SoundEffects
An Interdisciplinary Journal of Sound and Sound Experience

Christine Eriksson
& Monica Sand

Corresponding author: PhD Student Christine Eriksson,
Department of Child and Youth Studies, Stockholm University,
Sweden. Christine.eriksson@buv.su.se
Senior researcher: Research Coordinator and Artist Monica Sand,
Swedish Centre for Architecture and Design, Stockholm, Sweden.
Monica.sand@arkdes.se

Placing voice meetings through vocal strolls

– Toddlers in resonance with public space

www.soundeffects.dk

SoundEffects | vol. 7 | no. 2 | 2017 issn 1904-500X

Abstract

In early childhood education voice metaphors are often used to describe children's participation, development or efforts to make themselves heard. This article aims to study the ways in which vocal metaphors take place in material and physical events in the Brunkeberg Tunnel (a pedestrian tunnel) in Stockholm, Sweden. Together with preschool toddlers we have developed 'vocal strolls' as a research method for early childhood research, where voice as an event takes place in, with and through resonance, rhythms, routines and refrains. To be able to discuss what vocal strolls consist of and what they may offer the toddlers as well as early childhood education we have developed new concepts. These concepts, voice meetings, voice orientations, voice rooms and vocal memory, take into account a relational and spatial way to compose voice, which may be utilised as a didactic method for amplifying voice as a phenomena among preschool toddlers.

Replacing metaphors in the material

Vocal metaphors are often used by adults to express and represent children's opinions and 'to give children voice' (Jones & Welch, 2010). When children 'raise their voice', they are in fact complaining about someone or something. A group of children sometimes 'speak with one voice' aiming to express a common opinion, and schoolteachers often ask children to 'keep their voices down' as a way to tell them to be quiet. A common metaphor, 'to find her own voice', is used when talking about the development of a child's distinctive style or artistic expression (Sperling et al., 2011), and when talking about children's rights in relation to adult authority we often use the metaphor 'children's voice' to describe children's difficulties in making themselves heard (Jones & Welch, 2010, p. 86).

This article aims to present a method of re-placing metaphors of voice in the physical and material Brunkeberg Tunnel in Stockholm, Sweden together with preschool toddlers aged 1.5-3 years. Metaphors, from the Greek *meta phorai*, (to carry over) transfer meaning created in a specific situation into a general and abstract description (Lakoff & Johnson, 2003 [1980]). However, in this article metaphors of voice have been transferred into vocal actions and thereby re-placed in concrete situations. Together with the children we re-placed vocal metaphors, into a physical and material place. Metaphors of 'children's voice' emerge through the different ways of using and composing voice and thereby do not have a fixed definition. Voice is always relational in, with and through, for example, architecture, other people and places. Thus, voice is not produced by the human vocal chords only, but always in relation to walls, floors, ceilings, through vibrations and oscillations and in relation to people and various cultural contexts.

issn 1904-500X

Since early childhood education seldom problematises or works with metaphors in, with and through relations to urban and public places, we have turned to the discipline of art and artistic research. In art, walking has become a methodology for exploring physical situations. One artistic approach could be to re-place metaphors, that is, to place them once again in the physical and material place and situation (e.g. Sand, 2012; Cardiff & Schaub, 2005; Ruggeri, 2007; Smithson & Flam, 1996). These methods are always site-specific (Kwon, 2004) and in process (Ahrlander, 2014). When metaphors are activated with place through actions, experiences and improvisations of walking, methods and concepts emerge in the process (O'Rourke, 2013). In fact, the Latin word for method, *méta hodos*, consists of from *meta* which means along and *hodos* meaning path, or road and thus, gives us along the road (Sand, 2009). Walking methods used by artists demonstrate how the meanings of metaphors emerge from very concrete, practical and mundane site-specific situations (Sand, 2012; Ruggeri, 2007; Smithson & Flam, 1996). By re-placing metaphors in material and physical places, the meaning connects again with a place. Several artists use sensations of resonance, rhythms and routines to put metaphors into motion and to transfer them from one context to another (O'Rourke, 2013; Sand, 2012). New senses, perceptions and experiences then emerge in, with and through patterned oscillations and everyday flows of movement and relations.

By transferring artistic walking methods into early childhood education we developed what we have called *vocal strolls*, as a method to explore metaphors of 'children's voice'. These *vocal strolls* were developed together with toddlers, enacting vocal experimentations when walking and moving in the Brunkeberg Tunnel. The aim was to walk around and pay attention to the way new processes of voice could emerge and, furthermore, how they might be relevant to early childhood education. In this article we explore how these *vocal strolls* were composed through resonance, rhythms, routines and refrains as methods for re-placing metaphors of voice in the material and physical tunnel. This could open for new meanings of children's voice metaphors within the field of early childhood education research. *Vocal strolls* consist of individual voices collectively produced in a public place through the assemblage of resonance, rhythms, routines and refrains.

Vocal strolls may be understood as a hodological method (along the road) to study voice in situ. That is, *vocal strolls* form a playful and collective method that transforms a result of the participants and situations present. *Vocal strolls* deal with the unknown and unexpected, which can only be sensed and experienced in place, through relations and movements. As researchers and teachers we try to prepare and plan in advance, but unexpected and unknown factors played out in situ constantly force us to reformulate the conditions and possibilities. This means that, together with the toddlers, we first sensed the resonance, routines and rhythms of the most common everyday *voice ways*, i.e. ways of doing voice, in the tunnel. We

issn 1904-500X

then broke up and interrupted the resonance, rhythms and routines in order to create new *voice ways*. That is, the creativity and innovation of how to do 'children's voice' in the tunnel was activated in relation to the complex and somewhat confusing, but still very mundane public place. Hence, to be able to further understand how metaphors of 'children's voice' could be re-placed in the tunnel, together with the preschool toddlers, we needed to enter the empirical narrative of what took place in our *vocal strolls.*

Placing voice meetings

For four months a group of preschool toddlers, preschool teachers and the researcher Christine Eriksson regularly visited the Brunkeberg Tunnel, which has a central location in the public space and through which various people pass every day (see Figure 1). In collaboration with a preschool in the centre of Stockholm[1] *vocal strolls* were adopted into the routines of the preschool, taking place two mornings a week. Six toddlers participated in each *vocal stroll*.[2] We travelled to the tunnel by bus and underground train. The tunnel is a pedestrian and bicycle passage connecting the busy main streets of Sveavägen and Birger Jarlsgatan in central Stockholm. The tunnel provides fast access to places of interest, for example shopping streets, busi-

Figure 1

issn 1904-500X

ness centres, museums, parks, playgrounds and restaurants. Thus, people rarely spend time in the tunnel; they merely pass through it. The tunnel activates certain rhythms running from one end to the other. Voices pass through the tunnel, flowing, fading in and out, composing new relations between routines of the people walking through the underground passage.

Each *vocal stroll* began with a collective calling by the entrance: 'Hello, Hello tunnel, Hello dinosaurs, Hello Santa, Hello Stina' and so on. The toddlers, teachers and researcher answered and mimicked each other's calls while implicitly altering the calls by switching to another person's *voice ways*. People passing the tunnel often greeted the toddlers or replied 'Hey, hi, here I am', when the toddlers called out: 'Where aaaare you?' They imitated the toddlers' intonation, but also changed it, because when a certain bodily resonance system meets the tunnel resonance, system-specific vibrations and frequencies are created. Thus, the passers-by suggested new *voice ways* to the toddlers.

We often ran from one end to the other, Christine chasing after the toddlers shouting, whispering or singing: 'I'm going to get you'. The toddlers' giggling and responses, 'catch me, catch me, Christine', also ran through the tunnel, meeting different materials and structures in the architecture and people's ears at various distances. When the joy of running and chasing subsided, we met in the middle, where the resonance was at its best, because it carries voice furthest with minimal effort. There, we often chose to sing a few of our favourite songs, read a book or two, play with a digital tablet or take out the toys we had brought with us. At the end of each *vocal stroll* we often split the group in half and called each other from each end of the tunnel. Multiple *voice ways* were activated simultaneously, as the place maintains a sonority of simultaneous coexistences (Massey, 2005).

Bringing the preschool toddlers into the tunnel created new choices and experiences of what different kinds of *voice ways* we can activate and be activated by (cf. Sand, 2011). We define this as *voice meetings*, which consist of assemblages of resonance, rhythms and routines that interact in the production of voice. Voice is not something that only individual humans produce, but something which occurs as an event in relation to a place and with other people (Connor, 2000). The vibrations of resonance are set in motion, thereby creating connections of various kinds (von Rosen, Sand & Meskimmon forthcoming 2017; Gershon, 2013).

The routines of people passing through the tunnel with different rhythms activate *voice meetings.* They included, for example, business men and women walking straight ahead at a fast pace and frequently talking in their mobile phones in low voices. There were pensioners sauntering arm in arm from one end to the other, chatting about this and that, and bicycle messengers talking in their walkie-talkies, trying to get through as quickly as possible. Their voices create cycles of sound waves that increase and decrease in intensity as they pass through the tunnel. The only

issn 1904-500X

Figure 2

people who actually spend time in the tunnel are street musicians and beggars, since the tunnel provides shelter and amplifies the vocal and musical performance. School classes would also pass by, creating a cacophony of voices until the teachers admonished the children to talk quietly and walk in line. These people seem to align with each other through the routine of walking through the tunnel, the only difference being the rhythm. The toddlers both adapted to these different routines and rhythms and intervened with them. That is, they started out by running through the tunnel, following the daily rhythms, but then broke these rhythms by stopping, calling, singing, reading and playing. New rhythms forced the people passing by to adapt and change their routines of passing through (see Figure 2).

Voice meetings are also activated through resonance. With its 231 metres, its vaulted ceiling and sections made of different materials, resonance occurs in many ways in the tunnel. Resonance both amplifies voices and actively participates in *voice meetings.* Resonance, from the Latin word *re-sonare*, means to answer back or respond. With every call, the long narrow tunnel answered back with a resonance of greetings bouncing on the corrugated walls and stone floors. Owing to the different materials and places, many different resonances were created. When chased by Christine the toddlers soon learned how to utilise the resonance to hear how close she was, rather than turning their heads and confirming the distance with their eyes.

Placing *voice meetings* in the tunnel offered multiple and simultaneous playful ways of activating and being activated. *Voice meetings* simultaneously amplify and give individual voice to the toddlers, while at the same time collectively speaking with one voice in relation to the tunnel and the people passing through it. Through *vocal strolls* voice takes place in different *voice meetings* by aligning, interrupting and breaking what could be conceptualised as *vocal flows*. An important stance in *voice meetings* is to listen while activating the sense-making on voice moves and travels in relation to place. The next section will therefore focus on how to make sense through assemblages of voice.

Assemblages of voice taking place

The routines of doing voice are produced in relation to place, people, culture and oscillating objects. Drawing on Deleuze's (2014 [1968]) concept of difference, voice becomes different in itself by when it moving into other places and ways of using and composing voice. Difference is relational, and a composition of voice elaborates on differentiation with 'a thing, a quality or a system that emerges or actualizes

issn 1904-500X

only in duration' (Grosz, 2005, p. 4). The tunnel amplifies voice, not only due to the resonance, but also because people passing through unavoidably hear the children's voices. The tunnel vault emphasises the frequencies of the voices and activates various oscillating systems that amplify voice. Voice has spatially different flows and energy in the tunnel than in the preschool, where voice is not directed in a flow of passing through, but rather moves in various directions simultaneously. The concept of *voice rooms* plays with the sensations of voice and physical sensitivity to the different assemblages of resonance, routines and rhythms in a place. That is, different *voice rooms* activate different senses of voice. Sense is always at the cutting edge of experiencing difference through flows (Deleuze, 2015 [1990]), and according to Deleuze (2015 [1990]) we sense ambiance before we are able to describe or understand it. Vocal experiences are material sensations, such as resonances and rhythms, that embody knowledge in sensory actions (Gershon, 2013). To make sense requires conditions that disrupt what we are used to and are initially perceived as nonsense. Nonsense motivates sense, creating a logic of its own presence in a physical interchange where something still has not been signified (Deleuze, 2015 [1990], p. 8). The toddlers are used to a preschool practice that in many ways tries to keep their voices down, while the tunnel works the other way round. The tunnel amplifies their voices and makes them heard. This engaged the toddlers in various ways, and they needed to experiment with the relation between sense and nonsense. The tunnel is dynamic and an active participant in the composition of voice, which becomes relevant when sensing different *voice rooms* (cf. Massey, 2005, p. 65). Hence, *voice rooms* could expose and deepen differentiations of resonance, rhythms and routines (cf. Sand, 2008; 2011; 2012; Atienza & Sand, 2016).

Voice moved in various directions in different *voice rooms*, so the toddlers, teachers and the researcher needed to orientate and direct voice in playful experimentations. Through what we conceptualised as *voice orientations* we sensed vocal relations in motion that travelled by letting voice taking place. *Voice orientations* were sensed in spatial and sonic dimensions, with and through different resonances, rhythms and routines, in direct knowledge production *in situ*. The dynamic and multi-sensuous everyday urban experience (Kreutzfeldt, 2012) creates opportunities to experience the differentiation of voice.

On one of the *vocal strolls* we invited a digital tablet to participate in order to enhance the potential to sense *voice orientations*. We used an application that could envision our voices as colourful bubbles, trembling lines or twinkling stars.[3] When the toddlers discovered that the production of vocal sounds made something happen on the screen, diverse forms of experimentation exploded simultaneously. There were composing pieces of high-pitched and bass voices. There were screams and low-key whispers. There were short voicings and long tones taking place. There were wailing resonances and clear, straight tones. Obviously, the multiple ways

issn 1904-500X

in which voice can take place automatically generates heterogeneity, even when the participants repeated something someone else was doing. No vocal composing sounded alike, and the same voice sounded different in different places. The initiating calls were picked up and developed by other toddlers or by the adults, responding and confirming that they wanted to tune into the ways of experimenting with the answers of the tunnel.

The toddlers did not aim to pass through the tunnel; they wanted to move in several directions and activate various resonances, routines and rhythms. The common framing of how to act in the tunnel was broken, and the connections and rhythms were unfixed (Massey, 2005, p. 67). Other people also diverged from their routines of passing through, meeting the toddlers with an effusive welcome as they responded to their 'Ho-ho-hello' from the other end of the tunnel. They also paid specific attention to the presence of the toddlers with comments like 'Oh, you seem to be having such fun', 'Hi, friends' and 'Ah, you're so tiny, what a pleasure to see you play'. One man walking with his briefcase through the tunnel, clearly having a business meeting on his phone, replied to the person at the other end of the line: 'Sorry, I can't hear you, there is a little queue here in the tunnel, you see'. He was simply accepting that the toddlers' voices were as important as everyone else. Many times the passing people zigzagged the voicing toddlers, smiling when offering a hand to a toddler who had just fallen over. Only one person, the musician, complained about the toddlers making so much noise. Maybe he thought the toddlers' voices were competing with his sound territory.

Voice ways and *voice orientations* have different individual modes of ordering (Mol, 2010, p. 260), but they are always collective in their organisation. The concept of *voice paths* emerged as a result of the need to describe the various steps and rhythms that let voice take place in our *vocal strolls*. Toddlers, teachers, researchers, people and tunnel activated voice by picking up others' *voice ways*, while at the same time slightly altering the paths of the tones, rhythms or intonations. New routines and rhythms in the tunnel are mixed, stirred and cooked (Mann et al., 2011). New *vocal flows* that contain 'children's voices' travelled not only through the tunnel, but also within and together with the space. The assemblages of routines, rhythms and resonances composed different *voice refrains*.

Composing voice refrains

Entering a new place that enhances the sense of difference in, with and through voice is not only exciting and fun but also somehow chaotic; it may even activate a feeling of insecurity. This sense of insecurity had different starting points for the adults and for the toddlers, respectively. The adults felt insecure when interrupting the common resonances, rhythms and routines of the tunnel, while the toddlers,

issn 1904-500X

perhaps because they did not know what to expect, were afraid that something dangerous might live in the tunnel. Maybe their experience of tunnels consisted of children's stories and myths about witches, vampires and trolls living underground, which carries an occult cultural expectation (Bogdan, 2007). When the toddlers entered the tunnel for the first time – a moment of realising that they did not know what to expect – they usually hesitated and slowed down.

The insecure and sometimes chaotic feeling of not knowing what to expect enables action in the chaotic situation. Deleuze and Guattari propose the creation of a refrain (1987, pp. 362-366) whereby the assemblage of routines, rhythms and resonances becomes a method for curbing chaos. The word refrain derives from the Latin word *refringere* meaning to break up, break open or break off and then resume, and sure enough, when the toddlers had visited the tunnel a few times, they had developed new *voice refrains*. A refrain helps you navigate a moment, as you create a certain stability through resounding rhythms by singing and walking in a circle (ibid.). The philosopher Isabelle Stengers (2008) uses Deleuze and Guattari's ideas on how to oppose chaos through refrains and presents the refrain as a way to connect with the territorial assemblages:

> What is needed is not a model but a refrain, like children in the dark, who hum under their breath in order to summon the courage to walk. And finally what you connect with is not that which had to be kept outside. The "empirical" event of connection comes first, not the terms that are connected. (Stengers, 2008, p. 42).

That is, in order to become familiar with the chaos we need to act. Strategies for shaping and framing chaotic disorder can only be established in relation to a specific empirical situation. Uncertainty is best sensed and processed during the experience that makes you feel insecure. The rhythmical repetitions of different refrains helped us, both adults and toddlers, to make sense of this, to us, unknown place and situation. The most common refrains consisted of various vocal and moving actions: calling each other's names, calling 'ho-ho', calling and running, calling from a distance and singing preschool songs. All these callings, singings and corporeal actions worked as a rhythmical and sonic barrier against chaos. We created refrains in which individual voices held and composed different assemblages of resonances, rhythms and routines. These assemblages, however, worked collectively in composing voice through *voice ways* we had never thought of. We were adding, altering and changing each other's *voice ways*, *voice orientations* and *voice paths*, which collectively re-sounded over and over again. For example, at one point the toddlers started walking at a slow trotting pace while clapping their flat hands against their mouths, producing howls. These howls increased and decreased in strength according to the number of voices tuning in and the rhythms with which their bodies moved, but also according to the different acoustic properties of the tunnel.

issn 1904-500X

New *voice ways* are not always new inventions, but rather resonance of other places and voices. The rhythmical repetitions of a *voice refrains* composed sense of the unknown. We were running and chasing, we were calling from one end to the other, and we were singing our songs again and again. And then, like a bolt from the blue, something else happened, which activated us in new ways (Augé, 2002). At one point one of us started to follow the structure of the walls with the hand while calling 'AaaaaAaaaa'. Immediately, we all lined up and let our hands follow the corrugated walls, sounding 'aAAaaAaaaAAAa' while letting our fingers glide over the metal, creating a resonance of the first 'aAaaaaaAaaaa'. The new refrain of singing 'AaaAAAaaa' in canon made us sense a connection with the place.

The different assemblages of resonance, rhythms and routines were composed in various multiple refrains. Also, the tunnel created refrains of multiple *voice rooms* within the tunnel, amplifying what we came to call *voice composings*. One of the teachers once asked a toddler what they had been doing in the tunnel that morning and got the reply: 'We called in the tunnel'. 'Did anyone answer then?' the teacher asked. 'Yes', the toddler replied, 'I did!' The assemblage of the toddlers' calls and the tunnel's resonating answer gives voice or even raises the question of voice. The toddlers tell about a force that they both activate and re-act to.

Re-presentations in, with and through resonance, routines, rhythms and refrains

At one point a new one toddler attended a *vocal stroll* for the first time. We all participated and contributed as usual, but even though seriously committed to the task, this little new one was very quiet. This little one was quiet during the entire event in the tunnel. Everyone else was running and shouting, calling each other's names, singing preschool songs, looking for dinosaurs in a very intense way. But not this little one. Then, the moment we stepped out of the tunnel, taking the same route back to the preschool, the process of re-presenting what we had done in the tunnel started. And it continued all the way back to the preschool. The thin, careful voice was calling our names, singing our songs, shouting "Ho-ho" and calling for dinosaurs on the metro, on the bus and on the walk back to the preschool. All the other tunnel voices subsided when we stepped out of the tunnel. But not this little voice. This little voice was bringing the tunnel with it.

In accordance with Deleuze's notion of memory, we understand *vocal memory* to be a creative power for producing new encounters and not as an experience in the past that summons up new perceptions (Stagoll, 2010, pp. 162-163). Memories always transform when placed in new situations. The *vocal memory* from the tunnel was constantly altered, while at the same time composing new *voice refrains*. The voice stays in the present situation and brings the place with it, thus creating a *vocal*

issn 1904-500X

memory. The aim was not representation through voice, but rather to re-present, as in 'to present again'. The tunnel voice was re-presented as a *vocal memory* situated in the present. This little voice brought the tunnel into other places as a way of remembering how to cope with the ongoing life in different situations and through different diverse methods.

The *vocal strolls* consisted of various assemblages of resonance, routines and rhythms and made the sound and notion of voice present over and over again. The anthropologist Marc Augé (2002) describes how routines and actions in the Parisian metro system connect the human body to place and time. That is, the little voice that brought the tunnel into a new *vocal stroll*, as a way of processing this new experience on the trip back to the preschool, thus connecting the tunnel with the preschool. The little tunnel voice focussed on what Augé (2002, p. 12) describes as the composite and provisional practices enacted in place of which one is a part of. The process of a *vocal stroll* at the same time alters memories and composes tunnel voices anew. Thus, vocal memories are always transformed when placed in new situations (Gazzaniga, Ivry & Mangun, 2014, p. 381).

Voice is altered and adjusted when connected with a particular place. Specific body-place situations activate recognition of other sensations (Gazzaniga, Ivry & Mangun, 2014, p. 164). New alterations and adjustments are required, as voice is embedded and embodied in variations of relationships between the body and the material world (Sand, 2016). A bodily memory changes our way of moving, which in turn alters the way we think and know, which in turn alters the way we move, and so on (Gazzaniga, Ivry & Mangun, 2014, p. 164). A *vocal memory* is performed not as a representation of what happened but rather presented again, re-present, as re-activation in a new place (von Rosen, Sand & Meskimmon, forthcoming 2018).

This could also be noticed when we listened to our documentation from the tunnel, in the hope that the toddlers would respond by processing their experience at the preschool. Bringing the recordings of the tunnel into new rooms transformed and changed our concerns. For example, we experimented with how the voice could become visual when using an app producing visual sound waves on the wall. When we used small pipes shaped like a tunnel to sense the different voices, voice was re-activated, but it was no longer the tunnel voice. It sounded different, because the conditions had changed and now offered other assemblages of resonance, rhythms and routines. At one point a toddler walked into the room where we were playing speaker sounds from our *vocal strolls*, and one of the first response was to take the hand of one of another child's hand and say, 'Come on, let's go'. At the same time, another toddler was utterly fascinated with the fact that we could hear tunnel voices at the preschool, pointing at the speakers saying 'Ahh, Ehhh, Ohhh'. The children seemed to express: 'How is this possible? What's the point? Why not go to the tunnel?' The toddlers' reactions thus reminded the researcher that the voice they

issn 1904-500X

had experienced in the tunnel could not be represented at the preschool, where it was re-presented in new flows. We can, nevertheless, use documentation to compose new *re-present-actions* with other routines, resonances, rhythms and refrains.

Vocal memories always encompass new vibrations, new frequencies and rhythms. *Voice refrains* will be made again and again, but always break up and make new various assemblages. The *voice refrains* composed in *voice meetings* intervene with how we activate processes of remembering, transforming them into an on-going composing of *vocal memories* taking place.

Conclusion

This article has addressed the notion of voice as relational, where voice is set in motion in, with and through assemblages of resonance, routines and rhythms. Voice consists not only of vocal sounds, but also of the various ways of using and composing voice and of what Anne Marie Mol terms 'material-discursive modes of ordering' (Mol, 2010). Our aim here is to present our method for re-placing metaphors of 'children's voice' into the physical and material Brunkeberg Tunnel together with preschool toddlers to see which new concepts of voice might emerge.

When re-placing the metaphors 'to give children voice', 'children raise their voices', 'children speak with one voice', 'to keep children's voices down' and 'find their own voices' into the physical and material Brunkeberg Tunnel, several new concepts emerged. We can now relate 'children's voices' to *vocal strolls*, *voice meetings*, *voice ways*, *voice orientations*, *voice paths*, *vocal flows*, *voice rooms*, *voice refrains* and *vocal memories*. These concepts were invented in the direct knowledge production of the *vocal strolls*. Through these concepts, the relational and mobilising aspects of voice became emphasised. Furthermore, the concepts take into account a physical and spatial way of producing and experimenting with voice, which may be fruitful as a didactic method for working with preschool toddlers who cannot speak yet. Even if they cannot speak, they do have a voice. *Vocal strolls* produced different and multiple ways of using and composing voice in flowing and spatial orientations.

Voice was found to be simultaneously individual and collective in relation with other people and places and to be a way for the toddlers to navigate the situation and place in which they found themselves. Hence, the metaphor of 'giving children voice' enabled both the adults and the toddlers to sense how the tunnel resonance amplified voices. Moreover, no one passing through the tunnel could avoid these amplified voices. Through *voice refrains* the toddlers, teachers and researcher could deal with the feeling of insecurity created by a new place. It could serve as a methodological way of learning how to 'stay with the trouble of living together' in order to be able to build more liveable futures (Haraway, 2016). This article also attempts to give one of many different answers to the call made by Lenz Taguchi, who urges

issn 1904-500X

Early Childhood Education research to use methods that engage in experimentation in order to increase the opportunities for bodies and matters to self-differentiate in events of creative encounters (Lenz Taguchi, 2016, 2017). Being present through sensitivity and by paying attention to sensations through the very differences of resonances, rhythms and routines of voice taking place teaches us to stay in the relation between sense and nonsense. Hence, it is impossible to represent voice in text. Moreover, when voice is activated, it is always re-presented, since it does not hold the same resonances, rhythms and routines in different places and at different times. The more varied the places of *vocal strolls*, the greater the opportunity to act and be activated by *voice meetings*.

Re-presenting voice, that is, to present voice again, encouraged us to do preschool practice on voice the other way around. Instead of processing our tunnel experiences in the preschool rooms, we would take the different ways of doing preschool toddler voice into the tunnel. We thus brought preschool practice out into public space instead of processing public place in the preschool. We sang preschool songs, played preschool games, read children's books and brought toys from the preschool into the tunnel. This also generated another research question concerning a preschool practice grounded in one particular place. Instead, step outside into public places of transposition in order to examine in what *voice ways* preschool toddlers belong (Eriksson & Sand, 2017). The question of placing preschool practice in places of transition also emerged, when we, the researchers, were forced to abandon the common notion in education that adults need to know and control in advance what and how to learn and thereby create places for learning. Instead, just like the children, we had to simultaneously align and interrupt whatever present situations occurred in order to be able to both act and activate voice. Thus, certain aspects of a *vocal stroll* can be planned, such as when to go, how to get there, what to bring and how to dress. Others were impossible to plan: what to do, how to react or what to react to. It was very hard to imagine in advance what the toddlers would do and activate on our *vocal strolls*, just as it was impossible to control the spatial settings, the people walking through the tunnel and what kinds of interruptions of resonances, routines and rhythms would occur. Greg Mannion (2007), an education researcher, emphasises the importance of taking into account spatial situations when children participate in research. *Vocal strolls* as travelling, movement and flows became an important method to stay in the production of sense through nonsense together with the toddlers.

References

Ahrlander, A. (2014). On Methods of Artistic Research. In: Swedish Research Council, *Metod – process – redovisning: artiklar och rapporter om den fortsatta utvecklingen av konstnärlig forskning.* Stockholm: Swedish Research Council.

issn 1904-500X

Atienza, R. & Sand, M. (2016). Resonance as an Urban Artistic Research Method. In: Remy, N. and Tixier, N. (eds.), *Ambiances, tomorrow* (pp. 57-62). Proceedings of the 3rd International Congress on Ambiances. September 2016, Volos, Greece. International Network Ambiances. University of Thessaly. Vol. 1.

Augé, M. (2002). *In the metro.* Minneapolis: University of Minnesota Press.

Bogdan, H. (2007). Den ockulta underjorden. *Glänta, 4*(7), 100-106.

Cardiff, J. & Schaub, M. (eds.) (2005). *Janet Cardiff - the walk book*. Thyssen-Bornemisza Art Contemporary, Vienna in collaboration with Public Art Fund, New York. Köln: König.

Connor, S. (2000). *Dumbstruck: A Cultural History of Ventriloquism*. New York: Oxford University Press. In: Anderson, E. (2014), *Toward a Resonant Material Vocality for Digital Composition*. Enculturation. http://www.enculturation.net/materialvocality

Deleuze, G. (2015 [1990]). *Logic of sense*. London: Bloomsbury Academic.

Deleuze, G. (2014 [1968]). Difference and repetition. London: Bloomsbury Academic.

Deleuze, G. (2004). Bilden av tänkandet (pp. 22-54). In: Deleuze, G., Spindler, F. & Holmgaard, J. (eds.), *Deleuze: Aiolos* + Glänta. Göteborg: Glänta.

Deleuze, G. & Guattari, F. (1987). *A thousand plateaus: capitalism and schizophrenia.* London: Continuum.

Dolar, M. (2006). *A voice and nothing more*. Cambridge, Mass.: MIT Press.

Eriksson, C. & Sand, M. (forthcoming 2017). Belonging-in-Transience- Non places for a fluid and commuting preschool practice. *Spaces and Flows: An International Journal of Urban and Extra Urban Studies.*

Gazzaniga, M.S., Ivry, R.B. & Mangun, G.R. (2014). *Cognitive neuroscience: the biology of the mind.* 4th ed., international student ed. New York: Norton.

Gershon, W. (2013). Vibrational Affect Sound Theory and Practice in Qualitative Research. *Cultural Studies ↔ Critical Methodologies, 13*(4), 257-262.

Grosz, E. (2005). Bergson, Deleuze and the Becoming of Unbecoming. *Parallax, 11*(2), 4-13.

Haraway, D.J. (2016). Staying with the trouble: making kin in the Chthulucene. Durham: Duke University Press.

Jones, P. & Welsh, S. (2010). *Rethinking Childrens's Rights. Attitudes in Contemporary Society.* London: Continuum.

Kreutzfeldt, J. (2012). Street Cries and the urban refrain. A methodological investigation of street cries. *SoundEffects, 2*(1), 62-80.

Kwon, M. (2004). *One place after another: site-specific art and locational identity.* Cambridge, Mass.: MIT Press.Lakoff, G. & Johnson, M. (2003 [1980]). *Metaphors we live by.* Chicago: University of Chicago Press.

Lenz Taguchi, H. (2016). 'The Concept as Method': Tracing and mapping the Problem of the Neuro(n) in the Field of Education. *Cultural Studies ↔ Critical Methodologies, 16*(2), 213-223.

Lenz Taguchi, H. (2017). 'This is not a photograph of a fetus': a feminist reconfiguration of the concept of posthumanism as the ultrasound fetus image. *Qualitative inquiry.* Special issue on concepts as method.

Mannion, G. (2007). Going Spatial, Going Relational: Why 'listening to children' and children's participation needs reframing. *Discourse: Studies in Cultural Politics of Education, 28*(3), 405-420.

Mann, A., Mol, A., Satalkar, P., Savirani, A., Selim, N. & Yates-Doerr, E. (2011). Mixing method, tasting fingers: Notes on an ethnographic experiment. *Journal of Ethnographic Theory 1*(1), 221-243.

Massey, D. (2005). *For space*. London: SAGE.

Mol, A.-M. (2010). Actor-Network Theory: sensitive terms and enduring tensions. *Kölner Zeitschrift für Soziologie und Sozialpsychologie, 50*(1), 253-269.

O'Rourke, K. (2013). *Walking and mapping: artists as cartographers.* Cambridge, Mass.: MIT Press.

Ruggeri, L. (2007). The Poetics of Urban Inscription. From metaphorical cognition to counter-representation. In: Rendell, J. (ed.), *Critical architecture.* London: Taylor & Francis e-Library.

issn 1904-500X

Sand, M. (2008). Konsten att gunga: experiment som aktiverar mellanrum. Dissertation, Kungliga Tekniska Högskolan, Stockholm.
Sand, M. (2009). Metod – om att gå tillväga. In: *Konst och forskningspolitik- konstnärlig forskning inför framtiden* (pp. 44-59). Konstnärlig FoU, Årsbok 2009, Swedish Research Council.
Sand, M. (2011). *Gå vilse med punktlighet och precision: en guidebok A-Ö.* Stockholm: Arkitekturmuseet.
Sand, M. (2012). Spegelresa i Spegellandet – reflektionens begärliga och bedrägliga yta. *Arche,* 40-41, 131-145.
Smithson, R. & Flam, J. (eds.) (1996). *Robert Smithson: the collected writings* (pp. 119-133). Berkeley, Calif.: University of California Press.
Stengers, I. (2008). Experimenting with refrains: Subjectivity and the challenge of escaping modern dualism. *Subjectivity,* 22, 38-59. doi:10.1057/sub.2008.6
Sperling, M., Appleman, D., Gilyard, K. & Freedman, S. (2011). Voice in the Context of Literacy Studies. *Reading Research Quarterly*, 46, 70-84.
Stagoll, C. (2010). Memory. In Parr, A. (ed.), *The Deleuze Dictionary* (pp. 162-164). Edinburgh: Edinburgh University Press.
von Rosen, A., Sand, M. & Meskimmon, M. (2017). Transversal dances across time and space: feminist strategies for a critical heritage studies. In Wilson, R. & Grahn, W. (eds.), *Gender and Heritage*. Routledge.

Notes

1 30 preschool children aged one and a half to three years were enrolled at this preschool department.

2 This research study has been approved by the Swedish Council on Ethics and follows the ethical regulations to safeguard the participating toddlers' identity and integrity. The parents to the toddlers were informed and gave their consent to the toddlers' participation in the vocal strolls. To ensure that the toddlers were comfortable and felt safe, two preschool teachers accompanied us on each vocal stroll. On our way to the Brunkeberg Tunnel the preschool teacher and the researcher always took one toddler in each hand, and in the tunnel safety was ensured by placing a teacher at each end of the group's activities in the tunnel and the researcher in the middle, running back and forth between the two teachers together with the toddlers.

3 Mic Spectrum Analyzer Pro.

issn 1904-500X