Designing architecture: a potential kinder egg adventure

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TOPIC: ARCHITECTS IN THE 21ST CENTURY – AGENTS OF CHANGE?

Abstract:

Designing architecture: a potential kinder egg adventure.

The purpose of this paper is twofold: to initiate a preliminary discussion of how certain societal tendencies might influence the architectural design process and the way contemporary architectural firms organize their work, and to consider how these structural changes can contribute to build a connection between the creation of architectural design on the one hand, and the development in organizations on the other. The point of departure is the initial study of an architectural design process where new approaches to the act of designing is being explored, and where end user participation serves as a medium to investigate the potential relationship between the architectural and the organizational. These new approaches potentially represent an expansion of the traditional architectural product and an opportunity to connect architecture to other professional contexts, such as organizational design or management, but they might also leave the architect profession with substantial challenges.

Keywords:

the architectural design process, the architect profession, cross disciplinary collaboration, end user participation, process facilitation, organizational design, managing as designing

Introduction

Today, organizations face new trends connected to globalization, where conditions for collaboration, trading, new markets and customer requirements are fundamentally changed. In this setup, products and services are increasingly being produced as a result of cross disciplinary partnerships. The building industry is one that in various ways is being challenged by these new rules, which might potentially expand its scope of influence, but it might also cause confusion as to the roles and responsibilities that the building process should entail. One of the professions that might be left confound in this, is the architect, who is faced with new approaches to what the architectural design process should consist of, as well as an increasing interest from other fields in terms of how design and design processes might contribute in other contexts.

There has been a lack of attention to space as an influential component to how individuals, groups and communities evolve within the area of organization studies. Developments in organizational contexts have traditionally been recognized as a result of cognitive processes (Weick 1995), but scholars within the field seem to be rediscovering how issues related to space and the spatial design process can contribute to the contemporary management challenge (e.g. Becker 1981, Gagliardi 1991, Becker and Steele 1995, Mosbech 2003, Boland and Collopy 2004, Kornberger and Clegg 2004, Clegg and Kornberger 2006, Taylor and Spicer 2007).

As indicated above, certain societal developments have radically changed the conditions from which contemporary organizations operate. Companies are increasingly seen as networks, employees as knowledge providers and products as innovations. Realizing that the physical framework for complex knowledge based organizations are presently unsatisfactory and insufficient[1] and acknowledging that innovation cannot be commanded but rather supported, factors that support organizational processes towards the new have become vital. The spatial design of an office environment is recognized as one of the factors that increasingly seem to be considered relevant to the way performance in organizations transpire and thus to the contemporary management challenge[2]. The number of managers that recognize the importance of the physical structure that frame the organization's activities as well as the actual design expression and the way that this has been established – the design process – seems to be growing, but our knowledge about how and why this spatial focus matters, still appears to be limited. Giving space a position as potential management tool requires new approaches to how architectural design gets established, but it also challenges the way architects recognize themselves professionally and indicates that a new set of rules that redefine the profession seems to be emerging (Wagner 2004, Feldthaus 2004, 2006, Beim and Vibæk Jensen 2006)[3].

The context of this paper

Based upon these conditions, we find that there are several interconnected challenges at stake. To be able to understand more about how architectural design and design processes might contribute to the formation of organizational practice and the role of the manager, we need to study the developments of the architect profession and to look at how new approaches to the design process emerge and what these approaches consist of. To start off from the organizational perspective: What does it mean when the contemporary manager acknowledges that the architectural design process can disclose valuable contributions to the management assignment? An example that we preliminary introduce in this paper has to do with so-called end user participation. The basic idea is that when people in an organization is invited to participate in various types of interactive dialogues in order to discuss the spatial structure of the organization's activities, these processes might disclose new knowledge about the organization in terms of work processes, routines and professional relationships. But it also indicates that the designer's work methods, the actual approach to the act of designing, might be of interest to the contemporary manager.

Looking at the challenges from the point of view of the architectural firm and the architect profession, architects currently experience an increasing interest in their work as designers from e.g. clients or other management representatives. This might expand the scope that architectural firms can operate within and thus reveal potential new business areas, but it also confronts the general understanding of the profession's general métier and the perception of the architect's contribution to the design process (Gutman 1988, Fisher 2005). New approaches to the architectural design process require comprehensive skills within areas such as *facilitation*, which would traditionally characterize the

manager rather than the designer. The conventional positions of manager and designer thus seem to draw closer.

The sections below provide an initial discussion of a few of the challenges that might characterize such new types of design processes – and the organizational contexts through which they appear. The discussion revolves around two preliminary headlines: 'designing' and 'design', wherein the first describes a couple of the current challenges that are likely to influence the way contemporary architectural design processes are being orchestrated, and the second discusses the conventional understanding of a design result. In traditional design processes these two – designing and design – would most likely be conceived as sequential entities, but provisional data from the case described in this paper, makes us question whether the two are rather being merged in contemporary practice: that the notion of a design – being it architectural or organizational – is constantly made subject to the act of designing.

The case

Danish architecture firm, Arkitema, aims to use the emergence and establishment of their own new domicile as a strategic catalyzer in an integrated organizational development process that has at least three interconnected objectives – hence the kinder egg metaphor pointed out in the title of this paper. The first is the house itself; an office building that can serve as a framework to the firm's professional activities – in the following referred to as 'the A-house'[4]. The second is a new business area; an experimental approach to the design process is being used as an opportunity to establish an additional sales product, in which end user participation serves as a central vehicle. Finally, the third objective has to do with the firm's own business structure and the way work processes and product development are being organized. The potential interconnectedness between the three is being indirectly discussed throughout the paper.

Designing

In the following, the situation introduced above will be illustrated through a few phenomena that seem to have unfolded during the process of developing the A-house. On this basis, a couple of preliminary theoretical perspectives through which these phenomena might be further discussed, will be suggested.

Expanding the family: inviting new professions into the architectural design process

As indicated above, certain societal developments have instigated a growing complexity in regards to the way building processes are being organized (e.g. Bertelsen 2001, Fisher 1996, 2005, www.ebst.dk). Cross disciplinary collaboration, through which new professional relationships can emerge, is one of the factors that might accommodate this development. To the architect, cross collaboration means to welcome new 'family members' as contributors to the design process. From collaborating with colleague architects, designers, engineers, constructors or technical assistants that represent well known skills and work methods, unknown competencies and approaches are today gradually being indicated and integrated. New professions are entering the field of architectural design; anthropologists, ethnographers, HR consultants, communication experts are among the professions that increasingly seem to be hired on permanent contracts in architecture firms.

But inviting these new competences on board and experimenting with the approaches they bring in, does not necessarily mean that the knowledge and skills they represent is getting integrated in the creative process. The exploration of this cultural encounter is one of the aspects that is being studied throughout the establishment of the A-house: Arkitema has hired a couple of anthropologists with the initial mandate to facilitate the A-house design process. These newcomers – entitled and in the following referred to as 'process designers' – are located in a small department established in the company under the name of 'Research and Innovation', wherein the primary objective is just this: to explore new approaches to the architectural design process. The department is thus in itself a challenge to the conventional family structure within traditional architecture firm. We will briefly discuss this below through a potential theoretical approach to how specialized professional communities, e.g. an architecture firm, operate.

End users as contributor: organization as design parameter

The new business area that Arkitema aims to establish as an integrated part of the traditional architectural design process, might be characterized as having a dual intention: the purpose is to explore how the development of an archi-

tectural design process can be said to take place parallel to – and as a part of – the client's ongoing organizational development and thus of the client's organizational design. End user participation is seen as one of the central methodological vehicles attached to this potential business area, wherein one of the substantial features is that forthcoming users of the building can contribute as relevant resources to support the design process. Involving the user as a serious contributor to the design process is not new. It has been established within a broad part of the design industry throughout the last couple of decades (Blomberg 1993, Horelli 2002, Wassermann 2002, Hedegaard Jørgensen 2003, Dourish 2006) and is increasingly being valued among architects (Mosbech 2003, Boland and Collopy 2004), although seemingly in a slower pace (e.g. Buchanan 2004).

Through different kinds of interactions, in this case workshops, interviews and surveys, the intention seems to be to uncover knowledge about the client organization and its practice and to use this as a resource in the creative process of developing the architectural design. 'Organization', understood as e.g. work processes, routines, professional relationships and knowledge sharing, might thus potentially represent a source of information that can signify a new type of design parameter, upon which designers can develop their concepts. Giving organization and the end user perspective such a status would imply a 'radical reconstruction of traditional design practice' (Suchman 2004: 171).

The challenges of end user participation seem relatively new to the field of architectural design; the processes that they result in are complicated to facilitate and ambiguous in result[5]. Scholars representing fields within ethnography and human-computer interaction point out that although these approaches are likely to have implications to design, the knowledge about what they might imply and how they should be conducted still seem to be limited (Blomberg 1993, Forsythe 1999, Dourish 2006). My impression thus far, studying the development of the A-house design supports this point: although such a new approach to the design process might provide the architect with valuable input, it is still unclear when and in what way it is being valuable. The difficulty of evaluating the value of such an input (e.g. workshop results) is being briefly discussed in the section below, but first I would like to suggest one possible theoretical approach that might help us to understand how knowledge and learning are perceived within a cultural setting, e.g. among architects in an architecture firm.

Communities of practice

Wenger's theory points out "engagement in social practice [as] the fundamental process by which we learn and so become who we are" – a process that materializes not through the individual experience or the social institution but through "the informal 'communities of practice' that people form as they pursue shared enterprises over time" (Wenger 1998: cover). Central to the approach is the concept of social participation, through which learning and knowing can take place: people share a practice where their contribution is recognized and regarded competent. On this basis, they form a genuine sense of belonging[6].

In Wenger's approach, a community of practice is characterized by three core features that are naturally intertwined. 1) *The mutual engagement* through which the people involved in the community can do the things they do. This provides a shared understanding of what those things are and how they get their quality. 2) *A joint enterprise*: that the subject matter they work with is mutually negotiated and thus defined by the participants jointly, and finally 3) *a shared repertoire of ways of doing things*, which "includes routines, words, tools, ways of doing things, stories, gestures, symbols, genres, actions, or concepts that the community has produced or adopted in the course of its existence, and which have become part of its practice" (ibid: 83). When the creation of a valuable input from workshops, interviews and surveys in the process of designing the A-house is experienced as a complicated and confusing commission by the design team (architects and process designers respectively), each of these core features are involved: the members of the design team don't share either a mutual understanding of the basic assignment and its purpose or a methodological toolbox through which the results they produce can be interpreted. It is thus difficult to negotiate the potential value that the output from the activities provide, which brings us back to Wenger's main point: that a mutual understanding of tools, meaning and value in processes of development and problem solving is central to how communities are being kept together.

We have seen examples that illustrate how a lack of such a mutual point of reference can cause confusion unfolded

in the A-house design project, e.g. through how the results or output of the end user participation processes were perceived. While the architects in the design team expected concrete results from e.g. workshops and interviews, such as categorized ideas and proposals, the process designers also focused on the actual encounters as an important outcome; the experience of the interaction with the end users as well as the collaboration between architects and process designers in the following interpretation – and the subsequent changes in perspective that these encounters disclosed. To them, experimenting with different ways of working was in itself a central contribution that might transform, adjust or influence the consequential output. This divergence also points toward how the initial objectives that the A-house project was supposed to reveal were being prioritized: the architects perceived the house itself – and thus the architectural design concept as the primary result, whereas the process designers seemed to aim for a broader scope. To them, experimenting with various interactive processes in order to support a new methodological approach to the architectural design process, was just as important as the development of the architectural design itself. Each community of practice thus naturally focuses on the part of the overall ambition wherein their own professional contribution is being recognized.

These types of diversified perceptions obviously need to be further studied. But the initial point seems clear: as new family members enter the scene, they are likely to have a different view on when something can be recognized as valuable or helpful. This makes cross disciplinary collaborations complicated and challenging.

Refurbishing the toolbox: different approaches to innovation

The A-house project illustrates a rather unusual business situation, where the client, the architect and the process designer all represent the same organization, and where the potential new business area – in which end user participation serves as a central vehicle – is being explored and developed as an integrated part of the design process itself. An aspect that has repeatedly been pointed out as significant is the fact that there hasn't been a building program, which normally serves as a central point of departure in a building project. Here, the central idea is to challenge the general perception of a building process as consisting of a range of asynchronous processes that take place subsequently, where e.g. programming and sketching are separate enterprises.

In this setup, the building program and the development of the architectural design were meant to emerge in an ongoing parallel process, in order to acknowledge that many requirements and possibilities connected to the project cannot be pointed out until they actually crop up as a part of the progress (Feldthaus 2006). The outcome of these synchronic processes was supposed to merge in a joint documentation entitled 'the book of the house': a growing document that eventually was expected to cover the technical, social and aesthetical perspectives represented in the A-house as a building project. The book was meant as an illustration of how the design concept emerged throughout the project, and to serve as an initial description of the various types of interactive activities with end users and the results that these accommodated. The first edition of the book does in fact exist today, containing various workshop results; desk research about the building site, the area and the neighbors; the emergence of a few initial architectural sketches and conceptual ideas as well as various inspirational sources to support these ideas – just to mention a few. But its possible contribution seems difficult to evaluate on the basis of the preliminary data. What seems important to the discussion proposed in this paper, though, is to point out that the tendency to challenge the architect's general point of departure in the process of designing also represents a certain inclination towards a phenomenon that is being briefly discussed below: without the traditional building program, the design process seems to be left more *open*.

The central idea seems to be that important perspectives and ideas are allowed to occur throughout the process, and that architects, process designers and client representatives thus somehow develop the program together. But data from the case also shows that the architects involved seem to be left more 'hanging'; they are made subject to a design process with a lot more input than they are used to, but without the skills to handle such types of input and without the competencies to engage in such types of cross disciplinary collaborations. This 'paradox of open' also has to do with the types of contexts in which innovations can emerge. It covers the interesting dichotomy between processes that are often characterized as open in content and structure,

in which e.g. cross disciplinary collaborations are expected to support 'the desire to expand the solution space and to see things differently' (Wagner 2004: 153) on the one hand – and more restricted frameworks known to characterize successful innovation, on the other (Ijuri and Kuhn 1988, Dundon 2002).

A possible way into such an open approach could be through the so-called 'Toyota formula' (May 2006), which has in fact been provisionally discussed by the team of process designers and architects in the A-house project. The basic idea behind this approach to innovation is a certain way of facilitating the creative process, where all levels of the organization is involved in developing and implementing new ideas. In order for the new to occur you have to "change when, how, and with whom you share information [- and where] everything is open for discussion: how to cut costs, reduce mistakes, and unplug bottlenecks" (Fast Company Magazine 2002: 36). It is described as a scrutinizing type of process where every piece of input and perspective is being explored and different types of contributors are being invited on the scene. An approach based on this concept was provisionally indicated by one of the process designers in the A-house project. The ambition was to exploit and investigate the opportunities that the collaboration with e.g. the end users and the client representatives disclosed, as potentially valuable input to the design process. In practice, such an approach would require that the architects were willing to work on several ideas concurrently and that they continuously would translate the provided input and critique in collaboration with the process designers. Furthermore, it would mean that the conceptual development process was kept open for a longer while than in a conventional architectural design process.

Data shows that this approach was discussed within the design team for a few days, but subsequently ignored as a way of working. My initial interpretation of this rejection takes us back to Wenger's approach to communities of practice: architects have their own shared repertoire of ways of doing things. These ways might seem blurred to outsiders, – but they make sense to members of the community (Cuff 1991, Fisher 2005). Based on semi-structured interviews as well as informal conversations with architects within and outside of Arkitema, my impression is that architects tend to think that they work with many ideas simultaneously in the entrance of a design process. What seems to happen, though, is that they quite rapidly decide upon a basic conceptual proposal, and then subsequently work with many models in order to validate the idea that they try to conceptualize.

A more restricted approach to innovation can be illustrated through how talent incubation is undertaken within the highly estimated National Film School of Denmark. Creative environments are often wrongly characterized by unrestrained and easy going attributes (Darsø 2004), and this educational environment might be a relevant example of the opposite. Here, a well defined and rather detailed structure of facilitation and guidelines surrounds every student project in order to provide the best framework to support creativity and innovation (Philipsen 2005). Principal Poul Nesgaard explains: "We decide when an assignment is being carried out, with whom and its precise context. In this way we remove all of the problems that might prevent the student's creative process" (Berlingske Nyhedsmagasin 2006, my translation)[8]. This approach to the innovation process also emphasizes that an *alienation* from what is already well-known to the student is a crucial part of developing his or her talent; to provide a separation from the language upon which the talent is initially being based. The purpose of this is to create a certain consciousness of the talent features, a basis upon which an individual artistic voice can emerge (ibid.)

Wrapping up these opposite approaches; both seem to acknowledge that innovation requires that innovators go beyond their own talents, skills, knowledge and ideas. The open as well as the restricted approach thus seem to support the same basic purpose: that quality in innovations is supported through an expansion of the creative input; that the good solution resides somewhere in the multiplicity of the creative process, and finally that this process needs to be consciously facilitated.

Towards an organizational perspective: managing as designing

From new approaches to the design process in an architectural perspective, we now move towards what these approaches to the act of designing might mean in a management context.

The general notion that states that a key to innovation

and creative problem solving resides in the process and the way the process is being facilitated, is supported by a theoretical approach that seems to be increasingly recognized among organization theorists: a concept referred to as 'managing as designing' (Boland and Collopy 2004). Here a group of scholars discuss how methodological approaches that traditionally characterize development processes within the design industry are being suggested as potentially fruitful in management contexts. Two overall approaches to innovation and problem solving are particularly being exposed: the decision- and the design attitude respectively. The first represents the traditional management perspective, which presumes that there are several known alternative solutions to a problem and that the challenge is to choose among them, whereas the latter focus on problem solving as an ongoing development process towards a solution that works (ibid., VanPatter 2005). As with the Toyota formula and the talent breeding process at the Danish film school, this latter approach indicates that good solutions are not necessarily known to us, and that the task of facilitating a process through which different opportunities can occur, is a central vehicle from which new solutions can evolve. Such an approach indicates that the features that characterize the contemporary manager represent a broad mixture of competencies – where those of a designer and those of a facilitator are among the central. In this perspective, the current management assignment is suggested as a practice of *designing*, in which the act of designing organizations serves as the primary purpose. The section below aims to elaborate briefly on a couple of the ideas that describe the concept of managing as designing and the potential merge between the act of designing and the notion of a design.

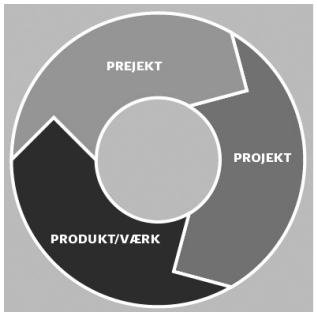
Design

A central point to managing as designing as a concept is that of designing as an ongoing and iterative activity. The approach picks up on the conception of development processes as being open and emerging, here referred to as (being in) a liquid condition. Boland and Collopy describe it like this: "When a design problem is open as to its form, technologies, and materials, it is liquid. During the liquid state, a design problem is open to many possible directions in its solution and serves as a vehicle for wide-ranging explorations and dialogue. Keeping a design problem in a liquid state is difficult but essential if a best design solution is being sought. Without an effort to the contrary, a design problem will too quickly become crystallized, and inquiry into the best solution will be constrained." (Boland and Collopy 2004: 23).

The balance between the liquid and the crystallized state somehow indicates that the relationship between designing and design is an ongoing friction between something that is in a fluid condition (designing) – and something that has reached a closure where a decision has been made (design) (Suchman 2004, Gehry 2004). Translated into an organizational context, this iterative condition might be illustrated by a significant change in Arkitema's general business structure, which was being developed and implemented subsequent to the initial developments of the A-house. This transformation has primarily to do with the basic structure of how the firm organizes their projects, and is thus further challenging a conception previously pointed out in this paper: that product development and designing in an architectural firm happens as sequential processes that take place asynchronously. As it is described in the model below, the structure through which products are being developed and work is being organized is depicted as a *circular* process – as opposed to that of a linier. Data indicates that the interactive processes undertaken during the A-house design process, might have contributed to this structural change. Results from interviews and surveys showed that the firm's existing structure did not – neither organizationally nor physically – sufficiently support professional work processes and relationships.

A brief example that might illustrate this point is the conception of an architect's general requirements to the workstation, which is the physical location from where a major part of the daily work takes place. In Arkitema – as in many contemporary architectural firms – all staff members have the same relatively large desk, which naturally takes up a significant part of the firm's physical space. Results from the various activities that involved end users in the A-house design process point out, however, that there are several staff categories that deviate from the categories traditionally identified in an architectural firm like Arkitema – and that these 'new types' seem to have spatial needs that are not accounted for in the present physical structure. These emerging spatial requirements involve phenomena such

as increased mobility, flexibility and new types of professional collaborations, which might indicate that new ways of working also demand a different physical structure. If the general image of the architect as that of a person who sits by a 2X1 m office desk and draws, is being maintained on a physical level, it might also be likely to contribute to preserve an organizational structure, which does not necessarily support the qualities and activities that the firm wants to be characterized by.



In the model, the *preject* within an assignment represents the searching phase, where a variety of conceptual ideas and perspectives are being tested (Darsø 2001). The aim here is to increase the level of complexity and input and to be able to handle such an open approach towards development and innovation, which might give associations to the provisional purpose of the Toyota-formula experiment briefly described above. As the assignment moves from the preject to the *project* phase, its character becomes more performative: a design concept has now been pointed out and the assignment has a clear objective. The aim here is thus to reduce complexity in order to handle the upcoming challenges that the appointed solution contains. Going back to the purpose of positioning end user participation as a methodological feature in a new business area, this might be most easily identified in the preject phase of the model. A central purpose here seems to be to increase complexity through a potentially extensive amount of input and ideas, but also to gain reduction through the subsequent translation that the previous processes (e.g. workshops, interviews, surveys) are made subject to. Data indicates that architects seem to find some of the complexity that characterizes the preject phase difficult and would rather try to reduce complexity during the early stages of development. A central challenge to process designers within contemporary architectural firms might thus be that of conducting or facilitating – not only the preject phase itself – but also the transition between the various phases of developing products and projects[9].

Finally, the understanding of a *product* indicated in the model might be perceived as controversial. It is indeed seen as a design result, which in an architectural firm often takes the shape of a building. But it is also seen as *knowledge* that can serve as important input and a potential set off to forthcoming assignments, through which new projects and business areas can possibly emerge. The product is thus given certain iterative elements through that it might get 'reborn' into future designs. In this approach, the product is recognized as a piece of design, but also as something that necessarily is made subject to interpretations and ongoing changes and developments. Designs are representations of something we don't know but try to imagine: when the actual construction finally crop up and the building gets ready for inhabitance, the layout based on the original intentions are necessarily already outdated (Markus and Cameron 2002). People's needs and ways of living and working develop parallel to and as part of their usage and experience; an environment is necessarily an ongoing reconstruction, as the process of realizing the environment to which you belong, happens in retrospect (Becker 1981, Weick 1995, 2001). Only when a building is present it can disclose and further develop patterns of desired professional behavior. To thoroughly plan future organizational behavior is thus a mission impossible, but the conversations and processes through which such current and future practice is being discussed, might provide with relevant input to the architectural as well as to the organizational design. Such an approach to product development thus suggests a building as a piece of design that is dynamic (Alexander 1979, Brand 1994, Feldthaus 2006).

Another important aspect to the idea of designing as an ongoing and iterative activity is that it naturally involves end users. Based on the approach preliminarily described above, life within a building can be perceived as a natural journey of redesigning processes. This calls for an understanding of a spatial design as an *affordance* rather than a permanent structure. An affordance describes the dynamic relationship between an object or environment and its user, and discloses the intended as well as the unintended properties that these represent (Gibson 1971, Norman 2002, Kristensen and Grønhaug 2003). As we have noticed above, such properties cannot be presupposed by architects as they are naturally unaware of future user requirements. A design (object, environment or other) is always made subject to

usage that it gets influenced by, a point that is also relevant to the organizational context and the management assignment: the idea of engaging end users – e.g. staff members – as important contributors to processes of organizational change has indeed been discussed by scholars within the management literature, where input from end users have been considered as a relevant input to the way the design process emerge as well as to the final design result (e.g. Gioia and Chittipeddi 1991, De La Ville and Mounoud 2003, Suchman 2004, Wagner 2004, Collopy 2004). In organizational contexts, end users are more often referred to as co-strategists than co-designers, but the idea is similar: end users are involved in the development and implementation of strategic changes through their participation, which takes place as a result of their daily practice as well as through orchestrated development processes.

The relationship between the process of designing and the actual design result, as well as that between the manager/designer and the staff member/co-designer is being further discussed within the concept of managing as designing. Suchman challenges the traditional conception of the designer as the natural keeper of defining value in design, by discussing the general conception of how a design emerges and how it is being implemented. She suggests that the developments that necessarily takes place subsequent to the emergence of a design should be thought of as a part of the design itself, and she thus acknowledges the idea of the end user as co-designer: 'What would it mean then, to reconfigure management and design discourses so that the inevitable reworkings involved in implementations or use would be seen not as design failures and user resistance but as realizations of the design? One key move is to shift from a view of the manager/designer as the origin of change, or of new things, to an understanding of the manager/designer as involved in the *circulation* of ideas and objects' (Suchman 2004: 170). This somehow picks up on the approach to innovation that Arkitema's new product development model initiate. As the artist Maya Lin puts it: 'And the final work is not really the end (…) "once it has its name, it's on its own."' (Lin 2000: 13 in Collopy 2004: 167). The iterative element that continuously makes a design subject to redesigning, as well as the open and collaborative approach to how the manager/designer's assignments should be accommodated, might thus be considered relevant – and a current challenge to both fields.

CLOSING

The aim of this paper has been to contribute to the initial discussion of how development processes within architectural- and organizational design are being mutually influenced. The outcome of this potentially reciprocal relationship between the architectural and the organizational is provisionally being suggested through the metaphor of a kinder egg: Arkitema uses the opportunity that the establishment of their own office domicile (1) offers, in order to explore the emergence of a new business area (2), which is expected to expand the field within which an architecture firm traditionally contributes to the design process. This methodological approach genuinely challenges the way architectural design processes are being conducted, which seems to have subsequently influenced the way the firm has transformed their general business structure (3).

In both contexts – the architectural as well as the organizational – the concept of design is made subject to an iterative process of redesigning. Weick elaborates on the idea of iteration by emphasizing that most practice in organizations after all takes place as a part of an ongoing process: "Design is usually portrayed as forethought that leads to an intention. But on closer inspection, design may be less originary than it looks. One reason is because beginnings and endings are rare, middles are common. People, whether designers or clients, are always in the middle of something, which means designing is as much about re-design, interruption, resumption, continuity, and re-contextualizing, as it is about design, creation, invention, initiation, and contextualizing." (Weick 2004: 74). In this view, we might say that the designs, as well as the various designers, find themselves in the middle of an iterative process of designing that they are all being made subject to. End user participation and other new approaches to how design processes are being conducted might provide a revitalization of how architectural design might emerge and to what contexts it might be valuable.

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NOTES

[1] Comment by Danish manager Lars Kolind in a recent conversation about space and management. The point is also made by Buchanan 2004.

[2] This can also be seen as a reaction to one of the general perceptions of globalization as a process supported by digital advancements, and where space as a framework for collaboration and development takes a virtual rather than a physical starting point. In contrast, management trends today seem to have an increasing focus on the personal and individualized approach. In this perspective, awareness of spatial contexts might thus rather cover the combination between the personal meeting and the technological opportunities.

[3] The profession itself has always been 'uneasy'; eclectic and contradictory in regards to knowledge and method as well as to responsibility towards recipients. As Vitruvius suggested some 2000 years ago: "Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinion of the jurists, and be acquainted with astronomy and theory of the heavens" (Cuff 1991: 84). On the other hand, this confusion in content also represents a crucial feature to how the professional identity is being preserved. As Cuff points out in her analysis of the architectural practice: "The tacit or ill-defined aspects of the profession's knowledge, skills and talents provide a kind of secrecy about the profession, which in turn contributes to the profession's ability to remain self-regulated and self-evaluated." (ibid: 36).

[4] The building is expected to be established by January 2009.

[5] A frequent argument in this discussion also points out the general difficulty for the involved end users to separate from their current physical organizing structure during these type of interactive processes. When asked about their visions and desires as an input to the design process, users of a future building naturally tend to describe a cover up of the spatial environment they already inhabit (Weick 2003, Gehry 2004).

[6] A practice is basically a bunch of things that people within a certain group do in order to solve their tasks and to fulfill their desire to feel responsible and contributing. Wenger underlines that although such a practice is always social, it covers both the explicit, such as "language, tools, documents, images, symbols, well-defined roles, specified criteria, codified procedures, regulations and contracts" and the tacit, such as "implicit reactions, tacit conventions, subtle cues, untold rules of thumb, recognizable intuitions, specific perceptions, well-tuned sensitivities, embodied understandings, underlying assumptions and shared world views" (Wenger 1998: 47). It is difficult for newcomers within the community to navigate within and between these categories.

[8] Another example that follows the same type of framework restriction and represents the same industry is the set of 'dogma rules' through which a group of Danish film directors organize their creative process. Here the restrictions themselves serve as an enabler to creativity and new artistic expressions as film director and rule founder Lars Von Trier describes it in the documentary 'De Fem Benspænd', Zentropa 2003.

[9] This point of transition – and of translating the input that e.g. user participation processes result in – brings us back to the entry of the process designer to architectural firms: if this label describes a general profession it seems important to explore the professional features that such a profession consists of. We have not done an extended investigation of the term 'process

designer' but a simple search indicates that the term is mainly describing various types of IT-based tools or application platforms. It does not seem to be an established type of professional identity within the area of e.g. HR, facility management or organizational development.