

# A MULTISPECIES COMPANION

– (architectural) fictions of co-existence

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Supervisor: Peter Christensson  
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– (architectural) fictions of co-existence



**CHALMERS**  
UNIVERSITY OF TECHNOLOGY

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Master Thesis Spring 2021

Matter Space Structure  
Chalmers School of Architecture  
Department of Architecture and Civil Engineering  
Master's Programme in Architecture and Urban Design

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## ABSTRACT

We are building, renovating, gardening, cleaning up the environments that we call cities. We are organizing the world around ourselves, as humans, and we have the power to decide who's wanted and unwanted inhabitants of those places. This thesis aims to open up discussions about what it would mean if we started to consider ourselves as multispecies citizens instead, and which encounters that could be used to emphasise this feeling.

By starting to look for the presence of non-human species in the city with, I want to weave myself closer into the multispecies entanglements those places are created of. Letting them guide me towards new understandings about what architecture can be if we are leaving space for non-human agencies to get engaged.

Guided by theorists, designers and architects working with questions concerning multispecies studies and posthuman perspectives, this thesis will step into the unknown terrain the city can become if we allow it. By exploring storytelling as a method for architectural understanding it wants to unfold new relations between us humans and the species that surround us, raising questions of co-existence and who to care for.

This will be done by mapping and cataloguing already existing relations, and possible encounters, between humans and non-humans in the city of Gothenburg. These stories have then been expanded into fictions of imaginable futures. Fictions that aim to find other ways of relating to the multispecies lives that's going on around us. The findings and knowledge revealed through this process will be communicated through a set of artefacts. Artefacts that aim to act as invitations to discussions and reveal new ways of looking at the city that surrounds us.

keywords: *multispecies encounters, storytelling, urban environments, care, natureculture, agency, posthumanism*

THANKS TO,

*Peter for guiding me on this journey, your trust and curiosity have made me braver.*

*Matilda, Mats and Marcus for all the conversations and support along the way.*

*The teachers and students in the Matter Space Structure studio. During the last two years you have offering me a place where I have been allowed to explore, getting lost and finding out my own ways of working. The world need more places like this!*

*And finally, friends and family for just being there no matter what.*





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## STUDENT BACKGROUND



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# OUTSETS

We meet them daily, sometimes they catch our attention and sometimes they just blur into the background noise of the city, other times they are our chosen companions. I talk about the non-humans, the other species we share our cities with. In some cases they are there by our approval, like the family dog or the flowerbed at the square. Other times they are a result of our behaviour. I'm thinking about the house sparrows looking for crumbs next to the café table, or the gulls who flock around left-over food on the streets, rats going through our trash. And there are also times when we humans are less directly involved, when they are there because it was some space left for them to claim. Like the plants growing in the cracks of the pavement, or mosses on the facades.

## BACKGROUND

At a web lecture I attended a time ago the urban beekeeper Erika Mayr concluded her intentions with the words: "I want to allow myself to become a multispecies citizen." Together with a quote by the Swedish poet Johannes Heldén that states: "Want to ask question. Not give answers. And the universe is expanding.", it has come to act as a kind of guide for what I want to do through this thesis. Erika May's words seem to conclude my personal aims for this work, *I want to allow myself to become a multispecies citizen*, and I'm curious where it will take me. Her formulation also includes an important aspect of the subject, an aspect of what it *really could be like* to acknowledge other species agencies in the places we call cities. We need *to allow ourselves* she says, that implies that something in our thinking must change for it to happen.

This thesis also wants to talk about how we can raise discussion and talk about things in relation to architecture. Not by proposing building, but by transmitting experience through other mediums that aims to change the way we look at the city that already surrounds us. And how this can be used to raise questions of what it would mean to start to consider oneself as a multispecies citizen. I have no intentions at all of proposing any solutions to these questions, rather to do what the quote of Heldén proposes – to *expand once universe*.

It's grounded in my beliefs that fiction and reality are things that can exist side by side, nurturing and learning from each other. Stories are a tool to make other worlds possible, a way of coming closer to and establishing relations between humans and non-humans, changing our current understanding of which lives are to be valued as citizens. They allow us to imagine what could happen rather than what should happen. That storytelling is an act in which we can walk in someone else's shoes, or fur, for a while. A way of experience rather than tell, and by taking part of a story start to reach an understanding of others.

To raise those questions about co-existence in urban environments I will start to map already existing relations and possible encounters between humans and non-humans in the city of Gothenburg. The material has been collected from a couple of places which I have returned to during the project. Some of the places I have visited every week, others I have just passed by, but start to return to since there was something there which caught my interest. The stories I found myself a part of while visiting those places are collected under the title *daily notes* and are to be found on the collection of index cards. These observations are the foundation of this thesis, they may be personal, but they tell the story of a human (me) who started to pay attention to the non-humans she shares the city with.

By using these stories as my ground fabric, I want to embroider them into fictions of imaginable futures in order to find ways of acknowledging and nurturing the relations that's already here. The thesis aims to search for ways to open up conversations about multispecies life in the city. To invite the reader/viewer to reconsider our approach towards non-humans. It touches upon the question of which species we (as humans) are accepting and rejecting, but it's not interested in solving issues like how we in a practical way can change that behaviour. It rather wants to illuminate the encounters between humans and non-humans that takes place in the city, and raise our attentiveness towards them, and hopefully make people start to reflect upon those issues on their own.

The findings and knowledge revealed through this process will be communicated through a set of artefacts, which aims to invite to discussions and reveal new ways of looking at the city that surrounds us. The artefacts are tools of communication and representation. They are an invitation for other human beings to step into the thoughts that run through this thesis. Likewise they are a tool that I have used to grasp some kind of understanding of what it could mean to become a multispecies citizen. In themselves they may not be architecture (in the build sense of the word), but by taking part of the stories they transmit our way of looking at the architecture of the city hopefully can hopefully start to change.

## THESIS QUESTIONS

- **How can we start to illuminate non-humans as agents in our urban environments?**
- **How can the use of storytelling expand the ways we, as architects, can experience and work with encounters between humans and non-humans?**
- **Can the use of representations within architecture be used as a way to change the way people experience their surroundings?**

## READING INSTRUCTIONS

The thesis to come is divided in four chapters: *Toolbox*, *Overview*, *Into the Artefacts* and *Aftermath*. It also has an appendix in which the artefact called *The Index* is presented. This part works both as a glossary and as a way to deepen and expand on the knowledge and stories that are communicated through this booklet. An arrow (→) will be used as a symbol to point the reader towards those expansions.

The purpose of the *Toolbox* chapter is then to deepen the discourse of my methods. In the *Overview* the important parts of the project are introduced. The project will then be presented in the part called *Into the Artefacts*. Here the artefacts called *Maps*, *Fictions* and *Dioramas* are shown and put in conversation with the theoretical discourse. Finally, the project will be summed up and reflected upon in the part called *Aftermath*.

# OVERVIEW

## PLACES OF OBSERVATIONS

This project collects its stories from a couple of places which I have returned to during the project. Some of the places I have visited most weeks, others I have just passed by, but started to return to since there was something there that caught my interest. The stories I found myself being a part of while visiting those places are collected under the title *daily notes* and are to be found on the collection of index cards in the appendix. These observations is the foundation of this thesis, they may be personal, but they tell the story of a human (me) who started to pay attention to the non-humans she shares the city with.

The first place, Lennart Torstenssonsgata 9, is the epicentre of my investigations. I found it in a news article last summer, and when I started to think about places in the city to work with it almost immediately came to my mind. The headline of the article was “Site next to Näckrosdammen the most expensive in the city ever” (Larsson, 2020) and the photo that accompanied it showed two men with briefcases on a pavement in front of a tree-covered site, it was like a small forest squeezed between two buildings. In the article you could read that one square meter of the site was supposed to have a price at 31 500 Swedish crowns, and that it altogether would cost 25 million.

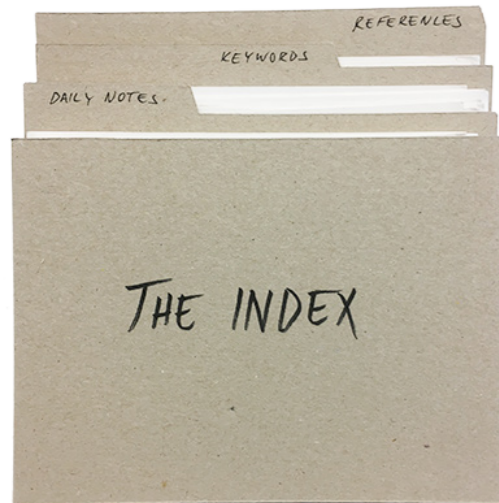
I don't want to throw myself into a discussion about economics, rather just point at the bizarre feeling that this article raised in me. The photo told me a story about a place that wasn't just an empty site waiting for a building, which was what the article seemed to suggest. In my eyes it already looked quite inhabited, only that the inhabitants were species which weren't human.

The area around this site has been a place which I have returned to during this project. This place may be a part of the city but are still intertwined with areas more influenced by nature. After a while I started to become curious about what stories an even more urban area could tell someone who looks for non-human lives. This led me down the hill towards Götaplatsen, which in my mind felt like one of the most central points in the city. Starting to walk the more central parts of Gothenburg also led me to include Vasagatan in the stories that had started to unravel in my mind.

These are the places of this project. Places which have come to give me impressions and stories that have made me become aware of what a life as a multispecies citizen has to offer, and triggered my imagination to start to fabulate over fictional futures.

1. Lennart Torstensgatan 9 & Pontus Wiknersgatan
2. Götaplatsen
3. Vasagatan





## THE ARTEFACTS

The artefacts are a way of communicating and represent the work of this thesis. They are inviting other humans to take part and reflect upon the ideas this thesis is entangled with. By taking part of the stories they transmit the way we perceive the city that surrounds us may change. Not by transforming the environment in any physical way, but by looking at it through the lens of stories. And it is through stories we are able to start to dream about other ways of being.

### THE MAPS

The maps are related to the places of observations and want to view the different encounters with non-human I have had during my walks there, the things that have caught my attention. They may not be maps in the traditional way even if they adapt to the aesthetic of maps – they aim to guide by telling stories rather than showing the way.

### THE INDEX

As information and stories transmitted on plain white cards with the size of 105x148 millimetres, the hierarchy between the different subjects become flattened. Some kind of chronology or order could be accomplished by sorting them in different ways, but it isn't decided, it's an open end. The index is divided into the categories: *daily notes*, *keywords* and *references*. It is referred to in the booklet, and is to be found in the appendix.

### THE FICTIONS

A collection of short stories with the aim of faultate about the relations between humans and non-humans in the city. They have no wishes to be possible scenarios, what they wish for is rather to be believable fictions. They are a way to show that the language we use has the capacity to change our environments, not by adding or reducing something material, but by changing the way we experience them.

### THE DIORAMAS

The dioramas are a kind of three-dimensional collages in which the fictions are investigated through the act of model making and playing. They are a tool for illustrating and communicating the narratives by triggering the imagination of the viewers, inviting them to reflect over other ways of sharing the city with the non-humans.

# TOOLBOX

## ABOUT CATALOGUING

According to the Oxford dictionary a *catalogue* is “a complete list of items, typically one in alphabetical or other systematic order”, and *cataloguing* is the act of entering an item in a catalogue. For me this process started with a collection of keywords. I wanted to create a glossary in which both me and the reader could grasp what I wanted to say with certain words. But it needed to be more than that, it needed to put the words in relation to each other, wanted to expand them into new situations.

Inspirations to work in this way came mostly from two glossaries I have found during my research. One of them is from the design duo Studio Märka, who used it as a way to enter a posthuman discourse. The other one comes from a book by the Swedish poet Johannes Heldén. His glossary has started to move away from the traditional one with words and definitions, and instead moving towards a sphere where fiction and reality exists side by side. The descriptions mix facts and poetry, meanwhile the references between the words are used to expand the glossary to become more than the words you're reading.

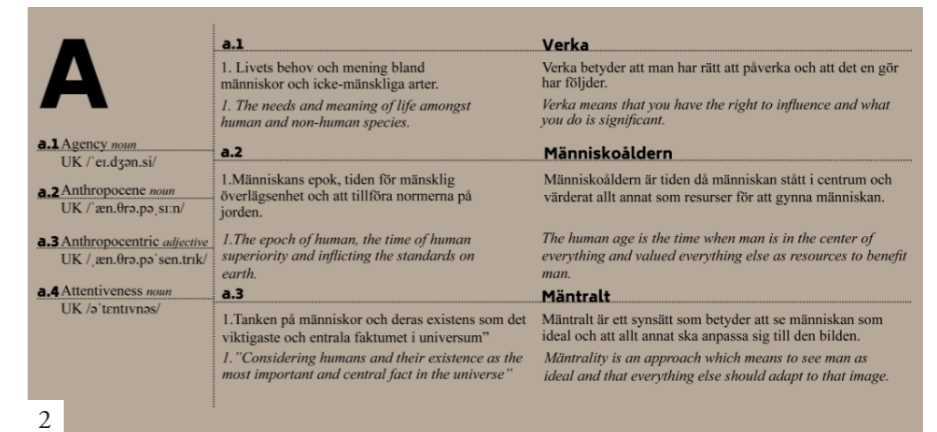
But why the cards and not just a traditional glossary from A to Z? The idea came after reading a text by Bonnie Mak and Julia Pollack on the subject of cataloguing. They describe their interpretation of the method of cataloguing as (2020, my emphasis):

“The catalog is perceived to index knowledge while standing outside it. But as the interface between a user and a collection, the catalog is entangled in and as part of knowledge. *The catalog offers a way to represent, find, and navigate a collection.* And in so doing, it codifies a model for how the world can be described and how information about the world can be used, even now in the twenty-first century.”

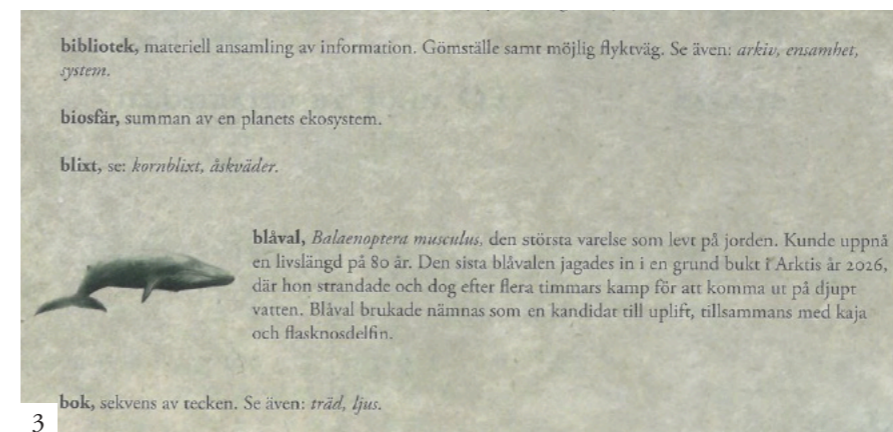
The tactile quality was what intrigued me with the creation of a series of index cards as the result. The cards didn't decide the relations between the words, it left that parameter unsettle, making it possible to navigate between the words in different ways. It wasn't no longer just a tool for communication, the freedom of moving the cards was also a tool for creating. After a while other parts of the project, like notes and references found their way into the index. Some kind of chronology or order could be accomplished by sorting them in different ways, but it isn't decided, it's an open end.



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3



4

1-2. Studio Märka (n.d.). *Glossary*

3. Johannes Heldén (2016). Astroekologisk ordlista. *Astroekologi*.

4-5. Bonnie Mak & Julia Pollack (2020). *Cataloging*. In *Transmission*



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## ABOUT STORYTELLING

To change one's perspective is hard, it's easy to just carry on, to continue doing things from inside our own perspective. So how to change this then? Which methods do we have for making other worlds possible? To change our current understanding of which lives are to be valued as citizens? My answer would be through stories, to imagine what could happen rather than what should happen. That storytelling is an act in which we can walk in someone else's shoes, or fur, for a while. A way of experience rather than tell, and by taking part of a story start to reach an understanding of others.

In her *Companion Species Manifesto* Haraway (2016) describes fictions as something that's: "[I]n process and still at stake, not finished, still prone to falling afoul of facts, but also liable to showing something we do not yet know to be true but will know." She also points out that this kind of thinking has a past in a feministic theory, that it has been used as a way to refuse typological thinking. Words matter, as Haraway would put it, they are a worldmaking practice. Different words make other worlds possible, or as the ethnographer and poet Laura Watts (2020) describes it: "You set up your writing style one way, and you make a particular world. You set up your writing style a different way, and perhaps you will make a different world." By choosing the right words and the way you use them, we're also choosing which stories we would like to tell.

Watts (2020) talks about how she's working with a poetic language rather than an academic. She writes: "There was a poetic attention to the words. I intended to do more than just transmit facts (...) in a neutral, passive voice. I intended to make a future. I was world making. And I was using a poetic apparatus as part of my terraforming experiment." What she expresses is the power of poetry. It's the way language can work if we ask it not just to communicate facts and opinions, it's the way we can use it beyond the meaning of the single words, the way we can trigger the listeners or readers' own imagination.

I guess that's here another of Haraway's terms come in handy – *speculative fabulation*. Haraway (Terranova 2016) describes it as loosely linked to the everyday practice of storytelling. She also relates the word to the making of fables, a worlding, full of animals and critters, adults and children. Out of curiosity I looked up *fabulate* in the Oxford dictionary, the definition turned out to be "relate invented stories."

By using storytelling as a method I will *fabulate* about fictional futures – create sceneries in which different interactions between the build environment and processes of nature, between human and non-human, are revealed. Anna Maria Orrú (2017) writes "through creating new narratives by using embodied methods with the capacity of imagination, there is a chance to grasp the complexity and form other fictions to live by." And we need other fictions, other ways of relating to the world around us. This is

why those questions have their place within architecture, because we can provide tools for bodily experiences of those other perspectives. Experiences that don't have to be explainable just through words, but that could be understood by imagining our bodies in new spaces.

It is my belief that stories have an impact on our real life, that they can work as our guides to grasp new perspectives, that they have the capacity to leave physical traces in the real world. Or as Deborah Bird Rose and Thom van Dooren (2016) formulate it: "good storytelling is generative – we don't know quite where it will take us."

## ABOUT DESIGNING

Along the way I have collected a number of projects that I found intriguing. Common for them is that they rather than propose a solution for something want to change our perspective and raise questions. When I talk about design in this thesis it would be that kind of approach I have in mind.

In an article about Cedric Price's proposal *Ducklands* (fig. 1) Isabelle Doucet (2019) reflects over the effects of this kind of experimental architecture projects that never leave the drawing table, and sometimes never aim for that either. She writes: "Architects can offer possibilities and interpretations, stories (real and imagined) of how we can connect differently, how we can resist collaboratively, and how we can challenge the promises of growth..."

In the examples by Studio Märka and Non-human Nonsens at the following side (fig. 2 & 3) design is used to create tools in the form of clothing. The humans who wear them are not transformed, but their bodies are helped to try to imagine what a moss- or stone-being it could be like. They also have the function of a conversation piece, raising questions about the agencies of non-humans.

Connected to the use of storytelling I also want to emphasize collaging as a tool for design. The photo (fig. 4) from Oscar Tagesson's master thesis *Artland* is an example of that. Here the collage is used to investigate possible encounters between humans and animals. It seems to be in the very nature of a collage to be a picture in change, with parts that can be moved around, rearranged and played with in order to find new narratives and stories, other ways of being. This can be sensed in Studio Ossania's models for their project *The Design of the Encounter* as well. Here the model is used to build up a world of their own, a kind of three-dimensional collage that invite the viewer to take part of the narrative of the proposal.

As this thesis will show there are different ways of using this kind of design thinking in architecture as well. After all, what we work with is how spaces and materials are relating to our bodies. But also which encounters between bodies they allow, who is meeting who, what's welcome and what's unwanted. An extremely small scaled example of this, in form of objects rather than architecture, is Amy Haigh's project *Intermediate Artefacts* (fig. 6). She describes this concept as: "An 'Intermediate Artefact' can be defined as a design object that is understood (metaphysically-speaking) for two or more species." In some ways this is what Harrison Studio's façade material (fig. 7), that hosts homes for birds and bees, does as well.

The way we can understand by experience with our bodies and senses rather than our minds and intellect, is a tool to be used. As the projects on the following page show design can be used to put ourselves in new positions towards phenomena that we are kind of familiar with. Instead they use design thinking to create narratives, to transform and expand on experiences that could invite people to reflect on what a multispecies life could be. Not by giving any answers, but by triggering the imagination of the viewer. And this is how I aim to use design in this project – as a way to change our mindset rather than propose solutions.



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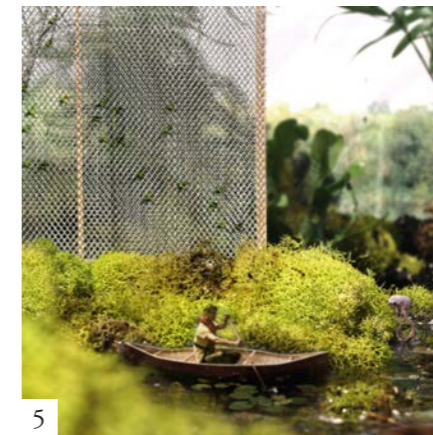
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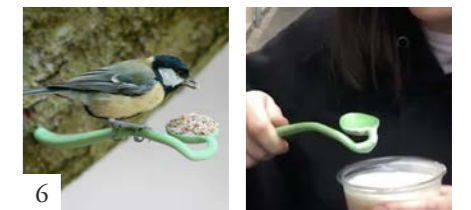
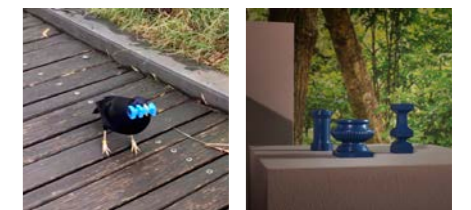
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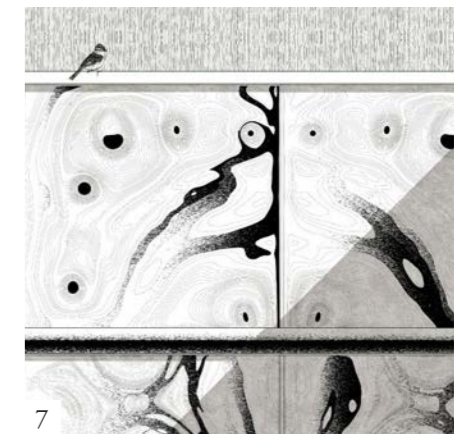


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1. *Ducklands* (1989-91), Cedric Price
2. *Lära känna moss* (2018), Studio Märka
3. *Becoming Stone* (ngoing), Nonhuman Nonsense
4. *Artland* (2015), Oscar Tagesson
5. *The Design of the Encounter* (2018), Studio Ossidiana
6. *Intermediate Artefacts: Artefact\_1 & 2* (2019), Amy Haigh
7. *The Birds and the Bees* (2016), Harrison Atelier



7

“Want to ask questions. Not give answers. And the universe is expanding.”

Johannes Heldén

# INTO THE ARTEFACTS

## ENTERING THE DISCOURSE

To better understand the terrain this thesis is entering there are some theoretical discussions we need to orient ourselves within before moving on. The field we are going to enter has many different names, but most of them could be put under the umbrella of what is usually referred to as posthumanism. Since the concept of posthumanism covers a lot of different topics and subjects, all having in common that they want to raise question of a time where the human is no longer is viewed as the centre of the world, I will only use it as a keyword to be able to put my work in a wider discourse.

What the posthuman approach calls for is not to delete the human from the equation, rather it wants to see what lies beyond a human centric perspective, what would happen if we start to acknowledge the agencies of non-humans. Non-humans are a wide concept and can cover other species, AI, objects etc., but in this thesis, it will be limited to only include living beings. With that in mind it's not strange that the part of posthumanism this thesis will be interesting in is the one proposed by scholars interested in multispecies perspective and nature-cultures (even if not all of them would agree that what they are working within a posthuman discourse). Some of them who I have returned to during my work are Donna Haraway, Deborah Bird Rose, Thom van Dooren, Emanuele Coccia and Anna Maria Orrú. To avoid confusion for the many connotations the concept of posthumanism has, I will from now on use the word multispecies or non-humans to refer to my discourse.

It's also worth pointing out that this thesis will not argue if or if not this kind of theoretical approaches are a fruitful way to handle the challenges of the Anthropocene, like the climate crisis and mass extinction. The approach towards the ideas these theories proposed is to use them as a way of putting myself in new perspectives. I'm not looking for any truth, but for alternative ways of being, ways where we humans can start to care for the planet we inhabit in a better way.

With those things announced we rather move on and start to define and introduce some concepts that are of relevance for this project. My hope is that this discussion can help to better understand and become aware of the multispecies entanglements we all are involved in, and also work as a conversation partner to the fictions presented through this chapter.

## NATURE AND CULTURE

This thesis is talking about a lot of subjects we normally categorise as nature. But the word nature has often been used to describe something *other-than* human and put in a dualistic relation to culture. In her *Companion Species Manifesto* (2003)

→ *posthumanism, Anthropocene, multispecies, non-human, perspective*

Donna Haraway uses the term natureculture to get away from this mental separation. Natureculture is to be read as human relationships to nature and culture or human-nonhuman relations.

Haraway (2016) also describes this when she refers to the ethnographer Marilyn Strathers' work and notion of 'partial connections'. What she asks for, according to Haraway, is to think in other topologies than opposites when it comes to nature and culture. The common way we seem to use them is as opposites, but to start to think in other topologies would be to start to treat them as a much more intertwined notions, also in our everyday lives.

In her essay *The Second Body* Daisy Hildyard talks about her surprise when reading ecology textbooks and finding out how the arrival of the human often is described as the end of the natural habitat (Hildyard 2017), a reasoning that implies humans as something else than nature. She introduces the concept of a *second body* as a way to give a physical dimension to the impact our bodies have on a bigger scale, she writes: "To be an animal is to being the possession of a physical body, a body which can eat, drink and sleep; it is also to be integrated within a local ecosystem which overlaps with ecosystem which are larger and further away. To be a living thing is to exist in two bodies." (Hildyard 2017)

The boundaries between human and nature are blurred and learning to become a multispecies citizen can hopefully make one more aware of this blurriness. Aware of that we are in an ongoing relation to a lot of others, others that also are intertwined in relations to each other. Those relations aren't simple and unambiguous, they are complex. There are situations of sharing, but also of negotiation, of giving away space and control to other beings with a result that isn't always pleasant from our current human point of view.

← entanglement, intertwine, multispecies, natureculture

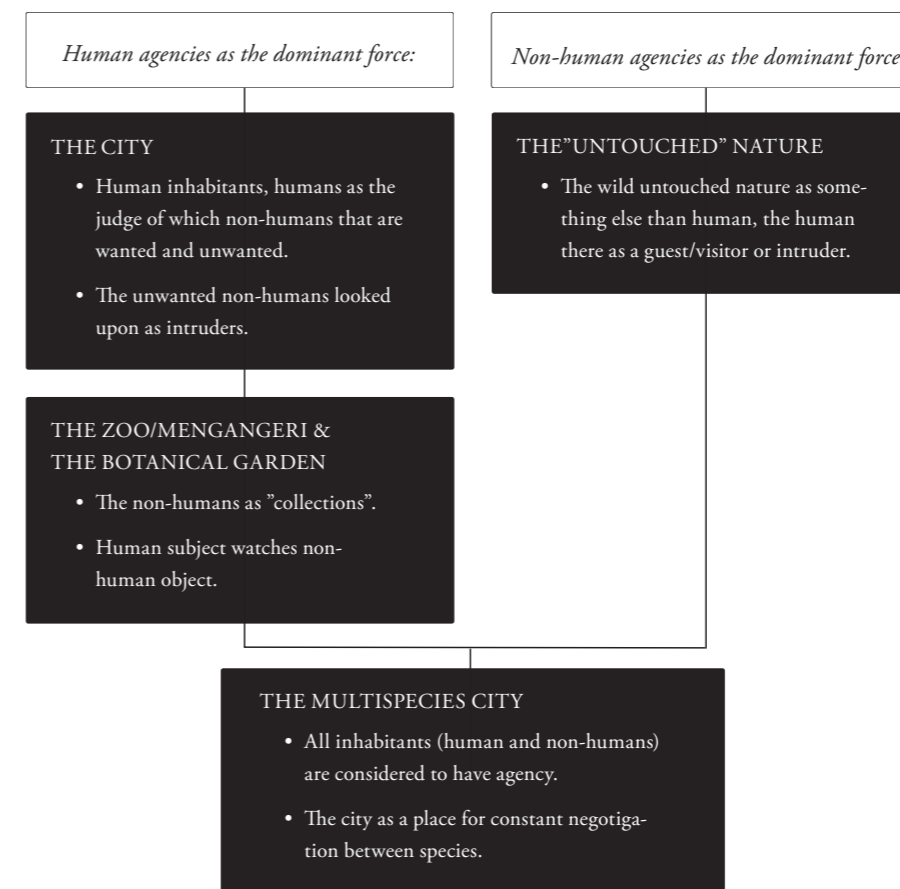
### A MULTISPECIES CITY

What are we meaning with multispecies then? Multispecies studies are a practice which focuses on the relations between species. In an introduction to the magazine *Environmental Humanities*' issue about multispecies studies the editor Thom van Dooren, together with Eben Kirksey and Ursula Münster (2016), write:

"[A] multispecies approach focuses on the multitudes of lively agents that bring one another into being through entangled relations that include, but always also exceed, dynamics of predator and prey, parasite and host, researcher and researched, symbiotic partner, or indifferent neighbour."

A similar approach is found in an article by Isabelle Doucet (2019) who explains multispecies studies as a discipline that "commits to thinking the world through connections rather than divisions (between facts and values, science and arts, nature and culture, human and non-human beings)." She also writes about that these kinds of studies can make us "become aware of entangled existences and of how worlds are co-inhabited with various other critters, which informs also responsibility for those worlds." The last part is crucial for understanding the relevance of these kinds of perspectives. If a multispecies approach can make us more aware of our responsibilities towards the worlds we share with other species, is it possible that this awareness can help us take responsibility for the climate crisis we are facing? Is this a way, to use Hildyard's words, to become aware of our *second body*? As the quote of Erika Mayr implied this is not a process that always will be in our favour. It's a step we need to allow ourselves to take, it's trying to inhabit the world by following other rules than we're used to.

→ entanglement, multispecies, non-human



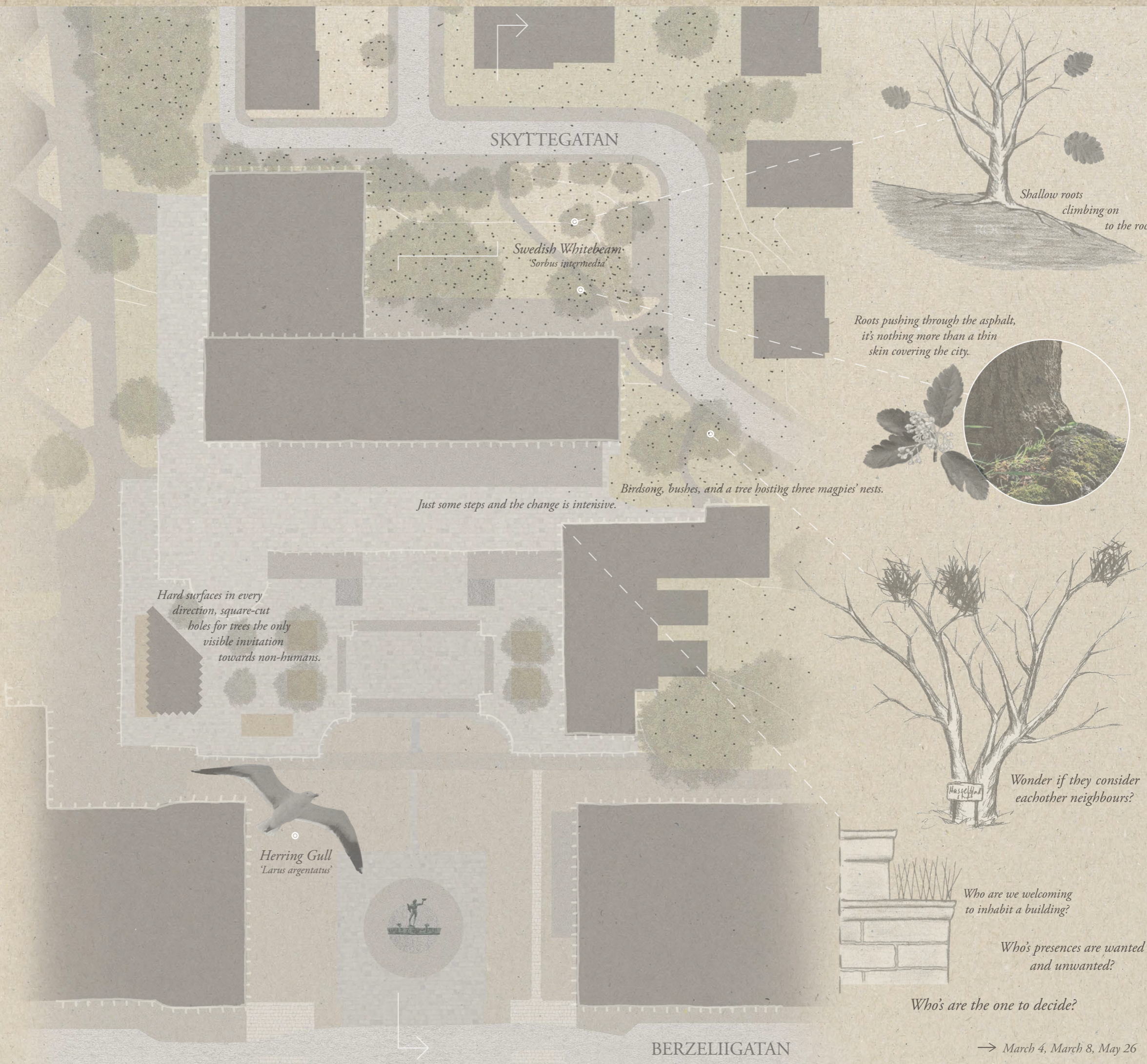
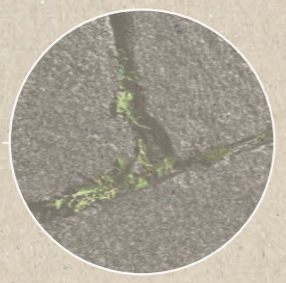
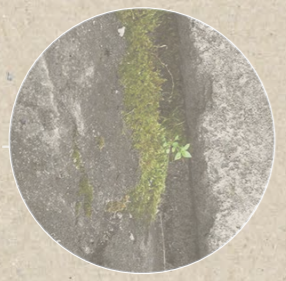
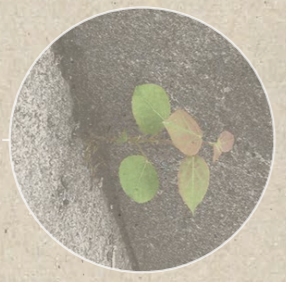
You have to look closer to see the ones we haven't invited.  
 In the sanded gaps between the stones covering the square  
 they dwell, small pillows of moss, plants of grass and weed.  
 But there they are – the others.



○ Presence of non-human  
 inhabitant or visitor.

▬ Cliff (symbol in orienteering)

● Birdsong



SKYTTEGATAN

Swedish Whitebeam  
 'Sorbus intermedia'

Roots pushing through the asphalt,  
 it's nothing more than a thin  
 skin covering the city.



Birdsong, bushes, and a tree hosting three magpies' nests.

Just some steps and the change is intensive.

Hard surfaces in every  
 direction, square-cut  
 holes for trees the only  
 visible invitation  
 towards non-humans.

Herring Gull  
 'Larus argentatus'

Wonder if they consider  
 each other neighbours?

Who are we welcoming  
 to inhabit a building?

Who's presences are wanted  
 and unwanted?

Who's are the one to decide?

BERZELIIGATAN

→ March 4, March 8, May 26



## THE INVASION

One morning they were just there. No clues where they came from. Piles of soil were covering the stairs and square in front of the art museum. Speculations about that it was an art piece abound, that it was an installation of a very well-known artist. But no one wanted to take credit, or maybe rather responsibility, for the action. And even if they had, there was no reasonable explanation of how all this soil could have been transported there. No one who had been out that night had reported anything strange, no weird noises, no traffic that shouldn't be there, nothing. If it hadn't been so unbelievable the best explanation would have been to say that it had emerged out of thin air. But no one wanted to propose the unbelievable, and although people had started to believe so, they kept their mouth shut.

Time past and even if the people had started to accept the changed landscape of their city, the authorities had documents that needed to be filled in, and documents need reason and not fantasies. Therefore the process of locating someone accountable for the action was dragging on, no one wanted to take care of something that wasn't their

responsibility, so the documents went in circles while the soil was left to its fate.

The change came slowly, first it was just some grass and weed that had found their way into the soft soil. After a while they were followed by other plants and mosses, covering the ground so that the statue of Poseidon more looked like a god of greenery than the ruler of the ocean. Soon seeds from nearby trees also found themselves a new home at the square. The root systems now merging with the soil helped slowing down the erosional effect the rain had had on the piles, and like the trees you find climbing in a rocky terrain, their roots also climbed on to the stone stairs and spots of asphalt between the soil-covered areas.

Nowadays we don't see people leaning against a streetlight while waiting for the bus, their backs are connected to the smooth bark of a tree trunk. Instead of resting their feet on a bench, they sit down on one of the slopes, softly stroking one of their hands through the moss while having their thoughts elsewhere. They may not have noticed it, but something has changed.



## NON-HUMAN AGENCIES

To start to talk about a multispecies city is to start acknowledging non-human agencies. The role of the architect has traditionally been someone who construct buildings and cities. If you look up the definition of *architect*, you get the “A person who is qualified to design buildings and to plan and supervise their construction.” (Oxford dictionary, 2021) The process of building and construction is then done with more or less sensibility and adaptation towards the surrounding landscape. But the landscape is still in the background, something you adapt to but not usually consider an active part.

When it comes to non-human life, especially plants, the visions for this kind of agency have often been limited to romantic or dystopic pictures. Nature (mostly in the form of trees, plants and mosses) are visualized as something else, something that will start to take over when humans have abandoned a place. The essayist Rebecca Solnit (2006) summarizes the relation between the human constructions and processes of nature as: “[T]he return of plants and animals making their own complex order that further dismantles the simple order of men.”

And maybe she is right, maybe we are the less complex part in this intriguing interaction. At least I get that feeling when I return to Heldén’s glossary and read the definition of house: “construction, precursor to ruin. (...) See also: entropy.” And under the word entropy we found: “moss that wells into a building, palms upon a skyscraper, the artificial blue whale in flooded streets: that is not necessary examples of entropy.” Something is happening in the gap between his definition and the definition that the dictionary gives: “Lack of order or predictability; gradual decline into disorder.” If disorder is an element, we as humans lack control over, Heldén’s finishing line makes no sense. But if we instead consider the moss as a species with its own agency, the moss inhabited building is just moving towards destruction from a human sense of view. If we ask the moss on the other hand, it has just started building up its new home. The philosopher Emanuele Coccia (2019, p. 10) describes the ontology of plants like this: “Plants, in their history and evolution, demonstrate that living beings produce the space in which they live rather than being forced to adapt to it.”

To care for a human environment seems to involve neglecting the care for other species’ right to also inhabit a place. In an article by Anna Souter (2020) I found the term *rewild*. She describes it as: “[I]t wants land to become self-willed. Rewilding tries to approach a place with imagination and a sense of curiosity about what might happen if human beings stopped trying to manage nature.” Something in these words intrigued me, especially the wish of returning agency to non-human processes. Who would be welcomed in such a place? Would the buildings host more than us humans? Would we still look at nature as something other?

We are entangled to each other and we need to start to become aware of how our actions affect the lives of non-humans. I don’t want to claim that we should give them free access to our city life, but what we can do is start to become aware that it is an ongoing negotiation happening around us. That our sense for cleaning and order may has to be reconsidered to be able to include other living being, to let them become a part of the places we have come to look at as the habitats of our own.

→ *agency, invitation, non-human, rewild*

## NEGOTIATION

To talk about other species in the city is to talk about negotiation. It’s about inviting a multispecies life to the spaces, where we humans normally see ourselves as the main character in. This will probably not always be a pleasant experience; it is to invite a messiness of the animals and plants. Plants growing in places where we haven’t planted them is usually considered to be weed (as long as we are not out in the forest). There are plenty of products to remove mosses from asphalts and facades. Birds are welcome, but are seen as a problem when their population reaches too high and bird dropping starts to cover squares and benches.

As the architect Joyce Hwang (2013) points out it’s ironic how we often try to prevent human interventions in natural environments, in order to save nature from us humans, but still strives to save the built environment from forces of nature. It’s strange that the sense of cleaning only seems present in human dominated places, we can consider a square to be messy, and therefore unwelcoming, if elements of nature have been allowed to grow too wild there. To go out in the forest and have the experience that the environment is messy just because it is dominated by non-human agencies would on the other hand be considered absurd.

In his book *The Spell of the Sensuous* (1997) the ecologist David Abram describes a visit to a Bali. Every morning the woman in the family he rented his room from placed out leaves with small piles of rice around the building. “To the spirits,” was her answer when he asked her about it. The ritual intrigued him, so he started to look closer to the rice, just to find out it was carried away by ants. He writes about the experience in the following way: “[T]he offerings seemed to establish certain boundaries between the human and the ant communities; by honouring this boundary with gifts, the humans apparently persuade the insects to respect the boundary and not enter the buildings.”

That makes me think, what do we offer to the “spirits” of the city? Are we really allowing ourselves to negotiate, and not just erase the non-humans we consider to be invasive? We could talk about how we in the city could benefit from giving space to other species. About how the bees are helping us with pollination, about enjoying the birdsong outside the window, about how the trees are helping us to oxygenate the air.

agency, multispecies, negotiate ←

But we may also consider the question from an ethical perspective. That we maybe need to re-negotiate the terms we allow other species lives and agencies to be a part of the city. Not just because it is in our favour, but because they perhaps also are to be considered citizens as well.

### ATTENTIVENESS

How to start this renegotiation then? A word that has come to return during my research is *attentiveness*. If we return to the article in *Environmental Humanities*' (van Dooren, Kirksey & Münster 2016) mention before, the authors point out the importance of “transforming noticing into attentiveness – into the cultivation of skills for both paying attention to others and meaningfully responding.” At first these two words may seem to talk about the same thing, but while noticing is limited to the definition “observing or paying attention to” (Oxford dictionary), the mood of attentiveness opens up for nuances of “being present” and “care to”.

To become attentive is to put yourself in a mood where you look at the world from a new set of rules. In my case all the reading into multispecies perspective have made me pay a new kind of attention towards the city that surrounds me, it's no longer just my fellow humans that I'm observing waiting for the tram, it's the tiny weed growing between the stones in the pavement, it's a pigeons nest behind a drain-pipe, the jackdaws looking down from the roof of a kiosk.

That's what I see when walking around in the city, collecting experiences from different places, writing them down, and later trying to communicate them through maps. Maps are objects we use to navigate through an unknown terrain, they make us aware of what to look for and what in the world around us is worth our attention. But what and who is allowed to inhabit a map? Which stories are transmitted through it? Which's bodies and habits do the spaces we read correspond to?

We say we make our maps from a bird's-eye view, but is that really what we mean? What we really mean is that the map looks at the city from above, to use a bird' actually perceive would be a much more complex act. That would be to try to see the city from the mind of a bird, from its habits, from the places important in its life.

In the short story *A Universal History of Infamy*, Jorge Luis Borges describes the process of mapping a country with such a perfection that it in the end has the same scale as the country itself, and therefore have lost its purpose of offering an overview of the world. But as Peter Turich point out in his book *Maps of the Imagination* (2004), even that map would be limited, it would only show surfaces, not give any clue about the rock covered by the soil, neither would it show echoes of voices or migration paths of birds. To look at a map is always to see a reduced picture of the things it wants to

describe, it offers one aspect of the world.

The landscape architect James Corner (2014, p. 197-198) writes: “mapping unfolds potential; it re-makes territory over and over again, each time with new and diverse consequences. (...) mappings discover new worlds within past and present ones.” A map is the result of the choices of a map maker and to look at a map could offer an entrance into someone else's life and perspective. It could make you notice things that you otherwise should ignore. The purpose of a map is not only to orient ourselves, but to make things visible for our eyes, and could be used as a tool for attentiveness.

→ attentiveness, map, perspective

### ENCOUNTERS

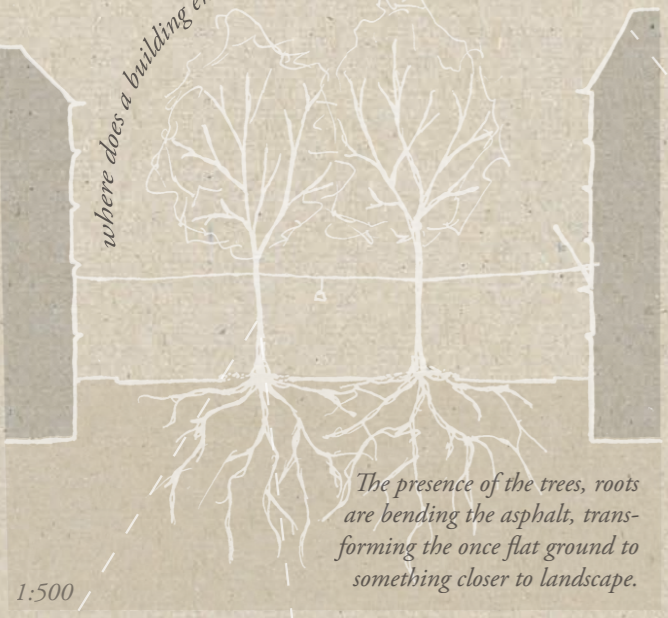
Our daily lives are filled with encounters; encounters with ideas, events and of cause – with other bodies. Sometimes we don't notice when this happens, but other times we found ourselves in an encounter with this other being. Looking for the definition of *encounter* I find: “unexpectedly be faced or experience (something hostile or difficult)” or “meet (someone) unexpectedly” (Oxford dictionary).

When you have started to pay attention towards the non-human citizens, you start to notice them everywhere. There are a multitude of them, sometimes it's just glimpses of something from a far. Other times both of you are aware of the other, your eyes meet, or you notice how the behaviour of the other suddenly becomes watchful. With other non-humans it's easier to get close, at least in a physical way. Trees and plants don't move, at least not as individuals, and can't run away from your touch. But why talk about this, why does it matter? Orrú (2017) describes the meaning of encounters in her work as “the encounter is unplanned and without purpose (but not without an outcome).” Even if she talks about her own practice, her way of catching the essence of encounters are helpful when thinking about the multispecies city. The once we notice, the once we interact with matters, they make us aware that we are not alone, that the fabric of the city consists of other relations and movements than just the one produced by humans.

If the city we build is constructing the background for not only human lives, but also multispecies ones, we also may consider which bodies we address as architects. We often talk about scale in relation to the built environment, but not often are we asking ourselves which bodies that are visible in the scale we're working in? Because the ones inhabiting these places are also related to the scale, it's not just a decision that affects building details. A human body is around seven millimetres tall in scale 1:250, a pigeon needs the scale of 1:50 to be able to have the same size, while an ant isn't visible for our eyes in either of those scales. And if things aren't visible, how easily it is to forget to care for them.

→ encounter, glimpse, non-human

where does a building end and a landscape begin?

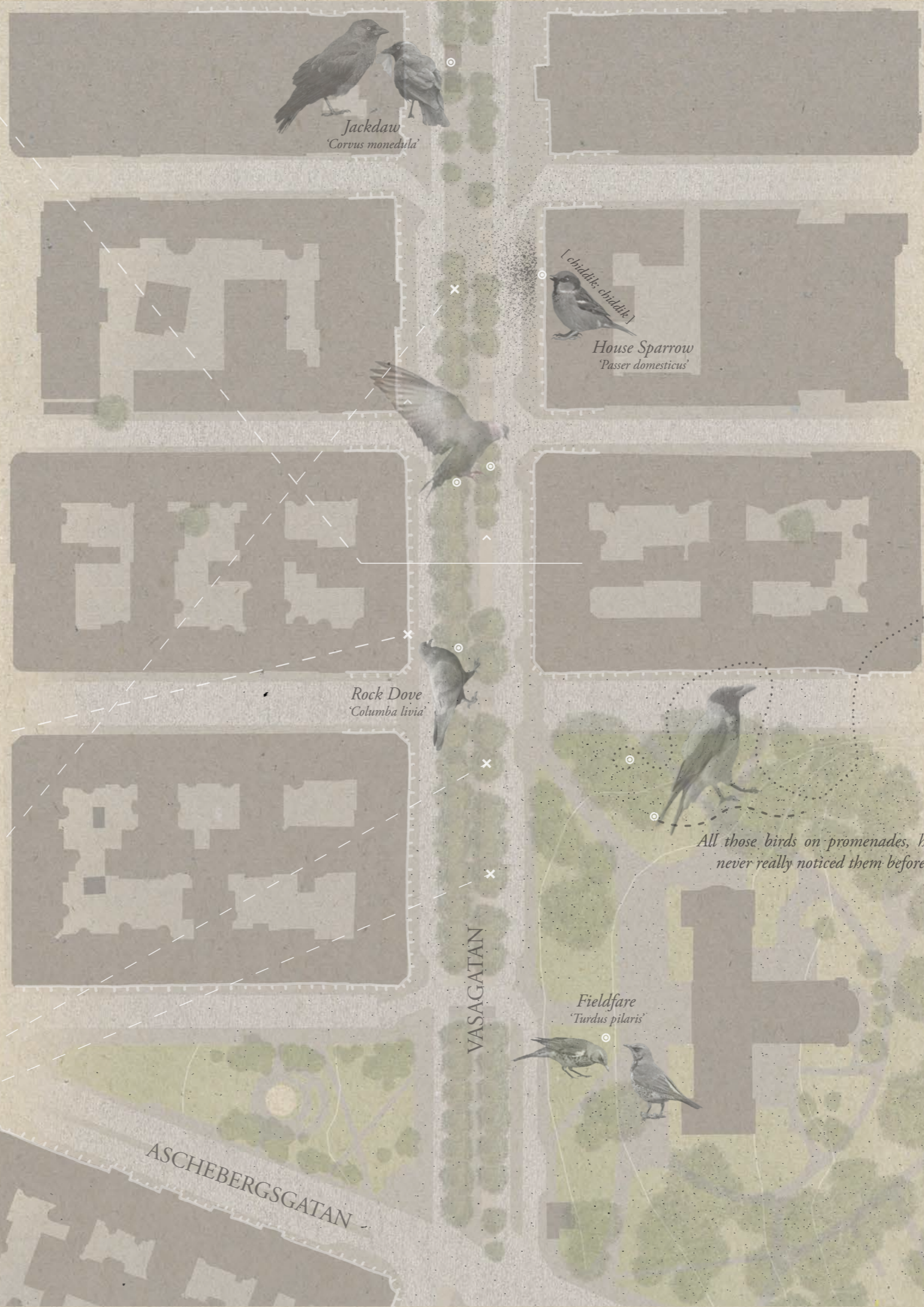


The presence of the trees, roots are bending the asphalt, transforming the once flat ground to something closer to landscape.

1:500



Small-leaved Linden  
'Tilia cordata'



Jackdaw  
'Corvus monedula'



[chiddis: chiddik]  
House Sparrow  
'Passer domesticus'



Rock Dove  
'Columba livia'



Fieldfare  
'Turdus pilaris'

All those things growing in the cracks and gaps of the pavement.



1:5



area of birds  
area of humans

We are living parallel lives...



area of birds  
area of humans

All those birds on promenades, have never really noticed them before.



Bumblebee  
'Bombus ...'

The ground covered with traces from an autumn season.



Hourse Chestnut  
'Aesculus hippocastanum'

European Beech  
'Fagus sylvatica'

From a book or maybe a dream:  
Once upon a time the birds lived among us, building their nest in the ornament of our buildings.



Bird's Nests

- Presence of non-human inhabitant or visitor.
- Cliff (symbol in orienteering)
- Birdsong





## PARALLEL LIVING

Looking at old photos of the city always gives me a strange feeling. The landscape surrounding the buildings seemed so alien; all covered by asphalt and stones, while the plants are limited to a few flowerbeds.

“A ground that let human beings move freely, but that excluded all other species,” our teacher explained on a fieldtrip once. We were visiting one of those areas where some of the asphalt skin still was preserved. I remember that we asked him why it happened, why we started to use bridges instead of streets, and that he first mumbled something about tree roots and maintenance costs. But then he straightened himself up and looked at us. “But if you ask me it had nothing to do with that. It was just the right thing to do, we couldn’t have it all to ourselves anymore.”

So nowadays we have left the ground mainly to others. You get glimpses of them from time to time. A slight movement through the grass, rustles from the bushes, glimpses of the birds moving between the trees. When I’m walking home at dusk the birdsong has died out. Flocks of jackdaws and magpies are convening in the treetops. From the street you can see their silhouettes towards the dark blue sky. During the night the activity down on the ground seems to increase.

Or maybe it is just the silencing of our human lives that dominates the day that suddenly makes them perceivable. Even if the promise of a summer’s night can fill the bars along the street with human voices long after midnight. But on a chilly autumn evening the rustles from the bushes and the high grass below are present. It feels like I’m being watched, not watched in a creepy way, more like an assurance that I’m not alone.

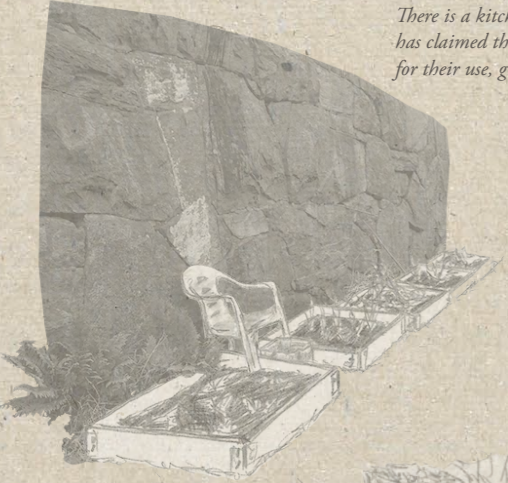
I remember a late evening walking home from a friend’s house, it must have been early spring. A sound from somewhere below made me stop, and I found myself staring into the eyes of a deer. For a while the two of us were just standing there, noticing each other, waiting for some kind of reaction. I don’t know how much time that passed, but at one point the lights of an approaching tram finally scared her of.

When walking home I often imagine that she is the one making the rustling noises I hear from the ground. I know it’s a naïve thought that the encounter with me should have affected her as well, but I like to pretend. Like to pretend she is out there somewhere remembering me. That the city is full of beings remembering each other.





There is a kitchen garden, someone has claimed this tiny stripe of land for their use, growing things to eat.  
→ March 3



Squirrel  
*Sciurus vulgaris*

The imprints of a hare lead me to a crossroad. No human footprint except mine, it's birds who have walked here. Birds who have been out on a walk, a walk that has resulted in a path. Birds who have trudged through the snow. The strangeness in that sentence. → February 1



Two children are climbing up the hill, made me realize how close they are to the ground. That while we're growing up we're putting a distance between our heads and hands and the terrain we're walking.  
→ March 3



Field Hare  
*Lepus europaeus*

→ February 11

I put five apples in my bag before leaving home. I place them out in the snow, the cold weather has made them frozen. Too hard for my human teeth. But perhaps someone with a beak, or sharper teeth, would consider them as an invitation. → February 11



We have met before, or more correctly I have met one of their tamed relatives – the square-cut yew bush next to the apartment building nearby. So here are some runaways I think to myself, some plants leaving the controlled environment of humans.  
→ March 10

Yew  
*Taxus baccata*

In a corner of the view a jackdaw is approaching, strolling up the hill and turning right to keep its distance towards me. It notice me, we are standing and looking at each other. After a while I sit down on the ground. The bird moves a bit further up the hill, climbing a small branch of tree. Our eyes are now at the same level. A jackdaw looks at a human, and the human looks back. Or maybe it's the other way around.  
→ February 4

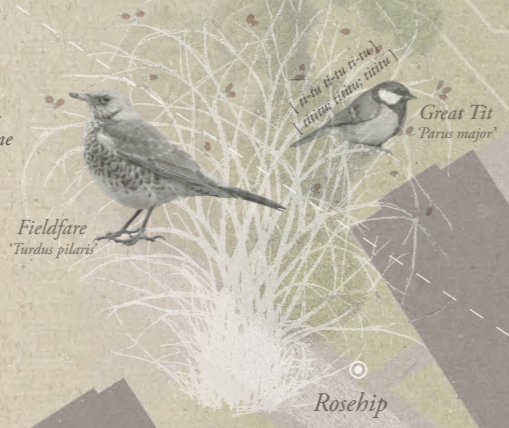


Jackdaw  
*Corvus monedula*

○ Presence of non-human inhabitant or visitor.

Walking by the rosehips where I saw two fieldfares fight last week. The winner is still sitting in the bush. At least I want to believe that's the same bird. I notice how it's eating a berry. I suppose it has enough food there for the rest of the winter.  
→ February 8

Yew  
*Taxus baccata*



Fieldfare  
*Turdus pilaris*

Great Tit  
*Parus major*

Rosehip

Blackbird  
*Turdus merula*

Bumblebee

Notice something moving. Standing still, trying not to scare whatever is hiding. Glimpses of two blackbirds, they are jumping along the façade protected by the scrubby vegetation.  
→ March 3

This day is so present, my body is occupying this place more than ever before, slippery slopes force it to interaction with the trees and the ground. Need support and my hands need to touch.  
→ February 22



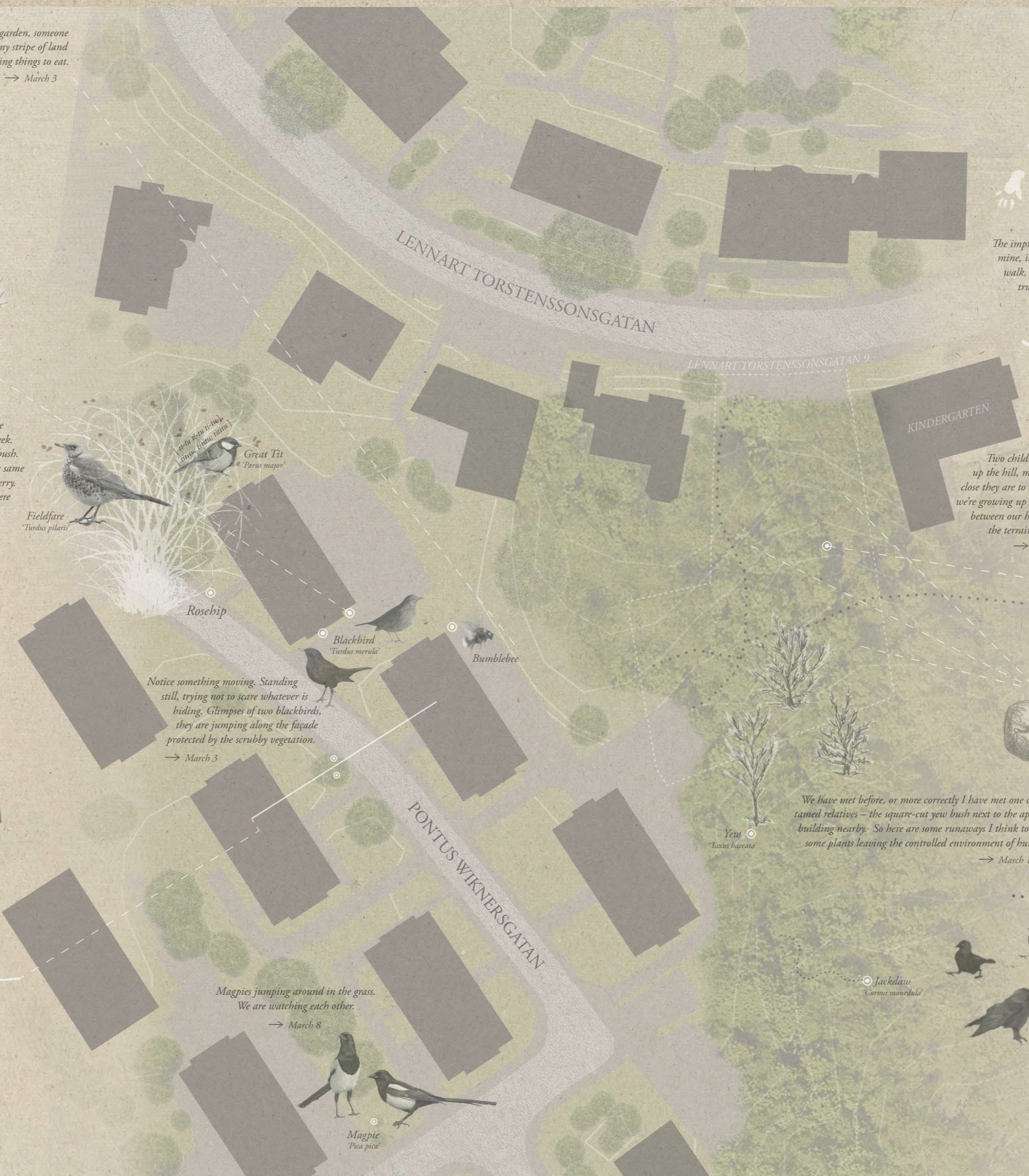
Rock Dove  
*Columba livia*

New neighbours are moving in, the birch start to transform to an apartment building.  
→ May 11

Magpie  
*Pica pica*

Magpies jumping around in the grass. We are watching each other.  
→ March 8

Magpie  
*Pica pica*



## CARE

We can't ignore talking about care, care is the glue of this thesis. The word plays an important role in my understanding of architecture. For me architecture is an ongoing process rather than the single buildings. Architecture is something that happens, it builds upon our relations to places, about how our bodies relates to matter and space. I think there's something in this approach that makes care a concept worth talking about. The Oxford dictionary informs me that to care is to "feel concern or interest; attach importance to something (...) look after and provide for the needs of." And we have a tendency to care for places, we build and we maintain them, we inhabit the things we build and make them our own. If an area is worn down and uncleaned, it's easy to say that no one take care of it, that this decrepitude makes it unattractive for us humans.

So if we humans stop to care for a place, if we just left it for itself, what could happen then? Would that actually be to care of other species, species that our sense of cleaning and structure otherwise risk to push away. In her book *Matters of Care* (2017) María Puig de la Bellacasa writes:

"We need to disrupt the subjective-collective behind the 'we': care is everything that is done (rather than everything that 'we' do) to maintain, continue, and repair 'the world' so that all (rather than 'we') can live in it as well as possible."

I think this quote describes what this thesis is searching for. With searching I'm not referring to the thesis questions, but the overall purpose. The reason behind why I want to start to consider myself a multispecies citizen, why I want to invite other humans to those thoughts as well. Because to start to pay attention to the non-human citizen is a way to begin to recognize their agencies. And hopefully that would make us start to consider them as beings that call for our care as well. Van Dooren (2014) summarize Puig de la Bellacasa's thoughts about care like this:

"As an *affective* state, caring is an embodied phenomenon, the product of intellectual and emotional competencies: to care is to be affected by another, to be emotional at stake in them in some way. As an *ethical* obligation, to care is to become subject to another, to recognise an obligation to look after another. Finally, as an *practical* labour, caring requires that we get involved in some concrete way, that we do something (wherever possible) to take care of another."

But to care for someone or something will also be the neglecting of care for others. In an article Puig de la Bellacasa (2012) reminds us to not become too nostalgic about a caring world, that we need to remember that care and being cared for not always is

rewarding and comforting. To care for non-human species is probably meaning that we need to give up some of the care we use to have for our human environments. And to care for some of the species would mean to care less for other ones; to take care of the flowers in your garden is to neglect to care for the weed, that otherwise risks to take the nutrition from the seeds you have planted. But to be involved in the practice of caring, of the constant negotiation that a multispecies city calls for, can hopefully make us more aware of our *second body*, of the consequences our action has on a local, and maybe also a global scale. I'm not proposing this as an answer to the trouble we have put this planet and its inhabitants in, but as an invitation to become involved in the world in a slightly different way.

→ *attentiveness, care, empathy, host, invitation, negotiate*



## NEIGHBOURS

We moved into the building a couple of days ago. Our apartment is on the third floor. From the kitchen window we can see into the building next-door. It's hard to catch glimpses of its inhabitants, even if the facades aren't covered with any material at all. We don't want to spy on them or so, but we are curious. The apartment we moved from was surrounded by buildings for humans, so this is new to us. The best way would probably be to walk over and introduce ourselves, but we're not sure about how things are done around here.

Sometimes we see that other humans are visiting them, even if we are not sure about who "them" refer to yet. We see children, and sometimes even adults, climbing the structure of the facades to reach the lower branches of the trees. A middle-aged man who spreads out bread crumples on the floor around lunchtime every day, then just standing there waiting for someone. Some bushes limited our view, so we never got a chance to see who this someone is.

One morning we saw how the old lady from downstairs walked over, hugging one of the white barked trees. She was just standing there for a while, with her eyes closed. Her behaviour fascinated us, and we had to look up the tree on the internet. Now we know it's called a birch. But we couldn't find any information about old ladies sometimes hugging them.

Some days later we ran into her in the elevator. We introduced ourselves, told her that we just had moved in

upstairs, and that we were new to this city. We wouldn't admit that we had been watching her from our window, but we tried to politely ask her about the neighbours in the next building. Say that we were curious, that where we came from, they didn't have this kind of facilities, there were all empty plots sooner or later filled with buildings for humans. She answered that it used to be like that here as well, but that it had changed. That nowadays you can't just build without considering the once already living there, you have to save some space for them. "Try to talk to the ones with roots," she said before picking up her grocery bags to step out of the elevator. "They are easier to talk to – don't run away when you approach them."

The next day we prepared ourselves to walk over and say hi. We had bought some apples to bring as a gift, but we felt unsure if they would appreciate it. At first, we couldn't find the entrance, so we walked past the structure a couple of times before we decided to just step inside. A soft twitter from an unseen bird welcomed us. We tried to say hello, but no one responded. So we placed the apples next to one of the trees. Then just stand still and let the minutes past, waiting for something we weren't sure about. And after a while we started to notice them. Rustle from the bushes, different nuances of birdsong, tiny glimpses of movements through the grass. We weren't alone.







“I want to allow myself to become a multispecies citizen.”

Erika Mayr

# AFTERMATH

**I can't speak for you, the reader, or the people who have walked alongside me during this process, but I hope that also your perspective is a little bit different now. At least mine is – noticing all those beings that always have lived by our side. I may not be there yet, but I think I have started to get some glimpses of what a multispecies city could turn out to be.**

## BECOMING ATTENTIVE

A quote from the Swedish author Andrea Lundgren (2020) has followed me for a while now. It says (in my translation and with my emphasis):

*“If I could give my child one gift in life, I wouldn't choose neither money nor genius, but to be able to feel wonder. Life may feel difficult and hard, but for the one with this ability the world never completely or lost its magic. Most children know that, to be able to be fascinated by everything that crawls and grows. But we forget this while growing up and become more and more focused towards another direction – further, faster, forward! Easy then to forget that we are a species among others, that the biotopes we live in do not belong to us alone.”*

*The ability to feel wonder*, I think this is a crucial ability to have, to continue to be curious of the world around us, to continue to ask it questions, even if the answers we get are not always clear and understandable. The world is complex and uncertain. To return to my thesis questions, that is how I wish this work to be read. Not as an answer to something, but as an attempt to look for other answers. I don't know, but hopefully the artefacts created through this project have made it possible to invite others to start to reflect on the city that they are living in, at least they have made me more attentive towards the non-humans that surround me. And even the smallest change in attitude can be the start to care a bit differently.

## THINKING THROUGH FICTION

In this thesis I propose the use of fiction within an architectural practice. It's close to what we normally refer to as speculative architecture, and one can question why I don't use that term instead. But with fiction I hope to widen the field in which architecture can consider itself allowed to operate even more. The purpose for a story is not to propose things that might be, rather to invite others to reflect over the narratives that are transmitted.

To work with fiction has been a way to buy my thoughts more freedom, to call something a fiction is to say: “I know this isn't reality, but I still think it has something

important to tell us.” It’s not to run from the real world, rather it is a way of inviting new thoughts to the world, thoughts that may need the freedom of the imagination to have a chance to be born. Architecture is a material practice and it’s sometimes easy to forget that ideas colour the or perception as well, that our imagination can add readings of our surrounding that isn’t visible for our eyes. I can’t answer if my work has changed the way my readers will look at the city, but I hope my imagination have added a tiny new nuance to the palette of their perceptions. That the next time they notice a small crack in the asphalt their thoughts goes “what if..”

#### THE ACT OF MAKING

The dioramas are a kind of scenography. Like architecture, which act as the background to our daily life, they set the scene. The act of making them have been a mix of playing and modelmaking, familiar to the worlds that children construct while playing. A miniature world in which new things and thoughts are possible.

The process of making is not just to communicate something visual to a viewer, it is also a way for me to spend time in the fictions. It is a way to understand the tools I have as an architect, like the notion of scale. It has made me realize that scale isn’t something that’s mathematically and neutral, it’s a tool of making things visible or deleting them from existence. A tool that architects usually has applied on the details in buildings or landscapes, but are less aware of when it comes to the inhabitants themselves. To choose a scale isn’t just a question of what we see of the built environment, it’s also a question of which bodies that are able to dwell in the world it creates.

#### A MULTISPECIES COMPANION

According to the dictionary the word companion could mean either a “person or animal with whom one spends a lot of time or with whom one travels” or “a book that provides information about a particular subject”. For me this thesis has come to work as both things. This work proposes storytelling as one way to become more attentive towards non-human beings. But it should be said that I only have scratch the surface.

I may have started to become attentive and acknowledge my non-human co-inhabitants in the city, but I still don’t know much about them. Right now, I’m just a curious neighbour that stands behind her window curtain, trying to get some glimpses of the non-humans she shares her surroundings with. Next step would be to actually introduce myself, actually trying to get to know all of those other species. And hopefully, sometime in the future, make a serious attempt to ask them what they want.

To conclude this process has started to make me aware of what it could mean to allow myself to become a multispecies citizen, and hopefully it also has put a tiny seed of ideas in other people’s minds as well. I really hope so, I hope you will start to notice all the tiny plants growing in the cracks of the pavement, the bird’s nest next to your window, the pigeons and jackdaws walking by while you’re waiting for the tram. I hope that you at least start to consider them as co-inhabitants instead of intruders in the urban landscape. I’m not asking you to change yourself, but maybe start to look at the messiness of other species a slightly bit different from now on. At least I think we owe that to the world.

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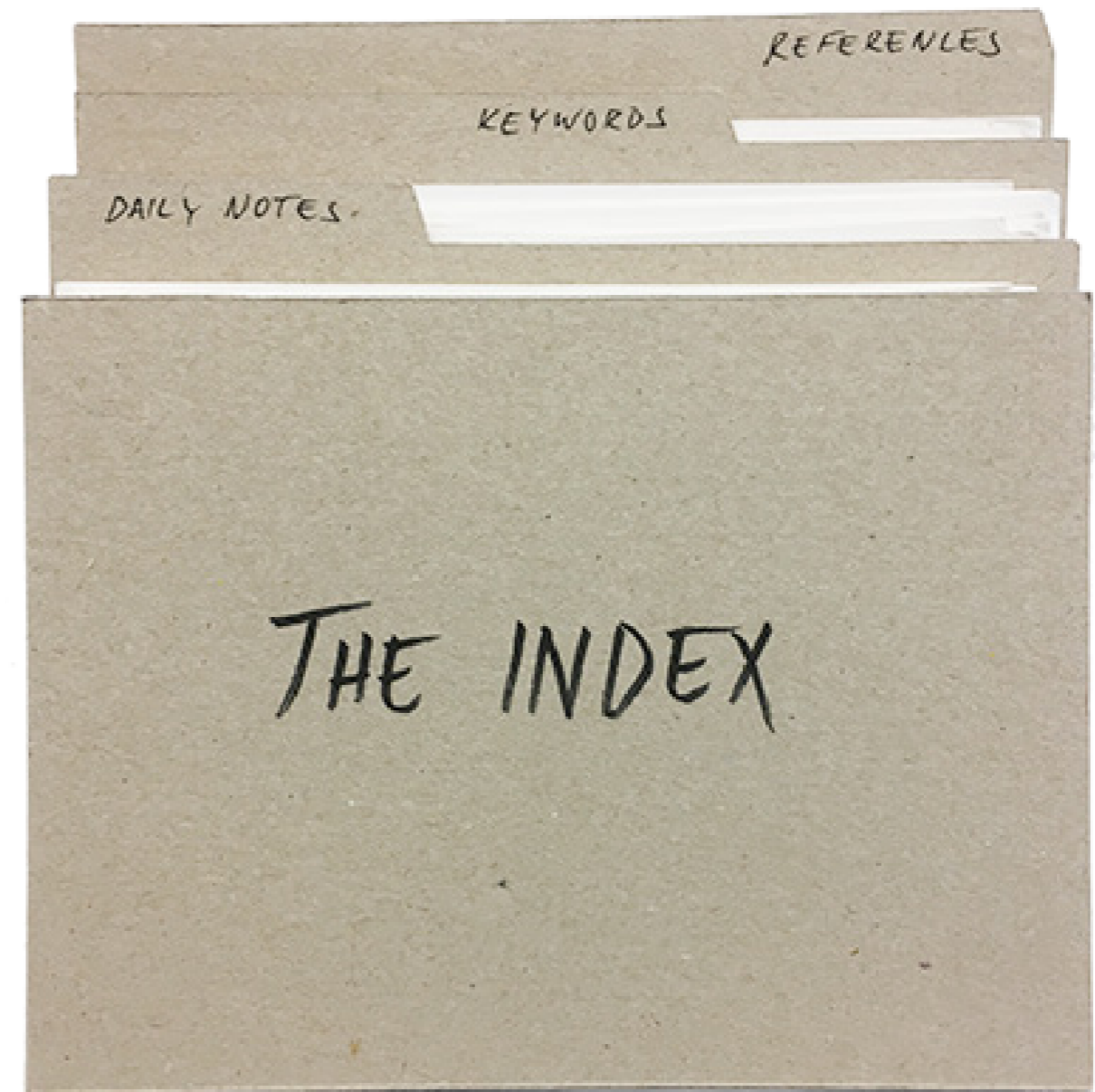
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“Where can we live if not in each other’s shadow?”

Shaun Tan

APPENDIX



February 1, 2021

*At home*

*Monday morning, the world is covered in snow. Such an interruption, my mind hadn't planned for a site buried under a decimetre thick layer of this white substance. Hiding all the things living in and on the ground from me. I'm feeling annoyed, my general dislike for snow isn't making the situation any better. But while waiting on the tram I see them, small imprints of bird feet in the snow. Covers and reveals, that's what snow does. It's no longer an element of interference, it's an apparatus of revealing movement and time. I can work with that.*

See also: *attentiveness, curiously*

February 1, 2021

*Lennart Torstensongata 9*

*There is a path along the northeast side of the site. Lot of traces from dog paws and human shoes, but also birds. I'm stepping aside, walking out in the untouched snow, looking for non-human imprints. No birds seem to like it out in this terrain, they seem to have walked the same path as human and dogs. But something seems to have left their marks. First I think it's a hare, but they didn't look like the prints I identified as one a bit further up on the site. The marks also end abruptly, like someone have stopped to have a look at the view and then vanished. When googling animal imprints later I realize that they probably belong to a squirrel. That makes a lot more sense. They seem to have another sense about what's an walkable path.*

See also: *glimpse, non-human*

February 1, 2021

*Pontus Wiknersgata 8*

*Two birds fighting. Don't know why. One of them wins, the other one flies away. The winner is sitting in a bush of rosehips. I'm sending a picture to a friend who knows more about birds than me. It's a fieldfare, he writes back.*

*So, now I'm looking at a fieldfare sitting in a bush of rosehips. A few minutes ago, two fieldfares were fighting. I can see traces of the fight in the snow. I'm feeling like I'm photographing a crime scene.*

See also: *encounter, negotiate, non-human*

February 4, 2021

*Lennart Torstensongata 9*

*This time more imprints from hares. Following them, where did they go, what did they do? The tracks run under two low branches, becoming aware that we don't share the same scale, that we have different eyelevel. Laying down on the ground. What would it be to perceive the world from down here?*

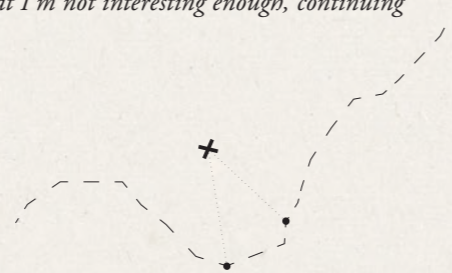
See also: *non-human, perspective*

February 4, 2021

close to Lennart Torstensongata 9

*Standing on a hill and filming the site. In a corner of the view a jackdaw is approaching, strolling up the hill and turning right to keep its distance towards me. Or maybe it just wanted to walk that way, why does I think it has to do with me. But I'm of interest at least, it sees me, we are standing and looking at each other. After a while I sit down on the ground. The bird moves a bit further up the hill, climbing a small branch of tree. Our eyes are now at the same level. A jackdaw looks at a human, and the human looks back. Or maybe it's the other way around. After a while it decides that I'm not interesting enough, continuing its walk up the hill.*

See also: *curiously, encounter*



February 8, 2021

Pontus Wiknersgata 8

*Walking by the rosehips where I saw two fieldfares fight last week. The winner is still sitting in the bush. At least I want to believe that's the same bird. I notice how it's eating a berry. I suppose it has enough food there for the rest of the winter. I take a small bite from a rosehip myself. It tastes sweeter than I imagined, sweet with a touch of sour. I squeeze it between my fingers, realizing that the red soft pulp only is a thin layer covering a seed filled inner. Guess this can be seen as a balanced diet.*

See also: *encounter*

February 4, 2021

close to Lennart Torstensongata 9

*Out in the snow, not following the human paths. The imprints of a hare lead me to a crossroad. No human footprint except mine, it's birds who have walked here. Birds who have been out on a walk, a walk that has resulted in a path. Birds who have trudged through the snow. The strangeness in that sentence.*

See also: *attentiveness, glimpse, non-human*

February 9, 2021

Lennart Torstensongata 9

*Twilight. Crowds of bird sweeping through the sky. Otherwise quiet, the birdsong of the days is gone. New sounds become visible. The crunching snow under my feet. But even more present, the sound of how the wind makes the trees move. Daytime the trees are the scenography, tonight they become the main characters. I'm sitting down on a stock listening, while the trees dance around me.*

See also: *attentiveness*

February 11, 2021

Lennart Torstensongata 9

*The encounter with the jackdaw made me think. Am I interesting enough to get engaged in for a non-humans. What does they gain from me? If it's a question about gaining, and maybe it isn't. Maybe I'm just cynical who believes that I need to have something to offer. Or maybe it's just good behaviour – to establish contact you bring a gift. So I put five apples in my bag before leaving home. I place them out in the snow, the cold weather has made them frozen. Too hard for my human teeth. But perhaps someone with a beak, or sharper teeth, would consider them as an invitation.*

See also: *host*

February 11, 2021

Lennart Torstensongata 9

*Finally, I see them. Not just the imprints. Today we are here at the same time. The first one I'm not quite sure that I notice, just something moving in the periphery of my view. But after a while, when I'm standing on the hill looking down over the site, I see two of them. It feels like they sense my presence, I'm not able to get the camera up until they are gone again. I'm walking towards the direction where they disappeared, stopped between some trees, just standing – waiting. And there they are again, glimpses of them behind some trunks. Seeing one of them just standing still. Waiting?*

See also: *attentiveness, encounter, glimpse*

February 11, 2021

Pontus Wiknersgata 8

*No fieldfare in the rosehip bush today. Just some smaller birds, tits perhaps. I'm feeling a bit disappointed. Thought I had discovered a pattern, that the fieldfare was the keeper of the bush. But I guess it's wrong of me to ask it for a simple behaviour. Still I'm feeling a bit more satisfied when I glimpse a bigger bird in the bushes at the other side of the road. I decide that I'm going to believe that's 'the fieldfare of the rosehips', that it still watches over its domains.*

See also: *glimpse, imagination*

February 16, 2021

Pontus Wiknersgata

*In my head I have started to refer to this street as "the bird street". This is the street which hosts the rosehip bush I have made a habit of visiting. In a birch there is a magpie's nest, and the closeness to the human buildings makes me consider it as just another apartment along the street. Outside a couple of windows humans has placed bird feeding stations. At least some seems to be aware of their neighbours.*

*Today I notice three blackbirds in and beneath a tree. In the rosehip bush a lonely great tit is sitting. Something with the bush has changed, the berries have lost their colour. They are no longer red and juicy, rather black and dry. Could it be a result of the warmer weather, that they are no longer deep-frozen?*

See also: *attentiveness, encounter, neighbour*

February 16, 2021

*Lennart Torstensongata 9*

*Five days since I last visit this place. Five days since I left apples beneath some of the trees, if I only could remember which ones, why do I always believe that I should remember this kind of things? What if someone ate them, what if they are completely gone, what if I have to walk around here looking for them the whole day?*

*But after a while I notice a tiny bit of orange red peel in the snow where I thought I placed two of the apples. Two apples were here, now they not. Imprints of bird feet in the snow, wonder who they belong to? About one meter away there is an orange coloured spot in the snow, revealing that one of the apples must have been move before its disappearance. Under another tree I find a half-eaten apple. And after comparing the trees on the photos from when I put out the apples, I'm able to locate the third place. Here the apples are gone. Only a tiny bit of peel left, and some round poops. A hare maybe?*

See also: *glimpse, non-human*

February 16, 2021

*close to Lennart Torstensongata 9*

*Maybe I'm looking for patterns, maybe I want the animals here to be the same each time I visit. Remember a photo I took of two gulls almost a week ago. Now I see them again, if they are the same. They fly out of sight, but I can still hear them. Following the sound, find them on a rooftop, some chimneys away from each other.*

See also: *encounter, non-human*

February 22, 2021

*Lennart Torstensongata 9*

*The snow is finally retreating. I can see the ground now. Blue sky above, everything covered in tiny drops of water. The colours almost vibrant, make the textures of the trees shiny and inviting. Birdsong from some hidden choirs. Moss pillows cover the ground, my hands can't resist to touch. This day is so present, my body is occupying this place more than ever before, slippery slopes force it to interaction with the trees and the ground. Need support and my hands need to touch.*

See also: *encounter, touch*

March 3, 2021

*Lennart Torstensongata 9*

*The children at the kindergarten next to this place are out playing. Two of them climbing up the hill, made me think about how close they are to the ground, that while we're growing we're putting a distance between our heads and hands and the terrain we're walking. Does this make children more aware of the places they inhabit? Or is that just a naïve nostalgic thought from a mind that are supposed to have grown up.*

See also: *encounter, touch*

March 3, 2021

*Pontus Wiknersgatat 7*

*There is a kitchen garden, someone has claimed this tiny stripe of land for their use, growing things to eat. Taking care of some plants, neglecting others, the ones we usually refer to as weed. An attempt to create some order in the messiness of nature?*

See also: *care*

March 4, 2021

*Götaplatsen*

*Sitting down on the stairs in front of Stadsteatern. Only humans around, except from a gull circulating the sky above. Hard surfaces in every direction, square-cut holes for trees the only visible invitation towards non-humans. After a while I continue my walk, taking the stairs so I pass on the right side of the art museum. Just some steps and the change is intensive. Birdsong, bushes, and a tree hosting three magpies' nests. Behind the museum an old tree with roots pushing through the asphalt. Another tree climbing on just a thin layer of soil. A feeling of that I just passed a border of some kind.*

See also: *agency, encounter*

March 3, 2021

*Pontus Wiknersgatat 9*

*Passing by some bushes that are planted next to one of the apartment buildings. One of them stands out, covered with green soft needles against the brown ones surrounding it. Its form cut squared shape of it is also striking. Later I identify it as a yew. Notice something moving next to it. Standing still, trying not to scare whatever is hiding. Glimpses of two blackbirds, they are jumping along the façade protected by the scrubby vegetation.*

See also: *encounter, glimps*

March 4, 2021

*Lenmart Torstensongata 9*

*Birdsong from above, hidden singers. Hugging a tree to try to find some connection to the ones living here. Just standing there for a while.*

See also: *attentiveness, touch*

March 8, 2021

*Götaplatsen*

*This place is dominated by humans. No sight of any birds, just some planted trees in squared beds of soil. You have to look closer to see the ones we haven't invited. In the sanded gaps between the stones covering the square they dwell, small pillows of moss, plants of grass and weed. But there they are – the others.*

See also: *invasion, invitation*

March 8, 2021

*close to Pontus Wiknersgatan*

*Magpies jumping around in the grass. I'm standing still watching them. Or more correctly – we are watching each other.*

See also: *encounter*

March 8, 2021

*Lennart Torstensongata 9*

*Just sitting down on the hillside. Birdsong surrounds me. In the corner of the eye small birds are moving between the trees. Funny that they rather jump between the branches than fly, it's like they want to keep some contact to the ground, or maybe just the protection that the tree crowns offer. It's strange to think about all the spaces my body aren't allowed to visit.*

See also: *attentiveness*

March 10, 2021

*Lennart Torstensongata 9*

*I suddenly recognize them. The small plants climbing down the hillside. It's their soft needles that reveals them. We have met before, or more correctly I have met one of their tamed relatives – the square-cut yew bush next to the apartment building nearby. So here are some runaways I think to myself, some plants leaving the controlled environment of humans.*

See also: *agency, non-human*

April 8, 2021

*Vasagatan (close to Valand)*

*Notice a dove sitting in one of the trees that makes up the alley. Otherwise just screaming seagulls circling over Avenyn (if we're not considering the humans, and right now we're not). And the trees of course, their roots are very present, bending the asphalt that surrounds them, transforming the once flat ground to something closer to a landscape. I'm thinking that it's strange that the world of tree crowns is so much less visited here than further up the hill, close to Lennart Torstenssonsgatan. It's like this place is missing some fundamental quality for inviting birdlife. Or some bird seems to consider this more urban life attractive, I'm counting to three magpie's nests before I reach Vasaparken. First here you can start hearing some birdsong behind all the traffic noise.*

See also: *agency*

April 8, 2021

*Vasaparken*

*A crow is jumping around on the lawn, crossing the asphalt path and continue to walk up the hill. All those birds on promenades, have never really noticed them before. After a while it seems to consider me a bit of curious intruder and flies up to a branch in one of the trees. A bit further on another bird jumping around on the ground, think it's a blackbird. Continuing to walk and noticing old chestnuts on the ground.*

See also: *encounter*

April 8, 2021

*Between Vasaparken and Lennart Torstenssonsgatan*

*When you have started to consider lawns as very strange beings it's hard to stop. Lawns is good for picnicks and playing sports, and perhaps as a place for kids and dogs to run around at. But mostly they are just empty. It's like we humans want to control all areas that we surround ourselves with, that we want to be able to overlook them. But why don't we let them be used by others, let them be inhabited with some of the messiness that seems to be an invitation towards the non-human communities that are also a part of the city?*

See also: *invitation, non-human*

April 8, 2021

*Lennart Torstenssonsgatan 9*

*Start to feel familiar with this place now. I know its trails and recognize some of its inhabitants. They are living side by side. Moss next to tree, next to grass, next to more moss, next to blueberry bushes, and so on. Finding a new path today, it's a strange one, going down a very steep slope. Can't figure out who is using it, someone needs to otherwise it wouldn't exist. Trying it out, it's obvious that it's not suited for a human, I have to crawl down to make sure not to fall. But a path that's not agree with my body must still be considered a path after all.*

See also: *multispecies, non-human*

April 23, 2021

*Vasagatan*

*Today I hear birdsong when entering the street. The air is filled with it. Looking around to try to find the singer. It seems like the sound is coming from Röhsska, but I can't see anyone. I have to come really close, and there on top of a bay window – a great tit. The strangeness that the sound from that tiny body can fill such a large space.*

See also: *attentiveness, encounter, non-human*

April 23, 2021

*Vasagatan*

*Meeting a pigeon that's out walking. Standing still and watch it for a while. The I notice another one flying towards the building across the street. Moving closer, curious where it went. And there, behind one of the drainpipes in the façade, a nest. "Once the bird lived in the ornament of the building," I remember I read somewhere, but I never have been able to locate the quote. Perhaps it was just a dream.*

See also: *attentiveness, neighbour, non-human*

May 11, 2021

*Pontus Wiknersgatan*

*Back on this street again. The world has turn greener now and the air moistened with rain. Stopping in front of the birch where the magpie's nest is located. Someone else is moving in some branches bellow. Noticing a pigeon returning with some more twigs. The neighbourhood is growing.*

See also: *multispecies, neighbour*

May 11, 2021

*Lennart Torstenssonsgatan 9*

*Haven't been here in a while. The place still familiar, even if the spring and the rain have made the colours more intense. A snail is climbing a tree trunk. I'm hugging another tree – just want to say goodbye to this place in some way.*

See also: *care, encounter, touch*

## agency

['eɪdʒ(ə)nsi]

(noun) 1. Action or intervention producing a particular effect. 1.1 A thing or person that acts to produce a particular result.

See also: *agency, encounter, negotiate*

## Anthropocene

['ænθrəpə,si:n]

(noun) The current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment.

See also: *posthumanism*

## artefact

['ɑ:tɪfakt]

(noun) 1. An object made by a human being, typically one of cultural or historical interest. 2. Something observed in a scientific investigation or experiment that is not naturally present but occurs as a result of the preparative or investigative procedure.

See also: *attentiveness, storytelling*

## attentiveness

[ə'tentɪvnəs]

(noun) 1. The action of paying close attention to something. 1.1 The action of assiduously attending to the comfort or wishes of others; politeness or courtesy.

**attention** | (mass noun) 1. Notice taken of someone or something; the regarding of someone or something as interesting or important. 2. The action of dealing with or taking special care of someone or something.

See also: *entanglement, natureculture, non-human, poetic, posthumanism*

## care

[kɛ:]

*(verb)* 1. Feel concern or interest; attach importance to something. 2. (care for) Look after and provide for the needs of.

See also: attentiveness, empathy, host, invitation

## collage

['kɒlɑ:ʒ]

*(noun)* 1. A piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing. 1.1 The art of making collages. 1.2 A collection or combination of various things.

See also: artefact, diorama, storytelling

## catalogue

['kæt(ə)lɒɡ]

*(noun)* A complete list of items, typically one in alphabetical or other systematic order.

*(verb)* 1. Make a systematic list of (items of the same type) 1.1 Enter (an item) in a catalogue. 1.2 List (similar situations, qualities, or events) in succession.

“Late Middle English via Old French from late Latin *catalogus*, from Greek *katalogos*, from *katalegein* ‘pick out or enrol’.” (Oxford Dictionary)

See also: index cards, map

## companion

[kəm'pænjən]

*(noun)* 1. A person or animal with whom one spends a lot of time or with whom one travels. 2. Each of a pair of things intended to complement or match each other. 2.1 A book that provides information about a particular subject. *(verb)* Accompany.

See also: care, empathy, non-human

## curiously

[ˈkjʊəriəsli]

*(adverb)* 1. In a way that shows eagerness to know or learn something. 2. In a strange and unusual way.

See also: *attentiveness*

## diorama

[ˌdɪɪəˈrɑːmə]

*(noun)* 1. A model representing a scene with three-dimensional figures, either in miniature or as a large-scale museum exhibit. 1.1 A scenic painting, viewed through a peephole, in which changes in colour and direction of illumination simulate changes in the weather, time of day, etc. 1.2 A miniature film set used for special effects or animation.

See also: *artefact, attentiveness, scenography, storytelling*

## empathy

[ˈempəθi]

*(mass noun)* The ability to understand and share the feelings of another.

See also: *care*

## encounter

[enˈkaʊntə]

*(verb)* 1. Unexpectedly be faced with or experience (something hostile or difficult) 2. Meet (someone) unexpectedly. *(noun)* An unexpected or casual meeting with someone or something.

See also: *glimpse, non-human*

## entanglement

[enˈtʌŋɡ(ə)lm(ə)nt]

*(noun) The action or fact of entangling or being entangled.*

**entangle** | *(verb) 1. Cause to become twisted together with or caught in. 1.1 Involve (someone) in difficulties or complicated circumstances from which it is difficult to escape.*

See also: *multispecies, natureculture, posthumanism*

## fiction

[ˈfɪkʃ(ə)n]

*(noun) 1. Literature in the form of prose, especially novels, that describes imaginary events and people. 2. Something that is invented or untrue.*

See also: *fabulate, poetry, storytelling*

## fabulate

[ˈfæbjʊleɪt]

*(verb) Relate invented stories.*

**fable** | *(noun) 1. A short story, typically with animals as characters, conveying a moral. 1.1 A supernatural story incorporating elements of myth and legend. 1.2 (mass noun) Myth and legend. 1.3 A false statement or belief.*

See also: *fiction, storytelling*

## host

[həʊst]

*(noun) 1. A person who receives or entertains other people as guests. 1.1 A person, place, or organization that holds an event to which others are invited. 1.2 An area in which particular plants or animals are found. 2. An animal or plant on or in which a parasite or commensal organism lives. (verb) Act as host at (an event) or for (a television or radio programme)*

See also: *attentiveness, care, empathy, invitation*

## glimpse

[glɪm(p)s]

*(verb)* 1. See or perceive briefly or partially. 1.1 Shine or appear faintly or intermittently.

*(noun)* 1. A momentary or partial view. 1.1 A brief insight or indication.

See also: *encounter*

## imagination

[ɪˌmædʒɪˈneɪʃ(ə)n]

*(noun)* 1. The faculty or action of forming new ideas, or images or concepts of external objects not present to the senses. 1.1 (mass noun) The ability of the mind to be creative or resourceful. 1.2 The part of the mind that imagines things.

See also: *empathy, fabulate, fiction*

## index card

[ˈɪndeks kɑːd]

*(noun)* A small card on which information is recorded, typically stored alphabetically with others in a card index.

See also: *catalogue, map*

## intermediate

[ˌɪntəˈmiːdiət]

*(adjective)* Coming between two things in time, place, character, etc. *(noun)* An intermediate thing. *(verb)* Act as intermediary; mediate.

See also: *artefact, entanglement, negotiate*

## invitation

[ɪnvi'teɪʃ(ə)n]

*(noun)* 1. *A written or verbal request inviting someone to go somewhere or to do something.*  
1.1 *The action of inviting someone to go somewhere or to do something.* 1.2 *A situation or action that tempts someone to do something or makes a particular outcome likely.*

See also: *attentiveness, care, empathy, host*

## map

[mæp]

*(noun)* *A diagrammatic representation of an area of land or sea showing physical features, cities, roads, etc. (verb)* *Represent (an area) on a map; make a map of.*

See also: *perspective*

## multispecies

[ˌmʌlti'spiːʃɪz]

*(adjective)* *Of, relating to, or involving several or many species.*

*"I want to allow myself to become a multispecies citizen."* – Erika Mayr

See also: *entanglement, natureculture, non-human, posthumanism*

## natureculture

[ˈneɪtʃə'kʌltʃə]

*(noun)* *Human relationships to nature and culture or human-nonhuman relations.*

See also: *posthumanism*

## negotiate

[ˈneɪʃɪəteɪt]

*(verb)* 1. Obtain or bring about by discussion. 1.1 Try to reach an agreement or compromise by discussion. 2. Find a way over or through (an obstacle or difficult route).

See also: *agency, multispecies*

## neighbour

[ˈneɪbə]

*(noun)* 1. A person living next door to or very near to the speaker or person referred to. 1.1 A person or place in relation to others next or near to it. 1.2 Any person in need of one's help or kindness (after biblical use).

See also: *care, entanglement, intertwine, negotiate*

## non-human

[nɒnˈhjuːmən]

*(noun)* A creature that is not a human being.

See also: *agency, multispecies, posthumanism*

## perspective

[ˈpɜːspektɪv]

*(noun)* A particular attitude towards or way of regarding something; a point of view.

See also: *fiction, map*

## poetic

[pəʊˈetɪk]

*(adjective)* 1. Relating to or used in poetry. 1.1 Written in verse rather than prose. 1.2 Having an imaginative or sensitively emotional style of expression.

**poetry** | *(noun)* 1. Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature. 1.1 A quality of beauty and intensity of emotion regarded as characteristic of poems. 1.2 Something regarded as comparable to poetry in its beauty.

See also: *fiction, storytelling*

## posthumanism

[ˌpəʊstˈhjuːmənɪz(ə)m]

*(noun)* The idea that humanity can be transformed, transcended, or eliminated either by technological advances or the evolutionary process; artistic, scientific, or philosophical practice which reflects this belief.

Studio Märka about *posthumanism*:

*“Evolving of the human mindset regarding the notion of other lifeforms to be treated as equal. Taking action in paying attentiveness to the world around us.”*

See also: *Anthropocene, attentiveness, multispecies, natureculture, non-human*

## relation

[rɪˈleɪʃ(ə)n]

*(noun)* 1. The way in which two or more people or things are connected; a thing's effect on or relevance to another. 2. A person who is connected by blood or marriage; a relative. 3. *(mass noun)* The action of telling a story.

See also: *care, entanglement*

## responsibility

[rɪˌspɒnsɪˈbɪlɪti]

*(mass noun)* 1. The state or fact of having a duty to deal with something or of having control over someone. 2. The state or fact of being accountable or to blame for something. 2.1 *(responsibility to/towards)* A moral obligation to behave correctly towards or in respect of. 3. The opportunity or ability to act independently and take decisions without authorization.

See also: *attentiveness, care*

## rewild

[ri: 'waɪld]

*(verb) Restore (an area of land) to its natural uncultivated state (used especially with reference to the reintroduction of species of wild animal that have been driven out or exterminated).*

See also: *agency, non-human*

## storytelling

['sto:ri:telɪŋ]

*(noun) The activity of telling or writing stories.*

**story** | *(noun) 1. An account of imaginary or real people and events told for entertainment. 2. An account of past events in someone's life or in the development of something.*

*"good storytelling is generative – we don't know quite where it will take us"*  
*(Rose & van Dooren, 2016)*

See also: *fabulate, fiction, poetry*

## scenography

[si: 'nɒgrəfi]

*1. (noun) The design and painting of theatrical scenery. 1.1 (in painting and drawing) the representation of objects in perspective.*

See also: *collages, diorama, storytelling*

## touch

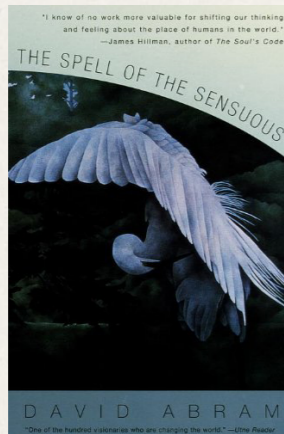
[tʌtʃ]

*(verb) 1. Come into or be in contact with. 1.1 Bring one's hand or another part of one's body into contact with. 1.2 Come or bring into mutual contact. 2. Handle in order to interfere with, alter, or otherwise affect. 3. Affect or concern. 4. Produce feelings of affection, gratitude, or sympathy in.*

See also: *attentiveness, encounter*

## *The Spell of the Sensuous*

David Abram (1997)

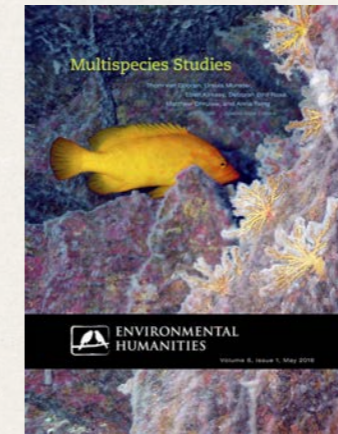


“[T]he offerings seemed to establish certain boundaries between the human and the ant communities; by honouring this boundary with gifts, the humans apparently persuade the insects to respect the boundary and not enter the buildings.”

See also: *negotiate, non-humans*

## *'Multispecies Studies : Cultivating Arts of Attentiveness'*

Thom van Dooren et al. (2016), in *Environmental Humanities* 8:1

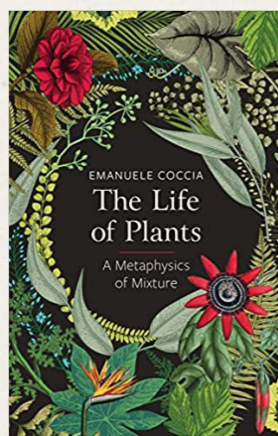


“[A] multispecies approach focuses on the multitudes of lively agents that bring one another into being through entangled relations that include, but always also exceed, dynamics of predator and prey, parasite and host, researcher and researched, symbiotic partner, or indifferent neighbour.”

See also: *entanglement, multispecies*

## *The Life of Plants*

Emanuele Coccia (2018)

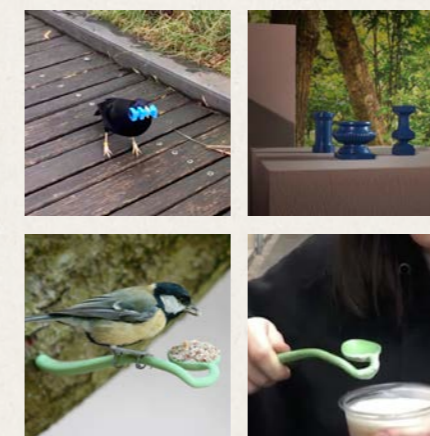


“Plants, in their history and evolution, demonstrate that living beings produce the space in which they live rather than being forced to adapt to it.”

See also: *agency, non-human*

## *Intermediate Artefacts: Artefact\_01 & 02*

Amy Haigh (2019)



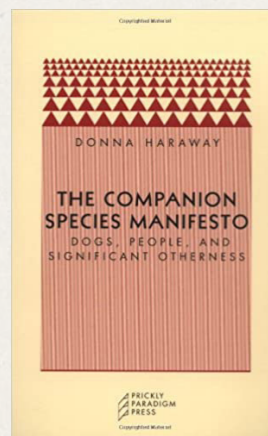
“An ‘Intermediate Artefact’ can be defined as a design object that is understood (metaphysically-speaking) for two or more species.”

Artefact\_02 is a spoon that can be used in the same way by both humans and birds. I find the word “intermediate artefact” intriguing, it opens up for a lot of thoughts even if I’m not sure where they would lead yet.

See also: *artefact, multispecies*

## The Companion Species Manifesto

Donna J. Haraway (2003)

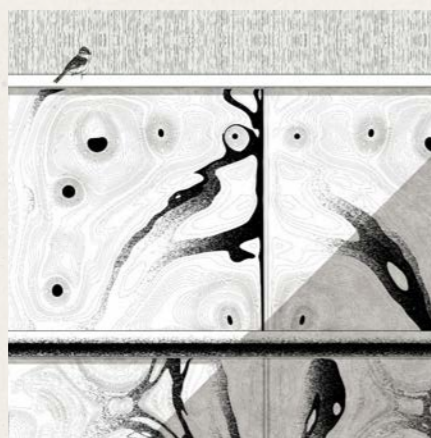


“Like facts, fiction refers to action, but fiction is about the act of fashioning, forming, inventing, as well as feigning or feinting. Drawn from a present participle, fiction is in process and still at stake, not finished, still prone to falling afoul of facts, but also liable to showing something we do not yet know to be true but will know.”

See also: *care, companion, fiction, multispecies, natureculture*

## The Birds and the Bees

Harrison Atelier (2016)

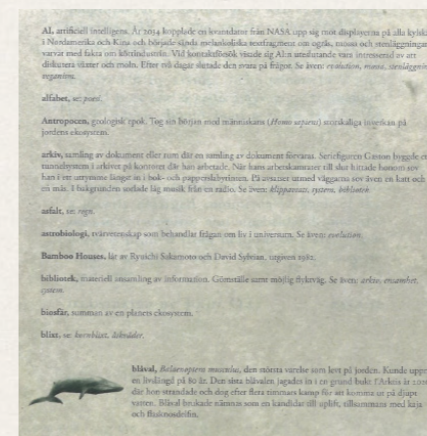


This project questions the way we build and propose that by changing the element we use when building, we can make it easier for other species to live among us. It also shows how ornament structures are a way to create “pocket spaces” for others to inhabit.

See also: *multispecies, neighbour*

## Astroekologi

Johannes Heldén (2016)



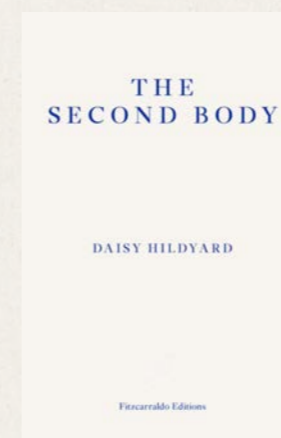
“**house**, construction, precursor to ruin. (...) See also: entropy.”

“**entropy**, moss that wells into a building, palms upon a skyscraper, the artificial blue whale in flooded streets: that is not necessary examples of entropy.”

See also: *cataloguing, fiction, poetry*

## The Second Body

Daisy Hildyard (2017)



“To be an animal is to being the possession of a physical body, a body which can eat, drink and sleep; it is also to be integrated within a local ecosystem which overlaps with ecosystem which are lager and further away. To be a living thing is to exist in two bodies.”

See also: *attentiveness, entanglement*

## 'Cataloging'

Bonni Mak & Julia Pollack (2020), in *Transmission* by Kat Jungnickel (ed.)



"The catalog is perceived to index knowledge while stand-ing outside it. But as the interface between a user and a collection, the catalog is entangled in and as part of know-ledge. *The catalog offers a way to represent, find, and navigate a collection. And in so doing, it codifies a model for how the world can be described and how information about the world can be used, even now in the twenty-first century.*" (p. 229)

See also: *cataloguing, index card*

## Wild Poethics

Anna Maria Orrú (2017)



[T]hrough creating new narratives by using embodied methods with the capacity of imagination, there is a chance to grasp the complexity and form other fictions to live by."

See also: *fiction, imagination*

## Becoming Stone

Nonhuman Nonsense (n.d)



The studio refer to Becoming Stone an experience exploring which asks: "What is it to be a stone? Can we find an overlap in our worlds? Seeing stone, touching stone, hearing stone, smelling stone, tasting stone... thinking stone?"

By the using their bodies they try to come closer to the stone, create an understanding for what it could be like to become stone. They do that by seeing, touching, hearing, smelling and tasting stone, but also by the use of devices like the stone coat in the picture.

See also: *artefact, imagination, non-human, perspective*

## Ducklands

Cedric Price (1989-91)



In his proposal Price challenged the call for growth in redeveloping of the Hamburg Docklands by propose to convert it into wetlands, a resting place for migrating birds. In an article Isabelle Doucet (2019) describes the proposed process as "*Architects can offer possibilities and interpretations, stories (real and imagined) of how we can connect differently, how we can resist collaboratively, and how we can challenge the promises of growth...*"

See also: *imagination, negotiate, non-human*

## Matters of Care

María Puig de la Bellacasa (2017)

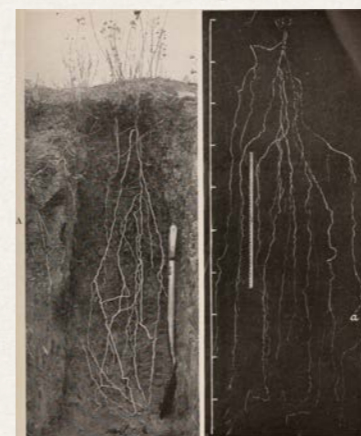


“We need to disrupt the subjective-collective behind the ‘we’: care is everything that is done (rather than everything that ‘we’ do) to maintain, continue, and repair ‘the world’ so that all (rather than ‘we’) can live in it as well as possible.”

See also: *care*

## ‘Run Rewild’

Anna Souter (2020), in *The Architectural Review*, 1467

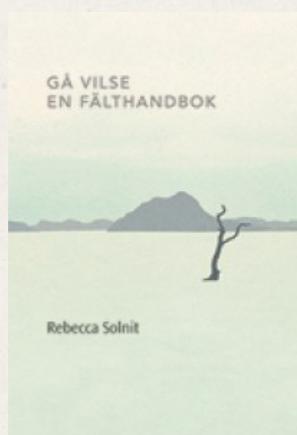


“[I]t wants land to become self-willed. Rewilding tries to approach a place with imagination and a sense of curiosity about what might happen if human beings stopped trying to manage nature.”

See also: *agency, non-human, rewild*

## A Field Guide to Getting Lost

Rebecca Solnit (2006)



About Ruins:  
“[T]he return of plants and animals making their own complex order that further dismantles the simple order of men.”

See also: *agency, non-human*

## Glossary

Studio Märka (n.d.)

<b>A</b>	<b>a.1</b>	<b>Verka</b>	
	<b>a.1 Agency</b> <i>noun</i> UK / ˈeɪ.dʒən.si/	Verka betyder att man har rätt att påverka och att det en gör har följd. <i>Verka means that you have the right to influence and what you do is significant.</i>	
	<b>a.2 Anthropocene</b> <i>noun</i> UK / ˌæn.θrə.pə.ˈsi.n/	<b>Människoåldern</b> Människoåldern är tiden då människan stått i centrum och värderat allt annat som resurser för att gynna människan. <i>The human age is the time when man is in the center of everything and valued everything else as resources to benefit man.</i>	
	<b>a.3 Anthropocentric</b> <i>adjective</i> UK / ˌæn.θrə.pə.ˈsen.trɪk/	<b>Mäntralt</b> Mäntralt är ett synsätt som betyder att se människan som ideal och att allt annat ska anpassa sig till den bilden. <i>Mäntrality is an approach which means to see man as ideal and that everything else should adapt to that image.</i>	
<b>a.4 Attentiveness</b> <i>noun</i> UK / ˈɒ.tentɪv.nəs/	<b>a.1</b> 1. Livets behov och mening bland människor och icke-mänskliga arter. <i>1. The needs and meaning of life amongst human and non-human species.</i>	<b>a.2</b> 1. Människans epok, tiden för mänsklig överlägsenhet och att tillföra normerna på jorden. <i>1. The epoch of human, the time of human superiority and inflicting the standards on earth.</i>	<b>a.3</b> 1. Tanken på människor och deras existens som det viktigaste och centrala faktumet i universum <i>1. "Considering humans and their existence as the most important and central fact in the universe"</i>

See also: *cataloguing, posthumanism*

## *Lära känna moss*

Studio Märka (2018)



The project Get to know moss is a manual in how to use role-playing with non-human species as a method. The manual states: “What you’ll need (generally): A companion you want to get to know. Material to create a suit to resemble your companion.”

With the help of a moss-cape created by jute cloth and yarn, together with knowledge of living bases for moss, they tries to understand moss and become more aware of the other species we share our environment with.

See also: *artefact, encounter, imagination, non-human, perspective*

## *Artland*

Oscar Tagesson (2015)



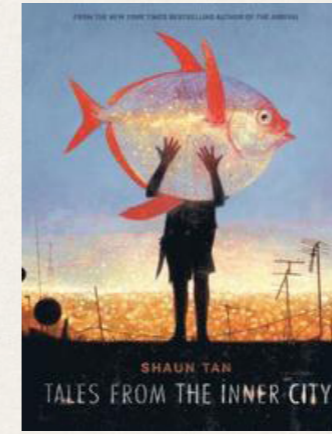
Tagesson (2015, p. 4) describes his project as: “Artland is a personal reflection on the relationship between the human being and other species, and a vision for how cities can be richer in species.”

What inspires me with this project is not only the topic, but the methods he uses for working with narratives. Like the photo shows he mixes techniques of collaging and three-dimensional models to reflect upon unexpected meeting between humans and animals in the city.

See also: *collage, imagination, non-human*

## *Tales from the Inner City*

Shaun Tan (2018)



“Where can we live if not in each other’s shadow?”

See also: *encounter, fiction, imagination, storytelling*

## *‘Poetry and Writing’*

Laura Watts (2020), in *Transmission* by Kat Jungnickel (ed.)



“Between those breaths something was transmitted. As ethnography, there was empirical knowledge. And yet it was more than just thick description. *There was a poetic attention to the words.* I intended to do more than just transmit facts concerning the tide energy test site in a neutral, passive voice. I intended to make a future. *I was world making. And I was using a poetic apparatus as part of my terraforming experiment.*”

See also: *fiction, poetry, storytelling*

