

child remains

Screening the Family Tree

Gabriella Di Feola

Examiner Markus Bergström
Reviewer Rosa Tolnov Clausen
Supervisors Eva Erwander and Onkar Kular
MFA Design – HDK-Valand, 2024

Till min älskade Estrid,
du finns alltid i mina tankar

Table of Contents

Contents

Abstract	3
Keywords	3
.....	4
Introduction.....	4
Personal Relation to the Issue.....	5
Background.....	6
Lilla Änggården	7
Stakeholders.....	8
Discourses and Knowledge Perspectives	9
Urgency for the Topic.....	10
Relevant Discussions Outside the Academy.....	10
Related Exhibitions and XR work in Artistic Practices	12
Grief.....	12
Purpose and Research Question	15
Methodology	16
Site-Specific Exploration.....	16
Conversations.....	17
The Body.....	18
Crafts, Material, non material and no material.....	18
The own grief experience as ethical reasoning	20
Contribution through Practice and 'Edited Practice Paper'	21
child remains- An Immersive Conversation About Grief.....	21
Discussion as result	23
Edited Practice Paper <i>telnings stoft/child remains</i>	24
Discussion	25
Possible Further Development/Research.....	32
Reference List.....	34
Special thanks to.....	38
Glossariers	39

Abstract

The experience *child remains- an immersive conversation about grief (child remains)* is an installation that explores eXtended Reality (XR) design through an exhibition in a museum context. The project is a collaboration between the museum Lilla Änggården and the author and revolves around the subjects of digital humanities, immersive and digital experiences in museums, and how art and design can contribute in these fields. The exploration takes place from an artistic base, a context that creates and gives freedom within the framework of design and exhibitions at the museum. *child remains* primarily examines museums and exhibitions from a local and Swedish context, as Lilla Änggården fits within this frame. Further, it explores storytelling, aesthetics, and difficult subjects such as grief, by focusing on how a designer can create links between the historical, the contemporary and create cohesion where difficult subjects can be processed. The exploration takes place with different intuitive methods, site-specific exploration, having conversations, photographing, working with various digital programs and virtual reality (VR), and combining those with theory such as interaction design, posthumanism, affect and the rhizome. The exploration has resulted in the testing of various types of equipment and programs, some 3d models, and commenced a prototype of an immersive installation. The project further explores what we see as content in a museum, as well as test new ways of using and conveying digital material in this context, above all, the project concerns grief, loss of a child, and the telling of grief in new ways in these contexts.

Keywords

Museum, Cultural Heritage, Grief, Loss of a child, XR

First, I want you know that at the end of this essay there is a glossary of the terms AR, MR, VR, XR and photogrammetry. If desired the glossary can be carried with you throughout the reading.

Introduction

The experience *child remains- an immersive conversation about grief (child remains)* is an installation that explores design through an exhibition in a museum context. The project is a collaboration between the museum Lilla Änggården, a part of Göteborgs stadsmuseum (Gothenburg city museum), and me a HDK-Valand design student.

The project revolves around the subjects of digital humanities¹, as it concerns digitized cultural heritage and digital exhibitions. Furthermore, the project explores the digital medium primarily through immersive technologies and digital experiences in museums and gives an example on how art and design can create contribute in these fields.

The exploration takes place from an artistic base, a context that creates and gives freedom within the framework of design and exhibitions at the museum. *child remains* primarily examines museums and exhibitions from a local and Swedish context, as Lilla Änggården fits within this frame. Therefore, I mainly try to use a material that is relevant to this context, such as information from support organizations for Swedish museums and give examples of art and research that fit within this context. However, I also move more broadly in finding insights and examples from international parties in research and support.

¹ The University of Gothenburg describes digital humanities in this way:

"The field includes both the development and use of digital tools for humanistic research and teaching, as well as studies of the importance of digital technologies to the human condition. As such, digital humanities include everything from humanist-oriented research on digitalization and its bearing on individuals, culture and society - then, now and tomorrow - to the study of various humanistic issues based on systematic digital computation and visualization tools, source materials and methods."
'What Is Digital Humanities? | University of Gothenburg' [accessed 11 May 2024].

Personal Relation to the Issue

My interest in Virtual Reality (VR) and XR awakened through my participation in the project *Alla kan innovera!*, an exploratory project around museum exhibitions, a multi users experience, the use of a game leader and iterative learning in VR by Research Institutes of Sweden (RISE) and Borås Museum.² There, my interest was piqued, especially on how technology can be used to create bodily experiences linked to cultural heritage. This project gave me a learning and understanding of how strong and convincing an experience in VR can be, which opened a curiosity to examine the material further.

As I work with the topic of grief, it feels relevant to give a background on my entry into this. My relationship with grief deepened when I went through the experience of losing my daughter. In the deepest of grief, it became very important for me to remember and talk about my daughter. I wanted to face all the questions a parent hears when a child is born like how tall was she? How much did she weigh? Do you have a picture to show? But the questions were mostly not asked instead there was a silence and an avoidance of talking about things which the average person finds too difficult to talk about. In encounters with those who went through similar experiences, the conversation flowed naturally, and it never became strange to talk about our children or our grief. My experience with professionals was that the treatment was mostly good, but there were also those who had difficulty facing the situation. In the rooms where grief and the loss of a child was treated, it was in closed rooms, rooms for sitting and talking with the door closed, alone or in groups. For me, it became important to use my body to pause and awaken my soul to be in the present, otherwise I was constantly thrown back into sadness and anxiety. When you are in such a deep sadness, it is difficult to go out in public as it is difficult to meet people and find places to be at. Yes, there are churches and cemeteries that one can visit, but I wanted a public space where I could explore grief without finding myself sitting in a chair. I wanted some kind of experience to immerse myself in, body and mind.

² 'Alla Kan Innovera! | RISE' <<https://www.ri.se/sv/vad-vi-gor/projekt/alla-kan-innovera>> [accessed 5 January 2024].

Background

The collaboration with Lilla Änggården was developed after I came in contact with the museum and the family tree, through the research project *Hidden Sites*, a project that explores cultural heritage sites from an inclusive perspective.³ The family tree was also a design task created within the framework of the design master program.



The family tree is a fallen tree, originally the tree is one of five trees planted by Arvid Grén as a representation of his family members.

In the collaboration, between the museum and me, the museum has generously given me a great deal of freedom and trust in exploring the things I find interesting. The museum shares its time and expertise, gives guided tours of the museum and park, shows and tells stories that are around the museum and discusses material found around the museum, such as archival material. I try to get the museum involved in the process by sharing images, ideas, and information I come across and produce through the process.

4

³ Hidden sites describe itself as:

“Hidden Sites is a collaborative research platform set up to engage with heritage places as pluriversal sites in order to re-construct pasts that include more of us, rather than corroborating heritage places as privileged sites of restrictive practice, access, narration and use.”

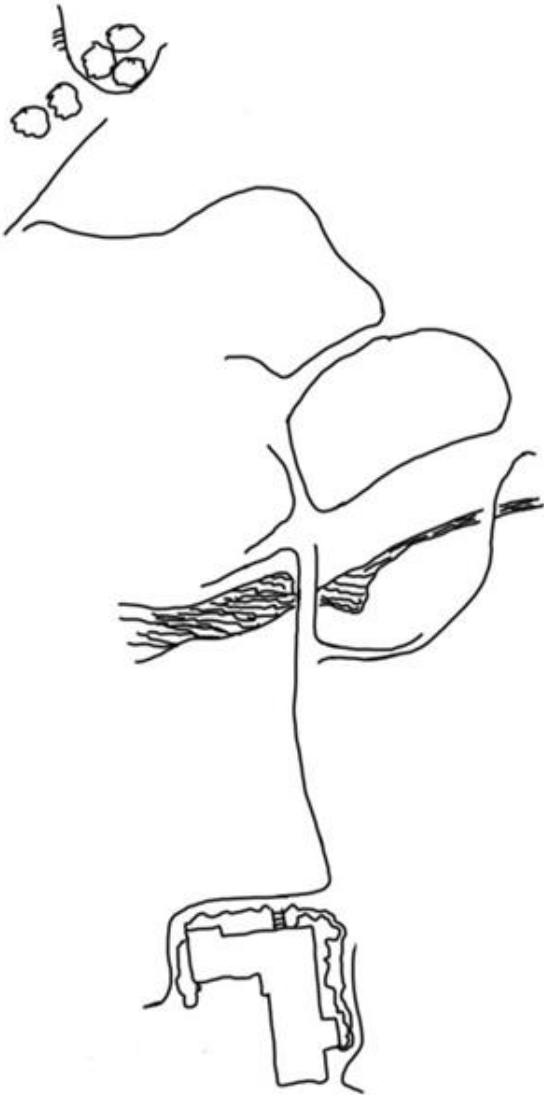
‘Hidden Sites | Göteborgs Universitet’ [accessed 5 January 2024].

⁴ Image of the family trees and the fallen family tree

Lilla Änggården

Lilla Änggården is a museum consisting of both buildings and a park. Lilla Änggården also has a website, YouTube channel/films, and guided tours of the museum's lower floor. The museum tells the story of a well-off family that lived in this location between the years 1840–1963. Although the focus is on the family, certain members are not particularly visible in the story.

In the penultimate step of the Grén family, it can be seen in the family tree that there were 5 children, three of these children did not survive beyond the ages of 15 years, 1 year, and 4 years. There are not many traces of the girls aged 1 and 4 who died and only a few lines are mentioned about the 15-year-old boy. The children have captured my attention and from this starting point, I have focused my exploration. Further on this led me out to the park where the father of the children planted a tree for each family member.⁵ The invisible story about the children has awakened a sadness in me, the fact that they are not visible either in life or for the loss that happened within the family. Furthermore, it opened up a question about how the museum can make grief visible.



6

⁵ 'Lilla Änggården - Göteborgs Stadsmuseum' [accessed 5 January 2024];

Göteborgsstadsmuseum, Lilla Änggården, 2011;

Carl Grén Broberg, Lilla Änggården. En Gammal Släktgård Vid Göteborg, 1975;

Kyle Jörgen, Änggården under 300 År : En Gård Vid Utkanten Av Göteborg : 1620-1920 (Göteborg, 1991);

'Carlotta - Översikt' [accessed 5 January 2024].

⁶ The Image has been reworked after the original map of The family trees and Lilla Änggården, original map from Göteborgs stadsmuseum and Lilla Änggårdens archive

Stakeholders

The stakeholders the project concerns are Lilla Änggården. The project also touches on interests related to the will and the development plan linked to Lilla Änggården and the research project *Hidden sites*.

Furthermore, it has a connection to an audience, the museum's visitors but also to those who have lost a child, examples of such interest groups could be Spädbarnsfonden (the infant fund) and VSFB, Vi som förlorat barn (We as lost children).



Göteborgs Stadsfullmäktiges Handlingar 1963. Nr 275.
GÄVOBREV

TESTAMENTE.



LILLA ÄNGGÅRDEN
UTVECKLINGSPLAN

PUBLIK



Discourses and Knowledge Perspectives

The discourse in which the project moves around is cross-disciplinary in areas such as interaction design, immersive media, digital humanities, exhibitions and art.

An example of work in the field that touches on similar areas to what I am exploring is the research project *The GIFT (2017-2019)*, which is funded by the EU's Horizon.⁷ Karin Ryding, a Ph.D. student in *The GIFT* project, works with digital museum experiences as a compliment to the physical museum.⁸ She does this through topics such as rituals, play, and affect and approaches these areas through interaction design.⁹ Paulina Rajkowskas Ph.D. study within *The GIFT* project shows the different fields that exist within the study such as Galleries, Libraries, Archives, and Museums (GLAM), and within the design fields areas such as Human-Computer Interaction (HCI) and participatory design.¹⁰ In the project the use of technology is “[...] intended to bridge the gap between cultural heritage and the museum visitors by implementing traditional museum concepts in technology, such as enhancing storytelling with modern technology”.¹¹ Another Ph.D. study that moves within the fields of mixed reality primarily through the use of Augmented Reality (AR), as well as cultural heritage, museum, art, interaction design, choreography and performance is Marika Hedemyr's work.¹² All the studies are situated within the field of interaction design. Ryding tackles HCI and interaction design through various theories connected to the interaction design and affect.¹³ In Rajkowska's study, humans are the entrance to HCI and interaction design through the concept of the user.¹⁴ Hedemyr is interested in interaction design as a way of understanding experiences and interactions with technology but Hedemyr points out that in the case of interaction design, she comes from a different context through her previous practice in choreography and that the research is based on artistic research.¹⁵

⁷ 'The GIFT Box – Tools and Ways of Working to Help Museums Make Richer Digital Experiences for Their Visitors' <<https://gifting.digital/the-gift-project/>> [accessed 5 January 2024].

⁸ Karin Ryding, 'Affective Critical Play: Radical Design of Hybrid Museum Experiences', 2020.

⁹ Ryding, 'Affective Critical Play: Radical Design of Hybrid Museum Experiences'.

¹⁰ Paulina Rajkowska, 'Articulating The User : A Discursive-Material Analysis of Humans in Interdisciplinary Design Collaborations', 2022.

¹¹ Rajkowska, 'Articulating The User : A Discursive-Material Analysis of Humans in Interdisciplinary Design Collaborations'. 31

¹² Marika Hedemyr, 'Mixed Reality in Public Space: Expanding Composition Practices in Choreography and Interaction Design' (Malmö university, 2023) <<http://urn.kb.se/resolve?urn=urn:nbn:se:mau:diva-58531>>.

¹³ Ryding, 'Affective Critical Play: Radical Design of Hybrid Museum Experiences'. 28-31

¹⁴ Rajkowska, 'Articulating The User : A Discursive-Material Analysis of Humans in Interdisciplinary Design Collaborations'. 14,32

¹⁵ Hedemyr, 'Mixed Reality in Public Space: Expanding Composition Practices in Choreography and Interaction Design'.

Within the field of digital humanities, there are several research projects at the University of Gothenburg. The research project *GPS400* is an example where cultural heritage and digitization are explored. There is a focus on both media and information literacy, archiving and display.¹⁶ At the university, there are also examples of projects that work with the reconstruction of cultural heritage with the help of digitalization and explore related issues about audience experiences and digitization within several projects in the department of digital humanities.¹⁷

Regarding exploring emotional experiences within cultural heritage, the completed research project *Emotive* (2016-2019) is of interest, as it try to take advantage of emotions as part of approaching cultural heritage and storytelling.¹⁸ The project works with both developing methods and tools, as well as experiences with immersive technologies such as Mixed Reality (MR), AR, and VR.¹⁹

Urgency for the Topic

Zip-scene conference is an example where art and design of immersive research and projects are discussed. At the conference, there is a track for the museum and each year the conference takes up a specific theme. The year of 2023 the overall theme for the conference was Empathy, subtitles to the theme was among others Memory in immersive spaces and Affective relations: empathy, imagination, and care in immersive experiences.²⁰

Relevant Discussions Outside the Academy

I found traces of discussions regarding the development of the museum, exhibitions and digital material at various support activities surrounding museums.

¹⁶ 'GPS400: Centre for Collaborative Visual Research, University of Gothenburg' <<https://www.gu.se/en/collaborative-visual-research>> [accessed 15 April 2024].

¹⁷ 'Assembling Arosenius – Reconstructing an Artist's Home | University of Gothenburg' <<https://www.gu.se/en/research/assembling-arosenius-reconstructing-an-artists-home>> [accessed 15 April 2024]; 'New Technologies between Research and Audiences | University of Gothenburg' <<https://www.gu.se/en/research/new-technologies-between-research-and-audiences>> [accessed 15 April 2024].

¹⁸ 'Summary — Emotive - Storytelling for Cultural Heritage' <<https://emotiveproject.eu/pages/summary/index.html>> [accessed 15 April 2024].

¹⁹ 'Experiences — Emotive - Storytelling for Cultural Heritage' <<https://emotiveproject.eu/pages/what-we-do/experiences/index.html>> [accessed 15 April 2024].

²⁰ 'ZIP-SCENE Conference' <<https://conf.zip-scene.com/>> [accessed 5 January 2024].

It is visible that there has begun to be a questioning and exploration of practices in the field of cultural heritage. Between the years 2018-2023, there was a discussion at the International Council of Museums (ICOM), "[...] an international organization of museums and museum professionals [...]"²¹ about the definition of the museum and what the role of museum is. There were ideas that the museum should include several aspects of telling stories and the relationship between history, present, and future.²²

Even the visit to the HDK-studio by ArkDes museum curator James Taylor-Foster shows that there are movements within the museum community that are working towards changing the way we see and experience exhibitions. Examples of this are the challenge Taylor-Foster made of the exhibition medium by taking on less visible stories, challenging objects placed in a museum, and the construction of *Boxen* an exhibition room that shows exhibition under construction and not only as a ready-packaged result. This could also be seen during the visit to the Röhsska museum, in that in its development of the exhibition room *Blå rummet* as it had a loose definition of what could be shown there, such as works in development, prototypes, and workshops.²³

Within the field of digital humanities, there is some work going on around digitizing cultural heritage and issues around meta data. In the digitization area, during 2023 Riksantikvarieämbetet (RAÄ) started to develop a standard for digitization of cultural heritage.²⁴ Riksantikvarieämbetet is according to themselves "[...] Sweden's central administrative agency in the area of cultural heritage and cultural or historic environment."²⁵

RAÄ also has a network for immersive media for those who are interested in developments in the field, where different professional groups join

²¹ 'Missions and Objectives - International Council of Museums -International Council of Museums' <<https://icom.museum/en/about-us/missions-and-objectives/>> [accessed 5 January 2024].

²² 'Museum Definition: Two Alternative Proposals to Be Discussed and One of Them Voted in Prague - ICOM EUROPE - ICOM EUROPE' <<https://icom-europe.mini.icom.museum/museum-definition-two-alternative-proposals-to-be-discussed-and-voted-in-prague/>> [accessed 5 January 2024];

'ICOM Announces the Alternative Museum Definition That Will Be Subject to a Vote - International Council of Museums -International Council of Museums' <<https://icom.museum/en/news/icom-announces-the-alternative-museum-definition-that-will-be-subject-to-a-vote/>> [accessed 5 January 2024].

²³ 'Professionel Practis at HDK-Valand 7-8/12-23', 2023;

'Boxen – ArkDes Utställningsrum Med Samtida Design Och Arkitektur' [accessed 5 January 2024].

²⁴ 'Möten Om Nationell Strategi För Digitalt Kulturarv | Riksantikvarieämbetet' <<https://www.raa.se/museer/forskning-och-kunskapsuppbyggnad/digital-omstallning-pa-museiomradet/moten-om-nationell-strategi-for-digitalt-kulturarv/>> [accessed 5 January 2024].

²⁵ 'About the Swedish National Heritage Board | Riksantikvarieämbetet' <<https://www.raa.se/in-english/swedish-national-heritage-board/>> [accessed 5 January 2024].

together to take part and learn from each other's work.²⁶ Digikult is another example of where interested people meet to learn how the digital cultural heritage is used and implemented.²⁷ Digikult is organized by The RAÄ, Riksarkivet, Kungliga biblioteket, länsstyrelsens Kulturmiljöforum, in collaboration with Kulturförvaltningen and Västra Götalandsregionen.²⁸

Related Exhibitions and XR work in Artistic Practices

In the artistic domain, there are a couple of projects that are inspiring based on their use of esthetics, immersive media and storytelling. A project I find inspiring is the *Eternal Return*, a VR experience of choreographed movements, smell, and interactive physical artifacts. The VR experience belongs more in the realm of art rather than cultural heritage, but it contains interesting components of immersiveness and bodily experiences.²⁹ Another inspiring project is Lap-See Lam's exhibition *Det regnar drakfjäll*. The exhibition examines both immersive media and cultural heritage. The exhibition moves between art and fact, through brain and body, with text and image. This project contains elements I want to experiment with such as the digital and physical, storytelling, art, heritage, and experiences for the senses.³⁰ Both of these projects are very aesthetically pleasing and move in an aesthetic landscape between fantasy and reality.

Grief

As I want the experience to explore a response to grief, I have tried to look at some examples within this, both from various forms of organizations and the world of art.

In the Swedish church, it is possible to get support in grief through support groups, conversations with a priest or deacon. They also have a first aid list in case of grief about what relatives can do as well as a prayer web where it is possible to write a prayer or light a candle digitally.³¹ Another organization that works to convey knowledge about grief and bereavement support is Spädbarnsfonden. They have information for various parties such as parents, relatives, grandparents, healthcare, school and employer. There are also different support groups on Facebook, that organize

²⁶ 'Nätverket För Immersiva Medier | Riksantikvarieämbetet' <<https://www.raa.se/evenemang-och-upplevelser/vara-andra-seminarier-och-konferenser/natverket-for-immersiva-medier/>> [accessed 5 January 2024].

²⁷ 'Digikult' <<https://www.digikult.se/>> [accessed 5 January 2024].

²⁸ 'Digikult'.

²⁹ 'Eternal Return' <<https://scanlabprojects.co.uk/work/eternal-return/>> [accessed 5 January 2024].

³⁰ 'Lap-See Lam: Det Regnar Drakfjäll - Röhsska Museet' <<https://rohsska.se/utställningar/lap-see-lam-det-regnar-drakfjall/>> [accessed 5 January 2024].

³¹ 'Stöd i Sorgen - Svenska Kyrkan' [accessed 5 January 2024]; 'Första Hjälpn Vid Sorg - Svenska Kyrkan' [accessed 5 January 2024];

'Svenska Kyrkan - Bönewebben' [accessed 5 January 2024].

physical meetings and activities such as an annual family weekend where they, among other things, have moments of remembrance and light candles.³²

There are also some examples of grief in the realm of art. The project *Lakrimatorium* is a performative work that deals with grief where the audience/visitor has an active role by either receive or give grief and tears.³³ It is of special interest as it is a work that conveys grief in a personal and intimate way. The work creates a deepened relationship to grief by sharing the grief of others, your grief and providing a personal conversation about grief with those performing the performance. This project, I experienced myself as a participant and was deeply touched. Another example is the exhibition *Sorgarbete* which shows art that people created when they found themselves in grieving.³⁴ A project that uses conversation around grief and child loss is the movie *Eftersörjare*, an artistic film in which the artist talk whit her parents about the loss of her little sister and their daughter. It is an emotional experience that gets even more vivid through the drawing animations that the artist uses to stage memories.³⁵

Other types of dialogues about grief and child loss can be found in Subani Melin's project *Vävda Dialoger*. *Vävda Dialoger* is a letter correspondence through the making of weavings between mothers who have lost a child.³⁶ The conversation takes place through the material and turns the grief and memories into something physical and shared. In weaving, artistic research and child loss, Birgitta Nordström is a name that is often seen with her work around swaddling blankets for small children.³⁷ Her work has appeared several times in my own social media flow through her collaboration with Spädbarnsfonden.³⁸ Nordström writes in her Licentiate thesis, *I ritens rum : om mötet mellan tyg och människa*, that she herself

³² 'Valkommen - SpädbarnsfondenValkommen' [accessed 5 January 2024];

'Distrikt - Spädbarnsfonden' [accessed 5 January 2024].

³³ 'LAKRIMATORIUM' <<https://www.fictionality.net/lakrimatorium>> [accessed 5 January 2024];

'Lakrimatorium – Sorgedonation Och Tärförmedling – Humanisten'

<<https://humanisten.se/2020/06/02/lakrimatorium-sorgedonation-och-tarformedling/>> [accessed 5 January 2024].

³⁴ 'Sorgearbete - Bonniers Konsthall'

<https://bonnierskonsthall.se/utställning/sorgearbete/?fbclid=IwAR3ouAQ__OAUj0piWuxh7kJBCAIBH6Q5LjB0HAWNfcWVAzvmQobwdXZS338> [accessed 5 January 2024].

³⁵ 'Eftersörjare | SVT Play' <<https://www.svtplay.se/video/8Wv61Ra/eftersorjare>> [accessed 15 April 2024].

³⁶ 'HDK-Valand Graduation - Subani Melin' <<https://2021.hdk-valand-graduation.se/subani-melin/>> [accessed 11 May 2024].

³⁷ 'Birgitta Nordström | University of Gothenburg' <<https://www.gu.se/en/about/find-staff/birgittanordstrom>> [accessed 19 August 2024].

³⁸ 'Birgitta Väver Ett Bårtäcke till de Minsta Kistorna – Spädbarnsfonden'

<<https://www.spadbarnsfonden.se/startsidan/birgitta-vaver-ett-bartacke-till-de-minsta-kistorna/>> [accessed 19 August 2024].

has not experienced the loss of a child.³⁹ The experience of this type of loss is an important aspect of my work, the own loss.

From a museum perspective on grief, I went to the exhibition *Existens* at the World Culture Museum and experience the documentary *De dansande andarans skog*.⁴⁰ The film raises the subject of losing a child and the museum tries to create a space to face the subject and grief by showing the documentary in a slightly secluded corner. In the article *K-samtal om död och döende på museer*, Jonas Engman describes how museums show death from a scientific perspective and do not work with it from a healing way.⁴¹ In other words, I see it as museum thinks they work from an objective perspective rather than a subjective one.

³⁹ Birgitta Nordström, *I ritens rum : om mötet mellan tyg och människa*, ArtMonitor doctoral dissertations and licentiate thesis ; 55 (Göteborg, 2016). 66

⁴⁰ 'Existens - Världskulturmuseet' <<https://www.varldskulturmuseet.se/utställningar/existens/>> [accessed 15 April 2024].

⁴¹ 'K-Samtal Om Död Och Döende På Museer | Riksantikvarieämbetet' <<https://www.raa.se/evenemang-och-upplevelser/vara-andra-seminarier-och-konferenser/tidigare-konferenser-och-event/k-samtal/k-samtal-om-dod-och-doende-pa-museer/k-samtal-om-dod-och-doende-pa-museer/>> [accessed 15 April 2024].

Purpose and Research Question

In the project, I want to expand what we see as content in a museum, as well as test new ways of using and conveying digital material in this context. My purpose is to explore the aesthetics and the design of photogrammetry and digitally created spaces as a model of an embodied visual bodily experiences and not about creating a copy or replica of an object.

I would like to explore how the museum can create links with history, and contemporary times and create cohesion where difficult subjects such as sorrow and death can be processed. Apart from that the exploration is rooted in my own needs, both about having a place to go to but also about having a place for conversation, sharing and learning about grief.

The research question:

- How can I as a designer in a museum context create links with history, and contemporary times and create cohesion where difficult subjects can be processed?

Methodology

The methodology is used to try to work with the elusive like sensations, experiences and the subjective. Like the project *Emotive*, emotions are an important part of this project, but in the project, *child remains- an immersive conversation about grief*, I also embrace feelings and affect as a way to help out and guide the design work.

In the methodology, methods and theories are described that are used to create a collection of information such as searching in archives, conversations, forms, site specific exploration and through bodily experiences. The information is organized in a rhizomatic way and through theories such as posthumanism which contributes with a holistic perspective and affect theory which contributes with an explanatory model for the bodily experiences. For the creation itself, the collected material is used as a basis for crafting digital and physical material. The material is put together and filtered through my own grief experience as a guide for ethical reasoning, the method from the book *Wayward Lives, Beautiful Experiments*, and the use of an iterative process with test cases where observations and conversations are used to gain insights into these.

Site-Specific Exploration

Through the project *Hidden sites*, I am introduced to the site of the family tree and to its materiality. In my site-specific exploration, I am creating a relationship with the place by getting to know the site, exploring it, and inviting it into my workplace. I try to get to know the place through the information that exists about it, information as both written, narratives and materials, being there in place, and by moving parts of the place to my studio. The place and the stories that are discovered are intertwined to different phenomena for this the rhizome theory is used, as it can move between large entirety and details that can be seen as different but still the same.⁴² By adding a rhizomatic way of working, it creates an opportunity to work with fragmented storytelling and to look at the site's different layers, and the many histories and eras it contains. The rhizome perspective enables the project to stay both more open and focused around exploring grief and challenge the traditional storytelling technique since a rhizome consists of dimensions and can grow together with another rhizome, it can open up the possibility of creating an infinite of rhizomes, this along exploration and processing through collaging.⁴³ The rhizome and posthumanism perspective enables a processing and collage creation of the inside and outside of the museum as equally important parts.

⁴² Cecilia Åsberg, Martin Hultman and Francis Lee, *Posthumanistiska Nyckeltexter*, 1. uppl. (2012).

⁴³ Åsberg, Hultman and Lee, *Posthumanistiska Nyckeltexter*. 103

Conversations

The Cambridge Dictionary describes a conversation as:

[...]talk between two or more people in which thoughts, feelings, and ideas are expressed, questions are asked and answered, or news and information is exchanged [...]⁴⁴

In the project conversations are used to capture specific questions, topics, and areas such as in the academia-, design- archive- and museum- sectors but also more casually to talk broadly and openly where the feelings and experiences of the conversations can be incorporated into the project. Conversations are an important part of sharing information. Using everyday and informal conversations makes it possible to talk without having an anxiety and a thoughtfulness for either party, we talk in the here and now. This also makes it possible to interpret and analyze the conversations afterwards by reading between the lines and trying to capture the feeling they gave or give. The conversations take place in both informal meetings and planned meetings. Conversations are also used as a method to gain insights into the user's experience. As interaction design is a part of the methodology, interaction design can be used to research usability and user experiences of interactive products.⁴⁵ In this study I use observations, conversations, and a survey. The survey is used to get an insight from other parents' experiences of grief. Also during the development of the experience, I think about my different users, such as the museum and the visitors, and how they can feel in and use the experience. Insights from this are used and iterated on for the further design work and to create a safe environment, an environment where we dare to have conversations and share. Talks in exhibition and presentation are used to provide opportunities for observation. Before each event, the project is iterated, and a new part of the work is tested. Public events, at the museum, exhibitions and opportunities for presentation creates events for observation and conversation about the experience. In this work, it is very important that participants, including myself, feel safe, that it is a safe environment to share and experience in. Therefore, conversation and time are important aspects, questions and exploration can take time and linger, they are allowed to rest and to mature

⁴⁴ 'CONVERSATION | English Meaning - Cambridge Dictionary'

<<https://dictionary.cambridge.org/dictionary/english/conversation>> [accessed 11 May 2024].

⁴⁵ Jennifer Preece, *Interaktionsdesign : bortom människa-dator-interaktion*, Upplaga 1:1, 2016.

The Body

Through my initial reading of *Posthumanistiska nyckeltexter* (Posthumanistic key texts), I have understood that by using a post-humanistic perspective it is possible to see the body and mind, equal and not opposed to each other as it is traditionally done in the humanities with the body-mind split, known as the Cartesian Split.⁴⁶ Hence, I use both my body and mind when I work, experience, and explore. Using the body is an important aspect for me both in the creation and in the experience. The body becomes a method for both creation and experience where it is both about moving the body but also understanding and experiencing with the body through affect, that which we cannot put into words but we can feel in the body. Anna Gibbs writes that it is not possible to translate bodily experiences into words, but into sensory descriptions.⁴⁷ There is an interesting entry into Melissa Gregg and Gregory J Seigworth take on affect theory, as described as what finds itself in the in-between.⁴⁸ Further they write:

Affect, at its most anthropomorphic, is the name we give to those forces-visceral forces beneath, alongside, or generally other than conscious knowing, vital forces insisting beyond emotion-that can serve to drive us toward movement, toward thought and extension, that can likewise suspend us (as if in neutral) across a barely registering accretion of force-relations, or that can even leave us overwhelmed by the world's apparent intractability.⁴⁹

For me, this shows that there is a clear connection between the bodily and emotional experience, that which is difficult to describe and which can not be directly reproduced. Affect is used to explore these hard-to-reach parts.

Crafts, Material, non material and no material

I work with the digital as any other kind of material. During my bachelor's Studies and in the interaction design course, Peter Ljungstrand inaugurated thoughts on thinking about technology as a material. This way of thinking opened the possibility to dare to investigate and create with technology. From there, it became an important approach for me to meet technology. The approach feels familiar from other creative processes and incorporates a curiosity about understanding how it is possible to process, create and use a material for me. By understanding the material, an opportunity is given to shape it according to the desired way, this applies to several aspects such as the aesthetic, the functional and practical/usable aspects. Hence a lot of time will be spent on getting to know the material, this

⁴⁶ Åsberg, Hultman and Lee, *Posthumanistiska Nyckeltexter*.

⁴⁷ Melissa Gregg and Gregory J. Seigworth, *The Affect Theory Reader* (Durham [N.C.], 2010).201

⁴⁸ Gregg and Gregory J. Seigworth, *The Affect Theory Reader*.1

⁴⁹ Gregg and Gregory J. Seigworth, *The Affect Theory Reader*. 1

means that I have to learn several different software's and hardware's. The material can be understood through both practical and theoretical knowledge such as testing, using, evaluating and reading. Other materials that are used are, for example, textiles, as a tactile element that has clear connections to being touched, used and to be wrapped around bodies. By understanding and exploring the material, a practice is created around the craft and craftsmanship part of the methodology that enables a knowledge and understanding for making aesthetic choices. It is also about following the intuitive processes in my creation, which is something that Lam emphasizes as an important part of her creative process to.⁵⁰

I also see the content and stories as a form of material. This material is taken from archives, literature and the Lilla Änggården museum. I retrieve facts from the archive and create additions to it, similar to Saidiya Hartman's method from the book *Wayward Lives, Beautiful Experiments*. In this, she uses the archive as a starting point but creates additions around the missing perspectives.

Every historian of the multitude, the dispossessed, the subaltern, and the enslaved is forced to grapple with the power and authority of the archive and the limits it sets on what can be known, whose perspective matters, and who is endowed with the gravity and authority of historical actors.⁵¹

The method brings together the archive's voice with the narrator's voice, where the subjective takes place and a reconstruction between fact and fiction is created.

[...]I employ a mode of close narration, a style which places the voice of narrator and character in inseparable relation, so that the vision, language, and rhythms of the wayward shape and arrange the text.⁵²

The method is used to produce a narrative through material, text and form.

⁵⁰ 'Lap-See Lam: Konstnären Och Den Sjungande Kocken | SVT Play'
<<https://www.svtplay.se/video/ePvAW3J/lap-see-lam-konstnaren-och-den-sjungande-kocken>>
[accessed 13 May 2024].

⁵¹ Saidiya V Hartman, *Wayward Lives, Beautiful Experiments : Intimate Histories of Social Upheaval*, First edition (New York, 2019).

⁵² Hartman, *Wayward Lives, Beautiful Experiments : Intimate Histories of Social Upheaval*.

The own grief experience as ethical reasoning

As this project touches on a sensitive subject, I have tried to use my own experience in grief as a guiding compass. Through this, I have led dialogic and inner reasoning about how grief changes over time and how thoughts, opinions, and ideas have changed. One thing that has never changed in the grieving process is my desire to talk about and share the memory of my child. The desire that our relationship can be seen and reached by more people, that the memory remains alive and shared.

Since my and others grief is a central part of this project, I work actively to protect the perspective of coming from within the grief and caring for those who want to participate in the project with their grief. As I have felt a great need to let this perspective have a place in society and to be able to show, share and talk about grief that allows an inclusive view. With the grieving process in mind, I try to curate materials that broaden the perspective on grief and grieving. I have deliberately entered myself as a sender of the project and the grieving to create a meeting place where we can share grief but also where participants do not have to take an active place outwardly with their grief unless it is desired.

I try to be clear in communication that this is an MFA project, about how the material is gone be used, that the people sharing material is anonymous, the participation is voluntary and the shared material in the thesis is done by asking for permission to publish it. All original data from the survey will be deleted when the project ends.

Contribution through Practice and 'Edited Practice Paper'



The project has resulted in a few different outcomes such as a design for an exhibition and installation, a VR experience, a design for an immersive conversation about grief, a design of an interlocutor, an archive of experiences surrounding grief and child loss, an Edited Practice Paper and a subsequent discussion.

child remains- An Immersive Conversation About Grief

The experience is both an installation and an exhibition intended to be shown on site on Lilla Änggården's porch, as it gives a stronger affective impression, and the environment itself creates a preparatory onboarding experience before the experience in the Installation.

The immersive experience consists of:

A VR experience:

- based on archival material, photogrammetry models, interactive elements and sounds in the form of heartbeats that represent the living legacy of the Grén children.

A physical design consisting of:

- frames with portraits of Gabriel Grén, Sofia Eleonora Grén and Emmy Grén, based on objects and photogrammetry.

- an archive of experiences around grief and the loss of a child brought to life through cards, a poem and a guest book. The conversation cards are based on the experience of grief by parents of deceased children, and in the poem, I share my own

experience of grief. The use of statements as a method to create conversation is inspired from the *DÖ BRA* project, a research project





on conversations about death for palliative patients and their relatives.⁵³ Both the statement cards and the poem creates an archive of experiences around grief and child loss that accompany the installation.

-a tufted carpet (190cmx210cm), created based on a photogrammetry model of the family tree.

An interlocutor:

- who are in the physical realm but have insight into the virtual world through the VR headset casting to a screen. The conversation partner or the guide can be reached via conversation with the voice and through vision as it goes as a background through the headset and the pass-through function. The role of the conversation partner or guide is to welcome the participant, encourage the visitor to look for the white frames, have a supportive function and offer to have a conversation about grief and child loss. Above all, the interlocutors task is to listen. Listen to the participant and conduct the conversation as they wish, which may be about grief and the own experience or perhaps the participant wishes to know more about grief based on the cultural heritage in the experience.



My role in *child remains* has been to design, test, create and develop the experience as well as gather information, participate in it and observe the experience both from the inside and outside as well as present it and have conversations about and with it.

In my work, I try to create a connection to the history of the site and the present by connecting the subject of child mortality. The historical material is created from the environment and artifacts that belonged to the

⁵³ 'DöBra.Se' <<https://www.xn--dbra-5qa.se/>> [accessed 13 May 2024].

children. The contemporary material is created based on my experience of losing a child. In the contemporary experience, I have also invited other parents with similar experiences to share their thoughts and experiences on grief. These responses are then used to produce the cards used in the experience of *child remains*. These different materials contribute with different aesthetic expressions but also with different types of material experiences such as visual and tactile for example, in this way, the materials also become part of the storytelling, as sensory experiences. The experience is created to be an exploration of the designed environment, which according to Jennifer Preece, Yvonne Rogers and Helen Sharp is a learning design implication.⁵⁴ I don't believe that an experience like this should be completely automated, there is something very important in the connection that takes place between human and human, me as part of the work, the one who is in VR and the one who is in the conversation from the outside. An important aspect of what is shown and told is that it has an artistic core as a starting point, an experience, an expression, which can make it clear to the visitor that this is an interpretation and processing of cultural heritage material. In order to give more depth and convey the cultural heritage and the theme of grief, I am part of the work, always there, I can see what the participant is doing and give hints, I am there to ask and listen. The experience is designed so that it creates an opportunity to have a conversation about grief, it offers it but, in a conversation, you are not alone, the conversation takes place between several parties where all parties have an agency to influence its outcome. From there, an immersive conversation about grief can be more or less pronounced, although the intention is always there to talk about it.

Discussion as result

Furthermore, the discussion that the project created is part of its results, as new ideas can appear on what can be further developed and explored. The project's discussion will continue further down in this paper and also to live on, among other things, in a presentation at IMX 2024, as a part of the workshop Designing Meaningful Social XR.⁵⁵ The project is also planned to be presented at Hidden site's research day, at RAÄ's network for immersive media and as a Lightning talk at Digikult. There I will participate as an artist and designer. The project is an example of artistic design work that can be interesting for other areas that it touches on, so I wish both for its dissemination and the project's development that the project can continue to be discussed.

⁵⁴ Preece, Interaktionsdesign : bortom människa-dator-interaktion. 120

⁵⁵ 'Designing Meaningful Social XR Workshop – Civic Interaction Design'

<<https://civicinteractiondesign.com/features/designing-meaningful-social-xr-workshop/>> [accessed 13 May 2024]; 'Workshops - ACM IMX 2024' <<https://imx.acm.org/2024/attending/workshops/>> [accessed 13 May 2024].

Edited Practice Paper *telnings stoft/child remains*

The edited practice paper is an anthology where different perspectives on the project make a reading of it. This is to highlight other aspects of the work *child remains* and create a curiosity from other perspectives than grief. The anthology is intended to be shown in connection with the experience, *child remains* – an immersive conversation about grief. Which means that my EPP is aimed at museum visitors. The texts in this edition are therefore written in Swedish, except for authors who feel more comfortable writing in English. This choice has been made as the museum's visitors are primarily Swedish speaking. The inspiration for the anthology and having an anthology connected to an exhibition is taken from the DREAMERS´QUAY, DREAMERS´KEY and ROYAL CHAMBERS.⁵⁶ The anthologies off Lam and Wang & Söderström were published and shown in connection with the artists' exhibitions. My anthology therefore feels like a recognizable format to present to a visiting audience.

In the Anthology you can read texts from Daniel Gillberg, project leader at Lilla Änggården, the research project *Hidden sites* is re-presented through Markus Bergström texts. A text based on knowledge of the archive is provided by Karl-Magnus Johansson. Knowledge in cultural heritage and digital humanities is represented by Jonathan Westins text. A text by knowledgeable people in VR and game design is written by Fredrik Trella from RISE. RAÄ also provides a perspective on immersive media through Vitor Lindbäck 's text. Furthermore, there is a text by Hugo Pilate who had insight into parts of my process and has knowledge in, among other things, artistic work with photogrammetry and there is also a text written by me. The anthology also contains several pictures from the project.

⁵⁶ Lap-See Lam and others, 'Dreamers' Quay, Dreamers' Key', 187
<<https://bonnierskonsthall.se/en/produkt/lap-see-lam-dreamersquay-dreamerskey/>> [accessed 13 May 2024]; 'Lap-See Lam / Dreamers' Quay, Dreamers' Key - Bonniers Konsthall'
<<https://bonnierskonsthall.se/en/produkt/lap-see-lam-dreamersquay-dreamerskey/>> [accessed 13 May 2024]; 'Royal Chambers Book - Wang & Söderström' <<https://wangsoderstrom.com/royal-chambers-book>> [accessed 13 May 2024].

Discussion

I consider *child remains- an immersive conversation about grief* to be relevant for the museum sector as there have been ideas from ICOM that a museum could include several aspects of telling stories and the relationship between history, present, and future, which are discussed at the beginning of this thesis.

During the journey of the project, it has resulted in the exhibition *MOURING A STRANGER* together with Hugo Pilate at gallery ROTOR, where we explored, among other things, photogrammetry, photography from the archive as well as creating collages in different ways as 2D, 3D, as prints and in VR.



Our exploration started from our respective historical places, mine, Lilla Änggården and Pilate's, the harbor. From there we explored the archive, walking and talking about our places on site as well as creating photogrammetry and collage in a joint process. This process and exchange with Pilate gave me new methods, understanding and use of photogrammetry models.

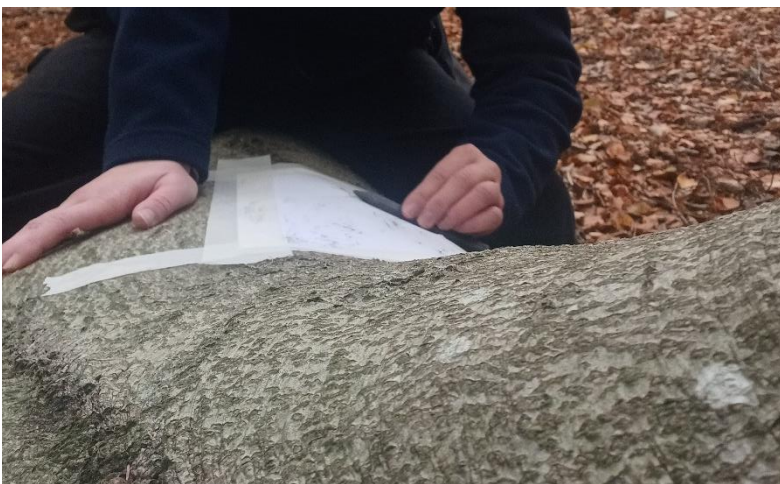
The exhibition was an opportunity to show and test new parts of the work. Furthermore, the exhibition gave a new angle to my work, both regarding design, exploration and execution. The exhibition has been decisive in further work as it was a test case that gave many new insights that influenced the further work. At the exhibition, I had the opportunity to test the pass-through setting, a setting that can be made on the VR headset meta quest 3 that enables it to see the existing world outside the headset through the headset's camera, this setting makes it possible to blend a digital layer with the existing world. In VR I try out to design the world with the photogrammetry models in different levels. This led me to understand how I can intuitively design for people to move in VR and by prompting achieve a desired exploration of visitors sitting down to explore the more hidden details of the lowest placed models in the VR- the world. This opportunity has a lot to do with further development as I found a design language that encourages curiosity, exploration and movement. Furthermore, I wanted to work on making the environment somewhat more habitable and create additional intuitive elements around being at ground level, from there the idea of the carpet was born.



The carpet is created according to the photogrammetry model of family trees. By using the photogrammetry model, I have gained a different perspective of the place. It was only when I examined the photogrammetry model of the family trees that I understood their placement, four trees in a straight line. In the middle and slightly in front of two of these trees, one has been placed. These created a small three edge with a small room in the middle. When I was there, I didn't really understand this placement of the trees in a straight line, I only perceived it as a forest. However, I felt a pull to be in the triangle that three of these trees create. On site, I could perceive the spaciousness, to be embraced by the trees.



In the text *Mourning A Stranger — Brushing up against Gothenburg's past residents* Pilate reflected on our collaboration, our methods and grief. In the text Pilate puts into words what I was looking for in the work with the photogrammetry models "A recurring theme through this process was the impression that the scans were inhabited, haunted."⁵⁷ He continues "The tangibility of the capture also creates an ambiguous sense of intimacy."⁵⁸ For me, the models are inhabited with the history of the Grén family and in this project I try to make their remains vibrantly tangible.



In *child remains*, I work with materials in different ways, such as classic materials with tactile qualities such as textiles and wood, but also materials that are non-physical, such as digitally produced, as well as my own experience to fill voids where information is not available. This, for example, in my exploration of the archive, what does the archive tell? What do the objects associated

⁵⁷ 'Mourning A Stranger — Brushing up against Gothenburg's Past Residents | by Hugo Pilate | Medium' <<https://hugopilate.medium.com/mourning-a-stranger-brushing-up-against-gothenburgs-past-residents-c8dfefa9f2b0>> [accessed 19 August 2024].

⁵⁸ 'Mourning A Stranger — Brushing up against Gothenburg's Past Residents | by Hugo Pilate | Medium'.

with the archive tell us? But when there are no stories or material related to the cultural heritage, how do we fill these gaps? For this I use the method from *Wayward Lives, Beautiful Experiments*, I work with the information that is in the archive, on the museum and in literature together with contemporary experiences. The voices in the experience itself are intertwined, but the information surrounding the experience is clear that it is about contemporary experiences of grief. This can act as a starting point in itself around conversations. The rhizomatic perspective enables it to travel through dimensions of time and experiences to let them germinate, ferment and grow without an end. Each experience of grief is unique; therefore, I wish to create opportunities to include more stories. However, it is something that is difficult to tackle and know how to do on a more practical level. I tried to think ethically based on my own experiences of the grief process in the project and how I can care for those who want to share, which is not an easy question. So, this project is an attempt to be including and open for other participants to tell stories about grief and an attempt to combine the past with the contemporary, with my history and together with other parent's experiences as a way to relate to the space of time.

I feel that certain experiences create an understanding and are relatable, even if they are personal, of course, and such experiences are, for example, the death and loss of a child, it is something that has happened and been experienced in different times. For me it doesn't matter where in time it happens, but it creates a deeper recognition the closer to where I stand, and I feel a connection. I think more people can relate to this, given all the stories I have heard and been a part of thru *child remains*. In the experience, I never ask what a person's relationship or experience around grief is, yet people share their stories. Grief has been spoken about in a different way, both from a personal perspective and from the distance as about child loss in poorer countries that lack access to food and medicine, about troubled times and wars. The installation has given rise to many conversations and tears. Stories are not only found in the installation but also in the shared space, in the exhibition room and in the audience. As I am part of the work and many conversations, it means that I have my own experiences from this and the conversations at the exhibitions take place in public rooms where several people move around and participate as an audience. In this way, the conversations become public and part of the public dialogue. For me the project touches on dimensions of social sustainability as it creates open conversations about experiences as well as creating an inclusion and togetherness around the subject in a public place. The project highlights a theme that is rarely discussed and includes different perspectives by working with and about experiences, art and heritage.

Considering that the museum works with pedagogy, learning and education, I believe that it will be relevant for the museum to think about which target groups these affect and how it can be expanded regarding the development of the concept of lifelong learning as an opportunity to extend learning activities to more age groups/groups. The project can be seen as learning for those who do not face grief or child loss, learning about sharing experiences, about opening for conversation, showing what is missing in the archives and storytelling, learning about sharing contemporary experiences, which can create practice situations about reflection of grief and loss of a child. My hope is also that the display of such a work as *child remains* in a museum creates an open public place where it is possible to meet, share and talk about grief. That grief can be seen and be part of the public space and in the public conversation, that we do not cower, turn away and avoid grief but embrace it and try to face it. That we dare to listen, meet, support and to be open for people in grief to find public spaces to stay in and feel that we can be a part and take a place in society. This has been something very important to have for me during my most difficult period of grief as I constantly felt misunderstood and as if I was not part of this world. Regarding public spaces and which visitors, they attract, discussion started during the mid-review at HDK, some very relevant points of view emerged regarding the fact that the project *child remains* work makes the Museum feel relevant to more people. A classmate thought, that the museum first became interesting through the connection to grief, before that she considered it difficult to relate to and become interested in the museum.

The design of this project consists of a XR installation. The installation has both digital and physical designs. The limitations around the design have been created based on me as a designer, the time and the knowledge I had and was able to create. The project is complex and touches many parts such as various forms of interaction with people and environments, shaping aesthetics, designing interactions between artefacts, people and interfaces. Each part of these has its limitations and possibilities. For me, there has been something important in being present and participating in the various parts such as the location. By exploring the site, I have been able to get tangible facts and knowledge that the museum and archives hold, but being there also creates information that is difficult to describe, the closest I can come is that the place vibrates, evokes sadness, and creates a belief in something beyond the physical. These hard-to-capture aspects are something that I wish to work on and in my research, I try to get close to something that is between fact and fiction, a third room that holds the difficult-to-understand and explain such as affect, feeling, and spiritualism. Gilles Deleuze and Felix Guattari write that the rhizomatic is like a map that is oriented towards an experiment in contact with reality.⁵⁹

⁵⁹ Åsberg, Hultman and Lee, Posthumanistiska Nyckeltexter.102

This is something that I try to reflect in my work and in my way of working, examples of this can be seen in the mapping I created between



the carpet and the ground in the VR world where the positions between the family tree match both visually and tactilely, this gives a feeling that the world I find myself in is extremely real. The virtual layer is placed like a membrane between me as a participant and reality when I see the world outside through the headsets pass-through mode. I feel like, I am part of the world and yet not, I am in it and in between it and outside it at the same time. I find myself between times, in the past, in the present and in the space in between. This third room creates a cohesion between times and also becomes a safe space to face grief in.

So why has it been so important to me to include the body in this experience? There are several reasons for this. Partly it is because the body was a large part of my experience of grief, the body reacted, felt and acted. It was also the body that was an important key for me to get out of the grief. Bodily experiences connected me back to being in the present, they interrupted the troublesome thoughts. The body made clear such things that I could not manage mentally, it showed, told and changed the experience of grief. The other aspect that made it important for me to



explore the body is the relationship between the body and technology is from an interaction design perspective. Kristina Höök talks about how technology affects our communication, bodies and movement patterns.⁶⁰ This is something that, from a design perspective, is perhaps easily forgotten. In this work I try to be conscious about involving the body as part of the design of the experience to explore the potential there is in adding an additional experience element. Posthumanistic thoughts are included in this as body and mind contribute to a holistic experience of the design work. The posthumanistic way of seeing both body and mind as equal and inseparable has largely been instrumental to the project. For example, the body is used to capture the site,

⁶⁰ 'Kristina Höök - YouTube' <<https://www.youtube.com/watch?v=qfm8J7qTcTQ&t=1s>> [accessed 11 May 2024].

it was allowed to move quickly, thereby creating impressions and blurs in the photographs used to create the 3d models. The body is present in the aesthetic by creating an experience that enables an affective experience. Examples of this can be found in the VR experience. The stripped-down and fragmented aesthetic creates a certain feeling that is hard to fully put into words, even the size of the models in relation to the own body has an effect. The trees and forest are very large while the photogrammetry models of the room are small. The experience is reminiscent of looking into a dollhouse. The scaling of objects creates a bodily curiosity, an interest in getting closer, the small rooms open for the eye and the body to explore while the large trees are embracing and tangibly approachable as in a symphony of affective resonance. This is reinforced through the photogrammetry models of objects and rooms that are connected to the children Grén and together with the voice of contemporary experiences. The experiences are read out live by the one who is in the physical room to the one who is inside the VR room. Times and stories coexist, played out in the present and past. The narrative mode through the performative, the archive, texts, material and content are woven together like Hartman's method from the book *Wayward Lives, Beautiful Experiments*. Bodies, movements, voices become memories and stories, the living legacy of the departed children. By expressing and articulating ourselves about our deceased children from the eyes of others, they are here, they are a shared experience, and the grief becomes a little easier to bear for just a short while.

At the beginning of the project, there was a clear distance between me and the museum's contents, I was not ready to share my experiences, but the more involved I became in the project and talked about it, the more natural it became for me to be able to talk about my own experiences. In this way, the affect around facing grief has changed from disappearing into a black hole to understanding the effect around facing and talking about grief. The project has on a personal level created a healing effect. How can I ask someone else to be brave and face these difficult subjects if I myself am not willing to be open and to be vulnerable? Working with my own grief has also been decisive in the design work, by using affect as a way to reach the grief, it was possible to create with and about the grief. Memory, sensations and bodily experiences are transformed through materialization and exploration of the medium. An example of this is how I use VR to create a world between worlds, because I felt that I was in a world in between during my grief. The one in VR is in the same place as the others in physical space but at the same time not. Those who have gained access to this place only then understand what it entails. By sharing my grief, it can open up for more people to feel inclusion. Sharing with others that has lost a child is something else for me, it instantly creates a form of trust and a sense of inclusion. I felt that there was a desire for inclusion and telling of grief as there were many who shared their experiences of grief through this project. Something my grief also contributed to in the design was to

design for distractions in the conversation by offering the gaze to be directed into the virtual environment and away from oncoming gazes outside the VR world and to provide bodily distraction such as letting the fingers be drawn through the carpet or playing with a virtual object.

My explorations of the digital as a material have given me a method to approach the material through testing and observation. The many test occasions have led me to understand the VR headset's fine ability to create a conversation, where the headset provides a protected experience from the direct gaze, we can see and interact with each other but through a certain present distance. The testing has also provided insights into creating security by using the pass-through setting. In this setting the participants do not feel separate from the world, but as part of the different worlds, both the physical and the virtual, which creates a sense of security in moving around the room and reduces the feeling of being observed by those outside the VR world. Observations and testing have also shown that more technical aspects such as teleporting in the VR world make participants stand still and rely on the controls instead of moving their bodies in the exploration of the virtual. Less technical solutions, designing in contents at different heights and prompts from the interlocutor have proven to be more functional solutions to get participants to use the body in the exploration. From a museum perspective, the body seems to be a relevant aspect of an exhibition experience. Taylor-Foster talks about how he sees the visitors' bodies in exhibitions as an important component and that these are missing in the digital.⁶¹ In *child remains*, this is made possible through the pass-through setting to see bodies, the bodies outside VR can be seen as well as parts of one's own body by the use of hand tracking and digital hands in the VR experience.

I think in this research the thoughts on the digital material and the aesthetics, storytelling and how we meet the cultural heritage, the relationship between visitors and the cultural heritage creates a different and new type of engagement as museum visitors. The work creates alternative experiences to interact, tell and experience the cultural heritage. In the project *child remains*, the audience has agency, to participate, tell and experience through the cultural heritage. It would be interesting to delve deeper into these issues as well as continuing to display and iterate on it. As I wish to deepen the experience itself and I am currently in a dialogue with a sound designer about deepening the sound experience.

⁶¹ 'James Taylor-Foster: What Will Exhibitions Look like in 20 Years? - Konstnärernas Riksorganisation' <<https://www.kro.se/intervjuer-och-artiklar/intervjuserie-jamestaylor-foster/?fbclid=IwAR0HoL2X7hFITY6-rcUsSlqnJ3gfMfFm9GS3qA8sS1rrpoGFjn6GZa3I04I>> [accessed 5 January 2024].

The design of the experience is intended for a specific target group, those who have lost children, but the experience is open enough for anyone who wishes to participate in the experience. In this there is potential around thinking of the construction of an exhibition as a pedagogical unit that, through the digital, can enable the audience to use and build with the museum's content and to open up to connect the personal with the public narrative. I see great opportunities to connect this kind of work with the work around digital twins and to continue exploring XR, which is a medium in the starting pits where we have not yet understood its potential and storytelling ability. During the course of the project, I have sought out various XR forums, examples that I have participated in here in Gothenburg are Narrative-XR Lab at Visual arena and Kinema-Lab at the film studio. Through this I can see that XR actors are currently trying to formalize themselves in Gothenburg. These developments around XR in the city and this design case together with the Museum's development plan has a unique opportunity to further investigate the digital through design, and XR, use and development of ideas for the museum sector as we the Swedish context are still in the process of exploring the documentary part that is being discussed in the introduction of the essay. My work and the museum's work also have great opportunities to explore how we work with experiences in this context. I also believe that this project shows the potential in an exploration of artistic practices and cultural heritage that enable new ways of understanding our history.

Possible Further Development/Research

I think the key lies in exploring the storytelling of the material's potential for new ways of use. By material I mean what stories an object carries and how can these be conveyed. A further research opportunity is to continue exploring the heritage material and how it creates other types of storytelling and experiences. Both from a personal-, design-, aesthetic-, experience - and learning perspective.

Museums are an interesting context that moves between entertainment, recreation, and learning, the context of the museum itself allows it to have a mindset and expectations around learning. What is specifically interesting is that the museum has the opportunity to be quite experimental about what learning is, as they do not have the same feedback loop that exists in school through, for example, written tests. They do not need to check what their visitors have learned and yet they see themselves as places of learning. I think the museum could also afford to be exploratory around entertainment and contemporary media formats to continue to be able to create a varied content option. In this way, on a theoretical level, they could create different types of designs that could attract and work for different types of receivers. It would also be possible to explore more about the audience/user's role, experience and participation, such as how could the museum take care of the visitor's insights? How can they be part

of the exhibition? How can the museum and the visitors create a conversation between them beyond the museum's one-way monologue of knowledge transfer? How can the museum dare to design for specific target groups? Who knows, maybe it turns out that the specific design attracts more than just the intended target audience? Furthermore, the project has raised questions about the relationship between the non-physical and the physical and tactile material, how do these interact in the experience? Further how could they be used in different ways around storytelling, learning and understanding of a cultural heritage?

Based on my work, I can see that there are several inputs to further develop and investigate, for example it is possible to continue to investigate how the museum's relationship with the visitor can be changed by working with art, design and the digital material. What stories take place in such a place? Which bodies move and participate in the storytelling, creation and interpretation? How can the body tell and interpret stories? Other entrances are to be explored, how can historic sites help us heal? How can we understand the present and current topics through history? An obvious track is to further investigate issues of accessibility, distribution and- sharing of the place. Other possibilities I see are to explore the theme of grief and artistic practices within a museum context. I see there are several places where this project could further act. Some ideas are within the cultural heritage field, but it could also be acting in other places where parents who have lost a child find themselves, such as hospitals, support groups, the church and actors related to funerals.

In conclusion, this project has given me many entrances to work further with and given me many new questions, however, I would like to continue to explore the topic of grief, as it has given me a new understanding of my grief, an artistic entry and practice around grief which I feel needs to be allowed to continue to take place in different contexts. This is something I wish to work on further in the artistic field and in artistic research.

Reference List

- 'About the Swedish National Heritage Board | Riksantikvarieämbetet'
<<https://www.raa.se/in-english/swedish-national-heritage-board/>> [accessed 5 January 2024]
- 'Alla Kan Innovera! | RISE' <<https://www.ri.se/sv/vad-vi-gor/projekt/alla-kan-innovera>> [accessed 5 January 2024]
- Åsberg, Cecilia, Martin Hultman, and Francis Lee, *Posthumanistiska Nyckeltexter*, 1. uppl. (2012)
- 'Assembling Arosenius – Reconstructing an Artist's Home | University of Gothenburg'
<<https://www.gu.se/en/research/assembling-arosenius-reconstructing-an-artists-home>> [accessed 15 April 2024]
- 'Birgitta Nordström | University of Gothenburg' <<https://www.gu.se/en/about/find-staff/birgittanordstrom>> [accessed 19 August 2024]
- 'Birgitta Väver Ett Bårtäcke till de Minsta Kistorna – Spädbarnsfonden'
<<https://www.spadbarnsfonden.se/startsidan/birgitta-vaver-ett-bartacke-till-de-minsta-kistorna/>> [accessed 19 August 2024]
- 'Boxen – ArkDes Utställningsrum Med Samtida Design Och Arkitektur'
<<https://arkdes.se/boxen/>> [accessed 5 January 2024]
- Carl Grén Broberg, *Lilla Änggården. En Gammal Släktgård Vid Göteborg*, 1975
- 'Carlotta - Översikt' <<https://samlingar.goteborgsstadsmuseum.se/carlotta/web>> [accessed 5 January 2024]
- 'CONVERSATION | English Meaning - Cambridge Dictionary'
<<https://dictionary.cambridge.org/dictionary/english/conversation>> [accessed 11 May 2024]
- 'Designing Meaningful Social XR Workshop – Civic Interaction Design'
<<https://civicinteractiondesign.com/features/designing-meaningful-social-xr-workshop/>> [accessed 13 May 2024]
- 'Digikult' <<https://www.digikult.se/>> [accessed 5 January 2024]
- 'Distrikt - Spädbarnsfonden' <<https://www.spadbarnsfonden.se/distrikt/>> [accessed 5 January 2024]
- 'DöBra.Se' <<https://www.xn--dbra-5qa.se/>> [accessed 13 May 2024]
- 'Eftersörjare | SVT Play' <<https://www.svtplay.se/video/8Wv61Ra/eftersorjare>> [accessed 15 April 2024]
- 'Eternal Return' <<https://scanlabprojects.co.uk/work/eternal-return/>> [accessed 5 January 2024]
- 'Existens - Världskulturmuseet'
<<https://www.varldskulturmuseet.se/utställningar/existens/>> [accessed 15 April 2024]

- 'Experiences — Emotive - Storytelling for Cultural Heritage'
<<https://emotiveproject.eu/pages/what-we-do/experiences/index.html>> [accessed 15 April 2024]
- 'Första Hjälpn Vid Sorg - Svenska Kyrkan' <<https://www.svenskakyrkan.se/sorg/forsta-hjalpen-vid-sorg>> [accessed 5 January 2024]
- Göteborgsstadsmuseum, *Lilla Änggården*, 2011
- 'GPS400: Centre for Collaborative Visual Research, University of Gothenburg'
<<https://www.gu.se/en/collaborative-visual-research>> [accessed 15 April 2024]
- Gregg, Melissa, and Gregory J. Seigworth, *The Affect Theory Reader* (Durham [N.C.], 2010)
- Hartman, Saidiya V, *Wayward Lives, Beautiful Experiments : Intimate Histories of Social Upheaval*, First edition (New York, 2019)
- 'HDK-Valand Graduation - Subani Melin' <<https://2021.hdk-valand-graduation.se/subani-melin/>> [accessed 11 May 2024]
- Hedemyr, Marika, 'Mixed Reality in Public Space: Expanding Composition Practices in Choreography and Interaction Design' (Malmö university, 2023)
<<http://urn.kb.se/resolve?urn=urn:nbn:se:mau:diva-58531>>
- 'Hidden Sites | Göteborgs Universitet' <<https://www.gu.se/forskning/hidden-sites>> [accessed 5 January 2024]
- 'ICOM Announces the Alternative Museum Definition That Will Be Subject to a Vote - International Council of Museums -International Council of Museums'
<<https://icom.museum/en/news/icom-announces-the-alternative-museum-definition-that-will-be-subject-to-a-vote/>> [accessed 5 January 2024]
- 'James Taylor-Foster: What Will Exhibitions Look like in 20 Years? - Konstnärernas Riksorganisation' <<https://www.kro.se/intervjuer-och-artiklar/intervjuserie-jamestaylor-foster/?fbclid=IwAR0HoL2X7hFITy6-rcUsSIqnJ3gfMfFm9GS3qA8sS1rrpoGFjn6GZa3I04I>> [accessed 5 January 2024]
- 'Kristina Höök - YouTube' <<https://www.youtube.com/watch?v=qfm8J7qTctQ&t=1s>> [accessed 11 May 2024]
- 'K-Samtal Om Död Och Döende På Museer | Riksantikvarieämbetet'
<<https://www.raa.se/evenemang-och-upplevelser/vara-andra-seminarier-och-konferenser/tidigare-konferenser-och-event/k-samtal/k-samtal-om-dod-och-doende-pa-museer/k-samtal-om-dod-och-doende-pa-museer/>> [accessed 15 April 2024]
- Kyle Jörgen, *Änggården under 300 År : En Gård Vid Utkanten Av Göteborg : 1620-1920* (Göteborg, 1991)
- 'LAKRIMATORIUM' <<https://www.fictionality.net/lakrimatorium>> [accessed 5 January 2024]
- 'Lakrimatorium – Sorgedonation Och Tårförmedling – Humanisten'
<<https://humanisten.se/2020/06/02/lakrimatorium-sorgedonation-och-tarformledning/>> [accessed 5 January 2024]

- Lam, Lap-See, Bettina Schultz, Yuvinka Medina, and Bonniers konsthall, 'Dreamers' Quay, Dreamers' Key', 187 <<https://bonnierskonsthall.se/en/produkt/lap-see-lam-dreamersquay-dreamerskey/>> [accessed 13 May 2024]
- 'Lap-See Lam / Dreamers' Quay, Dreamers' Key - Bonniers Konsthall' <<https://bonnierskonsthall.se/en/produkt/lap-see-lam-dreamersquay-dreamerskey/>> [accessed 13 May 2024]
- 'Lap-See Lam: Det Regnar Drakfjäll - Röhsska Museet' <<https://rohsska.se/utställningar/lap-see-lam-det-regnar-drakfjall/>> [accessed 5 January 2024]
- 'Lap-See Lam: Konstnären Och Den Sjungande Kocken | SVT Play' <<https://www.svtplay.se/video/ePvAW3J/lap-see-lam-konstnaren-och-den-sjungande-kocken>> [accessed 13 May 2024]
- 'Lilla Änggården - Göteborgs Stadsmuseum' <<https://goteborgsstadsmuseum.se/besok-oss/lilla-anggarden/>> [accessed 5 January 2024]
- 'Missions and Objectives - International Council of Museums -International Council of Museums' <<https://icom.museum/en/about-us/missions-and-objectives/>> [accessed 5 January 2024]
- 'Möten Om Nationell Strategi För Digitalt Kulturarv | Riksantikvarieämbetet' <<https://www.raa.se/museer/forskning-och-kunskapsuppbyggnad/digital-omstallning-pa-museiomradet/moten-om-nationell-strategi-for-digitalt-kulturarv/>> [accessed 5 January 2024]
- 'Mourning A Stranger — Brushing up against Gothenburg's Past Residents | by Hugo Pilate | Medium' <<https://hugopilate.medium.com/mourning-a-stranger-brushing-up-against-gothenburgs-past-residents-c8dfefa9f2b0>> [accessed 19 August 2024]
- 'Museum Definition: Two Alternative Proposals to Be Discussed and One of Them Voted in Prague - ICOM EUROPE - ICOM EUROPE' <<https://icom-europe.mini.icom.museum/museum-definition-two-alternative-proposals-to-be-discussed-and-voted-in-prague/>> [accessed 5 January 2024]
- 'Nätverket För Immersiva Medier | Riksantikvarieämbetet' <<https://www.raa.se/evenemang-och-upplevelser/vara-andra-seminarier-och-konferenser/natverket-for-immersiva-medier/>> [accessed 5 January 2024]
- 'New Technologies between Research and Audiences | University of Gothenburg' <<https://www.gu.se/en/research/new-technologies-between-research-and-audiences>> [accessed 15 April 2024]
- Nordström, Birgitta, *I ritens rum : om mötet mellan tyg och människa*, ArtMonitor doctoral dissertations and licentiate thesis ; 55 (Göteborg, 2016)
- Preece, Jennifer, *Interaktionsdesign : bortom människa-dator-interaktion*, Upplaga 1:1, 2016
- 'Professionel Practis at HDK-Valand 7-8/12-23', 2023
- Rajkowska, Paulina, 'Articulating The User : A Discursive-Material Analysis of Humans in Interdisciplinary Design Collaborations', 2022

- 'Royal Chambers Book - Wang & Söderström' <<https://wangsoderstrom.com/royal-chambers-book>> [accessed 13 May 2024]
- Ryding, Karin, 'Affective Critical Play: Radical Design of Hybrid Museum Experiences', 2020
- 'Sorgearbete - Bonniers Konsthall'
<https://bonnierskonsthall.se/utställning/sorgearbete/?fbclid=IwAR3ouAQ__OAUj0piWuxh7kJBCAIBH6Q5LjB0HAWNfcWVAzvmQobwdXZS338> [accessed 5 January 2024]
- 'Stöd i Sorgen - Svenska Kyrkan' <<https://www.svenskakyrkan.se/sorg>> [accessed 5 January 2024]
- 'Summary — Emotive - Storytelling for Cultural Heritage'
<<https://emotiveproject.eu/pages/summary/index.html>> [accessed 15 April 2024]
- 'Svenska Kyrkan - Bönewebben' <<https://be.svenskakyrkan.se/>> [accessed 5 January 2024]
- 'The GIFT Box – Tools and Ways of Working to Help Museums Make Richer Digital Experiences for Their Visitors' <<https://gifting.digital/the-gift-project/>> [accessed 5 January 2024]
- 'Valkommen - SpädbarnsfondenValkommen' <<https://www.spadbarnsfonden.se/>> [accessed 5 January 2024]
- 'What Is Digital Humanities? | University of Gothenburg' <<https://www.gu.se/en/digital-humanities/about-us/what-is-digital-humanities>> [accessed 11 May 2024]
- 'Workshops - ACM IMX 2024' <<https://imx.acm.org/2024/attending/workshops/>> [accessed 13 May 2024]
- 'ZIP-SCENE Conference' <<https://conf.zip-scene.com/>> [accessed 5 January 2024]

I would like to thank everybody who participated in the project in any way!

Special thanks to

Daniel Gillberg, Markus Bergström, Hugo Pilate, Eva Erwander, Onkar Kular, Rosa Tolnov Clausen, Robin Braaf and Daniello Di Feola

And many thanks to all the authors of the anthology

Markus Bergström

Daniel Gillberg

Karl-Magnus Johansson

Vitor Lindbäck

Hugo Pilate

Fredrik Trella

Jonathan Westins

and to the photographers

Therése Berglund

Hugo Pilate

Glossaries

AR - Augmented Reality is adding a layer to reality that is created by using some kind of technology, such as a screen, tablet, telephone or a projection

MR - Mixed Reality can be a mixing both physical and virtual reality, and can also be a mix of the use of different technologies

VR - Virtual Reality is a reality that is created by using technology, often an artificially created reality through, for example, the digital medium. Most often, some form of headset/head mount display or glasses are used to experience virtual reality

XR - eXtended Reality is an umbrella term for immersive technologies, of which all the above terms are examples of

Photogrammetry - Photogrammetry is a method used to create digital 3D models from photos, taken from many different angles