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(SLIDE 1) I would like first to take you through an introduction to my study by presenting some background to the phenomenon at stake: end user participation between processes of organizational and architectural design. Next, I will make a brief introduction to the empirical context and the two cases I have explored, and also make a brief note on the theoretical and methodological approach I have taken. Finally, I will go through a few of the findings that the study has provided and that I consider contributions, worthwhile pursuing in further research.

(SLIDE 2) When I initiated the study, my point of departure was the increasing interest in space and architecture that seemed to form within contemporary management and also among scholars within the area of organization studies. In my work as a manager at the time, I had experienced how the spatial aspect was a relevant perspective, through which life in organizations could be understood and discussed – with regards to for example identity and cross-disciplinary work. I thought it might have strategic value, but I wasn't clear on where the strategic potential, in fact, resided.

From an organizational perspective, the increased interest in space and architecture reflects current societal tendencies. Today, there is a continuous request for 'new ways of working' in organizational contexts, in order to generate new products and services. For these innovations to come about, managers look for approaches that can catalyze these developments. Factors that can enhance such new ways of working have thus become central. // In addition, there is a growing focus on the staff's individual needs and wishes, as a way to inform organizational practice, where the staff is involved as *contributors* in processes of strategic change. So the *spatial* design of an office environment and the staff's contributions in the establishment of such a new physical framework might be considered a chance to enhance performance and collaboration in organizational settings. In this way, spatial aspects might represent an *opportunity* to inform organizational design.

(SLIDE 3) As the study emerged, it turned out that these opportunities could also contribute the other way around: from the organizational into the architectural. The status in the field of architectural design is that professional architects *also* look for new opportunities to meet contemporary challenges. These challenges are partly based on massive technological advancements, where the increasing number of contributors in the building project, often leave the architect in a more peripheral position, for example with regards to client contact. And with the increased *involvement* of the client as the *end user* of the forthcoming building, the client is no longer the singular figure, in charge of the project's budget. Rather, the client is a broad, indistinct assembly of people, which I have entitled 'a compound body of users'. This *body* is more actively engaged in the process of designing: increasingly characterized as a potential co-designer, alongside of the architect. Such increased engagement represents a central challenge to the contemporary architect.

(SLIDE 4) So while the manager may look for opportunities to undertake the management assignment, the architect may look for opportunities to hold on to *her* professional traits. In this situation, the phenomenon of end user participation as an integrated part of the development of an office building might represent a *mutual resource*. These participation activities provide an opportunity to reinforce the relationship

between two design processes that have traditionally been considered separate and sequential. **(SLIDE 5)** The diagram shows the traditional architectural design process, where the *brief* or program forms the central point of departure. Here, the client identifies a number of financial, technical and functional requirements, and this identification represents a part of the organizational design process: it explains something about the organization that is supposed to inhabit the building. Based on this information, the architect's process of developing a design proposal can start. And when the house is eventually established, a new organizational design process can set forth.

(SLIDE 6) With a more active engagement of the client organization *throughout* the design process, a closer *link* between the two parties is indicated. It is this link I have wanted to explore in the study, and end user participation has been the stage, upon which my analysis has taken place. Instead of approaching the design processes *sequentially*, we now see two parallel processes arranged in a more integrated structure. In the study, my aspiration has been to explore the potentiality of the link by looking behind its general idea and prospect.

(SLIDE 7) On this basis, my research question has been: How does organized end user participation in architectural design processes generate 'connections' between organizational and architectural design? Here, the term connections does not only consist of concrete features that can potentially bring the two design processes together, but should be understood as a *broader* concept that address the aspects, conditions and tensions, involved in the establishment of the link. What I have tried to do is to identify and characterize a number of such connections, in order to strengthen our ability to discuss and handle the link.

(SLIDE 8) The research area of Space in organization studies – which I have attempted to contribute to – represents a number of approaches as to how space matters to management. However, there is a lack of attention to the *mutual* relationship between organizational and architectural design features, and there are only few *empirical* studies that discuss the actual implications that a closer link can have on design practices. The existing literature points out that the link between these two design fields is important and possible, but it doesn't unfold the substantial difficulties that are involved in the actual intersection. The link is not an easy construction. Rather, it is a vulnerable structure that is liable to change, and that is why we need empirical studies to explore it. On this basis, my study has taken a strong empirical point of departure, where I have aimed to explore how the application of end user participation in two empirical projects informed the emergence of the *architectural* design, while at the same time and by the same activities, informing *organizational* design features.

(SLIDE 9) It is important to note that I have only focused on three of the players involved in the building process: the client as end user and manager, the new role of the process designer, and finally the architect. The other players involved in the building process have not been attended to in this study.

The two empirical projects were untraditional in the sense that the participation activities they applied were *organized*; that there were *many* of them; in one of the projects they *continued* throughout. Also, they involved a *substantial* group of end users, given repeated opportunities to engage in an active dialogue about the establishment of the architectural design solution. In this way, the collaboration went *beyond* the classical, arbitrary relationship between architect and client that we know from traditional

building projects. Also, both projects introduced the so-called *process designer* as a central part of the project organization, a role that represents a new player in the building industry.

My first case is the new town hall of Hillerød Municipality, north of the Copenhagen. The project's general point of departure was the merger between two neighboring municipality units, as a part of a large restructuring of the public sector. Two organizations were attempted to be brought together, and one of the central vehicles for undertaking this assembly was the establishment of a new municipality town hall, in which a substantial amount of organized end user participation activities were involved: workshops, surveys, plenary meetings, just to mention a few. These activities started out already prior to the architectural competition and continued throughout the project. Here, the participation played an active role and was highly *prioritized*: the client had even hired an independent firm to organize and facilitate these activities.

My second case is Danish architectural firm Arkitema's own office in Copenhagen: the Mikado House. Here, the background was partly growth: the Copenhagen branch had expanded and needed more space to accommodate the professional practice. But also, the firm's attention towards new tendencies within the area of architectural design was a central part of the initiation of the project. End user participation represented but one such interest. It was a complex project: a threefold aspiration that not only included the design of a new house, but also the establishment of a new byproduct that held end user participation as an integrated part of the architectural design process – a department for process design was established. Finally, the project also aimed at a redesign of the firm's organizational structure.

(SLIDE 10) The way I have approached and analyzed the empirical material has been inspired by two theoretical schools: sensemaking in organizations and actor-network theory. As for sensemaking, the design processes I have studied were in both projects characterized by untraditional encounters between different perspectives, where organizational aspects served as inputs to the architectural design features and vice versa. The people involved in these design processes tried to work together in ways that were new to them, based on input they were unaccustomed to: They tried to *make sense of* the events they were engaged in. In order to discuss some of the challenges that were catalyzed by these untraditional work conditions, the sensemaking literature has served as an inspiration. And as both projects involved a high level of material objects: sketches, drawings and documents, actor-network theory helped me understand more about the *affiliations* between these different actors and the developments they produced.

As for methodological approach, I have drawn upon ethnographic methods such as participant observation, semi-structured interviews and document analysis. Also, my approach has been inspired by a constructivist tradition, in the sense that I have seen my interventions with the field as an integrated part of the emergence of these events. In this way, the outcome of the study has been *produced* in the interaction between me as a researcher and the different events and actors, engaged in the projects.

I will now turn to a few of the findings that the study has provided, and I will thus return to the diagram that initiated the link. **(SLIDE 11)** In the study, I have searched for and aimed to characterize *connections*, through which the link between the two design processes can be studied, challenged and stabilized. In the diagram I call the different types of connections A) *entrances*, B) *mediations* and C) *stories*. Organized end

user participation in architectural design processes involves three main *entrances* that can enhance the establishment of the link. The participation activities hold a *visual* as well as a *material* quality, based on architectural design features that are here brought into *organizational* design contexts. In both projects, a range of *visual* devices were applied as means to inform and inspire the participation activities: sketches, photos, pictograms, diagrams, board games, and many more. In addition, some of these devices were *material* and concrete, for example in the sense that they involved simulations of the future workspace: full scale departmental areas, furniture replica that could indicate distance and proximity, and more. The *visual* aspects can give way to new types of conversations about work practice, and thereby to new ways to understand and approach this work, while the *material* features can produce a more *embodied* understanding of the work practice. As we know, organizational practice is often tacit in the sense that it has grown as habits and traditions that can be difficult to explain, let alone change. By bringing visual and material factors in as potential catalyzers that can reflect this practice, it can potentially be perceived in new ways.

Also, the structure of these processes holds a distinctive *verbal* capacity. The participation activities are organized in ways that enhance talk and conversation among the participants. Not talk about any sort of things, but talk about *spatial matters*.

As I mentioned before, organized end user participation in architectural design processes introduces the *process designer* as a central part of the project organization, a role that represents a new player in the building industry and that is central to the exploration of the link. The process designer takes on the responsibility for organizing the actual intersection between the two design processes and can thus by itself be seen as a connection that mediates between the client and the architect.

The combination of these three entrances, mediated by a process designer, can establish *stories* that disclose important organizational issues: questions and tensions that reflect what we do in organizations and regard questions about identity, relationships and collaboration, sense of purpose and direction, and other things.

I would like to go a bit further into these connections by showing how they came about in the cases: how they established and also *challenged* the link between the two design processes. So I have pulled out two examples from the empirical material, which illustrate how the link unfolded in practice. The first regards the design of a particular architectural object in the Town Hall project: the entrance counter in the reception area. The second is about the establishment of a certain metaphor: a helix that came to guide the design of the Mikado House.

(SLIDE 12) In the Town Hall project, the architectural object of the *entrance counter* in the reception area went through substantial changes as a consequence of how the end users' understanding of central organizational aspirations modified along the way. The project held a general aspiration of developing the municipality administration as an "open" "modern" organization, an aspiration that the architects attempted to reflect in their original design proposal **(SLIDE 13)**. Here, the design representation of the entrance counter was formed as a multifunctional furniture that aimed at reflecting the organizational aspiration of "being open" by radically reinterpreting the traditional understanding of the relationship

between staff and clients in a public building. But the proposal was considered *too open* by the client, and was thereby *redesigned* by the architects to reflect the necessary balance between “being open” on the one hand, and protection and discretion, on the other **(SLIDE 14)**.

However, based on the experience from the *participation* activities, a few of the participants found that these sketches strongly disregarded the organization’s aspiration of “being open” that had been discussed repeatedly in the participation activities and that now seemed to form by some of the staff as a new organizational understanding. From their perspective, this design representation clearly signified an expression that was *too closed*. Through several rounds of negotiation that involved a number of players: staff, managers, architects, process designer, but also diagrams, sketches and documents, the entrance counter again got *redesigned* to fit the organization’s understanding of *openness* **(SLIDE 15)**. The example illustrates how visual as well as verbal *entrances* were being actively integrated and how certain *stories* established in the intersection between the visual and the verbal. They were informed by vague aspirations of what the organization aimed at in the future (fx. to be “open” or “modern”), and were then given organizational as well as architectural expressions. The participation activities played a central part in the establishment of these expressions. So conversations about spatial matters can thus reflect organizational practice in new ways and thereby potentially modify the way we think of ourselves as an organization: it can influence organizational identity.

And as it turns out, the designing of the entrance counter did not stop there: it kept developing *after* the object materialized in the actual building, as the understanding of the organizational practice kept changing. So after the building was inhabited and the daily practice started, the counter was found too open and new plans for an adaption were set forth **(SLIDE 16)**. So these preferences of “open” or “closed” are based on the contexts, in which they appear, and they *will* change accordingly – as we have seen in this example. The point is that these preferences and modifications can be set forth through the *intersection* between organizational aspirations and architectural expressions, induced by visual and verbal entrances.

From an architectural perspective, the example illustrates that the participation activities produce a client that represents *a moving target* to the architect. Such an active client that changes as a result of the participation may indicate that new competencies are called for in the field of architecture. One way to meet this challenge is by engaging a process designer, but it still represents unfamiliar conditions for the architect, and these new conditions need careful attention.

(SLIDE 17) In the Mikado House project, the notion of becoming a “knowledge sharing” organization was defined as one of the project’s central aspirations in initial documents and speeches. The new house was meant to support the establishment of such a “knowledge sharing” capability. Through several rounds of participation activities and parallel attempts at architectural designing, the metaphor of a *helix* established, as an architectural reference to an organizational aspiration. In the participation activities, the end user representatives discussed how they could pursue such “knowledge sharing” activity through various cross-roads and junctions. The architectural translation of this was a series of curved loops that came to serve as an inspiration, not only in the conceptual development of the exterior design of the building, but also of the interior design, where intersections and meeting places that aimed to support “knowledge sharing” was in focus.

(SLIDE 18) The diagram shows five different helix representations: from the written statements about the project's aspirations to the left; to the building's basic architectural concept, first of a single and later of a double helix; to the structuring principle of the interior layout, and finally to the model that illustrated the firm's work processes in the new organizational structure. The helix *circulated* as a point of reference and took on different formats that did not *visually* correspond, but that still reflected a sense of cohesion in the project. It repeated a particular *story* by adding new versions of a design concept that reflected the firm's aspirations. In this way the emerging architectural expression reflected an emerging organizational understanding. Again, as we also saw in the entrance counter example, organized end user participation in architectural design processes can give way to new understandings of organizational identity. In the *intersection* between visual and verbal entrances, conversations about the practice emerge, and the participants produce and reproduce stories about who they are and what they do in their work.

However, the link between the two design processes is an unstable unit that is liable to change. What happened in the Mikado House project was that when the general design conditions changed halfway through the project, the helix broke as a mutual point of reference **(SLIDE 19)**. It didn't really break as an architectural expression: the curved loops *are* in fact still apparent in the design of the actual building today. But the end users' lost sight of it as a reference – and thereby also of the link between the input produced in the participation activities and the final architectural design. If the story is not being kept up and repeated, the reference is gone. By giving vague organizational aspirations a physical form – such as the helix – the meanings of these aspirations can emerge among the participants. So the verbal and visual entrances that the participation entails can enhance the production of *collective stories*, and thereby the establishment of mutual references that can produce a sense of cohesion and direction.

In addition, and as we also saw with the entrance counter in the Town Hall project, the account also illustrates that the assessment of a design solution does not necessarily reside within the design itself. Rather, it is formed by the perspective, from which the participants see it.

(SLIDE 20) It should also be noted that the participation activities involve a high level of *repetition* that is important. Induced by these entrances and mediations, certain issues are brought up again and again, for example the organizational understanding of the concept of *open* that modified accordingly in the Town Hall project, or that of *knowledge sharing* that emerged in the Mikado House project. This repetition means that the issues get “shoved around” through the continuous revisits. The shoving takes place in the *intersection* between the visual and the verbal entrances and it contributes to produce new organizational stories that affect and modify the participants' perspective. The empirical material shows that as the participants got more familiar with engaging in these activities, their level of *reflection* increased, an expansion that caused a shift in their perspective. This shift gave way to new considerations about daily practice. So the continuous *exchanges* that the participation activities allow for seem to enhance an ability to comprehend and handle some of the *complexity* that life in organizations necessarily implies. This tension is important: while the participation itself necessarily produces increased complexity (through the conversations about work in a spatial perspective), it also reduces complexity by the same means. Engaging in these activities, we may say that the participants train their capacity to hold and live – to enact – the complexity of their own professional practice.

For the architect, the increased complexity is also apparent. With the client organization as an active contributor to the development of the architectural design solution, we may say that the architect is given new opportunities to unfold the relationship between form and function. But they are also faced with more complex and conflicting concerns that need be reflected in the design representations – the design developments of the entrance counter illustrated this point.

(SLIDE 21) The thesis contributes to the area of space in organization studies by exploring and unfolding the link between organizational and architectural design processes. It is the distinct focus on the *intersection* between these processes and the *empirical* context, through which it has been explored that makes the study unique. The study is based on a longitudinal micro-study of two projects, and by discussing central phenomena and events involved in these projects, I have unfolded *some of* the central implications that the link between the two design processes seems to hold. The empirical material produced that is now can give way to a number of forthcoming studies that can further explore the link and its implications.

(SLIDE 22) The thesis characterizes a number of connections as ways that can challenge and stabilize the link. By empirically illustrating and discussing how the combination of the different entrances can inform the parallel development of organizational and architectural design, the thesis explores how the link can be established, while still acknowledging its complexity and vulnerability. As I said, the link is not an easy construction: it does not offer easy answers and readymade concepts. To make use of its potential, it needs careful attention and priority, in order to come into play.

(SLIDE 23) The thesis discusses the process designer as a mediator between the two design processes, and how the linguistic and methodological encounters at stake in these new collaborations involve substantial challenges. As none the involved parties share the same code, the encounters between these languages and methods need patient testing and trialing. Based on the two empirical projects, the thesis also provisionally suggests two different design logics, in order to initiate and orchestrate the link, what I have called the diachronic and the synchronic design logics.

Finally, with regards to the two theoretical sources of inspiration: sensemaking in organizations and actor-network theory, the thesis has rather contributes by bringing these theoretical concepts to play in an empirical context that involves a new combination of players, than with theory development per se. As a closing comment however, we might say that with regards to organizational sensemaking, the link in fact emphasizes *making* rather than *sense*. As these processes are based on dynamic exchanges, organized end user participation continuously problematizes *sense* by giving way to a substantial amount of *making*. As for the actor-network-theoretical concept of the circulating reference, the example of the helix in the Mikado House project shows, not only that the helix was established as a reference that circulated in the intersection between the two design processes and that the *link* between them broke when the helix was not being kept in circulation. The material *also* shows that although the link broke, the helix is in fact still *dormant* as a reference, because it is *materialized* in the actual house. So it could potentially be revitalized – and the circulation could restart.