Background artwork by Robert Delaunay, d. 1941.

CONFLICTUAL HARMONY

An intervention philosophy for systems change

by Johanna Tysk

DATES
September 2017–May 2018
Included work produced 2013–18

LOCATIONS
New York City, USA
Stockholm, Sweden
Röstånga, Sweden

CONTACT
jotysk@gmail.com

WEBSITE
http://kokolabs.org

PREFACE

For as long as I can remember, I've carried a deep curiosity for the inner workings of myself as well as the world. This curiosity was always accompanied by a slight strangeness, expressed by 11 years old me telling my mom: "Can you believe I have my own body and my own brain?!". At age 19, as I was preparing to leave Sweden to head out in the world, I wrote in my diary: "I am my own guinea pig. I want to explore the unknown depths of what is Johanna Karolina Tysk."

Little did I know the intensities, joys, difficulties or confusions that this commitment would entail. That understanding yourself, really means opening up to the realities of people that at first sight may seem very different from you. Little did I know this commitment would bring me to the racially segregated American South, via cosmopolitan New York, then back to an equally segregated Sweden. That it would carve out a viewpoint for me in-between social, racial, disciplinary and cultural perspectives – my worldview and sense of self broken down, shifting, and evolving with the systems around me, in a sort of dance of constant reinvention, integration and switching expressions.

I came to the Transdisciplinary Design program in New York to understand and learn to stand up for my ways of seeing. To rewrite my narrative in a way that serves my path moving forward. To clearly articulate my position from a vantage point with the fluidity to shift and transform with the systems I'm intervening in.

"The 'new global citizen' will be one that not only sees the perspectives held by other cultures, but is able to process and create new 'worlds' from the convergence of those views."[1]

– FUTURIST FRANK SPENCER

ABOVE

Archipelago in Stockholm, Sweden, 1995.
Photo by Ann Tysk Bjurman.

ABSTRACT

The intervention philosophy Conflictual Harmony is a theory of change, as well as a set of principles, capacities, and processes, articulated to enable systems analysis, innovation and creativity across disciplinary, cultural and social barriers. It is rooted in design practice, expanding its scope to include processes from the visual and performing arts, as well as organization and community development.

At the heart of the Conflictual Harmony framework, is a desire to open up "third spaces" between different worlds, where opposing elements can play, dissolve, merge, shift meaning, transform into "new worlds," or new systems. The framework thus recognizes the creative or innovative potential at the intersection of boundaries or opposing elements. It also attempts to bring marginalized elements or worlds into conversations with more dominant ones, making the "third space" one where set roles, mindsets and power dynamics can be brought to the surface and creatively reconfigured.

Conflictual Harmony is my personal methodology and life project, but also an ever-evolving body of work and theory carrying influence and traces from a large collective of change agents across various sectors. As such, it is an open call for more aligned change movements and more holistic approaches to issues of social concern.

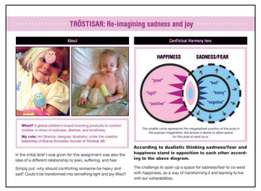
An important part of my thesis process has been to revisit and reframe previous work as prototypes for the Conflictual Harmony framework, drawing from almost ten years of experience at the intersection of design, art, and grassroots community innovation. For this thesis book, I have chosen to zoom in on the project and social context of "Love/Fuck Sweden," developed between 2013 and 2016, where I used personas and script writing to explore social roles and identities connected to race and immigration in Sweden.

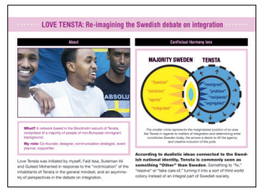
Through the presentation of this particular project and my trajectory in relation to it, I will give an insight into some of the origins of the framework. Parallel to this narrative, I will introduce condensed parts of the framework. I will also position "Love/Fuck Sweden" as well as the overall philosophy of Conflictual Harmony in relation to design for social innovation, our own discipline of transdisciplinary design, various academic research traditions operating across disciplines, and the global debate on race and social justice.

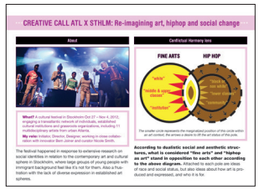
VIEW THE ENTIRE FRAMEWORK
kokolabs.org/conflictualharmony.pdf

CONFLICTUAL HARMONY: CASE STUDIES

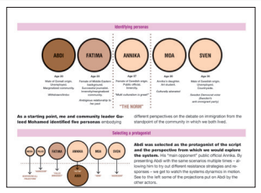
DUALISMS & WORLD BUILDING: 2009 - 2012

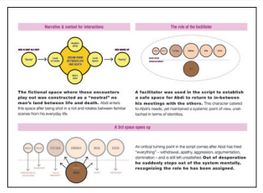


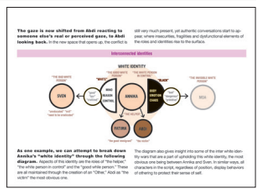




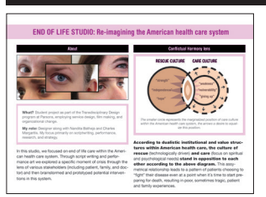
COMPLEX SYSTEMS & LEADERSHIP: 2013 - 2016

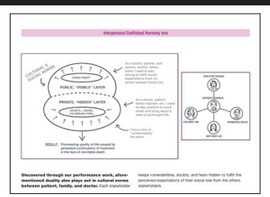


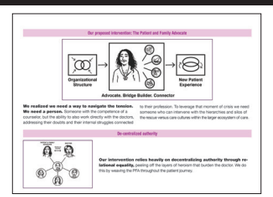


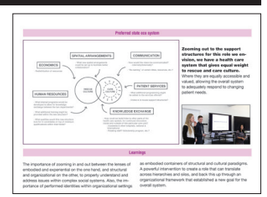


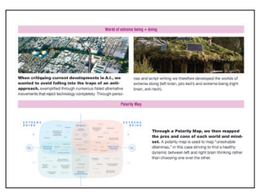
DESIGN FOR SOCIAL INNOVATION & SPECULATIVE DESIGN: 2016 - 2018











SOCIAL CONTEXT

Sweden: a country in flux

Sweden, known around the world for its progressive welfare state and open immigrant policies, is changing. Traditionally an ethnically homogenous culture, it today consists of a population soon to be comprised of 25% people of non-European background within the age group 16-64 years old.[2] In 14-15 year, close to 2/3 of the population in Stockholm will have some sort of foreign background.[3]

Once thought of as a beacon of tolerance and fairness, statistics reveal a different reality. While no more than 2-2,5% of "majority Swedes" are unemployed today, more than 30% of people of non-European background are unemployed, with no other EU country showing such an extreme difference between demographic groups.[4] At the same time, support for the anti-immigration party the Sweden Democrats is rising, becoming the third largest party in our last election in 2014.

Overall world issues and realizations

Sweden in flux is also an expression of a world in flux. Fueled by technological developments, migration, globalization, and various citizen groups rising up to demand social justice, countries all over the world are grappling with issues of plurality, complexity, conflicting perspectives and what it means to live together beyond the hierarchical structures that still very much govern our thinking and experience. It is a world where the clear questions, answers, enemies, salvations and strategies of the past simply seem to no longer hold.

The present state of the world surely demands new ways of seeing, thinking and practicing. In short: new strategies for change. I see a need for strategies that accept the inherent and unavoidable dualism and conflict within ourselves and our human communities. That search for new relationships, new collectivities, new concepts of leadership and process – dynamic and creative spaces for synthesis and integration that do not try to eradicate difference and plurality but rather seek to affirm both the common ground and the subjectivity of all actors involved.

Design: a discipline in flux

As the world is changing, so is the field of design: expanding from its traditional role of aesthetics and form giving – often acting as the link between a client and a consumer – towards one of an actor within the emerging field of social innovation.

Though design without a doubt has a lot to contribute to social change work, it is also a field with a lot of catching up to do in terms of acknowledging and understanding power structures and social tensions involved in any attempt at intervening in complex social contexts. Design researchers Ramia Maze and Mahmoud Keshhavarz critically look at "participatory design" as it is commonly practiced by pointing out that "the framing of a design project is typically premised on the definition of a problem or task by the initiators of a project. (…) The first instance of consensus is already evident in an agreement upon a problematic which 'they' have seen in 'their' own way."[5]

Another inadequacy connected to popular discourse linking design and innovation is its emphasis on cognitive processes in relation to design methods, disregarding the importance of embodied experience. As expressed by design researchers Katarina Wetter-Edman, Josina Vink and Johan Blomkvist: "The overly-cognitive perspective advances a view of design that is often understood as ideation with post-it notes around a boardroom table."[6] Through pointing to the "inherent interactional and aesthetic dimensions" of all action, they champion more embodied ways of working that "advance the role of experience and the bodily senses."[7]

I also see a need for critical discussions within the design for social innovation community around our strategic starting points for creative work, as well as inwards reflection around our alignment with the systems we are engaging with. When designing for sustainable systems, design studies thinker Cameron Tonkinwise highlights the importance of vision, theories of change, posture and mindsets, and new ways of designing,[8] headlines I have borrowed in the development of the Conflictual Harmony framework. As part of this discussion, he "foregrounds the (social) psychologies of being a Transition Designer," recognizing that "for a model of higher-order design to have traction it must acknowledge that these requirements of designers are personally difficult. Being a Transition Designer means adopting different values and perspectives."[9]

Finally, I believe that for design to truly become a force for social change, the design community needs to acknowledge the vast array of bridge building designers and innovators out there coming from a wide range of fields. In collaboration with these, humbly seek to craft new forms of practices and discourses that transcend disciplinary boundaries in their attempt at responding to the needs or challenges of the situations at hand.

CONFLICTUAL HARMONY

My thesis project in the form of the framework Conflictual Harmony, and in particular, the insights drawn from the prototype Love/Fuck Sweden, is a response to a Sweden in flux, a world in flux and a design profession in flux. By juxtaposing intervention (an attempt at improving a situation) and philosophy (an idea of how the world works), I strive to create a foundation for informed, reflective action.

Through the prototype "Love/Fuck Sweden," I'm zooming in on the particular context of social dynamics connected to constructions of race, informed by my time in the American South and situated within a Swedish context. Through this narrative, I will point to how my experiences in relation to this space form a foundation for many insights within the Conflictual Harmony framework, addressing deeper human divides, social constructs, power dynamics, dualisms and opportunities for creative-strategic intervention across a wide range of social contexts.

Thesis approach

My thesis approach could be described as a reflective conversation with various sources of input, including previous work, theory, and lived experience. As such, it is design as "sense-making," or design as organizing and synthesis, rather than design as problem-solving.

Along my thesis journey, I have dived into a wide range of new theoretical perspectives including systems thinking, organization development and meta-theories. I have engaged in open-ended conversations with members of the New School academic community, including people from performing arts, the social sciences, fine arts and design strategy. I have reflected on learnings and experiences through my blog at kokolabs.org/blog. I have codified and identified takeaways from previous projects. I have conducted site visits at Save the Children in Malmö, Sweden, and been inspired by the strategic intentions behind their initiation of the network "Sustainable Malmö."

Along the way, I have reframed some of the guiding questions, processes, and goals that a traditional design thinking approach may propose in regards to my thesis work. Rather than asking: How will I involve a particular audience through a design mode?, I ask: How might I design a framework to attract and find its appropriate audience and constituents in an organic process of mutual alignment? Rather than asking: Why is design needed in this context?, I ask: What is my broader theory of change and what role does design – in conjunction with other disciplinary perspectives – play in the enactment of this theory?

I would describe it as design as a puzzle, searching for the simplicity on the other side of complexity. You start by defining the pieces, and then you look for patterns, see how they might connect and form a unified picture – in the meantime holding one's uncertainty, learning to trust that the path is there.

"Design = a process of creative-analytical synthesis of a variety of needs, perspectives or disciplinary input, into a coherent form."

– JOHANNA TYSK

CONFLICTUAL HARMONY 101: DUALISMS

BASIC ASSUMPTIONS

The overarching dualism of our human existence is seen as the duality between dualism and non-dualism.

DUALISM The tendency to differentiate and categorize, built into our left brain.

NON-DUALISM The interconnectedness or Oneness of all things, built into our right brain.

When addressing social challenges according to the Conflictual Harmony lens, we always acknowledge and work from the viewpoint of both these layers simultaneously.

We strive to understand the dynamics of the humanly constructed dualisms involved in any given system we are trying to affect change on. This includes power dynamics, identities, roles, behaviors and social or organizational structures tied to these.

We operate from a belief in the inherent interconnectedness of all elements of a system, and search for ways to evolve the overall system towards more resilience, creativity, and growth.

Thus, we accept that within social systems difference will always exist, tension and conflict will always arise, and hierarchies will appear on all levels. The challenge to work with these dynamics in ways that don't perpetuate relationships exemplified in the graph to the right.

DIFFERENT KINDS OF DUALISMS

SPECIFIC GROUPS with generalizable differences in their position within the larger system, such as marginalized community-majority society, urban-rural communities, children-adults, men-women, people labeled as black-white.

ORGANIZATIONAL CULTURES such as bureaucracy-grassroots initiative, hierarchy-flat hierarchy, theory-practice.

DISCIPLINARY PERSPECTIVES such as art-science.

ABSTRACT CONCEPTS such as mind-body, chaos-order, reason-emotion, I-collective, happiness-sadness.

The specific dualisms are always understood as human constructs, therefore malleable, open to interpretation, play, and transformation.

CONFLICTUAL HARMONY 102: COMMON DYNAMICS BETWEEN DUALISMS

OPPRESSIVE STATIC FORCED UNITY BAD COMPROMISE BIPOLAR

OPPRESSIVE One duality dominates the other. This can also be maintained through an anti-approach, where the dominated pole seeks to shift power dynamics by going into war with the other pole.

STATIC Two dualities co-exist as equals side by side, with no learning or creative exchange in-between.

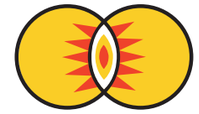
FORCED UNITY A dualism is "merged" out of fear of difference or free expression, stifling growth and learning on both sides.

BAD COMPROMISE A dualism is "resolved" by landing in a situation that does not add much value to either side, rather subtracts from each party.

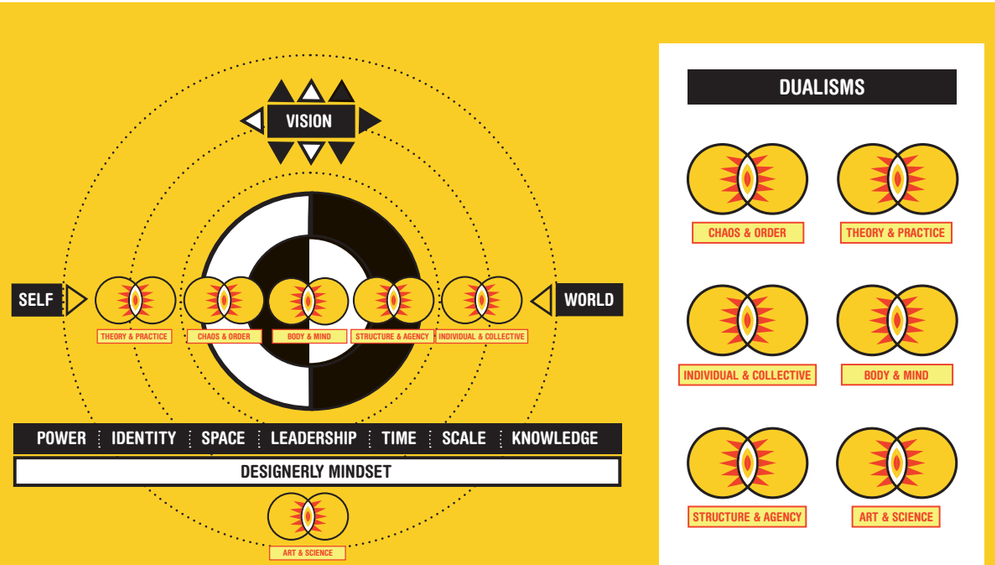
BIPOLAR SITUATION Drastic shifts between different poles of the dualism, with little exchange or integration in-between.

A CONFLICTUALLY HARMONIOUS SYSTEM

In contrast, a conflictually harmonious system is defined by an aliveness, a creative-transformative capacity, moves and counter moves, full participation and agency of everyone involved. A space where roles, norms, identities and power structures can be brought to the surface, played with, transformed and reconfigured. It's a space that can never be fixed, rather carefully upheld and continuously maintained.



CONFLICTUAL HARMONY: PRINCIPLES

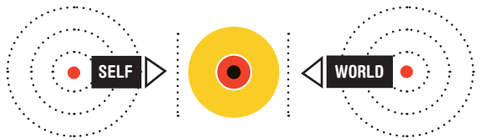


DUALISMS

SELF & WORLD

The foundational dualism we are working with in the Conflictual Harmony framework is one of self and world.

We continuously shift perspective between understanding the world "out there" and the world "inside." We approach both through a systems lens, identifying the space in-between as our area of intervention.



FOUNDATIONAL COMPONENTS

POWER We understand power through a systems lens. This means, that to intervene in a system, we strive to understand the dominating narratives, norms, hierarchies, and associations that govern the rules, the mindsets and the goals of the system.

IDENTITY We recognize identities and their expressions in performed roles as powerful containers of system rules and mindsets.

SPACE We lift the need for material/aesthetic spaces and protocols that take the subjectivity and full participation of all actors into account, based on their respective needs and entry points.

LEADERSHIP We search for ways to hold the tension between the need for oversight/synthesis and the agency of everyone involved by developing new types of leadership capacities.

TIME We seek to align ourselves with the inherent rhythm of the systems we are intervening in.

SCALE We seek to understand systems across scales.

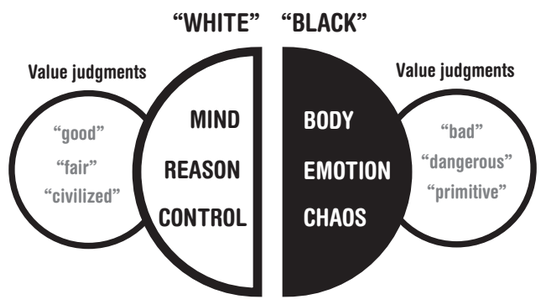
KNOWLEDGE We redefine expertise to include capacities and knowledge marginalized or invisible in the current systems.

DESIGNERLY MINDSET & VISION

DESIGNERLY MINDSET **We define this by an openness to collaboration, seeking to understand issues from many perspectives, and adopting an experimental approach driven by equal measures practice and reflection.**

VISION **The overarching goal for the new systems we are seeking to set in motion is always a relational space and a living system rather than a fixed endpoint or mission.**

DUALISM OF "BLACK" AND "WHITE"



TOP
Atlanta, USA, 2005. Private image.

Thesis and antithesis: Sweden x American South

If I were to describe the origins of the Conflictual Harmony framework, I would without hesitation point it to my time spent with the African-American community in Atlanta, where I studied Fine Arts and Graphic Design 2003–2007. This meeting constituted a juxtaposition of everything I had previously known to be true through my upbringing in Sweden, whether related to spirituality, social order or my sense of self.

On the one hand, this period was a sort of social schooling, providing me with a new lens to see the world through, exposing layers of dominance and hidden assumptions I was previously unaware of. In the midst of the psychological wounds and violence inherent in the African-American experience, I was also met with a resilience, a love and an openness that allowed me to think and feel differently. Through taking in the reality of those who had been assigned roles opposite to my own in a global fabric of racial identities, I was able to start reclaiming other parts of myself – in glimpses letting go of social conditioning and experiencing myself beyond ideas of what I am or what I should be.

As part of this journey, I came to intimately know the deeply interconnected nature of social constructions of "white" and "black," as well as the assigned roles connected to these constructs. Postcolonial psychologist Franz Fanon describes this split in the following words: "Darkness, obscurity, shadows, gloom, night, the labyrinth of the underworld, the murky depths, blackening someone's reputation, on the other side, the bright look of innocence, the white dove of peace, magical heavenly light."[10] He speaks of "on the one hand alienated (mystified) Blacks and on the other hand no less alienated (mystifying and mystified) Whites,"[11] a psycho-existential construct explored in depth also in much African-American literature. The writings of James Baldwin one example: "It is a terrible paradox, but those who believed that they could control and define Black people divested themselves of the power to control and define themselves."[12] In short: humanity divided into two equally alienating constructs fed by belief and manifested in social structures, with one granted second-class citizenship, and the other left with the burden to uphold a status of the all-knowing, ever-perfect, morally superior and refined superhuman.

Synthesis: Returning to Sweden, finding "the South" in the North

Returning home to Sweden in 2008 after five years on US soil, I arrived with a whole range of internalized unintegrated polarities in a world with little common ground or healthy relationships between. It was the beginning of a long, sometimes confusing journey, of understanding and seeking ways to integrate and transform ingrained dualisms, as well as the social realities and asymmetrical power relations so closely tied to them.

Moving to an area called Tensta near my home community Akalla in Northern Stockholm, I found that the experiences of young people had many parallels to the social reality of racially charged marginalization experienced by African-Americans in Atlanta. Growing up, Tensta as well as Akalla was comprised of approximately 70% people of immigrant background. Surely the new lens I returned home with made me see the hierarchical layers operating also in Sweden more clearly, but during the five years I was away, an ethnic and socio-economic polarization had also occurred, with "majority Swedes" on one side and people of non-European immigrant background on the other. In the words of a community organizer from the area: "A Somali-Swedish guy from Tensta has more in common with a Tunisian-French guy from the projects than white Swede Pelle across the field." A quote that clearly articulates a reality where belonging and loyalty, identity and sense of self, operate much according to a dualism of white versus non-white.

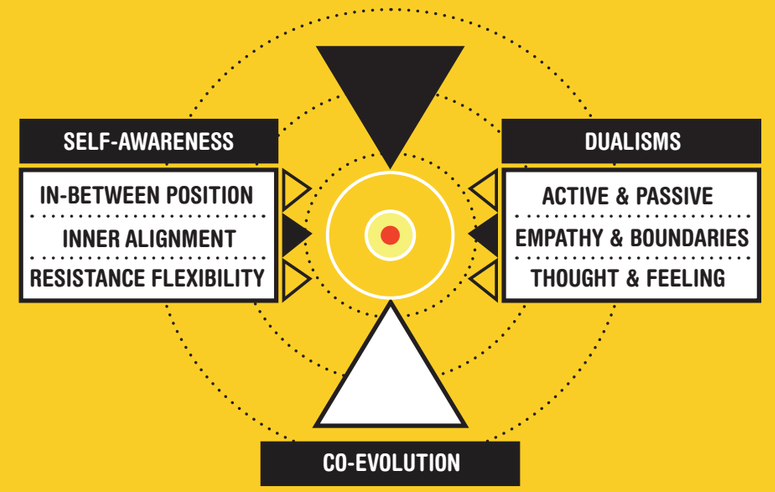
This new reality sparked a seven-year long period of community engagements along with a loose network of young changemakers, exploring how to change ingrained mindsets and social structures through community organization, education, art, culture, design, and media campaigns. This period constituted a schooling with clear links to my time in Atlanta but provided ample opportunity to understand human dynamics from multiple angles, operating within an intercultural and inter-religious community with origins in almost 100 different countries.

TOP
Stockholm, 2012. Photo by Caro J Oviedo.

MIDDLE
Tensta, 2016.

BOTTOM
Tensta, 2009. Photo by Caro J Oviedo.

CONFLICTUAL HARMONY: POSTURE & MINDSETS



CONFLICTUAL HARMONY LEADERSHIP

As practitioners of the Conflictial Harmony framework, we advocate for the full inclusion of marginalized perspectives *and* maintain our focal point on the development of the whole system.

SELF-AWARENESS

IN-BETWEEN POSITION To be able to see the positions and multiple "worlds" involved in any given situation, we practice a reflective approach to our own identifications with the worlds we are navigating or negotiating between.

INNER ALIGNMENT At any given time, we seek to align ourselves with the specific part that we are capable or suited to fill in a system, by paying careful attention to our inner sense of purpose and timing, as well as that of others.

RESISTANCE FLEXIBILITY Creative-transformative work challenging set power dynamics, identities, roles and ways of working, is often followed by resistance from multiple angels, requiring a flexible approach to conflict.

DUALISMS

ACTIVE & PASSIVE We always hold the tension between stepping back and allowing for things to emerge, and exercising control and authority.

EMPATHY & BOUNDARIES We recognize the importance of both expansive empathy – allowing a different perspective or operating system to inform our own seeing – and contracting boundaries – ensuring that there is time along the way to rest, realign, and reconnect to one's own self.

THOUGHT & FEELING We seek to align ourselves with the systems we are intervening in through both mind and body.

CO-EVOLUTION

CO-EVOLUTION We always evolve with the systems we are intervening in, exercising shared vulnerability with the people we involve.

POTENTIAL METHODOLOGIES

Body awareness and movement exercises, storytelling, writing and collective reflection, journaling or blogging, art therapy, theatre of the oppressed exercises to widen one's toolbox of how to respond to inside and outside forces of various kinds.

LOVE/FUCK SWEDEN (2013–2016)

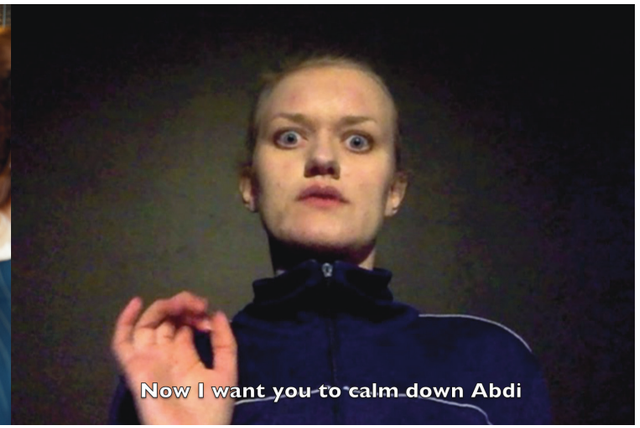
The project “Love/Fuck Sweden” was initiated after several years of creative community interventions, where I had observed the impact of these in sparking new ideas, communities of belonging and possibilities for expression. The contrast between the kind of inclusive communities that we prototyped and the very real power imbalances and stereotypical myths surrounding an area like Tensta were also painfully obvious. Watching these from my front seat “in-between” position, I would observe them play out in embodied ways, through interactions between members of the community in which I lived and workers and visitors from “majority society Sweden.” I would watch this dramaturgy of dysfunctional roles and identities play out externally – in everyday interactions as well as national media narratives – and I would also watch them play out inside myself. An overall sense of missing links and the need for new modes of inquiry to get to the core of what was going on and what might be paths forward. I so turned to scriptwriting and performance, finding a guide along the way in this new medium in dramaturg Eva-Maria Dahlin.

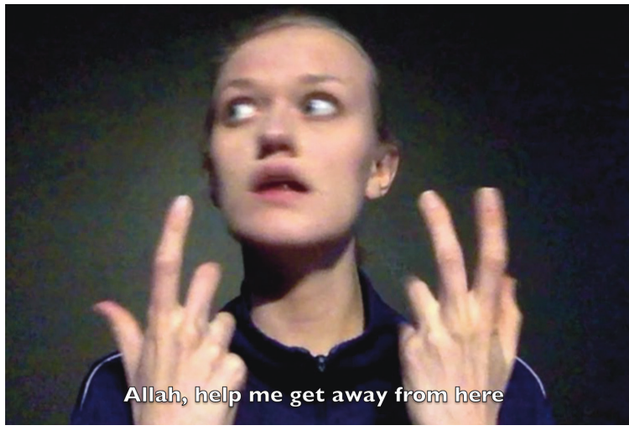
Process: prototyping new roles connected to immigration and identity

“Love/Fuck Sweden” was developed in the form of a script exploring different positions in relation to the debate on immigration. In the following section, I will present a codified and “neat” version of the process of writing the script, framing it as a prototype for the framework Conflictual Harmony. As such, I will describe it through a lens of transdisciplinary design-led research: exploring the dynamics of a complex social system through script writing and performance, in the search for principles and intervention points to guide future action in this space. In reality, the process of finding my relationship as a designer to this new medium was of course much messier.

The way I experienced the process of writing, was one of carrying the characters at the intersections of these dynamics around, always, them holding my feelings and me holding theirs. I approached the work with a sense that my own life and sanity was at stake, delving so deep into the pains and frustrations involved, that I at times could not tell myself and the characters apart. As I got to know the characters better, they started developing agency of their own. With the main character Abdi, I could draw out the board game or present him with situations, but I often did not know how he or the others would respond until I wrote it. Along the way, I would open up to a sense of absurdity in all this drama, humor even, the world as spectacle.

The script was developed from the angle of the community of Tensta with the help of contributors of various backgrounds, the most essential one community leader Guleed Mohamed. It was later presented to mixed audiences through readings and rehearsals with theater group Tjechovensemblen. Along the way, I realized that having actors of all the right skin colors play the personas, visually reinforced some of the stereotypes the script was seeking to transform. In the second iteration of the project, I so played all characters myself, pointing towards the constructed nature of the identities and assigned roles involved. In this way, using my own body as the nondual or “third space” to hold these conflicting perspectives, a process of integration and toxic release manifested on a physical level through a temporary explosion of facial breakouts during my final recording of the script. The film was shown once during the Järva Film festival in Kista, Stockholm, in 2016.



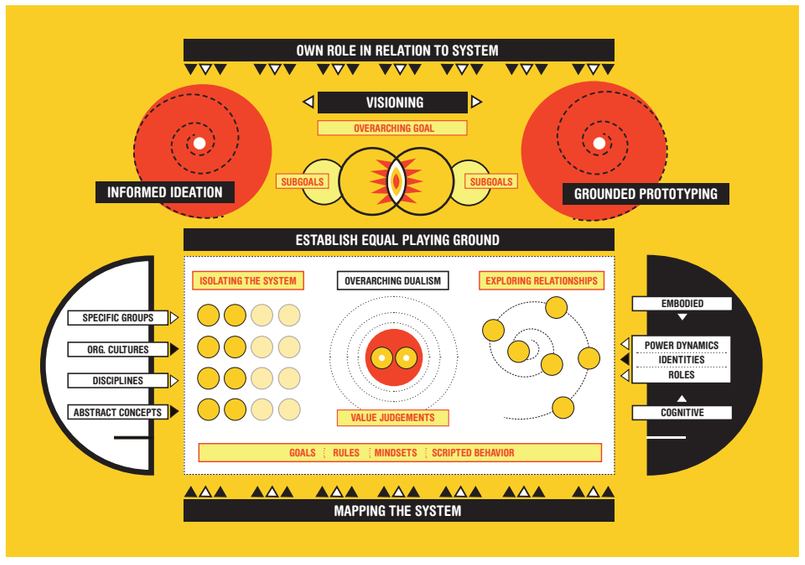


THIS PAGE
Rehearsals with Tjechovensemblen in Blå Huset, Tensta, 2015. Top images: photo by Anja Wikén.

THIS PAGE
Screens from the film “Love/Fuck Sweden,” produced in Stockholm, 2016.

WATCH THE TEASER VIDEO
https://www.youtube.com/watch?v=6GZ6iaZVe-E

CONFLICTUAL HARMONY: NEW WAYS OF DESIGNING I



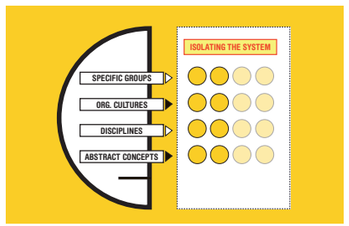
SYSTEMS BASICS

As outlined in the book *Thinking in systems* by Donella H. Meadows, systems consist of an interconnected set of elements that are organized in a way that it achieves something or fulfills a purpose.

Systems can be for example financial, mental, social, natural and mechanical, and operate across all scales. Systems are always nested within other systems.

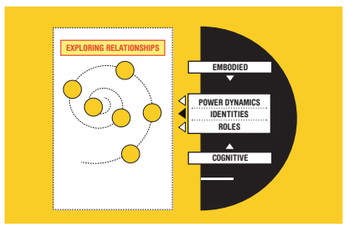
The Conflictual Harmony new ways of designing are to be seen as guidelines or actionable elements to consider along the way, rather than linear step by step instructions.

MAPPING THE SYSTEM



ISOLATING THE SYSTEM When responding to social challenges, we always try to get a bird's eye view of the "worlds" involved, striving to isolate the system we are working with from an outsider or in-between position.

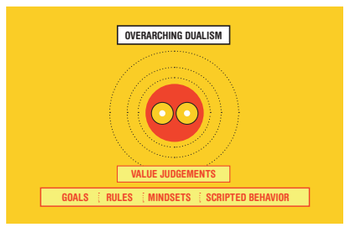
Possible dualisms or multiple positions to map, are specific groups, organizational cultures, disciplinary perspectives, and abstract concepts.



EXPLORING RELATIONSHIPS Including power dynamics, identities and performed roles, explored through both a cognitive and an embodied lens.

Embodied: How are these relationships and roles experienced? What are fears, desires, expectations, and needs?

Cognitive: What are the problem analyses involved? The worldview as translated into opinions, values and declared goals? Potential theoretical underpinnings?



OVERARCHING DUALISM After identifying an overarching dualism, we attach normative value judgments, associations with specific groups, disciplinary perspectives and/or ways of working to this dualism.

GOALS, RULES, MINDSETS AND SCRIPTED BEHAVIOR What is the dynamic between these positions or dualisms? How does it play out in embodied and structural ways?

OWN ROLE

OWN ROLE IN RELATION TO SYSTEM This includes mapping your blind spots, your identifications, your growth and motivations along the way, but also understanding how others may perceive you in this role and what challenges or opportunities this opens up.

Mapping the social system

As a starting point, me and Guleed Mohamed isolated a part of the social system at play by identifying five personas embodying different perspectives on the debate on immigration. In the script, these characters acted as very real and human representatives of larger social structures, demographics and viewpoints.

PERSONAS CONNECTED TO DEBATE ON IMMIGRATION

ABDI

Age 20

Male of Somali origin. Unemployed. Marginalized community.

Withdrawn/limbo

FATIMA

Age 23

Female of Middle Eastern origin. Successful journalist. Inner city, roots in marginalized community.

Ambigious relationship to her past

ANNIKA

Age 57

Female of Swedish origin. Public official. Inner city.

"Multi culturalism is great!"

"THE NORM"

MOA

Age 20

Annika's daughter. Art student.

Culturally alienated

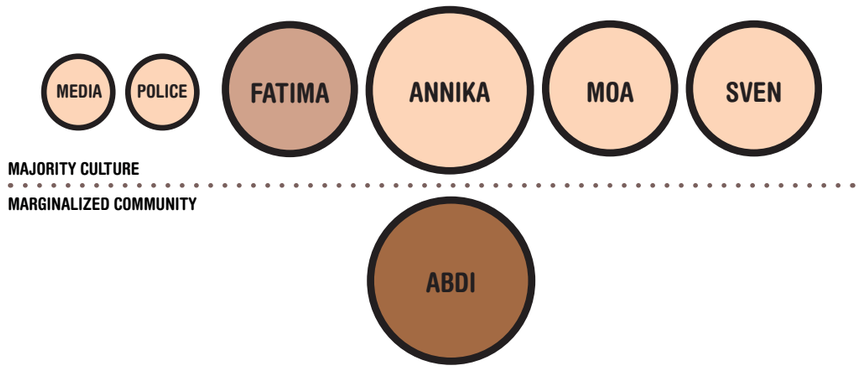
SVEN

Age 35

Male of Swedish origin. Unemployed. Countryside.

"Multi culturalism is a disaster!"

SOCIAL SYSTEM FROM ABDI'S POINT OF VIEW



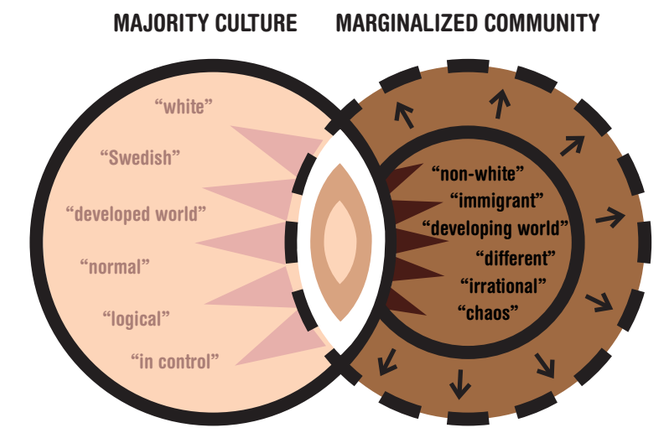
Identifying a protagonist

Abdi Hassan – at center stage in the debate on immigration, yet rarely heard and respected as a subject in his own right – was identified as the protagonist of the script and the perspective from which we would explore the system. His "main opponent" public official Annika, from his view the archetype of the Swedish norm and the upholder of the ideals of the majority society.

Overarching dualism

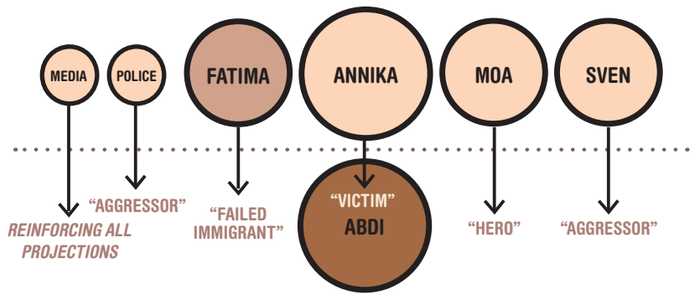
Through this mapping, we can identify the overarching dualism that the script is exploring, one of the gap between a majority culture – closely tied to ideals of "whiteness" – versus a marginalized community associated with "non-whiteness." Displayed in the diagram below are a few of the associations and value judgments tied to each pole.

OVERARCHING DUALISM



The smaller circle represents the marginalized position of this circle in regards to political, economic and cultural power. The arrows a desire to equalize this relationship.

PROJECTIONS ON ABDI



Projections on Abdi

This overarching dynamic is manifested in the projections on Abdi, or the role he has been assigned from the other characters, illustrated in the graph above.

"We change paradigms by building a model of the system, which takes us outside the system and forces us to see it whole."[13]

– SYSTEMS THINKER
DONELLA H. MEADOWS

"Looking at systems from a marginalized perspective reveals insights about the flaws of the systems that can lead to systems-level improvements that in the end benefit everyone."[14]

– DESIGN STUDIES THINKER
CAMERON TONKINWISE

CONFLICTUAL HARMONY: NEW WAYS OF DESIGNING II

EQUAL PLAYING GROUND

ESTABLISH EQUAL PLAYING GROUND **The most important thing when establishing an equal playing ground is to make sure that the subjectivity and different entry points of everyone involved is recognized.** Thus, establishing a "third space" in-between.

QUESTIONS TO EXPLORE

Are the needs of all parties included in the design of the strategic framework? The problem analysis? The narrative around the strategic intention? Have possible clashes been anticipated and accounted for? Does the representation of perspectives or positions account for disparities in power, making sure no one feels "underrepresented" and silenced?

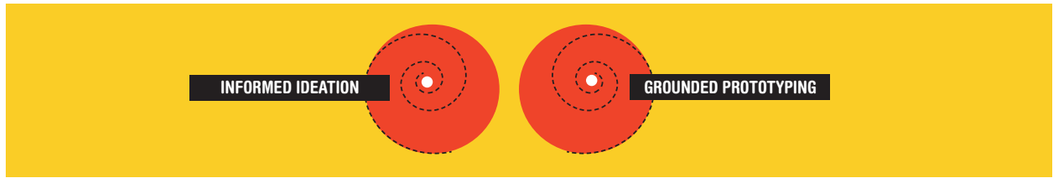
VISIONING

VISIONING **When exploring a new system we search for an overarching vision connected to a conflictually harmonious system.** If many actors are involved in the exploration, we seek for the alignment of various sub goals with the overarching vision.

QUESTIONS TO EXPLORE

What might a healthy dynamic between the identified positions or dualisms look and feel like? What would be an ideal situation from various sides? What are the new relationships we are trying to establish? What might be metaphors for the new system? What might be benefits to different sides, as well as the overall system?

INFORMED IDEATION & GROUNDED PROTOTYPING



INFORMED IDEATION **Informed by our systems exploration, we ask questions about how this new system may be materialized and supported.** What roles, activities, objects, platforms, initiatives, methods, spaces, practices, principles, rituals, rules and services might support the new direction? What are initiatives and practices within our system that already support this new system, and what are tools that may leverage these?

GROUNDED PROTOTYPING **The use of prototyping in an overall change strategy can be seen as holding the tension between action and reflection.** To ensure grounded prototyping, it is important to revisit the problem analysis as well as the vision along the way, as these might change with the materialization of an imagined or desired system.

POTENTIAL METHODOLOGIES

MAPPING THE SYSTEM Visual systems mapping, secondary research, ethnographic explorations and in-depth interviews connected to the site, art pedagogic exercises, prototyping as research: e.g. script writing, development of personas and/or techniques inspired by theatre of the oppressed and systemic constellation work.

OWN ROLE IN RELATION TO SYSTEM *See "Posture and mindsets."*

ESTABLISH EQUAL PLAYING GROUND Site scouting, meeting design, organization development theory.

VISIONING Scriptwriting/storytelling and performance, theatre of the oppressed/systemic constellation techniques, visual mapping/mood board, character design and world building, speculative design, futuring exercises.

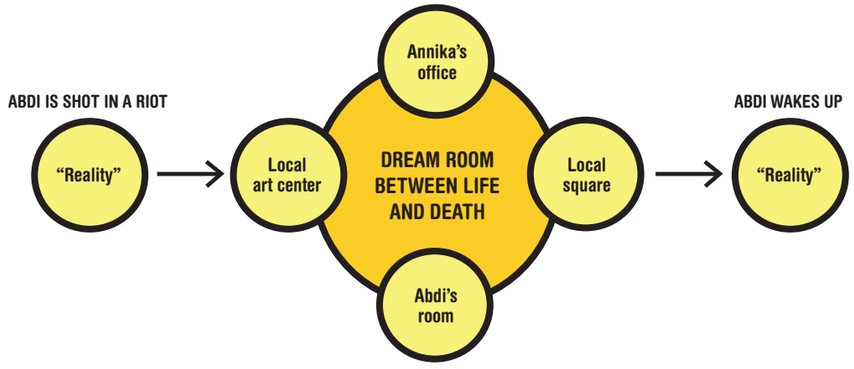
INFORMED IDEATION Brainstorming with sticky notes, secondary research, making sessions.

GROUNDED PROTOTYPING Whatever medium the system allows for.

Setting the system in motion towards a new goal

By presenting Abdi with the same scenarios multiple times – allowing him to try out different resistance strategies and responses – we get to watch the systems dynamics in motion. It is important for this exercise to establish a narrative and a fictional space where these encounters can play out. In the script, this was constructed through establishing a "neutral" no man's land between life and death that Abdi entered after being shot in a riot, from which he could visit familiar scenes from his everyday life.

NARRATIVE AND FICTIONAL SPACE



The purpose of the exercise to understand how the current system operates. What are the roles, the script and how is this embodied and upheld? What might be paths forward?

Abdi's resistance strategies start out with withdrawal and apathy, turning into argumentation, aggression, and dominance – a situation where he ends up using the same master suppression techniques the other characters have used against him earlier in the script.

WATCH SELECT CLIPS FROM ABDI'S JOURNEY
https://www.youtube.com/watch?v=ic3T4-RRYUM

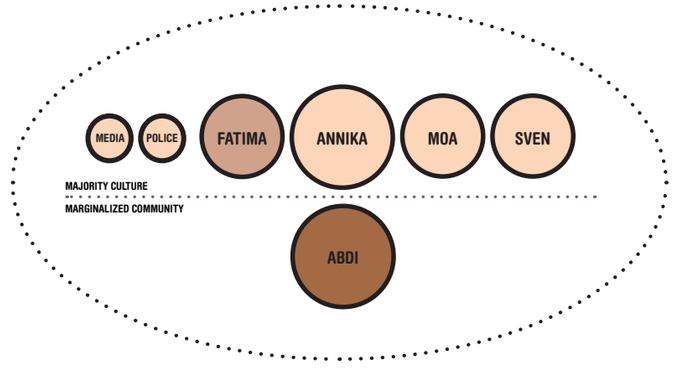
"There is yet one leverage point that is even higher than changing a paradigm. To keep oneself unattached in the arena of paradigms, to stay flexible, to realize that no paradigm is "true," that every one, including the one that shapes your own worldview, is a tremendously limited understanding of an immense and amazing universe that is far beyond human comprehension."[16]

– SYSTEMS THINKER
DONELLA H. MEADOWS

Including a facilitator unattached in terms of identities

Perhaps the most crucial character of the script was one used to establish a safe space for Abdi to return to in-between his meetings with the others. This character catered to Abdi's needs, yet maintained a systemic point of view, unattached in terms of identities. The character was finally written out of the script as it was not needed anymore, yet it was absolutely necessary for the process.

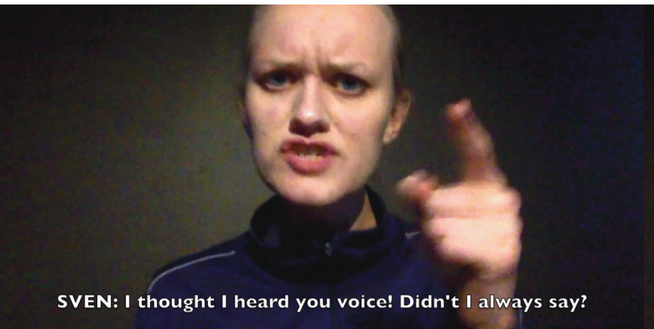
FACILITATOR

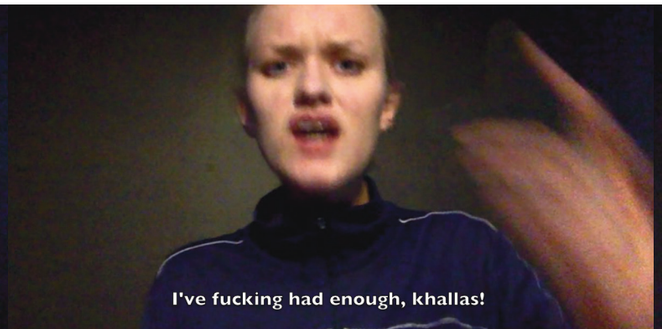


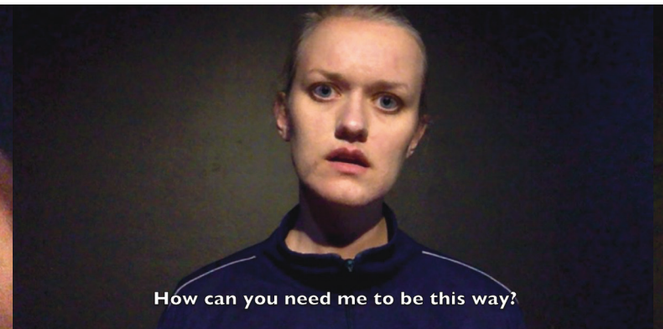
Opening up a "third space"

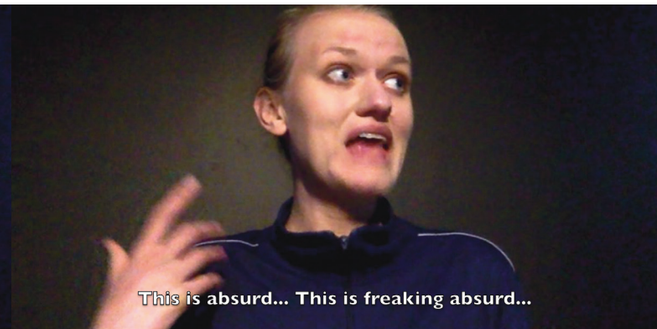
A critical turning point in the script comes after Abdi has tried "everything," and is still left unsatisfied in terms of establishing a relationship of mutual respect in relation to the other actors. Out of desperation he suddenly steps out of the system mentally, or in other words, becomes a systems node conscious of itself, recognizing the role he has been assigned. The gaze is now suddenly shifted from Abdi reacting to someone else's real or perceived gaze, to Abdi looking back. Asking, genuinely curious about the answer: "Why do you guys (living your stable existences) need me to be like this?".

WATCH SELECT CLIPS FROM ABDI'S JOURNEY
https://www.youtube.com/watch?v=0azfDl-j5bk









Abdi's sudden shift in consciousness thus opens up a "third space" beyond the very set roles that has this far dominated the interactions between the characters. In this space, the conflict is still very much present, yet authentic conversations start to appear where the insecurities, fragilities and dysfunctional elements of the roles and identities involved in this drama rise to the surface. It is a space where the interconnectedness of these identities – the characters "needing" each other to preserve their sense of self – is called out from different angles.

As one example, we can attempt to break down Annika's "white identity" through the diagram below, going back to the black and white dualism described earlier.

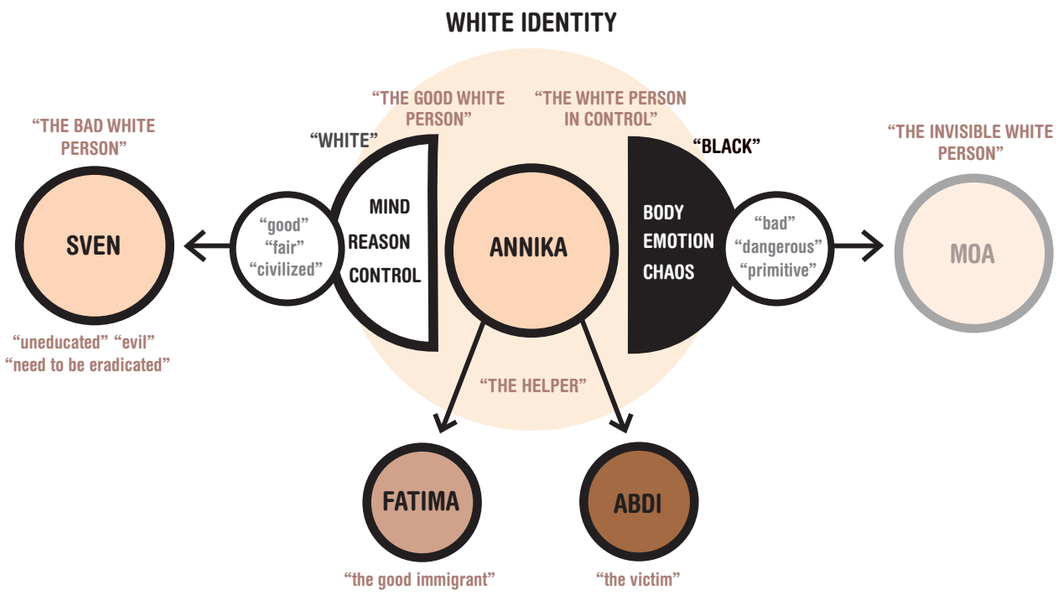
Aspects of this "white identity" are the roles of "the white helper," "the white person in control" and the "good while person." These are all maintained through the creation of an "Other," Abdi as "the victim" being the most apparent one.

The diagram also gives insight into some of the inter white identity wars that are a part of upholding this white identity. The most obvious one being between Annika and Sven, who from this angle is assigned the role of "the bad white person" that one's own guilt or imperfection can be projected onto. We also get an insight into the dysfunctional elements of the relationship between Annika and Moa, whose vulnerability, inner chaos and suffering makes her "invisible" in this system of racial identities.

"Theatre is born when the human being discovers that it can see itself seeing. Observing itself, the human being perceives what it is, discovers what it is not and imagines what it could become."[15]

– AUGUSTO BOAL, FOUNDER OF THEATRE OF THE OPPRESSED

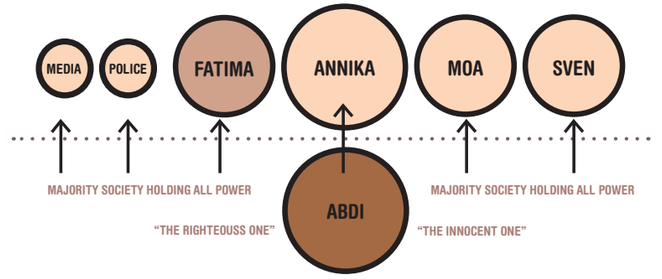
ANNIKA'S WHITE IDENTITY INTERCONNECTIONS



"The real leap consists of introducing invention into life. In the world I am heading for, I am endlessly creating myself."[17]

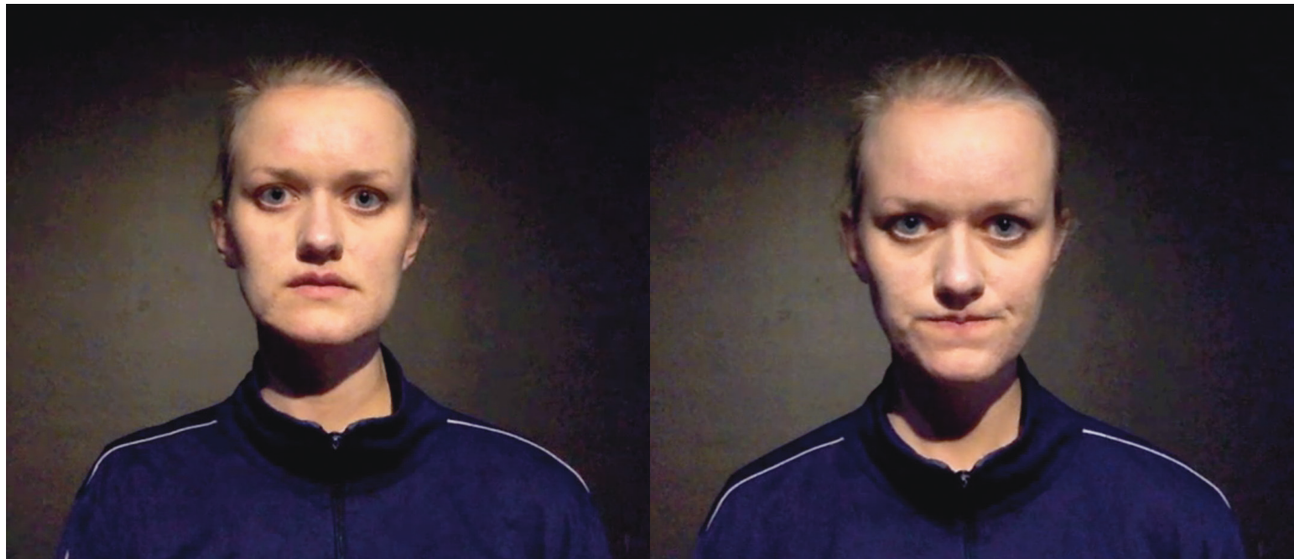
– POSTCOLONIAL PSYCHOLOGIST FRANTZ FANON

ABDI'S PROJECTIONS



As revealed in the script, dynamics of performed roles, identities and projections, are by no means unique to whoever is perceived as the "norm bearer" in the system but could be considered a system's behavior where everyone in the play is othering others to protect their sense of identity. In Abdi's case, he is called out by Moa and Fatima for "needing" Annika and them to represent all power in this system, as to protect himself from facing up to his own shortcomings.

In the final scene of the script, Abdi visits Annika in her office one last time. He is calm, firm, acting rather than reacting. Asks her gently to repeat the words "I don't know." Then "I don't know, what do you guys think?" – urging her to step down from her pedestal, meeting him like an equal. He then leaves, the script left open.



Development of embodied research into a framework for systems change

Through the script, we get an insight into links within the system and how the respective growth and development of the different actors is intimately linked together underneath a surface layer of an unequal distribution of power and privilege. The question being: how make the different elements of the system move together?

Testing out the script with audiences of differing backgrounds, the resonance with real-world dynamics, sentiments and identities was confirmed. Due to its systemic lens and non-judgmental display of a variety of perspectives, I noticed however that interpretations of its meaning, message, and courses of action, varied widely. Often, people would try to attach these to current cognitive models of understanding the world and their place in it, missing out on possibilities of more transformative change. This sentiment was also felt on a personal level, where the revelation of the constructed nature of the identities in the script had left me groundless, unsure of how to navigate in the world moving on.

Along the way, these learnings made me understand the need for new cognitive models or actionable frameworks tied to the insights developed through the script. Recognizing the interconnectedness of the system, I also felt a need for a broader systems understanding that goes beyond the lens of inequality and power linked to racial constructs. I so asked myself: What might be other lenses I can see the same system from, pointing towards a deeper necessity for change? Who are the people questioning the established dramaturgy, scripts, and roles revealed in the script – from different angles? What might be a vision or a theory of change that in full or in part might resonate across boundaries, forming the basis for new forms of community and collaboration? What may be guidelines for working across these boundaries, making a creative-transformative "third space" open up beyond the set roles and hierarchies explored in the script?

"To 'break the system' we need to acknowledge the tie that binds them all together. The system is only going to truly change if they all move together."[18]

– ORGANIZATIONAL CHANGE MANAGEMENT MAJOR ANTHONY MEYERS

BELOW

Reading at Blå Huset, Tensta, Sweden, 2015.

ABOVE

Community event in Röstånga, Sweden, 2017. Photo by Nils Phillips.

"Leaders are necessary to foster experimentation, to help create connections across the organization, to feed the system with information from multiple sources."[19]

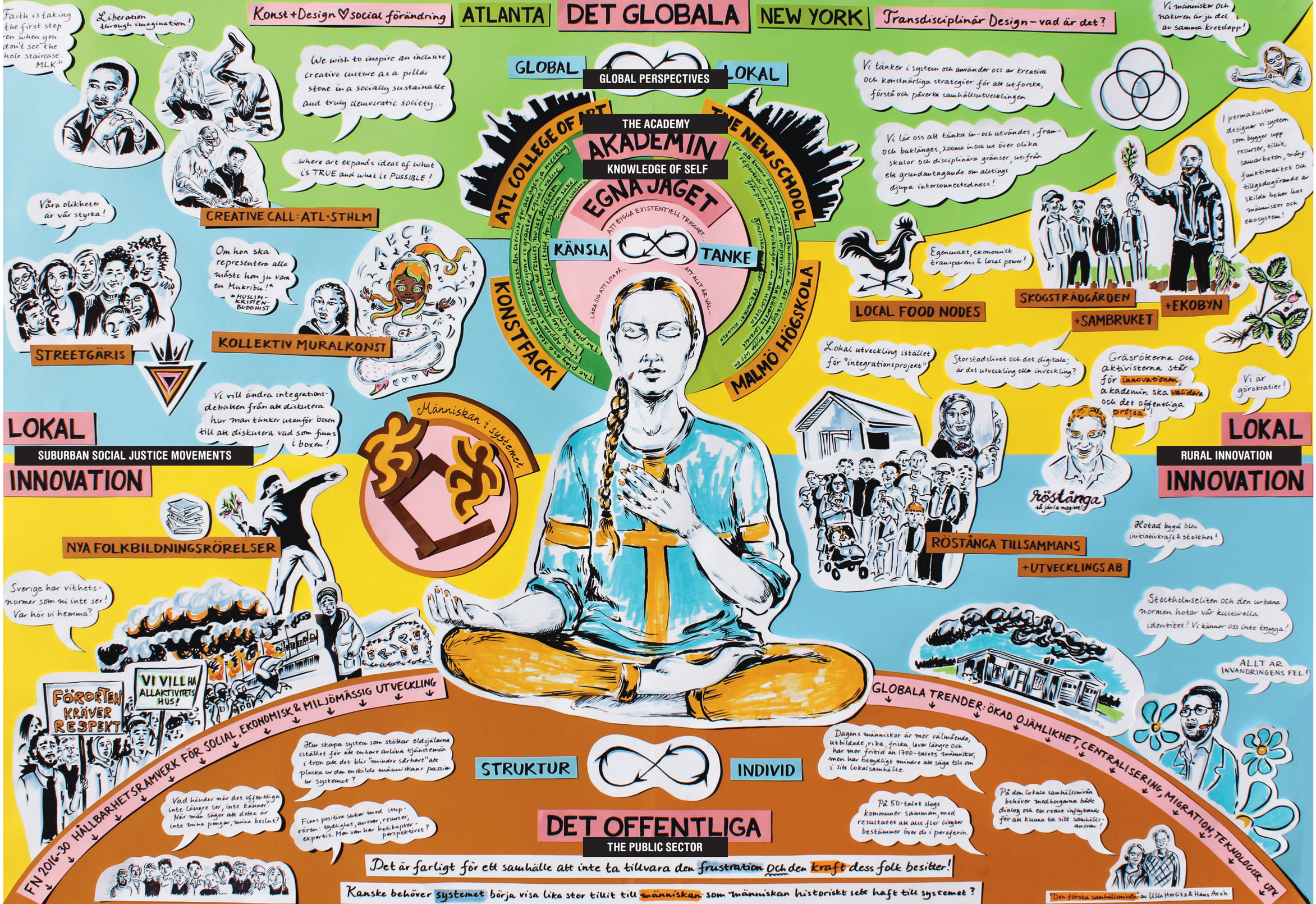
– MANAGEMENT CONSULTANT MARGARET WHEATLEY

The vision for a social innovation lab is born

Over the next few years, I so initiated a journey of visiting and coming to understand the perspectives of change agents tied to the "social worlds" of the other characters in the script, including the established art world, rural communities, the public and nonprofit sectors. Through these encounters – as well as my studies at Parsons in systems thinking, organization development and design-led research – I've been aiming to craft a "fuller picture" of the various aspects of the system I am seeking to move.

Many of these explorations culminated in a change maker in residence program in the summer of 2017, where I was invited to an exchange with a community of social innovators operating across Malmö and the rural village Röstånga in Southern Sweden. At the end of this residency program, I synthesized my research into a visual collage where a vision for a social innovation lab emerged (see image on next spread), engaging the "social worlds" connected to all the characters in the script. Through this kind of visual processing of the research, the desired shift in relationships or roles is apparent. In the collage, the public sector forms the "soil" rather than the "roof" of this system, moving from a role of the "know-it-all-helper" to one of supporter and collaborator. Links are recognized between local innovation in the countryside and the marginalized suburbs. Global perspectives are embraced for a broader understanding of the problems faced, and academia across sectors is activated. At the core, we find knowledge of self and holding the tension between the dualisms of thought and feeling, structure and individual, local and global.

Returning to my final year of studies at Parsons, I so set out to develop the framework of Conflictual Harmony in support of the kind of cross-sectoral work envisioned in the collage. The framework will be iterated and developed through my continuous practice and the opportunities, contexts and collaboration partners that appear along the way.


Konst + Design ♡ social förändring
ATLANTA
DET GLOBALA
NEW YORK
Transdisciplinär Design – vad är det?
Faith is taking the first step ren when you don't see the hole staircase. MLK
Liberation through imagination!
We wish to inspire an inclusive creative culture as a pillar stone in a socially sustainable and truly democratic society...
...where art expands ideas of what is TRUE and what is POSSIBLE!
CREATIVE CALL: ATL-STHLM
GLOBAL
GLOBAL PERSPECTIVES
LOKAL
THE ACADEMY
AKADEMIN
KNOWLEDGE OF SELF
EGNA JAGET
ATT BYGGA EXISTENTIELL TRYGGHET...
KÄNSLA
TANKE
...LÄRA SIG ATT LITA PÅ...
...ATT ALLT ÄR VÄL...
ATL COLLEGE OF ART
THE NEW SCHOOL
KONSTFACK
MALMÖ HÖGSKOLA
Vi tänker i system och använder oss av kreativa och konstnärliga strategier för att utforska, förstå och påverka samhällsutvecklingen
Vi lär oss att tänka in- och utvändes, fram- och baklänges, zooma in och ut över olika skalor och disciplinära gränser, utifrån ett grundantagande om alltings djupa interconnectedness!
Vi människor och naturen är ju del av samma kretslopp!
I permakultur designar vi system som bygger upp resurser, tillit, samarbeten, mångfunktionalitet och tillgodogörande av skilda behov hos människor och ekosystem!
Egenmakt, ekonomisk transparens & local power!
LOCAL FOOD NODES
SKOGSTRÄDGÅRDEN
+SAMBRUKET
+EKOBYN
Våra olikheter är vår styrka!
Om hon ska representera alla måste hon ju vara en Mukribu!*
*MUSLIM-KRISTEN-BUDDHIST
STREETGÄRIS
KOLLEKTIV MURALKONST
Lokal utveckling istället för "integrationsprojekt"
Storstadslivet och det digitala; är det utveckling eller inveckling?
Gräsrötterna och aktivisterna står för innovationen, akademin ska validera och det offentliga projsa!
Vi är görokratier!
LOKAL
SUBURBAN SOCIAL JUSTICE MOVEMENTS
INNOVATION
Vi vill ändra integrationsdebatten från att diskutera hur man tänker utanför boxen till att diskutera vad som finns i boxen!
Människan i systemet
NYA FOLKBILDNINGSRÖRELSER
LOKAL
RURAL INNOVATION
INNOVATION
röstånga så järla magiskt!
RÖSTÅNGA TILLSAMMANS
+UTVECKLINGS AB
Hotad bygd blev initiativkraft & stolthet!
Sverige har vithetsnormer som ni inte ser! Var hör vi hemma?
Stockholmseliten och den urbana normen hotar vår kulturella identitet! Vi känner oss inte trygga!
ALLT ÄR INVANDRINGENS FEL!
FÖRORTEN KRÄVER RESPEKT
VI VILL HA ALLAKTIVITETS HUS!
FN 2016-30 HÅLLBARHETSRAMVERK FÖR SOCIAL, EKONOMISK & MILJÖMÄSSIG UTVECKLING
GLOBALA TRENDER: ÖKAD OJÄMLIKHET, CENTRALISERING, MIGRATION, TEKNOLOGISK UTV
Hur skapa system som stöttar eldsjälarna istället för att enbart avlöna tjänstemän i tron att det blir "mindre sårbart" att plocka ur den enskilde människans passion ur systemet?
Vad händer när det offentliga inte längre ser, inte känner? När man säger att detta är inte mina pengar, mina beslut?
Finns positiva saker med stuprören: tydlighet, ansvar, resurser, expertis. Men vem har helikopterperspektivet?
STRUKTUR
INDIVID
Dagens människor är mer välmående, utbildade, rika, friska, lever längre och har mer fritid än 1700-talets människor, men har betydligt mindre att säga till om i sitt lokalsamhälle.
På 50-talet slogs kommuner samman, med resultatet att allt fler cityber bestämmer över de i pereferin.
På den lokala samhällsnivån behöver medborgarna både dialog och ett reellt inflytande för att kunna ta sitt samhällsansvar!
DET OFFENTLIGA
THE PUBLIC SECTOR
Det är farligt för ett samhälle att inte ta tillvara den frustration och den kraft dess folk besitter!
Kanske behöver systemet börja visa lika stor tillit till människan som människan historiskt sett haft till systemet?
"Den första samhällsnivån" av Ulla Herlitz & Hans Arch

CONVERSATIONS

The most apparent conversation that my work joins, is one connected to design for social innovation, as exemplified by platforms such as “Decolonising Design”[20] and “Depatriarchise Design”[21] as well as the research communities mentioned earlier. My proposition here is that for the field of social innovation to truly grow into a force with real power to facilitate transformative innovation, it needs to expand its current theoretical and practical foundations to embrace disciplinary perspectives that allow us to understand systems dynamics at more depth.

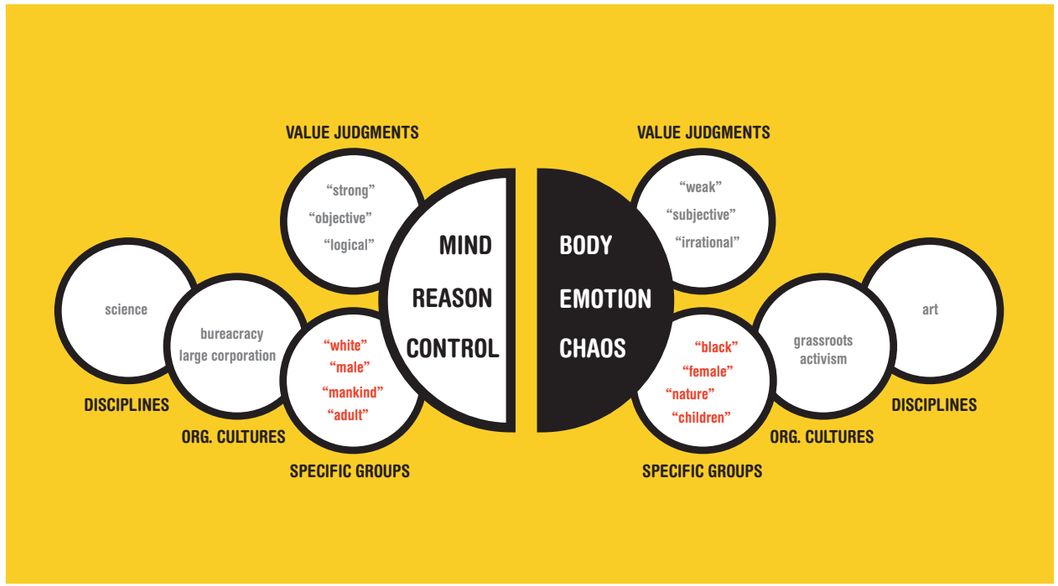
To better understand the embodied experience of a system, I have suggested the performing arts as the most fruitful avenue to explore. To better understand the structural realities that govern much of this embodied experience and the opportunities for change, I have suggested incorporating perspectives from social activism and theory. For systems level transformation, I have suggested input from organization development. I also believe that design for social innovation would benefit from engaging with the existential issues that underlie any attempt at shifting a current state towards a preferred one, explored through philosophy, spiritual practice and theory, or simply, lived experience in a human body.

In binding these various fields of thought and practice together, my work also joins on-going conversations within various academic fields, about the need for knowledge production that goes beyond the split between body-mind, subjective-objective, observer-observed, and theory-practice. I have encountered these conversations from various angels: systems thinking within the natural sciences, performance theories, critical autoethnography, feminist, queer and critical race theories, artistic research and, of course, our home base of design-led research.

I also see clear connection points to conversations around more holistic frameworks that bind together different disciplinary perspectives. These conversations are taking place within transdisciplinary research, a field that “in the last few decades has grown rapidly in medical/health research, environmental research, sustainability research, educational research, policy research and social research.”[22] They are also happening connected to the meta-theories Critical Realism and Integral Theory, that both “embrace epistemological pluralism” and “encompass the ever-growing complexity of scientific, social, global, and ecological systems” in an attempt to “include and integrate multiple perspectives and disciplines.”[23]

Finally, a few words about the conversation around the specific context that I have chosen to focus in on in this thesis book: one tied to social justice, immigration and the construction of race. What I think my work contributes to this discussion is a systems approach, a search for the interconnectedness and deeper necessity for change underneath the apparent dynamics of power, privilege, and oppression tied to specific groups, bodies and experiences. Pointing to how constructions of race connect to the constructions of other dualisms, how it connects to the organizational cultures we operate within, the roles we perform and the alienating nature of these across the racial spectrum, I hope to open up a space for a deeper systems change. One that dares to look very real and deeply ingrained identities and power dynamics in the eye, all the while recognizing the inherent dignity and capacity for growth within every human being, community or society.

CONFLICTUAL HARMONY: VISION & THEORY OF CHANGE I



FOUNDATIONAL DUALISM

Going back to the days of Aristoteles, Western culture and thought are defined by a perceived split between mind and body, reason and emotion, order and chaos.

It is a dualism that has been perpetuated by religious, scientific and philosophical traditions over thousands of years, and in many ways acted as a foundation for the design of our social structures and relations.

VALUE JUDGMENTS

These dualisms are commonly followed by value judgments where one side is considered better than the other.

Examples of value judgments tied to the mind-reason-order side, are “rational,” “objective,” “strong.” Value judgments tied to the body-emotion-chaos side, are “irrational,” “subjective,” “weak.”

SPECIFIC GROUPS

Along the way, people trying to preserve their identity or position of power, have projected the “undesirable” aspects of what is part of a human whole on specific groups of people.

Thus, associating the “good qualities” with for example men, white skin, adulthood, mankind. On the other side: women, dark skin, children, nature.

ORGANIZATIONAL CULTURES

These dualisms have been translated to specific organizational cultures or ways of doing things.

Tied to the mind-reason-order side is the idea of the organization governed by a top-down approach, with strict hierarchies, and advanced systems of controlling both employees and outcomes within the system. This is the kind of system that dominates most of our Western societies, whether within a public or a corporate sector, a communist or a capitalist society. To the body-emotion-chaos side, are practices of self-organization, as exemplified by organizational cultures tied to for instance grassroots activism.

DISCIPLINES

The dualisms have also been tied to specific disciplines, with one example being the perceived split between art and science.

In reality, we know that both art and science rely on an analytic-creative approach, but within our mainstream society, we tend to believe that art belongs solely to the body-emotion-chaos side of things, and science to the mind-reason-order side. This split is embodied in vastly different resources on each side, as well as influence over politics, decision-making, and problem-solving.

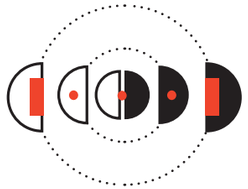
CONFLICTUAL HARMONY: VISION & THEORY OF CHANGE II

SCALES

The world that this kind of dualistic thinking has created is one containing a wide variety of oppressive structures and alienating roles.

Depending on where you are born within this social construction we get assigned a particular role, with certain expectations, resources and possibilities tied to them. Some hold more power than others, but whatever role you are assigned, it is one that limits you to exercise a certain part of the "human whole."

THE NATURE OF THIS SYSTEM OPERATES ACROSS SCALES



STRUCTURAL Embodied in institutions that grant advantages to particular groups of people or value particular behaviors over others.

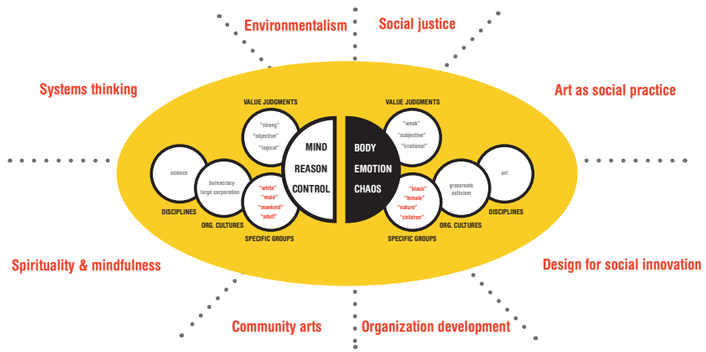
INTERPERSONAL Embodied in patterns of behavior, identities, and interactions that often carry elements of objectification and power struggles.

PERSONAL Embodied in internalized mechanisms of oppression that suppress or punish certain aspects of our being and potential.

CHANGE MOVEMENTS

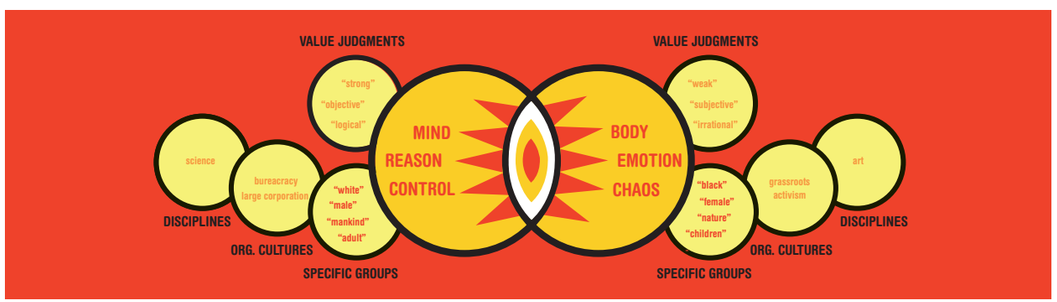
Along the way, many attempts, from different angles, have been made to change this world that we have constructed.

Conflictual Harmony is an attempt to align forces, but also provide a basis for more strategic interventions regardless of what systems you are operating within.



THE CONCLICTUAL HARMONY CALL

At the heart of the Conflictual Harmony framework, is a desire to open up "third spaces" between different worlds, where opposing elements can play, dissolve, merge, shift meaning, transform into "new worlds," or new systems.



TRANSDISIPLINARY CONTRIBUTION

I believe my contribution to the field of transdisciplinary design, lies much in expanding design out of its traditional comfort zone "in-between" the fully embodied approaches of the arts, and the structural analyses of the social field, to embrace a broader range of strategies connected to each pole. Occupying this more expansive position, the question of what design is in the mix of disciplinary tools, lenses, and sensibilities, becomes one about a certain logic to the process, a mindset, a space of navigating and synthesizing a variety of perspectives into a coherent form.

For me, starting my design practice in Graphic Design, branding and illustration, design was always about this synthesizing ability or world building. I would carefully research "visual worlds" in connection to the projects at hand, with the aim of weaving them together in the creation of something never seen before. When the traditional design tools felt insufficient in terms of social impact work and I turned to the arts and social theory, I always kept a designerly sensibility and way of operating. Always seeing the potential of a situation to be different than what it currently is, operating from the standpoint that human beings can change, always moving between the analytical bigger picture/context and the emotional, embodied. Always interested in the "how" of any vision or expressed value.

When I write, when I perform, when I paint, lead a creative project, analyze social structures or suggest strategies for systems change, I do it all as a designer, a transdisciplinary one. A designer who has learned from the social field the impact of power, identities, and roles. A designer who has learned from the arts to let go of a certain control, sit with things that don't really make sense, let complexity marinate until the time is ripe for synthesis. Learned how to value, listen to and make use all of me in the process – the complexities, confusions, vulnerabilities, desires, and curiosities.

A transdisciplinary designer who understands that to build lasting bridges within a system, we need to explore the system as much as we need to explore ourselves. This self might be our most valuable design tool, the platform from where we meet people, understand their needs on a deeper level, make them feel seen, heard and respected. It is my firm belief, that to transform systems around us, we must be willing to move and transform with them. See the overarching dynamics in play but also that which falls outside of any model, or that which lives as unleashed potential. It is a position that requires tremendous flexibility of mind, of heart, of tools used, a vulnerability in the face of both the people you engage with and the process itself. For me, it's a work as much as a life philosophy, an ever-evolving journey.

ABOVE
New York City, 2018.

THANK YOU

John Bruce: For your presence and spirit.

My family: For your unconditional loyalty and support.

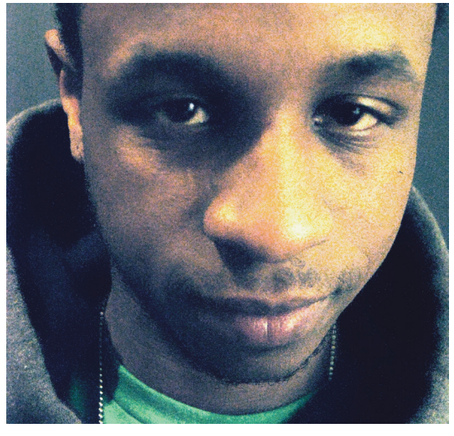
My classmates: For your warmth, kindness, and inspiration.

Lara Penin, Eduardo Staszowski, Jilly Traganou, Elliott Montgomery and Jamer Hunt: For helping me find my (trans) disciplinary home.

Lisa Norton: For feeding my meta imagination.

RUAB and Save the Children: For helping me see and believe in a path forward.

This thesis is dedicated to the memory of Darius Ever Truly (1981–2007) and Kristina Flodman (1962–2017).



TOP

Darius Ever Truly, 2006. Private image.

BOTTOM

Kristina Flodman, 2012. Facebook profile.

ENDNOTES

1. “Turning Wicked Problems Into Wicked Opportunities,” Fast company futurist forum, accessed April 28, 2018, https://www.fastcompany.com/2682062/turning-wicked-problems-into-wicked-opportunities.
2. “Nya siffror om miljonprogramsområdena och utomeuropéerna,” Tobias Hübinette, accessed April 14, 2018, https://tobiashubinette.wordpress.com/2017/12/07/forort-minoriteter-ojamlikhet/.
3. “År 2026 kommer närmare 2/3 av alla invånare i Stockholms län att ha någon form av utländsk bakgrund,” Tobias Hübinette, accessed April 14, 2018, https://tobiashubinette.wordpress.com/2017/11/13/stockholm-demografi-minoriteter-2/.
4. “Danmark detroniserar nu Sverige som EU:s mest rättvisa och jämlika land,” Tobias Hübinette, accessed April 14, 2018, https://tobiashubinette.wordpress.com/2017/11/16/sverige-dammark-ojamlikhet-minoriteter/.
5. Mahmoud Keshavarz & Ramia Maze (2013) Design and Dissensus: Framing and Staging Participation in Design Research, Design Philosophy Papers, 11:1, 7-29, DOI: 10.2752/089279313X13968799815994:12.
6. Wetter-Edman, K., et al., “Staging aesthetic disruption through design methods for service innovation,” Design Studies (2017), https://doi.org/10.1016/j.destud.2017.11.007: 1.
7. Wetter-Edman, K., et al., “Staging aesthetic disruption through design methods for service innovation”: 5.
8. “Design’s (Dis)Orders & Transition Design,” Medium, accessed April 14, 2018, https://medium.com/@camerontw/designs-dis-orders-transition-design-cd53c3ad7d35.
9. “Design’s (Dis)Orders & Transition Design,”Medium.
10. Franz Fanon, Black skin white masks, trans. Richard Philcox (New York: Grove Press, 2008), 166.
11. Franz Fanon, Black skin white masks, 12.
12. James Baldwin, “On being white and other lies,” Essence (April 1984).
13. Donella H. Meadows, Thinking in systems, ed. Diana Wright (Vermont: Chelsea Green Publishing, 2008), 164.
14. Cameron Tonkinwise, lecture at Konstfack in Stockholm, Sweden, November 28, 2014.
15. Augusto Boal, The rainbow of desire, trans. Adrain Jackson (New York: Rutledge, 1995), 13.
16. Donella H. Meadows, Thinking in systems, 164.
17. Franz Fanon, Black skin white masks, 203.
18. Anthony Meyers, in conversation with Johanna Tysk, New York, USA, October, 2017.
19. Margaret Wheatley, “Goodbye command and control,” Leader to leader (July 1997).
20. “Decolonising Design,” accessed April 28, 2018, http://www.decolonisingdesign.com/
21. “Depatriarchise Design,” accessed April 28, 2018, https://depatriarchisedesign.wordpress.com/.
22. Patricia Levy, Essentials of transdisciplinary research: using problem-centered methodologies (Walnut Creek: Left Coast Press, 2011), 13.
23. Ed. Roy Bhaskar, Sean Esbjörn-Hargens, Nicholas Hedlund and Mervyn Hartwig, Metatheory for the Twenty-First Century (New York: Routledge, 2016), xvi foreword.