When the stone stopped moving

Counter-curation as site specific interaction design

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Abstract
Rural place is often overlooked in interaction design research. This thesis is centered around an analog interaction between humans and a 35 ton stone in a Danish forest, on the rural island of Bornholm. With a methodological approach influenced by Donna Haraway's essay 'Situated Knowledges' the author approaches her site-specific topic both as a local, a tourist and a researcher. The thesis offers a close study of the interaction with the stone, and explains how this natural occurring interaction, has physically shaped the landscape around it, but also reveals the curation imposed upon rural place and how this curation affects our sense of place. The researcher suggests that counter-curations can be used as a method for site-specific interaction designers, and exemplifies this by curating a natural site as well as a rural village site. The stone in the forest opens up for a project about the multiple identities of rural place and how theses are shaped in deep intertwining and tension between the past and present, human and nature.

Keywords
Counter-curation, Curation, Interaction Design, Peripheral Region, Rural Place, Sense of Place, Site-Specific Research, Situated Knowledge.
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“A lot of what I’ve been trying to do over the all too many years when I’ve been writing about space is to bring space alive, to dynamize it and to make it relevant, to emphasize how important space is in the lives in which we live[...]you’re not traveling across a dead flat surface that is space: you’re cutting across a myriad of stories going on.” (Doreen Massey, 2013)
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1. Introduction

When the glacial icecap retreated 12,000 years ago it dropped the load of boulders and earth that it had been carrying, transforming the landscape underneath one final time before the ice sheet melted away. (Kofoed, 1928, p. 32) One of the boulders, shaped and moved by the ice was dropped in the rural area now known as Paradisbakkerne (Hills of Paradise) on the Danish rocky island of Bornholm. It was dropped on the ground in such a way that, with a gentle push of a hand, it could be rocked back and fourth despite its 35 ton heavy body. When people discovered this interaction they named the boulder Rokkestenen (The rocking stone). The local folklore had a different explanation of the origin of Rokkestenen. It was said that a troll once got so angry at the sound of the church bells that he picked up the stone to throw it at the church tower. He missed by far, and the stone landed in Paradisbakkerne. (Kofoed, 1928, p. 33) (Pedersen, K.H. 2009, p. 58) (Appendix H) Rokkestenen is now a popular tourist attraction. Many people, locals and tourists alike come to the forest to push the stone. They push it from all sides, discussing how best to go about it and whether or not it responds to their efforts.

With a previous background in spacial arts I was intrigued by this natural interactive object of Rokkestenen and by the interactions and space that surrounds it. I grew up in a farmhouse on Bornholm about six kilometers away from Rokkestenen. Having now moved away from the rural island I still feel a pride and emotional connection to the landscape but I also look with regret to how the challenges of being a peripheral region manifests itself on the island. I work specifically with Bornholm and its Rokkesten, but the changes the island is undergoing is far from unique and the outcome of my research should be relevant for other rural areas too.

This thesis will uncover the relationship between interaction and rural place by investigating how the interaction between people and Rokkestenen has shaped the space around it. When the stone stops moving it reveals how identities of place is shaped in a deep intertwining and tension between the past and present, human and nature. The research will uncover how Rokkestenen has been curated and counter-curation will be suggested as a method for site-specific interaction design. The use of counter-curation will be exemplified in the investigation of the natural site of Trommestenen and a site in the village of Ronne. My site-specific research will lean on Doreen Massey's theories on sense of place and approach its subject with a methodology influenced by Donna Haraway's notion of Situated Knowledge.
2. The research questions

How has the naturally occurring interaction of Rokkestenen shaped the space and contributed to place formation? And what happens when the stone stops moving?

How does the stories and curation of place affect our sense of place?
And how can counter-curation be used as tool in site-specific interaction design?

2.1. Definition of Key Terms

Space: This thesis use the notion of space in accordance with Paul Dourish's definition. He describes space as the geometrical arrangements that might structure, constrain, and enable certain forms of movement and interaction; spacially organized environments that arise out of their material and geometric properties. This general definition is not specific for Paul Dourish but a wording drawing upon the work of modern spacial theorists. (Dourish, 2006, p.299)

Place: Equally the term place is generally used in accordance with Paul Dourish definition where place denotes the ways in which settings acquire recognizable and persistent social meaning in the course of interaction. Where if space is the opportunity, then place can be described as the understood reality. (Dourish, 2006, p.299) In chapter 3.2 I will use Doreen Massey's approach to a new sense of place to explore the term further.

Curation: In this thesis, The term curation is used to describe a certain approach to dealing with objects or subjects in space. Curation can be defined as selecting (and arranging) the objects or works to be exhibited usually according to a particular concept or topic.(Ordnet.dk, 2015) Curation as a profession amongst other tasks includes preserving the heritage of artifacts, selecting which artifacts to display, displaying or arranging the artifacts in space, and finally setting the artifact into context. (Obrist, 2014) In this thesis the term is especially used to point towards the process of arranging the meeting between artifact and human and the processes of deciding in space and words how an artifact is to be experienced.
3. Space and place

3.1 Rural context

I was initially drawn to working in a rural setting because of a notion that rural life seemed to have been overlooked by interaction design researchers, despite its socioeconomic importance. Although the numbers are decreasing every day, half of the world's population still lives in a rural area. (UN, 2015) This notion corresponds with Bidwell and Browning's research for 'Pursuing genius loci: Interaction design and natural places' (2009, p.15) in which they write:

“Human computer interaction (HCI) has little explored everyday life and enriching experiences in rural, wilderness and other predominantly “natural” places”

They propose that it is timely to consider sources of inspiration beyond the urban design settings but also warns about approaching natural place from an idealized Arcadian view or merely as a resource or product for visitor experience. (Bidwell and Browning, 2009, p.16)

They also point out how technology and design is produced in and for an urban environment. (Cresswell, 2004) As a result it seems that design opportunities in rural or natural settings are neglected. Grounded in Paul Dourish's Seeing like an interface, they suggest that exposing the environment where design takes place creates awareness of how digital artifacts articulate assumptions and values, and mediate users’ experiences of nature. (Dourish, 2007)

The portrayal of Danish rural life has been at the center of a heated media debate in the last ten years. (Christensen and Nielsen, 2013, p. 5) There has been an increased awareness of how issues like depopulation, unemployment, decreasing property value and low educational-levels seems to cluster in the peripheral rural regions of Denmark. Peripheral being roughly defined by considering Copenhagen, Aarhus and Odense as centre points. The regions from the top of Jutland arching down counterclockwise along the coasts to Lolland-Falster are together mockingly called the rotten banana, and the term has become a symbol both on the issues the regions are facing but also on the territorial stigmatization that has followed. (Christensen and Nielsen, 2013, p.18)

Bornholm has so far escaped the unflattering banana terminology but with its isolated location in the middle of the Baltic Sea, it can definitely be described as being part of peripheral Denmark. In the last ten years, almost eight percent of the island's population has moved away and especially the economically active population at working age. (Houlberg and Hjelmar, 2014)

You only have to walk to the end of the pedestrian shopping street in Bornholms largest village
Ronne to see how the effects of the peripheral issues are manifesting themselves spacially as empty shop windows and for sale/rent stickers.

Despite that, the beauty of varied natural landscape and the atmosphere of the small fishing villages still draws 600,000 tourist to the island every year, making tourism the islands second largest trade. (Destination Bornholm, 2015) The island is financially dependent on the identity of being scenic and tourist friendly place. The branding of Bornholm plays both on Acadian values e.g. proud traditions of craftsmanship, the nature as a resource for visitor experiences as well as a green, international and innovative profiling of the island. (Destination Bornholm, 2015) (Bright Green Island, 2008)

*Sense of place* is for the locals not only a matter of people’s own cultural, affective and corporeal connection to the landscape, but the identity of *place* is also a key in sustaining an important source of income.

### 3.2 Sense of place

Doreen Massey is a geographer and social scientist known for revitalizing our imagination of *space* and *place*. In Tim Cresswells *Reading a global sense of place*, (2004, p.54). He explains the historical context in which Doreen Massey’s paper *A global Sense of place* (1994) was published:

> “The heritage industry was also active, attempting to package places and their histories in a sanitized way in order to attract tourists and their money. So at many scales place was very much on the agenda either through its apparent homogenization or through various attempts to create places from the nation to the heritage park.”

Massey describes in *A global Sense of place* how todays technological innovations makes our world speed up and spread out, causing a so called time-space compression. (Doreen Massey, 1991 p.146) Places carries traces of the whole world, and the identity of a place becomes more and more fragmented as layers and layers of new stories are added and affecting *place*.

Although Doreen Massey argues that places have never been static she acknowledges that the pace of the postmodern intermixes of cultures and influences can lead to a feeling of unrootedness and a longing for “An (idealized) notion of an era when places were (supposedly) inhabited by coherent and homogeneous communities”. (Massey, 1994, p.146)

This longing for rootedness is sometimes expressed in a defensive and reactionary approach to *place,*
that ultimately can lead to issues of hostility towards outsiders, and a higher degree of nationalism and competitive localism. Another reaction to this is what Doreen Massey calls a sentimentalized, introverted obsession over heritages (1991, p. 168,172)

Doreen Massey says that: “If it is now recognized that people have multiple identities then the same point can be made in relation to places. Moreover, such multiple identities can either be a source of richness or a source of conflict, or both”. (1991, p. 153) She argues for the need of a new more progressive and global sense of place, and embraces that a place can carry multiple and ever changing identities. (Cresswell, 2004)

Her solution is not to undermine or reject the need for a sense of place, but to rethink our notion of sense of place. She defines four key aspects of this proposed new global sense of place. Firstly place is not static but can be seen as a process. Secondly, place does not have fixed boundaries. It is not defined as an opposition to the outside, but by its particularity of linkage to that outside. Thirdly, place is a site of multiple identities and histories. It does not have a single, unique identity but is full of internal conflicts. And finally, the uniqueness of place is defined by its interactions.

David Harvey has a slightly different approach to place. In From space to place and back again (1993) He mentions distinctive characteristics of place. It has a name, a boundary, it is distinctive in its social and physical qualities and it has “achieved a certain kind of permanence in the midst of the fluxes and flows of urban life”

David Harvey suggest that place is a social construct and that:

“the process of place formation is a process of carving out permanence from the flow of processes creating spacio-temporality. But the permanence no matter how solid they may seem are not eternal but always subject to time as perpetual perishing.”

Harvey understands place as continuously socially constructed by powerful institutional forces in society. (Tim Cresswell, 2004, p.56). Thereby place becomes a point of struggle between local dwelling and global capital flows.

I see Massey's new notion of sense of place, as an opportunity to not only let place be defined by powerful institutional forces, but a way of embracing place with it layers of stories as a mixture of identities, shaped by local dwellers, the tourist industry, the visitors and the people that physically shape a place.
4. Related work

The following chapter is an analytical description of three European contemporary works. Unsworn industries Telemegaphone (2008), Mikael Hansen's Reservat (2007) and Barbara Visser's Lecture with Actress (1997). Telemegaphone and Reservat carries in them two approaches to site-specificity in rural place. While Barbara Visser's Lecture with Actress is an example of a work with great sensitivity for situated-ness and a play with curations and displacement of sound. The works will be analyzed in relation how they deal with place and situated-ness.

4.1 Telemegaphone

The interaction design studio Unsworn industries have made a rural work they call Telemegaphone Dale. It consists of a seven meter tall loudspeaker-sculpture on top of the Jøtulshaugen mountain overlooking Dalsfjord in Western Norway. When you dial the Telemegaphone’s phone number it automatically answers, and the sound of your voice is projected out into the immediate surroundings, across the fjord, the valley and the village of Dale below.(Unsworn Industries, 2009)

The sculpture opens an audio connection between Jøtulshaugen and the rest of the world. Unsworn industries emphasize that they only provides a link to the world through Telemegaphone, but that it is up to the public to find ways of using it. Examples of uses includes a politician sending messages to his rivals, a musician playing his EP, BBC world broadcasting live from their studio, and locals calling to say goodnight to their neighbours.(Unsworn Industries, 2008b) The Volume of the sound is adjusted so that if one is standing in the village listening careful one can make out what is being said.(Unsworn Industries, 2009)
The studio chose the town of Dale as location, because they found it to be both geographically isolated, but also holding a multitude of connections to the rest of the world thanks to immigration, international institutions, and international trade.

With *Telemegaphone* the world can interfere at any moment but the sculpture purposefully only creates the possibility of a one-way communication: From an anonymous sender somewhere in the world to the public of Dale and its surroundings. It is part of the concept that the sound of *Telemegaphone* is only to be experienced at site. The designers do therefore not show any audiovisual documentation of the output. There is something absurd and almost abusive about how the global village can shout from the top of the Jøtulshaugen mountain without risking a reply. Perhaps what makes the work provoking is that the receiver is not in control and can not turn the connection off or change channel. But by limiting the possibility of hearing the outcome to the people at site the work also gives a bite of the power to the locals. The caller sitting far away can not even know if the project is real. ([Unsworn Industries, 2008a](#)) To decide to trust the global world enough to include it into your everyday soundscape is for sure a very powerful thing. What makes this work tricky is that the design studio has made this brave decision on behalf of the locals.

*Telemegaphone* operates within three levels of *place*. The physical location of the object, the reach of the sound and finally a global reach including everywhere one can operate a phone. Unsworn industries describe *Telemegaphone* as a sculptural landmark. It marks the landscape and creates a new place around it. Visitors of the site can even go there and sign a guest book. A man made landmark is typically used as unique symbol of a certain area. Doreen Massey talks about a uniqueness of *place* that is defined by a distinct mixture of interactions and “that this very mixture together in one place may produce effects which would not have happened otherwise.” ([Massey, 1994, p. 153](#)) The work can be seen as introducing the place to a new possibility of a unique interaction.

Although the *Telemegaphone* stands out visually as a technological object in a natural setting it stands out in a way that we are used to seeing and used to accepting as necessary. Telephone poles, electricity masts and antennas are scattered around our natural landscapes. They keep us connected to the rest of the world and we accept their visual presence.
4.2 Reservat

In the Danish forest Vestskoven close to Værløse, the land art artist Mikael Hansen has created the work *Reservat* (The Reserve) in 2007. It consists of a fence enclosing 5000 square meters of the forest. All along the fence are installed signs reading: “*Untouched by human beings since October 10th. 2007 - No Admittance.*” The date refers to the day the fence was closed, from then on no human has entered the Reservat. The work is intended as a comment on our longing for untouched nature and the debate about the establishment of national parks. (Skov- og Naturstyrelsen, 2007).

By avoiding human interference Mikael Hansen deals with the transformation going on in nature though an act of preservation. By creating a piece of “untouched nature” Mikael Hansen also exposes the surroundings and how humans continuously sculpt the landscape. (Weirup, T. 2007).

*Figure 2: Reservat 2007. Photo: Mikael Hansen*

*Reservat* can be seen as a place that is defined as an opposition to the outside. Mikael Hansen is experimenting with static physical boundaries, preservation and a with a reactionary notion of *place*. And thereby his work is stubbornly rejecting to Doreen Massey’s new global *sense of place*, that is a process with fluid boundaries and multiple identities. (Massey, 1994, p. 153). By marking this fixed area Mikael Hansen simultaneously exemplifies how place formation is usually happening in interaction with its surroundings.
Mikael Hansen has with his concept given the space all of David Harvey’s distinctive characteristics of place: A name, boundaries, permanence and social qualities. Although there is nothing social going on inside the place, I will argue that it has social qualities due to the connotation of the place brought forth by the artistic act. With his conceptual work Mikael Hansen transforms a geometrical arrangement of space into a place with social meaning.

4.3 Lecture with Actress

In 1997 the Dutch artist Barbara Visser was asked to give a presentation of her work for a discussion night on the topic of reality and fiction. In her work, Barbara Visser frequently plays with notions of original and copy, and questions the way history is shaped by both the individual and society. (Visser, 2015a). For the talk she hired an actress to perform the lecture by playing the role of Barbara Visser herself. Equipped with an invisible earpiece the actress would repeat the words prompted to her live by the artist sitting in an other room. (Visser, 2015b) The words were not scripted so the actress had to listen carefully while acting out her role. Despite the fact that the actress did not have any previous knowledge of the artists work and that she did not look like her at all, the audience accepted the actress to be the real Barbara Visser.

The work was named Lecture with Actress (1997) and is described as a performance. Although the artist herself questions this in her book Barbara Visser is er niet by stating that: “A play is not a play when the audience doesn't know what they're looking at.” (Visser and Smits, 2006,p.24) Perhaps the audience could be said to unknowingly become part of the performance. Barbara Visser notes: “It really doesn't matter if something is true, what matters is whether there is meaning in it.” (Visser and Smits, 2006, p.25) The meanings produced are experienced very differently by people seeing the lecture and by those of us reading or hearing about it afterwards, but the work carries both contexts in it. And one could question who the real audience of Lecture with Actress are.

The works is to be considered a performance and is not exhibited anywhere. It exists in the temporal performance as well as in descriptions of Barbara Visser's work in lectures, books, and on websites. The artist is very carefully considering the way meaning is being shaped by the individual and their situated-ness, and use it to curate her own self-representation.
4.3 Approaches to rural place

The rural work of Unsworn Industries and Mikael Hansen have very different approaches to their locations, but both deals with the boarders of interaction. With *Telemegaphone* Unsworn Industries opens up for a global interaction, where everyone with a phone can be included in the work as well as in the place of Jotulshaugen. On the other end of the spectrum *Reservat* excludes all human interaction with the place. Where Mikael Hansen uses his work to create untouched nature, Unsworn Industries adds with their work a kind of human soundtrack to nature. The two works can be seen as absurd images on two extreme approaches to *place*. One that allows for a globalized *intermixes of culture and influences* and one that excludes the world in an *introverted obsession with heritage*. (Massey, 1994, pp.146,150)

Although both works use a visual language that we are used to seeing in nature, I would describe both works as rather large gestures. They take up space in the landscape and change dramatically the way the places are being interpreted. The works use the rural landscape as a medium for designing. The works are site-specific, but not to an extent where you could not move them to another rural site without them loosing their meaning.

Although I know that both Unsworn Industries and Mikael Hansen has some previous relationship with their sites they both appear to position themselves slightly detached from their sites. They make their artistic act and then stand back to observe how the place receives the act.

4.4 Approaches to displacement of meaning

Where *Telemegaphone* plays with displacing sound from around the world to a given location. *Lecture with Actress* plays with re-embodying Barbara Visser's sound through the actress. Both works re-situate sound into a new context that gives the words a different meaning. The creators of the sound are fully aware of the displacement happening, but are not present at the other end of the mediation to hear the output. When both Barbara Visser and Unsworn Industries do not exhibit the outputs of the displacement it is a way of curating the meeting between their works and the public, and thereby controlling the situated-ness of the works.
5. Methodology

In the following chapter I will give an overview of the research methods used in my thesis. First I will describe the methodological approach, which I as an interaction design researcher have taken towards my subject. Then I will describe and assess the methods of knowledge gathering. Throughout my process I have gathered knowledge of the site through observations, recordings, interviews, a magnetic word cloud setup and counter-curations. I found it important to spend as much time as possible on site. Working in the environment and conducting fieldwork was therefore crucial to gathering and analysing knowledge of the sites.

5.1 Situated knowledge

In my approach to gathering and using knowledge from Røkkestenen I draw from Donna Haraway's idea of situated knowledge. Situated knowledge is an approach to objectivity used in science studies, feminism, and education theory. It brings with it an awareness that knowledge is specific to a particular situation. In Donna Haraway's essay 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective' she questions the traditional idea of objectivity as knowledges gathered by some passive, all-knowing, observing eye (Haraway, 1988). The question here is; Who's eyes do we consider unbiased and all-knowing? Donna Haraway points out that:

“all eyes, including our own organic ones, are active perceptual systems, building on translations and specific ways of seeing, that is, ways of life” (p. 583).

Haraway is not dismissing the sense in speaking of objectivity, reality or truth all together, but merely embracing that knowledge is a result of the embodied, complicated, actively seeing eye. She explains:

“I am arguing for politics and epistemologies of location, positioning, and situating, where partiality and not universality is the condition of being heard to make rational knowledge claims. These are claims on people’s lives. I am arguing for the view from a body, always a complex, contradictory, structuring, and structured body, versus the view from above, from nowhere, from simplicity.” (p. 589)

In my research I was not only situated in a specific time and the place of Røkkestenen, I was also an embodied researcher actively seeing and drawing conclusions based on my perception of the place.

The methodological approach to the topics of the thesis could be described as situated and embodied. Many of the sources to knowledge and understanding of the island comes from my time living on the island, my friends, family and years of listening to the local radio in my father's kitchen.
I am at the same time local, tourist and researcher of the sites. On one hand it could be seen as a auto-ethnographic method. The identity of the island reflects upon my own identity, I am even part of the problem of depopulation, as I too moved away to study. On the other hand it could be seen as an attempt to pull the academic knowledge and experience I have gathered overseas onto a place I no longer fully identify with. Even when I have aimed for objectivity in my knowledge gathering and knowledge production, it is with the awareness that both I and my research subjects are situated.

5.2 Observation

The observation and recording methods were inspired by the techniques used by William H. Whyte in his 'Street life project'. William H. Whyte was known for turning anthropological observations towards social and spacial interaction in urban public space and his method combined anthropology, sociology, art history, statistics and common sense. (Kaufman, 1999) He used maps, video and photography to capture the spaces and the interactions of urban plazas in New York. His tools for collecting knowledge was very visually orientated and based on achieving objective observations. He encourages researchers to: "look hard with a clean, clear mind, and then look again and believe what you see." (Whyte, 1980) From a situated knowledge perspective one could add “- and know who is seeing it.”

Initially his approach to observation and recording was based on collecting objective data. In his publication 'The Social Life of small Urban spaces' (1980) he explains the process of analysing his video material. “The problem is the same as with direct observation on ground. There are so many bits of information in front of you as to be somewhat overwhelming. And, by looking at everything you may see nothing.” (Whyte, 1980, p.109) This is certainly true when wanting to look at place with all its layers of ever changing stories. William H. Whyte's solution was to hypothesize and ask questions of the film until you start seeing patterns. (Whyte, 1980, p.109)

I find William H. Whyte's work interesting, because he seems to start out objectively collecting data, then look for patterns, re-situate the patterns in order to understand them and finally communicate his findings both in film and writing. He does this with such humour and engagement that one cannot but feel the person behind the knowledge.

Whyte's direct and analytical observation style provided me with a method for capturing as well as analysing the interaction between visitors and Rokkesten. It also guided me in my space analysis,
to map and read the space around Rokkestenen element by element in order to understand how the interaction of Rokkestenen has shaped the space and contributed to place formation.

5.3 Audio recordings

I used audio recordings to capture visitors interaction with Rokkestenen. I left my bag with the audio recorder close to the stone and lingered around just far enough away, that no one would approach me. When I afterwards transcribed the recordings I noticed that many of the behaviours that I had seen in my observations were verified by the recordings. For example I noticed, in my observations that people mostly used the information sign for instruction of how to move the stone. The recordings verified that indeed six out of seven groups of visitors mentions the instruction, while only one group mentioned other information from the sign (As seen in Appendix B). The recordings confirmed my observations in a measurable way, but they also revealed many new things especially about how visitors talk about the stone, the jokes they make and the group dynamics around the stone. One of the problems of my recordings versus my observations was that because of the time consuming process of listening, transcribing and translating the result, the recordings were limited to one day. I had made the recordings on a sunny day in the Pentecost holiday. The visitors of that day did not represent the average visitors. There were more tourists than usual, and people came in larger groups. They were also more successful in making the stone move, simply because there were more people to push at the same time.

I found that a danger with supplementing observations with recordings is that one might prioritize recorded results over experienced results simply because they are easier to refer to and share in writing. I made sure to go back to the site and re-situate my finding, and thereby also assessing which findings were specific to the six groups of visitors I had recorded and which corresponded well with my general observations of the site.

5.5 Interviews

To get closer to what people were thinking and feeling for the place and for the interactions at site I interviewed visitors and passersby. I did not like taking on the role of the researcher when talking to visitors. Especially in remote places like Rokkestenen I felt that the presence of a researcher sometimes disrupted the interactions and conversations found at the place. Therefore I experimented with different kinds of interview formats and with my roles as both local, tourist and researcher. Interviews with relatives were done sporadically; face to face, over the phone, or by
sending a text message to get something clarified. In that context one could say I was operating both as researcher and family member. Interviews with visitors of Rokkestenen were done casually, by approaching people as they walked away from the place or by participating in their interaction. Sometimes I would introduce myself as researcher, but often it was not necessary and I let people believe I was just a fellow visitor. In a remote location like Rokkestenen the few people who did pass by were generous with their time and curiosity. Engaging in interaction with the stone easily opened up for small talk about their experience and about the place.

5.6 Interviews alongside interaction

Learning from the way the interaction with Rokkestenen had facilitated conversations I designed a research tool that I hoped would give me an insight into visitors stories with a place and their sense of place. The idea was to have a portable research tool that I could use both at Rokkestenen, but also at a site in the Village of Rønne. The setup worked in two ways: As a public probe-like tool that would document which words passersby would connect to the place, but also and perhaps more importantly it worked as a conversation tool to inspire people to share their stories of the places with me. I made two identical sets of adjectives to be used to describe two sites. One for Rokkestenen and one for a place in the village of Rønne.

The village site is 15 km away from Rokkestene at the end of the pedestrian shopping street. The site was chosen because it represented to me the spacial effects of the peripheral issues. I also thought it would be useful to see how much of the results were caused by the place and how much by the method.

The adjectives were printed and made into magnets, like magnet poetry for place-connotation. In a short text, the visitors were instructed to choose five words that to them best described the place. As it was my experience with the initial interviews at Rokkestenen, engaging in an activity together created a good platform for people to start talking. The difference was however that the activities directed the conversations towards the topic of place related stories and their sense of place. I again played with my role as fellow user of the setup as well as researcher. I will describe and evaluate this method further in chapters 9.1 to 9.2.1.
5.8 Design method

In order to answer my third research question: *How can a counter-curation be used as tool in site-specific interaction design?* I propose to think of my designs as counter-curations; site-specific, but almost immaterial. The counter-curations are used to experiment with and question my findings in the course of my research. The counter-curations can be seen as an artistic approach to experimenting with how curation of a place affect the meanings produced and perhaps our *sense of place*.

5.7 Ethical considerations concerning my methods

Some of my research methods were not completely transparent for the subjects involved. In an attempt to be unobtrusive I was not always open about the motives behind the conversations I had with people that contributed to my research.

However I did not make up lies about my role. When people engaged in conversations with me, it
was conversations between strangers. And I trust that the content of what was shared was adapted accordingly. In William H. Whyte's fieldwork he uses camera recordings to cover the social interaction at site. He writes that: “The key to unobtrusiveness is misdirection.”(Whyte, 1980, p.108) instead of pointing with the camera he learned a technique where he would cradle it and film sideways. In that way the subject would not be aware of the camera. Like me he sacrificed transparency towards the subject for a less intrusive method. William H. Whyte distinguishes between research footage and documentary photography. And writes that: “Photography can be an invasion of privacy. This is a problem in documentary photography, and a good rule is not to show publicly people in embarrassing or compromising situations. For research footage, everything is a fair subject.”(Whyte, 1980, p.108) I do not feel that I violate this code of conduct in my research methods. The research data I collected was anonymous but when using recordings for my counter-curations this issue becomes more relevant. And perhaps it is worth mentioning that it might not always be possible for the researcher to recognize a compromising situation. Even a pleasant walk in the forest can be a compromising situation, if it is done at the wrong time or with the wrong person. This is especially true in a relatively small society like Bornholm.

6. Interaction analysis

In order to answer my first research question: How has the naturally occurring interaction of Rokkestenen shaped the space and contributed to place formation? And what happens when the stone stops moving? I first need to understand the interaction between visitors and Rokkestenen. This chapter will start with and analyses of the visitors of Rokkestenen and then based on observations and supported by audio recordings I will analyse the interaction between visitors and Rokkestenen.

6.1 The visitors

My father, who is the forest ranger of the area, estimates that Rokkestenen has around 200,000 visitors a year. The visitors can roughly be divided into two groups: Locals and tourists. The two groups are not spread out evenly over the year. Not surprisingly, I experienced a significant increase in tourists from the early spring to late summer and an extra boom of tourists on public holidays.

6.2 Motivations for visiting the place

Amongst the visitors I spoke to, there seem to be a culture for enjoying the area with specific goals or destinations. They can roughly be divided into destination, event and activity driven visits. The event driven visits are seasonal decided to catch nature in a specific state: To see anemones blossom
or when the first beech trees are getting their leaves. The activity driven visits are also sometimes seasonal decided. They are activities like mushroom picking, horseback riding or running. Destination driven visits are trips to reach a specific named destination, stone, rock crevice or lake.

Many of the locals I met combined an events or activity driven visit with interacting with Rokkestenen, while the tourists were often there specifically to visit the destination. Having Rokkestenen as a goal for your trip seemed to put a larger pressure on the interaction with the stone to be a success, and made people stay longer and be more persistent in their attempt to move the stone. A significant amount of locals decided after pushing the stone that it was broken. A few told me that tourists had broken it.

A third category of visitors are people like me, family of locals. It is common for young people to move away from the island for example if they want to attend an institution of higher education. Having your children home for the weekend also seemed to be a good occasion to visit Rokkestenen.

6.3 Patterns of behavior

As I observed people's interactions at the site I started recognising patterns in their behaviour. There seemed to be a four step choreography connected to the way people interacted with the stone. Most visitors go through all of the steps and the order below is the most common.

- They read the sign.
- They push the stone.
- They climb the stone.
- They photograph the stone.

6.3.1 The sign, Instructions

Many tourists start by reading the sign, locals often skip this step or skim the sign later. When in groups I often saw one person read instructions aloud to the people pushing the stone. I captured one of these situations in my audio recordings (As seen in Appendix B):

Woman: Come on!
Woman: Mads! We need to get it into a rocking motion.
Older boy: But we need to find the right spot.
Woman: Eh, but does it say anything about where that is?
Man2: Yes (reading) “The best way to get the stone to move is to place both palms on the pointy end of the stone."
Boy: Here?
Man2: There!
Some groups, like the one above, are very preoccupied with following the instructions, and doing it right. As the stone is now only able to move very vaguely, I imagine that the instructions have become more important. The sign reassures people that they are in the right place, pushing the right spot even if they don't get much feedback from the stone.

6.3.2 The push, Is it moving?

There is often confusion about where to push Rokkestenen. Even when people push in the right spot they don't necessarily feel anything or feel what they were expecting to feel. It leads to many discussions about how to go about it and whether or not it moves. People often organize themselves so that some are pushing and some are standing a couple of meters away checking if the stone is moving. It is easier to see it move than it is to feel it. If the people watching decides that it is not moving the people pushing sometimes expresses an awkwardness about pushing this huge stone and expecting it to move. If the people watching decide that it is moving, the people pushing sometimes don't believe it and think they are being made fun of (As seen in Appendix A):

Woman: I'll be checking
Girl: Yes you'll be checking
Little girl: 3 2 1 Now!
Woman: Yes yes, it's true!
Boy: Jah!
Man: Are you joking or...?
Woman: No no, it's true. It is rocking!

6.3.3 The climb

Especially children like to climb the stone. Grownups climb it using the small wooden log, while children get help from relatives. People experiment with pushing the stone while someone is sitting on it trying to decide if it is moving or not. I saw many examples of people first being dissatisfied that the stone was not moving and then climbing it looking very pleased with themselves. As if climbing the stone functioned as the alternative interaction that can comfort their disappointment (As seen in Appendix 5):

(pushing sounds)
Man: Well done girls.
Girl: (grunting)
6.3.4 Photographing the stone

Like most tourist attractions Rokkestenen is well documented. People pose sitting on top of the stone or pretend as if they are pushing it. Sometimes people even posed the pushing of the stone, before actually experiencing the interaction. Like in this situation from the transcript where a mother is photographing her two daughters, while their brother watches them (As seen in Appendix A):

Woman: try and push, why don’t you try and push the stone, push, Rebekka, push it, like that. Weeh! Yes!
Boy: Nanna, you can at least try to look as if you are pushing it...
Woman: (ironically) Oh look how its rocking!
Boy: ...or just push it a bit.
Girl: (angrily) I’m pushing as hard as I can!

The photos are the digital outcome of the trip that people can bring home. In a google image search you can find many years of holiday photos, postcards, woodcuts and photos from excursions with people trying to make the rock move, climbing on top of it or posing in front of it. Even when people are disappointed with not being able to move the stone, they pose happily pretending to push it. Perhaps the story and the symbolic act of having pushed the stone is so important that it can exist without actually moving the stone.

6.4 Fantasies of destruction

When transcribing the audio recordings I found a strange detail that I had not noticed in my observations. In six out of seven recordings, people were expressing fantasies about somehow breaking Rokkestenen. Most of the fantasies are about knocking it over or rolling it down the hill, by pushing it, giving it a football tackling or by tying a survival-bracelet (a bracelet braided from a strong rope) to a tree, and then cut down the tree and swing it into the stone. A man fantasizes about stealing Rokkestenen and bringing it home, while a little boy starts a story about how it would fall over if a polar bear appeared and started to climb it. Here a farther and son are teasing each other after trying their hands at rocking the stone (As seen in Appendix B):

Man 1: So this was the stone you wanted to knock over?
Boy: So this was the stone you wanted to bring home?
On the information signs at the site it says: “The Boulder should hopefully keep on rocking. Therefore, do not try to rock the boulder using logs and the like as levers. This does not work. As the boulder is protected, any vandalism will be reported to the police.” (Appendix H). The text might inspire fantasies about how one could vandalize the stone, but I think there is more to it. Visitors that have not read the sign also have these ideas of destruction and some of them, like the one mentioned above, seem to have been constructed prior to the visit.

### 6.4.1 Supernatural power

Perhaps there is a play of power going on. The nature of the interaction, is based on using your physical strength, in public, and towards a protected monument. When succeeding, it can make us feel strong. Stone is such an unforgivable material in human hands, its surface does not respond to touch, and it does not have to be very large before it is too heavy to carry. Perhaps part of the appeal of this object is that here is a stone that reacts to touch. There is an interaction going on. A piece of natural created interaction design. Perhaps the destructive fantasies are exaggerations of this relationship between stone and human, where a human holds the strength to move 3-meter tall boulders. The folklore about how Rokkestenen was thrown by a giant also suggests the natural or supernatural powers connected to moving the stone. (Pedersen, K.H. 2009) (As seen in Appendix G):

Man2: Yes yes yes...
Woman4: How strong you are!
Man1: It feels like having supernatural powers
Man2: That's right
Man2: Yes yes exactly like that!

### 6.4.2 Delicate point of interaction

Another explanation, that one could add to the previous, is that the visitor has a notion that this is somehow a valuable object or an object that represents something valuable, like a link to the past or a delicate point of interaction. This notion could in itself evoke visitors to imagine its destruction and even more so when you are using your full strength at pushing this valuable object. It feels risky and funny. Here a visitor talks to himself (As seen in Appendix E):

Man: It would be silly if we accidentally pushed it off
Man: (laughing) Then we will hurry away and not tell anyone. Then we would have broken their Rokkesten

This man even imagines how to deal with the consequences of an accidental destruction, and touch upon the guilt towards some undefined group of owners of Rokkestenen.
6.5 Motivations for pushing the stone

In my interviews I amongst other things tried to understand peoples motivations for pushing the stone. Many locals found it hard to explain. They seemed to see it as obvious or a self-evident ritual. A woman called it a tradition and a local man told me that you of course just have to, when you pass the stone. Others mentioned the link to the past, the fascination with its size and curiosity towards whether or not it was still working, to be their motivation.

Tourists for whom the interaction was often the main goal of the trip explained how they had heard about it and wanted to try it or how they had been here before and wanted to revive a childhood memory. A connection to nature was also mentioned as a motivation.

I only saw very few visitors who did not push the stone. Some were elderly people that sat on the benches watching the interaction from there, others were runners that did not stop in their tracks when passing the stone.

6.6 Findings

A general pattern in visitors interactions was following a four step choreography of reading the sign, pushing the stone, climbing the stone and photographing the stone. Many tourists used the sign or previous information about the stone as a general guide to their experience and to their approach to the interaction. Visitors used photos to symbolically express the interaction with the stone and tell a posed story about their visit. Visitors seemed to have an awareness of the delicacy of the interaction as expressed in their fantasies of destruction. The quality of the interaction was described by the visitors as linking to rituals, traditions, nature, the past and the relationship between human and natural powers.

7. Space analysis

In order to answer the research question: How has the naturally occurring interaction of Rokkestenen shaped the space and contributed to place formation? I will in chapter 7.1 conduct an analysis of the space connected to Rokkestenen. I will do this by studying the geometrical arrangements that is space and investigate the processes of place formation. In order to answer the research question How does the stories and curation of place affect our sense of place? I will in chapter 7.2 investigate how Rokkestenen and the place around it has been curated. Finally in chapter 7.2.2 I will analyze the events connected to
the immobility of Rokkestenen in order to answer the research question: ...And what happens when the stone stops moving?

7.1 The Space of Rokkestenen

I started my space analysis by taking photos and notes on the physical environment of Rokkestenen and eventually collecting the elements in a map.

(Figure 4: Map of Rokkestenen site. Illustration: By author)

7.1.1 From geometrical arrangements to social meaning

Each of the elements in the map have it's own agenda and tells us something about the interactions going on at site. The landscape around Rokkestenen (01) is made up by the forest, the pond called Skomagerdam (shoemakers pond) (03) and the large stones protruding from the ground (02). A series of supportive objects are placed in the space:

A sign (05) shows the name of the stone.
Two information signs (04) explain the properties and the history of the stone as well as how best to go about moving it. (Appendix H).

Two trashcans (06) make it easier to eat, drink and smoke without littering.

Two benches (07) are placed in a V-shape overlooking Rokkestenen and the pond. They suggest that this is a destination for a visit in the natural landscape, a place to stop, sit down and rest before walking home or further through the landscape.

### 7.1.2 Accessibility

Rokkestenen is fairly easy accessible as it is in walking distance from two carparks. From the carparks are six routes five walking routes and a route for horseback riding. The paths are colour coded and of different lengths. Three of the walking routes lead past Rokkestenen. As one approaches Rokkestenen the paths have been reinforced with timber and a staircase (10)(11). This is done both to protect the landscape from the visitors and vice versa. In spring the ground can become very wet and with around 200,000 visitor a year the slope becomes very slippery. The staircase and the wooden path protects visitors from slipping, and protects the slope from damage. The presence of all these facilities suggest a certain use of the place. It is interesting to consider how this piece of nature has been shaped, and for what activities.

### 7.1.3 Signs of processes

We learned from Doreen Massey that places are processes and that they are full of internal conflicts. Although the map is a static representation and only contain the physical properties of the space, the elements in it still reveals some of the processes going on and even a few conflicting ones.

Nature, visitors and professionals are continuously reshaping the physical geometrical arrangements of the space, moving the boundaries of the place physically and interaction wise. The forest is in a constant process of overgrowing the clearing and the pond. The forest ranger has to make sure it gets cut back if he wants to preserve the view over the pond and the clearing. The long straight walking path makes a bend to steer around a large rock that comes in its way. One could definitely argue that it is a detail, but I appreciate this little meeting between efficient construction and the rigid surface of the natural landscape. The pond (03) has recently been drained, but the water level is still so high in springtime that it overflows the walking path (09). The visitors of the Rokkestenen are slowly creating a new path, an alternative route into the forest to avoid getting wet feet (13). I asked the forest ranger of the area, about the path and the pond and he said that without the path
going through just there, there might not have been a pond at all but merely wetland as the path functions as the east-faced rim of the pond. Finally there is a small wooden log (12) just big enough so that one can use it for climbing up on Rokkestenen, I suspect that it is visitors that have added it to the site.

7.1.4 Shaping of the space
Most of the facilities and properties of the space are managed by the forest ranger O.H. Pedersen. In collaboration with the private owner of the forest, his job is to make decisions on the upkeep of the space, and decide to what extent the natural landscape should be shaped. He describes his work as *Kulturpleje* (Culture care) preservation and maintenance of culture not of nature. He says that if one maintain nature, it is not nature anymore. In the middle ages Rokkestenen might have been completely overgrown in nature until humans started bringing their livestock there for grazing, which turned the landscape into open heath land. In 1866 the king entrusted the area to the parishes on the condition that they would plant new forest. Much later when chemical fertilizers were invented, plant nutrients in the air and water made the forest grow faster that ever before. The space has thereby seen many different landscapes types. When O.H. Pedersen calls his work preservation and maintenance of culture, it is because he preserves the landscape in a certain cultural state, often inspired by how it has looked in the past. One could say that he and his colleges look at the history of the landscape and decides what past to preserve. They do so with an awareness that *place* is not static but contains layers of different states. It is a balance between preserving and developing biodiversity, preserving the traces of culture and facilitating the visitors that are there to enjoy it. O.H. Pedersen says that at a natural tourist attraction like Rokkestenen his job can be described as *Turistpleje* (Tourist care) preservation and maintenance of tourism.

In conclusion the supportive objects, the accessibility, and even the shaping of the landscape it self is done in a way that supports the role of Rokkestenen as a tourist attraction. I wonder what the space would have looked like if the stone had not been dropped in such a way, that it responds to a human hand. Similarly one can try to imagine the moving stone without the supportive objects, the accessibility, and the shaped landscape. The point of interaction is what shaped the space and is the driving force behind making this piece of space into a place with social meaning. At the same time it seems that the space and facilities around Rokkestenen reinforce the interaction with the stone. In the following chapter I will explore how the interaction is being curated and how curation of *place* can shape our *sense of place*. 
7.2 Curation of Rokkestenen

It is interesting to consider the supportive objects, the accessibility, and the landscape around as a curation of Rokkestenen and its interaction. In an art context the curator would work together with the artist in finding out how best to convey the object to the public. But as the stone initially was placed in Paradisbakkerne naturally there is no fixed intention behind the object. The process of arranging the meeting between Rokkestenen and the visitor, and the processes of deciding in space and words how Rokkestenen is to be experienced, can therefore be seen as curation alone.

7.2.1 The Rokkesten sign

An important tool in curation is words. The Rokkesten sign (05) only holds the name of the stone. One of David Harvey distinctive characteristics of place is that it has a name. In the case of Rokkestenen, the name is of great importance and not a matter of course. The named spots in area of Paradisbakkerne, have little wooden signs that distinguish them from the backdrop of the landscape. They also create natural pauses for people walking along the forest paths. The naming of natural spaces is a gesture that suggests that this space have or have had a cultural or social relevance. In the case of Rokkestenen the name also refers to the stone's characteristic interactive abilities.

7.2.2 The Information sign

Natural and cultural sights in the landscape of Bornholm, that are considered to have a significant story, often has an information sign put up next to it by the municipality. The information sign by Rokkestenen first explains the properties and the early history of the stone (04). Then it explains the history of the interaction, and instructs the visitor in how best to go about moving the stone. Finally it strictly tells visitors to take care and not lever the stone with wooden logs. The text is available in Danish, German and English.

We learn from Doreen Massey that place contains layers upon layers of stories, all affecting the place and its identity. The information sign at Rokkesten, can be seen as an attempt to sum up the most important stories, to give visitors a framework to understand the place they are at. It is not so different from the exhibition texts often found on a panel or wall at the entrance of an exhibition. I would argue that the sign is a very powerful tool when it comes to curating visitors' experience of the place. The sign is one layer of the story of Rokkestenen that is literally fixed to the place. As an example the sign tells us how to make the stone move; by placing both hands on the pointy end and
giving it small quick jolts. If it had said to crawl on top of the stone and jump up and down to make it move or if it had not given any instructions at all, the visitors' interaction with the stone might have been very different. An other example is how my father who told me that he remembers how we as kids used to go and move Rokkstenen. I pointed out to him that it says on the sign that from somewhere in the sixties until 2000 the stone was unable to move. “Oh!” he said “Then maybe I am mistaken!” In this case the information sign affects my father's personal memory of the place, and perhaps mine too.

David Harvey explained how place is continuously socially constructed by powerful institutional forces in society. (Tim Cresswell, 2004, p.56) That sounds very dramatic, but although I am sure that the text on the information sign is written as factual and objective as possible, it is important to consider how the story of a place is told and by who. As the way the place have been curated affects our sense of place.

7.3 When the stone stopped moving

As it is described on the information sign the stone has sometimes lost its ability to rock. On the sign it is described as the result of vandalism. It is certain that the stone at least one time has slid down from the slope it was standing on and it was suspected that it was done by someone levering the stone with wooden logs. Possibly the stone was already not moving because of frost or changes in the ground it was standing on and the wooden logs were used in a very eager attempt to make it rock. (Pedersen, O.H. 2015) If that is what happened I would not call it vandalism, as vandalism is deliberate destruction. It is interesting to consider how much effort there must have gone into making the stone live up to its curated reputation. Several locals have told me that it was tourists who had broken their monument, but no one was caught in the act so the only traces of the vandalism was some wooden logs and a static stone.

It is problematic when a tourist attraction that draws around 200,000 visitors a year, looses its interactivity and does not live up to its reputation. The forest ranger doubted if it was possible and if it would make sense to fix the interactivity by moving it back to its original position. The curation of the place would have been contradicted either way, as the stone would either not rock or not have been standing there since the ice cap melted. It is an interesting dilemma in relation to sense of place, a dilemma between the interaction and the history of the place.
7.3.1 The role of the artist

Finally the municipality, who had been discussing what to do with it, gave the stonemason and sculptor Preben Boye permission and budget to pull it back up with lines and manpower. (Sørensen, 2007) Spatially it does not make a difference whether the stone is placed there by an artist, the icecap or by the municipality, but for the sense of place it can have profound effects. The stone can now be considered an interactive sculpture, that by the artist’s intention is movable. It can also just be seen as if the artist lent a hand to the municipality. The artist died in 2014, but several sources write about his motivation for moving the stone back in place that: He thought it was a shame that the stone was not rocking. (Sørensen, 2007) Perhaps one could interpret the situation as if the artist has a greater freedom to move the stone back in place, because he is ascribed artistic motives over financial or political motives.

However in the tourist information available about the Rokkesten, Preben Boyes intervention is downplayed and often not mentioned. On the contrary, it still explains how the ice cap had placed the stone in this position 12,000 years ago. Similarly the guidebooks published between 1970 and 2000 did not represent Rokkestenen as vandalized or out of order. The curation of the history of Rokkestenen seems to favour the past over the present. One could interpret the situation as an attempt to both preserve the interaction of the stone as well as the link to the far past in order to maintain a specific sense of place at site.

8. Magnetic word cloud

To understand the sense of place at Rokkestenen and to get an insight into the layers of stories the visitors held I designed a conversation tool in the shape of a Magnetic word cloud. Initially my ambition was only to use the tool as a way to quickly collect keywords that for the visitor was descriptive for their sense of place. A probe like tool. The keywords would be collected in a word cloud that gave a sense of the collective experience of the place. However during the process it became clear that it worked better as a conversation tool. I was interested in getting beyond the fixed curated story written on the information sign and talk to people about their sense of the place.

In this chapter I will describe the process of setting up the magnetic word cloud, evaluate the method and analyse and discuss the outcomes.
8.1 Setting up the magnetic word cloud

The setup consists of around 200 Danish adjectives. Not to steer the outcome too much and to allow for surprises, I picked all adjectives starting with the letter B. Some of the words I could have chosen myself, like brugervenlig (user-friendly) and billedskønt (picturesque) while other words would normally not be used to describe a place, like the word bidragsberettiget (eligible for financial support) however it is still quite an evocative word and I can easily imagine why someone would choose it.

The words were printed and made into magnets, like magnet poetry for place-connotation. In a short text, the visitors were instructed to choose five words that to them best described the place they were in, and move them up above a blue line. The two sites have identical trashcans placed there by the municipality, and the symmetry of that appealed to me. I installed the magnetic word cloud on the metal lids of the trashcans.

8.1.2 At the village-site

At the village site I would set it up for about an hour at a time on four different days during the week. As soon as I was setting it up people came to see what was going on and participated gladly. But when ever I left the site only very few new words had been added in my absence. Perhaps people needed some persuasion to participate or maybe they just did not notice the inquiry without me there. Standing by pretending to read the words would be enough to attract people. A majority of the participants in the village where locals, and I did not see any non-Scandinavians.

8.1.3 At Rokkestenen

At Rokkestenen people participated without persuasion. The setup was in place two days during the week and I also left it in place over a weekend while I was not presence. I had a good number of participants. A majority of the visitors there took their time to look at or participate in the magnetic word cloud. Approximately half of the visitors I met at Rokkestenen where tourists. I saw one large group of German tourists that could not fully participate because of the language.

8.1.4 Changes and observations during the process of collecting

The benefit of being present while the participants were selecting words quickly became clear. It gave me an insight into the stories behind the words participants choose, who they were and what they were doing at the site. Being presence with the magnetic word cloud was also an opportunity to
see how people responded to the task. Some people found the words too strange others found them inspiring and told me and each other anecdotes about the place. A woman at the village expressed insecurity about being able to solve the task, but while apologizing to me, she would tell me all about her experience of the place and her wishes for the future of the neighborhood.

8.2 Evaluation of the method

Around 15 people participated at each site adding between one and five words at a time per person.

Knowing the reasoning behind the choice of the words I noticed that some of them can easily be misinterpreted when standing alone. A word like **bevægelseshæmmet** (movement impaired), was meant figuratively at the village-site to describe how the place seems to be unable to progress, but it should be taken quite literally at Rokkestenen as the stone has lost some of its ability to move. The words **bindegøl** (lunatic) and **bilglad** (car-happy) for instance were used to describe the drivers at the village site who did not respect the traffic laws. It was not perceived as a lunatic place, but the use of the place was sometimes perceived as a lunatic.

The tool worked well as a conversation starter and the stories people told to each other and to me became more important than what words they chose to symbolize it. This realization made me change my approach to the tool. I started using it less as a way to collect words and more as a conversation tool. A way to start a conversation about participants’ sense of place, stories and what overlaying issues the place brought to mind. I was also happy to see how participants who did not know each other would compare and discuss the words with each other, in that way it opened up for discussions about their individual sense of the place. People also seemed to find the playfulness of the word search appealing. The tool made people approach me with curiosity so I did not have to stop them in their tracks. This was especially important at the village site as it was not a natural place to stop and where most people were on their way to some place else.

Looking at the final word clouds I feel they capture glimpses of how the two places were perceived. Considering the approach to place that Doreen Massey suggests, the word cloud should not be read as defining one identity of the place but as keywords representing some of the multiple stories and identities of the places. The coherency in the words chosen by different people can perhaps be read as defining a certain uniqueness of the interactions taking place at the site during the course of the investigation. The curation of especially the Rokkesten-site could also have been a factor explaining
the coherency as well as the fact that participants might have been inspired by the words chosen by previous participants.

8.2.1 Disadvantages of the method

A clear limitation of the method is that it is language based, and because I wanted to make sure that locals felt included I chose to only make Danish words. This also means that there is a translation issue when using the outcome in the thesis, which explains why I sometimes prioritize translating the words very literally instead of aiming for a proper English word. Another limitation is that participants had to choose amongst the random words, some people found that difficult. When I was present it was not a big problem because I could still take their thoughts into account, but I might have missed out on good input when I left the magnetic word cloud. It might have been distracting for some that I used words with the letter B. To me it was a way of randomizing the words. The Letter B had a suitable amount of adjectives and the letter glued the words together and made it fun to read.

8.3 Outcome

8.3.1 Outcome by Rokkestenen

(Figure 5: Words used to describe Rokkestenen site. Illustration: By author)
Generally Rokkestenen is described with words connected to emotions, nature and visual impressions. There are a lot of colours, textures and even a sound. A lot of the words are also very romantic and even erotic like Dazzling, Full-bosomed, Brutal and Rutting. Only a few of the words could be pointing towards a critique, words like Behandlingskrævende (In need of treatment), Behagesyg (Anxious to please) and Bureauratkis (Bureaucratic). It suggests that the participants are more focused on the experience of the place and less on questioning or assessing it. This corresponds with Nicola J Bidwell and David Browning findings on people in natural places (2006, p. 1):

“People’s immediate experience and interactions with nature are multi-sensory and corporeally replete. These intertwine with emotional, aesthetic, cultural, reflective, ideal, and material dimensions of experience.”

I noticed that tourists were generally more gentle with their choice of words than locals and the proportion of tourists were bigger at Rokkestenen than at the village site. Additionally I assume that I caught people during their leisure time, which can also have an effect on the visitors approach to the place.

It is difficult to summarize the participants stories of the place. But many of them had to do with experiences in nature both the Balstyrisk (Unruly), liveliness and the stillness of the Bælgmørk (Pitch-dark) night was appreciated. Time was also a reoccurring subject. Comparing the now with then. The word Blåøjet (Blue-eyed) was followed by a story about how the participant had visited Rokkestenen as a little girl and how she was happy to be here again, but disappointed that it did not move as well as it used to. There were several conversations about the direct interaction with Rokkestenen. The word Berømt (Famous) was chosen by a local who joked about the tourists urge to push the stone. He said that it was no use and whether they had not heard that it was not working anymore.

The locals seemed very aware of positioning themselves as locals. They said things like: “We have of course seen it before.”, “They of course don't always know where to push.” and “It must be a big experience for such a little city-child” As if they saw the place simultaneously through their own eyes and the eyes of the tourists.
In comparison the village-site is described with much more critical, even politically loaded words. *Bidragsberettiget* (Eligible for financial support), *Boligpolitisk* (Political in the area of housing issues) and *Begrenset* (Restrained), was used to describe how the place is struggling with issues of shop closures and depopulation. However words like *Bearbejdelig* (Workable), *Byggenoden* (Ripe for development) and *Brugsklar* (Ready to use) held stories of the potential for transformation of the place. “*A blank canvas!*” as one of the participants said as she picked out the words *blank* (blank), *bar* (Clear) and *Betydningsfuld* (Significant).

People generally talked from an everyday point of view with everyday worries and pleasures. Compared to Rokkestenen it was difficult to focus the conversations to the specific site. The borders of the place were less clear and the site was not a natural stop. As the streets braces out from the spot so did the conversations. Again the time aspect was a popular theme. There were many conversations about the shops, what kind of shops had been where, who owned them now and who lived upstairs. A local living close to the site told me that “This is how it goes in the small communities”. It was interesting how locals spoke about local businesses in a way I rarely hear in
the capital. New businesses were spoken about with a dread for their future, and successful initiatives were commented on with an approving "...It's impressive how they can make ends meet". There was a lot of sadness about the emptiness and lack of progress, so much so that I started doubting if I was leading the participants on too much and unknowingly steering them to see what I saw. However the strength of the magnetic word cloud was that every conversation would start out with the participants looking, thinking and searching for words without my interference.

8.3.3 The two sites

It was interesting to see how the two sites complimented and contradicted each other. The lack of movement was problematised at both sites. But at Rokkestenen the lack of movement was dealt with very physically and with playful physical engagement, whereas the lack of progress at the village site was experienced as sad and with a resigned fear for the future. And while the stillness of the landscape of Rokkestenen was appreciated as a feature that was in balance with the surroundings the stillness of the village-site was experienced as a loss that affected the surroundings negatively.

9. Counter-curation 1

This chapter will relate to the research question: How does the stories and curation of place affect our sense of place? I did this drawing upon the findings of chapter 6 and 7 about the motivations for interacting with Rokkestenen and how the interaction can lead to place formation and from chapter 8 about the sense of place at Rokkestenen. I was curious as to whether I could create a place by introducing an interaction and a curation to a space in the forest. This chapter starts with a description of my interaction with Midterpilt, a stone object in Paradisbakkerne. Then I will go on to use counter-curation to experiment with and question my findings by curating a stone called Trommesten.
9.1 Midterpilt

_Midterpilt_ (Middle Cairn) is a man made conical pile of stones build at the highest point of Paradisbakkerne. In earlier days before the forests covered the landscape the cairn was used as a landmark to help navigate through the heath land. (Hansen, 1996, p. 97) The cairn is a manmade object, made to stand out from the natural surroundings. If we consider the unmarked heathland space the locals have rearranged the stones of the landscape to transform *space* into *place*. Just by being a place _Midterpilt_ fulfils its function. It sets the space around it in perspective. Our understood reality of the landscape surrounding the _Midterpilt_ is changed by its presence.

When passing _Midterpilt_ it felt only natural to add a stone to the pile. It was a brief interaction, but it had a ritualistic and performative quality to it. It felt like I had participated in the history of the place. Both reinforcing the history and the physical properties of the place. Unlike Rokkestenen _Midterpilt_ did not have an information sign only a name sign, so there was no guidance about how to interact with it. When I after my visit gathered information about the history of _Midterpilt_ I realised...
that there did not seem to be a tradition for adding new stones to the pile and that perhaps I had really just tampered with the historical monument.

Altering a reminiscent from the past could either be seen as participating in the interaction and history of the place or as breaking that permanence of the place that makes it significant. It is interesting to consider how both Preben Boye and whomever had pushed Rokkestenen down from its spot had altered the monument, but one act is considered vandalism while the other is considered reinforcing the monument. Midterpilt brings up the question of when we spoil place and when we add to its history and actualize it. I also found it interesting that believing that I was participating in a tradition made the experience of moving the stone if not significant then at least satisfying. My interaction briefly strengthened my personal sense of the place.

9.2 Trommesten

When Rokkestenen is not moving or moving much less than expected the visitors showed signs of disappointment. Some used the climb or the posed photographs to overcome the disappointment. It was still a mystery to me how important the missing feedback of feeling the stone move was, or if the disappointment perhaps, was caused by the stone not living up to its curation. If I took some of the qualities of the interaction with Rokkestenen and displaced them onto an other stone would I then be able to create a sense of place?

A few hundred meters away from Rokkestenen stands a stone called Trommesten (The drum stone). This stone is a boulder that like Rokkestenen has been dropped off by the glacial icecap. It is perhaps a quarter of the size of Rokkestenen. The stone was not mentioned in any of the books or guides that I had found about the area and my farther did not know anything about it, although he did vaguely remembered the stone when I showed him my photo of it. (Pedersen, O.H. 2015) I found out that the name of the stone was also given to a group of small boulders scattered around in a landscape not so far away. (Hansen, F. (1996) So although the stone had a name sign I though it did not yet qualify to be considered a place.
9.3 The interaction with Trommestenen

First I introduced an interaction. The first time I passed by the stone there was a smaller stone lying on top of it. Taking the name (The drum stone) very literally, I picked up the small stone and tapped the big stone with it. It made a sound that slightly changed character according to where on Trommestenen I tapped. It was not a very impressive feedback but it gave the interaction a purpose.

Then I added another quality from the interaction with rokkestenen, namely repetition. I made a habit of repeating the act of tapping Trommestenen with the small stone every time I passed it on the way to or from Rokkestenen. The repetition slowly made of the act feel meaningful, a ritual for starting and ending a good day’s work. However it was a personal ritual that only connected me to my own recent past.

A couple of tourists caught me in the act of tapping the stone. They asked me what you were supposed to do here, and I guided them through it with a, “you are supposed to...”. One at a time they engaged in tapping the stone. Luckily they did not ask about the origin of this tradition but they both
seemed pleased with the experience. They commented on the quality of the sound and the nice little glade the stone is situated in. I repeated the situation with two other groups of visitors, with similar results. A woman speaking the local dialect commented that she had never noticed this place before. Her companion jokingly told her to be careful not to wake up the underjordiske (under-earthlings) as she tapped Trommestenen eagerly. Underjordiske are beings found in local folklore and are closely related to nature and the landscape. In his remark the visitor interestingly connects the interaction with the stone to past spirituality. Another visitor said that he wondered why they used to do that, without explaining who they were.

Watching visitors tapping Trommestenen in silence listening to the small variations in the sounds it offered, made a nice performative interaction. People looked like they were trying to communicate with the stone, but in a gentler way than at Rokkestenen. I did not discuss with the visitors the origin of this interaction, or that I had made it up very recently. The visitors involved seemed to assume that the interaction was somehow connected to the past of the place. I like to think that visitors will tap it again next time they pass and that it will be part of the future of the place. There is something about the past and repeated interactions that in itself is an argument for people to try something new. It seems that engaging physically with natural objects in beautiful settings, in itself creates an experience. By introducing an interaction to Trommestenen and by suggesting a curation, visitors connected the experience to a ritual, local culture, to the past and to spirituality. They also suggested that they considered the stone and its surroundings a place, but I realized that I did not know how to get an insight into peoples sense of place.

10. Counter-curation 2

In my second counter-curation I curated the village site in which I had investigated peoples sense of place with my magnetic word cloud setup (chapter 8). Based on my finding in chapter 9 I was interested in connecting the two places of Rokkestenen and the village-site. As in counter-curation 1 I wanted to displace some of the qualities of Rokkestenen onto the Village site. The playful physical engagement with which the visitors of Rokkestenen had approached the lack of movement was a quality the village site was missing.
10.1 The Sound of interaction

When listening to the audio recordings made for my interaction analyses in chapter 8 I found that they, without visuals expressed a condensed version of the interaction. The grunting sounds of the physical efforts but also the endless repetition and variations of the sentences “Is it moving?” “Is anything happening?” and “Come on all together, one, two, three!” You hear the sounds of their physical and playful efforts and sometimes the approving “Yes it is true, its moving.” It carries the sound of the uncertainty about whether or not movement is possible but also the devotion to succeed.

10.2 Processes of the village site

I brought the sound with me to the village site. However the place looked somewhat different now than it did just a couple months earlier. One of the For rent stickers that the real estate agencies had put up in the shop windows was now replaced with a sticker saying J-Wellness & Spa and through the windows I could see an optimistically large amount of massage tables. A few other buildings in the neighbourhood that had been standing empty with big blank windows had now been either bought or rented out or was undergoing refurbishment. I mentioned it to my mother who lives in Ronne and she said: “Yes, but for how long? I have never seen a single customer on any of the ten massage tables”; Neither had I; and I did not have to walk very far away from my word cloud trashcan to find shops that had closed or moved since my last visit. The sense of place that I had captured in my research had shifted to other empty buildings near by. One could say that the empty shops became my object for curation.

(Figure 9: Shop facade in April and in June. Photo: By author)
10.2 Testing the displacement

The goal was to investigate what happened when the audio recordings from Rokkestenen met the environment created by the empty shop facades. At first I used the audio files as they were (as seen in Appendix A-G). I chose an empty shop facade at the village site. And placed an iphone playing the sound in the exterior air vent of the building, in an attempt to make the sound extrude from the building itself.

The people that passed the setup reacted to the sound with curiosity. A few stopped to listen. Some were especially preoccupied with where the sound came from, and as I had not made a big effort of hiding the iphone many of the encounters ended with people looking confused towards my iPhone.

The volume of the sound was important. When it was too loud the quality of the sound was too poor and it called to mind, the radio sometimes playing outside restaurants and cafés. When the volume was low fewer people showed signs of noticing the sound but the ones who did stop in their tracks, had a gentler reaction towards it. When the volume was just right (rather soft) it created the effect of someone mysteriously whispering through the building.

10.2.1 Meanings produced

Overall, the recordings suited the empty shop facade well. The empty visual impression of the blank windows made sense together with the absence of the people talking. However the meanings produced by this combination depended a lot on what part of the recording was playing.

The most interesting moments to me where when the recorded conversations where fairly abstract, but concerning the direct task of getting the stone to move. When voices where problematising the static stone and discussing how to progress, it was not hard to imagine that it was an abstract conversation about the stagnation threatening the building and the rural community as a whole.

The rawness of the recordings and the naturalness and involvement with which the recorded visitors spoke gave it a very intriguing quality.

Also the sounds of people pushing and grunting with physical effort were interesting next to the static view of the facade. It felt as if something or someone was trying to move or break out of the building and it made me think about the Trommesten-visitor's comment about not waking up the under-earthlings.
Recordings were one understands that it is tourists talking were interesting too. Especially as I was making the test just before the start of the tourist season, where everything was ready for them but the streets and shops were still empty. However at times, listening to tourists assess Rokkestenen could feel a bit intrusive. Like overhearing people talking about your home when they think you are not listening.

Conversations not linked to interacting with the stone were less appropriate. This could be conversations where they used each others names a lot or where you can follow a full conversation between family members. Recordings like that made you wonder too much about who these people were and what their connection to the building were.

### 10.2.3 Concluding thoughts on test

The source of the sound was important and so was the volume. The content of recordings worked best when the audio was directly connected to the interaction with Rokkestenen, but could be fragmented and rather abstract. The literal connection that appeared in glimpses between pushing the stone and pushing the rural community out of stagnation was very interesting.

### 10.2.2 Improvements to the counter-curation

To be more precise with my curation I edited the sound from Rokkestenen to only contain the sounds of people pushing and grunting with physical effort, conversations concerning the direct task of getting the stone to move and voices problematising the static stone and discussing how to progress.

To not make people look for the direct source of the audio, I needed a speakers that could spread the sound better. Surface vibration speakers are small portable speakers that are made to transform whatever surface or object it rests upon into a resonator. Glass made a very good resonator and with a sucking cup attachment the device could be stuck to the shop window from the inside. People might still react with curiosity towards the technicalities, but a surface vibration speaker has a less disturbing and more mysterious expression.
10.3 Concluding thoughts on counter-curation 2

Hearing the voices of tourists engaging in interactions with rural place, displaced on top of a site that carries the physical manifestations of the issues of peripheral-Denmark, exposes the tourists importance for the economical progress of the island. Perhaps one could see the curation as making the space relevant.

The counter-curation ambiguously tells a story of a dedicated interaction and uncertainty of progress as well as a story of stillness and absence. The counter-curation does not change the interaction of the space but it changes the sense of place.

11. Discussion

I have used the counter-curation for research, as a tool to experiment with and question my findings. I did this in two ways. In my counter-curation 1 I displaced the finding connected to how interaction can contribute to place formation onto another space in the forest. This was done from a very embodied approach were I used myself and my interaction as design medium. In counter-curation 2 I displaced sound from Rokkestenen onto a space in the village of Rønne. I thereby connected the two spaces to find meaning in how the two spaces contradict and supplement each other. Compared to counter-curation 1, this act was done from a slightly more detached position, where I paired up the two spaces, but without using my own physical presence.

Displacing qualities from Rokkestenen onto other sites gave me an understanding of those qualities but also changed the sense of place at the sites. Counter-curation 1 caused Trommestenen to simulate responses seen at Rokkestenen while counter-curation 2 exposed a complex comparison between Rokkestenen and the village site.

The nature of counter-curation implies both, that it must be a curation that goes against or positions itself towards an other curation, but also that it must be more than just a counter-narrative. Perhaps the difference here between a counter-curation and a counter-narrative is that, a counter-curation somehow must relate to the experience of a meeting in space. This is also where counter-curations becomes extra exciting for site-specific interaction design. As a curation holds in it, a space and an interaction in or with the space.

Perhaps many places that are shaped by humans can be considered curated, but the particular
The concept or intention with which Rokkestenen is curated is more coherent and apparent than that of at Trommestenen and the village site. In that light we could see counter-curation 1 and 2 as counter-curations of Rokkestenen, but as curations of Trommestenen and the village site.

On the other hand the village-site already holds one rather coherent connotation, as brought forth by the magnetic cloud setup. And although the intention behind the stories we tell about this place (or non-place) is unclear, my curation of this place is positioning itself towards this connotation and using it in new ways. Perhaps with a broader approach to counter-curation one can also consider my act at the village-site a counter-curation of the village-site.

This also opens up for analyzing at other works from a counter-curation perspective. When Barbara Visser was asked to give a talk, and thereby a curation of herself and her work in words and images, one could consider her the object of curation. She chooses instead to make a counter-curation representing herself as someone else. The context and situated-ness of the audience decides whether they will experience the work as a curation or a counter-curation. Perhaps that is often the case for place as well. Depending on the context one might see the state of a place as being static, ever changing, curated or counter-curated. Approaching other designers and artists works with the notion of counter-curations can be a way to recognize how they curate the meeting between their work the site and the receivers of their work.

I have used the counter-curation as a research tool, but beyond the scope of this project I also see possibilities for using counter-curations to create autonomous designs. Counter-curation 1 could be extended to other natural objects and the curation could be executed as designed information signs telling people how to interact with a series of natural objects and perhaps even invent stories behind the interactions. Counter-curation 2 could be extended into a semi permanent installation perhaps even transmitted directly from Rokkestenen initiated by pushing the stone.

However there is a big difference in intention from approaching counter-curations as “This should happen.” to “What would happen if...?” Through my research I have situated myself inside my subject observing and questioning the processes relating to my sites. To step out of that and start deciding on a more permanent curation felt unnatural and unnecessary. Perhaps I too was scared to physically and permanently alter rural place. My approach in this thesis have been to use counter-curations to ask questions of my sites.
Counter-curations as site specific interaction design method can together with Doreen Massey's theories on sense of place help interaction designers to recognize how places like Rokkestenen carries multiple and ever changing identities and how these are often curated. One can with counter-curations explore these layers of place as ones design material, and ultimately shape the sense of place.

12. Conclusion

The research completed within this thesis through analysis of observations, audio recordings, interviews, the magnetic word could setup and counter-curations focused on answering the questions:

**How has the naturally occurring interaction of Rokkestenen shaped the space and contributed to place formation? And what happens when the stone stops moving?**

**How does the stories and curation of place affect our sense of place? And how can counter-curation be used as tool in site-specific interaction design?**

By analyzing the arrangement of elements that make out the spacial properties of Rokkestenen and it surroundings, we have seen how the landscape was shaped around the point of interaction. Supportive objects like benches, signs and trashcans together with the the infrastructure have been added to the space to facilitate the 200,000 visitors that come to Rokkestenen every year and thereby supports the identity of Rokkestenen as a tourist attraction. We also saw how the place in accordance to Doreen Massey showed signs of processes and internal conflicts. These were often slow processes shaped in the meetings between the professionals managing the space, the nature and the visitors. The natural landscape surrounding place has seen many landscape-types and have now been shaped in regards to both biodiversity and to preservation and maintenance of tourism. We can conclude that the point of interaction is what shaped the space and is the driving force behind making this piece of space into a place with social meaning. But now when the space has been designed around the interaction with Rokkestenen and is supporting the role of Rokkestenen as a tourist attraction the space is also reinforcing a certain interaction with the stone. It is thereby a two directional influence. The space was shaped by the naturally occurring interaction of Rokkestenen but the interaction is also shaped by the space.

The shaping of the interaction with Rokkestenen via the stories being told, the physical space, and the information sign, can be described as a curation. As it is a process of arranging the meeting
between Rokkestenen and the visitor, and a processes of deciding in space and words how Rokkestenen is to be experienced. The Information sign is a key element of this curation. We learn from Doreen Massey that place contains layers upon layers of stories, all affecting the place and its identity. The Information sign represents a layer of the story of Rokkestenen that is literally fixed to the place. The information sign curates visitors experience with the place for example by dictating how to push the stone. Another example of how the information sign can change visitors sense of place is how my farther discarded his own memory of experience with the place, because it contradicted the facts written on the sign.

The curation of Rokkestenen also downplays the fact that the stone is often incapable of rocking (presumably caused by natural processes) The general curation and story told about Rokkestenen is focused on how the stone was placed by the icecap in this particular way that, with a gentle push of a hand, it can be moved. The curation build upon the interaction, is still in place, which causes a tension between what people expect and what they experience. This is presumably what caused someone to lever the stone with wooden logs. When the stone stopped moving completely because it had slid down the slope it caused an interesting dilemma in relation to sense of place, a dilemma between the interaction and the history of the place. It also revealed how the curation favors a specific past situation over a current. Which explains why Preben Boye moved Rokkestenen back to its (original) position.

The sense of place at Rokkestenen was further explored via the magnetic word cloud setup, and together with the findings from the interaction analysis chapter 6 it showed how visitors generally were very preoccupied with getting the stone to live up to its curated identity by rocking. This was also visible in the staged photos of people pretending to push, and perhaps also in how many locals positioned themselves with an awareness of how this place was somehow not aimed at them but towards the tourist. However the interaction analysis and magnetic word cloud findings also pointed towards that engaging physically with natural objects in beautiful settings, in itself can create a powerful experience. This notion was tested in counter-curation 1, were we saw how curating Trommestenen inspired by qualities from the site of Rokkestenen to Trommestenen could create an embodied experience and a sense of place.

In counter-curating 2. I explored further the possibilities of using counter-curations as a tool for site-specific interaction design. This was done based on the findings from the magnetic word. By displacing sound from Rokkestenen onto a space in the village of Rønne I connected the two spaces
to find meaning in how they contradicted and supplemented each other. Hearing the voices of tourists engaging in interactions with rural place, displaced on top of a site that carries the physical manifestations of the issues of peripheral-Denmark, exposes the tourists importance for the economical progress of the island. The counter-curation retells the story of the village-site and make both sites relevant.

Counter-curations can thereby together with Doreen Massey's theories on sense of place help interaction designers to recognize how places like Rokkestenen carries multiple and ever changing identities and how these are often curated. One can with counter-curations explore these layers of place as ones design material, and ultimately shape the sense of place. I see possibilities in using counter-curations as Interaction design method in three ways: as a site-specific research tool, as a design tool, and as a way of approaching other peoples site-specific work.
A: Transcribed and translated recording Group 1.

01  Girl: Move over
  Woman: Try and push, why don't you try and push the stone, push, Rebekka, push it, like that.
  Woman: Wooh! Yes!
  Boy: Nanna, you can at least try to look as if you are rocking it...

05  Woman: (ironically) Oh look how its rocking.
  Boy: ...or just push it a bit.
  Girl: I'm pushing as hard as I can
  Girl: Yes I am!
  Girl: It says you have to stand there and then push it in small thrusts

10  Woman: It takes a little more body, like that yes, thats more like it
  Little girl: You are suppose to give it small thrusts
  Girl: I just want to take some photos
  Little girl: Nana why don't we climb it?
  Girl: Shall we try?
  Little girl: all together
  Girl: I can't
  Little girl: Yes!
  Little girl: Nana up on the horse
  Girl: That's not a horse that thing.

15  Little girl: All together, all in one go!
  Girl: They can't call it a rocking stone if it does not rock. Then its just a stone.
  Man: Oh, but I think it can!
  Woman: It says on the sign that it can rock.
  Woman: It says you have to place your palms here and then in small thrusts...

20  Little girl: Okay
  Little girl: Okay
  Woman: I'll be checking
  Girl: Yes you'll be checking
  Little girl: 3 2 1 Now!

25  Woman: Yes yes, it's true
  Boy: Yeah!
  Man: Are you joking or...?
  Woman: No no, it's true it is rocking!
  Girl: Ok then try it one more time.

30  Boy: It is actually moving
  Man: Now, try to put your hands on it and feel.
  Girl: God you are right!
  Little girl: Yes!
  Boy: Ha ha ha, funny thing huh?

35  Woman: Well done!
  Man: I said I could make it rock.
  Little girl: Yes, but you could not have done it without us.
  Man: No
  Woman: No

40  Man: No right you are, teamwork Frederik
  Girl: Then I'm gonna too
  Little girl: I will check if you can.
  Little girl: Teamwork
  Man: Have a look now, Frederik

45  Boy: We just gotta move that here stone!
  Man: Actually it did not take that much of an effort.
  Woman: Noh
  Man: Yes but its also moving now.
  Woman: Yes it's moving now.

50  Little girl: Yes actually it is
  Middleage woman: Ha ha, you need to do it concurrently.
  Man: Now just try and hold your hands on it so you can feel it.
  Woman: As soon as you have done it!
  Little girl: 123

55  Middleage woman: You just gotta give it heart massage
  Boy: You can just give it a shoulder.
Man: Wow how funny is this!
Man: Nana and Frederik could you feel it in the stone?
Boy: Nana I will give you a thousand kroner if you can make it role.
65
Girl: How much time do I get?
Man: So, we are heading back, next stop the icecream shop!
Boy: I'll give you five minutes.
Girl: Bo gotta come and help he can make it!
60
Girl: (pushing) Argh, Argh!
70
Little girl: I'm checking
Girl: Argh it hurts my back
Little girl: I'm checking if its moving.
Little girl: Come on!
Girl: (pushing) Argh!
75
Boy: What a piece of shitty stone!
Little girl: All together!
Girl: Ok fast short thrusts, push! push! push!
Man: Watch out it does not roll down.
Girl: Auch my back!
80
Little girl: Come on Frederik and Nana and dad!
Girl: Well.. it is a stone after all.

B: Transcribed and translated recording Group 2.

01
Boy: Would you hold this?
Boy: Would you hold this?
Woman: I'd rather not touch it
Boy: Just hold it here on the paper
05
Boy: Would you please be so kind as to hold this, I'd just like to..
Woman: You just need to be a lot and then try to get it into a rhythm then you can actually move it a bit.
Man1: I think its all about finding the right spot
Woman: We need our hands free now
Boy: Yes ok
10
Woman: Yes we need to find the right spot to rock it
Boy: (whistling with his hands)
Man1: What's up darling can't you do it?
Older boy: Well one have to try out a bit to find the spot
Man2: I think it right where you are standing
15
Man1: Here?
Man2: Yes, then we just need to be more people on it
Older boy: Why do you think that (its here)
Man2: I can see that over on the sign, come over here.
Man2: Are you ready?
20
Older boy: We need to make these wavy movements
(pushing sound and laughter)
Man1: Well?
Man1: Lotte why don't you come and rock it?
Woman: Yes I just need to find that spot
25
Older boy: Sorry but now I will go and look at the picture
Man1: Blimey!
Woman: No, lets just push all together
Woman: Well, My mom and dad and those guys made it rock
Man1: Yes but honey, they are from Jutland.
30
Woman: Hey but come on we can make it rock if we do it right
Woman: Come on!
Woman: Mads! We need to get it into a rocking motion
Older boy: But we need to find the right spot
Woman: Eh, but does it say anything about where that is?
35
Man2: Yes (reading) "the best way to get the stone to move is to place both palms on the pointy end of the stone."
Boy: Here!
Man2: There!
Man2: "...and then thrust in soft small thrusts"
Woman: Okay but then we need to be a lot, come on!
40
Man1: Now we'll bloody pull our selfs together!
Man2: We are standing in the right place here

47
Man1: Come on..

[pushing sounds]

Man1: You need to find a rhythm 123

Man2: It is moving I can see it from here

Man1: I think I can feel it too

Woman: (laughing) this is so stupid!

Man2: Very very little

Man1: 1..2..

Man2: There!

Boy: Can I just have a look?

Boy: Oh there, I can feel it now

Boy: Yes yes it's moving

Woman: I would like to see that, when we have gotten it into rhythm

Man1: Well the go and have a look

Woman: You wouldn't be able to do it without me

Man1+2: Yes we can

Older boy: Shut up mom

Man1: 1..2..

Man2: Very little

Man1: Well can't you come here and show us so my wife can see it

Woman: I'm sorry, but I can't see that it's moving

Man1: Thank you, lets give her an experience

Woman2: I can see it.

Man1: Where are you from?

Man3: (laughing shyly) From Lolland

Man1: Yeah I knew it man, there must be some strong turnips or something...

Woman: Okay!

Man3: Well Lolland is my native island

Man1: So this was the stone you wanted to knock over?

Boy: So this was the stone you wanted to bring home?

Woman: And boys do you know how such a stone could have ended up here?

Man2: Well that has something to do with a troll

Woman: No it was the ice cap

Man2: No a troll, it says so here

Older Boy: it say in 2000 an artist...

Man1: so.. lets go

Older Boy: No not that way, lets just go back now

Man1: But we'll get back this way darling

85

Older Boy: Yeah but..

Man1: Its just a different way around

Older Boy: But the fastest as the birds fly is that way, so!

Man1: Stop it now.

Man1: Make sure to walk around here so you don't walk into the water

90

Older Boy: No I don't need to

Man1: No you are going the wrong way...

Woman: Don't we need to go back the same way we arrived

Man1: But it goes around in a loop.

Woman: Great!

95

Older Boy: You are going the wrong way, there is no path there.

Woman: No thats a much better way.

Older Boy: There is a path there, so its this way.

Woman: No, its this path.

Man1: Its just so you will not get smudge on your shoes.

100

Older Boy: Well now I'll just take the other path (back) then I'll will not get anything on my shoes.

Woman: Oh come on, it's just as long.

Older Boy: (hazily) Shut up man..

Woman: (in the distance) don't walk there... or I will not let you in the car.
C: Transcribed and translated recording Group 3.

01 Woman1: That's amazing
Girl: You moved it aunty you moved it
Woman1: Yes, I moved it
Woman2: Its super wet here

05 Boy1: (singing) yellow blue yellow and blue yellow blue
Boy1: You can really fell it
Girl: It doesn't move much
Boy1: I can feel it mega much. I'm just gonna say hi to grand dad
Boy2: No I want to rock it.
Boy2: I also want to rock it.
Woman2: Watch out there I don't know if it some...
Girl: Im coming up to rock.
(Men discussing the route)
Boy1: You can feel it a lot.

10 Man: You can feel it.
Woman1: You have to stand here and push the pointy end in small thrusts, it says
Boy2: This is the pointy end
Boy3: I also want to go on top
Boy1: Up up up up!

20 Boy3: Mom I could rock it
Boy2: It not over there it's over here
Boy3: No!
Boy1: Can't you please help me up
Boy2: Mom mom, try everyone to stand over here, try everyone to stand over here, everyone
Boy2: Mom help me rock it
Boy2: Uh, I rocked it by my self

25 Man: Be careful, it very high on that side
Boy3: Yeah yeah, I just can't be here, there's no space for me
Middle aged man: Just move a bit to the back
Man: Yes just like that, do you feel it?
Boys: No

30 Man2: No
Boy2: Come on Morten, now you go over there too
Man: Its not there, its from over here
(Men discussing)
Boy1: Mom look!
Boy3: Yes now I can feel it
Girl: Yeah
Boy3: We can feel it!

35 Middle aged man: Now if we go over here by the pointy end, then we go back here, ok?
Man: The ones who does not want to push can climb on top of it
Middle aged man: No that's it, if you come running and then give it a shoulder. Just like in football.

40 (laughing)
Man: No, I would knock it over.

45 Girl: Or you could run and then push!
Boy2: Try to run and then push!
Boy1: Uncle, ehm can you then run and then push.
Boy3: Oh you can feel it.

50 Man: Do you need a foot? Do you want to stand up?
Boy3: It's not gonna do that Morten
Boy2: It will if there's this polar-bear that just comes up here...

55 Man: That's great Laurits, help us.
(pushing sounds)
(laughter)

Man: Now kids would you please come down now...
Boy2: No!

60 Man: I have no peace of mind as long as you are up there.
Boy3: Dongk dongk dongk dongk!

Boy1: Now I'm down
Man: Watch out for grand dad
Boy2: Not me...
Boy2: (Crying) Noooo...
Man: Come on we got to go home now.
Boy1: Wooh! Hey uncle!
Man: Hey Laurits!
Boy1: Hey, goodbye uncle!
Man: Hey Hey Laurits!
Girl: No him first!

Boy2: No!
Girl: He has been here the longest.
Man: Watch out for your head. It will not move Laurits.
Boy2: Okay, grumpy grumpy Frederikke.
Boy1: Can you feel it?

Man: And then its you, little brat, no actually you can stay..

Girl: No him first!
Boy2: No!
Girl: He has been here the longest.
Man: Watch out for your head. It will not move Laurits.
Boy2: Okay, grumpy grumpy Frederikke.
Boy1: Can you feel it?

Man: How does it say you are suppose to push it?
Girl: I think you need to stand over here then we can move it that way.
Man: you think so?
Middle aged woman: And then we just need Morten.
Woman1: No, now you watch out, you might hurt yourself.

Man: Now thats a difficult one Frederikke.
Boy1: Im just gonna try one more time.
Middle aged woman: No you are not.
Man: It's difficult.
Man: We need to leave.

Woman1: Victor...
Boy1: It moved.
Man: Can you see it?
Boy1: L.

Middle aged woman: No you are not. It's too confusing. Look at granddad trying to move it.
Girl: It should be easy.
Boy1: It looks like a pig.
Man: I could not see it, try again.
Girl: What if we push all together.
Man: Then we will knock it over.

Boy1: I will say it, I, I will say it!
Boy2: Is it moving?
Boy1: I will say it!
Boy1: Aunty you have to go and move it.
Boy1: I will say it!
Boy1: Aunty you have to go and move it.

Middle aged woman: No you are not. It's too confusing. Look at granddad trying to move it.
Girl: It should be easy.
Boy1: It looks like a pig.
Man: I could not see it, try again.
Girl: What if we push all together.
Man: Then we will knock it over.

Girl: Yes! Victor, mom, you, Me, Laurits, and dad Aunt when it might move and Gustav.
Boy1: I will say it, I, I will say it!
Boy2: Is it moving?
Boy1: I will say it!
Boy1: Aunty you have to go and move it.

Boy1: And victor you also have to move the stone.
Woman1: No, Laurits, Laurits, Laurits, Laurits...
Middle aged woman: Ditte watch out your boy comes running.
Woman2: No no, this way that one is three and this one only one and a half.
Girl: Can you see this here... that I'm moving it?

Girl: Did I move it?
Boy1: Ehm... Nah!
Middle aged woman: You have pushed it to hard.
Boy3: We have to go this way!
Middle aged woman: No we don't, we have to go this way!

Boy1: We need to move this..
Boy1: (crying) We need to move this here stone!
Middle aged woman: No because dad is standing there waiting. It's a pity if he has to just be standing around waiting.
Boy1: (crying) We need to move this here stone! We need to move this here stone!

Man: we did move it!

Middle aged woman: Why didn't you move the stone?
Middle aged woman: Last time we were here there was a stick underneath, someone had tried to put it all the way underneath
Boy2: But it did move a bit!

D: Transcribed and translated recording Group 4.
(Two women discussing a camera function)
Woman1: So now you are immortalized (on film)
Woman2: Yeah
Woman1: We should probably do like them and go a bit up here on the edge
Woman1: Would you look over her?
Woman2: Yeah
Woman3: Would you just look over her?
Woman1: So, next ones turn.
Woman3: Yes I do believe its moving
Woman4: You need to give it small short thrusts.
Man1: Small short ones?
Man2: Right here?
Woman4: Yes
Man2: Yes yes yes...
Woman4: How strong you are!
Man1: It feels like having supernatural powers
Man2: That's right
Man2: yes yes exactly like that!
Woman4: I'm gonna beat it..

E: Transcribed and translated recording Group 5.

Girl: (grunting)
Girl: (excessive pushing sounds)
Girl: This is impossible!
(laughing)
Girl: (excessive pushing sounds)
Girl: It's not possible.
Woman: (knowingly) Yes it is
Woman: But I don't think you are suppose to stand there.
Woman: Oh yeah..
Girl: Where else am I suppose to stand
Woman: So...now.. go and push you guys
Man: Where do you want it?
(laughing)
Girl2: Mom and Nicoline did you se that in the trees... it was beautiful right?
Woman: Come on!
Man: Are you helping? I can't do it on my own.
Girl: Ok, Im coming... I just need to... ups-a-daisy
Man: (To himself) It would be silly if we accidentally pushed it off
(laughing)
Man: Then we will hurry away and not tell anyone. Then we would have broken their Rokkest
(pushing sounds)
Man: Well done girls
Girl: (grunting)
Man: You almost got it
Girl: How can it be that you are suppose to be able to rock it man..
Man: Put your back into it
Girl: (grunting)
Woman: Come look at me Louise
Girl: Its impossible
Girl2: Ok dad, help me climb on top of it
Girl: I also want to go on top
Man: I'm not sure, with your dirty..
Girl2: Up you go
Girl: I also want to go up
Man: (grunting)
(laughing)
Man: Sit down little darling
F: Transcribed and translated recording Group 6.

01 Man: I think the best is to..
Woman: Knock it over, will you
Man: You just need to get under here
(Long silent pause)

G: Transcribed and translated recording Group 7.

01 Girl1: Stand in the right spot
Boy: You should not push long you should push fast
Boy: I don't think it will work
Girl1: No its no use

05 Girl2: No
Boy: No (muffled sound)
(Pushing sounds)
Boy: It was moving a bit did you see it?
Girl2: No

10 Boy: Well it's moving a little bit
Boy: Aah
Boy: Wait ill show you
Boy: If you go up here
(Pushing sounds)

15 Girl2: Okay here we go
(Pushing sounds)
Boy: It feels like it does not have anything to pivot on..
Boy: Almost, actually
Boy: If we chop down a tree and it lands here, like this

20 (Pushing sounds)
Man: Let me have a look
Girl: Are you a man or a mouse
Boy: Its not a lot
Boy: Well this was a disappointment!

25 Boy: Dis-ap-point-ment!
Girl: but how far should it move?
Boy: Hmm...
Boy: We can use my survival-bracelet
Man: Its moving, I feel it

30 Man: You need to look down there
Girl: If you look here
Woman: Yes!
Man: Yes its moving
Woman: Yes its moving a little bit

35 Boy: If you take my survival-bracelet then you fasten it to the tree and then you chop down the tree then you'll get a lot of force
Woman: Yes its working
Man: Yes you can feel it
Man: Its almost falling down

40 Man I don't want to … too much
Man: 30 ton how hard can it be
Everyone: Yes yes
Man: Can you feel it, put your hands here
Woman: Monica come down

45 Everyone: Ha ha
Woman: I could not take the honor
Everyone: 123
(pushing sounds)
Woman: No.

50 girl: Nothing.
Woman: Nothing.
Woman: 123.
(pushing sounds)
Woman: There we go.
girl: Ok, now we try.
(pushing sounds)
Girl: It feels a bit like...
Girl: Shall we just say that...
Man: Yes I saw it clearly.
Girl: You are actually 32 older than me.
Girl: (singing) Need somebody to lean on.
Woman: (laughing) So that was that.
Woman: That was that my friends.

H: Information sign.
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12. Reference list


