For Relationship Diversity from a Polyamourous Perspective
For Relationship Diversity From a Polyamorous Perspective

Ronja Hakansson
I believe you can’t control or choose your sexuality
I believe that trust is more important than monogamy

Affirmation by Savage Garden
Abstract

In this bachelor project I’m working with a topic close to my heart, in my heart and a matter of the heart. Its about how humans does intimate relationships. Specifically how people in Sweden have relationships that do not follow the monomorous norm of Swedish society.

This report goes through how one can work with a highly personal topic with the goal to reach out, to awaken awareness and inspire courage in others. How a designer in a student position can have a process that goes back and forth between ”Participating and Listening”, “Talking and Facilitating” and “Thinking and Making”: and how those roles leak into each other, and nurture the over all process.

How did I give visibility to relationship diversity focusing on polyamory and worked with its community? I had a process of searching and experimenting with mediums. Words on twitter and in poems. Gathering people for workshops and conversations. Participating in a polyamorous conference, sending out “Chainletters” among its participants.

Gathering inspiration and information until a materialization was needed. Finding that textile crafts feels as close to home as the topic does. Hands and sewing machines turn intangible into tangible; “My Poly Power Blanket”. The quilted materialization and representation of polyamory goes into our graduation exhibition. Where the blanket gets accompanied by the workshops “Relationship Picnic” and “Make you own Power Patch”. This report gives an overview of the complex process that happened when I worked from my heart, with a subject about hearts; polyamory.

Keywords

Polyamory, Relationship diversity, LGBTQAI+, Make visible, Design, Quilting
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Dear reader

To write this report I made some assumptions about you, they frame the way I explain things in this report:

First, I assume that you are someone in the designerly fields. Eg: Working in or studying design, arts or crafts.

Second, I assume that you are not polyamourous, but you are interested in topics around polyamory, LGBTQAI+, queer, relationships and sexuality.

Third, I imagine that you're cultural context is Western, European and probably Scandinavian.

No matter how correct my assumptions are, I hope you enjoy reading this!

Relationships Overview

Relationships are fundamental parts of being human. We structure our whole life to connect with others, no matter if they are colleagues, friends, family, lovers, partners or others. We make big decisions based on whom we want to be around. We move across oceans, change habits and adapt to accommodate the relationships we value.

This thesis focuses on how humans does relationships that traditionally involve romance, sex and love. It is also traditionally the kind of relationship that you only have one of (i.e. monoamory); or at least just one at the time (i.e. serial monoamory).

It is the societal background belief that matching up with one other person (preferably one you can have babies with) is what everyone should want and do; thereafter trying to live happily ever after. The social infrastructure of laws, institutions and other system are built around that expectation. It is what most narratives in stories shows us that we should do. Monoamorous, heterosexual coupling is the relationship norm.

Intimate relationships are much wider than that!

The spectrum of relationships ranges from a chosen celibate single person to slutty polypracticing relationship anarchist packs/groups/families.

This thesis is aiming at giving insights and reflections to people about the diversity that exists outside of monoamorous norms; focusing on the options on the polyamorous (more than two) side of the relationship scale.

What is Polyamory?

Polyamory can be the practice of having several partners and/or lovers simultaneously, what I will call polypracticing. Usually people will recognize their ability to connect intimately with several partners and then identify themselves as polyamorous no matter if they are currently in zero, one or many relationships.
Context in time and culture

This project happened in a Swedish context and in a time where Netflix has at least three strong polyamorous series, YouMeHer, Sense 8 and She’s gotta have it. In Sweden a triad was featured in the 2018 Christmas Calendar, Storm på Lugna Gatan on and The Ethical Slut has (finally) been published in Swedish; Den Ethiska Slampan. With and without connection to Pride-weeks, poly-events are happening across Sweden. Based on online communities I say there are around 2500, and growing, people in Sweden that identify as polyamorous or living a polypracticing life.

The support in the societal system is weak or non-existing due to that the social infrastructure does not following the progress. A lot of time and energy goes into trying to deal with uneven power structures created by the biases of our current social infrastructure. One example is parenting, currently Swedish law offers no flexibility in assigning more than two people as legal-parents. In an article from 2015 in Ottar the three parents to Rio tells a bit about how complicated it can be. After studying a lot of legal text they figured that by marrying and divorcing in different constellations they could all get access to days for parental leave. They have written contracts about the third parent getting custody of Rio in case of anything happening to the others. Those contracts are not legally binding. Will society respect them when needed? That is unknown. They conclude with that there is an advantage to needing to think everything through but legal security through family law would have been preferred.

Erik Mägi and Lina-Lea Zimmerman dived into family law and found that the laws were written around very narrow norms concerning relationships and families. That narrowness causes problems for many different families in society.


- Erik Mägi, *Stjärnfamiljejuridik*, p. 6-7

[“The result was ridiculously clear. To be included by a simple and legally safe family law a family basically needed to be a man and a woman that gets married, have children and live together all of their life. In that scenario the family is surrounded by laws that automatically regulates their economy, parenthood, and, even their surname. A family like that does not need to learn many paragraphs. Every step outside of that normative scenario means a more complicated juridical situation. Some families are discriminated by the law, other are even forbidden. For most it means that they because of the normative family laws needs to deal with more paragraphs to live their lives.”]

*Allow me to introduce myself*

I am Ronja Håkansson, born in 1992, raised in south of Sweden and identifying as bisexual and polyamorous in this thesis. Meaning that alongside my thesis project I had three partners across Sweden. I started identifying myself as polyamorous and became polypracticing in 2014, 4,5 years ago. The norm is monoamory; so I “come out” and explain my

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**Fig. 1: Scans of Ronja Hand with bracelet in beads saying Honesty and Communication with pride colors in-between. Cheek, hair and ear with an earring with the heart and infinity symbol, symbolizing polyamory.**
relationship practice every now and then. In Sweden several partners is not forbidden and sexual identities have legal protection. But social infrastructure around relationships do exclude my relationship practice. Socially it varies how much of a “weird” thing it is. I’m a lucky one! My family supports me, my education lets me work with this topic and no friends have ended their connection with me. This is not to be taken for granted! Stories from the polyamorous community include small acts like prejudiced comments from colleagues; and bigger acts like treats and family by blood not wanting any contact. Unfortunately those stories are quite common.

My supporting surroundings is a privilege. A privilege that lets me stand on this frontline and work with widening norms. I believe that being strongly and publicly “out” opens up for others to be open as well. Striving to be a role model in not hiding something controversial from my surroundings, no matter if that is my family, my dentist or strangers on a train.

Before “Design + Change” I studied textiles at “Blekinge Folkhögskola”. There I learned some of the skill I used to create the quilted blanket “My Poly Power Blanket”. The skills I used when facilitating workshops comes from a life of being involved in leading and teaching different sports.


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Fig. 2: Embroidery “Flockboende” (pack living)
A red house in felt with sequins as decorations, windows and flowers. A garden with a tree that has a small yellow house in it “Dejtkoja” (Dating hut). All on an small table cloth with lace around.
Turning dreams into a project

This project grew out of my hopes, dreams and current life. The embroidery in fig. 2 is a dream house where me, my partners and whom more we see as a part of our pack can live, visit and be together. When that time comes, I hope the social infrastructure has developed so laws and institutions works well for big households/families; so all living in the house can be seen as equals; so no court would judge that just two in the pack are the legally recognized couple.

Design is values made visible

Chick and Micklethwaite’s words: “Design is values made visible” *, explains what design is in our modern world. Many may not notice, but every step and action in a design process makes something visible and invisible. Every step takes and gives space, energy, money and power to someone or something. The decisions of what gets resources are, at their core, about what values guides the design process and the people in it. Designed products are the end materialization of that process. You might need to look close or zoom out to uncover what values are embedded in a design. Hard to do but important for making choices toward better futures.

Each method and experiment in my process has been about making social and societal space for norm-breaking relationships, especially polyamory. Core values of polyamory are love,


Fig. 3: Brief @FlersamVardag
A designerly brief drawn/handwritten with color pens on white paper.
honesty and communication. I try to be guided by those values throughout my life, including in my designerly practice.

**A designerly entry point**

In a designerly brief (fig. 3), made in the beginning of this project, my polyamorous life is in the center. Aiming at using my experiences to inspire others; to recognize similarities to me or to accept how differently humans can live. I aimed at doing the following within a Swedish context:

Searching for
expressions
methods
ways

(to) Open up (for)
new thoughts
experiences

(have) Conversations
reflective
exploratory

Awaken Dialogue
Create
conversations
context
connections

**Goals beyond this project**

I want greater support for people that configure their relationships outside of the monoamorous norms. I want no one is worry about telling friends about a new partner, be it the first or fifth one. I want families to just care about that people are healthy in their relationships, not about numbers and genders. I want it to be possible to talk about “outside” attraction without it being labeled “cheating”. I want people to feel that no matter if one choose to be celibate, single, monogamous, swingers, polyamorous or whatever, that its okay! All of those choices are good as long as they are choices and happens in consent with yourself and the potential other partners in that/those relationships.

Changing norms and laws in a society is a massive undertaking and an individual bachelor project cannot do it... But I hope that this project and thesis can help society in a direction that embraces broader relationship norms.

**Ethical balances**

Polyamory and being polyamorous is a norm-breaking subject and practice. This means that being “out” can make you a target for discrimination. So I will only be public with myself. But as other people are a big part of this subject I will tell you how I worked with representing people without giving you their identity.
**Animal aliases**

A common way to obscure identities is to give them another name, an alias. When I worked with words I wanted aliases that transferred personality. I landed on giving animal aliases to those in my constellation I thought I would mention. Others became an unnamed black silhouette. In the drawn constellation (fig. 4) I am the Red fox.

**Choice of research method**

If you are not given an identity, you don't need to conceal it. I created a cultural probe I call “Chainletters”. These were analog letters with a question and space for 7 answers but no space for your name. The analog format meant that the handwriting left a glimpse of personality, telling that real people held the pens. In a human-centered topic glimpses of personality are important and should not be underestimated.

The “Chainletters” revealed a balance regarding anonymity: Depending on the context and its social atmosphere people cared more or less about being associated with their answers to the personal questions. During the prototype round with my classmates, some felt that it was sensitive to personally hand it over to the next person; because the receiver would know who the latest answer in the letter came from. When letters circulated at a polyamorous conference this felt like less of a problem. Likely because the conference had an atmosphere where personal questions about relationships were common and expected. Those who did not

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10 Polymera “Chainletters”, appendix 1, pages 53 - 58
Fig. 5: Scans of a prototype “Chainletter” with envelope
The letter asks “What part does physical intimacy play in relationships for you?” the answers are hard to read as they are scanned in an angle. The envelope says “This is a chain love letter”

feel like personally handing a letter forward found a method of leaving the unfinished letter by the mailbox from where I put it back into circulation. There the important thing was that no one outside the conference could connect the answers back to the writers.

**Change and Wellbeing**

I aimed to use design as a tool for change to reach out in society and widen perceptions about how relationship practices can vary hugely and that is a good thing; and give agency and courage to the polyamorous community and other norm-breakers.

**Minority stress**

“Fenomenet att personer som tillhör stigmatiserade minoritetsgrupper ibland uppvisar kroniskt förhöjda stressnivåer. Stressen förklaras bland annat av diskriminering och marginalisering”
- HBTQ+: Psykologiska perspektiv och bemötande p.346

[“The phenomenon that people who belongs to minority groups that are stigmatized sometimes shows chronically heightened levels of stress. The stress is attributed to come from discrimination and magnialising, among other thing.”]

Being a norm-breaker in society causes stress and other aspects of non-well-being. Choosing between hiding an intimate part of yourself, squeezing into a normative box, or “come out” and risk losing family, friends and face societal discrimination. In other cultural contexts
the consequences can range all the way to imprisonment and death. We need to reduce the amount of things that are stigmatized around relationships. Longterm, this reduction will lead to better wellbeing on individual and societal level.

Divisions in Design methods

**Participating and Listening**

You can’t know before you participate what will inspire you. Exposure to other people’s work likely gives unexpected inspiration, you gain experiences that guides you forward. Learning by participating develops skills through observations and experiences. I am good at asking questions and taking up space if allowed to. Therefore many events gets elements of talking in them, creating conversations.

Representing more than myself, I listen to the community I’m part of. Taking in other people’s thoughts, perspective, stories and wisdom. Trying to be a catalyst for processing what I “hear” and spreading knowledge forward.

**Talking and Facilitating**

Sharing experiences, creating opportunities for conversations and facilitating activities are ways to create spaces for these topics. I have been talking out into the world, wanting to see how it will react. After introductions I give others space to talk and share in different facilitated situations.

Trust is the base for creating a “safe space”, so people feel respected for what they share or do during the activity. When hosting one way to build trust is be the first one to share something personal and intimate, usually in connection to the introduction. It shows that the activity is a space where one can be open if one wants to.

**Thinking and Making**

Processing, summarizing, organizing, expanding, reworking and rethinking. Considering what the next step is, planning for activities and how to represent knowledge. Working mainly on my own, it was important not get stuck in theory and thinking but transfer it into practice.

Design Methods - Participating and Listening

Not listed below are general things connected to university studies. Participating and listening to teachers in tutoring, lectures and workshops. Research and listening to the polycommunity through literature, comics, blogs, facebook-posts and tweets.

**Participation in others workshops**

In our active design department several projects are running at the same time. I participated in a series of crafting workshops concerning future living as part of the project “Transnational Living Lab for Active Aging”, “TLLAA”11. Four workshops had the purpose of getting people from across generations to meet, create and speak. The workshops were based on the crafts: embroidery (twice), textile printing with simple techniques and making notebooks.

At first this was not part of my project; it was just a relaxing time to make something. But my hopes and dreams around living is with more than one partner, so what I made became about polyamory. Since then the images I created; “Flockboende” (fig. 2) and “Dejtkoja & Bullerbyn 2.0” (fig. 6) have inspired me. I used techniques learned in those workshops on patches of “My Poly Power Blanket” and they inspired me to hold the workshop “Make your own Power Patch”.

**Watching performances**

“Regionteatern Blekinge Kronobergs” performance “Lust”\(^\text{12}\) was based on stories from local women about lust and sexuality. Stories about how shame, joy, upbringing and bodily changes had shaped the characters lust and sexuality were acted out. Stigmas were lifted and reviled on stage. People afterwards said that they felt confirmed and no longer alone; that we speak about these subjects too little. The performance lifted stigmas from shoulders and created room for conversations. I brought that inspiration with me into my project, the feeling of the possibility to lift stigma and make people bond in talking about something that is inside us all.

**Poly lecuage**

I derived “Poly lecuage” from “Queer lecuage” and “Queer reading”\(^\text{13}\). It is simply about

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keeping an eye on the world around you, looking for when something polyamorous leaks through the monoamorous facade that society is trying to uphold. A small part of my project, but an important method for discovering that polyamory is a little bit everywhere if you look for it.

**Polymera – A polyamorous conference**

“Polymera”\(^{14}\) was a conference with about 50 people, including the organizers and kitchen staff. All did to some level feel connected to or was curious about polyamory. During a weekend in the spring of 2019 there were talks, lectures and workshops lead mostly by people that were participants; in subjects like personal growth, bondage, tantra and family therapy. It was an opportunity for me to meet, talk, listen and participate. It was also one of my main sites for research, where I circulated my “Chainletters”.

**Design Methods – Talking and Facilitating**

Not given space in this category are school presentations and this report, which definitely are places to talk out into the world.

**Polyfika**

Means gathering polys, RAs and curious people to meet and talk, at a café or in someone’s home. People are mostly invited through different groups on social media. When I host I do an introduction round. Usually the questions answer: “Introduce yourself” and “Is there anything special you want to talk/ask about?”. After that conversations mostly flows freely across the group. I used this format to meet and check in with my local community.

**Relationships on the board**

“Relationships on the board” is an association exercise for examining knowledge and thoughts around relationships. Filling a board with the participants associations to relationships visualizes it’s complexity and diversity. When the board is full with words the situation transforms into an open conversation. The method is derived from “Sex på tavlan” (Sex on the board) that “RFSU”\(^{15}\) uses when they hold classes about sexual education.


![Fig. 7: The full board from “Relationships on the board” in Kalmar](image-url)
I held this workshop early in the project, first with fellow design students during a peer-exchange day in Kalmar (fig.7), then with two psychology students in Växjö. The method revealed the width of the subject of relationships to the participants and me. Both groups had mixed cultures and it became clear how one’s own family and cultural background affects one’s view and knowledge around relationships. Family and friends were also some of the first words that landed on the board. It was an early association and made me feel that society sometimes overstress the importance of one “partner”-relationship, when in reality ties to friends and family can be of higher priority.

The nicest effect of this method had was that it worked as an ice-breaker. Creating a trusting atmosphere that gave participants the courage to share stories and thoughts.

**Twitter**

On the twitter account “FlersamVarDag”\(^\text{16}\) (PolyamourousEveryDay) I daily shared a moment or thought from my day that was connected to living polyamourously. It is the everyday situations that often are the base of relationships. I felt that it was those situations that non-polyamorous people could not imagine. It was easy to imagine orgies and disputes as a part of polyamory, but how about cooking? Bonus-kids? Every day quotes? It was harder to find those examples. I wanted to fill that gap. One inspiration was the article “‘Boring and Normal’ The new frontier of polyamorous parenting”\(^\text{17}\). Twitter became a personal reflective practice to choose a situation from my day that felt interesting to publicly share. It was to this account that I developed the animal aliases.

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“Chainletters” gathered inspiration and information as a cultural probe. Here is how they worked:

You receive an envelope with instructions and information on the outside. Inside there is a letter and a pen. The letter asks you a question that you choose to answer or not. Then you put the letter and pen back into the envelope. Afterwards you hand it over to someone dear or near. That person gets to read both the question and the answer written by previous people. In my format there were 7 spaces for answers. The person that fills in the final space puts the letter in a mailbox suitably placed.

Two prototype letters went out among my classmates with one question each:

1. What does love feel like according to you? How do you experience it in your body, soul or mind?

2. What part does physical intimacy play in a relationship for you?

The place for the developed version was “Polymera” - a weekend conference for around 50 polyamorous (and alike). 6 letters with the following different questions traveled around:

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1. Berätta om en relation du haft som är möjlig genom flersamhet men omöjlig enligt tvåsamhetsnormen?
   Translation: Describe a relationship that you have had that is possible through polyamory but impossible through monoamory?

2. Vad önskar du att tvåsamma förstod om flersamhet?
   Translation: What do you wish monoamorous understood about polyamory?

3. Hur drömmer du om att ditt liv (relationer, familj och boende) är om ca 10 år?
   Translation: How do you dream that your life (relationships, family and living situation) is in about 10 years?

4. Vilka förändringar tycker du behövs i svenska samhället under de närmaste 10 åren för att främja en större relations mångfald?
   Translation: What changes do you feel is needed in the Swedish society during the coming 10 years to support a bigger relationship diversity?

5. Berätta om familjekonstellationer du varit del av på grund av flersamhet.
   Translation: Tell about family constellations that you have been a part of because of polyamory.

6. Vilken förändringskraft tror du att det finns i att vara öppen till sin omgivning med sin flersamhet?
   Translation: What changepower do you believe exists in being open to one´s surroundings about one´s polyamory?

The letters were well received and circulated quite freely in the beginning. I could see individuals sitting with them at the dinner tables, coming out with them from cozy corners and someone already had one when I wanted to hand them one. The pace slowed down during the weekend and to get the three last answers I needed to be a bit persistent, sending it around amongst the people that were staying an extra night.

That the letters and answers where handwritten was a very nice touch in this digital era. Different handwriting gives you a small glimpse of the writers personality. Receiving letters is also something that has become an appreciated practice as something people do mostly around special moments.

Opening the letters and reading the answers on the train home was like unpacking small treasures. The answers confirmed and widened my knowledge and insight on how/what people experience in their current life and hope for in the future. As they were a treasure I really wanted to make something special to honor the answers as I went forward. Through reading, rereading and clustering the answers, they did, in different ways, become incorporated into “My Poly Power Blanket” and it´s manifesto.

**Design Methods - Thinking and Making**
Activities such as moodboards, 5 levels of storytelling and brainstorming with clustering has not gotten their own space.
Personal poetry

Poetry has been a method for me to summarize thoughts and emotions into an essence; summarizing and strengthening situations and knowledge. I was inspired by Emil Jensen\(^\text{20}\), Yolanda Aurora Bohm Ramirez\(^\text{21}\) and local poets in “Scenpoesiklubben”\(^\text{22}\).

During a stage in this project I thought that poetry and stage performances would be a main focus, focusing on awakening feelings. I felt more artistic possibilities in working with words than with images. The number of considerations that need to go into pictures to make good representations of non-normative relationships felt too big.

The question of “How is this design?” did however become hard to answer and I followed the encouragement to have other focuses. Poetry reading became a personal project where I have read with local poets in “Scenpoesiklubben”.

Manifesto

This manifesto came to be in a workshop lead by Eric Snoodgrass and Wendy Fountain. It was inspired by my personal poetry and the speech/manifesto “Talet från gömmorna”


The standard narrative looks too much like a Disney fairy tale
Meet, marry, kids, live happily ever after
Never, ever look at anyone other than your spouse
Is it believable that humans started like that at our dawn?
Is it believable that attraction goes away after coupling up?

Other ways are possible
Let me wrap you in other tales
Cover you in debunked myths
Let’s hide there, away from the rumors

Other ways are possible
Let this textile send love into you
Cover yourself in that love is greater than Disney
Let’s find safety in love’s diverse infinity

Other ways are possible
Let me show you that going away from the norms are possible
Cover your heart with diverse narratives
Let’s bring all you love into this blanket

Structures needs to change
Laws follow Disney’s concept
We make our other worlds anyhow
But break up the systems we must

Structures needs to change
Everyone wants to tell honestly about their weekends during lunch breaks
So all parents can be called by the school
The sense of family over the blood of family

Structures needs to change
Let’s take away one stigma at a time
Let’s start close to home
Let’s start here
inside your own heart
strengthened by this blanket

4 Polymera “Chainletter” nr. 4, appendix 1, page: 56
5 Polymera “Chainletter” nr. 5, appendix 1, page: 57
by Maja Gunn and “Mycket”\textsuperscript{23}, that in turn was inspired by “ACT UPs” manifesto. My manifesto became a crystallization and clarification of what I was to do, and why I wanted my textile pictures to come together in the format of a blanket.

The manifesto got the honor to be on the backside of my blanket. Just as the pictures on the front of the blanket are a summary of the process and different inspirations, so is the manifesto. It references Eric Mägi\textsuperscript{24}, Sex at dawn\textsuperscript{25} and answers from the Polymers “Chainletters”. My manifesto is a call out to fellow polypeople that I hope can find comfort, courage and recognition in it; and a more general call to non-polys to become allies and reflect about their own relationship practices.

**Heart-Constellations pattern**

I developed the pattern “Heart-Constellations” during a printing and patterns course\textsuperscript{26} in 2017. It mimics the aesthetics commonly used to depict star constellations. The hearts in the constellations represents persons and the line between them symbolizes a relationship, I use two different lines: The full lines are high-intensity relationships; meaning relationships you

\begin{itemize}
\end{itemize}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Heart-constellations.png}
\caption{“Heart-constellations” screen printed pattern
Golden hearts connected with silver lines, full or dashed, on a black background looking like star constellations but symbolizing relationships active in 2017.}
\end{figure}
spend a lot of time and energy in, like daily contact, meeting often and investing in common futures. The dashed lines are low-intensity relationships, meaning that contact, time and energy that goes into the relationship is less. IMPORTANT: High- and low-intensity says nothing about the VALUE or EMOTIONS in the relationships. Low-intensity relationships are important and highly valued by their participants.

Drawing up relationship constellations in this way is useful as it gives an overview and understanding of the network of relationships currently active. You can see this concept several times in this project, in this thesis and on the blanket. When possible, I think of my constellation or those of friends when I draw heart-constellations, it gives a personal and realistic touch, even if only I know that it is so.

**My Poly Power Blanket**

A blanket, what can you do with a blanket? You can wrap it around yourself for warmth, it covers you when you fall asleep. Snuggle with it if you feel sad. A blanket is a hug made of textiles. A hug you can share. Put it over a few chairs and make a little hut, under it you can create a miniature universe to invite others into. Lay it on the ground and gather dear ones for a picnic, a meeting place it becomes. A safe space for friend and family. You can tie the blanket around your neck and it becomes a hero cape for playfulness and courage.

I wanted my blanket to express all those elements; warmth, comfort, conversations and courage! Those elements are essential to love and at its center love is what polyamory and relationships are about.

Different patchwork and quilting techniques go far back in history. Sewing together different pieces of cloth until it became big enough for a blanket has been a task done out of a need but also from love. Many of us have left the context that had the need to make the most out of every little piece of fabric. Therefore quilts are now more and more an act of love or art. Combining a lot of different materials and techniques became representative of how each person is their own complex patch that, in relationships, meets other patches and together become a complex quilt.

**The creation of “My Poly Power Blanket”**

**Inspiration from other peoples skills**

Lynx’s mother is an amazing crafter. She was my biggest inspiration for making textile pictures. She has been crafting all her life and her house is full of self-made objects, like big complex application “paintings”. During several years I have seen them and their detail, therefore I knew when I decided to do textile pictures that much detail and complexity was possible to create with application methods.

Acceptance of family is an important thing in a norm-breaking context. When being in a relationship with a person you also gets entangled into that person’s family and surrounding relationships. In Lynx’s family, me and polyamory have been fully accepted and respected. Feeling welcomed into “in-law” families is a luxury not to be taken for granted.
Patch making in general
Most patches started as sketches. Getting the basic idea down on paper. This was useful for getting feedback and developing the images. For many patches I worked with paper stencils. Trying things in paper before I brought the scissor to the fabric. The trickiest one that required a lot of help from the stencils was “This Love is Valid/@OurPolyLife”.

The base of all patches is white fabric. There are two different qualities. The thin quality of old bed sheets, used when I covered the fabric with content so the final patch became composed of several layers. The other was a thicker quality, used where I wanted a white background to work directly on. Putting printing ink, squeals or applications straight onto the white fabric.

The gold and silver fabrics were made by coating a bed sheet with printing ink. It became a recurring signifier that ties together several of the patches.

In this report the backside of each patch is included so it can be studied to understand how the patch was sewn.

Working with what was available
I had five sources for the materials that made this quilted blanket:

My own collection/storage: My trait of collecting materials that can become useful did pay off. If I hadn’t known that I already had basically everything I might need at hand, I would not have started making the blanket; finding materials would have taken too much time. A lot of the materials are reused and second hand finds, like the thin madras that is the “filling” and the bed sheets used in pictures, in between them and on the backside.

The university’s textile workshop: Many of the sequins you find across the blanket came from here. Screen printing color enabled me to “make” fabrics in patterns and colors that I did not own. The sewing machines with threads and such made the textile workshop my main making space.

Borrowing resources: Some sequins and needles was a joy to borrow from my helpful teacher Lena Håkansson.

Buying new things: A few things were bought new. The thick ribbon that goes around the blanket, the pens used to write on the backside, the cotton rope for hanging it and the embroidery thread in gold and silver used to quilt it all together. I bought from local stores.

Fabric stories
Many of the fabrics from my own collections were very dear to me. This often connected to how that fabric made it into my storage. They held memories and were tokens from times and experiences earlier in life. Creating “My Poly Power Blanket” as a very dear and intimate object meant that I could choose my more dear and intimate fabrics to work with; fabrics I often have chosen not to use as no previous project matched the personal importance of the fabrics in themselves. In this blanket you can find fabrics that I dyed at “Blekinge Folkhögskola” along with one of my best friends, jeans worn by me and my mother, inherited pieces from a grandmother and second hand finds.

The most precious fabric was the blue fabric with many small and varying flowers
This fabric was a favorite dress of mine. I outgrew it in my early teenage years and cut it to pieces. It has been in my collection since then. The blanket was one of the first projects matching the importance of this childhood treasure.

Incorporating personal fabrics into the creation of a personal object has magnified how important and valued the finished blanket is to me. I hope that the personal importance of “My Poly Power Blanket” shines through to the people that meet it at events and exhibitions.

Common for all fabrics used in this blanket is that the persons who grew, spun, weaved, designed, dyed, printed and sold the fabrics is unknown. Untraceable hands tie this blanket to places and times far away from when I composed it. I thank all those hands for contributing to “My Poly Power Blanket”.

**Aesthetic influences**

For the aesthetic I was influenced by symbols, queerness and subversiveness.

With subversive aesthetics I refer to the spirit of what has become known as subversive embroidery/cross stitch. Embroidering messages like “fuck you” surrounded by flowers in a way that combines soft and hard; it makes you look twice.

With queer aesthetics I am referring to the messages in my pictures as a visual representation of something coming from the LGBTQAI+ community. In that aesthetic there is the mix of the familiar and unfamiliar to give a new perspective. It can be provocative and often a picture shows both something obvious and something ambiguous. Queerness lifts something on the edge of the norms, usually by twisting something from the norms. An inspiration where quilting and queerness have previously met is the AIDS memorial quilts.

Symbols ranges from something obvious and clearly communicative, to when a subculture has developed something that only they are supposed to see and understand. I have used symbols from queer and polycommunities, built on them further and included them in different ways. Having a common symbolic language gives a sense of belonging and is an important feature in recognizing each other in the mixed and big world we all live in.

**Representation?**

I have been trying to avoid showing people in my pictures. A good representation of how diversely humans look is hard to capture. Whenever I did use humans or human parts as motifs in my patches I have purposely chose colors and patterns that does not exist in the human spectrum of skin tones. I hope that these considerations make it possible for most people to feel included to put themselves into my pictures.

**The Patches**
"The Poly Power Patch" is the center of the blanket. It has the symbol most strongly connected to polyamory as its main motif; a heart with an infinity sign across it. These are two strong symbols that combined gives us the meaning that love is infinite. That message and symbol combination can also be found outside of polyamory and can now and then also be found in commercial jewelry.

The golden flames around the heart are to magnify the feeling of power, warmth and strength that I feel polyamory adds to my life. Love is a powerful force, an inspiration that is powerful and gives courage from the inside of one’s heart.

The choice of gold, sparkling sequins and red with a glamorous pattern is to highlight a feeling of luxury. How it is a luxurious experience to be surrounded by people that love you. How that feeling can overwhelm with joy and bliss when I am with my partners.
Fig. 13: Backside of "The Poly Power Patch"

Fig. 14: Sketches of "The Poly Power Patch"
In the middle is a crossstitch embroidery of three blue birds on a flower branch. Around it are 4 rectangles in different fabrics, all with plant motifs: grass, leaves and flowers. No stitches are visible as the fabrics has been folded over the seams that attach them to a base fabric.

This patch got its name from a TED-talk by Antonia Forster. In it she brings home the point of how the diversity of genders and relationship styles are massive in nature. Debunking the commonly used argument that polyamory and other things under the LGBTQAI+ umbrella would be “unnatural”. It is rather the opposite: that monogamy and sexual exclusivity is the rare bird. To counter that narrative, these birds form a lovely little trio.

Fig. 15. “This is Natural”

Fig. 16: Backside of “This is Natural”

Fig. 17: Sketch of “This is Natural”
This motif is copied from the twitter account @OurPolyLife. Their pose really summarizes and encompasses the love, support and connectedness that can be part of good relationships. This patch makes it visible for people that are not previously knowledgeable about polyamory that the blanket and it’s patches are about relationships involving several people.

The title, “This love is valid”, is a response to answers in “Polymera” “Chainletters”. Especially answers to the question: Vad önskar du att tvåsamma förstod om flersamhet? (Translation: What do you wish monoamorous understood about polyamory?)

It was clear that polyamorous people wish for their relationships and feelings to be seen as valid and real. A typical prejudice against having several relationships is that the love within them is not “real” as “real love” can only be aimed at one person. Let’s just not be that narrow-minded! Love can be very diverse and each relationship is unique and true no matter how many are happening simultaneously.
Fig. 19: Backside of "This Love is Valid/@OurPolyLife"

Fig. 20: Stencils used for creating "This Love is Valid/@OurPolyLife"
When does my team get legal rights?

When I showed people sketches with several rings together the association was the Olympic rings. It first drew me away from using the rings as commitment symbols but then I felt “let’s use that association.” If you are several people committing to care for each other, houses, children or whatever, that means you need to be a team and commit together. Getting recognition for that commitment is important. To make that teamwork safe, the social infrastructure needs to evolve.
These are 5 (wedding) rings whose jewels represent different LGBTQAI+ flags. There are both gold and silver rings for variation.

About the jewels:
Red, orange, yellow, green, blue and purple, is the traditional/commercial pride flag that for me represents all norm-breakers under the LGBTQAI+ umbrella.

Asexuality/ace are represented by the black, gray, white and purple. Polyamory can be one way for asexuals with low or no sex-interest to be in a relationship with someone with more or high sex-interest; “you can be with me without sex and then be with others to have sex”.

Pink, green and turquoise is for polysexual. Quite a new term with debated and double meanings/interpretations. Either being attracted to several genders or being attracted to sex with several people.

Pink, purple and blue is bisexuality as in attracted to the same gender as oneself and others.

Pink, yellow and blue represents pansexuality with its simplest explanation “attracted to people/individuals, not genders”.

All of these sexualities have a place within the polyamorous community and it is important to give them this small but still clear representation/visibility.
A common responsibility

This patch is about getting recognition from your surroundings and society for being involved in caring for something. In this picture the representation of something is a child. Child care is an area where legalities get involved. Socially it can also be sharing responsibility for things such as pets, gardens and land.

This picture can represent this context for more than polyamorous people. Many children presently grow up with bonus-parents, some becoming at least as important as their two legal parents. Despite this, Swedish law has no flexibility yet in this area. If a bonus-parent is to be legally recognized then one of the legal-parents must step away from being a legal-parent. There can only be two at the time. There is hope; systems around parental leave are loosening up and it is possible to give parental leave to people that are not the legal-parents.

An old proverb says “It takes a village to raise a child”. So why are we denying key people in a child’s life a social infrastructure that recognizes their contribution in caring for the next generation?

Fig. 25: Backside of “A Common Responsibility”

Fig. 26: Sketches of “A Common Responsibility”
Flockboende och Bullerbyn 2.0 (The Pack House and Bullerbyn 2.0)

I divide the answers from the “Polymera” “Chainletters” that concern living into two rough visions of how polyamorous people wants to live. I call them “The Pack House” and “Bullerbyn 2.0”.34 “The Pack House” is the dream to gather yourself and a group of your beloved ones into a big house. “Bullerbyn 2.0“ is the dream of living by yourself potentially with your kids and maximum one partner but having other beloved and friends close by.

None of these visions are easy to accomplish and will likely never be. It would however be of help if legalization around properties and ownership was updated so it would be easier for groups to own property and be supported in that ownerships.

34 Bullerbyn 2.0 was a term Matilda Plöjel mentioned when we talked about my dream living. It is based on Astrid Lindgrens idyllic village where all the kids where friends. 2.0 would be that all in the village where in a relationship constellation.
Fig. 28: Backside of “Flockboende och Bullerbyn 2.0” (The Pack House and Bullerbyn 2.0)

Fig. 29: Sketch of “Flockboende och Bullerbyn 2.0” (The Pack House and Bullerbyn 2.0)
Hard feelings exist when times are good and good feelings are mixed into the storms that come through people and relationships. The emotional storm can come from within oneself or from someone else. But emotions, no matter if they come in storms or swarms, are not dangerous. They can be talked about. When there is love in the storms no one means to hurt someone else. When love and joy dominates there is room for other emotions too. Emotions are a vital part of being human.
It is common in polyamory that one's emotional literacy develops, an ability to understand one's and others emotions. Kel Walters summarizes the importance of this skill well in their TEDx-talk \(^{32}\). Being able to talk about emotions should be a vital skill, no matter the relationship structure, but getting involved in several relationships can certainly give you a crash course in it.

Working from the available sequins, I found representations for a big range of feelings. For me they represent:

- Pink hearts = Love
- Green leaves = Attraction and horniness
- Sparkly golden dots = Joy and happiness
- Green dots = Jealousy and envy
- Black dots = Despair and depression
- Orange dots = Anger
- Blue cluster of dots = Tears and Sadness

(“A fig leaf can hide many things, but a human erection isn’t one of them” \(^{33}\))
(jealousy as a green or green-eyed monster)

\(^{32}\) Walters, Kel. “Polyamory and Emotional Literacy.” Filmed 2014 at TEDxUTA, Utah. https://www.youtube.com/watch?v=3q3WOrs8kAM.

The Polyamorous flag

“The poly pride flag consists of three equal horizontal colored stripes with a symbol in the center of the flag. The colors of the stripes, from top to bottom, are as follows: blue, representing the openness and honesty among all partners with which we conduct our multiple relationships; red, representing love and passion; and black, representing solidarity with those who, though they are open and honest with all participants of their relationships, must hide those relationships from the outside world due to societal pressures. The symbol in the center of the flag is a gold Greek lowercase letter ‘π’, as the first letter of ‘polyamory’. The letter’s gold color represents the value that we place on the emotional attachment to others, be the relationship friendly or romantic in nature, as opposed to merely primarily physical relationships.”

-Jim Evans,
“Rantings of a Selenium Contributor: Polyamory, Pride Flags, and Patterns of Feedback,”

These are words from Jim Evans, the creator/designer of the polyamorous pride flag. It’s important to incorporate the most common symbols for polyamory into my blanket, to be clear with what movements it aligns itself with. Debated for its aesthetics I found that reading the back story of the flag made me understand it and creating it in my materials, jeans worn by me and my supportive mother, made it become closer to me.
Fig. 34: Backside of “The Polyamourous flag”

Fig. 35: Sketch of “The Polyamourous flag” with other patch sketches around it
Sex is nice and pleasure is good for you

Yes, this is a sex-oriented patch with happy dicks and pussies. Although sex is not in the center of polyamory, it is a common activity when people find each other attractive. Being drawn to experiencing sex involving several people is one common entry point into polyamory. Monoamorous relationships can start with opening up sexually and thereafter for love. Here I honor sex and horniness as important parts of being human for many people. Asexual people have a place in polyamory but if you are sexually active and polypracticing there is quite a bit of talking to be done. There should be some detailed reading up on the subject of safer sex followed by thought and discussions; How do you and your constellation deal with practices around barrier protection and testing to keep STIs away?

The name is a tribute to *The Ethical Slut* as it has served the polyamorous community with knowledge for 20 years.

I aimed at creating diverse pussies and dicks. I did however have no knowledge of how to represent trans people with something else than a pussy or dick; for this I am sorry. I purposely gave the pussies more space and effects as heterosexual practices and information commonly gives dicks most of the spotlight. I wanted to put the pussy in the center!

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Fig. 37: Backside of “Sex is nice and pleasure is good for you”

Fig. 38: Sketch of “Sex is nice and pleasure is good for you”
Into an Exhibition

“My Poly Power Blanket” was a material manifestation made for the graduation exhibition of the bachelor programs Design + Change, Visual Communications + Change and the master program Design + Change. As the blanket was a labor-intensive piece, a lot of the making was done alongside the group work of planning the exhibition. Place was “Kulturparken Småland”36 in Växjö. The space was diverse in shapes and structures. This offered for a lot of possibility to individually choose where each project would be placed.

I developed two different concepts for exhibiting my blanket:
1. Displaying it for interaction; Giving the possibility for visitors to use it. To feel some of the love and comfort I want it to represent.
2. Displaying it for visibility; hanging it to be looked at, not making it possible to take down.

With tutors we talked about that option one gave the possibility for the blanket to wander off with visitors and that it could be damaged. Option two gave possibilities for more people to see the blanket and have thoughts arise without the blanket being put at risk. Option two was chosen.

I choose a spot in a corridor. The lines of sight was good and it would be one of the first things that you saw as a visitor if you came from one of the two entrance. A rod was attached to the ceiling and from it the blanket was hung.

**Finishing touches**

Final touches on the blanket, quilting together all the layers and sewing the ribbon around the edge, were done by hand. During our last days, I sat at “Kulturparken”, attaching the ribbon, just outside of our exhibition space. Curious visitors approached me and I became a live advertisement for the exhibition and a performance, showing the craft I was doing.

After the sewing, I took decisions about the backside; it was white with the quilting showing, giving a structure of nine “boxes” corresponding to each patch on the front. Depending on how visitors entered the exhibition, the backside would be one of the first things they saw, so it needed to be strong on it’s own. Could I fit the manifesto into the boxes? Yes, I divided it and the layout gave two options for how to read it; column after column or row after row. Some hand-drawn heart-constellations gave reference to the visual language on the front side.

**Workshops**

To complement the straightforward display I held two workshops. One to honor conversations and relationship diversity, the other to honor crafting and symbols.
In my world, holding a workshop is not hard, but there are a lot of things to think about and prepare. Events so people know it happens, sharing and inviting, preparing the space, making sure materials are available and organized, plan introduction and so on. Something is generally forgotten. Some of all the things I have had in my mind to say, falls away. But things workout fine anyhow.

The events were advertised through the exhibition catalogue and Facebook events37 38.

**Relationship Picnic**

My blanket as a meeting point, a picnic, for meeting across relationship practices. To share stories, dreams and experiences close to our hearts. I wanted participants from different relationship practices and experiences, from chosen celibate singles to slutty polypracticing relationship anarchists.

It was held on the lawn outside of “Kulturparken”. Unfortunately Facebook had “Kulturparken” registered to the wrong address in Växjö, so some participants were delayed and the rest of us waited for them. The group included someone single, some heterosexually married, some in different polyamorous constellations and a child who was present but not participating.

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With inspiration from “Polyfika” the picnic began with an introduction of my project, myself and ground rules. Followed by a round where the participants introduced themselves and gave picture permission. I then introduced a patch from the blanket, explaining what symbols, thoughts and experiences I had sewn into it. I formulated a question and sent it around the group. One person at a time answering with reflections and experiences. The rest listening. One could “pass” and hand the question to the next person.

We did 6 rounds about 6 patches. Then I needed to take the blanket back inside “Kulturparken” before they closed. The last 3 patches got very brief introductions and the sharing atmosphere was broken. Returning after hanging the blanket, some participants were still talking about the topics, which was nice to see.

The main thing during this event was listening and taking in someone else’s experiences. Hopefully giving the participants new perspectives on how differently people do relationships and that they are all valid. In the future I need to be a better time-keeper.

**Make your own Power Patch**

A workshop to honor practical crafting and share some of the skills and knowledge I had gained.

The task was to make a patch/textile picture that inspired or gave power to the maker. 6 participants and me, spent 3 hours together crafting, talking and figuring out sewing machines. Sometimes I helped with sewing and advice but generally people worked on their
own after my introduction. Results became about a favorite band, being of mixed nationalities, the color blue and the ocean, fairies and memories. One participant expanded beyond my plans and made a collar with connections to the clitoris from inspirational fabrics.

Some designerly decisions in this report

Gilbert\textsuperscript{39} was developed by NewsFest, NYC pride and Fontself to honor Gilbert Baker, designer of the rainbow flag, after his death in 2017. I used it for headlines to honor the queer umbrella under which polyamory belongs.

If not otherwise stated the pictures was made by me. Most were created through scanning on university printers, creating high quality pictures with connotations to zines, queer aesthetics and subversive cultures.

Final Words

In this wrap up I want to mention a key element that made the different pieces of this project possible: Trust.

Without trust neither relationships, schools, projects or workshops work. No one can lead and no one will follow; trust needs to be built or earned. I could not have done this project if the polyamorous community did not trust me. They did so because I have been around, been engaged for a few years before this project. Many “Polymera” participants recognized me from Facebook-groups or rumor and I recognized them.

I needed to trust myself too, working with my experiences and skills, mixed with other peoples knowledge. This project has not been without doubt, confusion, tears and exhaustion, especially at some turns in direction and the long struggle to get this report finished. But now, in the end, I am damn proud of it all. Proud of “My Poly Power Blanket” that I hope to have more “Relationship Picnics” around. Proud of going trough the windling processes of a bachelor thesis project. Proud over knowledge and experiences gained.

There are a lot of work to be done before society as a whole accepts polyamourous people and living. I am very thankful to have been in a privileged situation and helped stitch those futures closer. Soon, hopefully, everyone can be proud over their relationship practices.

Thanks

Thanks to Linnéuniversitetet Design Department for letting me do this project. Thanks to teachers and tutors. Both at university and from previous experiences, for without mixing new and old skills and knowledges this project could not have happened.

Thanks to unknown and invisible people that exist as interactors in the life of the materials I have used. Thanks to clear and unclear sources of inspiration. Thanks to activists and crafters that inspire me to affect the world and that made it possible for me to do what I did and live as I live.

Thanks to the polycommunity, past and present, local and global. Thanks to all that have shared knowledge about that love is greater than the monoamorous norms. Thanks to “Polymera” for contributing through the “Chainletters”.

Thanks to my family, friend, lovers and partners for always supporting, strengthening and caring for me. None of this thesis or me would be this good without you!

We can all be a multitude of inspiration
I want to inspire
I don’t expect anyone to follow me
I hope you will pick up the breadcrumbs I leave behind

I don’t share so people can be like me
I hope you will bake your own bread

Be an inspiration
Make your own kind of difference
References

Books


Articles


Pamphlets
**Blogposts**


**Videos**


Berätta om en relation du haft som är möjlig genom flersamhet men omöjlig enligt tvåsambetsnormen?

Tack/Ronja!

Källa mina relationer hade varit möjliga
men flersamhet ger mig möjlighet att
ämnas i relationerna som
"tvåsambetsnormen" hade "avrättat" mig för. En för mig partners en sannas är det att
en av sammans liv ett som inte indikerade sig
barn som jag brödade ock så tidigare
fruktas mina gränsen och
relaterad jag inte trott varit möjligt utan
flersamhet är den nödvändig relation
jag har med mig själv.

som jag behöver leva flersamt så har alla min
relationsfrågan på en att vi inte lever enligt
"tvåsambetsnormen". Min berömmen och jag har knuten
att leva "parallellt" och varma
våra relationer.

Jag har haft flera relationer
för att jag känt att vi på våra egna
varit för olika för att vill ha en
klar och tydlig relation med att
bli det i nebbar. Genom att få behör av
barnsfrågor, gemensamt boende, klä-
kläden, och tilltredsa på andra
fält så kunde vi andas, ha relationer
der vi fögevis på det
som var bra mellan oss.

POD GÖR ATT VI INTE BEHÖVER KÄNNAS
EFTER OM EN RELATION ÄR "THE ONE
AND ONLY" RELATIONER KAN UTVIDGAS I
SÅN EDOPT I OCH MÅNGA ATT
STANDARDISERAT MöJLIG "REALISERA RELATIONER".

Att alla säker så är det mest underbara
att på SLIPPA... SLIPPA den fulstandiga
bågen att behöver vilja att ENAS t.v. eller flera
man råden att lätt bli. Ett sexlogiskt,

jag "ringades" göra Utät mellan
två samtidiga hela: eller pga tvåsams,
hettnormen. Det sattes djejoy olik
modern ingen.

Sista platsen: vänligt
Säljare i Brödala
Vad önskar du att tvåsamma förståd om flersamhet?

Tack/Ronja?

Att förståd att all kärlek även den tvåsamma är om. Att de kunde se flersamhet som e en möjlighet och inte ett hot.

Flersamhet är för mig den äkta kärleken.
Kräver gär inte att begränsning, vanligt med det gäller antal personer att leva ut den med eller genom "defintioner” och "ämnaden”.

Att det inte är "ogenerat” bara för att man är bär i flest än en.
Det kommer inte att "gå över" bara man träffar den rätta.

Att olika människor när visa av att leva på olika sätt. olika relationsfordam passar olika människor olika bra. Det blir bättre om alla får välja att "göra på det sätt som passar dem bäst", utan stäm.
Hur drömmar du om att ditt liv (relationer, familj & boende) är om ca 10 år?

Tack/Ronja?

Förrvarad förstskrift: "min livskonst
klock och cell mer är världen på ett viljefritt sätt"

Då bor jag i ett rum med kollektivt
livsmönster, polsfolk, teaträdgårdar
och personer som förståt vålden av
borgarnas kring egna forntida drömmar
monster, spårbarn, m.m. Barna
personer som kan utveckla och
expanderas tillsammans med.

Relationersmessigt är jag
på rätt plats i livet, och
min dröm är att det ska
finna fortfarande
att styrta kärlek och
söta ineg dörrar stängs.
Såg är på rätt plats i
livet.

Jag bor i ett lantligt hus
eller större lösningen på några
husdjur & växter

Jag har en liten grupp människor
som jag odlar vardags & boende med.
Jag känner mig trygg &
säker i min relation vi hur spelar mindre roll.
Förmodligen blir det jag + min
Sambo och en eller två inne-
boende. Vi har ett lantligt hus
eller större lösningen på några

Jag bor i ett hus som
utvecklas
Stäm tillsammans med en kvinna.
Vi lever i en parrelation men
är öppna för tillskott eller
förändringar tillsammans i tidprojekt.

Gäster att jag bor ett lika
vården, vänner och
vänner som tillsammans
här heter dig gle om i att upptäcka mitt barn.
Jag bor i ett hus
eller större lösningen på

Jag drömmar om att vårt boende
har utvecklats till ett kollektivhus, där
de 4-6 långheterna & avelshar ett
gemensamt engagemang, kring, trädgård,
edling, barn, m.m. Jag ansvarar att pols inom
längre är socialt självständig, men att ingen
nej på äganderätt, någon har relationer
eller sex med flera. Själv drömmar jag om
att ha flera sexpartners nära och att möta
barn kommer flera vänner som nära förbrukande

Sista till vänliga
Plattform somnad i bruväderan
Vilka förändringar tycker du behövs i svenska samhället under större relations mängd? 
Tack Ronja.
Berätta om familje konstellationer du varit del av på grund av flersamhet.
Tack/ronja?


Jag har inte varit med om flerus relation överhuvudtaget. Första gången på polyär jag är nyfiken och vill se om det är något för mig. Härligt att tala i andra haur.

Det som hänt är att mitt familjebegrepp förändrats. Från någon som byggde på blodband eller karlek till människor som jag finns med i en med. Dessa människor delar jag framlidendomar, kärlekar (som vidgat som begrepp) och ses kontinuerligt (men en person är överenskommelsen att vi ska sees minst vid 3e än).


Som nyfikenhet, polyamor är jag i relation med två och tillhur man sedan sommar 2018.

Lyckligare än någon gång i livet.

Min familje konstellation just nu är jag, min transsexuell maka och min sombo/bölling. Plus tre barn.

Jag inte markerat att en helhet av våra privat trivialitet. Man accepterar i tilltill varandra, att rätta glimten. Vi har tre barn som vi inte känner en var privatliv.

Last stop: Lämna i Öreålåten
Vilken förändringskraft tror du det finns i att vara öppen till sin omgivning med sin flersamhet?

Tack/Ronja?

Genom att jag vill liv namn jag till och med normaliserade. Det jag säger inget, utan mina förrovdade sammansättningar jag har att jag vill för att köra mötet till avligna och opprinneligt jag underhåller också på andra till kommer det, enhet och inte som poly men kan ha med kemiskt inte-inbördes.

En del förändring, fraktal gått till sitt eget liv och att det blir, att det blir, att det inte blir, att det blir, att det blir, att det blir. Jag underhåller också på andra till kommer det, enhet och inte som poly men kan ha med kemiskt inte-inbördes.

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Att normalisera det idet norrska. Att inte att det finns sådana sätt att leve på och göra relationer på.