ITERATED WINDOW

EXPERIENCING THE IN-BETWEEN AND INFORMING THE PRACTICE OF BUSINESS DESIGN

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we would like to say a thank you to all those who have experienced and co-created with us.

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ABSTRACT

Our research begins with understanding human experience and continues to inquire on, what we refer to, as the iterated window metaphor that frames the in-between to inform the practice of business design. Our exploration first attempts to understand human experience by exploring how humans perceive and inform their experience through the philosophies of Pragmatism and Hermeneutics. Then, through a method of action research, we tested a set of assumptions that built an understanding of the research question: *how might the in-between inform designers to enable embodied meaning in an experience at an organization.* Along our journey, we found that the term in-between is defined as a physical state of in-between, where one stands in the middle and it is the phase of a transition in understanding. This transition of understanding, or interpretation becoming meaning, starts in the present and transitions from one's past experience to a new understanding. As researchers, we personally are situated in the in-between as we are between our two different human experiences that have led us to this collaboration, the two fields of business and design, academia and the organization, and our stakeholders of Microwave and Packet Core at Ericsson Site Lindholmen.

Specifically, the aim of this research is testing the use of the in-between (metaphorically, philosophically and literally) in creating design criteria for an Experience Center at Site Lindholmen. Our process inquires through a documentation of a spectrum of events and experiences, both inside and outside Ericsson. The *aesthetic events* proved to inform how meaning is interpreted, or misinterpreted. The *Ericsson events* informed the communication of the organization, but also included the practice of working with our stakeholders. This co-creation required a collective sense-making dialogue and using designerly methods, such as externalization and visualization. Hence, embodying the in-between throughout this research we found and understood the importance of the process: doing, reflecting, framing and iterating. As practitioners of business design we realized through this research that the in-between informs the practice as our proposed notion of the *in-between stance*. The in-between stance is an active balancing act that navigates uncertainty and finds peaceful moments of understanding. Applying the in-between stance when designing an intended experience with other humans at an organization, enables embodied meaning.

<< The test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time and still retain the ability to function. >>

F. Scott Fitzgerald

The iterated window,
Resurrected;
the asking, reflected.
Propose;
Impose;
Expose;
not by the shadow,
nor the innuendo,
indeed the in-between -
the iterated window.

preface

As the title of this thesis project suggests, the metaphor of the window is a point of reference as you follow our project and its many iterations. The philosophy that follows in our theory chapter has also taught us to trust that you are more than capable to imagine a window of your own as you approach this text. The window is a place, a space, and a poem that allows us to meet in the middle in our understanding. It sits in the in-between and allows us to perceive our experiences. Hence, it is our job, in this text to both provoke the use of your pre-understanding and enable a new understanding as we discover together how the window, or the space in-between, can be acknowledged and iterated.

This thesis is an argument that no one is an objective practitioner of experience. Thus, we have chosen action research approach, which is naturally aligned with "the pragmatic principle of exploring while engaging in application." (Nooteboom 2013). For these reasons, we introduce ourselves –although briefly– to shed light upon who we are, our prior experience and pre-understandings we bring to this thesis project. Therefore, in this section, we share a few details about each of us individually, as business designers and how we became a team while we followed a journey of investigating the in-between informing experience at an organization.

sam
My prior experience consists of an extensive study of the fine arts. My artistic practice is conceptually driven and often reflects the community I am directly involved in. The art utilizes the window often, as a metaphor. I was also a student intern at Ericsson Site Lindholmen prior to this thesis project during summer 2015. During this time at Ericsson, I was one of two business & design students that were hired to take part in the activities within an innovation team inside one of the largest product development units in Ericsson, Packet Core. I contributed to this team with designerly ways of working to inspire innovation and create experiences that challenge daily tasks and ways of thinking in their department and beyond its borders.

mia
My prior experience in business management and my practice tends to prioritize communication and strategy, and the importance of event planning, or bringing the people together. My journey at Ericsson began fall 2015 with the internship spot on the innovation team as a continuation of Sam's position from the summer. I value being grounded and starting at the beginning, but being present in the moment. Basically, I enjoy interacting with others, coordinating under pressure and design processes or rather, connecting the dots between people and ideas.

The pairing of Sam and Mia, in this thesis project is the third iteration of a team of two, or a pair of business design students researching and practicing inside the walls of Ericsson Site Lindholmen in this past year. Due to our previous business designer roles inside Ericsson, the opportunity arose for the need of a design perspective in the transition of a demonstration wall to an on-site Experience Center. Thus, we two, were presented with the opportunity to create a better understanding from design's way of approaching problems. Naturally, as this is only the preface, we will go in more detail about the project in subsequent chapters.

1 INTRODUCTION

A GLOSSARY OF TERMS

iterated window: the perspective of both inside and outside simultaneously framed and reframed again as snapshots of understanding

in-between: physical state of the middle or a phase in a transition

stance: a position on a matter, something to fight for

experience: the present moment and the knowledge from past moments

intended experience: a designed experience

understanding: to grasp both the small details and the big picture

meaning: what is expressed or represented

embodiment: to embody: to incorporate; to personify

embodied meaning: reflecting and being in tune to your senses in a situation

embodied knowledge: the application of embodied meaning

enablement: to make possible by triggering or setting at ease

inform: to provide the essential quality

design: making sense of things and a process of change

design praxis: to inform theory with practice and to apply theory to practice; engaging them both simultaneously

business design: a field where strategic business development meets design methods and mindset

Note: these definitions are in our own words and derived from dictionaries and theories you will encounter in this thesis

Just as one enters the Ericsson Studio at the Ericsson headquarters in Kista, Sweden reading "Entrée des Artistes" on the window, we welcome you to enter our research as an active participant in your interpretation and understanding. The complexity of this communication is evident, as "understanding is in perpetual flux" (Coyne & Snodgrass, 2006: 40). Past, present and future are points of reference for meaning making, as "meaning is a situated truth" (Jahnke, 2013: 92). Thus, an acknowledgement of this pre-understanding and ever-changing state is necessary and argued in this thesis. What we mean by this can be better understood by enabling you, dear reader, to journey through a small exercise with us.

This paper is an interface that stands between us and you;
imagine if you are sitting and reading this paper in the rain.
Does the rain not affect you and your experience of this moment?

The two of us are American born, yet we feel at home while living in Sweden;
Does the above statement not shed light upon your experience of reading it?

You may or may not have met us in person;
Imagine we ate breakfast together or beside each other at the same cafe yesterday.
Would that not inform your understanding of the words on these pages?

Can you tell us about your experience reading this paper?
But wait, don't we need to understand that you must experience it before you can answer that?
Please feel free to reflect and give some feedback afterwards.
(Share your reflection here: www.reflectionarchive.design)

Now that you have reflected upon your own experience with us, the next step is to introduce you to the inquiry of this research. As the researchers of this inquiry, we begin with our own circumstance. We are situated in the in-between as we are between our two differing human experiences that have led us to this collaboration, the two fields of business and design, academia and the organization, and our stakeholders of Microwave and Packet Core at Ericsson Site Lindholmen. The inquiry first explores how humans experience the world and inquires on how the in-between informs the design practice inside organizations while designing for intended experiences.

2 INQUIRY

To set the stage of this research, we refer to Jon Kolko's article in the Harvard Business Review summarizing the current state of business, and especially inside the technology driven industries:

> <<Every established company that has moved from products to services, from hardware to software, or from physical to digital products needs to focus anew on user experience... And every established company that chooses to compete on innovation rather than efficiency must be able to define problems artfully and experiment its way to solutions. >> (Kolko, 2015: 6)

Therefore, this transition from hardware to software in technology industries shows a need to have human experience at its core. Innovation capabilities are said to be key in keeping up with the times, or rather exercising an organization's ability to adapt and answer in this fast-paced, ever-changing state of the world. When efficiency is not the main goal, design and artful processes, is showing to be a major component to inspiring the creativity within an organization needed to create innovations.

As foreshadowed in our preface, this project was arranged by the stakeholders for this particular thesis project to co-create, understand and inform the choices for the transformation of the Experience Center at Ericsson Site Lindholmen. The process was done with a stakeholder group inside the development department of two separate product lines within the site. Yet, to fully understand the complexities of such a large corporation in reference to our research at Site Lindholmen, it is helpful to briefly introduce the global scale of the company.

background

In this fast-paced, ever-changing state of the world, Ericsson is seemingly positioned as a powerful body in the future trends. The World Economic Forum identifies that "the digital agenda is being driven by a combination of technologies from cloud, analytics, mobile, to cheap sensors. Together, these technologies are putting data and intelligence at the centre of new business models" (Spelman, 2016). This trend describes Ericsson's past, present and future as the self-proclaimed world leader in communication technology (Ericsson, 2015). Ericsson, specializing in both communication technology and services, is a multinational company operating in the billions with over 110,000 employees working in over 180 countries. Site Lindholmen in Gothenburg, Sweden is a Research and Development (R&D) hub that employs over 2,000 people and represents nearly every Product Development Unit (PDU) of this global organization under one roof (with the exception of a small group of employees in a neighboring building).

In their current branding strategy, the future comes in the form of a Networked Society "where everything that benefits from being connected will be connected" (Ericsson, 2015). Yet, this future does not come without attention to their past. The storied 140+ years history of Ericsson reveals that the organization has proven to be adaptable in that they have seen the height of success in the 90s and later downsized by leaving the mobile production. Thus, adapting to meet their fast-paced competitors in the connectivity industry of today and leaving behind their mobile production.

As a result of this major change in the company, countless times over the course of our interactions with Ericsson it has been repeated that, in fact, they do not make mobile phones anymore. This adaptation of the company image began in 2001 with the merging of Sony Ericsson, but the acquisition of the Ericsson's stake by Sony began in 2011 (Ericsson, 2011). The need for Ericsson to clarify this fact repeatedly emphasizes the complexities of communication for the global company, as the average citizen has no understanding of what Ericsson produces and settles for the previous understanding of a mobile phone producer. This is evident from our own experience of misunderstanding Ericsson and our fellow employees, in particular the initiators of this thesis project, request for help in communicating the technology to the average citizen.

It seems that what they actually produce today is quite cloudy, both literally and metaphorically. This actual cloudiness is due to the fact that Ericsson produces technology that is part of the current trend of cloud computing. They do so by providing, for example, the radio base stations, the gates, and other technology that connects these digital clouds. And then, metaphorically cloudy as there seems to be a bit of an obstacle to understand, especially for a non-technology-focused human to understand what they produce. It seems that the Internet, even though many of us use it everyday and carry devices that are connected by it, is still a mystical set of technology that lives in abstraction. Hence, this is an interesting dynamic for our project in reference to how the organization communicates itself and how people perceive it.

In 2010, Ericsson created the Ericsson Studio in their Stockholm headquarters located in Kista, which is an experience center for customer and VIP visitors, that is an "all-in-one educational, collaborative, engaging and innovative space to open minds and promote dialog" equipped with demo areas, exhibitions and conference facilities (Ericsson, 2016). Johan Bergendahl, Ericsson's former Vice President of Marketing, stated that the Studio should showcase the capabilities of the company under one roof, "making it easy for us and our customers to see everything, and really sense the breadth and depth of Ericsson" (Ericsson, 2016). This Studio is not open to the employees unless they are invited, which is a rarity.

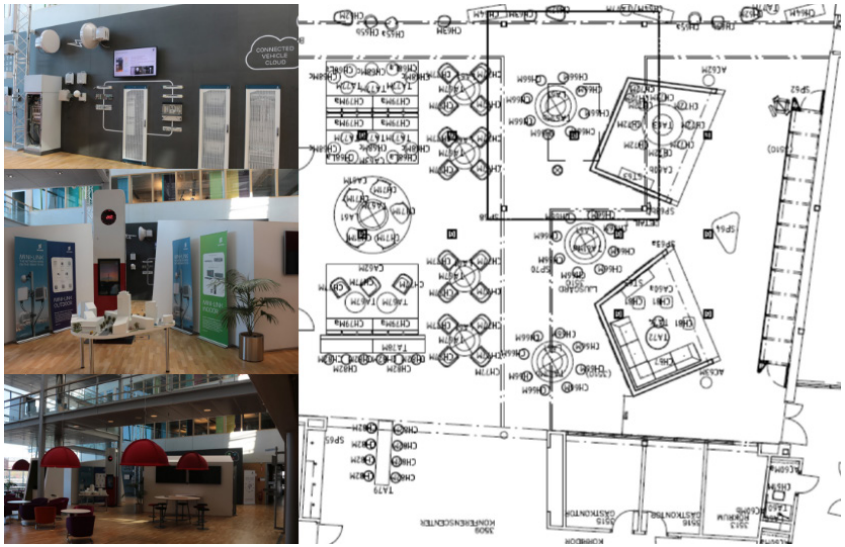
the experience center

Site Lindholmen is transitioning into the creation of an experience center influenced by the existence of the Ericsson Studio. The Experience Center at Site Lindholmen was first designed to be a demonstration wall at Site Mölndal, a neighboring city to Gothenburg, by the Microwave Product Department Unit. The demonstration wall was used as a gathering space to show off the capabilities of the company, specifically the Microwave PDU, to its customers (current and potential). With the move of Site Mölndal to Site Lindholmen in 2012, the demonstration wall came along and was built in late 2013 and officially opened for use in February 2014. It is located in a collective space, called Ljusgård 34. Ljusgård 34 is an open meeting space available for all employees as well as the area of the site where invited visitors are free to roam about without an escort. This space has floor to ceiling windows and can even be seen from outside the building, for example while riding the ferry commuter boat that connects Gothenburg, a city divided by a river.[1]

[1] This paragraph is informed by the many interactions and conversations we have had over the course of this thesis project with our stakeholders inside Site Lindholmen. The dates for the opening of the wall were provided in an email from Ericsson employee (Bergling, 2016).

the current state

The function of the Experience Center currently manifests itself in the form of a hardware demonstration and presentation conducted in Ljusgård 34 in front of the demonstration wall by a handful of employees at Site Lindholmen. Non-coincidentally, the two main presenters are the initiators from the Ericsson side of this thesis project, and part of our four project stakeholders. These stakeholders are the two managers from the Microwave department who are motivated to enhance primarily the experience inside the Experience Center for visiting customers, but also as employees using the space themselves. Representing the Systems and Technology department of Packet Core, the two stakeholders are a manager and an employee from the innovation team. These two represent interests in enhancing the Experience Center for their fellow employees but also for visiting groups such as students, or future employees. Yet, even though they may represent and act upon their differing motivations, all four of these stakeholders have the goal to create an enhanced experience that leads to a better understanding of Ericsson. And the experience should encourage individuals to leave the site with a sense of wonder in realizing that, they too, are a part of the Networked Society and inspired to connect more with the organization.



The physical artifacts of the demonstration wall consist mostly of hardware elements, while these types of products comprise only ~40% of Ericsson's current offerings (Ericsson Annual Report, 2015). This percentage is continually decreasing, as the aforementioned trend implies, and as the company strives towards its brand promise: a Networked Society powered by software, and a provider of a platform for development of the connected services. Specifically for Ericsson, this brand promise implies that the company's major offering is the networked platform that can connect not only mobiles phones via telecom technology, but is a major supplier of connectivity now and in the future. The future predicted for Ericsson and by Ericsson is a defined movement towards the Internet of Things (IoT) and the infrastructure of this phenomenon, via the 5G connection (ibid.). Yet, as this very technological business moves to the land of machine-learning, robotic-internet-driven drones, construction diggers, etc., this thesis inquires and reflects on the people inside this network. These people inside the network for example are the people who have the opportunity to interact with their colleagues, their neighbors, or even their future partners inside an Experience Center on a daily basis. The Ericsson vision of the Networked Society 2020 and the impact on the humans in society, along with Ericsson's role as a connectivity platform, plays a major role in communicating this Experience Center at Site Lindholmen.

The Experience Center is being redesigned to function at the site level, in regards to the stakeholders of the wall, what it showcases and its users. It should represent Ericsson corporate, site Lindholmen, the site's departments and their users. These intended interactions of the Experience Center at Ericsson Site Lindholmen are, in fact, a representation of the in-between and in particular a meeting space for many. The wall's new identity, we hypothesize, is actually a iterated window because it sits between the future and the past– and expresses simultaneously what is accomplished and inquires what can be accomplished. We hypothesize and prototype that design and artistic methods can be utilized in the site specific display that enables a collective experience and understanding of Ericsson Site Lindholmen. This research tests assumptions and explores human experience in one perceives and understands their experiences. The research also informs a designerly practice of reflection and utilizing artistic methods such as metaphors, as a way to collectively make sense of the situation inside a multinational organization.

* image: the Experience Center today and in its plans, Ljusgård 34. Plans provided by a stakeholder. (Bergling, 2016).The photography was taken by us.

2.1 RESEARCH FOCUS

As we introduced, this thesis begins with the notion of the in-between and perception of the importance of provoking meaning. The research question of this thesis is:

> *How can the in-between inform designers to enable embodied meaning in an experience at an organization?*

purpose

We are talking about the meaning that matters. The meaning you take home with you after an experience. The purpose of this thesis is to explore how the in-between, particularly defined by the philosophies of Pragmatism and Hermeneutics, understands the way we humans experience and can inform the practice of design. To inform is to "provide the essential quality" (Merriam-Webster, 2016). Basically asking, how might we then take this knowledge as design practitioners to enable embodied meaning in an intended experience?

aim

Specifically, the aim of this research is testing the use of the in-between (metaphorically, philosophically and literally) in creating design criteria for the Experience Center at Site Lindholmen. It inquires through the events that require a collective sense-making dialogue as action researchers and is co-created with our stakeholders. And this research informs the concept development of the transitioning Experience Center at Site Lindholmen. Thus, exploring the in-between - or the interspace - that engages its users both inside and outside the organization in a transformative way.

the process of inquiring

The process of this research was a journey of evolving assumptions that are situated under the greater research question. In this thesis we use the term *assumption*, quite specifically, to stand in-between the way one inquires and one hypothesizes. While this process will be explained in more detail in the methodology and reflective analysis chapters, we introduce our set of assumptions here to expand on our research question and as a point of reference in our theoretical framework:

assumption a: Meaningful moments are moments where participants are engaged in the experience.

assumption b: Embodied experience is where the participants begins to own the experience; it becomes part of them.

assumption c: One human can enable another to have an embodied experience through the use of tools both designerly and communicatory.

assumption d: The interspace is where the in-between informs the practice.

limitations

This research is limited to our experiences of the Experience Center at Ericsson Site Lindholmen. This thesis is limited to how the in-between informs the role of the design practitioner and is framed by being conducted between January and June 2016. Yet, the project stretches beyond the conclusion of this study in the form of practical problem, and commissioned task, at Site Lindholmen to be delivered on a later date.

3 THEORY

In formation of this theory chapter, the major terms in our research question: *How can the in-between inform designers to enable embodied meaning in an experience at an organization?*, are each given theory inspired most influentially by the teachings of both Hans-Georg Gadamer and John Dewey combined at times, and pinned against each other in other times. Definitions are used as a point of reference and a departure; a framing tool for this particular research. We then explain these major terms in reference to Gadamer and Dewey, and introduce an example in the creative field to further communicate our understanding of these somewhat complicated philosophical ideas. Lastly, the theory inquires on how one uses these philosopphies to inform practice. Hermeneutics and pragmatism are used as a theoretical foundation. They are briefly introduced here and will be further developed in the following chapters.

Hermeneutics is most basically explained as "the study of the methodological principles of interpretation" (Merriam-Webster, 2016). The term dates all the way back to ancient Greek mythology and to Hermes who translated meaning communicated between gods and mortals. Then, although its foundation is in interpreting classical and biblical texts for meaning, hermeneutics still embodies the in-between in its process of interpretation and the metaphor for communication. This method of interpretation draws on the basis that "situated truth, meaning, and understanding [are tied] to the idea that tradition and historical texts represent the accumulated 'being in the world' of others before us" (Jahnke, 2013: 93), thereby interpretation of a present understanding takes this pre-understanding into account. The notion of Gadamer's historical hermeneutics, however, does not address new meaning, or understanding (Jahnke, 2013: 94). Whilst pragmatism, on the other hand, draws its base in

scientific theory and is a philosophy that reasons that human experience is based on experimentation and evolving. Anna Rylander defines pragmatism as:

> <<Inspired by an evolutionary perspective, pragmatism emphasizes interaction and integration, rejecting Cartesian radical doubt and dualist worldviews separating mind-matter, reason-emotion, theory-practice, individual-community and so forth. *Continuity,* instead, becomes the guiding principle, resulting in an epistemology that departs from experience and emphasizes process and experimentation.>> (Rylander, 2012: 3)

From Rylander, we can assume for the purpose of this thesis that pragmatism is about *continuity* and process of doing. It can be argued that pragmatism distances itself from the interpretive nature of hermeneutics because of its emphasis on the senses, its weight in the present moment and the priority of the doing. While, hermeneutics emphasizes that interpretation is based on a pre-understanding entailing that this stance gives more weight to history. Yet, both Dewey and Gadamer "...share a common purpose: to improve on the received background understanding of the world so that people can more fully realize their goals and relate to others. Dewey sought to achieve this purpose through a hypothesis-testing logic, and Gadamer through a dialogic logic" (Polkinghorne, 2000: 470). This common purpose to understand the world around them, determined by Polkinghorne, is an interpretative process and a process of doing. These seemingly differing elements are inherent to the practice of design and thus are the foundation to the theoretical underpinning of this thesis.

Beginning with the in-between, our theoretical research is empowered by the further research of Marcus Jahnke's PhD dissertation, in which he himself is building on the research of Oosterling & Plonowska Ziarek (2011) regarding "how art and artistic research build practices for engaging with and representing the "in-between" for understanding what goes on between practices and individuals in the processes" (Jahnke, 2013: 353). Thus, taking on Jahnke's call for further research, along with his interpretation of Gadamer's hermeneutics, is to investigate human experience. And in particular when experiencing art, the experience "takes place in-between - as an experience between the work and the perceiver… Thus, even though Gadamer mainly discussed language and text, his understanding of aesthetics is thus rather similar to Dewey's notion of 'art as experience'..." (Jahnke, 2013: 104). Henceforth, we begin by first understanding the term in-between, in reference to both Gadamer's hermeneutics and Dewey's pragmatist idea of human experience, and then, of course the implication of the human experience in the design practice.

The following chapters will discuss the following terms in relation to our research question and the practice of investigating the assumptions revealed along the way: *in-between*, *experience*, *meaning*, *embodiment*, *enablement* and *design practice*.

3.1 THE IN-BETWEEN

The use of the term *in-between*, as both a noun and an adjective, refers to "a state or position that is in the middle between two other things," but also "between two clear or accepted stages or states, and therefore difficult to describe or know exactly" (Merriam-Webster, 2016; Cambridge Dictionaries Online, 2016). Thus, its meaning is both the present state of in-between and its transitions. According to Hannah Arendt (1958) in Jenlink and Banathy, it is most certainly human in that engaging with other humans creates a space of "in-between," and thus, "a process of change" (Jenlink & Banathy, 2008: 15-16).

Hermeneutics defines the in-between to be the central and imperative in that "...it is in the play between traditionary text's strangeness and familiarity to us, between being a historically intended, distanced object and belonging to a tradition. The true locus of hermeneutics is this in-between" (Gadamer, 2006: 295). This in-between ties back to the idea of understanding in continual state as a method of question and answering in the dialogue. Gadamer's metaphorical description of the in-between as the 'true locus' inspires this thesis.

This dialogical process of the in-between in hermeneutics can be compared to Patrick M. Jenlink's reference to the act of the in-between within the

concept of dialogue, where he argues that:

> <<It requires of us an evolving of our consciousness; it requires that we transcend our current level of thinking that has created the world as we know it, and to evolve our conscious level of cognition to new levels where we may see the complexity of problems and then set about to create solutions that do not perpetuate but rather mediate those problems. Design conversation affords us an opportunity to create an "in-between", to create the social space within which to collectively come together to design new systems. Creating such space is a social act, an act to of working beyond existing social structures to create something that did not exist before. This "in-between" space offers a form of freedom that liberates and at the same time creates solidarity, providing for consciousness evolving.>> (Jenlink 2008: 16)

Jenlink is explaining a dialogue and the in-between very similar to the way we interpret Gadamer's hermeneutic process. The philosophy of Ricoeur furthers Gadamer's interpretation in understanding as an ongoing spiral of understanding that starts with a pre-understanding, which transforms into an understanding and then into another pre-understanding at the next inquiry (Jahnke, 2013: 95). This back and forth between pre-understanding and understanding is like an iterative conversation that exists in the in-between.

Dewey, too, understood the in-between as a vital area and in particular in his use of art as a mechanism for describing human experience. He claims: "... actuality and possibility or ideality, the new and the old, objective material and personal response, the individual and the universal, surface and depth, sense and meaning, are integrated in an experience" (Dewey, 1934: 309). So in this passage from Dewey, we infer that the aesthetic experience happens between what are seemingly contradictory states of being. In other words, it is not the new versus the old but it is both the new and[2] the old – it is the space in-between. We infer from Dewey that the in-between is a pregnant moment for the practice of design.

3.2 EXPERIENCE

The term *experience* defined by the Merriam-Webster (2016) dictionary has three parts: "the process of doing and seeing things and of having things happen to you, skill or knowledge that you get by doing something, and the length of time that you have spent doing something." While, Gadamer (2006) constructs the understanding of experience in reference to the German words *erlebnis* and *erfahrung*, comparable to the Swedish words *upplevelse* and *erfarenhet*.[3] Thus, it can be understood that humans experience and have experiences; both in the present tense 'to-be' and experiences that can also be chronologically collected.[4]

The term experience was coined in the act of reflection, as *erlebnis* was coined referring to the fact that an experience in past tense has a connection with "...totality, with infinity" (Gadamer, 2006: 55). Thus, reflection is key in understanding experience. Experience (*upplevelse*) is the part in the whole context of life, although in its counterpart term are also indistinguishable in their separation as "...it is itself within the whole of life, the whole of life is present in it too" (Gadamer, 2006: 60). Gadamer argues more positively towards experience (*erfarenhet*) which gives weight to the idea that "the work of art has its true being in the fact that it becomes an experience that changes the person who experiences it" (Gadamer, 2006: 103). "Understanding is to be thought of less as a subjective act than as participating in an event of tradition" (Gadamer, 2006: 291). Gadamer describes the hermeneutic circle of understanding as,

> <<...the movement of understanding is constantly from the whole to the part and back to the whole. Our task is to expand the unity of the understood meaning centrifugally. The harmony of all the details with the whole is the criterion of correct understanding.>> (ibid.: 291)

This transition between the whole to the part and back to the whole is about creating cooperation. This means it is about the details or the strokes in a painting, while also embracing the whole painting. Thus, the interpretation of what is understood is activated in the in-between of these two perspectives.

Then as the previous chapter identified, the in-between is a place that is both, and. While, Gadamer argues that "...aesthetics has to be absorbed into hermeneutics" in its interpretation (Gadamer, 2006: 157), Dewey's definition of experience holds that there is no separation between the cognitive and the aesthetic understandings of the body. The body and the mind work together to take in information and perceive that information.

[2] The emphasis under *both, and* was derived in a mentoring session on March, 8 2016 with Ariana Amacker and we attribute the understanding of the need for this emphasis to our conversation held on that day.

[3] In this thesis, we use the swedish version of *upplevelse* and *erfarenhet* because our native language lacks the distinction between the two. Swedish is the second language of us both; hence, we can embody the understandings of the difference more clearly.

[4] <<Det engelska ordet experience används ofta i betydelsen upplevelse, något som man tar in och som påverkar ens sätt att vara, känna och tänka. Det syftar vanligen på att vara med om något, att inte bara uppfatta det eller höra talas om det. I många fall lägger man in något av här-och-nu som en extrabetydelse i ordet. I regel leder det tankarna fel när man översätter experience med erfarenhet, eftersom det ordet på svenska i regel uppfattas som att det handlar om något kognitivt och intellektuellt: att man fått veta, varit med om eller fått kännedom om. I experience ligger vanligen mer av apprehensive understanding, ett upplevande och ett sätt att förstå som ligger på det känslomässiga planet. >> (Psykologiguiden.se, 2016)

Amacker relates that for Dewey, "...the body, not separate from the mind, is a source of inquiry" (Amacker, 2015, DESMA+Avenues: 110). Then, to quote Dewey himself: "Experience is the result, the sign, and the reward of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication" (Dewey, 1934: 22). In other words, Dewey explains that experience is the coming together for a human and his or her environment.

Furthermore, this Deweyan experience then participates and communicates into the next experience. Dewey describes this transference as a form of flow:

> <<In an experience, flow is from something to something. As one part leads into another and as one part carries on what went before, each gains distinctness in itself. The enduring whole is diversified by successive phases that are emphases of its varied colors. >> (ibid.: 38)

Each experience (*upplevelse*) flows into the next experience; this flow can be collected into our life experiences (*erfarenhet*). This process of the now is an experience and the groupings of many experiences collected create knowledge. The knowledge at this point will then turn into a pre-understanding as it flows into the next. The realization that one small experience is meaningful is a framing or a singling-out effect created in reflection, as Dewey emphasized above as 'of its varied colors' (Dewey, 1934: 309). The varied colors come in when one uses reflection, "they are transfigured from the significance that belongs to them when isolated in reflection" (ibid.: 309). Amacker argues that "the intention of an experience or idea ... may not be understood until it is materially articulated and can be experienced and thus reflected upon" (Amacker, 2014: 32). Together, Dewey and Amacker, are identifying the act of reflection as the action of realizing the transition or transformation of an experience into having experiences.

Understanding and interpreting experiences takes place in one's reflection of these experiences. Reflection, as defined by a dictionary is "a thought, idea, or opinion formed or a remark made as a result of meditation" (Merriam-Webster, 2016). Reflection is also where Dewey's pragmatism and Gadamer's hermeneutics reveal their kinship because in both philosophies *reflection* is an important action. Human experience is explained by both philosophies as being a building up of previous experience, previous knowledge and pre-understandings, while reflection is the act of understanding this compounded experience. This act of reflection sheds light on both the framed moments of experience and the overall collection of previous experience. Gadamer explains that "in the course of our reflections we have come to see that understanding always involves something like applying the text [or topic] to be understood to the interpreter's situation...[we need to regard] not only understanding and interpretation, but also application as comprising one unified process" (Gadamer, 1994: 308). Reflection is an active part of the interpretation process; it is an action that transitions between a framed pre-understanding and an understanding. It is also the process that allows a person to understand the picture –and multiple points of view– holistically.

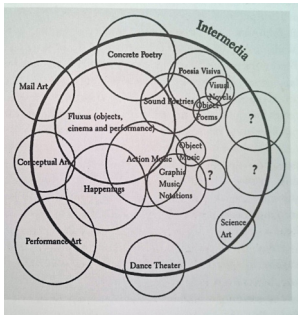
Furthering this understanding of how this thesis defines experience in relation to how artists experiment with creating and understanding experiences, we turn to the artist collective called Fluxus.[5] Primarily the Fluxus art movement was a collective of like-minded artists (ca. 1960-1978) that did not believe that art should be limited to being experienced in art museums but instead integral to all life experience. Hannah Higgins, daughter of two Fluxus practitioners, describes in *Fluxus Experience,* that Fluxus artists understood and created experiential art because they believe that "experience is neither ahistorical nor uncontextual; rather, experience is simultaneously embedded in human consciousness and in the situation that makes a specific experience possible" (Higgins, 2002: XIV). Thus, this understanding of the world around them inspired them to make art works that experimented with human experience and provoked the boundaries between the participants and the makers.

3.3 MEANING

The term meaning is defined as "what is expressed or represented" (Cambridge Dictionaries Online, 2016). Coyne and Snodgrass, by drawing on Gadamer, argue that "meaning is not fixed and firm, but is historical; it changes with time and as the situation changes" as "understanding is in perpetual flux" (2006: 40). How then do we understand meaning?

In Gadamerian terms, "to reach such situated truth, or meaning, one has to be immersed in interpretation" (Jahnke, 2013: 92). Thus, the hermeneutic circle of understanding requires an acknowledge of our pre-understanding and its role in our interpretation of the present moment creates a situated truth, or meaning, in this context.

[5] The Fluxus art movement was an international movement of artists but is primarily known for being located in the New York City scene 1960s – 1970s. Some of the most famous artist participants in this group were John Cage, George Brecht, and Yoko Ono.



(Higgins, 2002: 89)

From the pragmatist standpoint, Dewey described the process of interpreting an experience as a way we humans make meaning:

> <<For to perceive, a beholder must create his own experience. And his creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced.>> (Dewey, 1934: 56)

Hence, to create meaning, both the 'perceiver' and the 'beholder' must come together. Both parties bring their prior experience and this coming together forms an interpretative process of understanding. Moreover, this interpretative process is powerful in action. For Dewey inspiration is a previous experience reintroduced: "...when excitement about subject matter goes deep. It stirs up a store of attitudes and meanings derived from prior experience" (Dewey, 1934: 68). This provocation of prior experiences creates meaning, and meaningful experiences.

Then, these meaningful experiences and provoking inspiration through the action of meaning-making can be argued as a role of the arts and artistic methods of expression. Johnson argues that the arts are "exemplary modes of meaning-making, because they give us intensified, nuanced, and complex realizations of the stuff of meaning in everyday life" (2015: 36). While Öberg argues that meaning-making is an action done by designers in the field and this action is invoked through the design process. Öberg argues that when understanding, implementing and creating meaning the designer's way of working cultivates actions that start from

> <<...an exchange of old and new thinking between the members of the team, and not just an empty 'beginner's mind'. In other words, rather than searching 'outside the box', a valuable way of innovating product meanings is to search 'inside the box', inside each person's self. By a deliberate act of exposing each individual perspective, new interpretations can evolve.>> (Öberg, 2104, DESMA+Avenues: 105)

Thus, it is about knowing what is on the inside of a collective; first interpreting each individual perspective in order to create a further understanding of a group, or in other words, a hotbed to create new ideas.

To further understand the process and actions behind how designers can utilize the in-between, reflect on human experience and then attempt to create meaning for a collective group, the philosophies argue that inquiry is an important aspect. Gadamer argues that "we cannot have experiences without asking questions" as the open nature of experience correlates with being either "...this or that" (Gadamer, 2006: 356). Posing a question is the first step in inquiring into that inadequate understanding in order to interpret it to formulate an understanding. In Deweyan terms, "inquiry is reflective problem-solving which changes the indeterminate situation into a determinate one; that is, inquiry is the process by which problems are solved" (Polkinghorne, 2006: 467). Thus, Dewey agrees with Gadamer on the notion that an inadequate understanding is met and acted upon by posing a question.

The process of meaning-making starts with inquiry and allows for an approach where one must understand the bigger picture, or context, before moving forward in addressing a solution. Therefore, the argument, could be seen as an integration of the hermeneutic notion combined with the pragmatist notion. These possibly can be embodied and implemented into meaning-making activities that are inherent to the arts and design processes.

interpretation→understanding = meaning

3.4 EMBODIMENT

Synonyms to the action *to embody* are: *to incorporate* and *to personify*. The word embody can mean "to cause to become a body or part of a body," or "to make concrete and perceptible" (Merriam-Webster, 2016). Within academic theory, embodiment is the core of European phenomenology, which is most known by the work of Maurice Merleau-Ponty. In phenomenology, embodiment is described as the following:

> <<The bodily aspects of human subjectivity… Merleau-Ponty's account of embodiment distinguishes between the objective body, which is the body regarded as a physiological entity, and the phenomenal body, which is not just some body, some particular physiological entity, but my

> (or your) body as I (or you) experience it>> (*The Cambridge Dictionary of Philosophy* referenced in Embodiment, 2016).

Embodiment is about biologically having a body, but as Merleau-Ponty's work explains it is also about how one perceives his or her body inside experiences. Then, Thomas Csordas (1999) brings this notion of the body into being a body inside a circumstance. He argues:

> <<If embodiment is an existential condition in which the body is the subjective source or intersubjective ground of experience, then studies under the rubric of embodiment are not 'about' the body per se. Instead they are about culture and experience insofar as these can be understood from the standpoint of bodily being-in-the-world>> (*Perspectives on Embodiment* referenced in Embodiment, 2016).

Hence, embodiment is also about the circumstance or the culture for which the body is participating within.

The Fluxus art movement, too, experimented with creating embodied experience as a knowledge building artistic practice. Higgins, correlates the work of the artists with the ideas of Merleau-Ponty's *Phenomenology of Perception*. She claims that "our bodies, far from limiting us in our encounter with the world, simultaneously give us access to what our senses perceive and link us to the whole universe of human perceptions" (Higgins, 2002: 38). This combination of an individual understanding and the collective understanding is a mechanism that the design process can shed light upon. The notions of 'my body' *plus* 'my body belonging to greater context' are important to human experience. And the balancing of these viewpoints is a role we humans can become aware of and designers can stand in-between and design for these experiences.

As stated in the previous chapter, meaning and the way designers make meaning is an integral part of what design and artistic methods can utilize in human experience. Johnson, interpreting pragmatism, argues that aesthetics are the key to how humans interact and understand the world around them. He explains, "Everything we can think, feel, and do stems from our corporeal entanglements with our world that provide the basis for all our meaning-making and reflective activity. This – our visceral engagement with meaning – is the proper purview of aesthetics" (Johnson, 2015: 23). In other words, the way our body interacts with its environment leads to how we embody the meanings, perceptions and the understandings of human experience. And arguably there is a realization of "our visceral engagement with meaning" for which designers can utilize and practice (ibid.: 23).

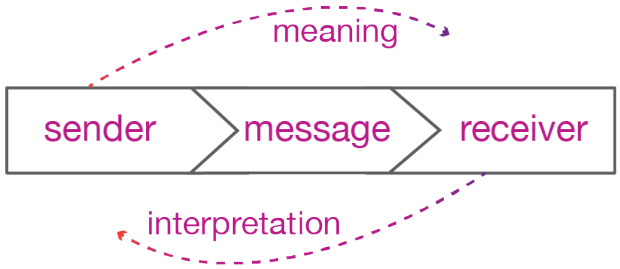
Furthermore, as we refer to the word embodiment, we pair it with the notion of aesthetic knowledge. Aesthetic knowledge is "...how we as human beings perceive the forms we experience in the world around us, whether they are other human beings, a process we observe or partake in, or objects we encounter or create" (Stephens & Boland, 2014: 4). Johnson defines aesthetics as "...patterns, images, feelings, qualities, and emotions by which meaning is possible for us in every aspect of our lives" (Johnson, 2015: 23). These are the conditions of the aesthetic experience which he later explained as the intertwined "nature of our bodies, our brains and the structured environments we inhabit" (ibid.: 23). This is a pragmatist stance that it is both the mind, the body and the circumstance this mind-body being is situated in, yet also Johnson is describing the expressive qualities utilizing the aesthetic. This utilization of aesthetics builds a knowledge, an aesthetic knowledge. The practice and development of this knowledge is essential to design.

Amacker states that: "Design utilizes a material perception of form and interaction to also denote, signify, and shape representations through non prescriptive artistic concepts of expressive, emotional content, one that is learned through embodiment" (Amacker, 2014: 32). She continues her argument to define the term *embodied knowledge*, which we find parallels to the notion of aesthetic knowledge. Embodied knowledge, as Amacker explains and equates to the practice of design knowledge is "derived from the senses and direct experiences" (Amacker, 2014: 3). She describes the power of tapping into embodied knowledge as having a "capacity to actually convey multiple, inconsistent meanings. Individuals perceive things in more than one way in experience and design, as a material practice, draws on the associative perceptions constituted by relationships between people and the material world" (Amacker, 2014: 34). As, Amacker suggests, we assume that this multi-meaning narrative coupled with a practice and a developing of embodied knowledge are building blocks for designing complex systems and human experience. This theory is what informed *assumption b* in our methodology because we wonder if embodiment can enhance an experience and embodied knowledge can enable meaning-making, and thus, the design practice?

3.5 ENABLEMENT

Embodied knowledge through our experience requires that "Our [human] background enables us to make sense of worldly objects and to make meaningful use of them. One cannot know what exists without a sense-making background" (Polkinghorne, 2000: 462). Thus, as argued above, meeting your pre-understanding as inadequate in experience and yielding to inquiring –both in the moment and in interpretation– is the perception that enables the iteration of new understanding.

Enabling is the act of "making something possible, practice or easy" (Merriam-Webster, 2016). We have chosen to address enablement as a heading for this sub-chapter to reveal that enabling meaning is through the understanding that must then be communicated. Communicating and intervening are forms for which designers acknowledge the role of the fellow human's understanding –and embodied knowledge– when designing for a collective experience. Enablement is a function in the way this thesis argues it, and the methodology of design research and practice. This includes the theoretical underpinning behind the methodology of this research, which is expanded upon in chapter 4.



communication

To start, *communication* is "a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior" (Merriam-Webster, 2016). This common system is an interface. Interface can be defined as "a surface forming a common boundary of two bodies, spaces, or phases" or "the place at which independent and often unrelated systems meet and act on or communicate with each other" (Merriam-Webster, 2016). Thus communication happens in the window between. Standing on either side of this in-between is a sender and a receiver. The communication, or the message can come in many forms such as language, an expressive object, or even an expressive interactive space.

According to basic communication theory the flow of communication starts with a sender, who takes a information source and creates a message that then transmitted to a receiver (Shannon, 2001: 4). To extend what was argued in the above chapters, this thesis uses communication where the humans on each side are activated with human experience. This means that both the sender and the receiver embody the information that is transmitted through communication. The receiver then interprets this message by creating an understanding of the information communicated and if the communication is designed correctly, the receiver finds an intended meaning in message.

For Dewey, in *Art as Experience*, "expression is both an action and a result" (1934: 85). He understood that the sender (or the artist) must have an emotional experience to connect through the message (or the art object) with the receiver (the audience). Yet, he argues that to have meaning there is no need for a "code or convention of interpretation; the meaning is inherent in the immediate experience" (ibid.: 87). In other words, it is impossible to insure that the experience of receiving the message is exactly the same as the intentions of sending the same message, but if the message is informed by the experience of both parties there is a better chance the communication will be understood collectively.

Also, it can be assumed that Dewey's notion of aesthetic experience, as being both derived from the object and the subject is important to communication, and especially in how communication happens within artistic expression. Higgins describes the work of the Fluxus artists as fulfilling prophecy of Dewey's philosophy when she interprets "...experiential engagement when he describes the artist as the creator of experiences and the audience as co-creators" (Higgins, 2002: 188). Pragmatically communicating is about this sender, message, receiver roles being intertwined within communication.

Hermeneutic's relationship to communication dates all the way back to the Greek god Hermes in the form of a messenger that was required to "both understand the original message… and to translate it so that intended meaning would be understood by humans" (Kristensson Uggla, 1994: 175 in Jahnke, 2013: 91). This thesis argues that Gadamer's stance on a dialogue or 'conversation' is where one finds the workings of communication within the philosophy of hermeneutics. Conversation to Gadamer is the collective exchange of understanding, from the pre-understanding and interpretation in meaning to understanding. As began above, in the hermeneutic circle of understanding, "...our task is to expand the unity of the understood meaning

centrifugally. The harmony of all the details with the whole is the criterion of correct understanding. The failure to achieve this harmony means that understanding has failed." (Gadamer, 2006: 291). Thus, communication is key. To conclude our usage of communication in our theory, we hold with Polkinghorne's argument that "the pragmatic and hermeneutic traditions are more optimistic about expanding one's own and one's society's background understanding. Both individuals and institutions, through their own experiential learning and through pragmatic and hermeneutic inquiry, can affect change in background knowledge so that it is more effective in coping with the world." (Polkinghorne, 2000: 465). Thus, informing *assumption d* that design is an enabling mechanism in the human experience of coping with the world.

design

This thesis argues that design is an enabler in its mindset and method, defined as both meaning-making and a process of change. Design is "making sense of things" (Krippendorff, 1989) and in its process it "seems to be a matter of developing and refining together both the formulation of a problem and ideas for a solution, with constant iteration of analysis, synthesis and evaluation processes between the two notional design 'spaces' - problem space and solution space" (Dorst & Cross, 2001: 434). Herein lies the in-between, the transition of the present state to a future state, which will be the new present state, leaving the present state in past tense.

Mindset is "a particular way of thinking : a person's attitude or set of opinions about something" (Merriam-Webster, 2016). And Kolko, in his research on how designers use synthesis, argues that the ability to shift perspectives or play with multiple mindsets is the key to design methods as the:

> <<...unique aspects of the designers in their ability to reframe and empathize—to consider what life is life from another perspective, and make logical inferences from this new point of view. In many ways, this is the unique skill of design: the ability to temporarily exchange or at least supplement one's own perspective with that of another. >> (Kolko, 2010).

Yet, it is not just about the mind in mindset, as that concept of mindset is not enough to explain the abilities designers use to understand the world around them. Amacker, inspired by the pragmatist view, argues against the overuse of the idea of mindset and by stating that artistic methods depend on the bodily experiences and go beyond language and cognitive-based analysis but instead puts to use the combination of both the body and the mind (Amacker, 2015). And furthermore: "This hands-on, bodily approach to knowledge is manifested in design's educational tradition and philosophy that consists of studio-based training and aesthetic critique through doing and making" (Amacker, 2015, DESMA+Avenues: 110).

Design interprets the future, and uses predictive knowledge. According to Zeisel (1984), "designers rely on knowledge that helps them to decide how things might be, but also that they use knowledge which tells them how things might work" (Lawson, 2004: 14). Lawson expands upon this notion by explaining that designers balance a kind of making sense of what is happening now and being able to design for the future. To be speculative in a sense, this knowledge practice is "predictive but uncertain and laden with values" (ibid.: 14). Press and Cooper support this argument by explaining:

> <<Designers are also knowledge workers – they must understand, apply and create knowledge through their practice. Being an active learner throughout one's life is essential, providing skills in research and reflexivity. As a social process, the creation and application of knowledge requires the designer to be a flexible networker, and an adept communicator.>> (Press & Cooper, 2003: 198-199)

Combining the arguments of these researchers it can be inferred that design provides a form of knowledge. As argued in earlier chapters, this knowledge is embodied and based on *doing;* it is the practice of making sense of things and exploring possibilities while designing for the future.

Against the traditional model of research practice, Polkinghorne argues for practice-based problem-solving founded in "the character of an ongoing conversation" where "the aim of practitioner inquiry is to inform practitioners about what to say and do in their work with clients" (2000: 454). This argument is supported by the philosophies of both pragmatism and hermeneutics in their emphasis on inquiry: hermeneutics in its dialogical logic and pragmatism in its hypothesis testing logic (Polkinghorne, 2000). Thus, the question arises if the role of a design practitioner is supported by its natural habitat of understanding human experience or "making sense of things" for and with their client (Krippendorff, 1989)? This inquiry informs *assumption d.*

The act of inquiry is an important part of the design practice. Rylander argues that pragmatist inquiry mirrors how designers practice:

> <<The focus on continuous practical experimentation throughout inquiry reflects the design process, interacting with sketches and prototypes in order to "express" and clarify ideas. Experience as the point

> of departure for inquiry, where we use our emotions and bodily reactions as "sounding boards", immersing ourselves in the attitudes (or experiences) of others, for deciding how to progress, reflects the designer's ability to empathize with the user and sensitivity to interpret social-cultural trends - all driven by our innate capacity for imagination and a primordial belief in human creativity. >> (Rylander, 2012: 30)

As Rylander identifies, design and how designers do the work, find a home with the pragmatist concept of inquiry. "Questions lead to answers when they are submitted to the test of experience" (Polkinghorne, 2000: 473). This inquiry is not only about asking questions –although that is arguably one of the tasks– but is also part of the process of design. Design uses tools and methods in it's process, such as employing *what ifs*, *prototypes* and stakeholder or user feedback, etc., thus informing *assumption d* that the tools enable the practitioners to understand human experience by being a toolset that both embraces subjectivity and gives an approach to be systematic in validating the subjective response.

Then, according to Dewey, this practice of inquiry in the role of a practitioner is a result of the "evolved capacity to learn intelligence" (Polkinghorne, 2000: 468). Bernstein (1967: 125-126) describes Dewey's idea of intelligence:

habit + hitch = emotion + provoked thought

> <<[Intelligence] consists of keen observation, the ability to discount private practices in favor of a bias of objectivity, the ability to envision ideals by which we can satisfactorily resolves situations in which conflicts arise, the ability to formulate relevant hypotheses, and a willingness to revise them in light of new experiences. The intelligent person is sensitive to the practical demands of situations and knows how far to carry his deliberations. In those situations in which immediate action is demanded, the funded experience of the intelligent person guides his actions.>> (Polkinghorne, 2000: 468)

While Rylander interprets Dewey to advocate "scientific attitude" as a way of acting intelligently, which she explains is an exploratory approach where one is "willing to revisit and revise previously accepted beliefs" (2012: 14), but undoubtedly centered in the idea of practicing whether that is by experimenting or by artistic methods.

pattern breaking

As stated earlier, human experience begins with a pre-understanding, or previous experience, which Giddens (1979) concludes as "the everyday activity of the background as routine" (Polkinghorne, 2000: 465). While, innate to human nature, according to both Gadamer and Dewey, this routine must be challenged in order to expand understanding. This takes place in the form of a "breakdown" that occurs when a present situation is met with inadequate understanding, resulting in a transition from an "ordinary, practical mode of engagement with the world to a mode of deliberation or reflection" (Polkinghorne, 2000: 465). Polkinghorne continues, inspired by Dewey, that "only a hitch in its working occasions emotion and provokes thought" (ibid.: 465). Therefore, although efficient routine is human nature, disturbing this routine results in reflection and inspiration.

In reference to a design practitioner, Schön discusses the notion of reflection-in-action "when there is some puzzling, or troubling, or interesting phenomenon with which the individual is trying to deal. As he tries to make sense of it, he also reflects on the understandings which have been implicit in his action, understandings which he surfaces, criticizes, restructures, and embodies in further action" (1983: 50). Therefore, this reflection-in-action takes on both the interpretation of the pre-understanding and the present moment in the form of embodiment.

Amacker adds, in reference to the present moment, that "sensorial and emotional qualities of perceptual encounters are part of what designers learn to make sense of, communicate with, and inspire particular feelings of human experience" (2015, DESMA+Avenues: 116). This creates the foundation of how design fills a much needed gap in an organization but also implies the impact that the process and methods of design can contribute to the human experience, and especially where we come together as a community inside a collective.

3.6 DESIGN PRACTICE INSIDE ORGANIZATIONS

Carlgren (2013) and Jahnke (2013) argue that design and design processes build innovation capabilities. Press and Cooper in *The Design Experience* expand design on the innate nature of human experience:

> <<Design is a core skill, a central economic activity; it is intrinsic to industry/organisations not only as part of the innovation and image-building process, but also as a way of thinking about 'life experience'. How we can create experiences, and how these affect human behaviour and the world, both material and immaterial, is the domain of design.>> (Press & Cooper, 2003: 64)

Bringing the human experience perspective into an organization is a skill (*erfarenhet*) and a process (*upplevelse*) of design. Thereupon we could not argue that the pragmatist thinkers are important without theorizing that the circumstance or the environment of this investigation is inherently important to this research. "Humans are always in the world by being in some specific circumstances or situation" (Polkinghorne, 2006: 462). Ergo, in order to fully understand one's *erfarenhet*, one must identity the circumstance that is the present in the *upplevelse*.

interventions

Dewey's (1934) argument that art should not be held separate from everyday life holds no exception to an experience that transpires inside an organization. Artistic interventions are an example of using artistic methods where art intervenes in everyday life at an organization. These artist interventions are situated the in-between in an arguably compelling way. Ariane Berthoin Antal and Anke Strauß propose:

> <<that the power of artistic interventions in organizations resides in the opening of spaces of possibility, which we call interspaces…. In the interspace, doubt and organizational norms are suspended to enable experimentation. It is from the experimentation in the temporary interspace that values-added can flow out to influence process and practices in the organization thereafter. Energy and emotions are key ingredients in the interspace that artistic interventions open in organizations.>> (Skoldberg, Woodilla & Berthoin Antal, 2016: 39).

For these researchers, the interspace is the fruitful and valuable because the activity in these space enables the employees of an organization to let go of some of the organizational norms. Interspace is defined as a transitive verb "to occupy or fill the space between" (Merriam-Webster, 2016). Thus, an interspace has the ability to exist in the in-between and the experience of humans in these interspaces affect the organization as a whole. In this experimental space situated in the in-between, the artistic way of working utilizes embodied knowledge inside the organization.

Moreover organizations are an interesting setting for the exploration of how design can enable for meaningful experiences. Darsø claims "artistic experience touches one's feelings, involving one's body, mind, heart and spirit, and that is not commonly noticed in business life." (Darsø 2004 in Soila-Wadman & Svengren Holm, 2016: 4) Then, she concludes in her chapter titled *Arts-in-Business from 2004-2014* that the power behind artistic interventions inside the organizational setting is in a tension that she calls "constructive disturbance" (Darsø in Skoldberg, Woodilla, & Antal, 2016: 31). She explains:

> <<Organizations need to be disturbed regularly, because they have a tendency to freeze into a culture of homogeneity and complacency, but as various experiments and 'failures' have demonstrated though this book, disturbance must be underpinned by creating trusting and respectful relationships between all people involved.>> (ibid.: 31)

This argument for constructive disturbance comes with a caveat of a warning. Darsø is arguing that trust must be built in the in-between. It is this careful mediation that the artistic way of working is put to good use but only if the process is understood and communicated well. In this sense, we wonder how the process of constructive disturbance is tied to how the creative practitioner must understand how her organizational colleagues are experiencing the intervention.

Adding another theoretical example of the practice of artistic methods inside organizations to this theory chapter, Ann Rippin's (2013) research and practice inside organizational studies pushes boundaries of how one can use art to both create understanding from within an organization but also within academia. Rippin uses Dewey to defend her choice to both analyze and communicate the experience of The Body Shop organization. She describes that Dewey's way of understanding human experience can be applied to frame an organization and how human's experience organizations:

> <<We might have an experience in using the product or service, or coming into contact with the brand and so on. The employee will almost certainly experience the organization in less differentiated terms, although

> it will still be an encounter with a context and it will still involve a sensory engagement, however blunted by continual exposure to that context. The experience of organization, then, can occur on a number of levels with varying degrees of intensity.>> (Rippin, 2013: 1556)

Rippin continues to reference Dewey by inferring that "a normal response to a meaningful experience is to make art and to capture and communicate the significance of the experience and to make it available to the wider community" (ibid.: 1556). Thus, she is arguing for artistic methods to be both the act of looking and the way of creating meaningful experiences inside organizations. Proclaiming even, that these types of meaningful exchanges "increase happiness through the creation of the 'esthetic'" (ibid.: 1556). Furthermore, Dewey states that the artist does not shy away from conflicts or tensions but "...cultivates them, not for their own sake but because of their potentialities, bringing to living consciousness and experience that is unified and total" (1934: 14). Ergo, Dewey is defining that to practice artistic methods is to utilize the conflicts to their advantage and he is hinting on the value of creating the aesthetic experiences in organizations.

Oriana Haselwanter, in her 2014 article conducted at Ericsson Site Lindholmen, investigated innovation and the usage of artistic methods. In this article she argues for using art in the terms of artistic provocations:

> <<artistic provocations are short-term activities provoking the participants by confronting them with unusual or unorthodox worlds. Experiencing these different worlds with all senses – aesthetic values – conveys an understanding on different levels. This possibility leads to a more open attitude and positively influences a learning process. Through this individual and bodily learning process the participants are likely to be able to implement new perspectives or new methods concerning creativity and innovation more easily.>> (Haselwanter, 2014b: 25)

This concept of artistic provocations inside organizations, is a term, as Haselwanter states that promote "attitudes and learning processes" building a body of design knowledge (ibid.: 25). Haselwanter's study is particularly relevant to this research as is prior understanding of our current circumstance, Site Lindholmen.

Furthering the situational aspect of this research in a multinational organization, we revisit the need for building innovation capabilities. Darsø argues that innovation competency is twofold and:

> <<...can only be acquired through experience and practice. Socio-innovative competency covers the aspect of leading or facilitating innovation processes in diverse groups. Intra-innovative competency concerns learning about oneself, becoming conscious about strengths and talents, knowing how to motivate oneself and what kind of reflection works, and learning to use intuition (Darsø 2012, pp. 110-111). Aesthetic and artistic approaches are particularly effective for developing intra-innovative competency.>> (Darsø in Skoldberg, Woodilla & Antal, 2016: 31)

Accordingly, intuition is informed by the aforementioned notion and the practice of reflection of our prior experiences or as Darsø argues as imperative to *intra-innovative competency* and informs our *assumption d*.

business design

In this section, we develop a theoretical argument for the context this thesis project entails, in particular the use of business design inside organizations. The theoretical chapter also comes full circle as the in-between is argued to be capable of being embodied by the business designer, or the practitioner who must speak the aesthetic language of the arts while making the people of the organization comfortable. Haselwanter argues that a business designer is in fact situated as a role in the in-between as this type of designer stands at the intersection and enables the conversations between seemingly diverse worlds. The designer's role is to "interpret, consult, communicate, guide, facilitate and implement the appropriate perspectives and skillsets in the right ways and at the right time" (2014a: 24). Hence, business designers are meant to stand in-between in the many experiences that exist within an organization. This means that the in-between can both be something that informs the design practitioner and can also actually be embodied –as the business designer in particular– more directly as the go-between in a bridging role between the fields of business and design.

This in-between proposed by Haselwanter is not merely an intersection between disciplines. It can also be argued that this particular in-between is about dealing with uncertainty and staying flexible while trusting the design process. As we learned in the above chapter, the design process, and hence, its practitioners, "may have no sense of the eventual destination" (Coyne & Snodgrass, 2006: 248). These two expand on this notion by explaining the process further: "She does not know where the path leads;

she does not seek reasons for what is encountered, but simply accepts them as given; and she has no rules to govern her reactions to them" (ibid., 248). This can be paralleled as a typical situation in an organization, as Rippin argued: "Organizations are polysemic in that their meaning and location shift constantly as individuals experience them" (2013: 1561). In other words, an organization has many different meanings and the role of the business designer is to navigate the gap and interpret the many experiences that exist in an organization.

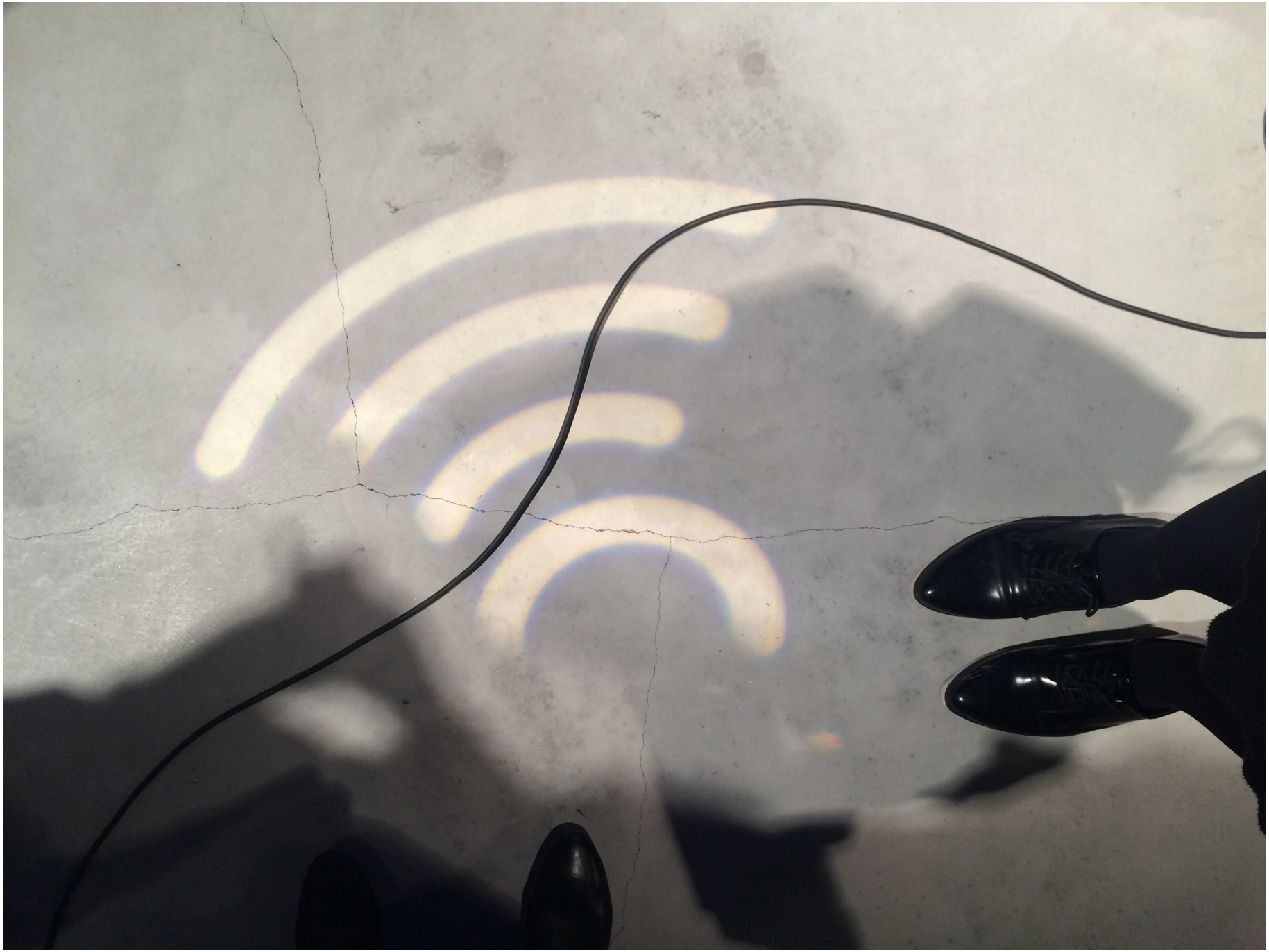
doing. These two philosophies provide ways of viewing the world through understanding human perception and informing human experience. Humans can be immersed or enveloped in an experience, as individuals interpretation and/or in one's collective intended experiences created by design practitioners.

At its human core, the practice of design is about connection and is a process of interpreting human experience. It is a process of inquiry with the actions of doing, reflecting, framing and iterating. These actions, seemingly second nature to a design pratitioner, are in fact a balancing act of immersing and enveloping oneself in experiences and creating intended experiences for others. Therefore, the in-between theorectically informs the practice of design as one must navigate the gap between an experience and an intended experience.

3.7 THEORETICAL CONCLUSION

In conclusion to this theoretical foundation to this argument, we would like to present our understanding and a brief overview. As shown in the above chapters, our theory is limited to the following: the pragmatist theory presented by John Dewey in his book 1934 *Art as Experience* and the hermeneutic perspective presented by Hans-Georg Gadamer's 2006 book *Truth and Method* translated by Weinsheimer, plus secondary academic interpretations of these philosophies.

Gadamerian hermeneutics gives more weight to history and our interpretation, while Dewey's pragmatism gives more weight to the present moment and the



4 METHOD

Our study is an exploratory qualitative study that is based in action research with a practical case-study within the multinational organization, Ericsson. This is inspired by Jahnke's reference of Ricoeur's hermeneutic spiral as "an ontologically derived interpretation and an epistemologically derived reflection (which might even be distanced and critical), that opens up to the 'excess of meaning' of the world, rather than locking meaning to established history and tradition" (Jahnke, 2013: 95). This study takes an epistemological approach because it is a study of the existence of our role as business designers inside Ericsson and creates knowledge that informs both theoretically and practically. Ericsson has provided us with a case-study that enlists the role of a design researcher and practitioner. Stemming from the social sciences and the action research realm, our research – even though subjectively based – it is an iterated and reflective process that creates a stream of knowledge generation. Therefore, as Lawson states "design has to be learned by doing rather than by reading a textbook" (Lawson, 2004: 7), and we took this method and applied it in this thesis project.

4.1 ACTION RESEARCH AS DESIGN PRAXIS

Our main research methodology is action research with a balancing between design theory and design practice in the form of design praxi – "practice informed by theory, and theory informed by practice" (McCullough, 2000 in Press & Cooper 2003: 128). This argument is continued by Rylander when stating "design research is also a practice" (2012: 38). This balancing act that is taken on in this thesis project stems from a practice centered approach that backed with theories behind designing for embodied experience. To further support this choice, we return to Press and Cooper's *The Design Experience* and their argument:

> <<The diverse nature of design disciplines means that in some cases artistic practice will legitimately drive research, as in the case with the applied arts, but for industrially oriented design a key priority has to be to ensure that design practice is rooted in the social sciences of culture. This will ensure that real needs and meaningful experience drive design.>> (2003: 128)

Thus, to balance both theory and practice in this thesis project, we use action orientated research methods, such as design and artistic approaches, to investigate the needs and culture of the organization at Ericsson, Site Lindholmen. Then also, the last sentence of the above quote is a foundation to our philosophical approach of understanding the theory.

background of action research

Deepening the idea of what is action research, action research is a grandchild of the term action science (Torbert 1976, Argyris 1980, & Schön 1983 in Reason & Bradbury, 2008). "Action science refers to a broad approach to social practice that links human meaning making with the discovery and shaping of the causal theories that create our social world." (Reason & Bradbury, 2008). The term causal refers to the idea of "relating to or showing the cause of something: making something happen: causing something" (Merriam-Webster, 2016). Thus, in a sense the term causal in itself is referring to the experience of finding connections and/or making experiences.

According to the forefathers of Organizational Learning in Action, Friedman and Rogers:

> <<The objective of action science inquiry is to help us become more conscious designers so that we can shape our individual reasoning and behavior, as well as our behavioral worlds, and reconcile them with our intentions. It aims at making individual and collective theories-in-use explicit so that they can be critically examined and consciously changed.>> (2008: 9)

Friedman and Rogers, who draw much of their stance from the works of Argyris and Schön, describe five features that include a looping of communities, a creation of practice of interpreting and testing in the field, emphasizing the revelation of the status quo and the social bodies that build the community, and finally the use of framing as a collective sense-making tool (Friedman & Rogers, 2008). Through this rhetoric of the action research, we can determine that there is a looping between theory and practice, a looping between individuals and communities and the active inquiry, which is consciously repeated. Hence, the act of iteration.

4.3 REFLECTIVE PRACTITIONER

As the previous passages suggests that we argue the looping between theory and practice is not enough of an explanation for the methodology of this particular research project. In fact, the design praxis does not only loop continually in order to repeat itself but in the approach we use, during each subsequent loop the understandings are iterated and re-designed. This approach is founded in Schön's (1983) idea of the designer acting as reflective practitioner, or "a reflective conversation with the situation" (Lawson, 2004: 84). Which is further explained by Lawson to be called

"reflection in action" and "reflection on action" (2006: 299) which means that designers are often constantly reflecting on the "current understanding of the problem and the validity of the emerging solution or solutions." (ibid.: 299). Lawson continues to explain that the term "reflecting on action" is a more advanced, stepping back action where one checks in on the process and even asks why or is there a need to change course for a better designed answer (ibid.: 299). In this masters thesis, we act as reflective practitioners reflecting *in* action and *on* action in our multifaceted role as both the designer and the researcher evolving our exploration by being informed by the reflections upon both theory and practice.

In our action research method we stand in-between the designer and researcher roles as we balance the looping of design praxi and utilize our reflective muscles. The in-between nature of our action research can be supported by our theory chapter and theoretical stance behind the investigation into experience in relation to the philosophies of hermeneutics and pragmatism. Jahnke argued in his PhD research

> <<...that drawing on a hermeneutic being in the world is necessary to be able to generate qualitative knowledge from a study that attempts to embrace the diverse perspectives ... Such an ambition necessitates a continuous shift in positions, between action and observation, reflection and critique, and empirical material and theory.>> (Jahnke, 2013: 49)

And to further this argument that it is inherent in the balancing of the acting with the researching in this research method, Jahnke referenced Coyne and Snodgrass (2006: 45) and states "the operation of the hermeneutical circle is not the employment of a method. It is not something we can choose to use or not, in the manner of a tool. It is, rather embedded in all thought and in all action." (Jahnke, 2013: 49) Hence, we take the stance that separating the action from the research is unrealistic because the experiential understandings are intertwined inside the body of the researcher who is performing the research. This stance leads to the choice of using design methods as our main source of analysis and data collecting tools.

4.3 DESIGN METHODS

This thesis project uses design methods or designerly ways of doing (Cross, 2007) as the method for analysis for this research. In design methods we specifically are using methods that are informed by our the design subchapter in the theory chapter. These include sense-making, visualizations such as mapping, the use of metaphors and co-creation. The subchapters below introduce the methods while the chapter 5.6 that follows describes the journey of collecting. Then, as we have identified above the design methods are not just the way we analyze our research and develop our understanding of each explorative experience but also is a part of how we perform the task originally presented to us at Ericsson. The design methods are both used to understand the research and lead us informing our practice.

Sense-Making Methods

Sense-making is a common practice and part of how we define the work of a designer, and absolutely crucial when working in pairs. Gadamer describes making sense as an act of inquiry and describes this as:

> "The essence of the question is to have sense. Now sense involves a sense of direction. Hence the sense of a question is the only direction from which the answer can be given if it is to make sense. A question places what is questioned in a particular perspective (Gadamer, 2006: 356).

Kolko concludes that sensemaking is "an action oriented process that people automatically go through in order to integrate experiences into their understanding of the world around them" (2016). Kolko continues that "sensemaking is an internal, personal process, while synthesis can be a collaborative, external process" (ibid). We worked closely in reflecting into our own sensemaking processes, but also focuses on externalizing, visualizing and building on each other's understandings of this research. In making sense of experiences, we focused on externally mapping the experiences visually and using metaphors to analyze these mappings.

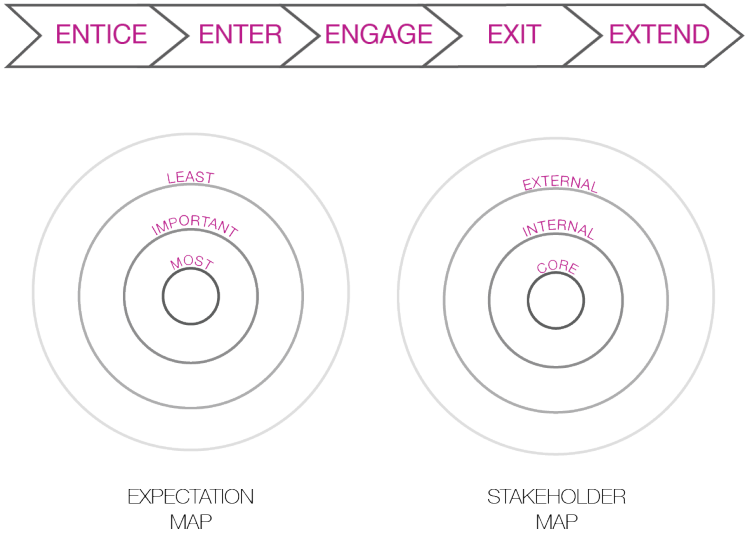
mapping

Mapping is a concept that "helps us understand complex systems of interaction, particularly when we're dealing with abstract concepts like experience" by showing the multiplicity of connections between actors and objects in any given ecosystem (Kalbach, 2016: xi). Kalbach argues that "mapping experiences isn't a nice-to-have design tool; it's a must-have for strategic alignment" (ibid: xi). For these reasons, we used mapping as the foundation to our action research process.

In particular, we focused on experience mapping in order to reflect, externalize and understand human experience. Experience mapping is " a model of how people experience a product, service, environment, or computer system. Like a good highway map, it organizes and abstracts

complex reality to focus us on the important bits" (Conifer Research, 2002). We used the following experience model from Conifer Research, which includes the following stages: Entice, Enter, Engage, Exit, and Extend, which "describes what we as human beings expect from a ritual, or any experience meant to transform us. Transforming, compelling experiences tend to perform well at each of these five stages and in the transitions between stages." (ibid.). We chose this simplified point of departure for experience mapping to leave room for the development and diversity of our experiences during the research journey.

Also, other collective sense-making maps such a stakeholder map and expectation maps. A stakeholder map identifies all the different perspective and motivations of all those involved with a specific case. An expectation map outlines the expectations of a project on the basis of the core being most important, important and least important.



metaphors

Metaphors are an important part of this methodology of this research. Metaphors were used as a sense-making tool by us as a pair and with our communication in nearly every aspect of this exploratory inquiry. Metaphors were a poetic way to meet in the in-between and define this in-between in more concrete terms. "Metaphorical deliberation might thus be seen as an ongoing process of open communication and poetic creation of new meaning so that some objects -- even in design (and often in art) -- may be inherently metaphorical in nature and open up to yet new interpretations" (Jahnke, 2012: 38-39). Thus, a metaphor is something that both explains an idea and forms a new understanding. To expand on that notion, Lawson argues that a metaphor is " not merely a literary device but a crucial cognitive mechanism" (2004: 94). Hence, this thesis project takes full advantage of this *crucial cognitive mechanism* and uses it as an active tool to create collective understanding.

the window metaphor

In particular, we use the window as a metaphor. The window metaphor has been used in many contexts throughout history. In this paper it is used to make the perspectives of an experience tangible, to understand meaning and to frame experience in order to design for the next. As a metaphor that makes experience feel more tangible, Leon Battista Alberti's 'fenestra aperta' or 'window to the outside', which is the notion that Alberti used the window to describe how the arts act as an opening to another perspective (De pictura 1435 in Gottlieb 1981). Another historic example of the powerful stance of the window metaphor are stained glass windows, for example the windows commissioned by Abbot Suger (life:1081-1151) for the Church of Saint Denis began the age of Gothic Architecture in the (Digital Collections from The Metropolitan Museum of Art Libraries, 2016). The church found stained glass windows to be an interface to evoke meaning and give an aesthetic experience for the viewer to feel the divine shine. Then also, the surrealist, René Magritte's paintings of windows inside windows such as his *Human Condition* of 1933 exemplifies the tension in framing one experience inside another, and then another, and then another (Rene Magritte, 2016).[6] As its long history implies, the window metaphor is a longstanding symbol and for this reason, this thesis uses it as a communicative tool to make sense of the complexity that is human experience.

6

As design often performs the task of simplifying and the window too serves a purpose. The window metaphor tool was developed during our project in order to collectively sense-make the data. It was used as analyze and layer up on the experience mappings. Used as a highlighting tool, it is how we relate back to our experiences to interpret, connect and focus on the results from our inquiries. This tool is also a clustering tool and a theme can be applied in this method to highlight a specific perspective. Hence, the window metaphor tool acts as both a symbol that enables communication and is a process of collaborative sense-making.

Hence, a visualization and analysis tool based on the window metaphor was developed during the process of this research. The window metaphor allowed for us the observations and the inquiries to be framed from both the inside and outside. In fact the framing is an important action the window metaphor has given this thesis project. Just as the window frame balances the tensions between the inside and outside worlds, framing is how we facilitated and drew insights that were pulled into our analysis chapter.

In the most basic form the window metaphor was a tool to highlight and come together as a team in our collective understanding. What we highlighted was specific to the assumption we were currently exploring and we go into detail about these specifics in chapter 5.6. Process of data collection. The developed window metaphor tool that we used was both to inform the practice of designing for experience and to understand each other while we practiced.

Co-creation

Co-creation or co-design is defined as collaborating creatively together in a developmental design process between a group of people (Sanders & Stappers, 2008). In this thesis, co-creation is used in a variety of ways. Co-creation was used by the two of us in inquiring and understanding the philosophies. The entire thesis is a collaboration, and thus co-designed. In addition, we also co-created with our four stakeholders and other site Lindholmen employees at Ericsson. This was done in the form of check-in meetings and workshops in the innovation-room. The co-creation method was used in order to emphasize communication between us and them, but also to have more transparency in our process. Co-creation gives space for all voices to be heard in our process and thus, empowers the project to be well informed and useful to its users.

assumption a: Meaningful moments are moments where participants are engaged in the experience.

assumption b: Embodied experience is where the participants begins to own the experience; it becomes part of them.

assumption c: One human can enable another to have an embodied experience through the use of tools both designerly and communicatory.

assumption d: The interspace is where the in-between informs the practice.

the mia and sam collaboration

This section is to describe the methodology behind our direct collaboration and the co-creation of this research. As a team, we reveal the balance of the HDK Business & Design program as each represent the two seemingly polar academic systems: the creative arts and the school of business. As collaborators, we met in the middle of these two distinct perspectives; we stood together in the in-between.

During the theoretical study of this thesis, Samantha, as a practicing artist and a budding theorist, dove deeper into John Dewey's pragmatism while Mia dove deeper into hermeneutics. Mia's dive into Hermeneutics was in recent years, but later realized it had all come full circle, from my *farmor*'s master thesis in nursing care with a hermeneutical perspective to my father's theological studies. As a method for understanding the philosophy, we two, met in our reflections. Reflection and visualizations played a huge role in our way of working in a pair and we found that reflection empowered us to understand where each other were coming from and feeling at that particular, sometimes stressful and frustrated moment. But also, led us to develop our process as both practitioners and researchers.

4.4 PROCESS OF DATA COLLECTION

We found inspiration from the research method of design praxis and the theory as we developed the methods during this research process. Dewey informed this methodological approach in that experiences were everywhere we just needed to pay attention to how our bodies were reacting to them, while Gadamer's hermeneutics and its focus on experience informed "the need to immerse in interpretation" (Jahnke, 2013: 92). "To understand this experience Gadamer found inspiration in art, arguing that art constitutes an 'encounter with an unfinished event' " (1960/1996: 85 in Jahnke, 2013: 104). The fact that both Gadamer and Dewey looked to art to help them form their philosophical stances, led us to begin our search into meaning-making by experiencing three immersive art experiences.

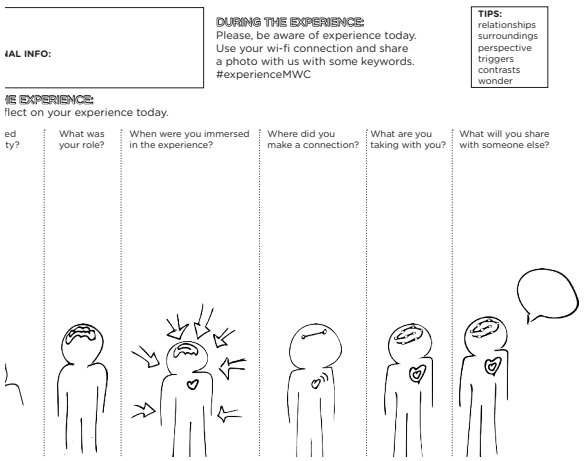
As stated in the introduction, the research followed a path of assumptions in order to understand the greater inquiry: *How can the in-between inform designers to enable embodied meaning in an experience at an organization?* As action researchers, these assumptions were informed by the design praxis approach and allowed for testing intuitions that were informed by the theories and following a process. A process we were, in fact, testing if we could trust. We pushed ourselves into designerly ways of doing as often and as quickly as we could. One way this manifested itself was that we designed many of the tools needed specifically for the direct assumption we were testing.

Along this journey we reflected and noticed that trusting the process included both the negative and positive emotions, but the relevance or

impact always existed, as Dewey had predicted, in the doing. Hence, this ties back to both how we define the wandering of the design process in our theory chapter and how we approached our research. We traveled with a willingness to stay flexible and to follow the path that revealed itself along the journey. Also the project included a mass volume of experiences, and reflections, too many to gather and explain their significance but as Dewey and Gadamer argue, all important. Thus, in the following sections, we go into specifics on many of the experiences that lead us through this project's journey and as stated in our inquiry chapter the journey followed four identified assumptions

assumption a: Meaningful moments are moments where participants feel and reflect that they are engaged in the experience.

This was where we started. *Assumption a* is where we became a team with the realization that both of us were interested in exploring meaning-making and how inspiration can be provoked in an experience. As stated earlier, we dove into immersive art explorations which we call *aesthetic events*, this dive was conducted in order to analyze and create a collective understanding of human experience between us two researchers. The *aesthetic events* included a dialogue event, three exhibitions and a high-tech storytelling event. During these events, we engaged as audience members and observed the experience and our fellow participants.



After each event, we externalized our reflections together by using the experience mapping method mentioned in the previous chapter. We made sense of these *aesthetic events* together as a pair by mapping and then applying our window metaphor as an analysis tool. In this round the window metaphor was highlighting where we personally felt engaged in the exploratory experiences and then each of our sets of windows were compared during a reflection session where we asked ourselves and each other why these elements were important to each of the experiences. Here it should be also mentioned that there were conversations with the facilitators of the dialogue event and with an exhibiting artist about her relationship with the curator in one of the exhibitions. These conversations filled in the behind-the-scenes areas of understanding of these *aesthetic events*.

We iterated upon the methodology of the first three *aesthetic events* in the fourth event by engaging our fellow participants in sharing some tips for an engaged experience (inspired by the dialogue event) and gave them a hashtag to share their snapshots in social media before the exhibitions. We followed up after the exhibitions with a questionnaire inquiring where they found meaning or were engaged during the day trip.

Then, we engaged other users that were present in the experiences into our process of the highlighting as a form of ensuring the validity of our reflections. In terms of validity, we also added a round of fresh eyes in the form of two business and design students who also analyzed and interpreted the findings of relevant explorations. These interpretations were then compared to our own to double-check that our interpretation was on the right trajectory. This pattern of experiencing, reflecting, mapping, analyzing through our developing window metaphor tool was then iterated into the next form for the next assumption.

assumption b: Embodied experience is where the participants begins to own the experience; it becomes part of them.

This assumption resulted from the analysis of the experience mapping and its identifiable phases of an experience. In this assumption, we engaged others in our exploration and in identifying the phases of the experience, but with an addition of the phase of embodiment, or where a connection is made so one owns the experience. Specifically, we tested more on our case inside Ericsson and its defined user clusters (students, employees, customers, community). This included but was not limited to: the *Uni Team* (a group of University students) attending the Mobile World Congress in Barcelona on behalf of Ericsson, the Design Studio Tour at Volvo AB with business design master students, and the Thesis Workers Orientation Day in the Experience Center at Site Lindholmen.

Our window metaphor tool was further developed in this assumption as a way for the user groups to share a snapshot of their engagements through social media with a hashtag, or through a drawing of a snapshot of the experience. We tested how to gain insights from the other users in the form of a user experience evaluation tool (iterated questionnaires from *assumption a*: see illustration, a reflection workshop, and a social media interaction that were to be used with users of the experiences we explored.

We also tested this experience mapping tool with the *Uni team* at the Mobile World Congress in Barcelona. We enlisted an Ericsson employee and three *Uni-team* members to share in their experience, both in their reflection (*erfarenhet*)

with the illustration worksheet and immediate snapshots on social media (*upplevelse*). We met them beforehand to personally introduce ourselves and the task, as well as had a follow-up interview and debrief with one of the participants.

After the Volvo Design Studio visit, we had a reflection workshop. The reflection workshop was with four business and design master students the day after the visit at the Volvo Design Studio. We prepared an user experience evaluation tool for collect their reflection. During the reflection workshop, we facilitated a two step process. First, all participants silently filled out the exercise and secondly there was a group sharing session where the reflections written and drawn on the exercise worksheet was shared and discussed. We engaged with the fellow users in the discussion.

As a result of the feedback on the user experience evaluation tool in the reflection workshop, we found that the experience mapping was our internal sensemaking tool, not to be applied on the users. We will revisit this finding in the analysis. Due to this, we focused on areas of engagement on the Thesis Workers Orientation Day. Our stakeholders gave us the opportunity to elicit some feedback at the end of the event; we began with getting to know each other and sharing a skill we would be happy to help out with to form a sense of comradery.

We then enlisted the thesis day participants to give feedback on the day in two parts. First, we asked for their most and least engaging moments in reference specifically to the demo wall. We then developed a list of questions for this specific event based on the findings from *assumption a* that we asked the students to pick from and answer. The answers were put on the wall to build the feedback externally and visually. The group dwindled down to about 9 of us who sat around discussing these concepts and insights for an extra hour. Our feedback session results was later used to help the team of cross-site managers to start the planning for the next student group experience, the Intern Day, to be held in mid June, 2016. We have been invited to assist in creating this experience at Site Lindholmen.

Plus, the facilitation of this feedback session with the thesis workers validated our decision to not use the experience mapping in the form of a user experience evaluation tool on the users and led us to *assumption c,* the art of enabling. This transition to focusing on how to enable was also validated by the March check-in with our stakeholders, where we presented the insights up to date and our theoretical underpinning of embodied meaning in an experience. In addition to this presentation, the check-in meeting became a workshop where a stakeholder map and expectation map was co-created by three of our main stakeholders.

assumption c: One human can enable another to have an embodied experience through the use of tools, designerly and communicatory alike.

This assumption was derived from the building of knowledge attained by *assumptions a* and *b* coupled with the finding that facilitation is a practice, which influenced the development of our research question.

At the Ericsson Studio, we immersed ourselves into a series of four tours: one in-depth and three shadowed tours which included a group of women representing the government sector and employees. We also had a reflective conversation with the manager and several employees of the studio throughout our time there. After the tours, we used our experience mapping method to draw out all the layers of the tours we had experienced on a whiteboard table in the open meeting space area in the Studio. We iterated the window metaphor tool to highlight the windows of enablement: where there were identifiable tools used to engage the participants. In this investigation, we were looking to see if there are certain cues, tools or methods to guide a human into a more meaningful experience.

During *assumption c*'s exploration, we shadowed a customer tour given by our stakeholder from Microwave. This tour consisted of circa 10 men and was timed just under one hour. The demonstration wall was a rather small part of a long day for these customers, which we did not participate in, but there was a follow-up reflective conversation with the stakeholder who gave this presentation, and the insights were revisited later at the April check-in meeting.

Then also, a meeting was requested by a fellow employee through the suggestion of one of our stakeholders for us to help design a poster for a recruitment event for graduating engineering students to be held in the Ljusgård at Site Lindholmen. In this Recruitment day planning meeting, we discussed the purpose of the event and curated communication for this specific purpose. Also within this meeting it was realized that a need arose for designing an experience specific to the needs of connecting recent graduates to Ericsson managers at the recruitment event evening. During this planning meeting, we also presented our research thus far which included the co-created preliminary design principles of the Experience Center. In a sense, this meeting was a prototype of our design principles, which are a result of the workshops with the stakeholders and our insights to this point. Collaborating with our fellow employee, we initiated the following: an ice-breaker, incorporating the other department meeting employees and gathering the participating managers for a run-through to prepare them for their engagement and role in the event. This collaboration of the event planning validated the design principles and our understanding of enablement. Unfortunately, there was no follow-up in the actual event as it was cancelled by upper management.

We were invited to take part in the Next-Up event at Universium where Ericsson was a panel of experts judging eighth grade students competing in four challenges inside the IT field. There were four areas of coaching before the final presentations including technology and marketing. Due to unexpected circumstances, instead of observing Ericsson's role in the event, we were assigned to be IT experts in the technology coaching sessions as representations of Ericsson. We engaged in the coaching in both our learned IT knowledge during our time at Ericsson, but also with our design knowledge which included coaching on presentation, communication and perspective changing.

In *assumption c*, we also reached out to an outside perspective on enablement in an interview regarding the communication of the University of Gothenburg and their usage of the window metaphor. This was to validate our use of the window metaphor as a methodology and to understand communication strategy from an outside perspective.

The April check-in meeting was planned already at the March check-in. In spite of this, two stakeholders from Packet Core were unable to attend. We decided that adding their information to the co-creation of the Experience Center mapping could be done in layers, thus we went ahead with the meeting. During the course of the meeting, both of us sensed some disappointment from one of the stakeholders. We tried to engage his perspective into the mapping and sought out his responses. At one point, he got up and took the pen and began to explain his view as he drew onto the map directly. We began to understand his role and thoughts behind the project. Although it was evident when the project was presented that it was coming from two different departments and we would each represent one of the departments, it wasn't until this check-in meeting, that we understood the complexities and tensions this fact created. The agendas of the two sides were not aligned, and the expectations of the research, particularly at this mid-term meeting revealed this. Reflecting-in-action at our April check-in meeting and on our action after the meeting led us to *assumption d*.

Assumption d: The interspace is where the in-between informs the practice.

Assumption d was a result of the realization from the April check-in meeting that the Experience Center was in fact an interspace, as was the collaboration among our stakeholders.

Inspired by the Fluxus Art Movement (Higgins, 2002), we took advantage of our professional photographer offered by HDK in our preparation for the design exhibition to test our assumptions. This still-life employee prop poetry was a collection of objects acquired from interactions and conversations with employees from site Lindholmen. We walked around the building and asked people for objects that expresses Ericsson and themselves, things that meant something to them. Some of the people we knew, some we did not. It was way to create space for the expression of the employees in order to build a collective expression from an employee perspective. We purposefully gathered objects from the different floors and departments to validate the collective expression.

We were invited to take part in the Systems and Technology Department meeting that included a presentation, a workshop and a dinner. A small group of the department created an immersive, role-play moment to set the stage of the meeting. This particular meetings content was about a retrospective of the past two years and a reflection session for the employees to consider and understand what has happened and what needs to be changed or improved. The event used the past, present and future as departure points for specifically a reflection on the progress and needed areas of improvements for their "new" way of working strategy, which was started in 2014 and is on-going. We were enlisted for a brainstorming session about the planning of this experience design, that resulted in some hands-on interactions in the event. During the event, we were both engaged participants, and were also present in our observations, especially since we were tasked by them to document the event by taking photographs.

Another event unders this assumption, was the internship of a visiting son of an employee. This internship came in the form of a two day internship at the site. During this internship, we were given the opportunity to spend an hour with both the twelve year old and his mother on the second day. To create a better understanding on how employees interact with the Experience Center when bringing visitors on to the site, we requested she give a tour for her son in the Experience Center and we shadowed that tour. We also requested that she reenact the previous day's introduction to the Ericsson building and organization. The led us through their physical journey of introducing the site, but also through their conversations and his activities. We then asked for their reflections of their experience, and continuing with how that might be improved.

The May check-in stakeholder meeting was planned at the April check-in. It was a response to the tension of the discussion and a deadline for delivering a digitalized, and cleaner version of the whiteboards (Experience Center mapping) from the April check-in. We changed scenery in this check-in to the actual Ljusgård 34. We printed out all three of our maps: The experience mapping, the layered up experience mapping with their themes, and a current status of facts of the ljusgård. They interacted with the maps with the use of window metaphors where they were instructed to frame three bubbles that were important to them as a stakeholder.

We were invited to a meeting about the placement of a Connected Bus Stop in the Experience Center. This invitation was presented to us after our April check-in and planned the May check-in before this meeting to be prepared. We joined two of our stakeholders representing Microwave and Packet Core, along with a conference call from Industry and Society department. We prepared our stakeholders the day before with the May check-in meeting and brought our printed Experience Center Journey and placed it on the table in the center of our meeting. The physical site head of Lindholmen could not attend, thus the final decision was not made.

This *assumption d* has the closest relation to the greater research question and was derived from our newly found understanding of what might enable a person to have an embodied experience. Like *assumption b*, this assumption is based on more outwardly focused perspective and testing with defined user clusters. This assumption's results contribute most directly to the Ericsson requested deliverable of this thesis project, but also exists as our main testing ground in the narrowing down to how might the in-between inform designers to enable embodied meaning at an experience in an organization.

methodology conclusion

As mentioned before, all four of our assumptions lead into our greater research question. The assumptions lead to the understanding of how the in-between gives the opportunity to begin the process towards the implementation phase and the moment where we can inform both us and our fellow designers on how to utilize the in-between. As mentioned in our inquiry, this project entailed redesigning the Ljusgård 34 into a more fully functioning Experience Center at Site Lindholmen. This means we conclude this thesis project with the development of a concept that was investigated through our journey of experiences, and our queries of the needs of the identified user clusters of the Experience Center and the co-creation activities we facilitated with our stakeholder group. All of which formed the foundation for the design brief and concept that will be delivered to Ericsson.

The concept begins with of the Experience Center by collecting, identifying and mapping out the current state of the room, Ljusgård 34. We also mapped the complexity of our user clusters, which is shown in the Outcome Chapter. The Overall User Cluster Map. This map, presented in the following chapter, shows the different opportunities to explore the needs of the user cluster groups presented within the *Ericsson events*. Once we visualized our seemingly small explorations into each user group, we could see just how complex and multifaceted this Experience Center's redesign must accommodate. Then, in the greater umbrella vision for the next steps in the Experience Center's transition, we developed a set of design principles that are applicable to all user groups and every experience, or event planned for the Site. We include a set of enablers, or tips, for these principles in the proposed experience design concept to be presented to Ericsson.

During this concept development process we explored the whole experience of the Experience Center. This lead to the creation of the experience mapping which is also shown in more detail in the subsequent chapter. Defined by the theory behind human experience, this map begins long before they enter Ljusgård 34 and carries on long after they leave Ljusgård 34 and then is a visual to workshop with our stakeholders in order to add a layer to the experience center redesign process. This layered up version of this experience mapping was the activity that investigated if the room themes found at the Ericsson Studio in Kista were on site at Site Lindholmen and if they were necessary to tell the story of the Networked Society at Site Lindholmen. This process of layering information given to us by our stakeholders working together with us also allowed for a co-creative process and an alignment of the many motivations behind.

In the final co-creation workshopping which took place in the May check-in, we applied the stakeholder's contribution to themes from Ericsson Studio to the experience map of Lindholmen, by asking them where these themes were at Site Lindholmen. This action aligns Ericsson corporate and the Site Lindholmen, but also represents their motivations for the Experience Center. We then zoomed-in to some key areas of focus, discussing these with each other and ideating how to work together on this experience. In our method of co-creation, this ideation also turned into discussing 'low-hanging fruits' as the stakeholders referred to them, or areas that we could influence in the short term coupled with a greater vision for the Experience Center. These 'low-hanging fruits' plus our greater design concept will be presented at Ericsson Site Lindholmen in mid June 2016. [7]

[7] The documents from this presentation are also included in the appendix of this text.

5 REFLECTIVE ANALYSIS

In this chapter, we tell the stories of the experiences (*upplevelse*) revealed in this research through our assumption journey and documentation described in the method in the form of a collection of framed insights. There are 19 experiences that are divided into three groups: *aesthetic events, Ericsson events* and *other perspective events*. The results from these events are revealed through insights into each of the four assumptions that developed in the process of this research. As a point of reference, we begin with a timeline showing a chronological overview, and short description of the events. Then, we will present insights to each assumption with the coordinating event highlighted in the timeline.

The analysis fortifies the results of the research with the theory in order to answer the research question: *How can the in-between inform designers to enable embodied meaning in an experience at an organization?* The analysis is woven into these results as an umbrella of embodying *meaning*, and *enabling practice*. *Embodying meaning* is understanding human experience and enabling practice is how to apply this understanding to design an intended experience. Together, these tell the story of how the understanding of the in-between relates to human experience, and is the point of reference as you follow along in our documented journey.

A final subchapter called the outcome is the result of all these experiences and assumptions, and the deliverable of insights into the Experience Center's transition. It is the testing ground for the in-between informing practice, and thus we will present the insights that are leading to a design brief for the Experience Center at Site Lindholmen.

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- #2: utopian bodies - 03.02/2016
- #3: in coded reality - 07.02.2016
- #4: malmö moderna + lund kulturen - 10.02.2016

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AESTHETIC EVENTS

#1 Tankesalong, by conversation interventionalist, Tankeapoteket, at the Fotografiska Museum in Stockholm was an event that created conversation around art in order to connect people. It included tips to keep in mind during the guided tour of the two exhibitions, a transition into a presentation area where there were conversation starters for the facilitated dialogue sessions and small anecdotes were used to transition and bring the crowd into the next phase.

#2 Utopian Bodies: Fashion Looks Forward exhibition was an experience that was recommended as a way to spend our afternoon in Stockholm. "Presenting fashion's possibilities and highlighting human creativity, the exhibition aims to inspire visitors to search for their good place, their vision of the future" (Liljevalchs, 2016). The exhibition had eleven themes to "present a snapshot of what is possible today and where we can be in the future" (ibid.): sustainability, change, technology, craft & form, craft & color, resistance & society, resistance & beauty, solidarity, memory, and gender identity and love.

#3 In Coded Reality was an experience in the form of a high-tech storytelling event where the audience was hooked up to electroencephalogram (EEG) sensors that dictated the brain. The audience and the storyteller was situated around a sci-fi styled lamp that mimicked a campfire. The fire gave a reading in the form of colored LED lights for the five audience members combined EEG readings. Then, the storyteller, equipped with several endings to the classic Hansel and Gretel fable, chose the alternate endings based on the colors or readings of the combined EEG sensors of the audience. Later we found out that passive readings led to a passive main character.

#4 Malmö Moderna + Lund Kulturen was an event in the form of a bussed study visit with a group of 20 design students. We went together with these students to the Moderna Museet in Malmö to view the Hannah Ryggen textile exhibition and a Holocaust concentration camp object exhibition at Kulturen in Lund. This event was the iteration of our three previous experiences where we engaged our fellow participants.

OTHER PERSPECTIVE EVENTS

#1 Volvo Design Studio was a three part experience: (1) an anonymous spatial ability test for the evaluation of future recruitment criteria for the Volvo design group. (2) a visit to the Design Studio after completing the survey. The afternoon at the Volvo Design Studio included presentations by the design directors of Volvo Trucks and Construction Equipment. Then, (3) a reflection workshop we initiated and conducted with our fellow participants.

#2 Interview with Sofia Wallner, a project leader in design and in charge of the communication for the University of Gothenburg. The topic of this interview was the University's usage of the window metaphor in its communication strategy.

FEBRUARY MARCH APRIL MAY

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///ERICSSON EVENTS

#1 Mobile World Congress is the largest event for the mobile industry and is held once a year in Barcelona. This event is hired out to an event consultant and is a thoroughly designed brand experience. The event was presented to us through the perspective of the *Uni team,* a group of engineering students who are employed part-time by Ericsson on site, but also off-site at events such as the MWC or career fairs as representatives of the company.

#2 Thesis Worker Day was organized for the thesis workers of Ericsson, Sweden from the Kista headquarters. Other sites such as Lund, Lindholmen and etc. were present via webcam. The circa 40 thesis workers at Site Lindholmen (with two exceptions from Borås) were all present. The Thesis Worker Day was divided into two parts: the morning was spent watching presentations from Kista, lunch on Ericsson and a presentation of the demo wall and security protocol in the afternoon

#3 check-in with stakeholders in March. All four stakeholders attended.

#4 Ericsson Sudio, Kista was a two day experience at the Ericsson Studio. The Studio has been running for six years as a place where all the capabilities of the company are showcased under one roof. Three professional, performing tour guides work full-time in the Studio. The Studio had themed rooms that transitioned and flowed into each other as the guide presented. The idenitfied themes were: Entrance, Coporate Social Responsibility, Network Society, Presentation/Staging, IT-Data, Hardware, Collaborations, Industries, 5G, Media, and Internet of Things.

#5 next up, Universium was an event organized for eighth grade students to compete in four tasks inside the IT field. There were 15 companies that were partners in sponsoring this event and a panel of judges in their presentations, Ericsson being represented on the panel.

#6 customer tour was experienced in the form of a shadowing a tour given to a group to the Danish and Skåne affiliate of the telecom operator, Hi3G.

#7 Recruitment Day Planning was a meeting request to aid a fellow Ericsson employee design a poster for a recruitment day event.

#8 check-in with stakeholders in April. Two of the stakeholders from microwave came, while we grabbed insights from the other two from Packet Core over the next few days.

#9 employee prop poetry was an experience that came in two parts: (1) collecting objects from employees at Site Lindholmen and (2) creating still-life photography of these collected items. The Prop Poetry Photography was taken by Rebecca Eskilsson.

#10 SoT department meeting was a department meeting for the section at Ericsson we most belong to and included a presentation, a workshop and a dinner.

#11 child of employee internship was an experience where we shadowed an employee while she reenacted her introduction to the Ericsson building and organization to her visiting 12 year old son.

#12 check-in with stakeholders in May. All four stakeholders were present and we held this meeting inside Ljusgård 34.

#13 connected bus stop was a meeting to discuss where the bus stop should be placed in the Experience Center at Site Lindholmen.

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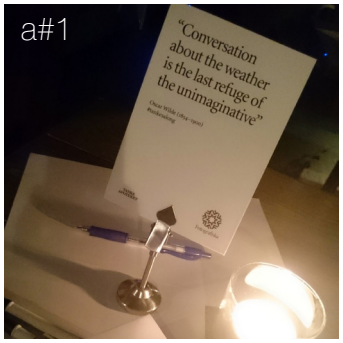
Tänkeapoteket in Tänkesalong presented tips for an experience: empathy, perspective, perception, constraints, wholeness, feelings, narrative

a#1

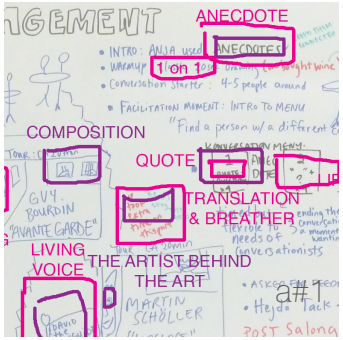


In a later conversations about Utopian Bodies a previous audience member shared her photos of her experience months before ours.

a#2

Tankeapoteket in Tänkesalong had a tool called 'conversation starters' that asked participants to reflect on themselves in reference to ideas/quotes/the artists.

a#1



Meaning was found when recognizing a piece that was created by Saina Koohnavard, an acquaintance.

a#2

The curator adds a layer of interpretation when placing pieces into themed rooms.

a#2

There can be an aesthetic moment in a space that takes your breath away (e.g. in the Solidarity Room image above) - which we refer to for our research as the *cathedral* feeling.

a#2

A tour guide is a facilitator of a shared experience

a#1

INSIGHTS:
assumption a:
Meaningful moments are moments where participants are engaged in the experience.
1/3

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Noticeable details of well-dressed storyteller effected the experience; the role of the storyteller

a#3

"Simple too heavy to handle without venting the experience afterwards" (participant, 2016)

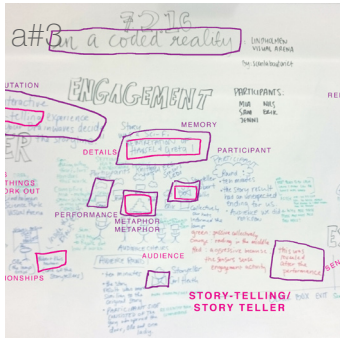
a#4

bus ride, lunch and time off were included in being part of the overall experience; it was hard for participants to distinguish when it stopped and started.

a#4

Audience recognized the fairytale and well-known storyline, but not the performed ending

a#3



The teachers gave out background material of the artist in the exhibition we were about to see on the bus ride there.

a#4

Nobody hashtag-ed as we requested

a#4

All participants filled out the questionnaire

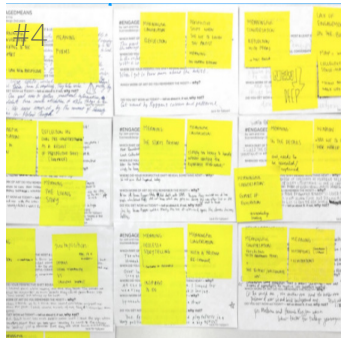
a#4

the presence of the participants reveal that they are engaged and actually they are co-create the experience; the subject and object are blurred

a#4

the designed experience always includes the user's experience they bring with them to the experience

a#4



We prepared the participants for our research activities by informing them that we will do a questionnaire on the ride home; we learned importance of preparing for an intended experience .

a#4

INSIGHTS:
assumption a:
Meaningful moments are moments where participants are engaged in the experience.
2/3

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the major
INSIGHTS:
assumption a: Meaningful moments are moments where participants are engaged in the experience. 3/3

Meaning is conversations with your peers, and experts (knowledge sharing)
a#1,a#2,a#3,a#4

Meaning is found when interacting
a#1,a#2,a#3,a#4

The details communicate meaning
a#1,a#2,a#3,a#4

Meaning is when one is inspired
a#1,a#2,a#3,a#4

Meaning = metaphors + illustrations
a#1,a#2,a#3,a#4

The experience starts before the event begins
a#1,a#2,a#3,a#4

Meaning is when one connects to the artist behind the artwork
a#1,a#2,a#3,a#4

Meaning is in the interpretation of the aesthetic forms
a#1,a#2,a#3,a#4

Meaning comes from the storytelling
a#1,a#2,a#3,a#4

Meaning exists in the previous understanding
a#1,a#2,a#3,a#4

Enveloping, inspiring aesthetic experience in a space can evoke our *cathedral* feeling.
a#1,a#2,a#3,a#4

Reflection is where we found and found that other's found the meaning; it is meaningful.
a#1,a#2,a#3,a#4

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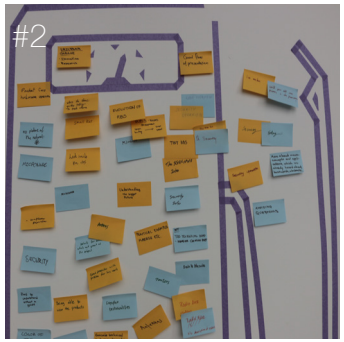
Student representative was inspired by being able to control a device in Stockholm from Barcelona.

e#1

The feedback of the demonstration wall included feedback of the security meeting, even though we asked for feedback of the demonstration wall only; one cannot isolate an experience easily e#2



The engineer couldn't find himself in the presentation of the Marketing and Communication team from Kista; one even stated that he knows what his future will look like - he will be coding in front of a computer. e#2

INSIGHTS

assumption b:
Embodied experience is where the participants begins to own the experience; it becomes part of them.
1/2

The girls related to the female Ericsson employee who presented from Site Kista. e#2

Students look for themselves e#2

Student representative was energized and inspired from meeting Ericsson's CEO Hans Vestberg and compared it to meeting a former boss; the connection was through the comparison to previous experience. e#1

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We tested using an anecdote to explain the term embodiment; There was a Finn and a Swede in a tank; the Finn was about to be sent home and the Swede asked how that felt. The Finn replies with "How could I know, I haven't done it yet?" e#3

The stakeholders understood that experience cannot be separated themselves and showed this by explaining it back to us.

e#3

"Ericsson is more than technology" (stakeholder, 2016)

e#3

"Being proud of Ericsson" (stakeholder, 2016) is the most important goal.

e#3

The expectations of the Experience Center differ between the two stakeholder departments as they have differing motivations for the use of the space.

e#3

INSIGHTS

assumption b:
Embodied experience is where the participants begins to own the experience; it becomes part of them.
2/2

The students were enticed by the networking opportunity; the experience started and stopped beyond the time frame of the scheduled experience

op#1

In the reflective workshop one student (who had the most user design work experience) reflected that we clouded the results with including our own experience; while the others counter argued that our participation enriched theirs

op#1

The visit was in three parts: presentations, a small tour and experiencing augmented reality

op#1

the curtain #wizardofoz

op#1

The framework is our sense-making tool; not to be engaged by the users but used to map the experiences they explain to us

op#1

7.1 EMBODYING MEANING

reflection is meaningful

As we found in the theory, understanding and interpretation of experience takes place in one's reflection of experience. In this exploratory research, we began with the *aesthetic events* in our search of understanding engaged meaning in *assumption a*. Although, Dewey (1934) taught us that *an experience* is more immediate –an all consuming immediate– where one does not focus on the past or the future but is alive in the moment. This leads us to understand that Dewey sees that there is no need for retrospective reflection. Yet, he did also state that inquiry sparked by an aesthetic experience e.g. an emotion or even intuition transforms into some form of recognizable situation (Rylander 2012). We argue that to find and make meaning reflection is a key to recognizing the situation. In the method, we reflected by mapping and having a dialogue. We engaged others by asking questions, i.e. the questionnaire in the *aesthetic event #4* and the conversation with the Thesis Workers after the feedback session.

interpretation→understanding = meaning

In our exploratory journey we found that meaning came to life in reflections as we interpreted and externally mapped the experiences. This was crucial in understanding the theory as we intended to experience theory coming to life in our explorations. These reflections are the inquiry into our previous *erfarenhet* that Gadamer (2006) emphasizes in developing an understanding in his hermeneutic spiral of the context of each experience in the whole of one's life. As a pair, we reflected-in-action with ourselves and others of an experience, but also created distance in retrospective reflection in the mapping method, which took place after the experience. As mentioned in the methodology, this experience mapping followed the five E's: entice, enter, engage, exit and extend. Thus, we have paired both pragmatism and hermeneutics and the pairing aids our understanding of human experience.

According to Polkinghorne (2000), meaning is enabled by our background and thus, the inquiry of reflecting on your experience in the context of both previous and present points of reference that informs a new understanding. This is true for both an artist and a viewer as we found in the answers to the questionnaire from *aesthetic event #3* the Malmö exhibition; meaning was found in connecting to the artist behind the work and their appreciation for the details of work based on their knowledge of the process. Meaning also proved to be found in the conversations with others, their peers and experts; reflecting and sharing knowledge.

This inquiry when one meets an inadequate understanding, is the in-between (Jenlink, 2008). This in-between is a transition of human experience not coming to a better understanding, but furthering one's understanding as "meaning is a situated truth" (Jahnke, 2013). Polkinghorne argues that "Humans are always in the world by being in some specific circumstances or situation" (2006: 462) and this was found to be true in our research. We found this in the *Ericsson events* held in Ljusgård 34 as they were intended experiences situated in a space. A truth that cannot be disputed; they were planned and they were inside the room. However, the participants in these experience brought their own perceptions of human experience with them. This describes the complexity of designing for an intended experience when human experiences of events begin long before the entrance into a space. As we found in the engineers not finding themselves in the experience of Ericsson on the thesis worker day. That they didn't understand why there weren't more people like them in the presentation as one of the participants stated that they knew how they was going to be working with at Ericsson; at a desk, coding, but where was that role in the presentation?

We wondered if more meaningful experiences are when one is triggered to reflect? And what are the triggers that create more meaning? Our exploration of asking fellow participants about their experience inside art exhibitions informed us that meaning was primarily inspired when reflection was induced by another person, a prior experience or even an aesthetic provocation such as the form or texture of the art object.

Thus, in many ways this thesis posed the question: how influential the act of reflection is in engaging meaning?

Also our exploratory events inside Ericsson gave insights to the power of reflection inside an organizational context. We found that the act of reflecting on your pre-understanding and Schön's (1983) notion of reflective practitioner to be aligned with our results. This was also illustrated later by the *Uni team* student who connected with Ericsson at the Mobile World Congress when she met the CEO and compared this to a former encounter with a previous boss. She was presently surprised by the CEO based on her previous experience, thus leaving a positive experience of the company and a student who could imagine herself working at the organization. The students at the Thesis Worker Day looking for themselves in the presentations also reveals this pre-understanding.

Our investigation into *assumption b* then led us to inquire upon if human experience can live on in its reflection? Initially, asking if Dewey (1934) was completely right to put more weight upon the direct and aesthetic experience or is Gadamer's (2006) notion of *erfarenhet* more relevant. In our explorations, we identified an aesthetic moment that we refer to as the *cathedral* (our coined term). This moment revealed in the *Utopian Bodies: Fashion Looks Forward* exhibition that were based on *assumption a* but also was a finding that lead us to *assumption b.* The *cathedral* feeling is when one gasps in awe of the beauty in a space; it overwhelms your senses and envelopes you.

This *cathedral* moment was one of an infinite number of possible experiences of an enveloping experience, which of course can be of many natures such as fascination or fear. We however chose beauty, as it's a positive human emotion that resonated with us and inspired us in our practice. This feeling was also validated by two other audience members, one of whom had visited the exhibition months before. Although the rooms were aesthetically diverse in their themes, the exhibition was an immersive experience of one room flowing into the next, which resonates with both Dewey (1934) and Gadamer (2006) arguments that experiences flow into each other and cannot be separated, only interpreted. Thus our reflections, our inquiries and our own mapping method allowed us to understand the theory in ourselves and even communicate with our fellow humans about the experience of attending the exhibition. We took this knowledge from this exhibition and specifically asked the thesis workers to give us feedback on only the demonstration wall, but were given feedback from the whole day. They could not separate the experience when reflecting and this finding was then shared with our stakeholders at the March check-in.

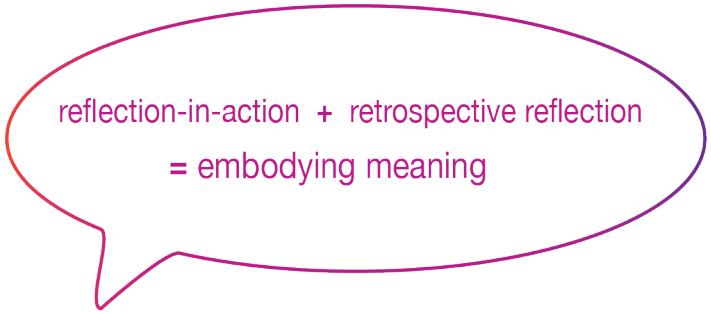
The idea of continuity experiences, *upplevelse*, referencing back to Rylander's (2012) interpretation of the guiding principles of pragmatism was found to be true during the reflection discussion after the Volvo Design Studio visit. There, the students revealed that the experience began already when filling out the assigned HR task beforehand, and for some even carried the *erfarenhet*, or pre-understandings of the organization, i.e. prior work experience. Also revealed, was that the experience would extend long into the networking opportunities of their future careers, or so the participants hoped.

to embody, to incorporate, to personify

But, what about that cathedral feeling we collectively experienced in that art exhibition? While attending the exhibitions in the beginning of this research, we found an insight into how embodiment manifests itself, and in particular how one person can perceive his or her experience as being a part of a greater context. This embodiment was most concretely revealed in the high-tech storytelling event where our collective brain waves changed the ending of the classical Hansel and Gretel folktale, surprising us and making us reflect on our own role in the story. The art exhibitions as our testing ground for understanding experience created a deeper understanding of the words Dewey (1934) wrote in *Art as Experience*. As action researchers were able to immerse ourselves into experiential exhibitions where the lines between the communication of the art objects and the subjectivity of the audience are blurred and intertwined, and later found it in experiences outside art as well. The message given by the artist to the audience creates the in-between. In our experiences, we felt the inferred meaning and interpreted the artist's message through the artworks. The in-between is communicated meaning in a transition of understanding.

transition to practice

This in-between of understanding where one's *erfarenhet* meets the *upplevelse* is where we found embodiment to be situated. Embodied experience is a form of embodied knowledge as Amacker (2014) argued. We was draw from Amacker, but also combine her interpretation that embodied knowledge is equal to design knowledge with the way Lawson (2014) description of designers using the mindset of asking *how might we,* and Schön's (1983) reflective practitioner. And then adding these theories with our journey using the action research method, we found embodied knowledge to be quite an active stance where the designer is switching perspectives between past, present and future to do the inquiring actions needed for the case, i.e. understanding Ericsson's past along with the present state of our set of individual stakeholders in designing for a future intended experience. This balancing act is an active stance. Its being both reflective and active in the moment.



In the March Stakeholder check-in, we reflected on our *aesthetic events,* workshopped and visually communicated the current expectations and the stakeholders tried to reveal some insights into the history of the organizations and the Experience Center. In sharing the knowledge of our *aesthetic events* and our working assumption of embodiment, we shared an anecdote that helped explain this. This anecdote was designed for the stakeholders as they are Swedish and one of them is half Finnish, as well as Mia's Finnish roots. Thus, comparing the cultures as a way of being human allowed them to understand the feeling of embodiment from the Finnish guy's response to how it feels to go home: *how could I know, I haven't done it yet?* Their positive response to the anecdote, led us to inquire upon how this understanding was enabled.

From the experience theory of this thesis, we identified that Amacker and Dewey suggest that the act of reflection is the action of realizing the transition or transformation of an experience into having experiences. Gadamer's (2006) argues that in reflection, it is not enough to focus on interpretation and understanding, but that it is the application of this unifying process that creates meaning. Hence, our *assumption b,* directly focuses on this inquiry by giving us a foundation of how to analyze human experience and applying it to our practical design case at the organization. Thus arguing, the value of knowledge is embodying that knowledge in its application; knowledge is meaningless without putting it into practice. We found this in the fact that we could read philosophy all day long, but we didn't understand it until we had to apply it to an intended experience, i.e. the March stakeholder meeting. In was in our tutoring session prior to the meeting where we curated the knowledge sharing of the philosophy into the anecdote.

In exploring further, with the finding of embodied knowledge, we developed and applied the simplified experience mapping method (illustration shown in Ch. 4.6) to our users in their experience. This attempt however, failed and resulted in confusion. In our reflection, we understood the tool as our internal sensemaking method which led us to the designer's role in first understanding how humans experience in order to then design for them. How one communicates to users must to be curated. We have found our answer in the humility of the designer and in Dewey's theory in the scientific attitude of trial and error that we learned from Rylander (2012) and Polkinghorne (2000), especially in the case when one is designing for intended experiences with multi-stakeholder and differing motivations work together.

Then also, we found the role of the curator in the aesthetic events as one who enables communication of the in-between. The *Utopian Bodies: Fashion Looks Forward* exhibition was an immersive experience designed by the curator team and co-created by the artist included in this massive group show. When we inquired on how one artist got invited to participate, the artist mentioned that there was a dialogue. This dialogue allowed her to express the meaning behind her artwork which was enveloped into the meaning of the overall experience designed by the curators. This dialogue was a connecting moment where the two sides created an iterated experience

in the form of an exhibition. This curator role of standing in-between the artist and the exhibition and communicating this meaning relates back to Haselwanter's (2014a) definition of the business designer and the argument for using artistic practices inside organizations presented by Rippin (2013).

However, in theory we found the importance of intuition to the practitioner role. Darsø's (Skoldberg, Woodilla & Antal, 2016) intra-innovative competency is one of learning how to reflect on your own practice and exercise your intuition and he emphasizes the utilization of artistic and aesthetic methods in this development. The insights of the *aesthetic events* in *assumption a* illustrates aesthetic and artistic methods enable meaningful human experiences and in their reflection develop a competency that can be applied in the form of embodied knowledge. Referencing the pragmatist idea of intelligence in its practice of learning by doing, that a present situation is demanding action informed by previous experience (Polkinghorne 2000). We argue that this notion is in fact, the act of reflecting-in-action. In our research, we experienced that your inquiry into interpretation cannot keep up with the aesthetic experience and thus you jump and call it gut feeling or intuition. This leads us to question: how might one as a practitioner enable embodied meaning in others?

FEBRUARY

AESTHETIC EVENTS
#1: tänkesalong - 03.02.2016
#2: utopian bodies - 03.02/2016
#3: in coded reality - 07.02.2016
#4: malmö moderna + lund kulturen - 10.02.2016

OTHER PERSPECTIVE EVENT
#1: volvo design studio - 22.02.2016

///ericsson EVENTS
#1: mobile world congress - 25.02.2016

MARCH

///ericsson EVENTS:
#2: thesis worker day - 7.03.2016
#3: check-in - 11.03.2016
#4: ericsson studio, kista - 14-15.03.2016
#5: next up, universium - 22.03.2016

APRIL

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#6: customer tour - 05.04.2016
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#13: connected bus stop - 13.05.2016

INSIGHTS

assumption c: One human can enable another human to have an embodied experience through the use of tools both designerly and communicatory.
1/4

Chirping birds soundtrack
e#4

"Have you been here before?" (Ericsson Studio guide, 2016)
e#4

"Entrée des Artistes" on front door
e#4

The role of the guide: asking questions, using numbers, and telling anecdotes to connect to his audience; human to human
e#4

"Kista is a campus" (manager of Ericsson Studio, 2016)
e#4

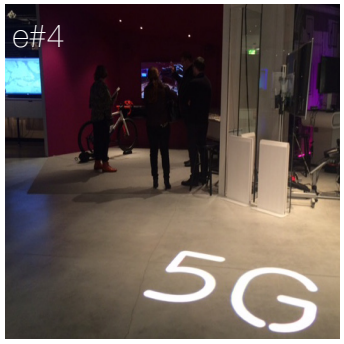
"I don't know about you, but I…" (Ericsson Studio guide, 2016)
e#4

"What should we connect next?" (Ericsson Studio guide, 2016)
e#4

5G is the size of a cart while 4G was the size of a bus.
e#4

Trained professional presenters that have an overall picture of the company and capability to go in depth on any aspect circa 30 minutes (context communicators)
e#4

Similar to exhibitions, the Studio had clear rooms with themes and transitions
e#4



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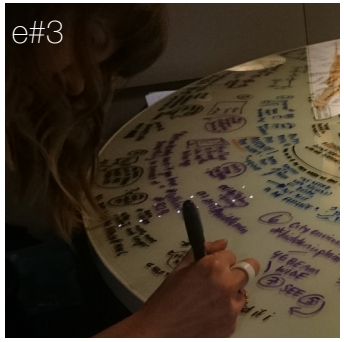
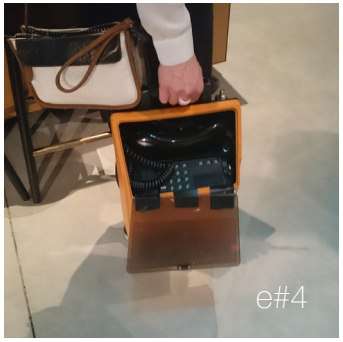
INSIGHTS

assumption c: One human can enable another human to have an embodied experience through the use of tools both designerly and communicatory.
2/4

The Studio is a theatrical performance immersing the audience in the journey of Ericsson; past, present and future.

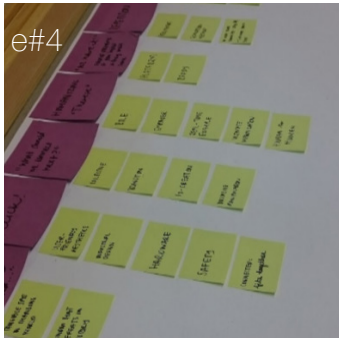
e#4





The Studio shared an image of our process on facebook

e#4



The role of the props and interacting with the props

e#4

The role of the curtain- communicating just enough for the user to fill in the rest #wizardofoz.

e#4

The Studio feels like a casino: windowless, sense of time is easily lost

e#4

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INSIGHTS

assumption c: One human can enable another human to have an embodied experience through the use of tools both designerly and communicatory.
3/4

Action research calls for many hats and roles and sometimes one must embody the research and become part of the organization

e#5

The presenter used props and anecdotes to connect to the audience e.g. he mentioned his daughter using Facebook different than he uses Facebook.

e#6

The hardware was physically handled by the customers. They even unplugged parts and got excited about the switches.

e#6

Coaching the next generation of innovators is done by Ericsson and other area technology industries.

e#5

Presenter started with similar questions as the guides in Kista's Ericsson Studio started, i.e. "have you been here before?"

e#6

The customers had many questions about capabilities and capacity of the hardware technology.

e#6

There is a makerspace with students working and representing Ericsson at Universium; Ericsson goes out in the community and provides experiences to people.

e#5

At the last minute, Sam + Mia became Ericsson representatives

e#5

We shared our knowledge of IT plus presentation design

e#5

Customers visits do not start in the Ljusgård 34, but when they get invited or need to visit Ericsson for a problem.

e#6

Customers engage with the Experience Center more than the other identified user clusters; it seems to be a positive experience for them.

e#6

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INSIGHTS

assumption c: One human can enable another human to have an embodied experience through the use of tools both designerly and communicatory.
4/4

For the recruitment planning meeting the need for an email invitation, a 'creative' poster and experience design of the actual event arose

e#7

Design was understood at first to be 'creative' poster making, but more strategic design was understood after the meeting

e#7

We initiated an ice-breaker and incorporating another department event's into the evenings activiteis.

e#7

Our research on human experience in ljusgård 34 informed this meeting

e#7

We encouraged the lead employee to call a meeting to gather the participating managers for a run-through to prepare them for their engagement and role in the event.

e#7

We presented our research thus far including preliminary design principles of the Experience Center.

e#7

Sometimes the window is transparent, sometimes is a shop window.

op#2

To make sense in communication, the university uses clustering stakeholders in arenas.

op#2

The University of Gothenburg uses the window metaphor in their communication as the window between the university and society.

op#2

The recruitment planning meeting brought us an opportunity to validate our in-process design principles for the Experience Center

e#7

Designing for others means: disappointment comes if you build expectations that aren't lived up to in the experience.

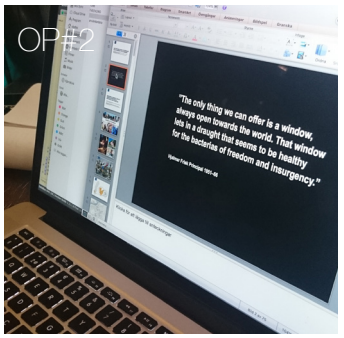
op#2

Designing for others means: "Co-create is better than showing"

op#2

Designing for others means:"Meet the target group in their arena and give them something to play with"

op#2

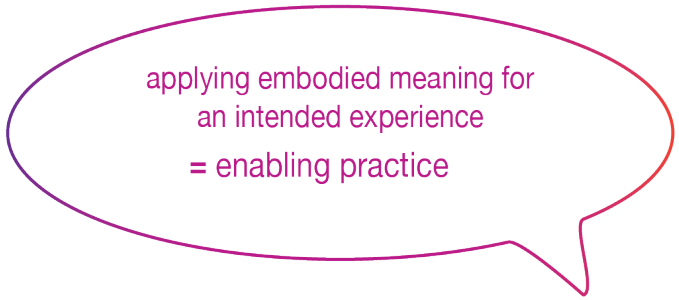


The event was canceled after a reorganization email from the CEO

e#7

7.2 ENABLING PRACTICE

As we found in *assumptions a* and *b*, embodying meaning requires reflection-in-action and retrospective reflection. Meeting a situation that one doesn't fully understand is the trigger to inquiry, which requires us to reflect on our pre-understanding to explain the current *upplevelse*. Thus, engagement follows openness. We found this in Ericsson Studio visit where the front door proclaims that you are entering as an active participant in the experience. Thus, "Entrée des Artistes" applies and takes advantage of the philosophy that you are both a subject and an object in your experiences as argued by both Gadamer (2006) and Dewey (1934). This sign gives the Ericsson Studio tour guide a point-of-reference for enabling the audience to be an active participant in the experience, and remind them that they are truly the main actors in how it plays out. In such a theatrically designed Studio, the entrance is vital to its performance as an intended experience. The Studio's dark, curtained hallway feels like you are entering another dimension, with no windows or sense of time.



As the first sentence of the enablement chapter in our theory states, embodying meaning enables human understanding as Polkinghorne (2000) described. The term enable means to make possible or trigger an experience in another. This is was also found in the theatrical experience created by the designers at the Ericsson Studio which inform us that details, such as a sound effect, i.e. chirping birds and the role of the curtain showed to be enablers for engaging humans in experience. The curtain was found in the entrance to the Studio with the founder of Ericsson, Lars Magnus, tucked behind it symbolizing his tendency to remain in the background, out of the spotlight. A curtain, which communicates just enough to mystify the user and elicit their inherent imagination to fill in the rest, was also found earlier in the *other perspectives event* at the Volvo Design Studio tour where it stood between us and their upcoming design. In the reflection workshop, the students reflected on the presenter's secrecy of their design when he said he wasn't at liberty to share the designs from behind the curtain as we could all see the shadow of a large truck. We deduce that the curtain exemplifies the tensions of the unspoken communication, also known as the aesthetic experience, and takes advantage of it. Thus, the lack of the active dialogue communicates and is interpreted both subconsciously and consciously.

All of the tour guides found at the Volvo Design Studio, the Ericsson Studio and Site Lindholmen enable through asking questions, using numbers, dates, and historical time markers. The past, present and future were points of reference where the audience, as Gadamer explains, tapped into their *erfarenhet* or prior experience to meet the tour guide in the middle, between their prior experience and this intended experience, and collectively find meaning in the organization. The tour guide asked the audience to engage in this *upplevelse*, or presentation of the organization, by inquiring into this *erfarenhet* throughout the visit. These questions were used to gain knowledge of pre-understanding in order to design the narrative for that specific audience. At the Ericsson Studio, these questions included: "Have you been here before?", "I don't know about you, but I…", and "What should we connect next"? They also allowed for the presenter-audience relationship to become human-to-human and to trigger imagining the future.

The tour guide, both at the Ericsson Studio and in our earlier *aesthetic events,* used both props and anecdotes. In the Ericsson Studio, 5G was a cart and while standing in front it, the tour guide referenced 4G being the size of a bus, enabling the audience to embody the progress from 4G to 5G. This

inquired into our *erfarenhet*, on even the most basic level of knowing the size of a bus. One of props was a conductive, interactive stereo that engages two people and transmitted music through their touch. Literally, the sound played when the humans touch the machine and each other at the same time and were used in the *upplevelse* to engage the audience aesthetically, a place we found Dewey's pragmatism to be embodied. Thus, informing our understanding of our experience through the relationship of our mind and body together. Basically, this prop allows an object to connect the humans and for these humans to embody the technology of Ericsson.

The tour guide also designs the transitions in an experience, in order that the experience might break a pattern or flow into the next, depending on the circumstance. In the SoT department meeting, transitions engaged the in-between as points of excitement, and moving literally and metaphorically to new phases of the experience. Thus, proving the importance of transitions and the ability to frame them with details in order to unite the collective experience of the group as they are led into the next phase. We also found transitions in the facilitator role in the first dialogue *aesthetic event* where anecdotes were used as transitions between the phases of the experience.

framing expectations

We agree with the pragmatist's notion that the present situation is demanding action informed by previous experience (Polkinghorne, 2000), but this study has also shown us that the activities that happen beforehand and the framing afterwards are equally important the process of doing. Hence, the practice is a Deweyan and Gadamerian informed practice combined. And the results of this study lead us to understand that there is power of the well-crafted frame. For example, in the March check-in meeting; our communication strategy for the meeting in sending out the agenda and preparing expectations beforehand, and the willing moods of our stakeholders at this time, created a situation where the communication was more easily transmitted from us, the senders, to our receivers, the stakeholders.

As found in our interviewees *erfarenhet* included in *other perspectives events* and the theory of communication, disappointment comes if you build expectations that aren't lived up to in the experience. An intended experience requires intuition in its *upplevelse*, a balance of managing communication in its successes and failures. We experienced in our April check-in meeting this fact. Following our intuition in our design process led to a miscommunication with our stakeholders. This created an uneasy moment between us and him, but the tension also forced him to communicate his motivations and expectations clearly. We learned the importance of clarifying terms to manage expectations, i.e. 'a model.' This, being humbly in-between the success and failure of communication both revealed our misunderstandings that had been present from the start of the project, but also moved us forward into better understandings and co-creating the design criteria for a later deliverable. This miscommunication was a result of human relationships and a consequence of the sender-message-receiver theory.

Dewey (1934) would explain that this check-in meeting was doomed from the beginning because of the stressful environment creating emotional responses, while Gadamer would add more stock to the prior understanding and in this case the email from CEO, Hans Vestberg, explaining there was going to be a re-organization of the entire company. Here, we reflect that yes all those things impacted the meeting but also we did not prepare enough beforehand. It may be we need to always stay in the present, always be becoming as Dewey describes, but it undoubtedly helps us to come together and collectively make sense of our human experience if we, also reflect in a Gadamerian way, and double-check how bias is or is not clouding the experience. This role of the human experience being the core of a large organizations grounds the phenomena presented in the beginning of the paper by Kolko that the transition from hardware to software requires a tension towards the humans and how they communicate as users.

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* Much of the insights gained in this check-in meeting went towards the maps that are shown in the Outcome chapter.

INSIGHTS

assumption d: The interspace is where the in-between informs the practice.
1/7

The community user cluster consists of citizens, politicians, teachers, collaborators e#8

Supplier user cluster: visit ca. once a month or so e#8

The customer user cluster: come for visits and testing, E /// initiates more than the customer does e#8

The Department: Industry & Society brings new kinds of customers; #future e#8

"Breathing, like we are driving the network society" (wind tunnel) e#8

Student user cluster: come to Ljusgård 34 events, job opportunities and "dragged by parents." (Stakeholder, 2016) e#8

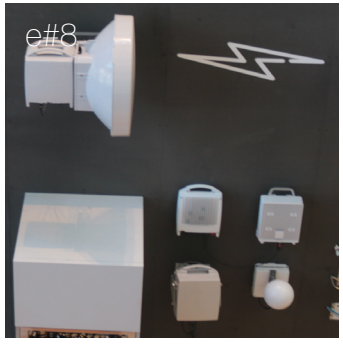
The Experience Center has collaboration in real time in real situations visible but uninformative: SCA sensors in bathrooms #savesmoney #alwaysfilled e#8

"Nobody can visit the current Experience Center… it's like Fort Knox… if they ask us on a bus its confidential… [but] opening up in a controlled way" (Stakeholder, 2016) e#8

Employee user cluster: employees come for salary, coffee breaks, presentations, and events e#8

"Ericsson needs to prove to be a value to society" (Stakeholder, 2016) e#8

When hosting: "the people I don't need to bring into the building" just go to conference rooms closest to reception (Stakeholder, 2016) e#8



Network Society is "what we're trying to build" e#8

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INSIGHTS

assumption d: The interspace is where the in-between informs the practice.
2/7

"Everyday becomes a subconscious…that's why people run into the door if their card doesn't work" (stakeholder, 2016)

e#8

Interrupting the habits of the people who are experiencing the space on a more regular basis could be a way to provoke inspiration

e#8

Communication learning: interpretation of words such as a "model" can lead to misunderstandings, and if not cared for early, unmet expectations.

e#8

The street (located across a rotating door and the heart of the site) could be time square "information stimulates" (stakeholder, 2016)

e#8

Employees perform a cultural line up for coffee and revolving doors in groups

e#8

"Where is the "we are making a difference!" in the Experience Center (stakeholder, 2016)

e#8

Communication learning: communicating more than what served the agenda of the particular stakeholder continues to be a fine-line to navigate.

e#8

"The way it [ljusgård 34] is now is good for events with students and visitors. There is modern furniture…it is alive during these events" (Stakeholder, 2016)

e#8

Communication learning: one month between check-in can be stressful and the communication needs to be handled in a: less is more fashion.

e#8

The Experience Center needs to "show such a pace in this company… if i was a customer, i would like to see people working" (Stakeholder, 2016)

e#8

Both, and: collaborating with community = used to be called *corporate citizenship* for employees but now it is a new customer segment, or an opportunity for one.

e#8

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INSIGHTS

assumption d: The interspace is where the in-between informs the practice.
3/7

OBJECT: Model of base station - "This was my magnus opus… climax of my career" (employee, 2016)
e#9

...nobody questioned us walking out of the building through the handicap door with bags and boxes full of stuff. (employee, 2016)
e#9

OBJECT: Network cable - "Ericsson is a network, here is a cable" (employee, 2016)
e#9

OBJECT: mother's day coffee cup from her son (employee, 2016)
e#9

OBJECT: Modules - "Take the beautiful one with the black background" (employee, 2016)
e#9

OBJECT: 2001 patent - "I barely understand it" "It's just a patent, doesn't mean they did it" (employee, 2016)
e#9

OBJECT: Ericsson ocean notebook - "This has been here for decades, I guarantee it" (employee, 2016)
e#9

OBJECT: Shanghai bicycle club hat from work trip - "It's not Ericsson blue, but it is blue" (employee, 2016)
e#9

OBJECT: Coke can - (mimicking colleagues coke can collections) "I work hard, I drink a lot of coke" (employee, 2016)
e#9

OBJECT: Lean book - "We are forced to mandatory acknowledge every chapter... put it aside after that… it's in our mind" (employee, 2016)
e#9

OBJECT: Uruguay prize - wanted to throw it away, but kept it because the trip was such a nice time "So American" (employee, 2016)
e#9

OBJECT: TGIF Think good its Friday - innovation fridays - "it didn't work" (employee, 2016)
e#9

OBJECT: Idea Box "Don't know who's it is - please take it" (employee, 2016)
e#9

OBJECT: globe -"This is Ericsson, I got it at a meeting" (employee, 2016)
e#9

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* Prop Poetry Photography taken by Rebecca Eskilsson

INSIGHTS

assumption d: The interspace is where the in-between informs the practice.
4/7

OBJECT: lan cable switch in IT environment "I use it to pinch people" (employee, 2016)
e#9

OBJECT: Pippi Longstalking illustration on the section board "changing the process all the time" (employee, 2016)
e#9

OBJECT: Ericsson Linux Coffee mug - "we demanded an own lenox working environment" - moment of reflection "a lot of them got laid off" (employee, 2016)
e#9

OBJECT: Uranus bubble that was moved from Mölndal - label for education room (employee, 2016)
e#9

OBJECT: Bottom's Up coaster - "This is a non-politically way to express globalization" (employee, 2016)
e#9

OBJECT: Whiteboard pens representing active problem-solving also, "take a pen because I can't actually share the contents of this whiteboard" : IP (employee, 2016)
e#9

OBJECT: Smooth rock "It's a good example of Ericsson... solid, that survives all these trends... this was the biggest one I could find on short notice." (employee, 2016)
e#9

OBJECT: CD '97 Telecom Conference - "Most fun of my career" (employee, 2016)
e#9

OBJECT: Algae ball - "We all have nightmares about waking up with that thing crawling on us" (employee, 2016)
e#9

OBJECT: Stress cow - he was very eager to have it back. (employee, 2016)
e#9

OBJECT: Car keychain showing collaboration of connected cars (employee, 2016)
e#9

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* Prop Poetry Photography taken by Rebecca Eskilsson

INSIGHTS
assumption d: The interspace is where the in-between informs the practice.
5/7

"You couldn't anticipate the result" (Stakeholder, 2016) e#9

Follow-up? An exhibition piece, a catalog at HDK, and invitations to the employees that let us borrow objects. e#9

Pre-boarding role? How did our previous relationships contribute? e#9

A lot of the objects were dusty... the employees that participated with letting us borrow objects shared their stories without being asked e#9

"You manifested.. [the untold stories from within these walls] by putting it in frames and creating an entry point and a view point " (Stakeholder, 2016) e#9

Employee's objects inspire other employees e#9

Could it become contagious? e#9

"Instead of only taking the artist in, you took the aesthetic expression out..." (Stakeholder, 2016) e#9

"Actually, this prototype is a concept that can be a series" (Stakeholder, 2016) e#9

Meaningful objects were noticed to usually be attached to tangible meaningful moments; very personal. e#9

e#9

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INSIGHTS

assumption d: The interspace is where the in-between informs the practice.
6/7

The organizers invested and paid attention to the details of the experience they were designing for their co-workers.

e#10

"We are going to look back a little, so we can become even better." (department head, 2016)

e#10

When questions were asked about abstract activities; they demanded more concrete answers.

e#10

Workshop activity: to make silver hats = a metaphor to represent that everyone has their own interpretation and they should aware and embrace it (department head, 2016)

e#10

During the workshop: the job role descriptions and the hierarchy was present and influential inside the reflection discussion.

e#10

"Put forward a relative question to solve [to gain interest]" (participant in workshop, 2016) #inquiry

e#10

"Working in pairs is a natural way to exchange information" (participant in workshop, 2016)

e#10

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INSIGHTS

assumption d: The interspace is where the in-between informs the practice.
7/7

Day 1 journey: parking garage, reception, badge, lanyard, greetings, mom's desk, i-room, gästnätverk, computer, lunch, i-room, ljusgård, ice cream and hot chocolate on the 9th floor

e#11

Day 2 journey: already had badge, brought computer, gästnätverk, meeting with us, lunch with mom and colleagues, hardware lab with toy he bought to fix with real technology

e#11

Mom: "I want the wall to be explained in normal language for anybody to be able to understand" (employee 2016)

e#11

Gästnätverk login was difficult and part of experience of visitors

e#11

The child asked for a lanyard for his visitor ID card

e#11

The child asked who the people were in the paintings?
the mom answered that it was probably Lars-Magnus but wasn't sure - no sign!

e#11

The mom would like the anecdote about Lars and Hilda we found at Kista to be posted next to the paintings

e#11

We all tried to open the door handles the Packet Core product display

e#11

The child would like to understand more - "like a museum"

e#11

The child wasn't surprised by office atmosphere, but was surprised that he was able to experience programming (Code Combat, teknik låda, etc.)

e#11

The child noticed and got the task to improve the work environment by seeing the clocks were wrong and initiating the fix. None of the employees noticed.

e#11

The mom would like the anecdote about Lars and Hilda we found at Kista to be posted next to the paintings

e#11

mom: "It's a little awkward/embarrassing" in reference to not being able to explain the wall and the technology in detail

e#11

The mom presenting the wall: "This is what happens when you use Facebook or Spotify - on these devices… "we do all the connection in the middle"

e#11

Mom: "I want to show the PC video I saw the other day" (employee, 2016)

e#11

Mom: "It would be nice to have a binder full of information" (employee, 2016)

e#11

e#11

expressing the in-between

The employee prop poetry expression was another –more visual– result of that the communication process showing that it is not just about the doing or the process but also how it may communicate beyond our voices or our hands doing the making. The prop poetry expression was a magical time in the course of this exploration and very much was inspired by the FLUXUS art movement (Higgins, 2002). We learned so much about the people who work inside Ericsson Site Lindholmen from the process of collecting the objects from the fellow employees.

This act of making the prop poetry was actually an artistic intervention because it was an exploratory interaction with the employees to co-create the piece with us. We practiced using artistic methods to touch the people inside organizations based on the argument of the value of artistic approaches to organizations created by Darsø in Soila-Wadman & Svengren Holm (forthcoming), and Skoldberg et. al. (2016). Each object had an incredible story that was embodied in it, and it was our task to use the artistic language of communication to make sure we transmitted these embodied stories into the still life photography. In the most basic terms, this prop poetry expression was the two of us removing a bunch of dusty items from people's desks and from their 'everyday' context and elevating it to the realm of art. This elevation as Dewey (1934) argued against in many ways, was what we found to be the enabling factor of the transition of forgotten, dusty objects to interesting still-life. We refer to this as a hitch in one's habit, a reminder of the meaningful stories in the object they have surround them at their desks. Another hitch we found, was the child of an employee noticing some clocks in her work area that were all wrong yet no one had registered it. These fresh eyes, the new perspective broke the habit, or pattern, and opened up the surroundings.

Yet, the prop poetry also revealed that we could stand in-between to create a whole new perspective and connection between the employees at Ericsson Site Lindholmen. Here we understood that the backstories needed to be transmitted through us, and through the objects. That the interpretation of the audience was as Dewey (1934) had predicted, muddled and intertwined. The subject and object were not separated. But, also that we as practitioners needed to check-in with the interpretative pre-understandings and dare to shift the perspective –to *constructively disturb* as Darsø termed it (Skoldberg, Woodilla & Antal 2016)– and to wander (Snodgrass & Coyne, 2006) to a new form of expressive communication for the story of these connected humans. The combined, somewhat dusty, and connected stories then were framed as still-life photographs.

This is the very nature of an intervention as Skoldberg, et. al (2016) describes as being natural to the interspaces, in this expression, we were able to ask for an object that transformed from being just something laying on an employee's desk to communicate being part of a greater context. In a sense, this intervention or artistic act co-created with our fellow Lindholmen employees shed some light upon Rippin's (2013) argument that happiness can be revealed through elevating the level of aesthetics inside the organization. However, this light was only found in our participants eyes as they shared their story with us about the object. Our stakeholder expressed in a reflective discussion that "taking the aesthetic expression out of the organization" was a form of pattern breaking evoked by the in-between, which we do hope that it is in fact contagious.

business design in the in-between

As Haselwanter (2014a) defined, and we agree, the business designer is the one who makes sense of two seemingly different worlds and communicates between the two. We argue enablement is something that a designer can practice and an innate part of human perception. Just as Amacker (2014) and Kolko (2010) allude, coupled with our addition: design practice can be a key enabler to embodied meaning. The role of the business designer requires the emphasis on creating and maintaining - adapting and rebuilding human relationships, which illustrates Polkinghorne's (2000) argument of practice-based problem solving in an ongoing conversation. The community of a practitioner enables collective inquiry and is crucial to the practice as we have found in our research. In the SoT department meeting, a participant stated that one must "put forward a relative question to solve [to gain interest]." This shows that inquiry is innate to humans, not only the designer practitioner, and thus it is crucial to engage in ongoing conversations with one's peers. Thus, we argue the importance of a community of practitioners supporting the mindset and work process of a business designer.

Then, also during this research at Ericsson, acting as action researchers and practitioners we found that the interspace informs the practice by enabling the in-between. The interspace became evident through the externalized mapping, layering and co-creation of the different perspectives, functions and the complexity of redesigning the Experience Center with multiple stakeholders. This is a key element to the sense-making process as (Kolko, 2010) argued that designers balance the act of understanding themselves and the people they are designing for in an intended experience. The outcome chapter is the evidence of this balance in practice and will continue as the Ljusgård 34 continues to be reinterpreted, redefined and experienced by its many user clusters.

This balancing act of sensemaking and leaving room for others' interpretation is also the process of wandering that is argued by Coyne and Snodgrass (2006). In the method of action research and following the assumptions we found value in the wandering journey of a designer. In this sense, we believe that human experience is not about coming to a better understanding, but a furthering of one's understanding. This comes back to the way Rylander (2012) explained *continuity*, as well as how we define design to be quite simply reflection-in-action and retrospective reflection in sensemaking, interpreting meanings, and exploring the potentialities of the future. This wandering design process supports the notion of "meaning is a situated truth" (Jahnke, 2013) but also informed us two to stay flexible and humble along those moments of framed and situated truths. Yet, also the notion reasons for working process-based versus result-based, leaving room for the multiple human narrative to be interpreted in the in-between.

Finally, as stated in *embodying meaning*, we found that a multinational organization is a bounded context and this was especially the case of the context of Ericsson Site Lindholmen's Experience Center, a tangible place to investigate Rippin's (2013) description that organizations are complex with multiple meanings. This a complexity that the business designer can make sense of by using mapping techniques, creating interventions to provoke thought and interrupt habit, and using the in-between to frame an intended experience as one collectively experiences *situated truths* together.

6 OUTCOME

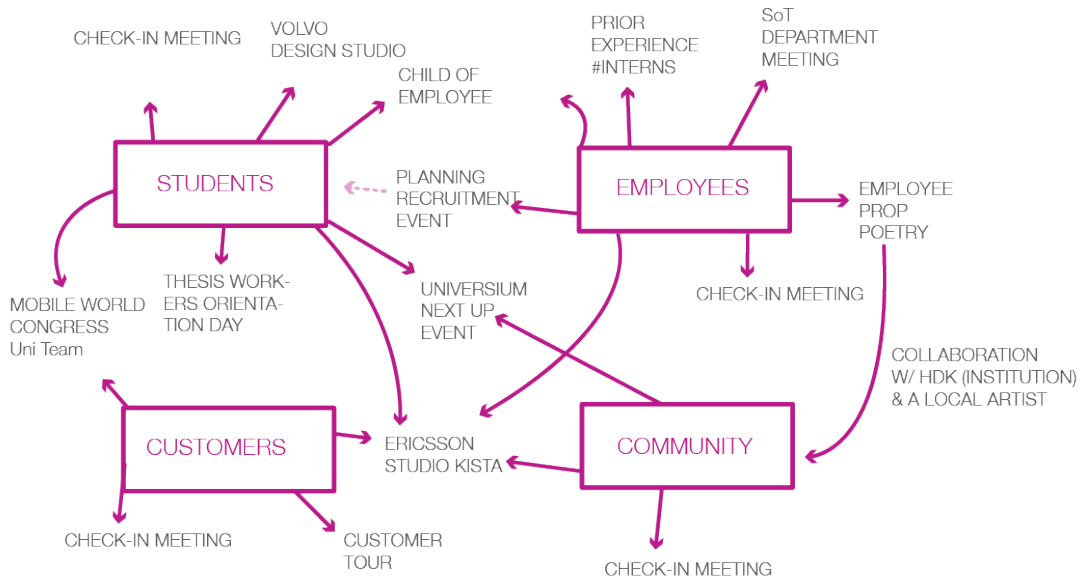
As mentioned in the inquiry chapter, we were given the task to research the redesign of the Experience Center at Site Lindholmen. This initial brief was in the form of a lunch meeting with the stakeholders and a powerpoint sent later. The powerpoint outlined the vision of the Network Society 2020 and the plans to transform the Ljusgård 34 at Site Lindholmen into an Experience Center. Four user clusters were given: Employees, Students, Customers and Community. We began the design process with a rebrief to first research human experience, meet all the user clusters, and co-create with our stakeholders for the concept to be presented at the end of this project.

The Experience Center concept is the deliverable of this thesis project to Ericsson, entitled *Connected Ljus*. It is a result of all of the experiences outlined in this research. Thus a mega-experience, not limited to our time at Ericsson, but framed by our time at Ericsson and

powered by our mappings, co-creation and our investigation enabling the in-between as practitioners. This concept generation was developed through the insights in our results chapter and the theoretical foundation in chapter 3, via our design praxis method during this whole research.

Therefore, we have chosen to present it here as a outcome and a conclusion to our reflective analysis, in order to further the understanding behind the role of the practitioner. This chapter gives an overview on how the events relate to our user cluster research, the complexity of the multi-motivated users using the same space –an interspace– which is the foundation to design criteria and principles. Hence, this result comes in the form of prototyping of design criteria and design principles that build the *Connected Ljus* design concept and will be presented to Ericsson as a proposed design brief in mid June 2016.

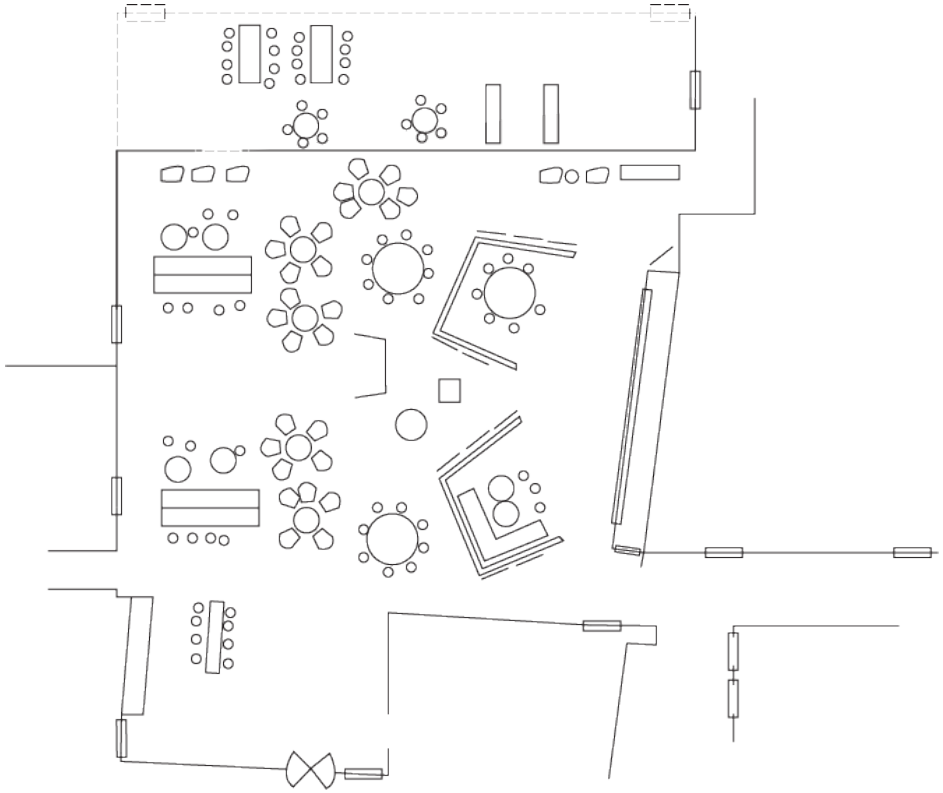
MAP of USER
CLUSTERS RESEARCH



We sought out to meet all of these user clusters in order to make sense of their perspective in regards to experiencing Ericsson. This map of the user clusters reveals where we met these clusters in events during our research. It reveals multiple users with differing motivations, but an interconnectivity that is hard to distinguish between as many of the events involved more than one user cluster. The Experience Center, or Ljusgård 34, is a space where all these user clusters meet. The following sections go into more detail on complexity, the stakeholder layers and the insights we acquired while exploring the issues presented during the 13 *Ericsson events* explorations.

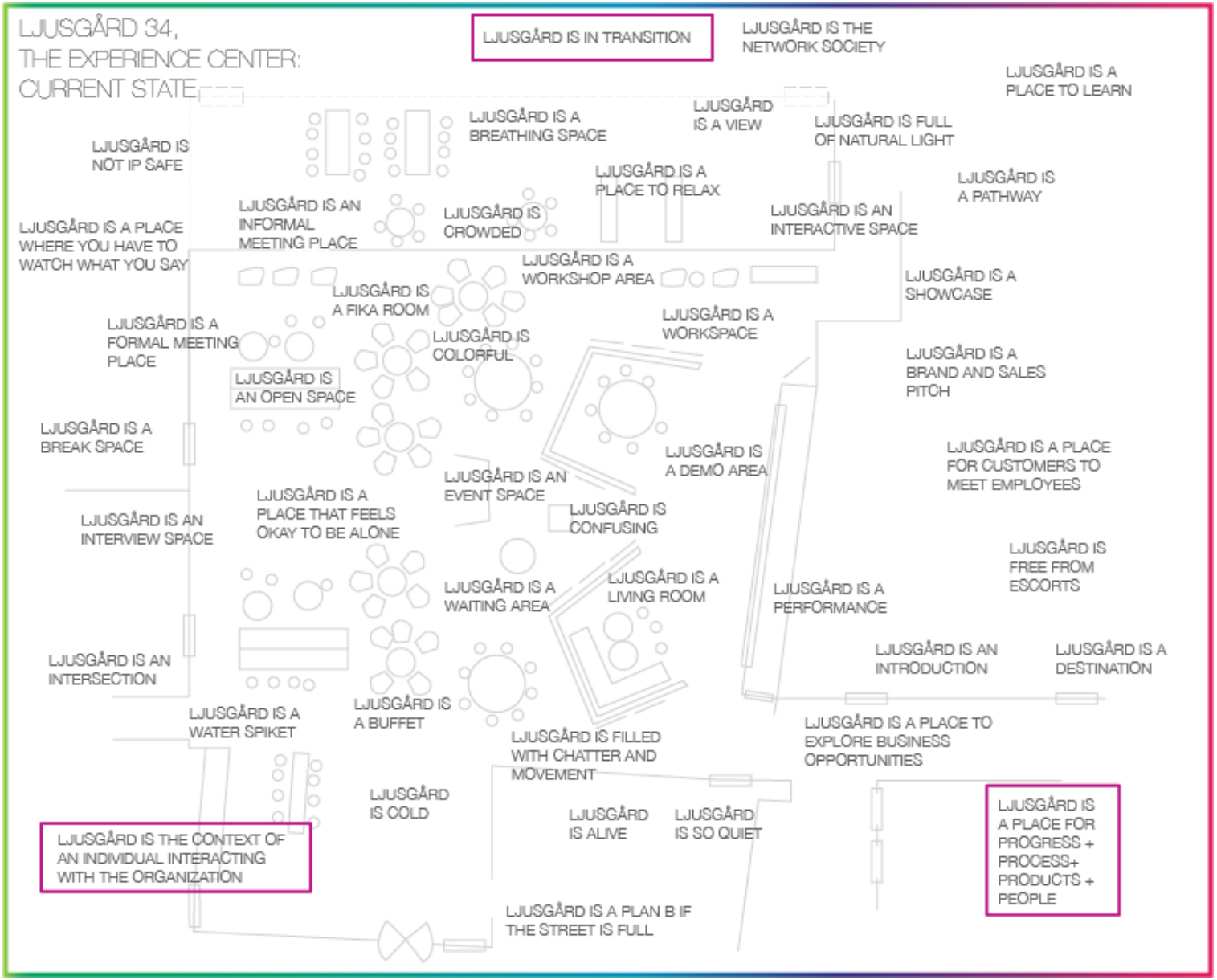
the current state of the experience center

The Current State of the Ljusgård 34, shown in the figure, is a collection of insights from all the events, observations and interactions during this research. It reveals the space as an interspace and the need for *assumption d* in our research journey. The complexity and contradictory states of being of the space raise a question of conflict, and especially into the differing motivations of the stakeholders and user experiences coexisting in the space. As the Current State map visualizes, the Ljusgård 34's usage is polarized. For example, the room acts as a brand and sales pitching platform, but also a fika space for employees. It is quiet, but also crowded at times. Also, it is both a place to take a deep relaxing breath and it is a place to hold an important event. This visualization also highlights areas that reveal the lack of enablement, as Ljusgård 34 is confusing. And finally, this map reveals that the Ljusgård is in a transition, possibly a constant one, and that it is a specific context of an individual interacting with the organization whether that individual is an insider or an invited guest. This space is for progress, process, products and people at Site Lindholmen. And possibly this space is a moment where the Experience Center provokes inspiration in an employee who is crossing the many paths inside Ljusgård 34 or a visitor waiting by the coffee machine.



6.1 CONNECTED LJUS

The story told by these numerous experiences is one of a shared and multi-purpose space, Ljusgård 34. The space, just as we two meet in the middle from our seemingly opposing backgrounds of business versus the creative field, is a place to meet in the middle of the many different user cluster groups. Yet, also the story, informed by our theory chapter and our investigation of human experience through the in-between, showed that the experience of Ljusgård 34 does not start and stop at the doors of the space.


LJUSGÅRD 34,
THE EXPERIENCE CENTER:
CURRENT STATE
LJUSGÅRD IS IN TRANSITION
LJUSGÅRD IS THE NETWORK SOCIETY
LJUSGÅRD IS A PLACE TO LEARN
LJUSGÅRD IS A BREATHING SPACE
LJUSGÅRD IS A VIEW
LJUSGÅRD IS FULL OF NATURAL LIGHT
LJUSGÅRD IS NOT IP SAFE
LJUSGÅRD IS A PLACE TO RELAX
LJUSGÅRD IS A PATHWAY
LJUSGÅRD IS AN INFORMAL MEETING PLACE
LJUSGÅRD IS CROWDED
LJUSGÅRD IS AN INTERACTIVE SPACE
LJUSGÅRD IS A PLACE WHERE YOU HAVE TO WATCH WHAT YOU SAY
LJUSGÅRD IS A WORKSHOP AREA
LJUSGÅRD IS A SHOWCASE
LJUSGÅRD IS A FIKA ROOM
LJUSGÅRD IS A WORKSPACE
LJUSGÅRD IS A FORMAL MEETING PLACE
LJUSGÅRD IS COLORFUL
LJUSGÅRD IS A BRAND AND SALES PITCH
LJUSGÅRD IS AN OPEN SPACE
LJUSGÅRD IS A BREAK SPACE
LJUSGÅRD IS A DEMO AREA
LJUSGÅRD IS A PLACE FOR CUSTOMERS TO MEET EMPLOYEES
LJUSGÅRD IS AN EVENT SPACE
LJUSGÅRD IS A PLACE THAT FEELS OKAY TO BE ALONE
LJUSGÅRD IS CONFUSING
LJUSGÅRD IS AN INTERVIEW SPACE
LJUSGÅRD IS FREE FROM ESCORTS
LJUSGÅRD IS A WAITING AREA
LJUSGÅRD IS A LIVING ROOM
LJUSGÅRD IS A PERFORMANCE
LJUSGÅRD IS AN INTERSECTION
LJUSGÅRD IS AN INTRODUCTION
LJUSGÅRD IS A DESTINATION
LJUSGÅRD IS A WATER SPIKET
LJUSGÅRD IS A BUFFET
LJUSGÅRD IS FILLED WITH CHATTER AND MOVEMENT
LJUSGÅRD IS A PLACE TO EXPLORE BUSINESS OPPORTUNITIES
LJUSGÅRD IS COLD
LJUSGÅRD IS ALIVE
LJUSGÅRD IS SO QUIET
LJUSGÅRD IS THE CONTEXT OF AN INDIVIDUAL INTERACTING WITH THE ORGANIZATION
LJUSGÅRD IS A PLACE FOR PROGRESS + PROCESS+ PRODUCTS + PEOPLE
LJUSGÅRD IS A PLAN B IF THE STREET IS FULL

The design principles of the Experience Center were created through our many inquiries into human experience, particularly at the Ericsson Studio and co-creating the needs of our stakeholders and user clusters using our developed window metaphor tool described in our methodology chapter.

As these principles are seemingly simple, they hold true to all the user group clusters and are crucial to be used together as a backbone for our *Connected Ljus* concept. They are intentional to the needs of the Experience Center and can be related to the greater Ericsson corporate communication strategy promoting their Networked Society. The principles function as a checklist for designing an intended experience in the Experience Center and were tested and validated in the Recruitment Planning meeting where an experience was being designed for soon to be graduate students. Unfortunately, the implementation of this event did not end up taking place.

These principles will key elements to the *Connected Ljus* design brief that will be presented as a deliverable at Ericsson Site Lindholmen.

CONNECTED LJUS

design principles

>> Reveals and inspires Ericsson
>> Mirrors the participant
>> Mirrors society
>> Opens up for connecting, collaborating & innovating

ENABLERS

THEATRICAL/DESIGNED ENTRANCE

ROLE OF THE TOUR GUIDE

- ASKS ?S USES #S
- HUMAN SCALE
- "HAVE YOU BEEN HERE BEFORE?"
- "I DON'T KNOW ABOUT YOU, BUT I..."
- "WHAT SHOULD WE CONNECT NEXT?"

ROLE OF PROPS

- INTERACTIONS

ROLE OF CURTAIN

- COMMUNICATING JUST ENOUGH FOR THE USER TO FILL IN THE REST

ROLE OF ANECDOTES

- HUMAN SCALE

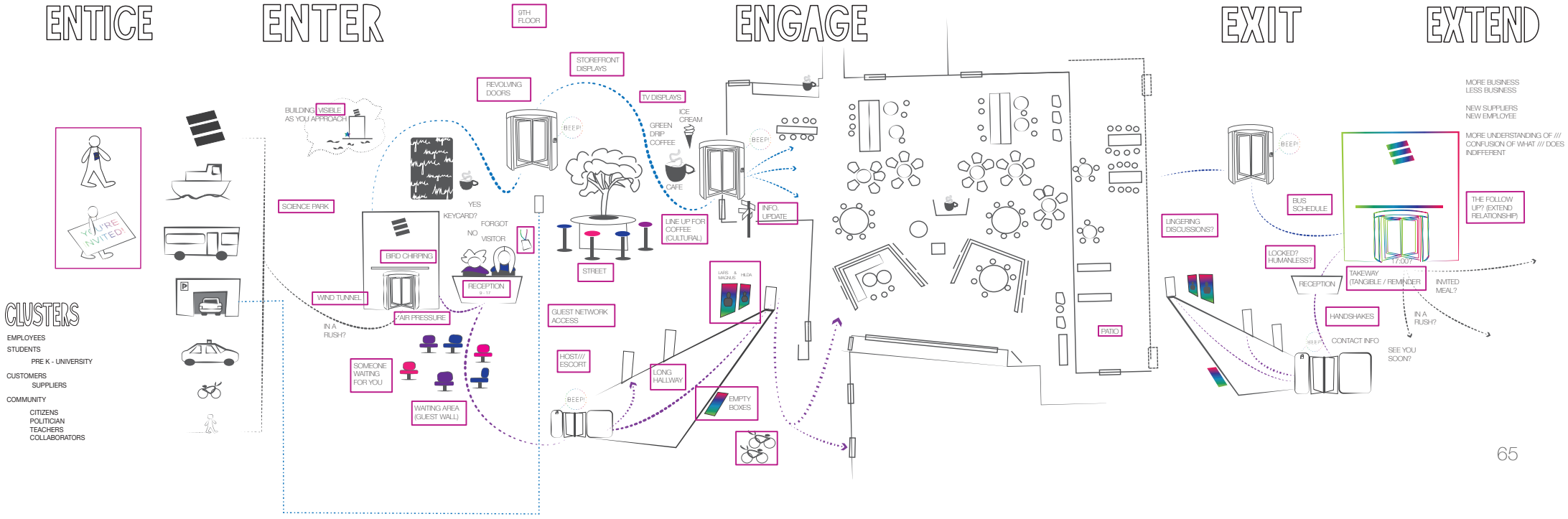
enablers

We refer to enablers here as the tools used to engage the design principles in practice. These enablers were inspired in particular by the Ericsson Studio visit, but also by the *aesthetic events* and the Volvo Design Studio tour. The enablers are the theatrical designed entrance and roles of: the curtain, tour guide, anecdotes and props. We found the tour guide to be the most important enabler, but this is a conflict at Site Lindholmen as there is not a full-time tour guide for the Experience Center as in the Ericsson Studio. Therefore, the other enablers are crucial to coupling with the design principles in designing an intended experience. As well as, providing the tools for employees to be able to design a meaningful intended experience in the Experience Center.

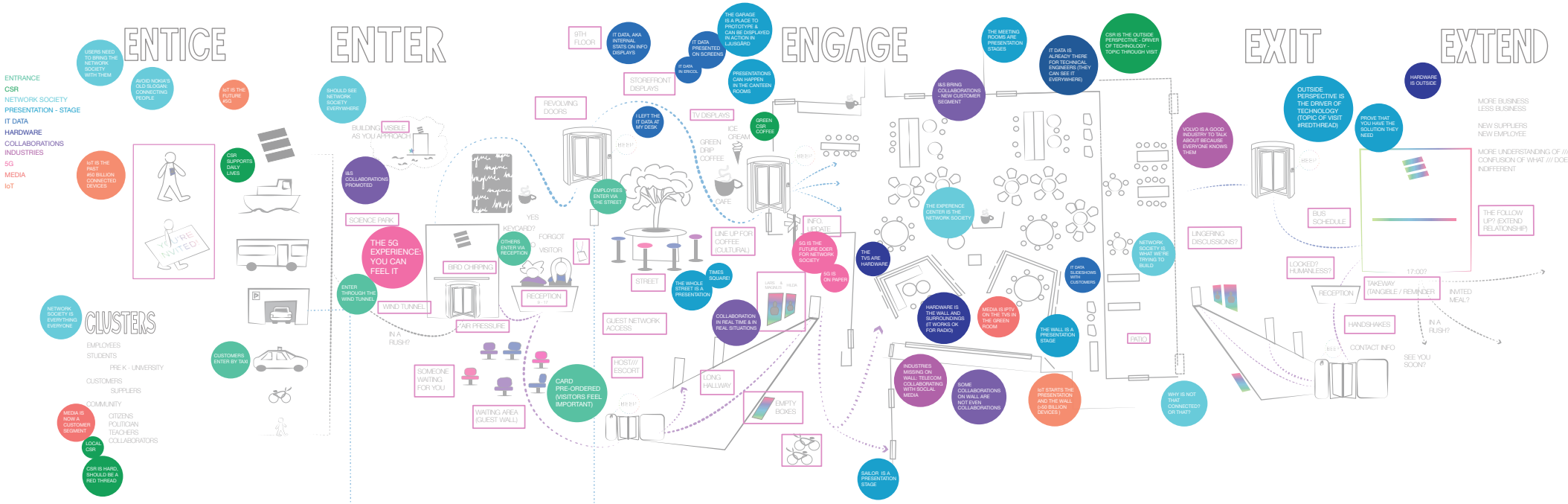
the lindholmen experience center mapping

The experience mapping method that has been repeated and iterated throughout the journey of this thesis project revealed the in-between and informed our practice with Experience Center. This externalized visualization tool is a major result to our process and was used twice in co-creative meetings with our stakeholders. This mapping exposes the in-between of human experience and in this particular situation, the differing clusters of users and the stakeholders motivations. Together with our stakeholders we are able to collectively understand the complexity while also focusing to highlight, and make decisions on designing a more user-friendly Ljusgård 34.

This experience mapping of the Experience Center seen in the illustration on this page the map has windows of potential areas, mostly in the pre-phase and post-phase of the Ljusgård 34 space as those areas are not the current focus of the experience design and our inquiries, both theoretical and practical, revealed insights that the experience of the Ljusgård 34 is not specific to its physical location. These potential windows shed light upon areas where the Experience Center can improve the experience of its users and it ranges from utilizing existing display cabinets to the walk through the Lindholmen Science park on your journey into the building.



the lindholmen experience center mapping with theme bubbles



Then as illustrated, as mentioned in our methodology chapter, shows the layered up version of the experience mapping with the themes from the Ericsson Studio, and additional theme entitled internet of things. These themes were found to be important to the Studio and the approach of telling the Ericsson story in Kista. The bubbles were generated by a co-creative workshop created during the April check-in meeting and placed and visualized by us later. This method of mapping these themes was to establish if Site Lindholmen had all the qualities of the Ericsson Studio. It was found that although not all of it was physically present in the Ljusgård, all the themes were present within the site, only proving that the experience is not only in the Experience Center. Some key details are the necessity to redesign the Experience Center to better tell the story of the Networked Society and to better explain the capabilities of 5G. Yet, also this map and the locations of the areas where the Networked Society is most revealed as of today shows that the experience of a Networked Society, even to our stakeholder group, is understood to be everywhere. Hence, our design concept, *Connected Ljus*, begins with the perspective of the human connected to society.

FEBRUARY

AESTHETIC EVENTS
#1: tankesalong - 03.02.2016
#2: utopian bodies - 03.02/2016
#3: in coded reality - 07.02.2016
#4: malmö moderna + lund kulturen - 10.02.2016

OTHER PERSPECTIVE EVENT
#1: volvo design studio - 22.02.2016

///ericsson EVENTS
#1: mobile world congress - 25.02.2016

MARCH

///ericsson EVENTS:
#2: thesis worker day - 7.03.2016
#3: check-in - 11.03.2016
#4: ericsson studio, kista - 14-15.03.2016
#5: next up, universium - 22.03.2016

APRIL

///ericsson EVENTS
#6: customer tour - 05.04.2016
#7: recruitment day planning - 18.04.2016

OTHER PERSPECTIVE EVENT
#2: interview - 20.04.2016

/// (ericsson) EVENTS
#8: check-in - 22.04.2016

MAY

///ericsson EVENTS
#9: employee prop poetry - 03.05.2016
#10: SoT department meeting- 03.05.2016
#11: child of employee internship - 10.05.2016
#12: check-in - 12.05.2016
#13: connected bus stop - 13.05.2016

INSIGHTS

of the final meetings with the stakeholders

The context of the check-in was the ljusgård 34, and it was our last co-creation workshop before our June, 20, 2016 Ericsson presentation

e#12

We showed digitalized versions of the maps they had co-created the content for; they recognized themselves in the bubbled insights

e#12

The map was used as a point of reference and was a valuable visual resource: the stakeholders in this meeting pointed to it and we talked around it

e#13

Industry and Society brought in the community collaboration aspect: Connected Bus Stops are partnership of Volvo AB + Västtraffik + E///

e#13

They discussed co-creating with Ericsson's interior design consultants in the next phase of this redesign.

e#12

Our work with the experience center mapping was validated as useful as they requested us to join this meeting

e#13

Our stakeholders added one more layer with them during where they zoomed in to prepare us to create the Design Brief for June 20, 2016 deliverable.

e#12

"Should we bring a lamp post too?" (Stakeholder, 2016)

e#13

Being in the ljusgård allowed the group to aesthetically understand and relate to the discussions around the Experience Center

e#12

Goal for future business; community to see potentials in connected bus stops and inspire them to finance to make their network coverage more dense; storytelling around smart cities.

e#13

* Architecture rendering of connected bus stop provided by Ericsson employee Johannes Bergling, on April 27, 2016

final co-creation

All three of these Experience Center maps were presented in our final May check-in with our stakeholders. Here, we met with all four of our stakeholders for our final presentation, co-creating workshop and knowledge sharing session. In this meeting we asked them to add one more layer of insights into the theme bubble mapping (see previous page) in order to narrow down the focus, or zoom in again on the most prominent areas of the experience. We facilitated them into interacting with our visualizations by marking on them, from their perspectives as stakeholders and backed by the user clusters they each represented. Giving them one more chance to co-create the final deliverable, the design brief, that will be presented in front of them, their peers and their bosses.

As we mentioned in an earlier chapter, we stumbled in the April check-in meeting with our length of co-creation process. Admittedly, this seemed to be a bit alarming to some of the stakeholders, in that they expected an architecture model for further presentations. Yet, in this final May check-in meeting, when we presented more finalized, more curated versions of the Experience Center mappings we felt less hesitation in our continuation of co-creating with asking them to zoom in once more. Also important was the fact that we were sitting in Ljusgård 34 at a roundtable with the visuals taped up and displayed. We found that visualization communicated a more digestible understanding that the Experience Center as an interface of multiple humans collectively experiencing could transition to better intended experiences.

During this meeting in particular, we were curators of the in-between when we interpreted and highlighted the lack of the enablement in the Experience Center for the average employee who does not take on the role of tour guide regularly in giving presentations to visitors. The mom in the *child of the employee internship event* had told us that she was in fact a bit embarrassed to show her son the wall because there was no information explaining the parts on it. She felt the most comfortable in showing the area where her department is most represented, but she wanted to be supported more. We were able to point to the Current State of the Ljusgård map (on page 62) that was laying on the table in our meeting where it states the confusion of the Ljusgård in order for the stakeholders to collectively visual and understand her need as an employee interacting with the Experience Center. The employee even mentioned an Ericsson video of Packet Core that she had seen before and used as a tool for explanation. The son, also reflected and told us that he was expecting the Experience Center to be more like a museum. This discussion led us in the meeting to the 'low-hanging fruit' of implementing signage that provides information for all the objects in the Experience Center. This signage will enable the untrained tour guide in giving a tour, or an employee from one department to understand their context inside Ericsson and in relationship to other departments.
The understandings enabled by the maps, the maps themselves and the many iterations of co-creating with these four stakeholders informed the discussion that took place in the *Connected Bus Stop* meeting that followed the May check-in. This points to the value of these visualizations when these maps turn into models that are used in further presentations and design decision processes.

In conclusion, this chapter describes the final process, the testing stage of our research and practical case at Ericsson Site Lindholmen. All the four assumptions and each one of our 19 experience events have created the embodied knowledge that we and our co-creating stakeholder group have acquired along this journey. More specifically, the in-between informed us on how to interpret and reflect upon how we humans experience Ljustgård 34 in its current state. The in-between also assisted us as design practitioners, in action research, in visualizing through the use of both our developed iterated window method and experience mapping method to frame an experience. The mapping reveals the understanding of Experience Center's complexity, while the framing layers upon that and simplifies it down to the most crucial and focused design principles. Finally, in developing an understanding of the needs of the many humans who interact with the Experience Center gives this project the foundation to take the current Experience Center to its next iteration and our proposed concept: *Connected Ljus*.

7 DISCUSSION

To revisit the research question of this thesis:

> *How can the in-between inform designers to enable embodied meaning in an experience at an organization?*

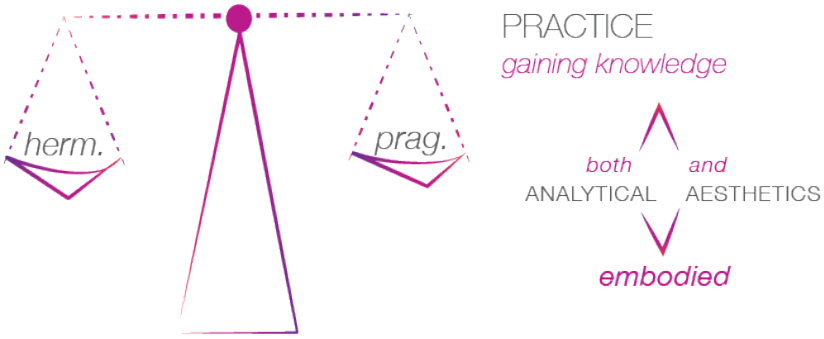
This analysis has led us to understand that embodying meaning is the in-between. This is when you own the experience in your interpretation of your pre-understanding and are aesthetically engaged in the present moment. In its application, embodied meaning becomes embodied knowledge, which we have found is an *in-between stance*. We use the term stance as a position on a matter, thus the in-between is an intuitive balancing act. Stance is defined as an "intellectual or emotional attitude" (Merriam-Webster, 2016). This *in-between stance* reflects-in-action and retrospectively as it designs for an intended experience. Thus, enabling embodied meaning in others by acknowledging the complexity of human experience. This complexity is inherently flawed as it is human, however the process of inquiry: doing, reflecting, framing and iterating is an ongoing conversation with the in-between. This ongoing conversation informs design practice as the *in-between stance* that navigates uncertainty and finds peaceful moments of understanding.

Aesthetic experience coupled with analytical reflection creates a holistic understanding of human experience when one takes on the task of designing an intended experience. The use of artistic methods teaches to see new perspectives, interpret them, make sense of them, and create a hitch that evokes emotion and provokes inspiration. These methods are not inherent in an organization, thus, the value of business design is bringing to an experience at an organization.

critical reflection

Our early explorations of human experience in the exhibitions in the beginning of this study were an attempt to understand Dewey and Gadamer in real time. We agree with the arguments that Gadamer needs critical distance from the historical interpretation as the present aesthetic experience can envelope you, i.e. the *cathedral* moment. However, we argue that Dewey's emphasis on the moment falls short for truly understanding the *cathedral* reference in that moment and the implications of the designer framing that intended experience. These investigations were an attempt to understand the meaning behind the way these two philosophers describe human understanding in its subjectivity.

Dewey (1934) proclaims that the act of objectifying fine art was a separation that fights against the pragmatist's truth behind human experience. Is the separation actually the problem? Or could separation –for example in a fruitful moment during a perspective shift excercise– be an opportunity? In Deweyan terms, the fine art world went awry when it was put up on a pedestal and removed from everyday life to live in a separated space, the museum. This argument of Dewey is also basis to Rippin's (2013) reasoning to use pragmatism to make art inside an organization and as an organizational research method. Yet, we argue that pragmatism does not fully fulfill the power of artistic methods inside organizations and it must be paired with a hermeneutical perspective.



This thesis questions and still does, if Dewey could really understand his philosophy behind human experience compared to art theory if he was not a practitioner of art himself but was instead more of a theorist? In other words, did he have Gadamer's *erfarenhet* needed to make such proclamations? What were the implications of this? Does business design really have the right to take Dewey's stance and set it in-between academia and organizations and claim it is building new knowledge and advocating for the artistic way of doing? And does Rippin really make a good argument for making art inside The Body Shop as a form of creating new knowledge? This thesis hopes for both Dewey's attention-calling and Rippin's arguments to be just a start of a much longer understanding, but we admit this is just a start. On this same note, results from this study do show some new knowledge in this area and even a bit of hope that we can argue its value.

the practice of reflection

In our process of designing the outcome, we embodied the *in-between stance* using the process of inquiry where we both reflected, in-action and retrospectively. The balance of being with the people and co-creating, but also retrospectively making sense of these experiences and framing the insights from these experiences and conversations was challenging. Curating the communication of the process while co-creating proves to be difficult, but humility in the *in-between stance* makes it possible. Our enablers, such as the visual mapping with the stakeholders, communicated a more collective and inclusive interpretation of our process and their needs. As a practitioner, the client relationship is a balancing act of knowledge sharing and managing expectations: creating anticipation, living up to those anticipations in the moment and practicing what you preach. The professional relationship is human to human, with a touch of performance.

The role of the designer inside an organization can admittedly be a moment of manipulation. Methods such as constructive disturbances and flipping the negative into opportunities are in a sense a form of wearing rose-colored glasses. Rose-colored in assuming that the manipulation or opportunity will do good in the end. However, we have come to understand that a must designer exercise the *in-between stance* in order to understand

human experience and the perspectives and impact of their design practice. The stance is actively informing.

The inquiry is the method of problematizing as you go and as the common anecdote goes: an engineer solves problems and the designers continues to solve problems. Although, it may be argued that we, in our present circumstance, are wearing rose-colored glasses and believing in the designerly way of approaching research, the theory of human experience has enforced it as a means of finding new understanding. So, in a sense, we two do not argue against result-based outcome as being entirely wrong but instead believe it to be the wrong approach as the past experiences and future intended experiences need to be addressed in the present work of a designer. In other words, with the help of the combination of the two philosophies, we believe that the process of design needs to give some weight to its results and the craftsmanship of those results, but that a designer is always becoming. Thus, academia and organizations, such as Ericsson, have the ability to embrace business design as an educated group that can provide a valuable set of competencies. Accepting this challenge is to inquire into the problems and reflect on one's pre-understanding and present circumstance. This *erfarenhet* and *upplevelse*, concretized in the metaphor of the in-between in this thesis, informs our practice and enables an intangible competence that leaves a wake as it continues on its journey.

We found that in our actions of doing as design practitioners and being 'different or wildcard like' in Ericsson, we left a trail of enabled emotion behind us. Enabled, but whether or not that emotion was the emotion we had intended for that interaction, that planned meeting agenda, these words on this page, the mapping, our questioning to evoke is another story. They all evoked the perceptions of the humans who have co-created the experience along this thesis project's journey. Even when we may have had the best intentions, failures and misunderstandings happened. And only upon reflection, either in our research practice of reflecting-in-action or retrospectively reflecting, could we empathize and create a perception of these failures –or even successes– undoubtedly informed the next action.

The *in-between stance* and standing there, believing in it and framing, reflecting and reframing is where the window is iterated.

8 CONCLUSION

This research has revealed that the philosophies of Gadamer's Hermeneutics and Dewey's Pragmatism are 'cousins' (Jahnke, 2013: 91) in the experience of the research itself. Each experience was both individually interpreted with a conclusion, but really reflected the whole context of the research and the collective interpretation of ourselves and fellow participants in these experiences. In accordance with this, we will each reflect on our personal experience of this journey and our reflection from working together as a pair.

sam's reflection

This thesis was terribly frustrating except when completely engaged in the doing for me. But, when things became compositional with all the complex details, meaning seemed to make sense. It feels right, it feels certain, it feels like all the potential of the world has come to this particular spot, but maybe not the world, but all of the potential of the project has given a breath of utter rightness - i don't have words...for this something I don't have words for but feels, it's like uh, these aha moments - you know?

The research could not have been done without all the conversations, trials, misunderstandings, misinterpretations - it definitely could not have been done like this, if I had done it solo. I guess, I am taking a new understanding of the in-between stance, the place I stood before without naming it. And I will take away the fact that art can reveal utter-fascinating meanings among the mundane if you just let it shine…..yeah, I feel that I get it, but I don't know if I get it.

mia's reflection

This thesis only reaffirms the importance of our fellow human as we are all in the relationship business (Shedroff, 2016). We have to meet the people where they are, in their experience, in order to design for them. It sounds like common sense, but is it? Communication demands this understanding of us. The contradiction, that both the details and the big picture are important resonates with me. I feel like I knew this all along with the hermeneutic research tradition in my family, but thoroughly enjoyed studying the philosophy myself. However, I mostly found my understanding in having a conversation about it, and there were a couple of those, right Sam? Thanks for listening to all my verbal processing, I think it may be an ongoing conversation…

the pairing of sam and mia

We took the advice we got at the beginning of this thesis project and chose to research something that matters: meaning. In our reflection of how we humans see the world and experience the meaning of life. We found snapshots of understanding in the complexity, but really feel the weight of this thesis. We are happy to have the experience of working in a pair, working on understanding, and iterating windows in the process. The title of this thesis: iterated window, is the snapshot of understanding of our spring, with all of our prior understandings and pushing us into the next experience. We believe business design is reflective, starting at the beginning to understand complexity and is a process of making meaning with our fellow human. It is a practice of sensemaking that help others experience their stories; it is the in-between. We experienced this journey together and found that working in a pair enhances business design practice because it easy to get lost in the complexity and overwhelmed by the weight of designing for intended experiences. Having a collaborator doing the balancing act with you in the *in-between stance* is ideal.

In conclusion, humans understand experience through communicating and relating to each other in their collective interpretations of the ever-changing world. The role of the designer is to frame these perceptions. One cannot frame these perceptions without embodying the in-between. This window must be iterated, in the *in-between stance*. As we continue to make sense of the world around us and apply that in our design practice, we embrace the *in-between stance*, both accepting our pre-understanding and committing to the moment in the process of what is revealed along the way. Allowing this to inform how to take on the opportunity to frame the transition to the next experience... which we hope will be your reflection (www.reflectionarchive.design)

future research

There needs to be attention to the implementation of the *in-between stance* as this thesis ends before the real and intended result could conspire. How might the informed designer continue to use this stance in her practice?

Then, also what about the relationships that the *in-between stance* forms during the practice of using it? A study upon the approaches and methods of how they are formed and maintained is another area of research that could bring a greater understanding to the field of Business Design. For if a business designer stands *in-between*, and speaks the languages of both the business world and the design world, are there not tricks of this trade that can lead future business designers to make greater impacts in their practice?

Another future research that could shed more light upon this inquiry is a series of FLUXUS inspired happenings co-created with an organization and by the people inside that organization. In other words, using more inherently aesthetic processes to share knowledge, provoke inspiration and understand the theory. Less reports more experiences.

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APPENDIX 1

CONNECTED LJUS:

A DESIGN BRIEF FOR
THE EXPERIENCE CENTER
AT ERICSSON AB,
SITE LINDHOLMEN

business & design
masters students

JUNE 20, 2016

mia nyblom &
samantha hookway

WHAT YOU WILL FIND IN THIS BRIEF:

1. WHAT IS THIS ALL ABOUT?
2. WHO IS INVOLVED?
3. WHAT HAPPENED BEFORE?
4. WHAT IS HAPPENING NOW?
5. WHAT IS THE EXPERIENCE JOURNEY?
6. WHO IS THE TARGET?
7. WHAT DO THEY NEED?
8. HOW DO WE REACH THEM?
9. WHEN SHOULD THINGS HAPPEN?
10. WHY DOES THIS MATTER?

CONNECTED LJUS

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1

WHAT IS THIS ALL ABOUT?

This is a design brief for the Experience Center at Site Lindholmen and the final design deliverable of a masters thesis project conducted in Spring 2016. It is a document that sits complementary to the written research report titled: Iterated Window – Experiencing the In-Between and Informing the Practice of Business Design. This brief is also the outcome for the practical task of giving user insights into re-designing the Experience Center on Site Lindholmen.

The purpose of this design brief is to inform the redesign of the Experience Center at Site Lindholmen. The aim is to shed light on the historical events leading up to this redesign, reveal the insights into experience, and incorporate user insights into the design of the Experience Center as an interspace. This interspace enables multiple narratives of the different user clusters, both users who are already present and the potential users.

2

WHO IS INVOLVED?

STAKEHOLDERS + US

There are four stakeholders from two departments: Jan Kransmo and Johannes Bergling from the Microwave Network and B-O Hertz and Fredrik Garneij from the innovation team of the Systems and Technology department of Packet Core.

Samantha and Mia are a team of business designers who have spent the past half year performing a thesis project at Ericsson Site Lindholmen. The project investigated how to understand a broader sense of human experience philosophically in order to inform our experience design practices.

CONNECTED LJUS

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WHAT HAPPENED BEFORE?

Ericsson is transitioning from hardware to software and is currently using the brand promise of a connecting the Networked Society. In order to communicate this and the value of the multinational company, the Ericsson Studio was created in 2010 in their Stockholm headquarters located in Kista. The Ericsson Studio is an experience center for customers and VIP visitors, that is an "all-in-one educational, collaborative, engaging and innovative space to open minds and promote dialog" equipped with demo areas, exhibitions and conference facilities (Ericsson, 2016). Johan Bergendahl, Ericsson's former Vice President of Marketing, stated that the Studio should showcase the capabilities of the company under one roof, "making it easy for us and our customers to see everything, and really sense the breadth and depth of Ericsson" (Ericsson, 2016). This Studio is not open to the employees unless they are invited, which is a rarity.

Site Lindholmen is transitioning into the creation of an experience center influenced by the existence of the Ericsson Studio. The Experience Center at Site Lindholmen was first designed to be a demonstration wall at Site Mölndal, a neighboring city to Gothenburg, by the Microwave Product Department Unit. The demonstration wall was used as a gathering space to show off the capabilities of the company, specifically the Microwave PDU, to its customers (current and potential). With the move of Site Mölndal to Site Lindholmen in 2012, the demonstration wall came along and was built in late 2013 and officially opened for use in February 2014. It is located in a collective space, called Ljusgård 34. Ljusgård 34 is an open meeting space available for all employees as well as the area of the site where invited visitors are free to roam about without an escort. This space has floor to ceiling windows and can even be seen from outside the building, for example while riding the ferry commuter boat that connects Gothenburg, a city divided by a river.

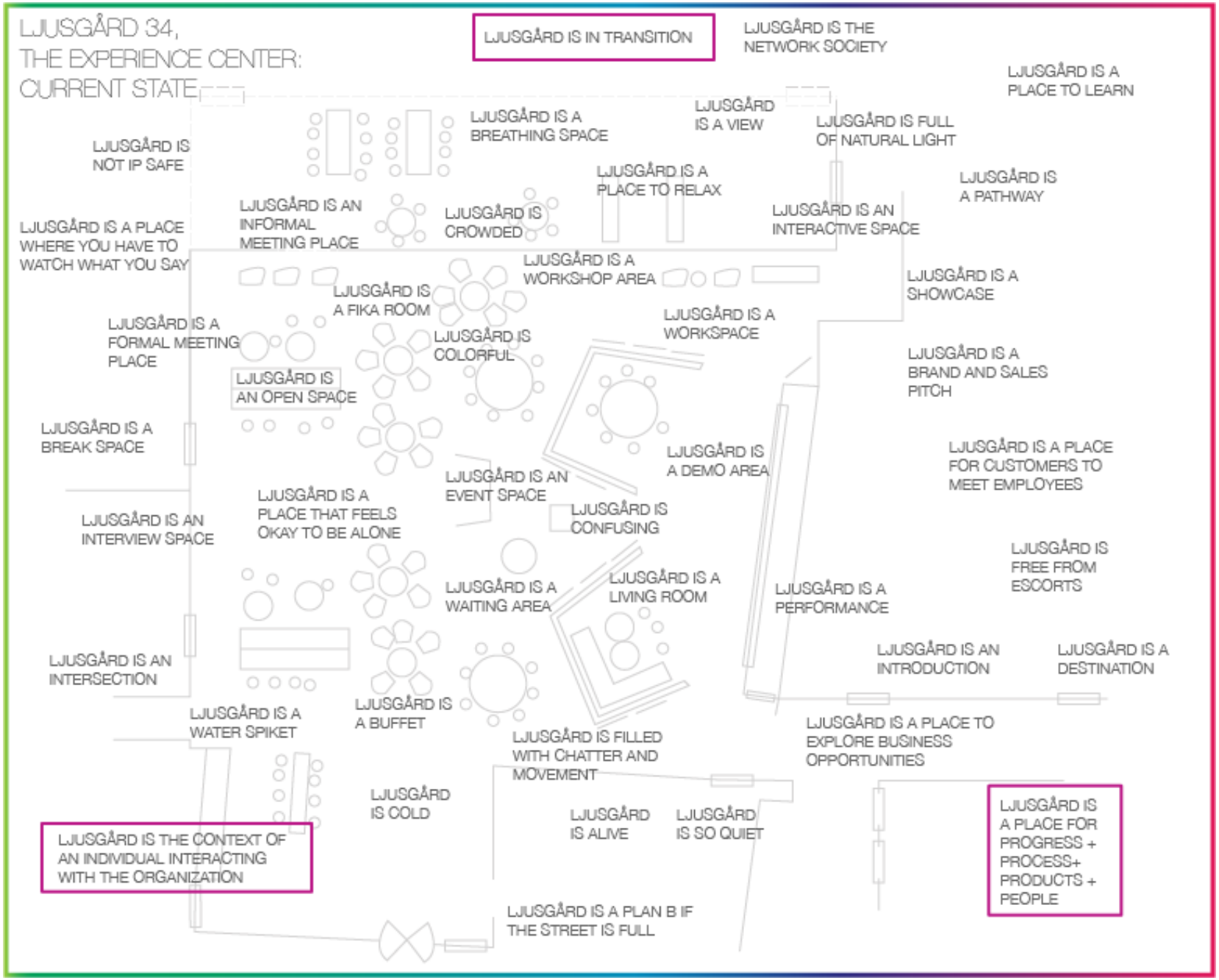
4

WHAT IS HAPPENING NOW?

The function of the Experience Center currently manifests itself in the form of a hardware demonstration and presentation conducted in Ljusgård 34 in front of the demonstration wall by a handful of employees at Site Lindholmen. Non-coincidentally, two of the main presenters are the initiators of this thesis project, and part of our four project stakeholders. These stakeholders are the two managers from the Microwave department who are motivated to enhance primarily the experience inside the Experience Center for visiting customers, but also as employees using the space themselves. Representing the Systems and Technology department of Packet Core, the two stakeholders are a manager and an employee from the innovation team. These two represent interests in enhancing the Experience Center for their fellow employees but also for visiting groups such as students, or future employees.

Yet, even though they may represent and act upon their differing motivations, all four of these stakeholders have the goal to create an enhanced experience that leads to a better understanding of Ericsson. And the experience should encourage individuals to leave the site with a sense of wonder in realizing that, they too, are a part of the Networked Society and inspired to connect more with the organization.

The complexity and contradictory states of being of the space raise a question of conflict, and especially into the differing motivations of the stakeholders and user experiences coexisting in the space. As the Current State map (see the following page) visualizes, the Ljusgård 34's usage is polarized. For example, the room acts as a brand and sales pitching platform, but also a fika space for employees. It is quiet, but also crowded at times. It is both a place to take a deep relaxing breath and a place to hold an important event. This visualization (on the next page) also highlights areas that reveal the lack of enablement, and that Ljusgård 34 has been found to be a confusing place. And finally, the map reveals that the Ljusgård is in a transition, possibly a constant one, and that it is a specific context of an individual interacting with the organization whether that individual is an insider or an invited guest. This space is for progress, process, products and people at Site Lindholmen. And possibly this space is a moment where the Experience Center provokes inspiration in an employee who is crossing the many paths inside Ljusgård 34 or a visitor waiting by the coffee machine.

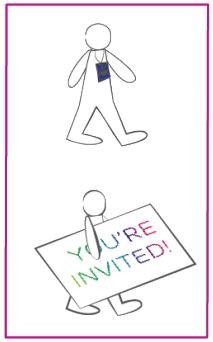

LJUSGÅRD 34,
THE EXPERIENCE CENTER:
CURRENT STATE
LJUSGÅRD IS IN TRANSITION
LJUSGÅRD IS THE NETWORK SOCIETY
LJUSGÅRD IS A PLACE TO LEARN
LJUSGÅRD IS A BREATHING SPACE
LJUSGÅRD IS A VIEW
LJUSGÅRD IS FULL OF NATURAL LIGHT
LJUSGÅRD IS NOT IP SAFE
LJUSGÅRD IS A PLACE TO RELAX
LJUSGÅRD IS A PATHWAY
LJUSGÅRD IS AN INFORMAL MEETING PLACE
LJUSGÅRD IS CROWDED
LJUSGÅRD IS AN INTERACTIVE SPACE
LJUSGÅRD IS A PLACE WHERE YOU HAVE TO WATCH WHAT YOU SAY
LJUSGÅRD IS A WORKSHOP AREA
LJUSGÅRD IS A SHOWCASE
LJUSGÅRD IS A FIKA ROOM
LJUSGÅRD IS A WORKSPACE
LJUSGÅRD IS A FORMAL MEETING PLACE
LJUSGÅRD IS COLORFUL
LJUSGÅRD IS A BRAND AND SALES PITCH
LJUSGÅRD IS AN OPEN SPACE
LJUSGÅRD IS A BREAK SPACE
LJUSGÅRD IS A DEMO AREA
LJUSGÅRD IS A PLACE FOR CUSTOMERS TO MEET EMPLOYEES
LJUSGÅRD IS AN EVENT SPACE
LJUSGÅRD IS A PLACE THAT FEELS OKAY TO BE ALONE
LJUSGÅRD IS CONFUSING
LJUSGÅRD IS AN INTERVIEW SPACE
LJUSGÅRD IS FREE FROM ESCORTS
LJUSGÅRD IS A WAITING AREA
LJUSGÅRD IS A LIVING ROOM
LJUSGÅRD IS A PERFORMANCE
LJUSGÅRD IS AN INTERSECTION
LJUSGÅRD IS AN INTRODUCTION
LJUSGÅRD IS A DESTINATION
LJUSGÅRD IS A WATER SPIKET
LJUSGÅRD IS A BUFFET
LJUSGÅRD IS FILLED WITH CHATTER AND MOVEMENT
LJUSGÅRD IS A PLACE TO EXPLORE BUSINESS OPPORTUNITIES
LJUSGÅRD IS COLD
LJUSGÅRD IS ALIVE
LJUSGÅRD IS SO QUIET
LJUSGÅRD IS THE CONTEXT OF AN INDIVIDUAL INTERACTING WITH THE ORGANIZATION
LJUSGÅRD IS A PLACE FOR PROGRESS + PROCESS+ PRODUCTS + PEOPLE
LJUSGÅRD IS A PLAN B IF THE STREET IS FULL

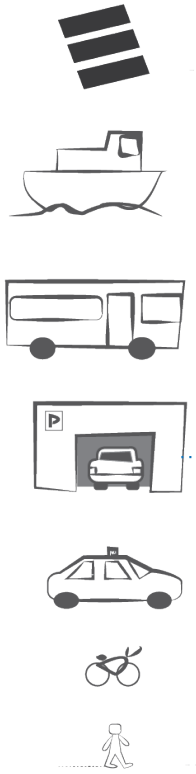
5 WHAT IS THE EXPERIENCE JOURNEY?

ENTICE

ENTER

ENGAGE





CLUSTERS

EMPLOYEES

STUDENTS

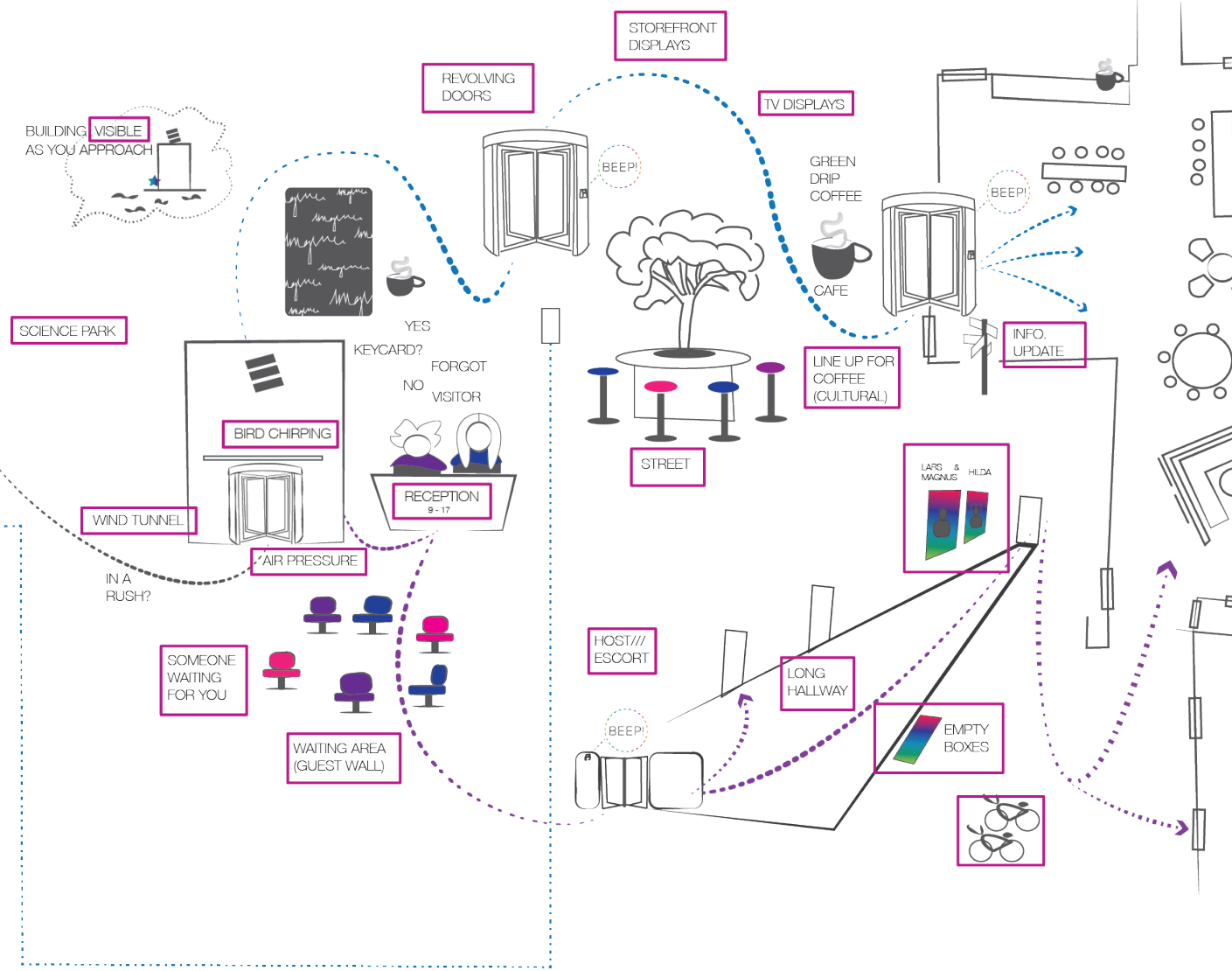
PRE K - UNIVERSITY

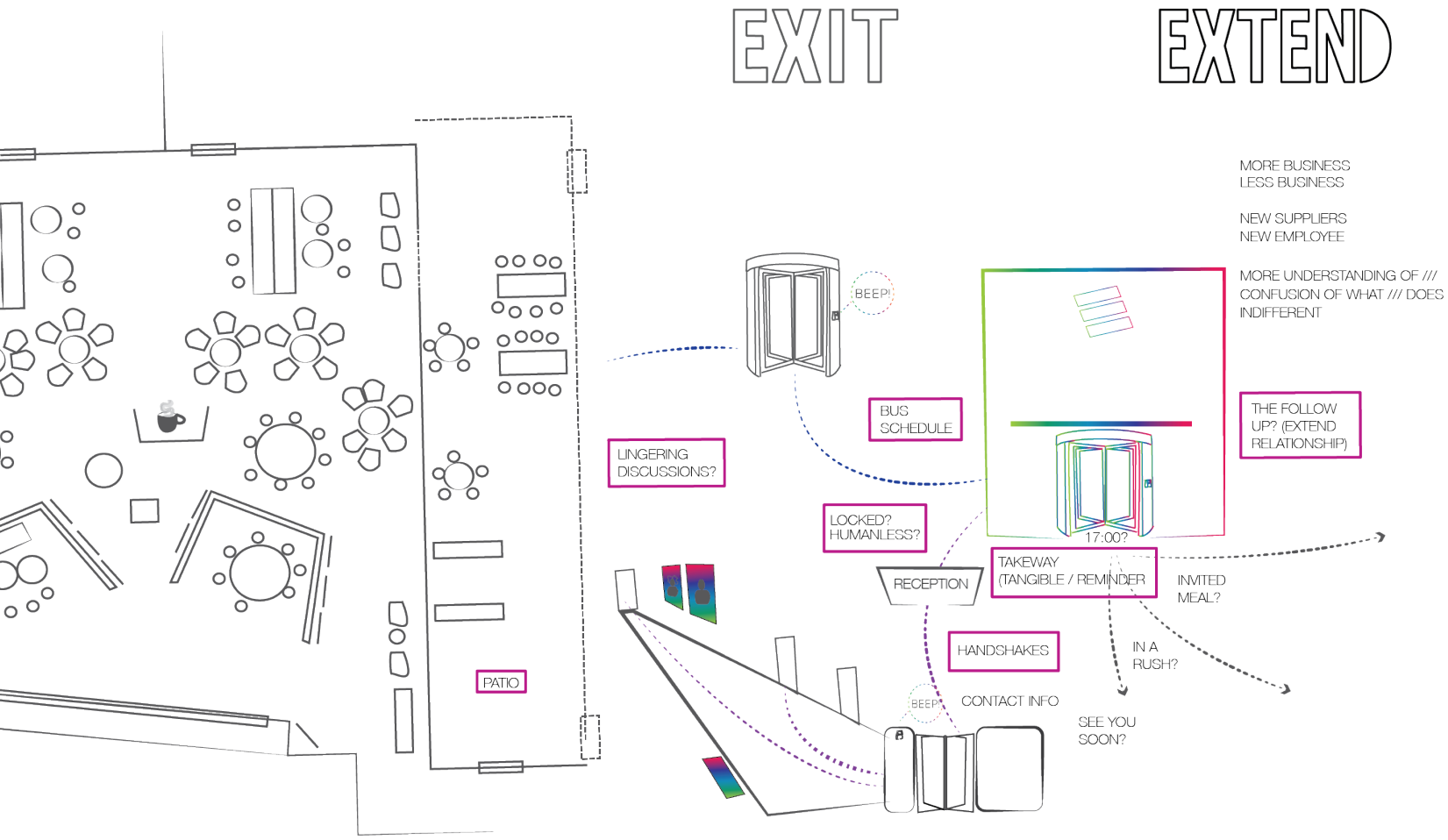
CUSTOMERS

SUPPLIERS

COMMUNITY

CITIZENS
POLITICIAN
TEACHERS
COLLABORATORS





The experience mapping is an externalized visualization of the experience journey for the Experience Center. The map exposes the complexity and displays the differing clusters of users and the stakeholders' motivations. On this map we have also illustrated windows of potential areas. As the current state map focuses particularly in the Ljusgård 34 this map shows a broader view of a user experience.

6 WHO IS THE TARGET?

The user groups of the Experience Center are divided into cluster groups. These groups use the Experience Center in slightly different ways but the experience design must accommodate all these groups simultaneously. These groups come to the Experience Center by being invited in or by being an everyday employee.

The employee cluster of Ericsson Site Lindholmen is made up of roughly about 2,000 individuals, but there is an umbrella of the Ericsson employees employed globally who are colleagues of these individuals on Site and also are visitors to Lindholmen. The employees have the most daily access to the Experience Center.

CLUSTERS
CUSTOMERS
EMPLOYEES
STUDENTS
COMMUNITY

The customer cluster includes both current and potential customers. These customers are most often invited in by Ericsson to interact with the technology. They may initiate the visit on occasion. A subgroup of the customer group are the suppliers, who are slightly more discrete in their visits to the Site.

The student cluster include the Uni-team, which is a group of students who are part-time employed by Ericsson to represent them at career fairs and at their Universities. Other students include interns, thesis workers, and those attending recruitment and networking events. These students are potential future employees.

The community cluster includes the surrounding industries in Lindholmen Science Park, in the city of Gothenburg, and the western region of Sweden. The community brings potential for future business collaborations, especially with the fact that they are now a customer group.

7 WHAT DO THEY NEED?

>> Employees need their personal context to shine through in a multinational organization. They need to be inspired in their everyday work and enabled to communicate Ericsson inside the Experience Center. In particular, they need to be able to show where their role relates to the Ericsson story.

>> Employees need a space where they can find a deep relaxing breath, have a fika with their coworkers, dart across to the next meeting, or perhaps share the Ericsson story with their visitor.

>> Customers need to be sold into Ericsson. They need to be inspired to connect, by experiencing and interacting with the technology.

>> Customers need a space where they can meet the technology in its natural habitat, and the people behind the technology. They need a showcase for the technology and an employee to sell them the story.

>> Students need to find themselves in Ericsson in order to see it as a place they could see themselves working. They need to be impressed by the company and the technology and inspired to be a part of it.

>> Students need a space where they can listen attentively to a presentation, mingle in a networking event or be interviewed by a potential boss.

>> Ericsson's community needs to understand Ericsson's impact in their lives. They need to be educated and inspired as potential customers and collaborators in the Networked Society.

>> The community needs a space that tells Ericsson's story: how it relates to society and how it is connecting the future of our society. They may also need a space to entertain them while they wait.

8 HOW DO WE REACH THEM?

We have developed a group of design aids to be able to better reach the audience of the Site Lindholmen Experience Center. These aids consist of a set of design principles, a set of enablers and an approach to the physical space, all of which can help make the Experience Center become Connected Ljus.

The design principles for Connected Ljus are seemingly simple, they hold true to all the user group clusters and are crucial to be used together as a backbone for designing an experience at Site Lindholmen. The principles function as a checklist for designing an intended experience in the Experience Center as a reminder of all the perspectives present in the experience – connecting to the pre-understanding, focusing on the present moment to build a foundation for the future.

design principles

>> Reveals and inspires Ericsson
>> Mirrors the participant
>> Mirrors society
>> Opens up for connecting, collaborating & innovating

The enablers are the tools used to engage the design principles in practice. They are the theatrically designed entrance and roles of: the curtain, tour guide, anecdotes and props. We found the tour guide to be the most important enabler because he or she is a direct interaction that create an experience for the users clusters. The tour guide utilizes other enablers to aid them in creating this experience for their users for example: asking questions (such as the ones in the illustration), using numbers e.g. dates, years or sizes, and creating a human to human scale. Even though it is clear that the tour guide role is the strongest form of enablement in the Experience Center, there is a conflict at Site Lindholmen as there is not a full-time tour guide for the Experience Center like they have in the Ericsson Studio. Therefore, the other enablers such as interactive props and creating wonder by using curtains (Oh what is behind there? It must be very innovative!) are crucial to coupling with the design principles in designing an intended experience. The role of the tour guide can also come in the form of signage that creates a museum-like experience where information is revealed about what you are looking at; which would be a tool for employees to be able to design a meaningful intended experience in the Experience Center.

The space should be an interspace that tells a story of Ericsson but following these principles allows for multiple narratives to be told and multiple, simultaneous experiences to be had in a manageable way. Allowing for the pathway of traffic between meetings. The space should tell a story like a museum, but an interactive one. It should have space for both personal and professional conversations, in groups or in a pair, but also space for an employee to take a moment.

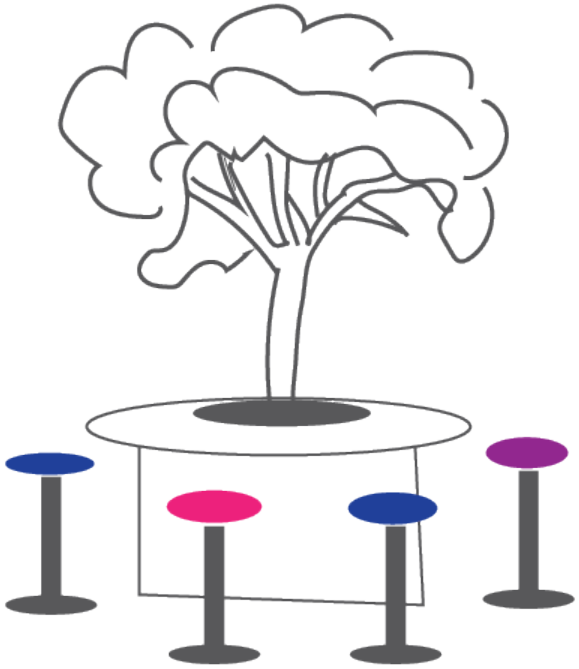
9 WHEN SHOULD THINGS HAPPEN?

We have developed a group of design aids to be able to better reach the audience of the Site Lindholmen Experience Center. These aids consist of a set of design principles, a set of enablers and an approach to the physical space, all of which can help make the Experience Center become Connected Ljus.

LOW HANGING FRUITS

The low-hanging fruits are small impactful actions that easy to implement now. We suggest these be completed in the Fall 2016.

1. Signage everywhere: the Lars-Magnus statue, the Lars-Magnus and Hilda paintings, the SCA sensors in the bathrooms, all the equipment on the demo wall, the model, the view of Göteborg out the window, etc.
2. Move the lamps: the natural pathway already moved the table and chairs and people hit their head on the lamps.
3. Remove the coffee station in the middle: it is redundant and blocks the view of the community outside Ericsson – also creating wasted space.
4. Add an interactive screen to the demo wall with access to Ericsson videos for showing during presentations. There is a great archive of Ericsson videos that can enable anyone to tell the appropriate stories of Ericsson if they have a faster access point to this archive.
5. Fill the boxes in the hallway to begin the visitor's journey into Ericsson; currently they disappoint passerbys who wonder why they are unused.
6. Educate Ericsson employees on human experience to better communicate, engage and create meaning for Ericsson.



MIDDLE-HANGING FRUITS

The middle-hanging fruits are slightly more time-consuming and require more resources, thus a little farther along the timeline. We suggest these be completed in the Spring 2017.

1. Take away the black large interior space object in the entrance and replace it with technology, or its metaphor, that entices the community – draws them in.
2. Have an interactive wall that you can scan your badge and enter your cluster group specifications to show specifics for the experience.

HIGH HANGING FRUITS

The high-hanging fruits require a new role at the Site in order to implement and hold this implementation accountable and maintained.

1. Have such an exciting reception/entrance area that a full-time employee is needed to manage the technology, create relationships and connect the community with individuals inside the building.
2. A curator of the everyday experiences and a person responsible for inspiring "hitches" for the cluster groups through facilitation and event experience design. Dare to entice the users to rethink their surroundings and create connections that otherwise may be overlooked.
3. Times Square of Ericsson Lindholmen. Why not?

10 WHY DOES IT MATTER?

Human experience is at the core of user experience. How we make sense of the world around us is both individual and collective. Individual in our own personal experiences prior to a particular situation, but collective in organized experiences, which are evident in this particular context of a multinational corporation. Inside an organization such as Ericsson, it is the role of the host or the employee to expose others to a more conscious collective and organized experience. Hence, in addition to the in-between role of the host, or the human facilitating an organized experience, the space and it's many objects are in-between elements that enable greater excitement for the participants and better business relationships. These enabled in-betweens are important details that an experience design practice undoubtedly can aid Ericsson Site Lindholmen. It is through the practice that one provides the user clusters to have that inspiring experience. One just needs to remember the principles in order to turn on the light in the Connected Ljus.

APPENDIX 2

the presentation guide

CONNECTED LJUS:

JUNE 20, 2016

A PRESENTATION GUIDE
AT ERICSSON AB,
SITE LINDHOLMEN

TAKEAWAY TIPS:

A BIT OF THEORY

"Yet, both Dewey and Gadamer "...share a common purpose: to improve on the received background understanding of the world so that people can more fully realize their goals and relate to others. Dewey sought to achieve this purpose through a hypothesis-testing logic, and Gadamer through a dialogic logic" (Polkinghorne, 2000: 470).

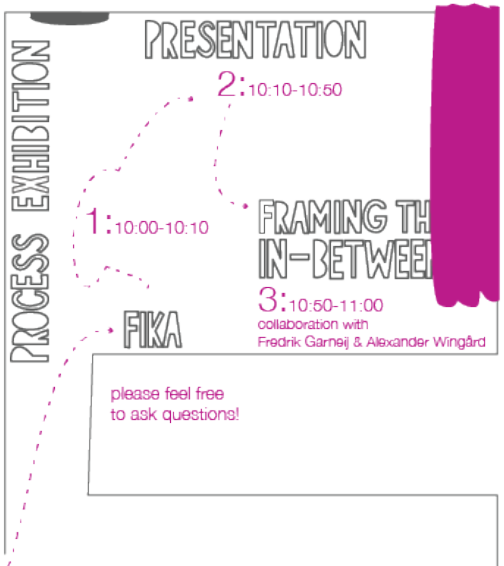
IMPORTANT DEFINITIONS

business design: a field where strategic business development meets design methods and mindset

experience: the present moment and the knowledge from past moments

in-between: physical state of the middle or a phase in a transition

stance: an intellectual or emotional attitude; a position on a matter, something to fight for



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THANK YOU!

*Polkinghorne, D. (2000). Psychological Inquiry and the Pragmatic and Hermeneutic Traditions. Theory & Psychology, 10(4), pp.453-479.