

Entangling, Oscillating, Frilux-ing: branding the art of design

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Recent strategic design and management discourse has identified gaps in the current framing of design for organisations, specifically highlighting a lack of discussions related to emergent design cultures and calling for a strategic framing of the art of design. Connecting and expanding these conceptual discussions with reflections from practice-based research through design, we seek to further the understanding of how design can be strategically translated into organisations. Drawing parallels between a strategic framing of design, and brands as enacted or manifested strategy, we present reflections from a design process of branding the strategic art of design for an academic research library. The outcome of our process was an overarching brand called Frilux, that manifested the strategic design approach at the library. Specifically, we propose that design can be framed strategically in an entanglement of organisational and design practices and mind-sets. Further, we suggest, this framing should be manifested across design outcomes that oscillate between intangible outcomes like strategic guidelines and values, to tangible outcomes like visual symbols and artefacts.

strategic design; design for organisational change; branding; research through design

1 Introduction

This paper explores the question of strategically framing and manifesting design within organisations. While this question may not have a universally applicable answer, through the reflexive exploration of a practice-based research through design approach, we seek to contribute to the larger discourse in design research related to organisational change and innovation. Specifically, we attempt to further the understanding of strategically framing and translating design into organisations, by connecting and expanding conceptual discussions with reflections from practice.

Design, as a catalyst for innovation, and working with open and complex problems in organisations, has been getting a lot of attention in design research and management, usually as 'design thinking' (T. Brown, 2009; Martin, 2009). However, approaches that apply design practices in organisations,



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often use solution-oriented techniques (or a toolbox) that work well for small and isolated problems but do not enable new mind-sets or practices to emerge (Dorst, 2011; Junginger, 2016; Manzini, 2016). Instead, Dorst (2011) introduces a 'frame' as "the creation of a (novel) standpoint from which a problematic situation can be tackled" (p.525), and suggests that 'framing' is a central activity in design practice. He argues that while specific frames could be temporarily adopted by organisations for the duration of a design project, design practices can also be framed more strategically and can become a part of organisational practices and outlook.

Similarly, Junginger (2016) argues that design practices can be framed in different ways within organisations, namely as a tool, method, and a strategic art, reflecting different mind-sets and approaches to problem-solving and inquiry. This is based on Buchanan's articulation of the different facets of design, which suggests that:

An art is a systematic discipline for thinking, doing, and making. It provides principles and strategic guidance for the use of the many specific methods and techniques that are employed in design. In contrast, methods provide tactical support in addressing design problems. Finally, techniques are individual tools and ways of working to solve technical problems. (Ibid., p. 38)

While important, tools and methods usually represent the extent of organisational engagement with design (Junginger, 2016; Tonkinwise, 2011). However, it is the strategic art of design that can lead to "new mind-sets, and new ways forward" (Junginger, 2016, p. 38). Although we agree with the importance and necessity of framing design as a strategic art, we have also found that manifesting and translating the art of design and engaging organisations with it, can be very challenging (Pandey, 2015). Moreover, a 'top-down', designer-created strategic framing of design may not align with the organisation's existing practices, values, and history (Junginger, 2015). Considering every organisation has embedded narratives, knowledge, and values (J. S. Brown & Duguid, 1991), a strategic framing of design needs to be adaptive and contextually situated in organisational processes and mind-sets (Junginger, 2015; Pandey, 2015). Put differently, design practices need to be translated into contextually situated strategic frames before they can play a transformational role (Pandey, 2015).

Using Buchanan's (2001) model of the four orders of design, we describe a research through design process (Zimmerman, Forlizzi, & Evenson, 2007) of framing design as a strategic art for the academic research library at the University of Oslo. The outcome of our process was an overarching brand called Frilux. While brands are usually associated with products, services, or organisations, Frilux represents the situated values, emergent strategy, vision, and approach for design at the library. It consists of brand values and architecture, visual identity and guidelines, a knowledge exchange forum (Flo), avenues for introducing design methods (Flex), a design workbook (Flexbook), and is complemented by channels on social media and a website. We build on a broad understanding of a brand as representations of ideas, vision, history, values, and goals (Breslin, 2007), and not just a visual identity linked to a product, service, or business. Newbery and Farnham (2013) suggest that branding 'enacts' or manifests strategy and that it "elevates ideas from being visual identifiers of who is providing value to expectations about the value itself" (p.69). With this understanding in mind, we suggest that brands can be particular and contextual manifestations of a strategic art. Moreover, applied to the art of design, branding can help contextually and strategically frame design within organisations. Brands can act as the connective framework (Breslin, 2007) linking tangible and particular tools and artefacts, with intangible strategic values and vision within an organisation. Therefore, we propose that the strategic art of design, manifested as a contextually situated brand, *oscillates* (Nylén, Holmström, & Lyytinen, 2014) between tangible and intangible design outcomes.

We further suggest that the strategic art of design in organisations can emerge in an *entanglement* of organisational and design practices and mind-sets. Manzini (2016) describes such an entanglement as 'design culture', defining it as the situated "knowledge, values, visions, and quality

criteria that emerge from the tangle of conversations occurring during design activities” (p.54). He suggests that a design culture allows for new understandings to be produced and that these meanings can catalyse changes within the organisational culture and practices.

In the following section, using discussions from design research relating to organisational change and innovation, we present a brief conceptual background for our work. Next, we present Frilux, as a strategic framework that *oscillates* between intangible outcomes like strategy and approach, and tangible outcomes like visual identity, tools and other artefacts. In addition, we highlight the contextually situated and iterative *entanglements* of organisational and design practices and mind-set, that helped shape the process and its outcomes. Finally, we reflectively discuss the nature of design process and outcomes and their potential implications on the framing and understanding of design in organisations.

	Symbols	Things	Action	Thought
Symbols (1st Order)	Graphic Design			
Things (2nd Order)		Industrial Design		
Action (3rd Order)			Interaction Design	
Thought (4th Order)				Environmental Design

Figure 1 Four orders of design (Buchanan, 2001)

2 Entangling cultures and Oscillating outcomes

Manzini (2016) has observed that the focus of design research is increasingly, “problem based, solution oriented” (p. 52), emphasising the role of the designer as a facilitator, and the tools and methods used over the designed ‘product’. However, he argues that “design is not only the sum of its methodologies and tools” (Ibid., p. 54) and calls for design cultures where designers *facilitate* as well as *participate* creatively. We suggest that such a ‘dialogic’ design culture (Ibid., p. 58) is also crucial for a creative and productive *entanglement* of design and organisational practices and mind-sets and can catalyse a strategic framing of design. However, we also think that a strategic framing of design is essential to cultivate a dialogic design culture. Therefore, we argue, dialogic design cultures and strategic framings of design mutually scaffold and reinforce one another.

Reflective articulations of strategic framings of design, as they emerge in design activities and processes, is important within design research. Connecting theory and practice, they allow design researchers and practitioners to understand the modalities, experiences, and challenges of framing design as a strategic art within organisations for meaningful change. However, we argue that design culture is not only manifested in the processes, techniques, and deliberations that happen during design activities but is also embodied in the outcomes of design processes as well. Gaver (2012) underlines the importance of design outcomes for design research and theory, suggesting that they concretely manifest and embody the design team’s choices, deliberations, and beliefs regarding the most appropriate responses to the issues and challenges they faced. Therefore, we suggest that

from the perspective of design research, reflective articulations of strategic design culture within organisations, should have a conjoined focus on the process and outcomes of design activities.

Buchanan (2001) situates design activities and outcomes into ‘four orders’, which offers a promising conceptual framework for a combined articulation of the process and outcomes of design (Figure 1). The first and second order of design, focus on communication through symbols and physical artefacts respectively. The third and fourth order of design, focus on actions and thoughts respectively, reflecting the recent emphasis on design processes in research and practice. In our experience, we have found that design processes and their outcomes in organisations, tend to move or *oscillate* (Nylén et al., 2014) across multiple orders of design, often with a range of outcomes that work in concert. Brands are a particular example of an oscillating design outcome since they are designed to be experienced across products, services, and other kinds of related materials, like a visual identity mark and communication collateral.

3 Research Approach

Considering the practice-based nature of our work, we adopted research through design as the research approach. Research through design uses the “methods, practices, and processes of design practice with the intention of generating new knowledge” (Zimmerman & Forlizzi, 2014, p. 167). It introduces approaches from design practice as possible research conducts to generate knowledge (Löwgren, 2013; Zimmerman et al., 2007) and takes a constructive and analytical outlook towards doing research (Gaver, 2012). With a constructive outlook, we mean that it is a form of “research that imagines and builds (or constructs) new things and describes and explains these constructions” (Koskinen, Zimmerman, Binder, Redström, & Wensveen, 2011, p. 6). Gaver (2012) argues for a different set of expectations and criteria for judging knowledge outcomes from research through design, compared with scientific theories. He suggests that the theory it produces is “provisional, contingent, and aspirational” and closely linked with the contextual outcomes from design practice, rather being “extensible and verifiable” (Ibid., p. 938). Analytical and reflective accounts of research through design process and outcomes do not just illustrate or establish design theory (Breslin & Buchanan, 2007), but also expand it by highlighting specific dimensions of the design space (Gaver, 2012). In addition, due to their provisional and contextual nature, they create a bridge back to design practice (Breslin & Buchanan, 2007; Löwgren, 2013).

We used detailed notes and images from the design process to analytically and reflectively describe the process and its outcomes. Additionally, five interviews were conducted with three team members and the expert designer. In addition, once the design process had concluded, verbal and anonymised written feedback was collected from seminar and workshop participants.

4 Frilux: Branding the art of design at an academic research library

4.1 Context and Background

The role of academic and research libraries has evolved from information archival and access to new and distributed forms of information and infrastructure access, including creative forms of knowledge production and sharing (ACRL Research Planning and Review Committee, 2015). Academic research libraries are actively engaged in aiding and educating researchers, and in outreach and cultural events, like hosting pop-up maker-spaces and cultural fairs (Pandey & Srivastava, 2016b). As a result, the role of librarians has also evolved to incorporate new ways of interacting, educating, facilitating learning, and knowledge and creative production.

Due to these changes and the proliferation of digital technologies, such as e-books, smartphones and tablets, and shifts in user needs and expectations, the academic research library at the University of Oslo (UiO), re-evaluated the user experience of its digital services by hiring expert design consultants. These expert-led design engagements helped emphasise the relevance of user experience, both for digital and physical service touchpoints, to the involved library staff and

management. However, it also highlighted the need to complement one-off expert-driven design engagements by developing in-house design competence to *continuously* evaluate and evolve service experiences. Consequently, from 2013 to 2015, the library, in collaboration with design researchers from UiO, conducted workshops that introduced design techniques, like customer journey mapping and usability testing to librarians, with the intent of improving the user experience while developing services. While librarians found some techniques like usability testing useful, the relevance of others to their practice was repeatedly questioned. From 2015, in collaboration with strategic design researchers, the format of these workshops was evolved to introduce design through a set of open-ended and semi-structured methods like sketching, mapping, and storyboarding (Pandey, 2015). In these workshops, participants could appropriate and use design methods in the context of problems from their own practice. This approach was successful in provoking reflection amongst librarians about their practices and how they could evolve (Ibid.). Even so, the library staff and management involved in the project found it hard to *translate and communicate* the value and significance of design, and consequently the workshops, in tangible terms to the larger community within the university and in the local region.

Therefore, a process of branding, naming, rethinking of the design methods and tools, and creation of community building touchpoints was carried out. The project was carried out over a period of eight months and involved a multidisciplinary design team consisting of the author, the project leader from the library, three members of the library's web and communications group, and a graphic and strategic design expert. For reasons of brevity, members of the library and the author are collectively referred to as 'the team' and the design expert is referred to as the 'expert designer' in the remainder of the paper. The following description highlights how the design process entangled design and organisational practices and mind-set, over the course of four phases. Furthermore, since each phase was simultaneously engaged with designing outcomes situated in (and across) multiple orders of design (see Figure 2 – timeline), we discuss them in terms of oscillations, rather than as artefacts of specialised activity areas of design, like graphic design. The outcomes are highlighted visually throughout the description and summarised both textually (Table 2) and visually (Figure 9) at the end of the section. However, while outcomes are largely presented as visual artefacts, we emphasise that they should not be read as unilateral solutions created by the expert designer, but rather as touchpoints that consolidated analytical and reflective discussions throughout the design process.

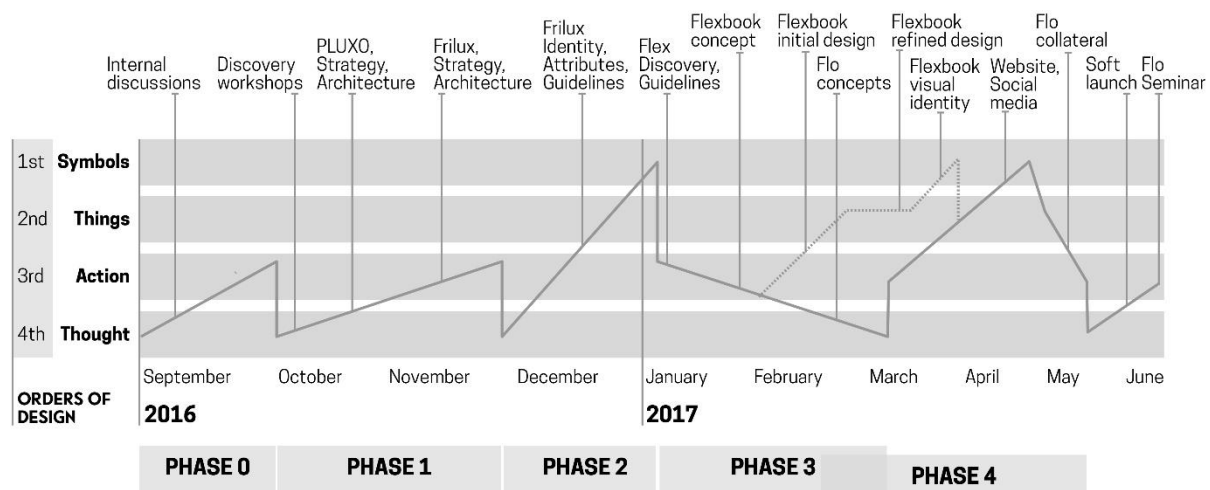


Figure 2 Timeline of the project and design activities. source: Author, adapted from (Nylén et al., 2014)

4.2 Phase 0: Intent, scope (thought) and planned action

We (the team) conceived the project in discussions about existing issues and potential future directions for the design approach. At this stage, the problem with the design approach was articulated primarily as a communication issue: *How could we communicate the design approach in*

an understandable and non-academic way to libraries in the university and the Nordic region? We felt that a unified communication language would help consolidate the design methods and techniques used in the workshops and hence could make it easier for librarians to present, teach, and adapt for (and by) themselves. Therefore, an expert designer was engaged to create visual identity and name for the approach.

Through portfolio reviews and process related discussions with the expert designer, the team saw the potential of situating the visual identity in the broader context of the values and beliefs that the design approach represented at the library and transforming the design approach into a *brand*. We (the team) felt that it would make the approach more adaptable and would help articulate our own vision with regards to design at the library, more clearly. Even so, 'how' this was going to happen, had decidedly become fuzzier and more intangible and compounded with a lack of experience with such a process; it created some discomfort within the team as well. This was highlighted by a member of the team in the interviews at the end of the project: "I didn't see that (the potential of a branding process) when we started. I understood it was a branding project, but I didn't actually understand the concept fully in the beginning. I think it was a bit blurry what we were going to get out of it. I was also a bit worried and not quite sure how to follow up the process."

To alleviate some of these concerns, the process was planned as a series of discussions based on probes and questions created by the expert designer and collaborative workshops where he would also participate fully. The feedback process was also adapted to suit the librarians' practices. The feedback and critique were collected in a written format where the discussion would be summarised and everyone in the team could individually add more comments. This also helped make the feedback concrete and actionable for the expert designer and created an opportunity for written rebuttals or clarifications before alternate design proposals were created. Moreover, it helped prevent instantaneous and impulsive reactions from driving the design process.

4.3 Phase 1: Between (Inter)Action and (Articulated) Thought

The initial phase of the process oscillated between extensive team – expert designer interactions and an articulation of the organisation's values, perceptions, and strategic expectations with regards to the design approach. Consequently, project discovery wasn't limited to a process of familiarising the expert designer with the design approach and its history at the library. It also involved the team collectively and reflectively trying to articulate the project's intent and goals in the past and its vision for the future. For instance, the team and the expert designer collaboratively brainstormed questions/prompts such as "*What do we want to achieve with the program?*", in the context of the library's broader goals and vision. One of the important and highlighted goals were: *Self-sustaining and continuously evolving methods. Core ideology of semi-structured exploration, participation, openness, appropriation, and improvisation should stay the same but should not be method/person dependent or specific.*

This and other responses from the initial series of discussions were compiled into a living document intended to act as a common reference point for future decision making and critique. This document also served as a point of departure for follow-up workshops that were used to collectively identify the *brand attributes*, which refer to the qualities that characterise a brand across its oscillating material and dematerialised outcomes, and *brand values*, that articulate the relevance of the brand for participants at a high-level (Newbery & Farnham, 2013, pp. 89–93). Together they represent the foundational elements or "DNA that can be used to guide the development of artefacts, behaviours, and qualities of experience" of a brand (Newbery & Farnham, 2013, p. 168). The expert designer used techniques such as the co-creation of a 'visual brief' to facilitate discussion that could organically lead to the definition of these brand elements. The visual brief situated the brand in relation to other known 'proximal' brands. Since we (the team) had experienced products and/or services provided by the 'proximal' brands, we could use that as a basis for articulating their brand attributes and values on an elemental level such as value, personality, experience, and presence. We placed the identified brand attributes and values between two axes — rational and emotional, and

tangible and intangible. Through further discussions, we translated the visual brief (and brand attributes) into a brand vision: “Driving force of UX in Nordic libraries”.

This phase of the project represented a tangible departure from the initial communication centric expectations (symbol) to a strategic outlook (thought) that went beyond consolidating and communicating design methods and tools to larger ambitions of being the ‘driving force of UX’ amongst regional libraries. This was also represented in the final set of values or beliefs that were articulated and refined during the initial process of project discovery (Figure 3).

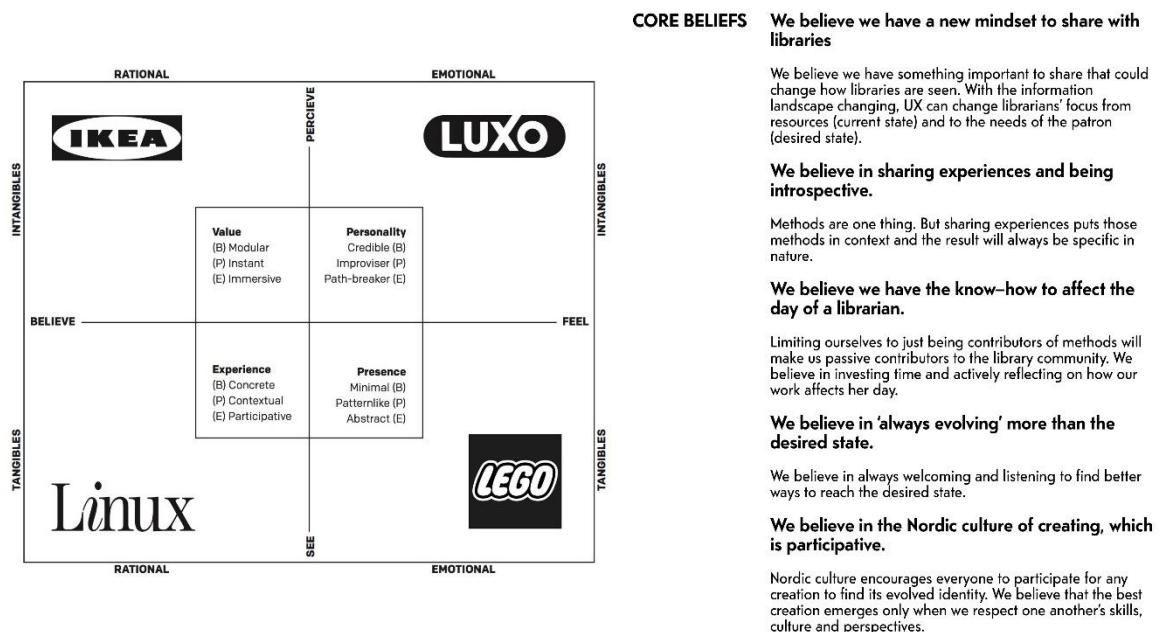


Figure 3 (left) Visual brief, proximal brands, and brand attributes (right) Core beliefs. source: Frilux branding documents, visual design by the expert designer. Visual identities of proximal brands, © respective owners.

4.4 Phase 2: Between Articulated Thought and Symbolic Representation

Based on the identified brand values and attributes, the expert designer created a proposal for a brand name, PLUXO (Program for Library UX Opportunities). A *brand architecture*, that outlines the structure and relationship of the offered products or services with one another and to the brand's strategy as a whole (Newbery & Farnham, 2013, pp. 89–93), was also proposed, using the name as the connective and defining element (see Figure 4). This proposal was received quite critically and highlighted gaps in the mutual understanding of the design approach between the team and the expert designer.

The team argued against framing the design approach as a ‘program’ for ‘opportunities’, since the team felt that it would indicate ‘a structured "X week" course that you take for skill building after graduation’ (excerpt from the feedback document). The emphasis on skill-based *teaching* over an open-ended, mutual learning *mind-set* was considered problematic as well because ‘we would not like to imply that we are here to teach others and certify, just share, initiate change and learn mutually’ (excerpt from the feedback document). Consequently, the name seemed to lack a participative and egalitarian ‘Nordic’ character. Interestingly, the approach was repeatedly framed as a ‘program’ in all the earlier branding tools and probes created by the expert designer (despite never being phrased as such by the team). It can indicate an initial conception of the approach based on the designer's past experience, that may have implicitly influenced framing of the brand architecture. Through successive cycles of co-creation and deliberation, an important decision was made. The team realised that, in terms of its characteristics and attributes, the brand should

embody ‘the spirit of Nordic design’ and began exploring more descriptive articulations of ‘Nordic’ library brand values and attributes from Phase 1 further.

BRAND ARCHITECTURE

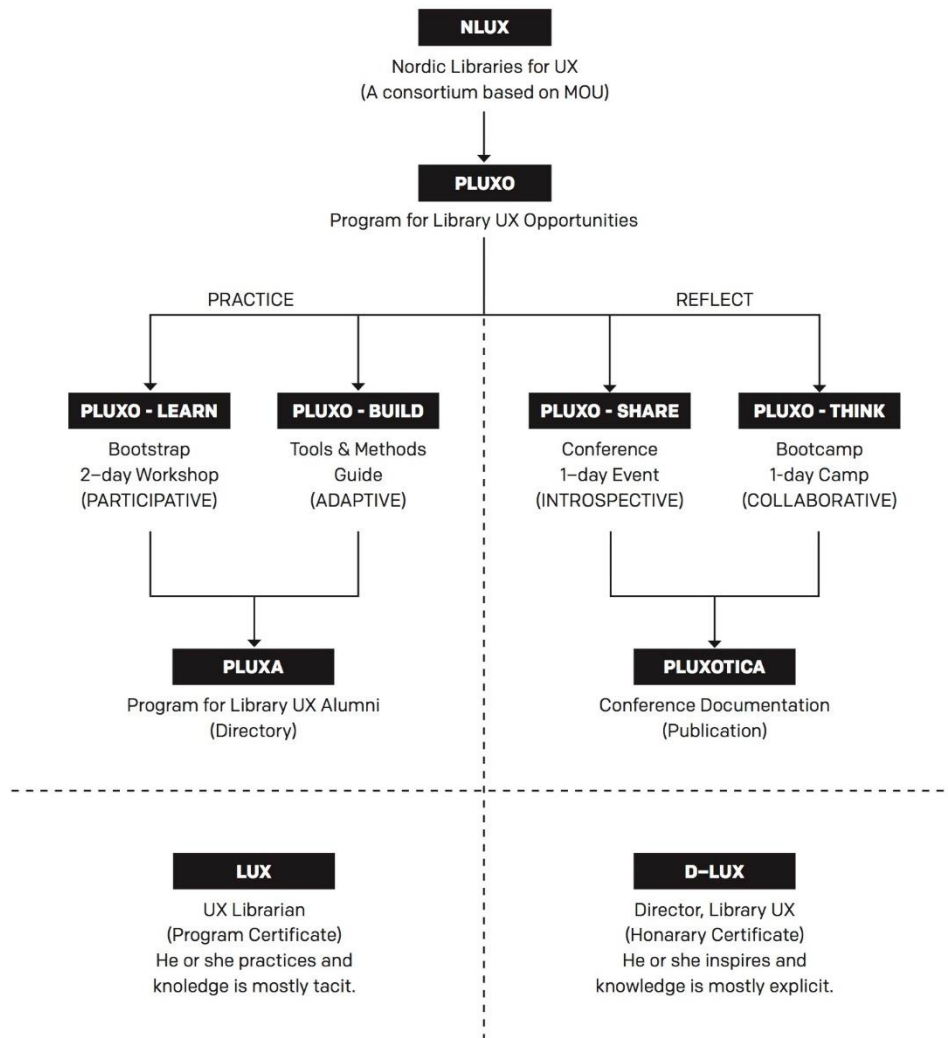


Figure 4 Initial design proposal for brand name (PLUXO) and architecture. source: Frilux branding documents, designed by the expert designer.

The finalised name, Frilux, represented an amalgamation of the Nordic values of ‘fri’ (free), adapted from ‘friluft’ (free air, nature) and ‘frilek’ (free play), with ‘Library UX’. This was further bifurcated into the two central touchpoints in the brand architecture (Figure 5). The first was Flex, a platform for contextually learning and practicing design, and the second, Flo, a seminar for sharing experiences, mutual learning, and reflection related to design in libraries. The intended effect was to organically develop a ‘Frilux kultur’ (culture) and mind-set and eventually build a community or ‘network’ of libraries (NLUX) for sharing experiences and mutual learning. The architecture also situates the identified brand attributes that describe the cultural shift we were striving for with Frilux (Figure 5 – State/Mode/Change/Intent). The emphasis on culture, and a balance of practice and reflection (Figure 5) over programs, certifications, and opportunities (Figure 4), highlights the shift in understanding and framing from the earlier proposal.

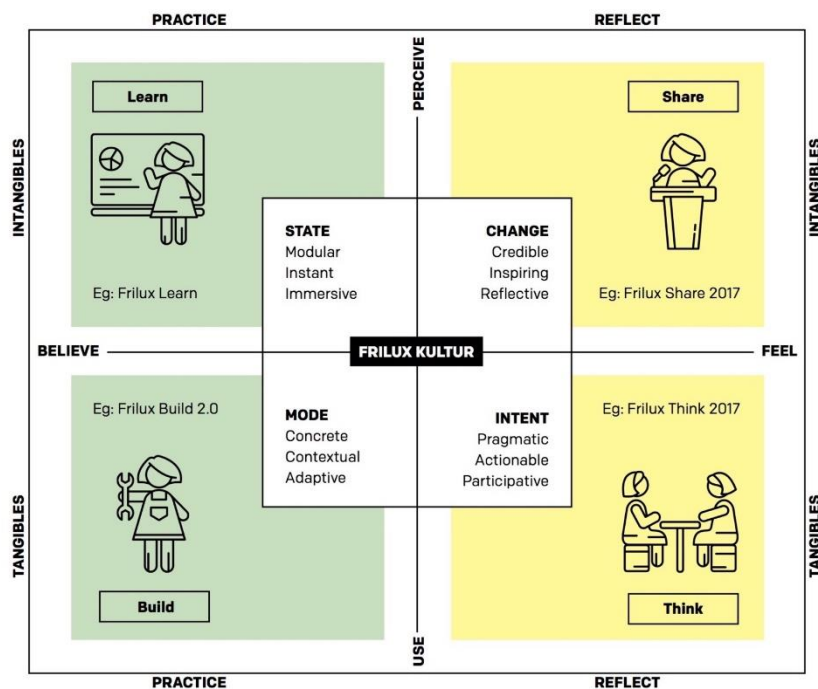
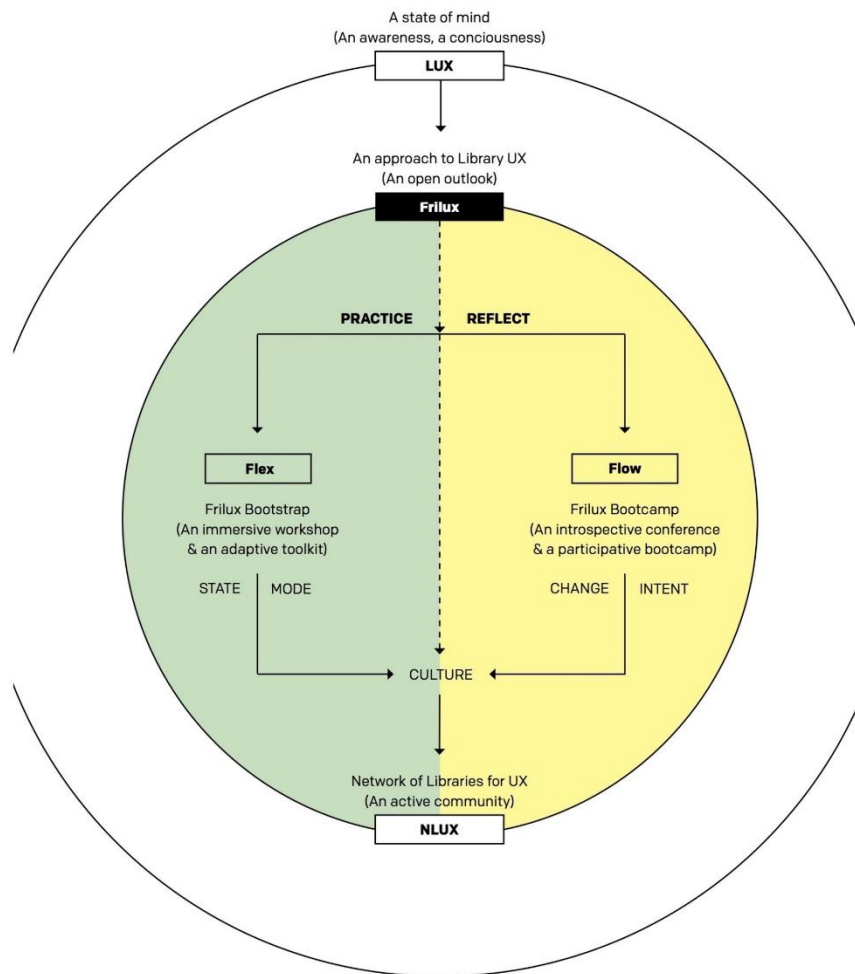


Figure 5 Final proposal for brand name (Frilux) and brand architecture, touchpoints. source: Frilux branding documents, designed by the expert designer.

The brand was further articulated in terms of its ‘open’, ‘participative’, and ‘iterative’, values which were defined descriptively in collaboration with the team to represent an amalgamation of Nordic and the library’s own values (Figure 6). It was visually represented with a minimal and flexible identity set in a locally designed typeface. The central visual element, an ‘xircle’, was conceived as a playful container that can be adapted and appropriated based on the context of use (Figure 7). A summative brand cheat sheet was also created (Figure 7), highlighting the rationale behind the identity, typeface and colours selected, along with showing potential kinds of use. The outcomes at the end of this phase denoted an oscillation between articulated thought – the strategic relevance of the design approach (Figure 6) and brand architecture and symbolic framing – visual identity and guidelines, situated in the context of the larger values and goals of the library.

The Frilux Approach

Open

The core value of Frilux is to be as open and free as possible.

Having an open approach to library UX design is key to see libraries evolve with time. A defined process may become irrelevant with time and therefore not recommended by Frilux. Instead, it recommends librarians to have the creative confidence to build contextual tools and methods to solve their problems in real-time, without the need of design experts or external consultants.

Participative

The primary form of Frilux is to be as participative as possible.

The Nordic way of design has always been participative in nature, where all participants sit, think and decide freely. The lack of roles being important or not is irrelevant. Ideas come from strangest of places, diverse experiences and unlikely individuals. By collaborating, every participant finds himself/herself directly responsible for making libraries effective. This, in turn, affects the way knowledge is exchanged at libraries.

Iterative

The desired nature of Frilux is to be as iterative as possible.

Great experiences are built with iterations. Frilux is based on a philosophy that refinement is more important than novelty. Having the mindset to iterate enables the system to evolve. Libraries, around the world, have stagnant systems and the librarian who iterates will be valued more and he/she will have the power to make reflexive transformations. You may have heard this several times: change is the only constant.

Figure 6 The Frilux Approach, brand values and description. Source: Frilux branding documents, visual design by the expert designer.

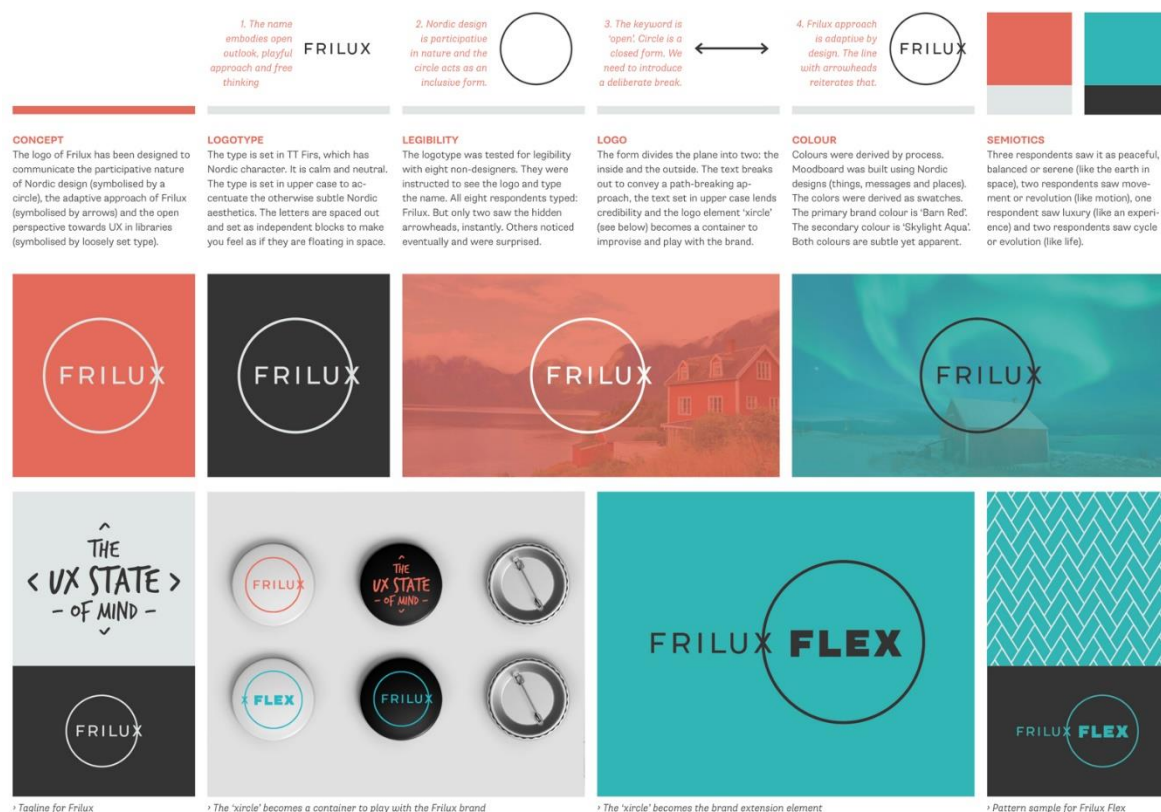


Figure 7 Frilux visual identity, reasoning and usage examples (brand cheat sheet). Source: Frilux branding documents, designed by the expert designer.

4.5 Phase 3: Between Planned Action and Translated Thought

The brand architecture served as a framework that guided the design of the brand's touchpoints – Flex, a platform to learn and practice design and Flo, a seminar for sharing experiences related to service design. Through a critical review of the design approach used in prior workshops, along with collaborative brainstorming sessions, the identified brand values of being open, participative, and iterative (Figure 6) were further fleshed out into guiding principles for disseminating the design approach (Table 1). These guidelines also highlight how the strategic framework could be engaged during the design of tangible outcomes. Based on these principles, a workbook format was conceptualised. A workbook format could be a concrete 'thing' that participants could use in workshops and projects. Moreover, such a format affords adaptability since it is designed to be written in, sketched on, and modified. Over the course of a project or workshop, the workbook could serve as a living record of learning, thought, and reflections. It would enable librarians to improvise, adapt, and personalise the methods, and consequently develop an understanding of the design approach in the context of their own practice (Pandey, 2015).

Table 1 Guiding principles for the Flexbook.

Principle	Definition
Adaptable	Keeping in mind the Frilux philosophy of being open, and not to limit or enforce a style of thinking. It is designed to be used both individually and in teams and across different projects.
Diverse	Frilux values participation and encourages seeing problems and solutions from as many vantage points as possible. Flexbook belongs to a world where homogeneity is far less valued than diversity.
Semi-structured	Encourages 'frilek', or free play, with the structure and methods. Participants are encouraged to modify or recreate the workbook based on the problem they are solving.
Modular	Considering the 'iterative' nature of Frilux, the Flexbook is designed as a platform that affords modification and change over time. Participants can make it their own by adding (and revising) notes, references, photographs, and/or mind-maps.

In addition, ideas related to a full day seminar for sharing experiences and issues related to designing services at libraries (Flo), were also discussed. The team conceptualised the seminar as a platform for exploring the design approach in the context of participants' practice, while also creating a space for discussing and deliberating over experiences with designing services. Rather than working with pre-formulated design briefs, the design approach would be introduced in the context of the issues and experiences shared by the participants. This would allow participants to personalise and adapt the workbook and potentially reflect on ways in which the approach could be integrated into their own practice. The outcomes from this phase highlight the oscillations emerging between planned forms of actions in the seminar and workbook and the translation of the strategic values into more concrete thought in the form of guiding principles.

4.6 Phase 4: Between Actions, Symbols and Things

The final phase of the project mainly involved the design and production of the workbook and the communication collateral for the Flo seminar. The workbook was intentionally designed in black and white to allow for ease of printing, copying, and production. Its content was collaboratively created and iterated over after some internal tests with librarians who were not a part of the team. In line with the design approach, the structure of the workbook was also kept 'semi-structured', with even pages left almost empty or with minimal markings for the participants to sketch, note, reflect, and build on their thoughts (Figure 8 – top). Posters, mugs, buttons, and bands were created for the Flo seminar. The material was kept open for modification and personalisation and represented a translation of the brand values into specific tangible and material outcomes (Figure 8).



Figure 8 Images from the Flo seminar showcasing the Flexbook and communication collateral in use. source: Author.

4.7 Reflection and Initial Effects

On the surface, Frilux resembles the iterative and exploratory structure of most design processes, with revisions and changes in design proposals through deliberation and feedback. However, when viewed closely, iterations and explorations in this case were indicative of deeper *entanglements* and dialogue between designerly thought and action and organisational perceptions and values. This led to design proposals existing as an *oscillating* spread within and across all four orders of design (Table 2, Figure 9). For the purposes of analysis and discussion, we articulate two very similarly worded but fundamentally different versions of the design brief, that reflect and summarise the changes in intent and the nature of outcomes over the course of the project, both for the expert designer and the team:

(Initial) How could we (the team) communicate the design approach in an understandable and non-academic way to libraries in the university and the Nordic region?

(Current) How could we (the library) frame design in an understandable and non-academic way for ourselves and libraries in the Nordic region?

While initially the design brief was focused on communication, dissemination, and generally looking outwards to ‘libraries in the university and the Nordic region’, it evolved into a reflective and introspective process of framing design for the team *and* local and Nordic academic research libraries. This introspective and reflective process helped frame and subsequently ‘brand’ the art of design strategically through a collaborative dialogue between design and organisational practices. However, it is important to note that with dialogue, we do not only refer to verbal and written discussions but also the dialogue between designed outcomes. Therefore, dialogue is akin to Schon’s framing of design “as a reflective conversation with the materials of a design situation” (Schon,

1992). Designed outcomes, across all four orders, acted both as catalysts that provoked reflection (such as the discussions concerning brand architecture) and as points of convergence of thought and action between the expert designer and the library (like articulated brand values). In practice, Frilux has helped the library strategically frame their own ‘brand’ of design. However, the strategic frame is not just represented by the brand values and attributes, or the identity, or the workbook alone. Rather, the strategic thought (brand vision, values, and attributes), materialised through a simple and flexible symbol (visual identity), exploratory things (workbook and collateral), and participative actions (workshop and seminar), manifest design as a strategic art in terms of “*providing principles and strategic guidance for the use of the many specific methods and techniques that are employed in design*” (Junginger, 2016, p. 38) at the library (Figure 9).

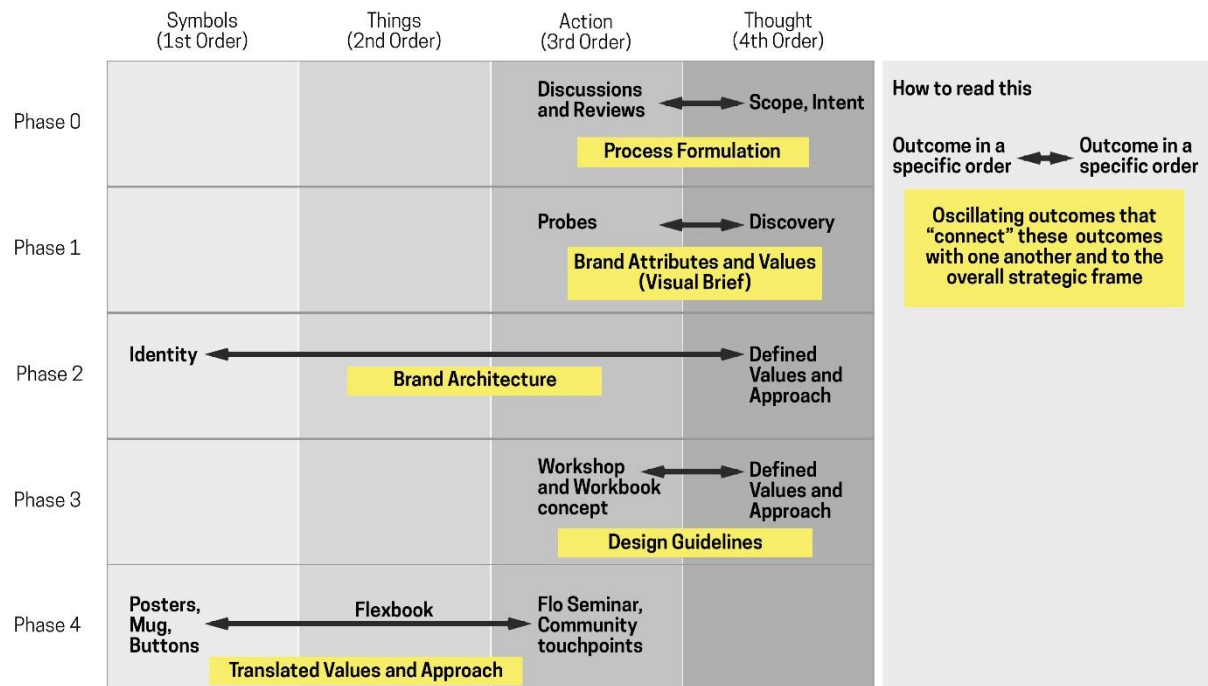


Figure 9 Project outcomes visualised across the project duration and the four orders of design. source: Author.

Table 2 Summarised project activities and outcomes.

Phases	Oscillations	Activities	Outcomes
Phase 0	Between thought and planned action	Discussions and reflection on past activities, deliberating over project intent and scope, Portfolio review	Expanded project scope from communication design (visual identity) to branding, Intent and Process formulation
Phase 1	Between (Inter)Action and (Articulated) Thought	Discussions, discovery, collaborative workshops for brainstorming, critique	Visual brief, Brand Attributes and values/beliefs
Phase 2	Between Articulated Thought and Symbolic Representation	Discussions, critique, refinement of design proposal and strategic goals, values	Brand name, architecture, attributes, visual identity, brand cheat sheet
Phase 3	Between Planned Action and Translated Thought	Discussions, discovery, collaborative workshops for brainstorming concepts	Frilux Flo format, Flexbook design guidelines, concept, and format
Phase 4	Between actions, symbols and things	Concept proposals, collaborative workshops for testing and refinement of concepts and content, soft launch of workbook and brand	Implemented Flexbook concepts and content, Frilux Flo communication collateral, Website, Social media channels

As a result, while still relatively new, Frilux is gradually becoming a part of the library's vocabulary and practice. Within the project team, Frilux is also transitioning into a verb – 'Friluxing', that is used synonymously with designing. Flex workshops have also been conducted by the team from the library without any assistance from the author or the expert designer and two Flo seminars have been conducted with plans of having one every 6 months. As one of the librarians put it, during an interview: "Suddenly, three weeks later, I'm teaching eco-system mapping to the law library, because by then I had done it twice myself. I have been Friluxing with the law library." In another interview, a participant pointed out that Frilux "gives more confidence in our abilities to talk about design and use it (design). I thought I could not meaningfully contribute in the UX forum in another group, but I realised their process is very similar even though the methods they use are different." Interestingly, the team also realises the dilemma between prioritising brand awareness and engaging librarians with the design approach. A project team member highlighted this, saying, "Do they (workshop/seminar participants) need to know that they're Friluxing or do they just need to Frilux?"

While these are initial examples based on specific instances of librarians' engagement with Frilux, they do highlight a shifting mind-set and understanding of design at the library. One of the leaders at the library commented about the shift from an expert-led to a librarian-led design approach in an interview, stating: "We were sort of the experts earlier (while conducting workshops). Now we have a lot of people from the science library and a few from the humanities, and if they build further on their issues and bring that into their local projects, then we could start to see an organic growth of the mind-set. It's difficult to say, 'You should do it.' But if someone just takes it on their own... then it's more powerful and it can have a more lasting effect."

5 Discussion

In this paper, we have identified parallels between calls for a strategic framing of the art of design (Junginger, 2016) and branding as a manifestation of strategy (Breslin, 2007; Newbery & Farnham, 2013) and articulated a reflexive account of a research through design process of a brand that represents a strategic framing for design at an academic research library. We critically engage with discussions on design culture and practice and correlate them with the discourse on design research for organisational change and innovation to make both conceptual and practice-oriented contributions to design research. Conceptually, we underline the potential of design cultures that entangle organisational values and perception with designerly practices and mind-set through collaborative and reflective dialogue. We also highlight the complex oscillating nature of the outcomes from this design space, indicating the mutual co-dependence of the four orders in a strategic framing of design in organisations. From a practice-oriented perspective, we present branding the strategic art of design as a plausible approach that can materialise a strategic framing of design across a range of design outcomes and situate it in the context of the larger organisational values while also allowing for adaptability and future growth. To be sure, we do not present branding as a universally applicable design solution for strategically framing and manifesting design within organisations. However, by reflexively highlighting conceptual themes such as entangling and oscillating in our process and outcomes, we attempt to 'add dimensionality' (Gaver, 2012) and expand the existing understanding of this design space. We conclude this paper by discussing some of these aspects further, in the light of the described process and outcomes.

5.1 *Framing the art of design*

Dorst (2011) argues that designerly approaches are adept at working with complex problems where the only 'known' is the value that needs to be created. Working backwards from an understanding of this value, designers abductively adopt or develop 'frames' that could potentially lead to proposals for 'what' (the thing to be designed) and 'how' to proceed with the problem. With Frilux, the strategic frame represented the design culture and perspectives, specific to the context we were situated in. Moreover, it was created from a continuous process of mutually exploring, deliberating, understanding, and learning, rather than being adopted and proposed by the designer alone. This is

reflected in the initial design proposals that framed the design approach as a 'program' for UX 'opportunities' and the subsequent framing of the strategy in terms of culture, practice, and mind-set. While on the surface, this may seem like an issue of semantic articulation, we argue that it reflects a deeper process of mutually evolving understandings and perceptions. By engaging and reflecting on a range of design proposals oscillating across the four orders, the organisational perception and vision were solidified and entangled with design practices and mind-set, helping frame the strategic art of design at the library. In Breslin's (2007) words, "Design, with a history of turning needs into products, has become a translator in search of an idea" (p. 44). However, with Frilux, design was simultaneously a translator of contextual values and vision, and was translated into a brand as a strategic art.

5.2 Branding the art of design

Branding helped materialise the design approach in terms of a strategic vision and situate it in the context of the larger organisational values of the library. However, branding as a process of enacting and manifesting design as a strategic art, required continuous and conjoined material and conceptual exploration. Newbery and Farnham (2013) argue, if the way a brand is manifested does not match up with its values and promise, it may compromise the strategy as a whole. Relying only on material outcomes without an overall strategic frame could have resulted in design being translated into a collection of techniques and not a mind-set. An oscillating set of outcomes, across the four orders, allow for a balance between strategy and values and concrete material outcomes. The brand architecture acted like a connective backbone that gave an overarching structure to different touchpoints, like the workshop and workbook (Flex), and the knowledge exchange seminar (Flo). Having a range of outcomes that work together coherently also allows design to be framed concurrently at the level of strategy and thought (Frilux), action (Friluxing), methods and artefacts (Flexbook), and symbol and identity (xircle).

5.3 Facilitating entanglements and dialogue

Working with a dialogic process with a strategic outlook and having an openness to transformation and change from the start, was also important to facilitate a productive entanglement of mind-sets and practices and allowed the brand attributes and values to emerge from the context. Reflective discussions and introspective explorations conducted early on in the process (Phase 0), helped establish a dialogic process. Further, it enabled the team to identify a larger and strategic goal, or in Dorst's (2011) terms, the 'value' we were designing for. Further, the author acted as a 'knowledge broker' (J. S. Brown & Duguid, 2001) in this project, and facilitated productive dialogue between the team and the expert designer. Being a design practitioner and having continuously engaged with the library since 2015, the author was a 'true participant' in both the communities and invested in the outcomes of the project (Pandey & Srivastava, 2016a). Brokers are important to facilitate, translate, co-ordinate and align perspectives between organisational communities (J. S. Brown & Duguid, 2001). Therefore, we argue that brokers can catalyse dialogic design processes while working with complex problems across diverse domains of practice. Further, they can play an important role in facilitating entangled design cultures. While it is not the focus of this article, this aspect can be explored in future practice and research.

Static and universal solutions are impractical considering the dynamic and transformational nature of this field of design research and practice. Therefore, rather than attempting to be conclusive, we have attempted to describe our work in terms that are 'provisional, contingent and aspirational' (Gaver, 2012) for future research and practice. We hope, by entangling theory with practice and oscillating between the material and conceptual, our work inspires new forms of exploration and action in the future.

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