects, technologies, and even concepts or ideas. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of "subjects" and "objects".

Actant engages at level of:
CITY



NEIGHBOURHOOD

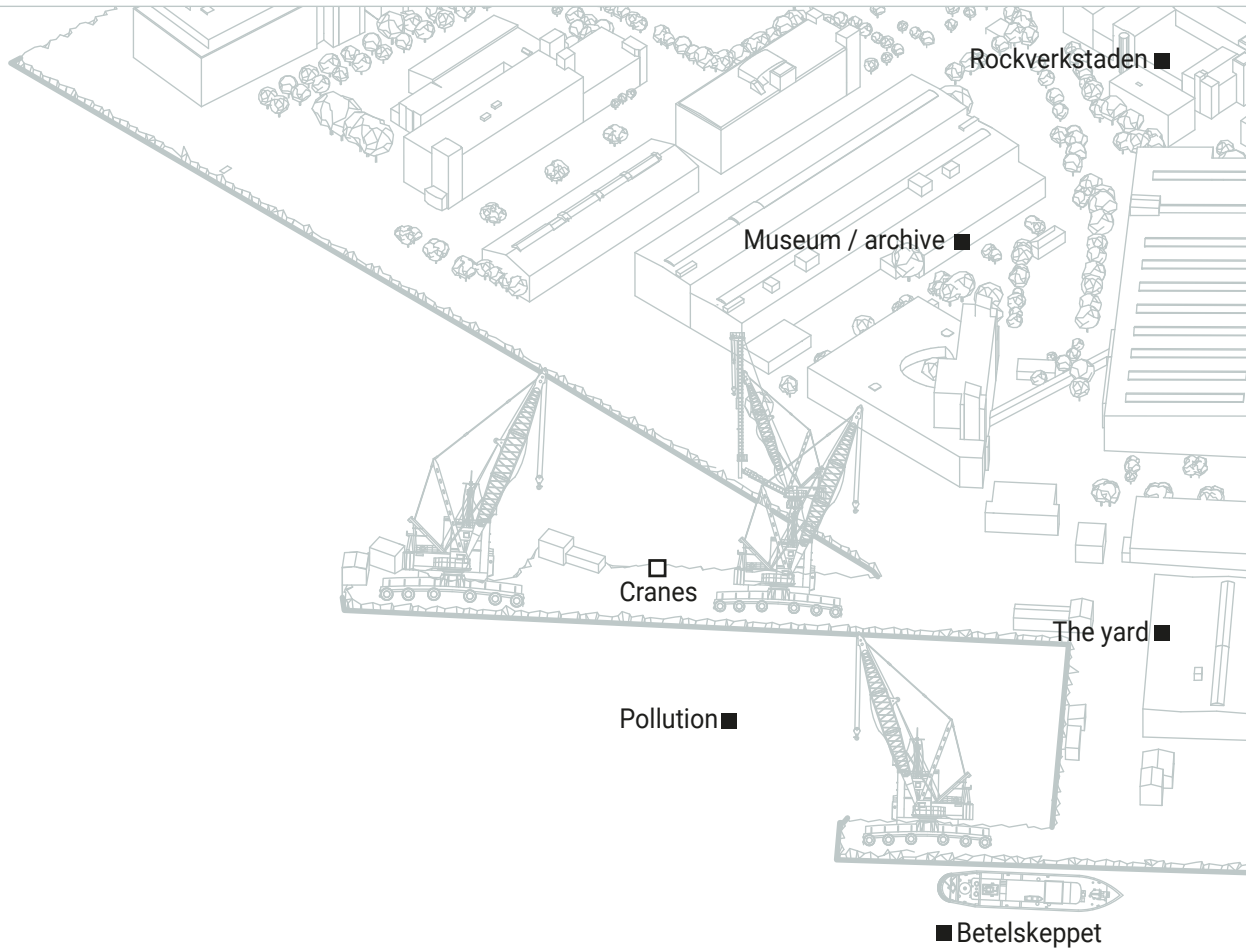
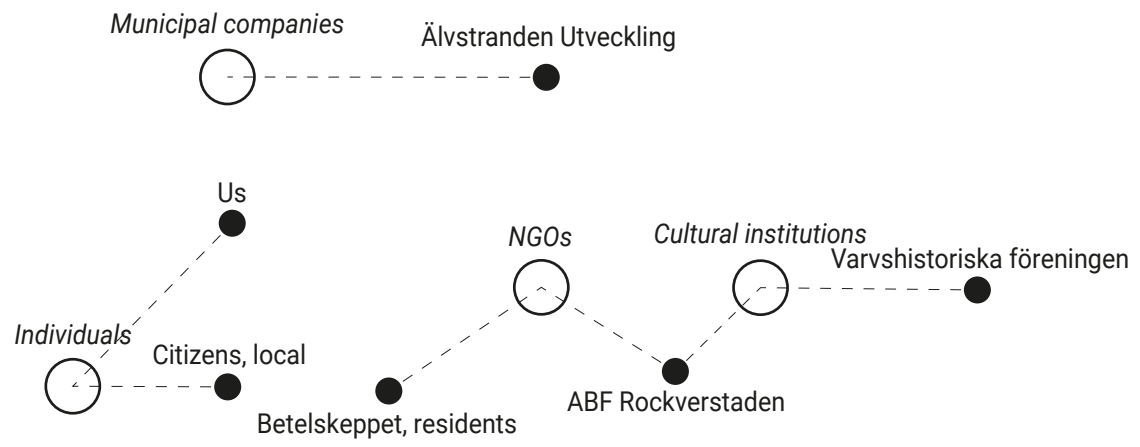
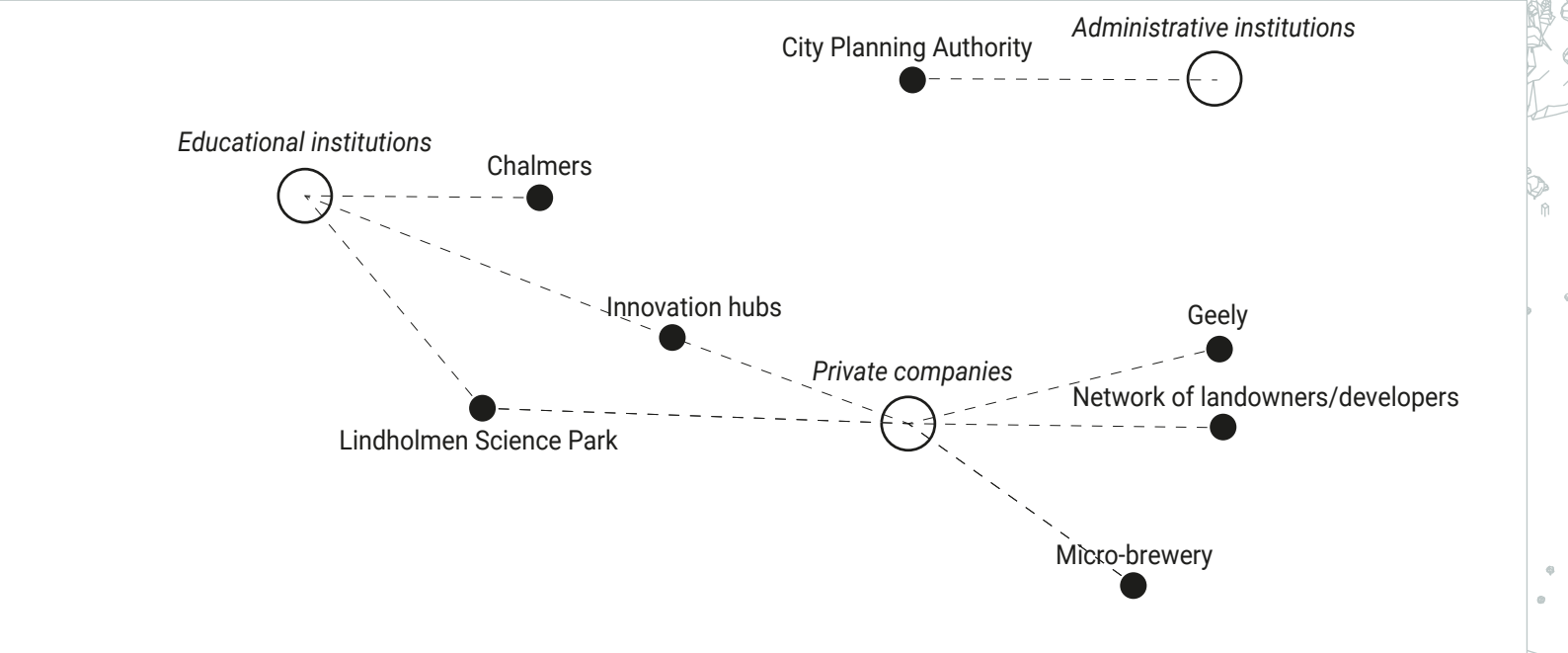


Fig. 53. Relationscape with key human and non-human actants in Lundbystrand.



- Actants:**
- *Human actant group*
(actual location not indicated)
 - *Human actant*
(actual location not indicated)
 - *Non-human actant*
(actual location not indicated)
 - *Non-human actant*
(actual location indicated)

Impressions from local non-human actants



[Scan or click on the QR-code to watch
the short film on Vimeo]

Impressions from local human actants

*

Actants

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. This includes both human and non-human elements, such as objects, technologies, and even concepts or ideas. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of "subjects" and "objects".

Interviews have been conducted in order to explore the lived experiences and everyday life of local human *actants*, and to discover elements of the networks embedded in the context. During the meetings, we have sought the individual perspective of the subject, and not the point of view of the organization or company they represent. We have critically reflected on subjective positions and considered power structures and dynamics, drawing conclusions with them in mind. These conclusions have been translated into collages which are presented in the next pages together with our key takeaways. More information on our *key actants* can be found on pages 28-29.



Betelskeppet Key takeaways:

Their need for a secluded space in conflict with vision of developing the area further.

Little to no contact with other actors on the site.

History of being pushed further and further away from the center.

Fig. 54. Collage based on our impressions from an informal interview with N. A., unit manager/curator at Betelskeppet. The interview was held in Betelskeppet, 25.01.2023.

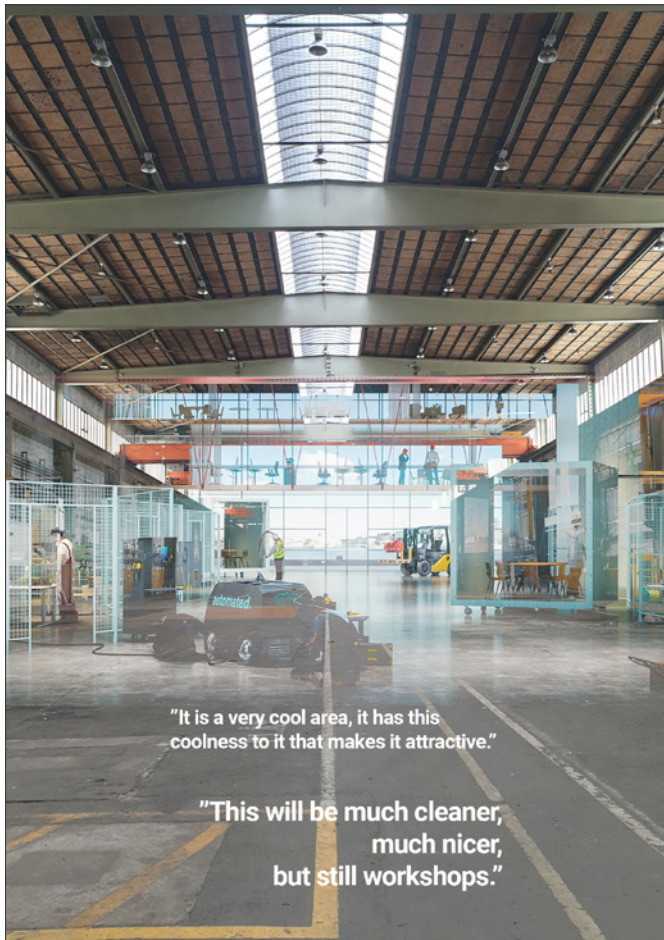


Fig. 55. Collage based on our impressions from an informal interview with A. V. T., architect at Älvstranden Utveckling AB. The interview was held during a guided site visit in Lundbystrand, 03.02.2023.

Fig. 56. Collage based on our impressions from an informal interview with M. K., head of operations at Geely. The interview was held at UNI3, Geely, 08.02.2023.

Älvstranden Utveckling AB
Key takeaways:

Älvstranden Utveckling must operate on market conditions.

Nothing can be financed that doesn't have an economy.

Comparing qualities of the areas with other cities in Sweden/Europe/the world (biggest/fastest growing/coolest).

Geely
Key takeaways:

Not happy with the slowness of the process of bringing forth a new detail plan for the area.

Would like to see the messy and dirty disappear in favor of more development.

Unaware of Betelskeppets existence.

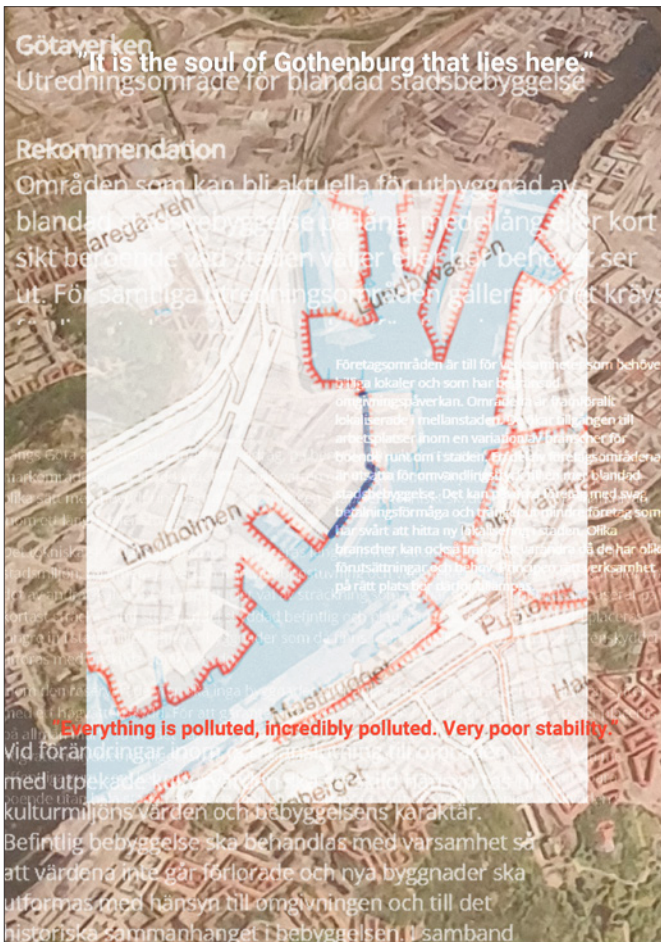


Fig. 57. Collage based on our impressions from an informal interview with E. T., unit manager of Detail plan Center/North, SBK (City planning office Gothenburg). The interview was held at SBK, 08.02.2023.

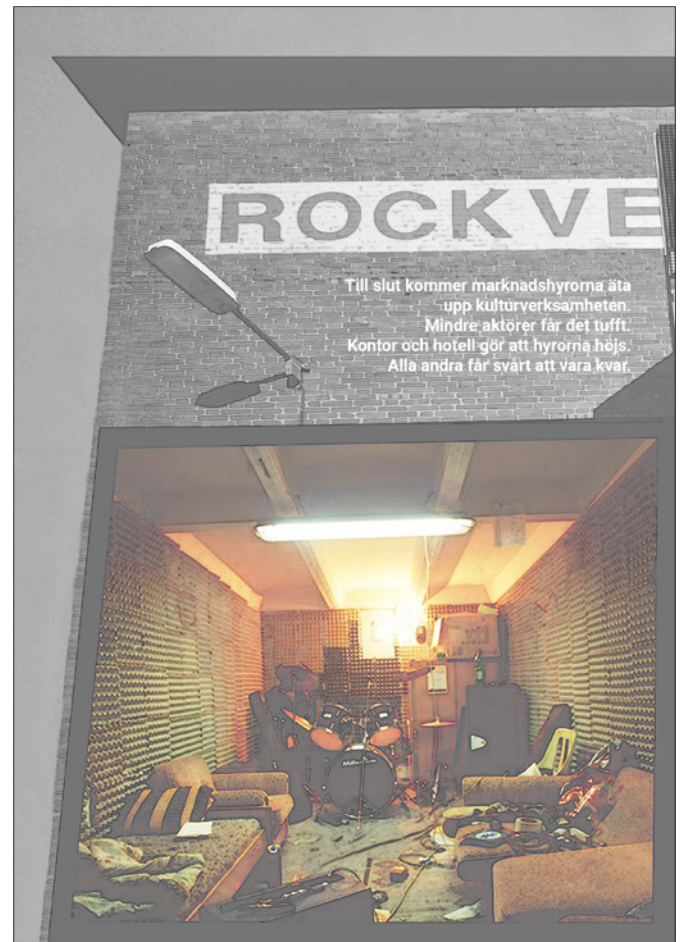


Fig. 58. Collage based on our impressions from an informal interview with M. T., manager at ABF Rockverkstan/Rockverket. The interview was held in Rockverkstan (M2:an), 20.03.2023.

City Planning Authority Gothenburg (SBF)
Key takeaways:
 Blunt tools to shape city development.
 Not making a new detail plan is the only way to slow down gentrification.
 How to finance public space?

Arbetarnas Bildningsförbund (ABF), Rockverkstan
Key takeaways:
 Market rents is the biggest threat to cultural activities.
 The development of offices and hotels lead to rents being raised.
 The fact that the area has been so quiet has been beneficial for their activities, no one to disturb.
 The dilapidated, shabby nature of industrial areas means that the unconventional can exist here.

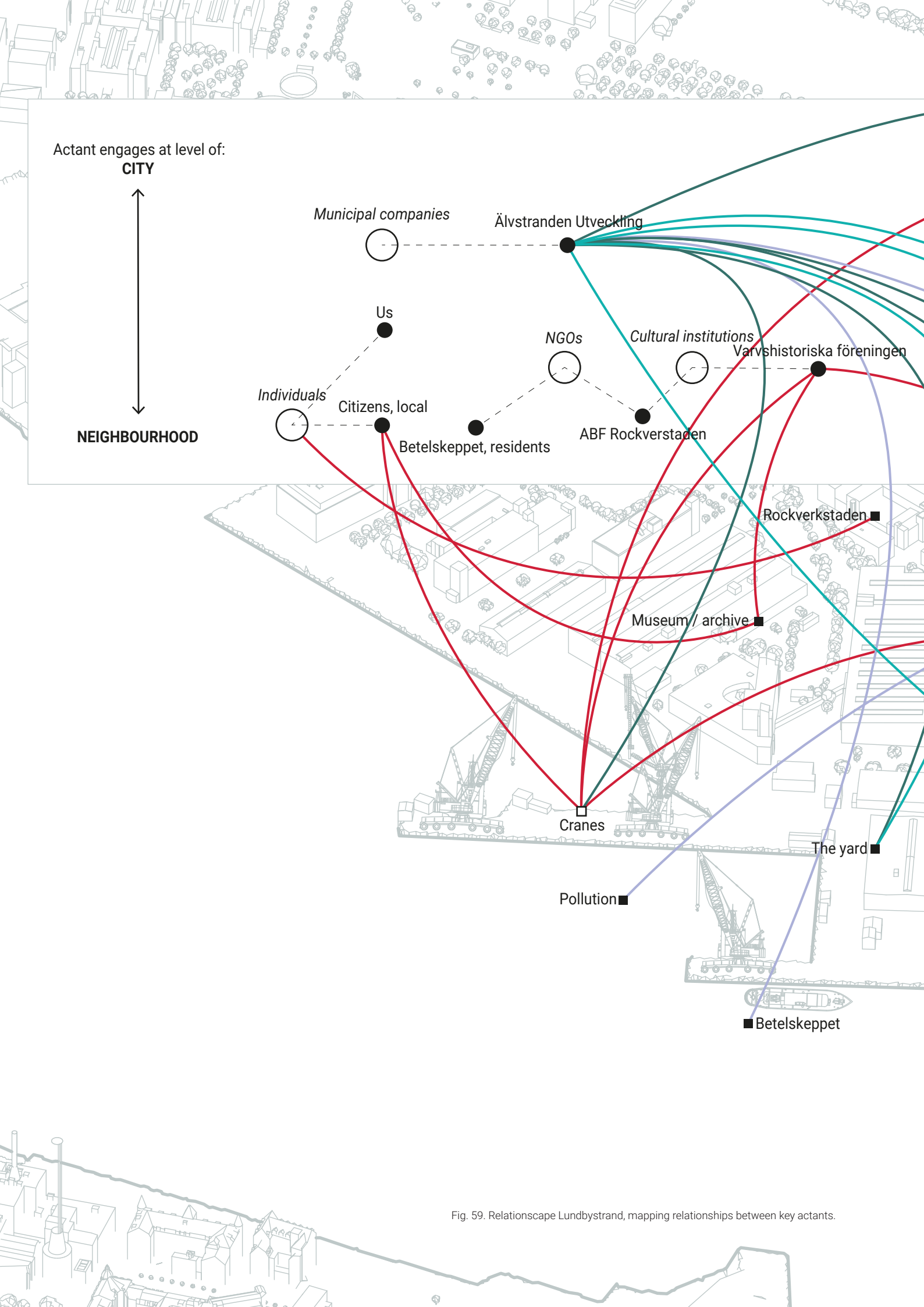
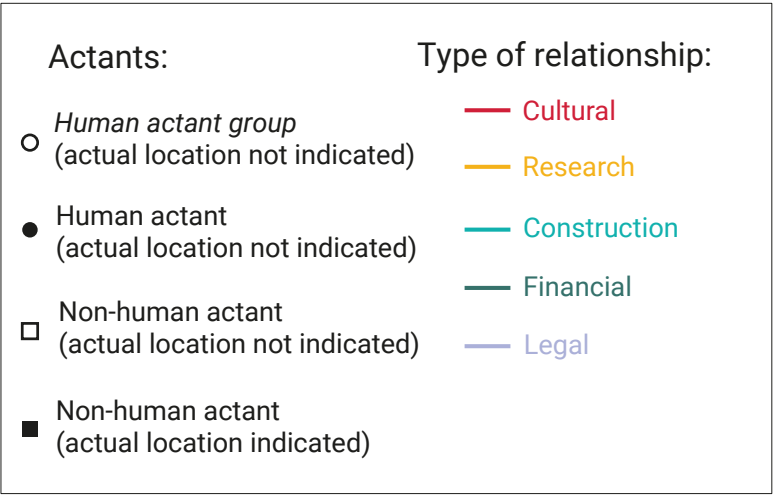
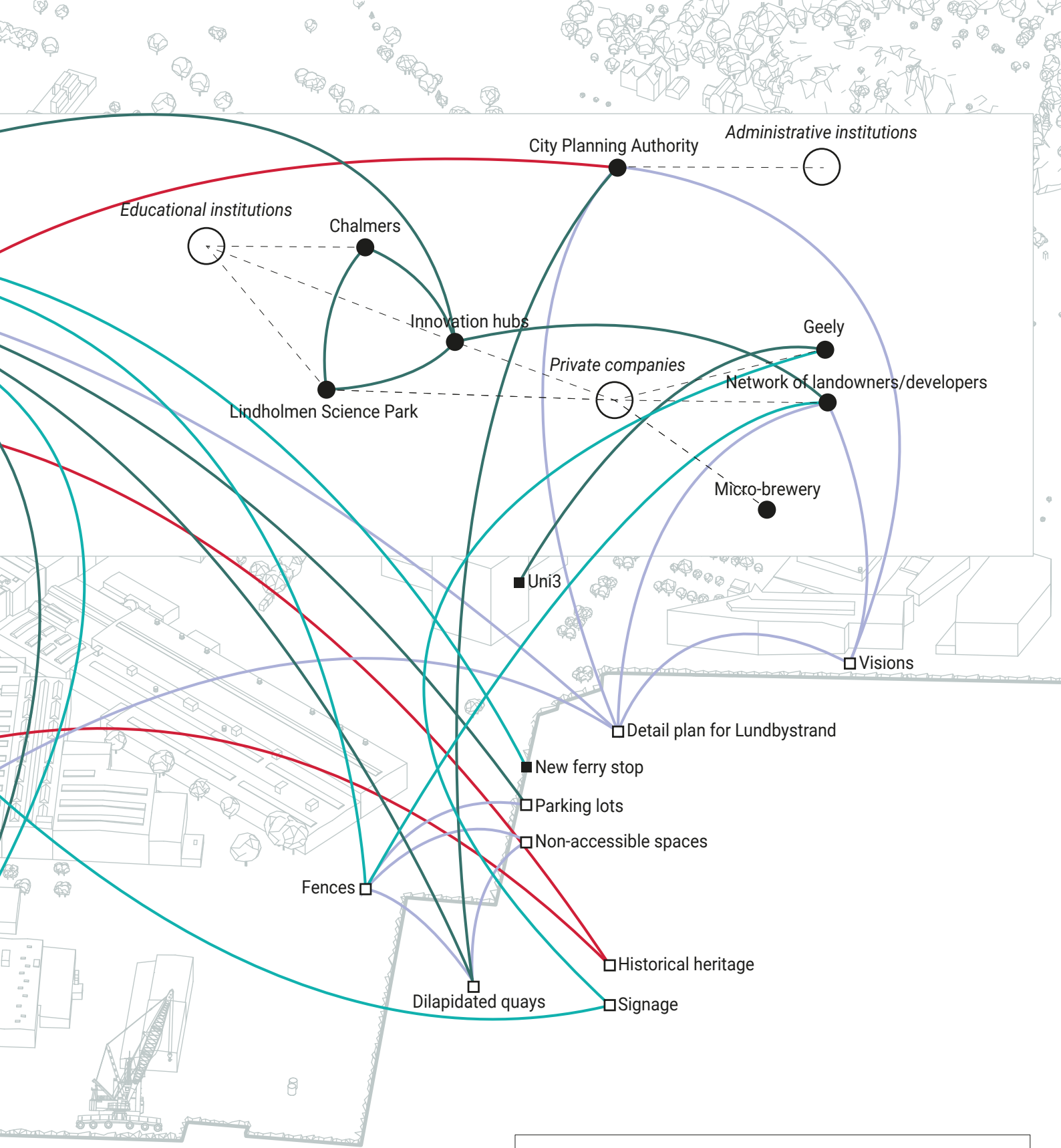


Fig. 59. Relationscape Lundbystrand, mapping relationships between key actants.



Qualities of ambiguity

Our spatial mapping and relation-*scape* reveal *ambiguous spaces* and the qualities that define them as being points of conflict. In the current urban planning discourse, they are viewed as negative since they scare away big investments. But if we consider these qualities as parts of networks – not what they are, but what they produce – in the context of the local and micro-scale, we argue that they can be desirable in the urban landscape. They create a sense of allowance and possibility, which can be valuable in a variety of ways.

These qualities often attract people who do not conform to normative urban standards, people that does not like the cleanliness and rigidity, or those who are excluded from contexts that require conformity. The ambiguous character inspires *imaginaries* and *desires* for appropriation. The traces of alternative use that can be seen in these spaces (fig. 60-64) invites us to imagine what has happened here before, there is even an uncertainty of what is happening here right now, and what could happen here if X or Y? The messy and the rough allows us to use the surfaces of the city in unconventional ways without fear of littering or other forms of disarray. These kind of spaces lets you imagine, and *experiment*, how the space (and by extension, the city) could have been.

We believe that preserving and enhancing these qualities has potential to transform the future development of Lundbystrand, for the benefit of the smaller local actants. The ambiguity of these spaces offers a starting point for challenging traditional notions of what you can do in the public realm, and who has the right to shape it. In our opinion it should be the human and non-human *actants* who spends their time here on an everyday basis, rather than potential investors for development.

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Ambiguous space

Ambiguous space is how we define the types of urban spaces that this thesis focuses on. They are pockets within the city, slivers left behind in the wake of deindustrialization processes (Sandercock & Dovey in Von Sydow 2002, Groth & Corijn 2005). Understood as an alternative to the kind of public spaces that are structured, programmed and controlled (Cupers & Miessen 2002).

*

Micro-scale

Refers to a way of thinking about social and political change that emphasizes the importance of local and decentralized actions. Rather than trying to impose grand plans or programs from the top-down, the *micro-scale* can be developed and refined over time.

*

Imaginaries

We draw from Deleuze (1968) when using the term *imaginaries*, which refers to the collective images, symbols, and narratives that shape our understanding of the world.

*

Desire(s)

In this work *desire* is not a lack or a need that seeks to be fulfilled, but rather a productive force that constantly generates new possibilities and intensities.

*

Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

*

Actants

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. This includes both human and non-human elements, such as objects, technologies, and even concepts or ideas. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of "subjects" and "objects".

The messy and the rough, the unorganized, the uncontrolled, the hidden and non-accessible, the abandoned and unoccupied.



Fig. 60.
The messy and the rough:
shelter (now removed) by
Kallförrådet, Lundbystrand.



Fig. 61.
The unorganized: informal
signage in Lundbystrand.



Fig. 62.
The uncontrolled: traces
of 'illegal' activities next to
Kallförrådet, Lundbystrand.



Fig. 63.
The hidden and non-
accessible: lines of fences
on Hugo Hammars Kaj,
Lundbystrand.



Fig. 64.
The abandoned and
unoccupied: large open
spaces on Södra Stapelkajen,
Lundbystrand.

Ground principles for design

In the following chapters, we explore how on-site design experiments can be used to strategically enhance the key spatial qualities that creates ambiguity.

To do so, we are guided by our ground principles for design, that have been defined by relating insights from the mapping to theory. They are also a reflection of our combined design sensibilities and interest. Even though the design experiments will define their own objectives, we felt it to be important that they all rest on the same foundation. Defining ground principles is about being intentional, explicit and transparent about what it is that we think are important. The principles touch on what sites we see as relevant to work with, who and what the experiments should engage with (and in what way) as well as the practical constraints that we have set. In the experiments they take on different expressions, as they engage with specific qualities and actants, becoming specific as they come in contact with the context.

The ground principles have been formulated as follows:

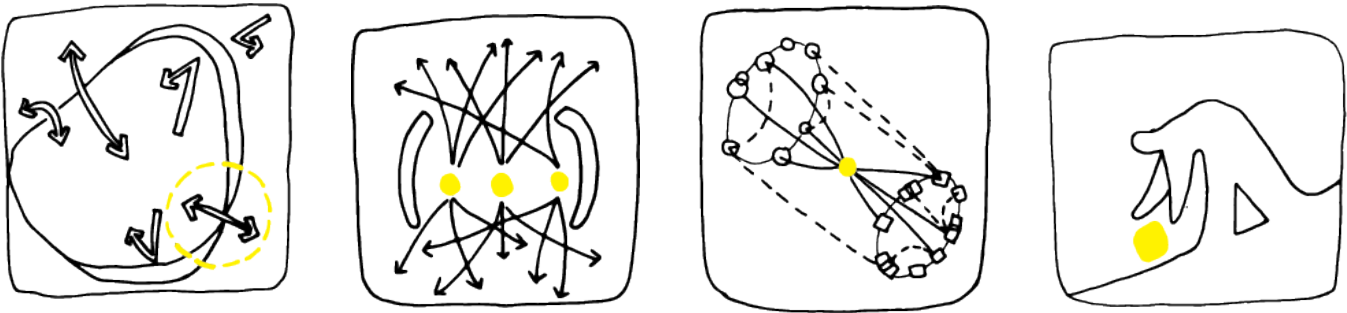


Fig. 65. Illustration of ground principles for design.

§ 1 From the ground

The design(s) should derive from existing conditions of the site. Either by enhancing an identified latent potential or by introducing a disturbance into the existing system that trigger new relationships.

§ 2 Incomplete form

Design incomplete, functional capacities instead of fixed functions. Meaning that the design(s) should not have a single function, instead they should be seen as a non-finished 'structures' that is creating conditions and providing possibilities; allowing for unpredictable associations by the user.

§ 3 Socio-materiality

Design(s) should aim to create a multiplicity of relations or connections between different actants; human and non-human.

§ 4 Making

Design(s) should be quick in its construction, using elements manageable by one person and designed to be easily assembled and disassembled.

TRAVERSINGS

Design experiment #1

In this third chapter – *Traversings*, we present our first on-site design exploration, that we call experiment. The experiment is built in scale 1:1, allowing us to test and materialize ideas and insights from the mapping.

*“How might relationships between actants
gather sufficient force intensities to generate
strategic agency and eventuate change rather
than simply remain as assemblages?”*

(Hillers & Van Wezewood, 2012, p. 325)



Fig. 66. Photograph from experiment: "Growth watching" (titta på tillväxt).

Traversings

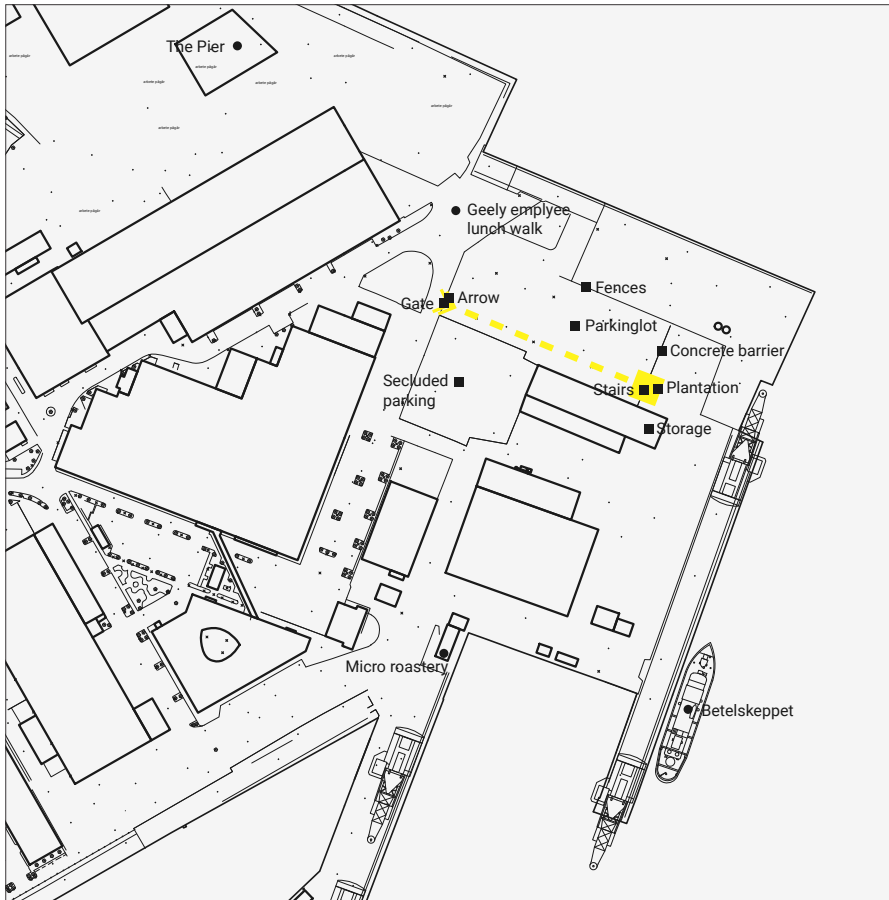


Fig. 67. Map of Lundbystrand, location of experiment marked in yellow.

*
Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

*
Boundary

Conventionally *boundary* equals volume/solid/opaque, but in line with the idea of phenomenal transparency defined by Hoesli (1968), Rowe and Slutzky (1963), it should be understood here as the perception of spatial organization, in which both solid and void interact to create a *boundary* or blockage that in turn guide and direct movement.

The first *experiment*, Traversings, is focused on pedestrian movement and the physical and perceived *boundaries* that direct and guide it. It suggests a new sequence, traversing the hidden area (see p. 20), which sees little to no pedestrian movement, that divides the developed part of Lundbystrand from the part where the past industrial use is most evident.

The design experiment is three-parted and re-directs movement through an opening in the fence surrounding the parking lot at Hugo Hammars Kaj, where a blue arrow on the ground has been added, pointing towards an object that can be seen in the distance.

Following the arrow leads one across the parking lot and out to a sort of field, that is full of trash, left-over industrial infrastructure, and other traces of spontaneous use. At this point, the sequence encounters a low concrete barrier.

Going over the barrier is the second part of the experiment, a combined staircase and seating structure, spray painted with the words "Titta på tillväxt" (Growth watching). At the foot of the stair, facing the river, a small plantation has been set up, making up the third part of the experiment. It will with time take over what is presumably part of the tracks once used to launch ships.

>>



Fig. 68. Photograph from experiment: staircase structure traversing low concrete barrier.



Fig. 69. Photograph from experiment: marking on the ground indicating new sequence.

Objective



Fig. 70. New sequence (A). The stairs is placed in line with the fake access gate.

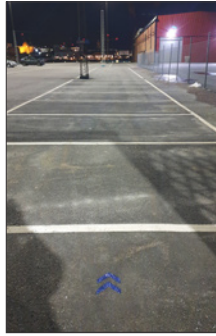


Fig. 71. New sequence (B). An arrow is marked in the opening of the gate, pointing towards the stairs.



Fig. 72. New sequence (C). The staircase structure seen in the distance.

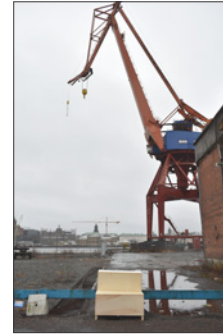


Fig. 73. New Sequence (D). Staircase structure traversing low concrete barrier.

Traversings acknowledges the value of hiddenness in this specific area of the site and recognizes the transformative potential of the *ambiguity* it generates. The aim of the *experiment* is to emphasize this hiddenness and invite visitors to explore the space by creating a new sequence of movement. The staircase structure at the end of the sequence is envisioned as a place where different *actants* might interact. The different views seen from this point, of the city on the other side of the river, the dilapidated cranes and other parts of industrial heritage, the new development, and the growing grass make for a multifaceted setting in which the statement painted on the structure can be interpreted in different ways.

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*

Ambiguous space

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*

Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

*

Actants

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. This includes both human and non-human elements, such as objects, technologies, and even concepts or ideas. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of "subjects" and "objects".

Design development

As seen in the diagram (fig. 74), the design development starts with the site, engaging with existing conditions through mapping. We combined findings from our mapping with our theoretical framework to define the important spatial qualities of the site that creates the feeling of *ambiguity*. Our experience is that these qualities are conventionally viewed as negative, and that they are therefore not valued. We look at them differently, seeing the potentials that they have to shape urban spaces in a way that creates feelings of allowance and imagination, and that benefits marginal *actant* groups. The articulation between the mapping and the theory, defining qualities as potentials, is then developed into experiment specific design strategies. It is what allows us to move into the actual *experiment*, that is built on site.

Site

Spending time in the area, collecting impressions that help inform site selection.

Mapping

Key moments and insights that have informed the development of Traversings are the impressions from conversations with N. A. at Betelskeppet (p. 31) and E. T. at the City Planning Authority (p. 33), the mapping of boundaries and the exploration of the site through the transect walk (pp. 22-23) and the serial vision (p. 21).

Qualities

The layers of fences around the perimeter of the parking lot at Hugo Hammars Kaj divides the space and create a pocket of the site that are hidden and non-accessible. These are spatial qualities that create ambiguity and, in us at least, a feeling of wanting to explore. The “fake access gate” that unexpectedly opens up in the fence adds a feeling of unorganization, that also seem to suggest possibilities.

Potentials

Hiddenness creates ambiguity.
Hiddenness gives seclusion to Betelskeppet.
Hiddenness means having space to explore.

Issues

Hiddenness cuts off a large part of public space.
The fact that uncontrolled and unorganized spaces are rapidly “lost” to development goes under the radar for majority of citizens.
Boundaries inhibit the mixing/meetings between different groups and exclude the majority of people from experiencing these kinds of spaces.

Design strategies

Keep unorganized character
Invite for exploration of the site
Invite for meetings between different groups
Invite to new movements
Create new destinations
Keep secludedness for Betelskeppet

Experiment

New spatial sequence, starting at the “fake access gate”
Adding something in the distance
Framing views

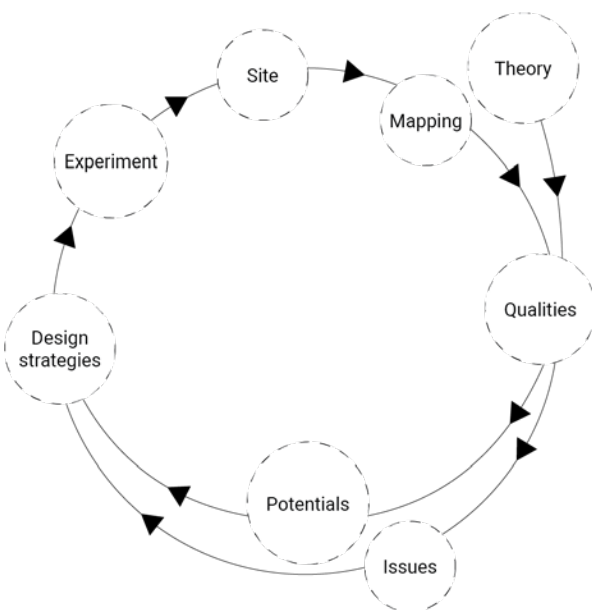


Fig. 74. Design development diagram. Showing how we start with mapping the site, identifying qualities and letting the potentials and issues in combination with our theoretical framework guide design strategies, which then informs the experiment.

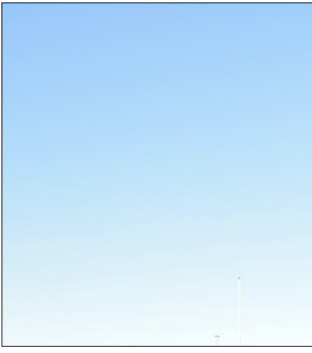


Fig. 75. Above the fences of Hugo Hammars Kaj.



Fig. 76. Reflections.



Fig. 77. Ground view of the site, design experiment #1.

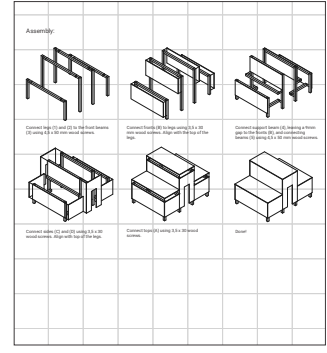


Fig. 78. Staircase structure. Drawing of parts and assembly scheme.



Fig. 79. Building on site.

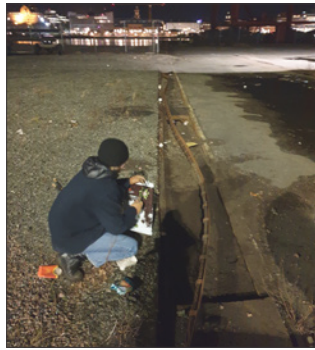


Fig. 80. Planting on site.



Fig. 81. Building on site.



Fig. 82. Placing the staircase structure.



Fig. 83. Building on site.



Fig. 84. Marking the ground with an arrow pointing towards the stairs.



Fig. 85. Checking the durability.



Fig. 86. "Growth watching"



Fig. 87. New sequence (A). The stairs is placed in line with the fake access gate.

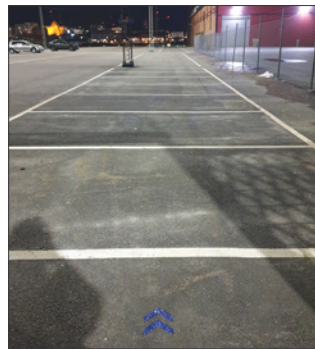


Fig. 88. New sequence (B). An arrow is marked in the opening of the gate, pointing towards the stairs.

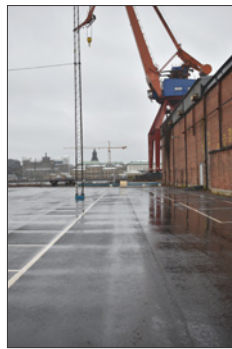


Fig. 89. New sequence (C). The staircase structure in the distance.



Fig. 90. New sequence (D). Staircase structure traversing low concrete barrier.



Fig. 91. (25.02.2023) The staircase has been roughly treated.

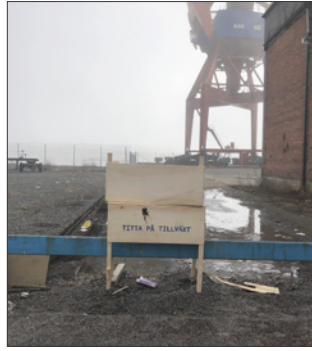


Fig. 92. (28.02.2023) The stairs has been treated roughly again, chocolate cake has been smeared on it. Someone has cared to put it back up.



Fig. 93. (28.02.2023) Roughly treated once again.



Fig. 94. Repairing the stairs.

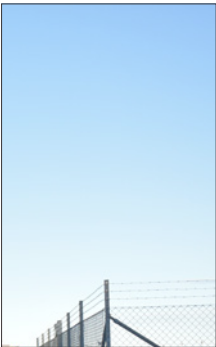


Fig. 95. Above the fences.



Fig. 96. (28.02.2023) Painting the stairs to make it more visible.



Fig. 97. (01.03.2023) Returning a day after the first layer of paint, the stairs has been given a new function as a sign holder.



Fig. 98. Yellow. Immediate response from human actants on site.



Fig. 99. Another cake has been consumed at the location.



Fig. 100. (27.03.2023) The staircase has been moved, and a fence put up around the parking lot.



Fig. 101. To be continued.

Key takeaways

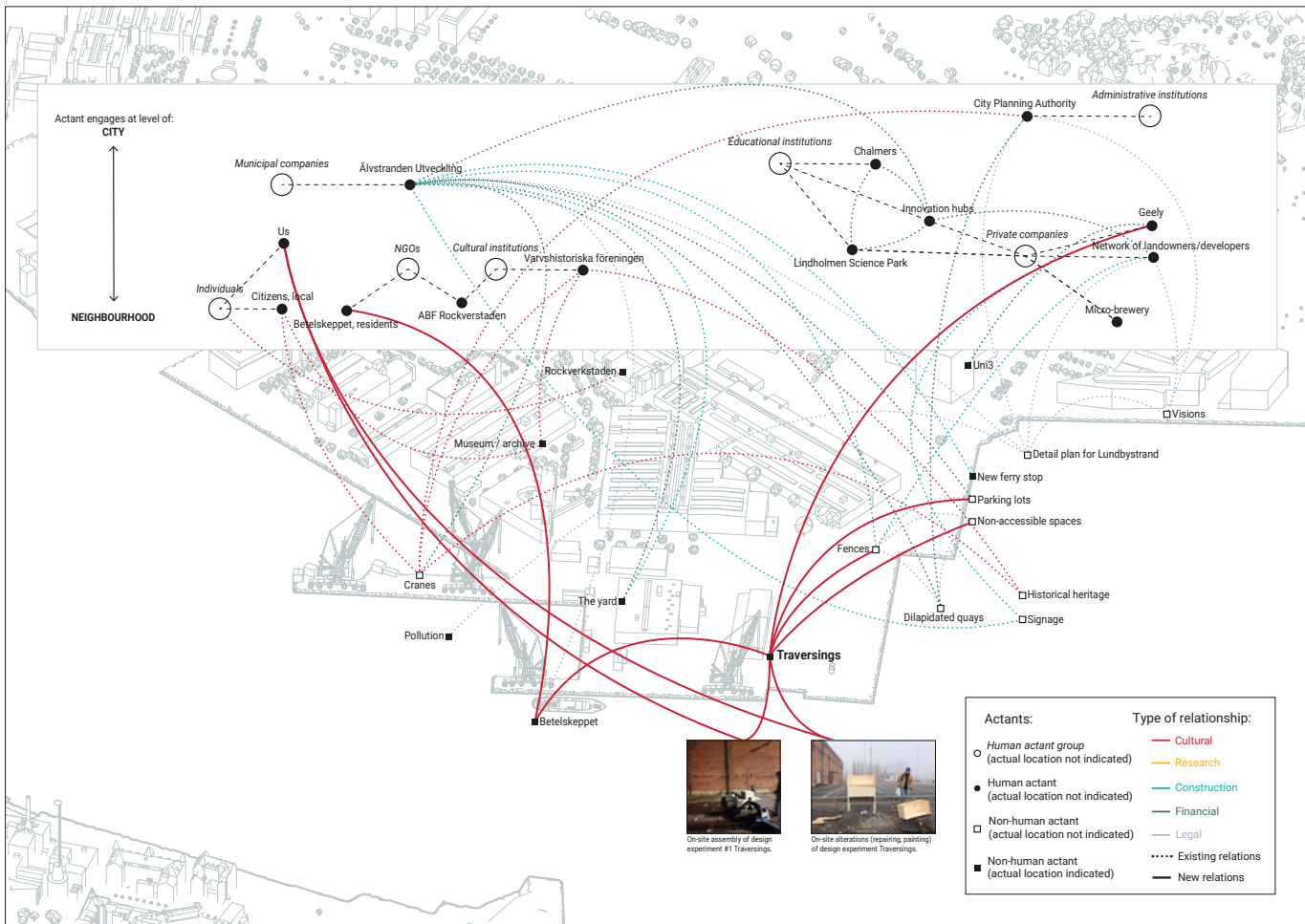


Fig. 102. Relationscape – Traversings, affect of the experiment.

Traversings, being a small and relatively simple design, was quick to make and place on site, working with what we had. In one sense it did not manage to achieve its objective, since it was moved a few weeks later as more fences were put up around the parking lot. But, in another sense it was successful, as it gave important insights and indications about an *actant* that was previously unknown to us. The role of the *experiment* goes beyond temporarily occupying the site. It is a starting point that enables us to act in a way that does not fit neatly into current systems. In this way, the experiment can be seen as a heterotopia (Foucault, 1984) a zone of doing and thinking otherwise and outside the current system.

In the relationscape (fig. 102), Traversings draws new lines of relations, that traces how it connects to existing human and non-human actants. The *micro-scale* and unprogrammed nature of the experiment is a way to create informal relationships rather than formal ones. Located on the boundary between two conditions (developed and

hidden) the experiment enters into relations with the fences and non-accessible spaces as well as the office-workers and parking lots filled with their expensive cars. The emblematic cranes towering above draws a line that reaches back into the industrial history of the site. The location of the experiment aims at connecting to the resident of Betelskeppet, one of the main users of the space.

In the weeks following the making of Traversings we also saw some unexpected messing with the experiment. We arrived one day to find that the staircase structure had been messed with, some parts had been disassembled and we found traces of cake and empty drinking cups. A party perhaps? This interaction revealed a previously unknown actant in the network. We fixed the structure, then it was roughly treated again. We moved it in order to do some painting but came back the next day to find it in another location. A sort of silent communication. It led us to try to imagine what has been happening when we have not been looking.

*

Actants

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*

Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

*

Micro-scale

Refers to a way of thinking about social and political change that emphasizes the importance of local and decentralized actions. Rather than trying to impose grand plans or programs from the top-down, the *micro-scale* can be developed and refined over time.

GROUNDINGS

Design experiment #2

In this fourth chapter - *Groundings*, we present our second on-site design exploration, that we call experiment. The experiment is built in scale 1:1, allowing us to test and materialize ideas and insights from the mapping.

Design & event | *Objective* | *Design development* | *Image gallery* | *Key takeaways*

“Play, sexuality, physical activities such as sport, creative activity, art and knowledge are particular expressions and moments, which can more or less overcome the fragmentary division of tasks.”

(Lefebvre, 1996, pp. 147-48)



Fig. 103. Photograph from experiment. New ways of use in the form of a basketball court.

Groundings

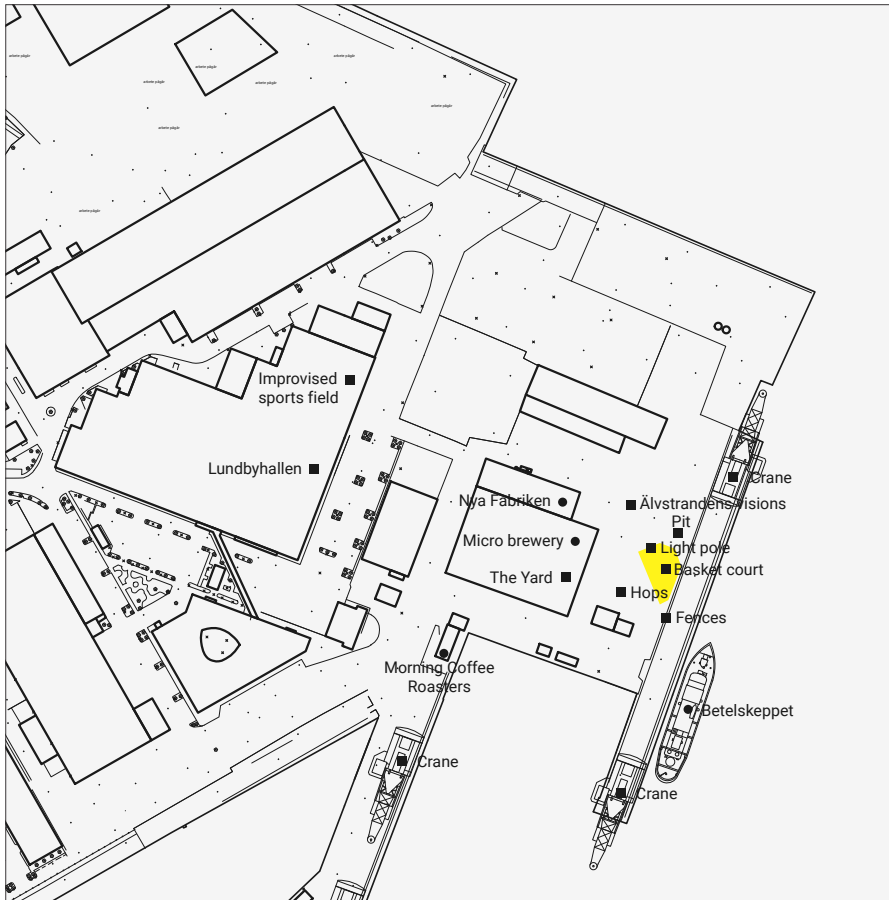


Fig. 104. Map of Lundbystrand, location of Design experiment #2 Groundings marked in yellow.

During site visits and the making of Traversings, we came to think about the large open spaces in the area around Hugo Hammars Kaj and Södra Stapelkajen. They are largely unoccupied and seemed to indicate other possibilities. The second design experiment, Groundings, makes use of this openness, adding the fragmented lines of a basketball court and a hoop that overlaps with and makes use of existing traces and structures. The direction of the court is defined by the orientation of the light pole that the hoop is mounted on. Next to the court, low concrete blocks that have been placed to mark a hole in the cracked pavement become seating for people to watch the game. The *experiment* is located in-between the micro-brewery, the artist spaces at Nya Fabriken, Betelskeppet, and Morning Coffee Roastery. These are *actants* that, due to few connections to others, have been defined as having low power (pp. 34-35). The simple set of rules that Groundings provide (the lines, the hoop, the basketball) is seen as having the potential to influence the network by providing a space for informal interactions between these actants.

>>

*

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*

Experiment

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Fig. 105. Basketball court seen from above, interacting with existing traces.

Objective



Fig. 106. Photograph from experiment. Location close to Betelskeppet and the micro-brewery.

The objective of the *experiment* is to leverage the open space by creating a practical and strategic addition that promotes informal interactions through play. As the quote that opens this chapter states, play and physical activity are expressions of freedom that simple rules enable (Lefebvre 1996, p. 57). Similarly, Jan Rydén highlights the importance of simple rules as a prerequisite for a curious and dynamic city, that allow people to focus on “the content of their ideas, not the framework” (2016, p. 218). The basketball court serves as a practical way to claim a large portion of the space, while also inviting informal interactions. Its location between the micro-brewery, artist spaces, and Betelskeppet is designed to concentrate interactions and create new connections among low-power *actants*.

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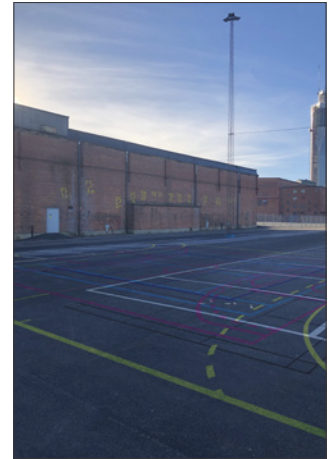


Fig. 107. Collage: Initial idea for the second design experiment.



Fig. 108, 109. Photographs taken during a guided site visit. Inside an old machine hall we found an improvised sports field and score table.

Design development

*

Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

*

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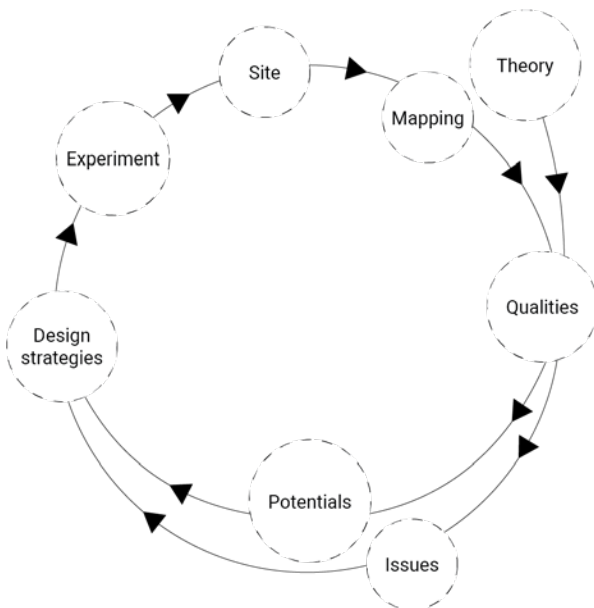


Fig. 110. Design development diagram. Showing how we start with mapping the site, identifying qualities and letting the potentials and issues in combination with our theoretical framework guide design strategies, which then informs the experiment.

As seen in the diagram (fig. 110), the design development starts with the site, engaging with existing conditions through mapping. We combined findings from our mapping with our theoretical framework to define the important spatial qualities of the site that creates the feeling of *ambiguity*. Our experience is that these qualities are conventionally viewed as negative, and that they are therefore not valued. We look at them differently, seeing the potentials that they have to shape urban spaces in a way that creates feelings of allowance and imagination, and that benefits marginal *actant* groups. The articulation between the mapping and the theory, defining qualities as potentials, is then developed into experiment specific design strategies. It is what allows us to move into the actual *experiment*, that is built on site.

Site

Spending time in the area, collecting impressions that help inform site selection.

Mapping

Groundings pick up on the mapping of signs in Lundbystrand (pp. 24-25), relating to past industrial use, current activities and future development. They indicate different, and sometimes contradictory messages. Additionally, spending a lot of time in the area of Hugo Hammars Kaj during the making Traversings made us aware of the vast amount of open space. The designated function of a large portion of this space is car parking, even though the fact that it is often unoccupied suggests other possibilities.

Qualities

The rough, largely unoccupied spaces create a feeling of ambiguity. In addition, layers upon layers of different types of signage give the area an unorganized quality that led us to think about the coexistence of rules. The openness, layers, and contradictions become the jumping-off point for the experiment.

Potentials

Open and empty spaces invite to appropriation. The parking lot at Hugo Hammars Kaj is already used spontaneously. Ambiguity sparks imagination about other potential ways for the space to be and be used.

Issues

Empty spaces perceived as unsafe by some. Existing signs at Hugo Hammars Kaj indicate only one allowed use (parking).

Design strategies

Keep openness.
Break rigid form/constrained use of the space.
Enhance ambiguity by adding layers of "rules" that open up for different uses.
Invite to meeting between different groups (in particular actant groups with less power).

Experiment

Lines of a basketball court
Hoop
Handing over basket balls



Fig. 111. Inside an old machine hall we found an improvised sports field.



Fig. 112. And a score table.



Fig. 113. Preparing the hoop board in the workshop.



Fig. 114. Painting the hoop board in a bright yellow color.



Fig. 115. On site preparation for mounting the hoop board.



Fig. 116. On site preparation for mounting the hoop board.

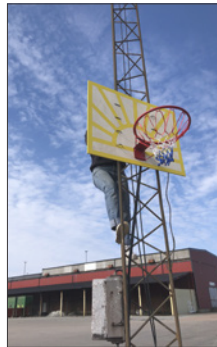


Fig. 117. Mounting the hoop board on the structure of an existing light pole.

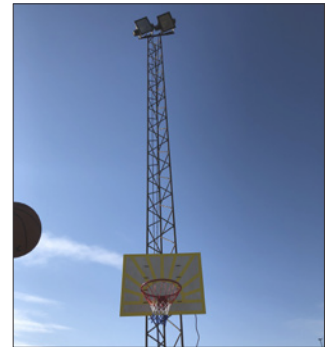


Fig. 118. Hoop placed on existing light pole.



Fig. 119. On site measuring.



Fig. 120. Painting the ground.



Fig. 121. Painting the ground.



Fig. 122. Cement blockage performing as line.



Fig. 123. Overlaying lines with existing.



Fig. 124. View across the river.



Fig. 125. Overlaying lines with existing.



Fig. 126. Ready for a game.



Fig. 127. View towards the brewery.

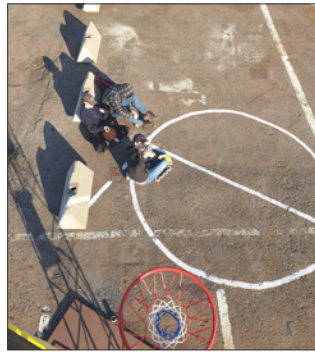


Fig. 128. Basketball court seen from above.



Fig. 129. Play.



Fig. 130. Basketball court seen from above, view towards Kallförrådet.



Fig. 131. Basketball court seen from above, view towards Betelskeppet.



Fig. 132. Lines on the ground seen from above.

Key takeaways

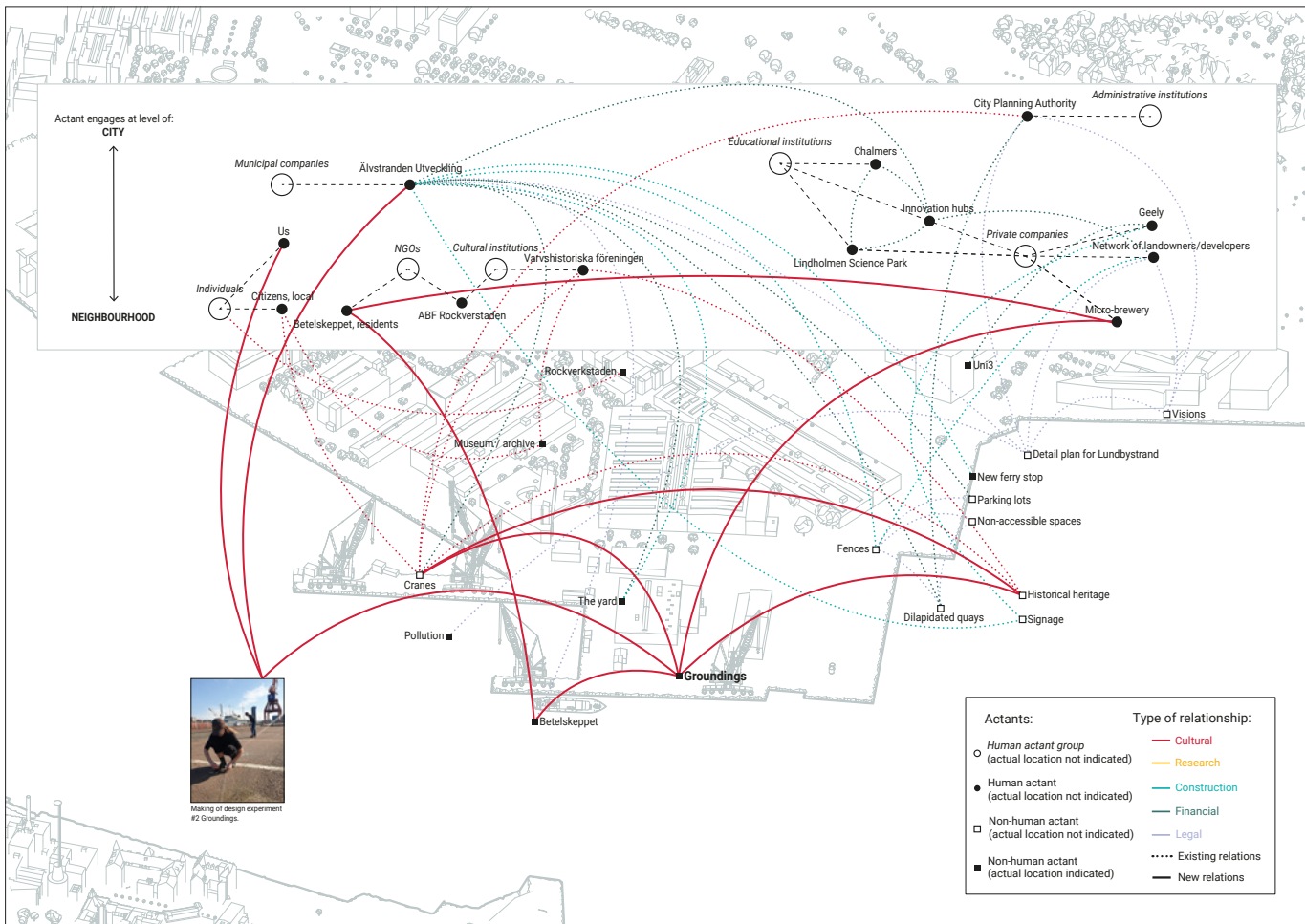


Fig. 133. Relationscape – Groundings: Affect of the design experiment.

Groundings was initially planned to be carried out as a collaboration with Älvstranden Utveckling. In their plans and visions for the future development there are mentions of similar interventions, aiming to activate the area on evenings and weekends. But their processes are slow, and an *experiment* intended to act not in a few months, but now, did not fit into their plans. Consequently, we carried on without their full permission, which brought up a lot of questions and thoughts about feelings of allowance in urban spaces, and what invites us to act or not act.

In the relationscape (fig. 133), Groundings draws new lines of relations, that traces how it connects to existing human and non-human *actants*. The *micro-scale* and unprogrammed nature of the experiment is a way to create informal relationships rather than formal ones. Claiming an area between some of the smaller actants in the area, Betelskeppet and the micro-brewery, and handing out basketballs to both of them, hopefully creates a relation between them. By adding new layers of use to existing structures, i.e. the concrete blocks and the light pole, the experiment enters into a relationship with the historical heritage of the area. As we were back on-site after making the experiment, we came to meet some of the artists active at Nya Fabriken. The conversation that we had with them gave us a new layer of understanding of the significance of the open and unorganized.

>>

*

Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

*

Actants

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. This includes both human and non-human elements, such as objects, technologies, and even concepts or ideas. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of "subjects" and "objects".

*

Micro-scale

Refers to a way of thinking about social and political change that emphasizes the importance of local and decentralized actions. Rather than trying to impose grand plans or programs from the top-down, the *micro-scale* can be developed and refined over time.

ELEVATINGS

Design experiment #3

In this fifth chapter - *Elevatings*, we present our third and final on-site design exploration, that we call experiment. The experiment is built in scale 1:1, allowing us to test and materialize ideas and insights from the mapping.

“Faced with the evidence of urban change it is human nature to impose narratives. No matter how partial or contradictory our information, it is almost impossible to avoid reading change as directional, demonstrating progress or decay and, psychologically most important, good or bad.”

(Crawford, 2018, p. 20)



Fig. 134. Photograph from design experiment.

Design & event

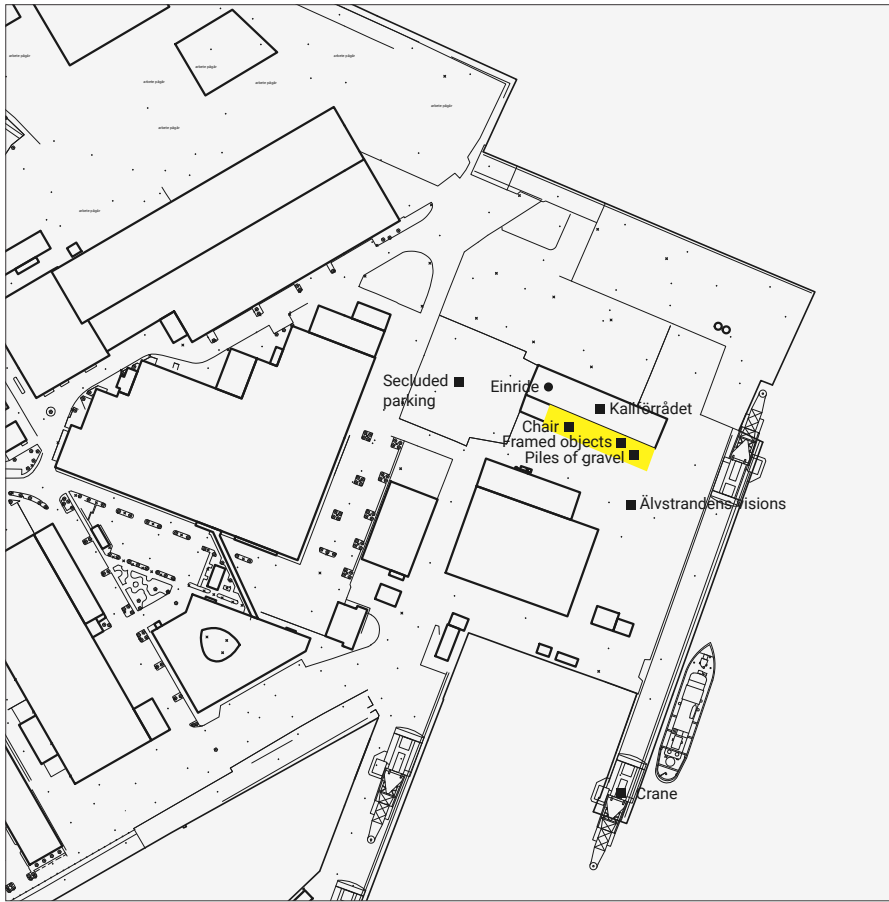


Fig. 135. Map of Lundbystrand, location of design experiment marked in yellow.

The third experiment, Elevatings, is located under the roof canopy on the west façade of Kallförrådet, which is mainly used as a collection spot for stuff that has been cleaned of the streets around the area. In the fall there are piles of leaves and twigs, in spring piles of gravel and dust. An orange container is reserved for trash, secured with a sturdy lock to prevent unwanted dumping. Scattered among the piles, and in every corner of the space as well as on the withering brick façade, there are also other traces. Graffiti, clothes, empty food containers, and other seemingly random objects give clues about people that have used this space differently. These are the objects that Elevatings focus on. By framing them, the *experiment* builds up a small exhibition, finished off by placing a chair, found by the side of the container, in front of the objects. It is directed at passers-by, the frames, painted bright yellow, a sign that there is something to see here.

>>

* Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.



Fig. 136. Framed object, framed.

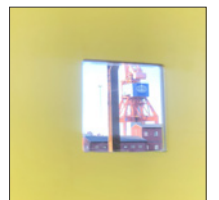


Fig. 137. Reflection.

Objective



Fig. 138. Photograph from experiment. Dirt landscape and framed objects.

By highlighting the remaining messiness and dirtiness, Elevatings claims space for disappearing qualities. The *experiment* is not a resistance to change, but a statement about the importance of the existing qualities of the site. Framing artifacts and rearranging the spatial configuration is an act of caring for and valuing the messy and the dirty as important in creating feelings of allowance. It is an invitation to reflect on what activities they are traces of, to imagine the things that has (and could) happen here.

>>



Fig. 139. Dirt landscape.

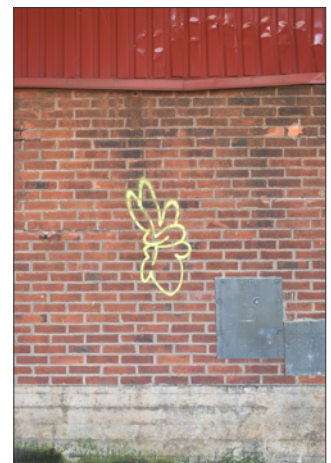


Fig. 140. Trace of activity in the form of graffiti.

*

Experiment

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

Design development

*

Ambiguous space

Ambiguous space is how we define the types of urban spaces that this thesis focuses on. They are pockets within the city, slivers left behind in the wake of deindustrialization processes (Sandercock & Dovey in Von Sydow 2002, Groth & Corijn 2005). Understood as an alternative to the kind of public spaces that are structured, programmed and controlled (Cupers & Miessen 2002).

*

Actants

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. This includes both human and non-human elements, such as objects, technologies, and even concepts or ideas. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of "subjects" and "objects".

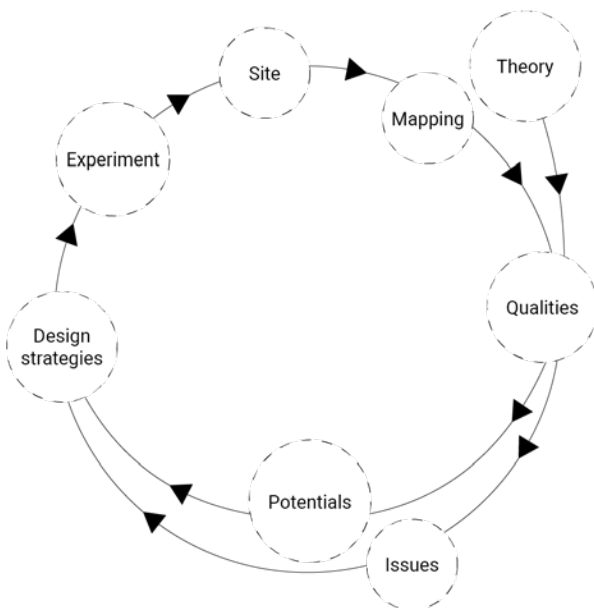


Fig. 141. Design development diagram. Showing how we start with mapping the site, identifying qualities and letting the potentials and issues in combination with our theoretical framework guide design strategies, which then informs the experiment.

As seen in the diagram (fig. 141), the design development starts with the site, engaging with existing conditions through mapping. We combined findings from our mapping with our theoretical framework to define the important spatial qualities of the site that creates the feeling of *ambiguity*. Our experience is that these qualities are conventionally viewed as negative, and that they are therefore not valued. We look at them differently, seeing the potentials that they have to shape urban spaces in a way that creates feelings of allowance and imagination, and that benefits marginal *actant* groups. The articulation between the mapping and the theory, defining qualities as potentials, is then developed into experiment specific design strategies. It is what allows us to move into the actual *experiment*, that is built on site.

Site

Spending time in the area, collecting impressions that help inform site selection.

Mapping

In conversation with representatives from Älvstranden Utveckling, it became clear that they have an interest in activating the space between Kallförrådet and the adjacent building, that will in the near future house The Yard (startup incubator). The plans for new uses are already affecting the space, as traces of use, graffiti and trash has been cleaned away. In the mapping, the messy and the rough quality of the space has been shown to be of importance (pp. 36-37).

Qualities

The messy and rough quality of the space creates a feeling of allowance. Traces of activity, such as graffiti, a pile of clothes, a toy shark that has been left behind makes you wonder about what has happened before, and what happens here when no one is around. Imagining the past can then move into imagining the present, and future potential.

Potentials

Seemingly random objects spark imagination. Messiness and roughness tell a different story of the area. Traces indicate activity, most likely used by non-normative users.

Issues

Conflict between what is cleaned up and what is left behind. The fact that messy and rough spaces are rapidly "lost" to development goes under the radar for majority of citizens.

Design strategies

Care for non-human actants
Highlight the existing

Experiment

(Re)arranging of objects that are left behind.
Framing existing traces.
Giving added meaning to existing signage.

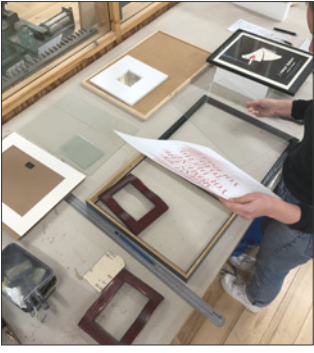


Fig. 142.
Preparing frames.



Fig. 143.
Painting frames.



Fig. 144.
Planning placement.



Fig. 145.
Placement.



Fig. 146.
The piles of sand creates the impression of an artificially created landscape.



Fig. 147.
The frames can be seen from a distance.



Fig. 148.
The color of the frames is frequently occurring in the site, as in the pillars of the roof.

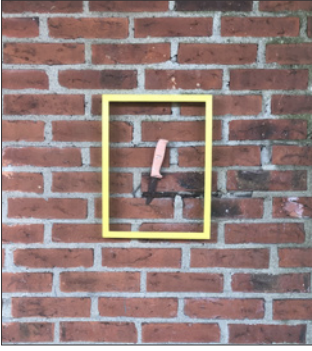


Fig. 149.
Object A: a knife found hanging on the wall.

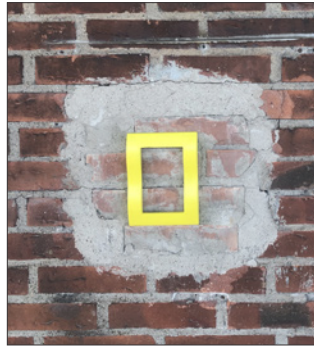


Fig. 150.
Object B: a trace of a reparation of the wall.

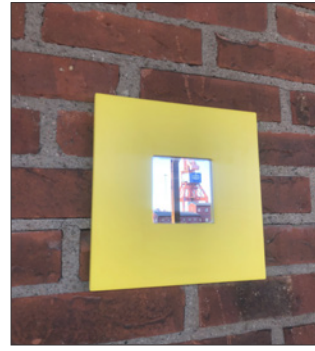


Fig. 151.
Object C (added): reflection of a crane in a mirror.



Fig. 152.
Object D (added): a noticeboard.



Fig. 153.
Object E: big metal bolt.



Fig. 154.
Object F: graffiti.



Fig. 155.
Object G: marking in metal plate.



Fig. 156.
Object H: a stain.



Fig. 157.
Object I: metal fixture.



Fig. 158.
Object J: metal fixture.



Fig. 159.
A chair found on site was given a new location.

WEAVINGS

Imaginaries, Affects & Continuings

In this sixth chapter – *Weavings*, we relate back to our research questions and reflect on the project in general. It includes impact assessment and discussion of the implication and limitations of the work. Here we present a set of drawings of the potential downstream effects of the experiments, a co-evaluation, observations and conversations with local actants, and our reflections on these interactions.

“It is easy to dismiss makeshift urban practices as merely ‘temporary,’ as if that in itself were a bad thing. However, it is not clear why anyone should be so ready to discount the near future, given not only its immediacy but the fact that it can help set the terms for what happens later. The city-bound collective gets at this well in looking to ‘a future that is not inherently better: a future that does not hold abstract utopian promises, but the possibilities and harsh realities of the lived urban environment.”

(Tonkiss, 2013, p. 318)

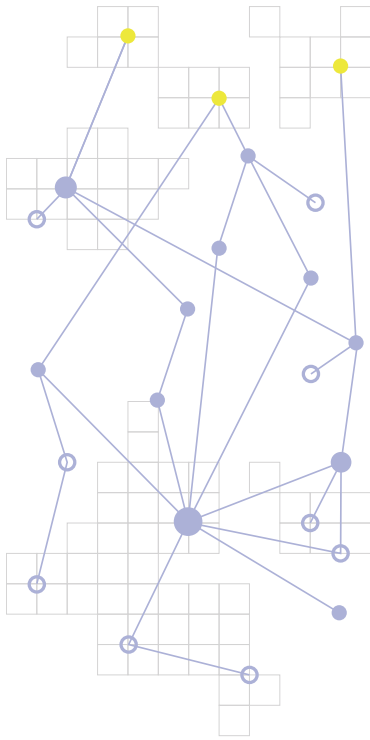


Fig. 161. Illustration of downstream affects

*

Deterritorialization / Reterritorialization

Deterritorialization refers to the process of breaking down established territorial boundaries, whether physical, social, or cultural. *Reterritorialization*, on the other hand, refers to the re-establishment of new territorial boundaries in response to the breakdown of the old ones.

*

Micro-scale

Refers to a way of thinking about social and political change that emphasizes the importance of local and decentralized actions. Rather than trying to impose grand plans or programs from the top-down, the *micro-scale* can be developed and refined over time.

*

Imaginaries

We draw from Deleuze (1968) when using the term *imaginaries*, which refers to the collective images, symbols, and narratives that shape our understanding of the world.

*

Speculative design

The exploration of future scenarios to provoke critical thinking and question societal norms. Building on Hanna (2018), we emphasize that we envision future possibilities by manifesting them in the present reality, considering what aspects of our future speculations can be transformed into actions in the present.

Imaginaries

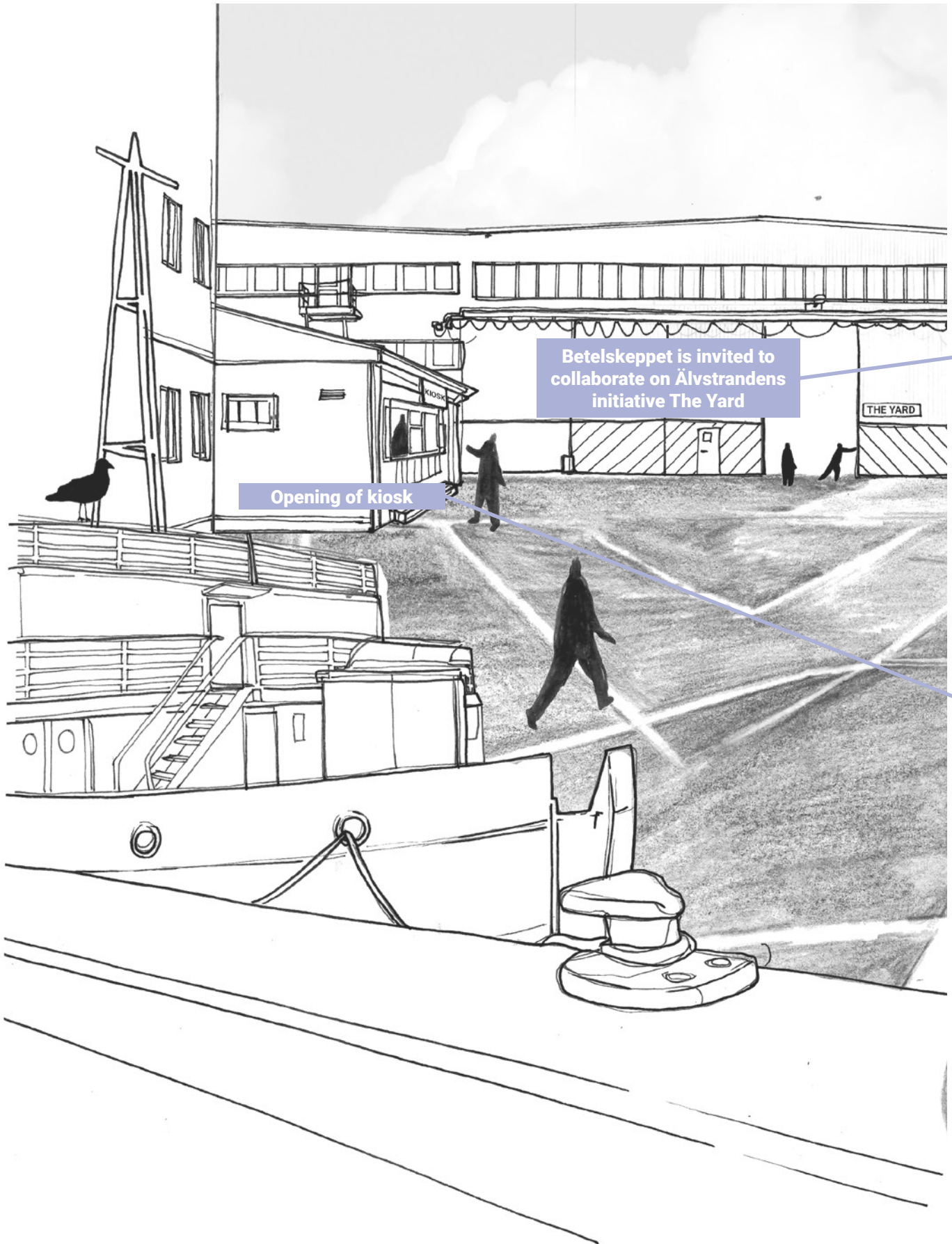
Each experiment is a *deterritorialization* (Deleuze & Guattari 1987), an act of going against the current system. They challenge the idea that long-term plans and top-down planning processes are what should shape public spaces. Creating informal and cultural relationships aims to show that something other than commercialization and big capital investments can drive change.

Adding the lines of relationships drawn by the three experiments to one another, “induces a soft *reterritorialization*” (Petrescu 2012, p. 138). They hint at another way to think about and enact change. We imagine that it is a movement towards collective action, where smaller actants are made part of shaping the area. This could mean, for example, a change in Älvstranden's approach towards open-ended interventions and temporary uses of space. Shifting the mindset of public officials to make room for the unfamiliar creates the conditions for citizens to “become empowered (perform strategic agency) in their engagement with processes of strategic planning processes” (Hillier & Van Wezemael 2012, p. 342). By visualizing the opportunities of the *micro-scale* and immediate, and by increasing the awareness of the areas existing spatial potentials, the experiments hope to inspire action.

On the following pages we introduce a drawing that we call *imaginaries*, where we use *speculative design* to imagine some of the things that we think the experiments could lead to. The trajectory of each experiment would look different depending on what other actant or actants that engage with them, and the ideas that we present make up only a few of many potential ways forward. Speculative design is one of three assessment methods that we use to evaluate the impact of the experiments. Additionally, we have spent quite a bit of time on site, observing how people interact with the experiments. These site observations are a way to inform the speculations, as well as a way to have informal encounters and conversations. Some of the moments that we observed are presented on page 82-83. The third assessment method is a co-evaluation meeting with Älvstranden, which will be introduced further on page 84-85.

Based on reflections and insights from the assessment, we then make a final revision of the relationships, that looks at the collective affect of the experiments. The chapter is concluded with a discussion of our findings, their implications and limitations, and thoughts for further investigation. At the very end is a short film that allows for a short walk through the three experiments.

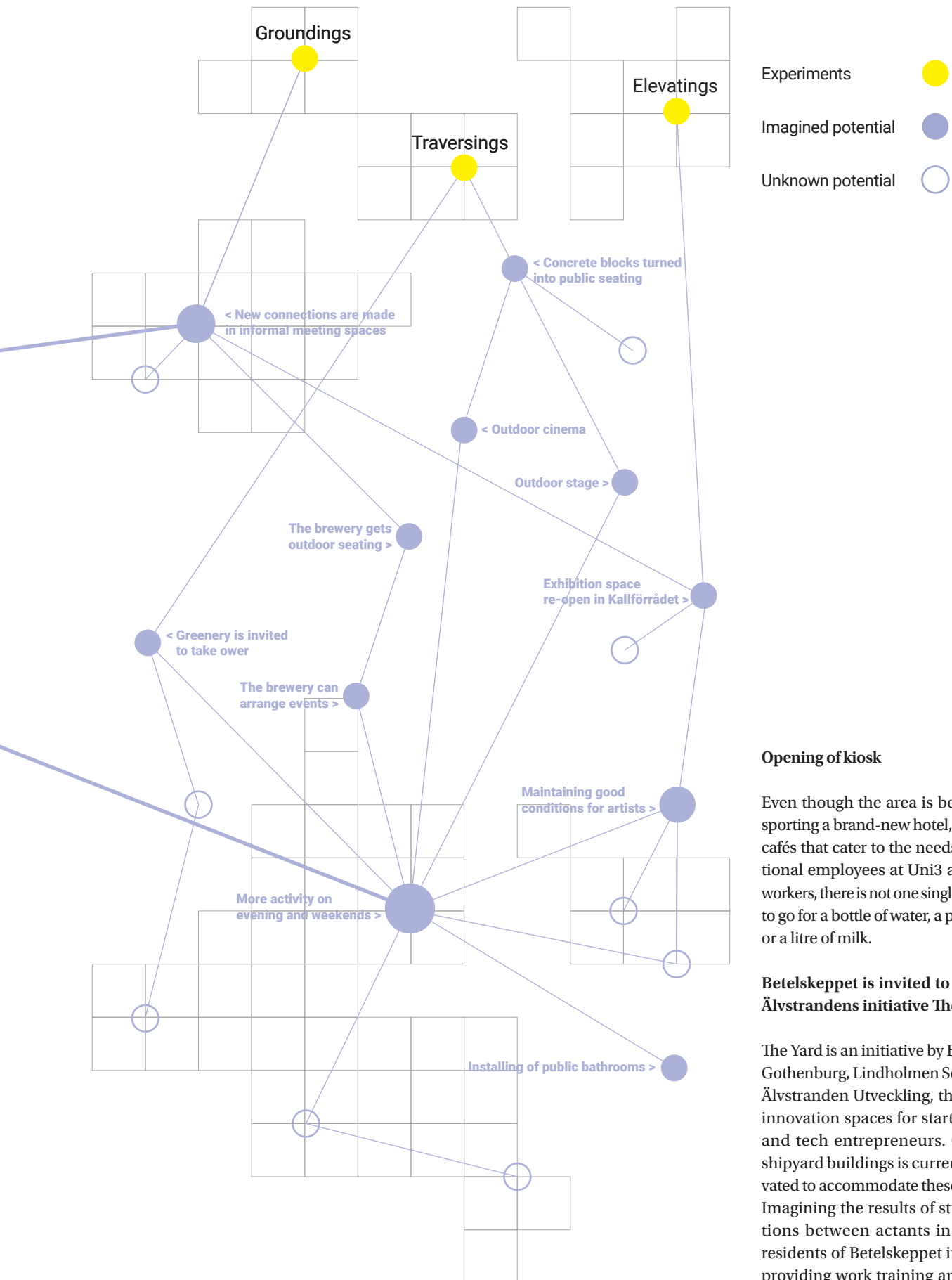
Fig. 162. Imaginaries A: showing potential downstream affects of experiments.



Opening of kiosk

Betelskeppet is invited to collaborate on Älvstrandens initiative The Yard

THE YARD



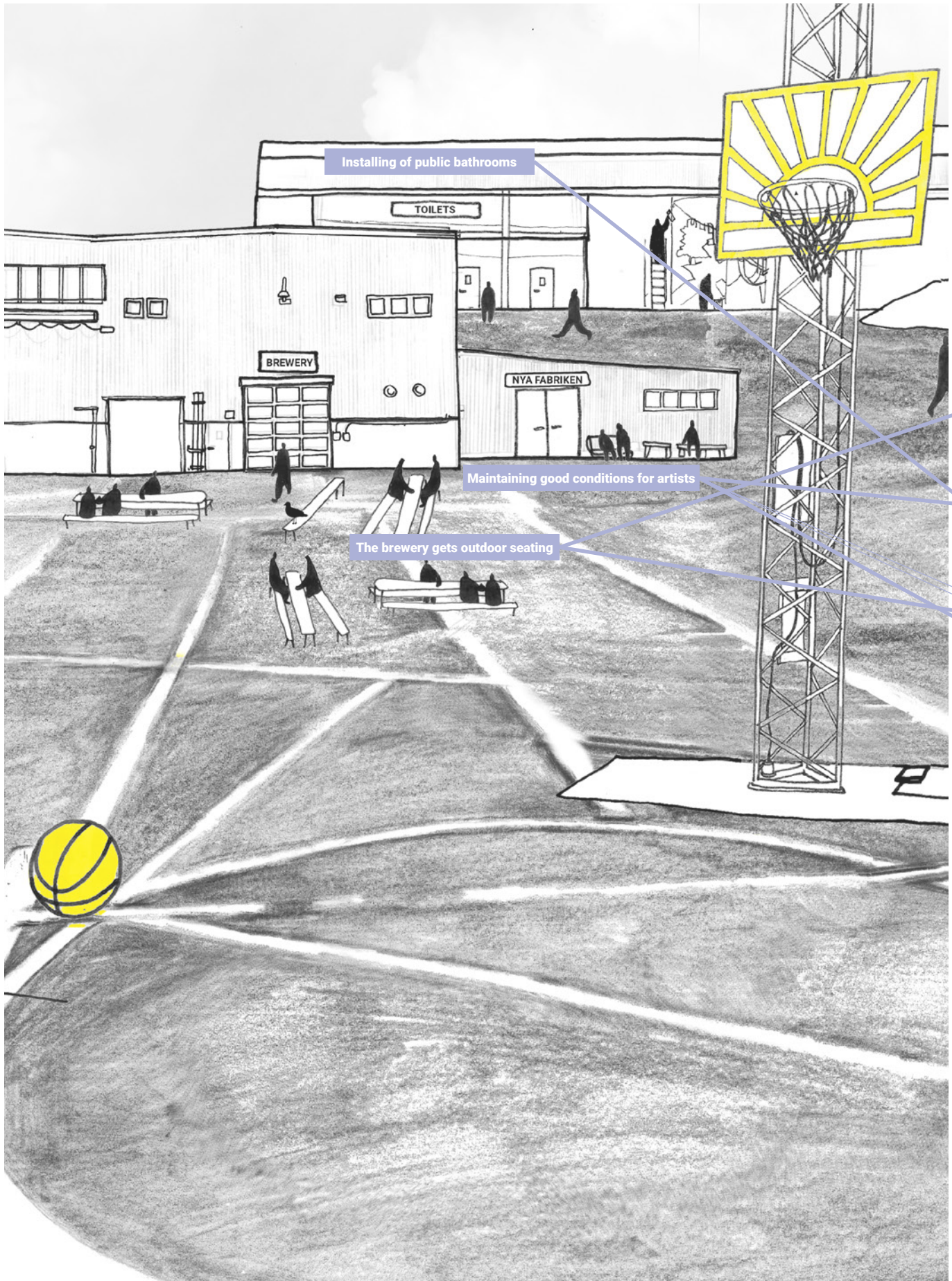
Opening of kiosk

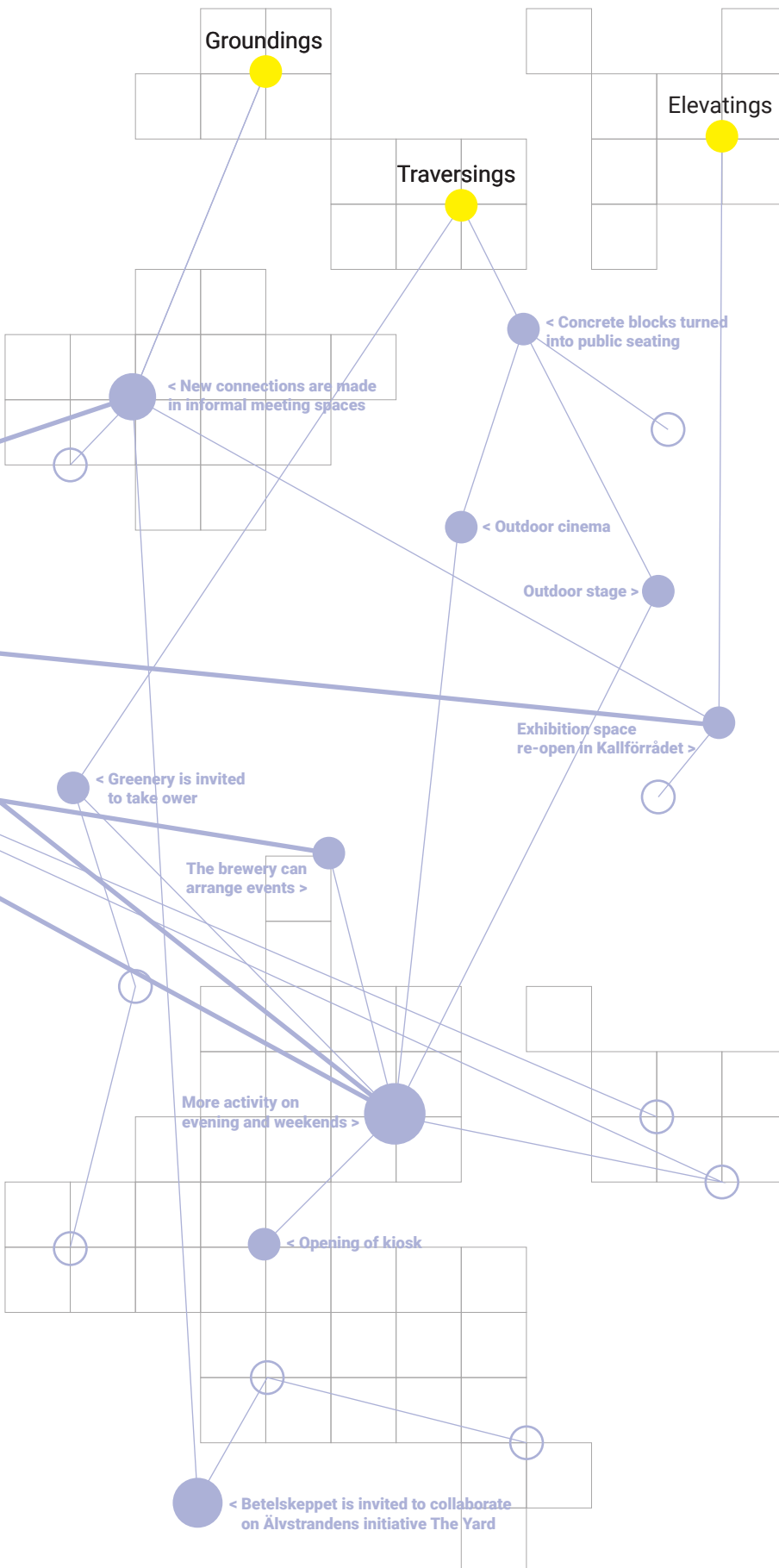
Even though the area is being developed, sporting a brand-new hotel, restaurants and cafés that cater to the needs of the international employees at Uni3 and other office workers, there is not one single kiosk. Nowhere to go for a bottle of water, a pack of cigarettes or a litre of milk.

Betelskeppet is invited to collaborate on Älvstrandens initiative The Yard

The Yard is an initiative by Business Region Gothenburg, Lindholmen Science Park, and Älvstranden Utveckling, that aims to offer innovation spaces for start-ups, scale-ups and tech entrepreneurs. One of the old shipyard buildings is currently being renovated to accommodate these new functions. Imagining the results of stronger connections between actants incorporates the residents of Betelskeppet in this initiative, providing work training and employment opportunities.

Fig. 163. Imaginaries B: showing potential downstream affects of experiments.





- Experiments ●
- Imagined potential ●
- Unknown potential

The brewery gets outdoor seating

In conversations with the owners of the micro-brewery, they talked about a vision for expanding their business by building an outdoor serving area adjacent to their production spaces. Having spent many evenings and weekends working in the area they describe feeling a bit unsafe at times, even though it has been better lately. Being able to arrange activities in the form of temporary permission for outdoor serving spaces would both be beneficial for their business and for increasing their feeling of safety. But what also became clear through these conversations is that Älvstranden have not been helpful in making this happen, even though enabling more activity in the area explicitly lies in their interest as well.

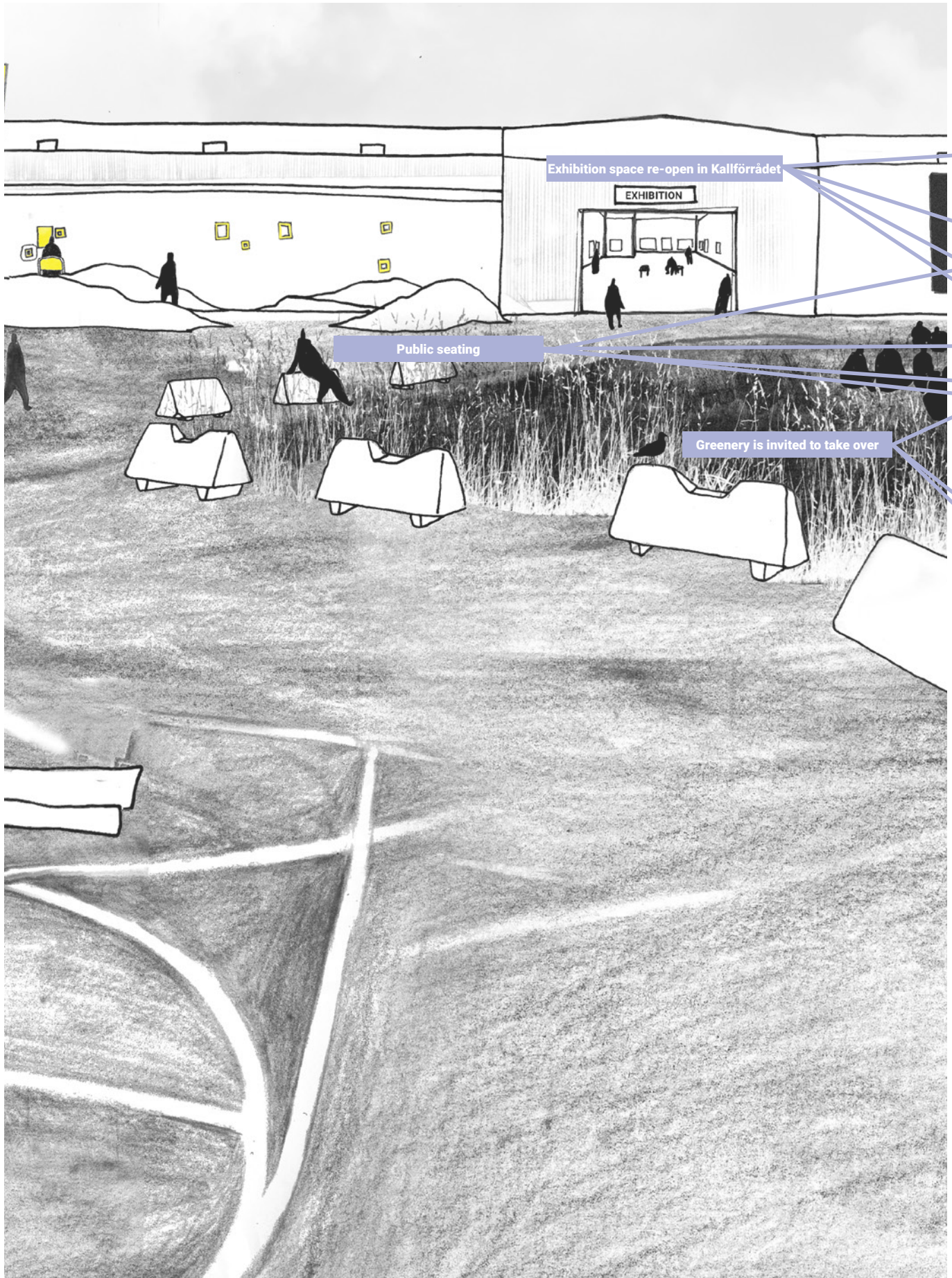
Maintaining of good conditions for artists

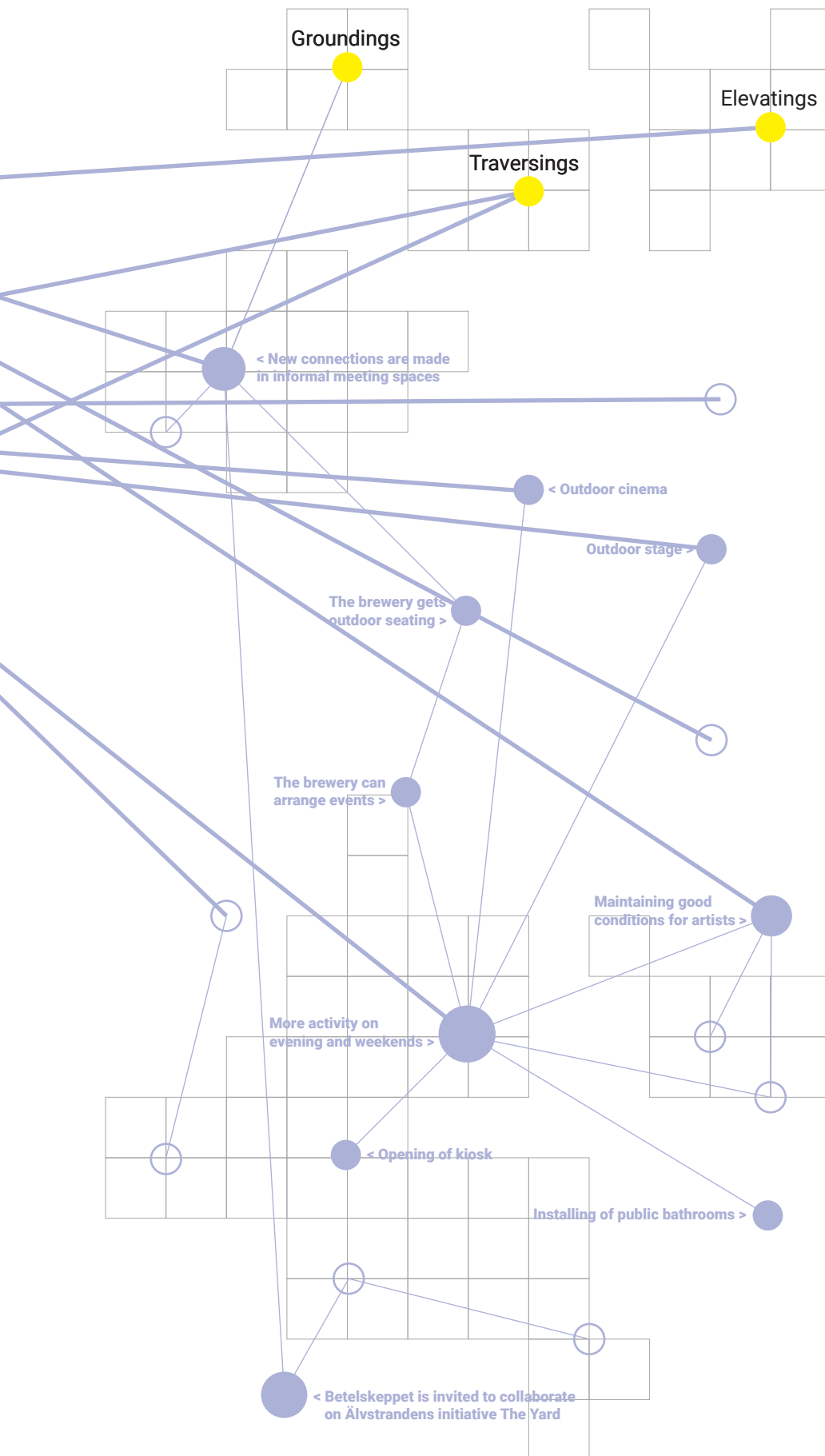
A cultural impact assessment report for the area points to the connection between the “rough” aesthetics of the site and alternative expressions of culture. The report highlights the need to make space for self-organized artistic practices, by being careful when “cleaning up” or “softening up” the area (Göteborgs Stad, Kulturförvaltningen 2018, p. 9). Maintaining the spatial qualities that create this roughness (the messy, the unorganized, etc.) keep a sense of allowance, a feeling that it is okay to do messy work and take up space. Not cleaning up and not developing everything is also a way to keep down rents, which is crucial for non-commercial activities to continue existing in the area.

Installing of public toilets

Spending hours on site, we noticed this location to be favoured by bikers for a bathroom break. Instead of niched businesses, meeting the basic needs of people’s everyday lives make the area more liveable. And people become more than a consumer.

Fig. 164. Imaginaries C: showing potential downstream affects of experiments.





- Experiments ●
- Imagined potential ●
- Unknown potential

Public seating

The concrete blocks placed around the area become seating, from where to watch a basketball game, or enjoy the greenery and views of the river.

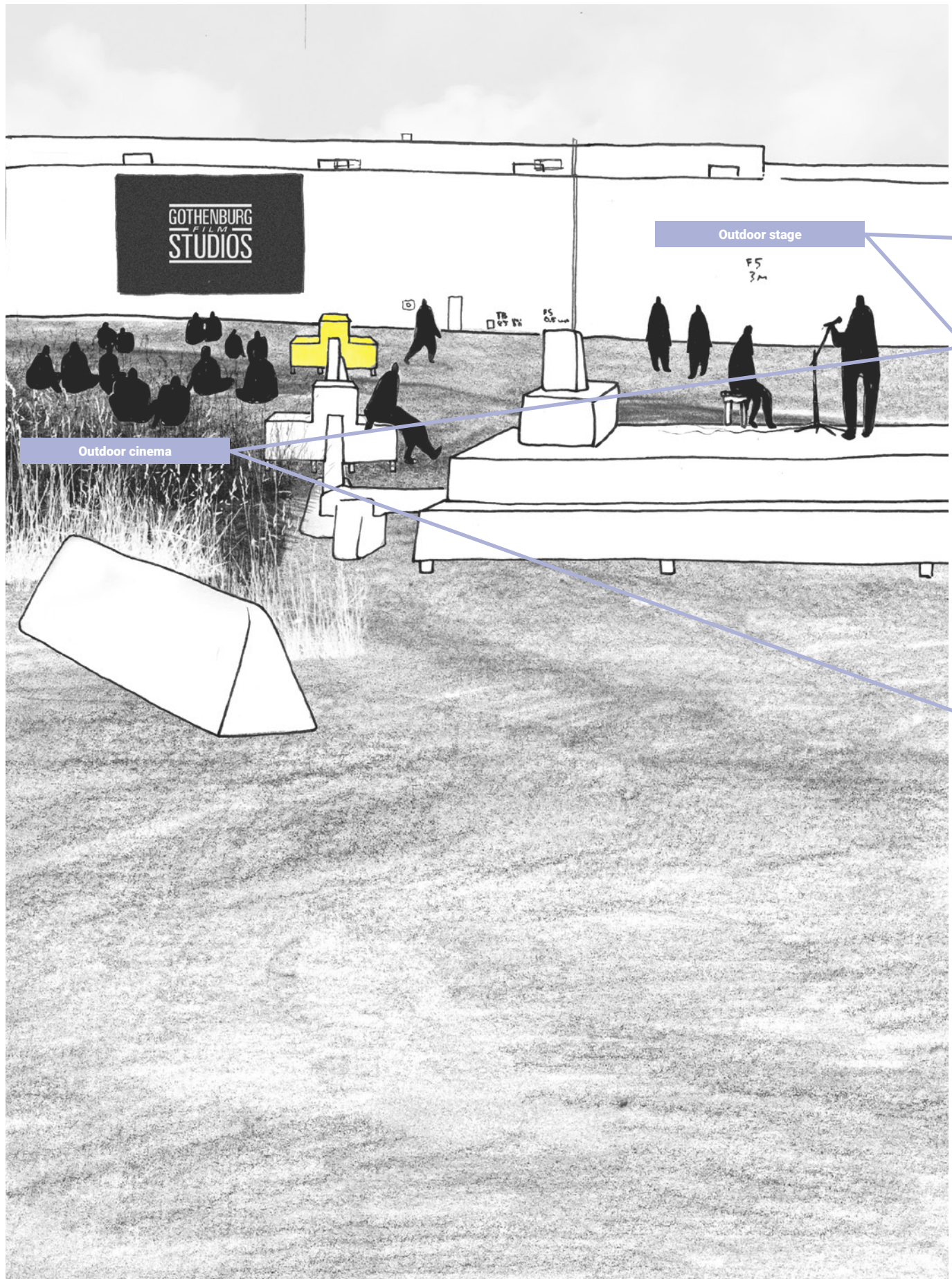
Exhibition space re-open in Kallförrådet

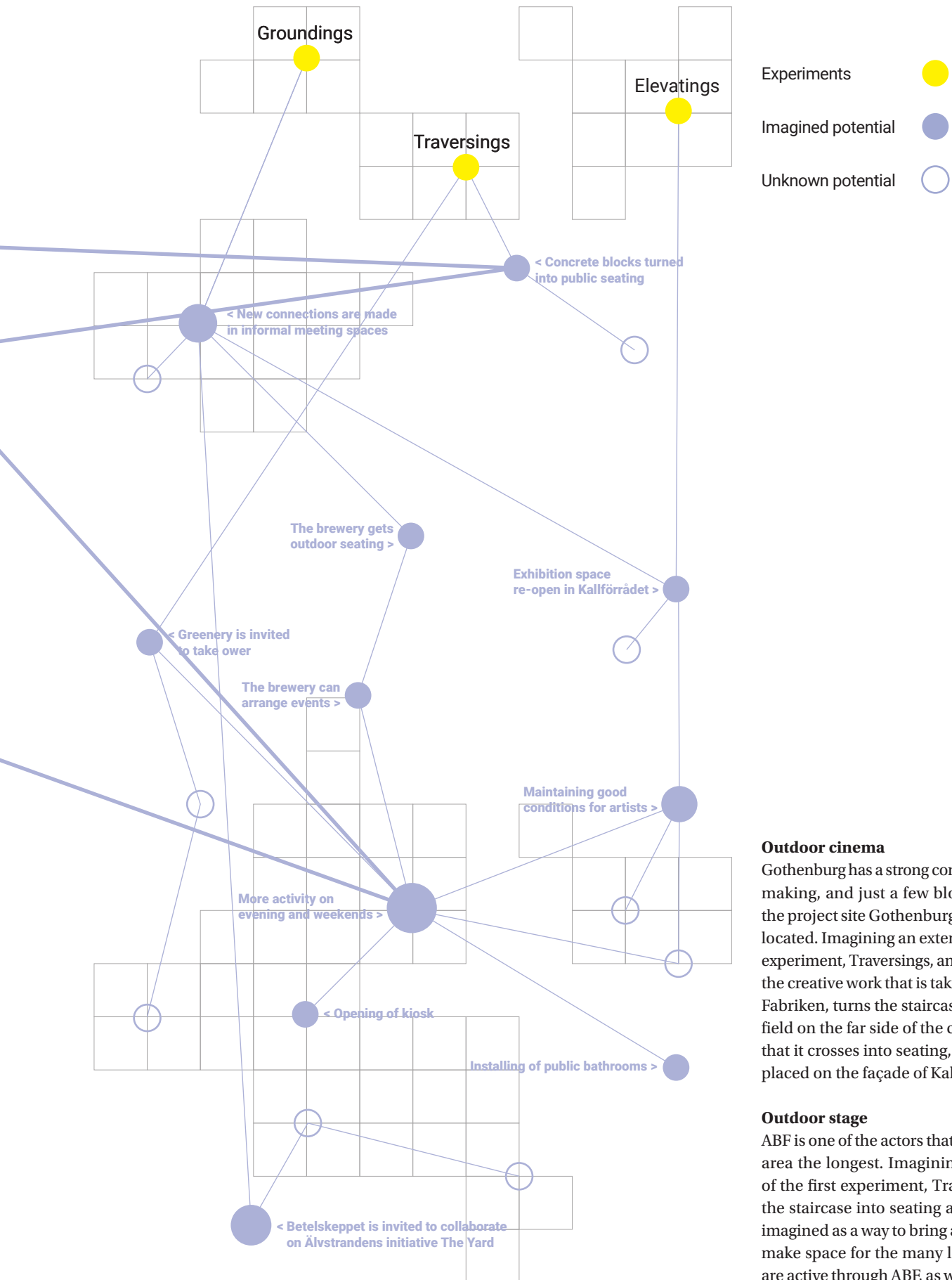
One of the artist that we talk to when visiting Nya Fabriken tells us about how Kallförrådet, a partly unused old machine hall, has in the past been used as an exhibition space, in collaboration with Älvstranden. It has been quite some time since they have been allowed to host anything. Imagining an expansion of the third experiment, Elevatings, looks at re-opening up the space for arts and culture.

Inviting greenery

The greenery springing up through the cracked pavement is allowed, and encouraged, to take over. In time it will create an environment that can be enjoyed by both human and non-human actants.

Fig. 165. Imaginaries D: showing potential downstream affects of experiments.





Outdoor cinema

Gothenburg has a strong connection to film-making, and just a few blocks away from the project site Gothenburg Film Studios is located. Imagining an extension of the first experiment, Traversings, and connecting to the creative work that is taking place at Nya Fabriken, turns the staircase and the open field on the far side of the concrete barrier that it crosses into seating, facing a screen placed on the façade of Kallförrådet.

Outdoor stage

ABF is one of the actors that has been in the area the longest. Imagining an extension of the first experiment, Traversings, turns the staircase into seating and a stage. It is imagined as a way to bring attention to and make space for the many local bands that are active through ABF, as well as other cultural actors in the area.

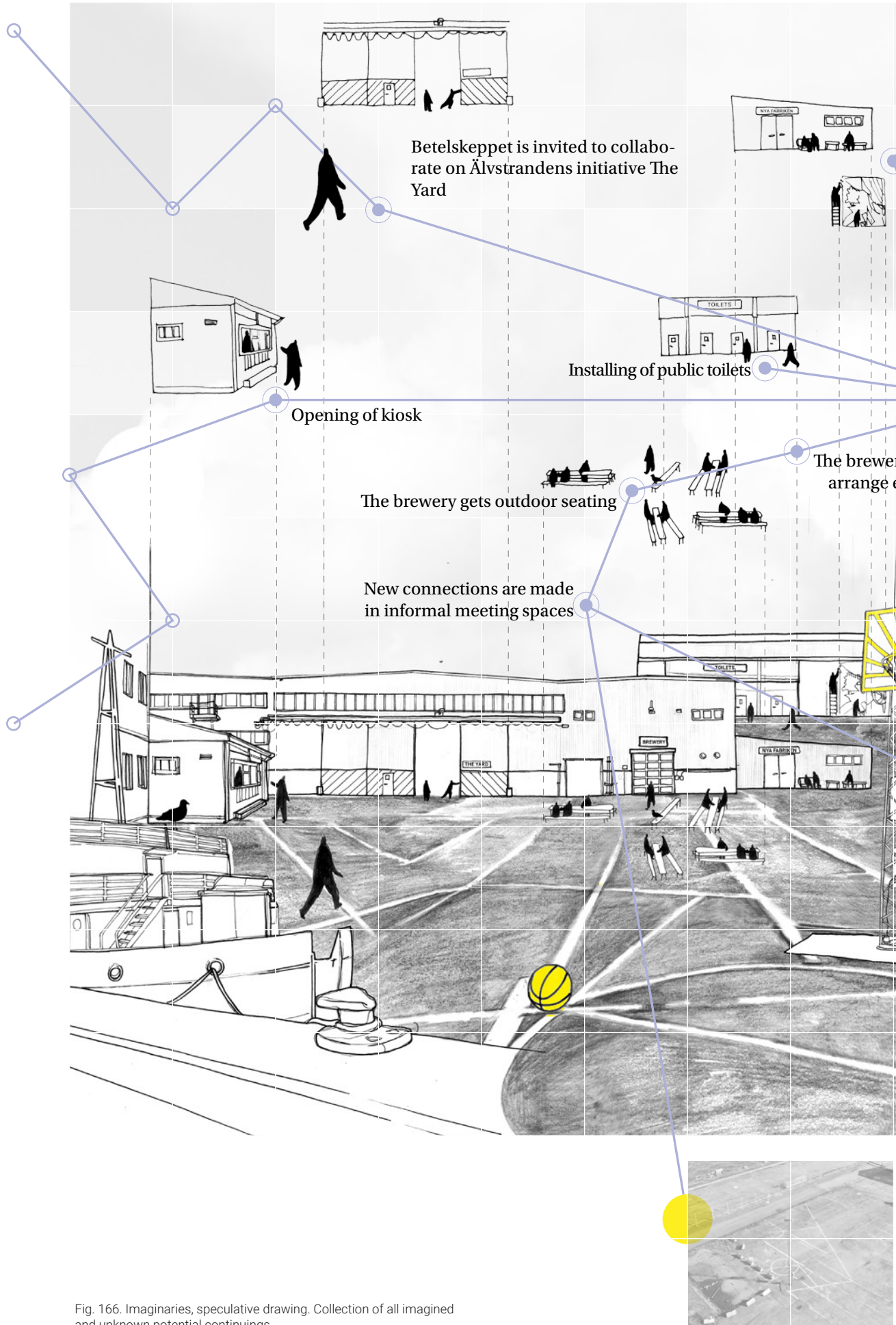
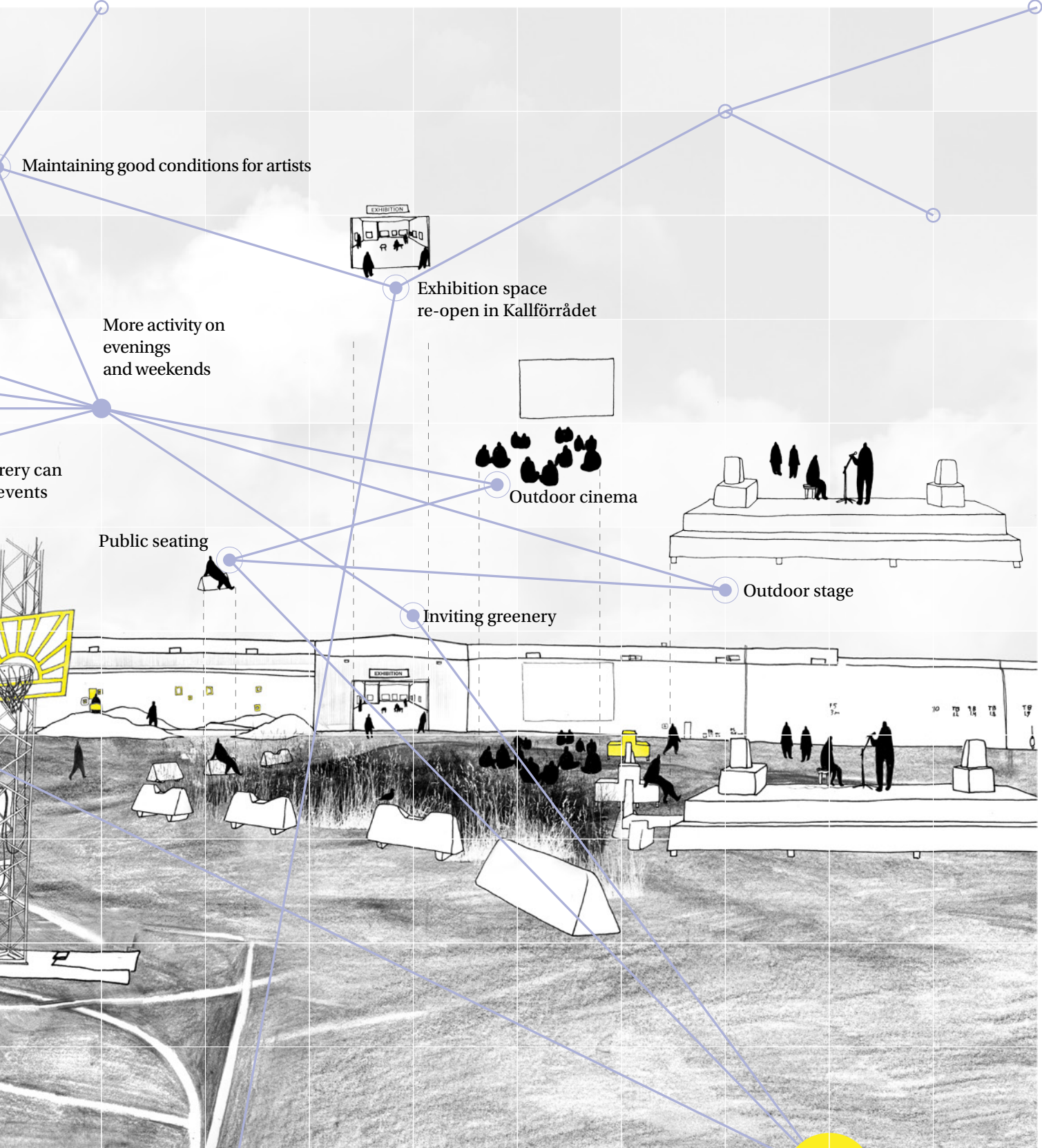


Fig. 166. Imaginaries, speculative drawing. Collection of all imagined and unknown potential continuings.



ery can
vents

More activity on
evenings
and weekends

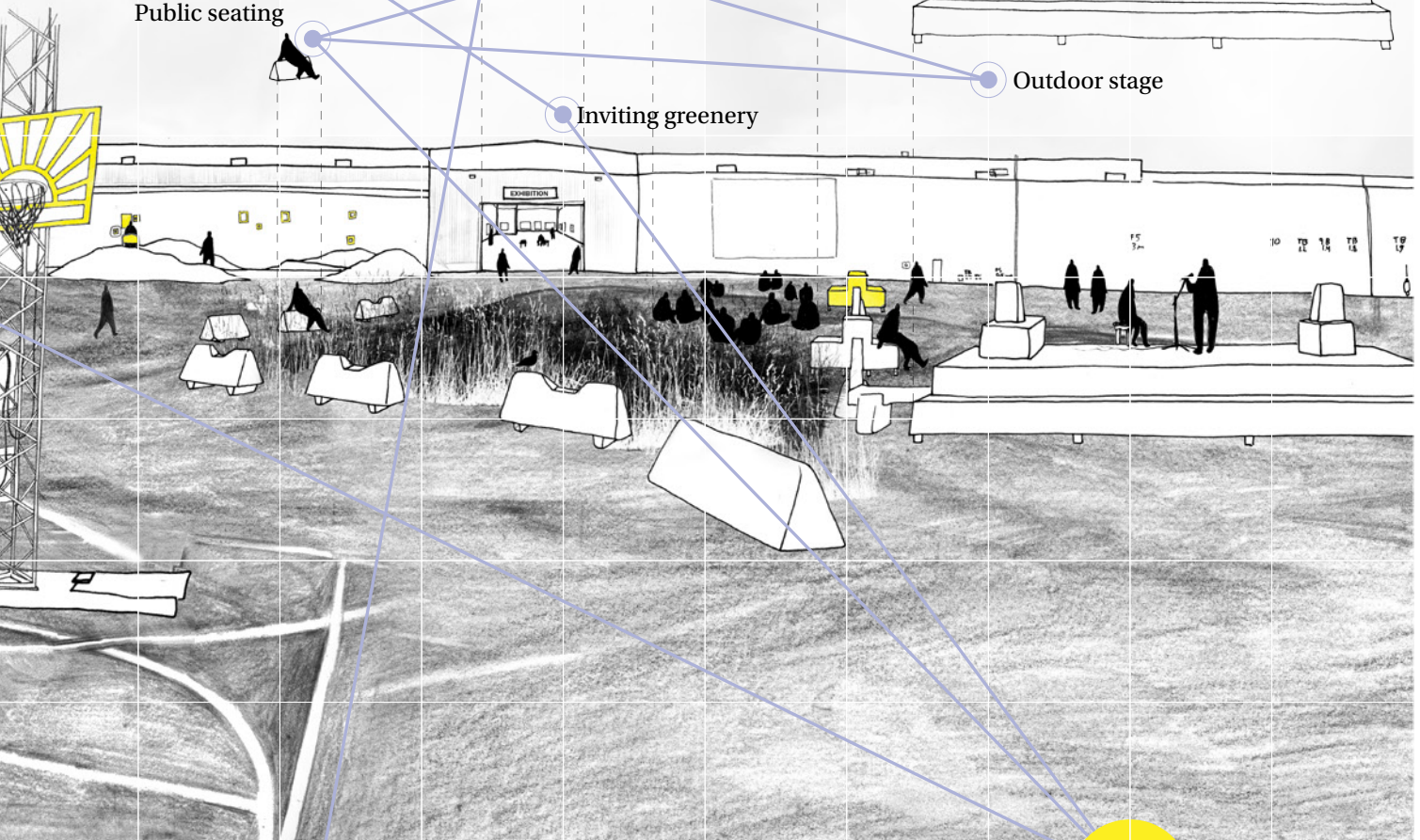
Exhibition space
re-open in Kallförrådet

Outdoor cinema

Public seating

Inviting greenery

Outdoor stage



Site observations



Fig. 167. Passerby stops to look at the exhibition of objects.



Fig. 168. Seeing different interactions with the staircase structure.



Fig. 169. Spending time on-site, playing a game.

Fig. 170. Workers stopping for a rest. Concrete blocks used as seating.



Co-evaluation

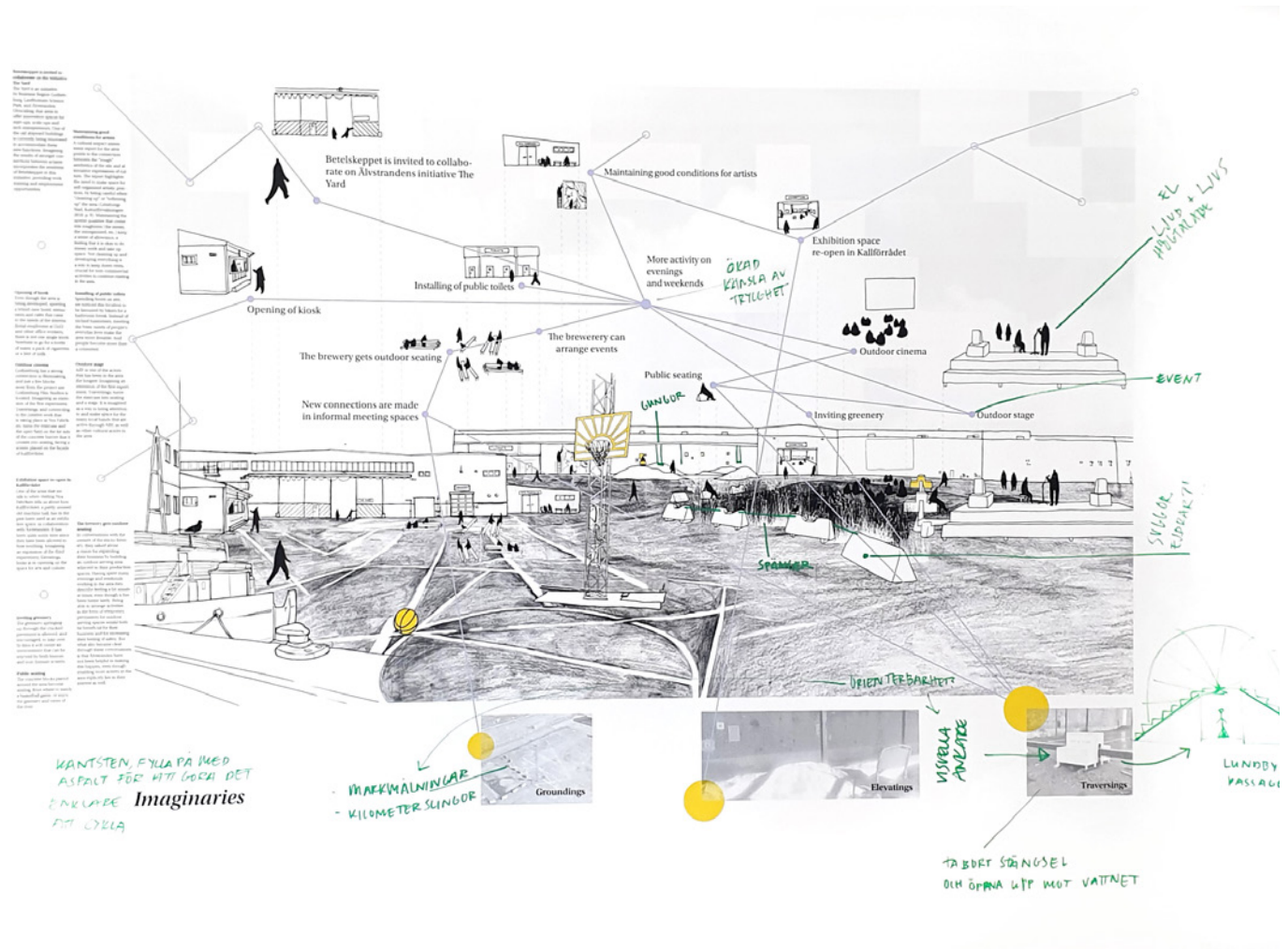


Fig. 171. Co-evaluation with Älvstranden Utveckling AB, developing imaginaries.

Presentation and workshop

Our work was co-evaluated together with three representatives from Älvstranden Utveckling AB. The meeting started off with a short presentation of our key methods and approaches to design, the three design experiments, and the thoughts that have come up during the process. Following the presentation, we took our research questions as starting points for further discussion. The meeting was concluded with a workshop where we asked the participants to add to the imaginaries drawing (see fig. 171), expanding and commenting on the ideas that we have had for potential continuations of the experiments. The reflections from the meeting centers around four interconnected topics, that are expanded on below.

>>

Inclusivity

Who should be taken into consideration when developing an area? What was expressed from the side of Älvstranden was that they tend to focus their efforts on representation, reaching out to as many people as possible. Well intended, but from what we have seen and heard from other local actants during the months we have been working with and in the area, it is evident that trying to listen to “everyone” fails to capture local energies and initiatives. Älvstrandens resources, that are already strained, are directed outwards and seeking to attract new people to the area instead of listening to wishes and ideas coming from local actants. It was expressed by the participants in the meeting that the ideas that come in from citizens and locals tend to

be hard to execute. However, it seemed to us that Älvstranden thinks of these ideas as suggestions of things that they should carry out. We argued that it could be more productive to take a different approach, and rather try to act as facilitators of other people's ideas. Älvstrandens reaction was to point out that they are afraid that focusing on and putting power in the hands of local actants would risk giving too much space to "strong voices". Here, we see that the way in which we have approached local actants could be of use. Acting with a sensitivity to existing power dynamics and focusing on increasing agency and engagement of low-power actants in particular.

Visions and non-locals

Who are visions created for? As Älvstranden needs to find external financing for their projects, visions need to appeal to investors. Giving more power to already powerful actants, such as the big companies and established developers, puts low-power actants at a disadvantage. In development documents presented by Älvstranden, in images and words they use to describe the area, local qualities are used as selling points. The rough aesthetics and bottom-up initiatives are 'cool', but only as long as they can serve the bigger picture. Another major issue with the vision presented for the area, partly because they are produced to attract investors, is the fact that reality fails to meet the expectation they create. One of the participants in the meeting made the comment that the only thing that can really be said about visions is that they never become exactly what they set out to be. Which might not necessarily be a bad thing, ideas need to contain the flexibility to develop over time, but failure to meet expectations create a distrust.



Fig. 172. Concrete block in the form of a swallow.

The experiments, being temporary and open-ended, is a way to act that can better manage expectations on a project. Instead of promises that are hard, if not impossible, to keep, the temporary and unfinished allows for testing and evaluating ideas. It is a way to let change evolve more gently, change that also becomes more locally anchored as tests make visible things that might happen in an area. This, in combination with the fact that temporary interventions generally require less resources, reduces risks while keeping potential rewards high.

Orientation and ambiguity

One unexpected overlap in our ideas concerned orientability. Älvstranden have ongoing plans to make way-finding easier, but as we made claims for the need of having spaces that are disorganized, they saw the potentials that maintaining this quality might have. One of the meeting participants reflected that when orientation and signage is less clear, it creates a sense of curiosity and exploration. And when you do find an interesting place, it becomes yours in a different way than if you were guided there by someone else. In connection to this, we discussed the idea of "visual anchors" rather than more conventional signage. Objects (such as our first experiment) that invite to, rather than control, movement.

Relationships over function/object

Questions from Älvstranden initially focused on what exactly the experiments *are*, a tendency to want to discuss form and function that we believe misses an important aspect – what design *does*, not what it *is*. As we were presenting the imaginaries drawing (see fig. 171) and discussing other potential continuings that they might see, the role of this kind of shift in perspective became evident. We felt that the conversation got stuck. It circled back to the same places, often bringing up commercial events as potential continuings, even though Älvstranden expressed that they wanted to get away from that. To get unstuck, we tried to shift the conversation away from the object/function and instead get the participants to think in what relations they would want to create, weaken or strengthen. Out of this came several ideas, one example being a potential collaboration with the artists at Nya Fabriken, to repaint the swallow shaped concrete blocks placed throughout the area (fig. 172).

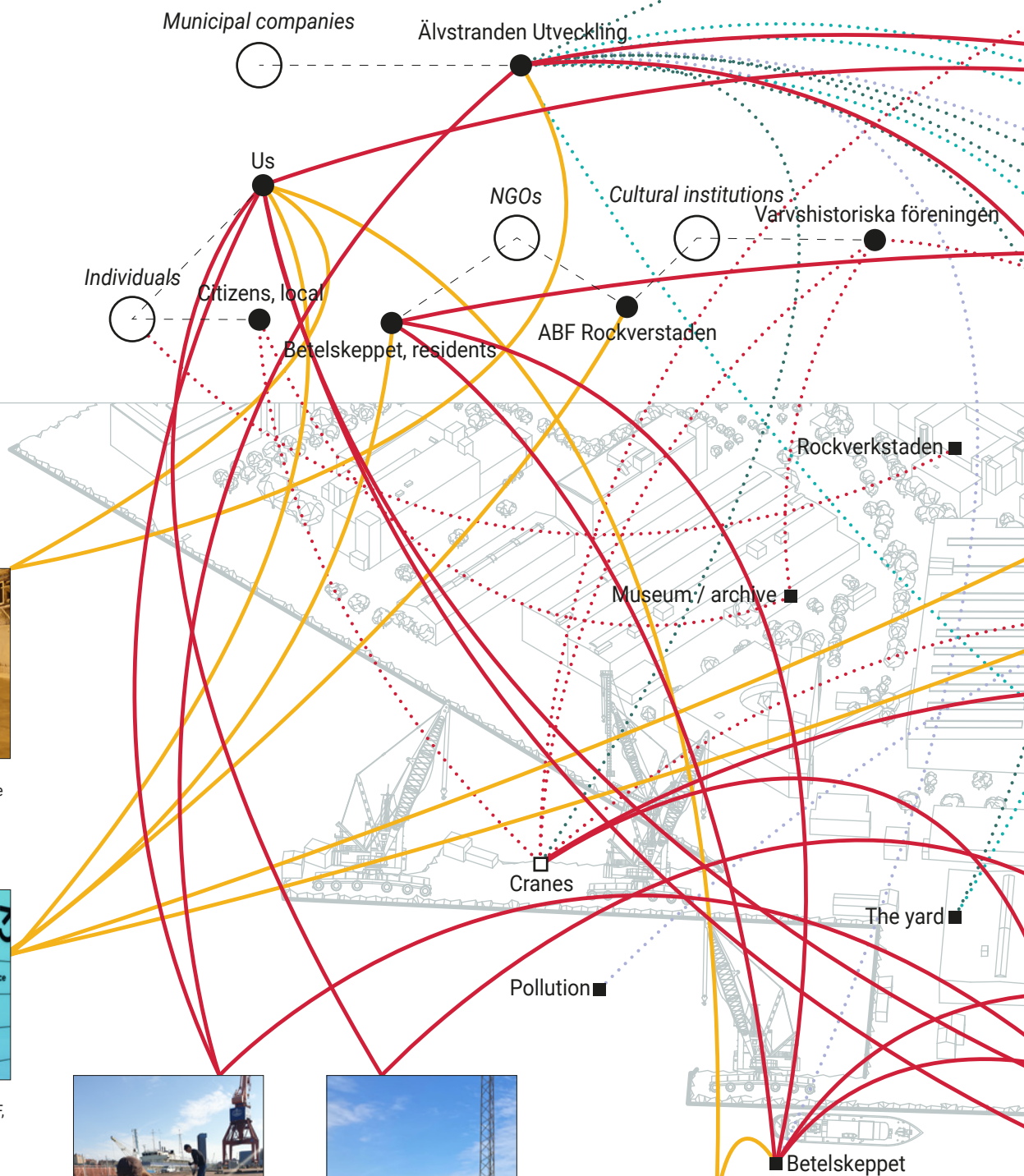
What we concluded from this co-evaluation is that our differences with Älvstranden are not that we do not share the same objectives. It is rather that we have a different starting point and approach when thinking about what can and should drive the development of an area. Focusing on local actors and the relationships between them seemed to be of interest to Älvstranden, and we hope that the experiments, and the discussions that arose from them, can trigger them to think differently.

(Next page) Fig. 173. Relationscape. Affects of all three design experiments.

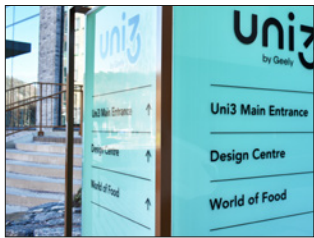
Actant engages at level of:
CITY



NEIGHBOURHOOD



Guided site visit with architect from Älvstranden. Visiting buildings that are planned to be filled with new uses.



Interviews with local human actants (Geely, Älvstranden, Betelskeppet, ABF, City Planning Authority).



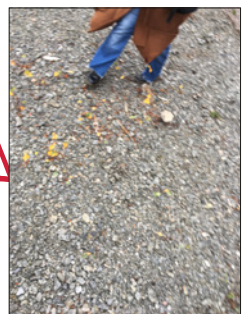
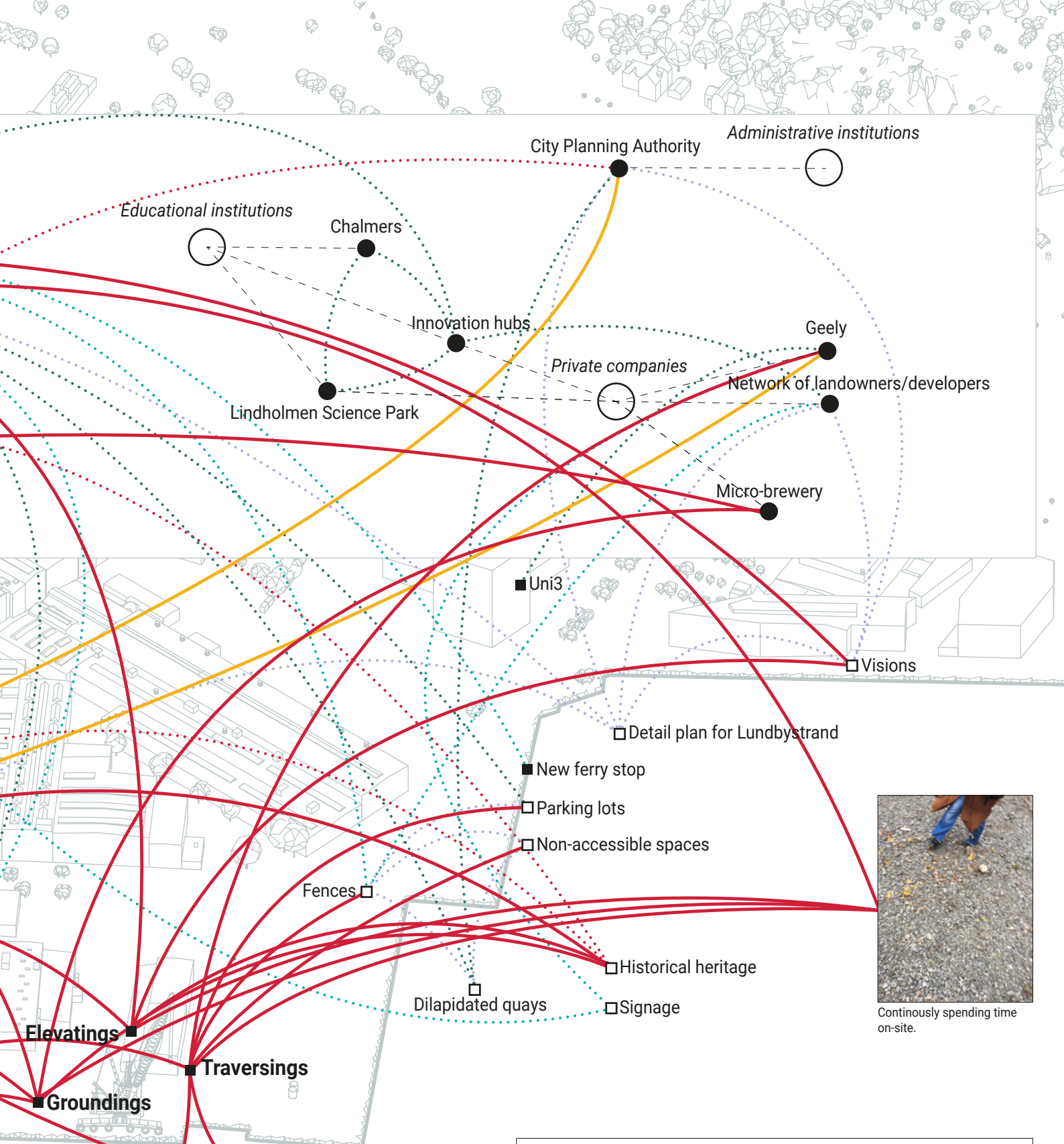
Making of design experiment #2 Groundings.



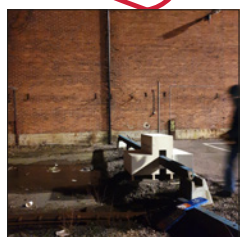
Making of design experiment #3 Elevatings.



Visit to the shelter-boat Betelskeppet.



Continuously spending time on-site.



On-site assembly of design experiment #1 Traversings.



On-site alterations (repairing, painting) of design experiment Traversings.

Actants:	Type of relationship:
○ Human actant group (actual location not indicated)	— Cultural
● Human actant (actual location not indicated)	— Research
□ Non-human actant (actual location not indicated)	— Construction
■ Non-human actant (actual location indicated)	— Financial
	— Legal
 Existing relations
	— New relations

Discussion

Summary of findings

This thesis has explored an experimental design process that prioritizes relationships and subjective experiences. Our position is that it is the relationships between human and non-human *actants* that shape urban spaces, and by mapping these relationships we have explored the social and material reality of Lundbystrand. We have identified spatial qualities that risk being displaced, qualities that makes the space *ambiguous*. These qualities have shown to have positive effects on the relationships of the site. The messy and the rough, the unorganized the uncontrolled, the hidden and non-accessible, the abandoned and the unoccupied; shapes relations between especially smaller actants with less power and the site. They create a sense of allowance that is particularly important for the specific actants in Lundbystrand.

Through *experiments* we have claimed space for these qualities. We have worked in *micro-scale* with open structures, on the premise that the micro-scale and open allows for appropriation and downstream effects. We see them as triggers in the network of relationships, showing that other modes of acting in the public space are possible and can be enacted by anyone or anything.

Implications & Limitations

The questions this thesis seeks to answer are:

a) *What role does micro-scale experiments have in provoking desires and imaginaries of other models of shaping the city?*

b) *What is the value of the disorderly, the uncertain and ambiguous in the public spaces?*

c) *How can the focus on subjective experiences and relationships influence spatial planning practices in Lundbystrand?*

The approach that we have taken when working with the site, welcomes intuitions and is guided by impressions from interactions with actants. Recognizing the uncertainty, complexity, and ambiguity that make up the world stands in contrast to how we perceive that conventional planning practices take shape. Based on our findings we

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perceive that their approach is to find “the right” answer, defining clear and measurable outcomes before acting.

Through conversations, readings of planning documents, and site observations we have identified a gap between what Älvstranden Utveckling AB, the spatial planning practitioners active in Lundbystrand, say and what they do. Their words and vision are in many ways aligning with what we are suggesting. That small actants should be encouraged to shape the urban landscape and that ambiguous urban spaces and micro-scale initiatives play an important role in allowing them to do so.

The constant hesitation from Älvstranden to embrace bottom-up initiatives has been confirmed by other actants on site, and it is something that we have also come to experience first-hand. Reality (or maybe a fear of it) seems to get in their way. In an accumulative process, the *desires* of local communities are collected, interpreted, over-coded, and summarized as parts of big plans for the future. But the information is not acted upon, and not experimented with in reality.

As a result, the potential of bottom-up initiatives, that this work in fact found to be in line with the objectives of the long-term visions and goals of the city, are lost. By leveraging shared objectives of actants in Lundbystrand, the development of the area could be centered around existing resources and local needs, such as the spatial qualities that we have defined and the activities that are enabled by them. Acting in a more collective way, recognizing the potential of moments in between plans, the micro-scale and immediate can imagine a process that does not depend on outside investments. The design experiments and *imaginaries* produced in this thesis is our attempt to demonstrate how engaging with the relationships that shapes Lundbystrand can be a way to create a more democratic production of space.

Affects & Continuations

By working in (micro-)scale 1:1 in the public realm we have challenged our own notions of what is allowed, and in doing so we have expanded our perception of what is possible. We have experienced that the realizations,

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Actant(s)

From Bruno Latour (1996) we use the term *actant*, referring to entities that have the ability to act and produce effects. *Actants* are seen as equal participants in shaping social reality, rather than being divided into separate categories of “subjects” and “objects”.

*

Ambiguous space

Ambiguous space is how we define the types of urban spaces that this thesis focuses on. They are pockets within the city, slivers left behind in the wake of deindustrialization processes (Sandercock & Dovey in Von Sydow 2002, Groth & Corijn 2005). Understood as an alternative to the kind of public spaces that are structured, programmed and controlled (Cupers & Miessen 2002).

*

Experiment(s)

We derive from the perspective of Deleuze and Guattari (1987), who views experiments as a process of creating new connections and relations between things, rather than simply testing a hypothesis in a controlled setting.

*

Micro-scale

Refers to a way of thinking about social and political change that emphasizes the importance of local and decentralized actions. Rather than trying to impose grand plans or programs from the top-down, the *micro-scale* can be developed and refined over time.

*

Desire(s)

In this work *desire* is not a lack or a need that seeks to be fulfilled, but rather a productive force that constantly generates new possibilities and intensities.

*

Imaginaries

We draw from Deleuze (1968) when using the term *imaginaries*, which refers to the collective images, symbols, and narratives that shape our understanding of the world.



Fig. 174. Photograph from design experiment Elevatings.



Fig. 175. Photograph from design experiment Groundings.



Fig. 176. Photograph from design experiment Traversings.

or experimentations, of ideas has produced new ideas and connections between us and other actants on site. We have accepted the impermanence and imperfections of the experiments, as we do not so much believe in what they are as what they do and the affect they can have. The outcome of the project is not definable or certain, but we assess its impact in conversations with local actants.

The aim of this project was to initiate a dialogue about whose visions dictates the future of Lundbystrand, challenging the conception of what you can do and who can interfere in the public realm. We hope that the objects that we have left behind on site will be picked up, messed with, and perhaps continued by someone else. We have seen some small beginnings of this already. *Traversings* was definitely messed with, and we saw people stop and wonder about the framed objects of *Elevatings*. In connection to *Groundings*, we gave basketballs to actants in the immediate surrounding. During those interactions we had conversations about the potential of the basketball court as a meeting place. With some of the artist at Nya Fabriken we found shared concerns for the spatial qualities that they also cherish in Lundbystrand. When we mentioned our imposed limitations from Älvstranden to draw the court with temporary paint, they immediately proposed to maintain the lines when they fade.

In our co-evaluation meeting with Älvstranden we brought up the potential of them using their power to make it possible for others to act, to give space for local actants, to think less about objects and functions, and more about relationships. Even though the processes that they are engaged in are slow to change we hope that by claiming space for certain qualities and highlighting the relationships between local actants our work has shown another way of approaching development. What would happen if a big actant, such as Älvstranden, claimed something similar to the ground principles that we outlined for this project?

We see the ground principles as an important outcome of the thesis, as they have been the foundation for how we have defined the objectives for and approached the design of the experiments. Working from the ground, with incomplete forms that aim to enable a

multiplicity of connections, in a way that is quick and accessible is how we think that architects can act differently. We think that working in this way allow things to remain unknown, disorderly, and ambiguous. As these qualities are an inextricable part of reality, making space for them makes it possible to experiment with the real.

The value of subjective experiences and intuitions is something that many of the people that we have talked to agree with, but that does not meet requirements of measurability imposed by the current system. Arguing for micro-scale actions that are intended to be open-ended is not easy, as their impact cannot be condensed down to a glossy render or bullet point list of benefits. Their value lies in what they do for the everyday life of local actants, which builds over time. The greatest value of the micro-scale is that it can be left open-ended, it can fail, it can be left with imperfections, without major risk – but with potentially high reward.

We see a continued exploration of the use of architectural tools and representations, that allows architects to value intuition, subjective experiences, and the expertise of non-architects, as an important topic for further investigation. At the same time, we question if we should continue working to find assessment methods to validate the soft values, or if we should accept the uncertainty and ambiguity of reality?

Stop motion



[Scan or click on the QR-code to watch
the stop motion on Vimeo]

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List of references & Image credits

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Images

All images and graphic material have been produced by the authors, if not indicated otherwise.

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