Resourcing of Experience in Co-Design

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Abstract: The process through which people's experiences are *resourced* in co-creation has gained little attention. Involving different people is fundamental in today's multi-stakeholder endeavours, and knowledge of the process of resourcing experience is relevant for developing innovation practices in organisations. We develop a framework for the study of resourcing of experience that builds on G. H. Mead's pragmatist theory. The resourcing of experience is a social undertaking, where experiences are made available to co-designers through articulation. We identify the 1) *responsive*, 2) *conceptual* and 3) *habitual* characteristics of the resourcing of experience and investigate how these characteristics are observable in the situated interactions in the DTRS11 dataset. Through the analysis we pinpoint specific ways that the design team fosters the resourcing in the collaboration with co-designers. The paper suggests ways to resource experience that design teams can make use of in the rich involvement of co-designers.

1. Introduction

The first Design Thinking Research Symposium was organised in early 1990s (Cross, Dorst, & Roozenburg, 1992), and since then the meaning of design thinking has broadened to consider complex, open and dynamic social processes (Dorst, 2011). Today design projects are increasingly collaborative and involve multiple stakeholders, such as users, product managers, consultants and representatives of various organisations. The involvement of different stakeholders, and not only users, is now integral to the organisation and conduct of design projects. Inviting various stakeholders to participate requires careful attention to how the process is introduced to them and how their contribution unfolds in interactions and over time (Buur & Larsen, 2010; Heape, Larsen & Revsbæk, 2015).

Our paper takes a starting point in the theoretical construct of *resourcing* which we have coined to help explain the complexities of design workshop facilitation (Ylirisku, Buur, & Revsbæk, 2016). 'Resourcing' refers to the *negotiated use of what is available* for co-designing. The concept contrasts the objectivist view of 'resources' often found in management literature. This view assumes 'a resource' to have an essential identity independent of its use, whereas the concept of resourc*ing* emphasises that co-designers (including the designers and facilitators) engage in negotiated social interaction with what is available to them. User-experience is often considered available as a fixed 'resource' in the form of user representations, similarly to objectivist resources, e.g. (Fleury, 2012). By attending to the resourcing of 'experience' we mean to acknowledge 'experience' as continuously shaped, re-contextualised, and re-prioritised in design projects over their duration. In this paper we explore how participants' *lived experience* is *made available through articulating* and *responded to by others* in the co-design events.

We study the DTRS11 dataset recorded in a concept design process by a European car manufacturer. The observed design events take place in China and Scandinavia.

2. Resourcing of Experience

We approach the resourcing of experience through a situated lens, where the co-designers negotiate and signify what they perceive relevant for the project. The present work builds on studies of how designing happens (i.e. how the embodied design interactions unfold and are embedded within particular settings), such as (Bucciarelli, 1994; Heinemann, Landgrebe, & Matthews, 2012; Matthews & Heinemann, 2012), and on studies of how designing is contextualised (i.e. how the process is made part of the surrounding reality), such as Hyysalo's (2010, 2012) studies of how users are represented in the process.

We focus on situations described by the pragmatist philosopher G. H. Mead (1932) as 'emergent events'. In such events novelty occurs for the participants in a way that calls for the restructuring of involved participants' understanding of the situation. According to Mead, the surprising event, which obstructs or troubles ongoing action and challenges the 'accepted structures of relations,' stands out as 'data' to the participants involved. The novel occurrence becomes the nodal point from which a new meaning and understanding arises as a new structure of relations of past experience emerges (ibid.).

The organisational theorist Ralph Stacey (2011), drawing on Mead in his complexity theory perspective on organizational life, uses the term 'abstracting' about all forms of thinking about and reflecting upon experience. He writes: "*Articulations (...) in narrative form involve selecting and simplifying and, in that sense, abstracting from experience*" (Stacey, 2011, p. 415). According to him, the selection involved in a narrative account (of some experience)

serves not only a matter of simplification but also one of elaboration in that it gestures to other people present to respond to it. Similarly building on Mead's work, Herbert Blumer investigated the role verbally expressed 'concepts' have for addressing such emergent events (Blumer, 1998/1930, p. 158): *"The concept permits one to catch and hold some content of experience and make common property of it."* Thus, the articulation of experience in spoken language mediates the re-organising of past experience occurring in emergent events. As such Blumer (ibid.) argued that through concepts people can *"isolate and arrest a certain experience which would never have emerged in mere perception."*

In Mead's process philosophy the notion of 'experience' is an ontological term to account for the temporal relationship between the individual and his environment (Mead, 1934). Much of what we in this paper mean by 'experience,' when we analyse the 'resourcing of experience,' is in Mead's vocabulary better equivalent to what Mead (1932) calls 'the past,' i.e. past experience or previous experience. When talking about resourcing of experience we aim to understand how and to what effect participants' previous experience and knowledge is accentuated and articulated in specific co-design events. Symbolic concepts play an important role in this, as a symbolic concept may enable people to orient to a situation in a similar way (Blumer 1998/1930). In his related theorising, Donald Schön underlined this role of concepts, in terms of the 'displacement of concepts' (Schon, 1963, p. ix):

"The displacement of concepts is central to the development of all new concepts and theories, whether they have to do with science, invention, or philosophy. The process is nothing less than our way of bringing the familiar to bear on the unfamiliar, in such a way as to yield new concepts while at the same time retaining as much as possible of the past."

In our vocabulary of *resourcing* the narrative and conceptual articulations play two roles: 1) in themselves they are experience resourced and made available to others, and 2) they invite further elaboration and resourcing of additional experience. The identified and articulated 'themes' used by the design team in the DTRS11 dataset (one example is the theme of 'conscious commitment') can be expected to sum up impressions, observations, and reflections about a generalised Chinese consumer, and yet, to trigger associations to related experiences and invite new interpretations. The re-articulation of and re-attending to the themes can also be expected to serve the continuing elaboration of experience by people engaged in the particular design events, as Stacey (2011, p. 415) writes:

"Narrative articulations of experience require interpretation in particular contingent situations. Their aim is not simplicity (...), but rather their aim is the opening up of accounts of experience for greater exploration in order to develop deeper understanding."

Based on these considerations of experience, we develop an analytical framework with three characteristics of 'articulating experience,' which are relevant for concept design:

1. *Articulating of experience is responsive.* What and how people talk about their past experience depends on the local interactions with the involved participants. Immediacy matters.

2. *Articulating of experience is conceptual.* People use particular words to address and explain experiences, to suggest associations, and to invite others to think about themes.

3. *Articulating of experience is habitual.* People with different professional backgrounds have different response-sensitivities and they take notice of, promote, and talk about things in differing ways. Habits can be learned, and hence, articulating of experience can be 'trained'.

Our research questions are:

- What can we learn about how the participants resource articulated experiences in the co-design events in the DTRS11 dataset?
- What practical means does the design team use to resource the experience of the participants in the co-design events in the DTRS11 dataset?

3. Approach to Analysis

We approach the analysis especially through the process philosophy of Mead (1932, 1934), which emphasises a paradoxical notion of time. It foregrounds the 'living present' as the seat of reality from which previously lived experience is reinterpreted for the purpose of continuous meaningful conduct in interplays of intention among a multitude of stakeholders. We focus on the role that the resourced experience has for the unfolding action in the project. Resourcing of experience partly occurs through stories and explanations and partly materialises as posters and sticky notes in the workshop space.

We start our analysis by focusing on two situations at different stages of the design process. The first event is a session where the extended team shares insights from the first co-design workshop in China on the 2nd of Dec 2015. The second event is the last event available in the DTRS11 data (on the 26th of Jan 2016). We assume that these two events will be different regarding how the participants resource their articulated experience due to the learning that happens. We expect to find differences in how the core team responds to particular terms. We focus on the emergence of the key term of 'conscious commitment,' which was presented as a key result of the project. It was used as the tagline for the key design concept in the project's deliverable (dated 3rd of May 2016), which underlines the centrality of this term for the project.

We utilised the initial transcripts by the DTRS11 committee, went back to review the original data to verify the content, and then re-did the transcripts to highlight the essential for the inquiry into resourcing of experience.

4. Analysis

The notion of 'commitment' appears for the first time in the data in a session where the extended team shares insights from the first Co-Creation workshop (CC1) in China on the 2nd of December 2015. We begin our analysis here, when the term 'commitment' was first articulated while the entire design team was present.

4.1 Emergence of 'commitment'

Present in the situation is the core design team (Ewan, Abby and Kenny), external consultants (Amanda, Rose and Will), intern (Nina), and participant observer (David). They have all been participating in the CC1 with Chines consumers the day before, which Will and Rose were facilitating. The space is staged with note-boards with sticky notes from the workshop, Figure 1. There is a screen displaying the view from Amanda's computer. In the session Will explains his observations first, and then Rose goes through her observations. Both of them follow a pattern where they first introduce the Chinese participants of their group in the workshop, then summarise what they consider key findings. Next, the following exchange takes place.

Excerpt 1. (v08/280-290)

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01:   Amanda:    So, sorry. When that person talk about recycling for the sake of
                 recycling, that one lady.
02:   Amanda:    Did the other agree and do the same or not?
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03:    Rose:        So I felt that they didn't. They're definitely not at to her
                    level. They, because that's why.. When we talk about our theme

                    (Points at a white plate with sticky notes behind Abby. One of
                    the notes has a text "COMMITMENT" on it.)
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Figure 1. Rose (2nd from left) points at a board with a sticky-note with the text 'COMMITMENT'. The board rests on the floor behind Abby (4th from left).

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06:    Rose:        Brian, he called it "commitment". He said the English word first
                    and then he called it more like, "taking up the role or promise".
                    So that is a little bit softer than than how she is. But I think
                    there was a general sense that they saw the importance of it.
                    And, I think, just maybe not so much like.

07:    Amanda:      Not in action, yeah.

08:    Nina:        But she said that she doesn't care if other people know. But if
                    her friends find out, that's good.

09:    Rose:        Yes she wasn't gonna go out for others.

10:    Amanda:      She didn't do it for others.

11:    Rose:        She really was doing it for herself.

12:    Nina:        For, yeah, for herself.

13:    Ewan:        But it didn't hurt, it didn't hurt if someone saw it.

14:    Rose:        Of course.

15:    Nina:        Yeah.
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Notes on the responsive character of resourcing articulated experience

In terms of resourcing experience, Rose is here articulating her experience of what happened the day before. She brings up the term 'commitment' as introduced by one of the Chinese workshop participants. In her mentioning of "*Brian, he called it "commitment". He said the English word first and then he called it more like taking up the role or promise,*" Rose responds to a question posed by Amanda. The question inquires into 'recycling' and into being radical about 'recycling for the sake of recycling'. In an earlier remark in the session (v08/161, before Excerpt 1) Rose presented the workshop participant Heidi: "*So, she was the one who, amongst the four, who cared the most about the environment and recycling, especially towards the end. She really believed in being eco-friendly for the sake of like, you just need to play a part in doing that.*" Amanda's later question "*did the other agree and do the same or not?*" serves for Rose to continue elaborating on her story about the workshop

participants' accounts. She begins her response by saying, "*So I felt that they didn't. They're definitely not at to her level.*" She stops her sentence abruptly, looks at a board on the floor behind Abby and points. It has the sticky note with the label "commitment" on it. She points in the precise moment when she says "*theme*" in the sentence "*When we talk about our theme*"; referring to the talk in the workshop group of Chinese consumers. Her gesture provides visual support for the others concerning the name of the theme and it is then that Rose articulates the theme name "commitment". In their accounts, Rose and Nina thus link the issues of 'eco-friendly' and 're-cycling' to the 'commitment' theme.

The resourcing of experience changes from articulation of what is remembered (about the particular workshop participants Heidi and Brian) into a discussion of what to conclude from what Rose and Nina report these participants said. The above discussion gains interest in the light of how prominent the 'commitment' theme becomes later in the project. Nina's comment, "*She doesn't care if other people know. But if her friends find out, that's good,*" is first followed by Amanda's response, returning to her experience of this workshop participant, as if correcting the picture that is being outlined in the discussion. "*She didn't do it for others*", Rose responds. As if following up on her own earlier remark about this workshop participant's preoccupation with recycling 'for the sake of recycling', Rose concludes: "*She really was doing it for herself*". Nina responds by dwelling for a while on this remark "*for, yeah, for herself.*" Ewan, however, departs from the account of this workshop participant by re-articulating the point initially expressed by Nina: "*But it didn't hurt, it didn't hurt if someone saw it.*"

Notes on the conceptual character of resourcing articulated experience

As stated in Section 2, people use particular words to address and explain experiences, to suggest associations, and to thus invite others to elaborate on their experience. The participants' sharing of insights from the Chinese consumer workshop draws on numerous discretely identifiable parts, ideas, or thoughts. In earlier work we have named these 'conceptual entities' (Ylirisku, 2013). Amanda's question exemplifies this: "*So, sorry. When that person talk about recycling for the sake of recycling, that one lady. Did the other agree and do the same or not?*" Building up her sentence, Amanda refers to the separate entities of 'that person,' 'the person's talk about recycling,' 'that one lady,' 'the other(s),' and 'do the same'. Conceptualising in terms of these specific entities that separate, for example, 'that one lady,' 'the other(s),' and 'do the same' is followed by Rose's response that teases out the difference between two separate and, in Amanda's question, opposed entities. Rose's response revolves around this introduced conceptual split between 'that one lady' and 'the other(s)', bringing her to elaborate on how the standpoint of 'the other(s)' (in particular Brian) diverts from the standpoint perceived and described to be 'that one lady's standpoint – a response which eventually introduces the theme of 'commitment' taking the conversation on 'recycling' into a different direction.

Notes on the habitual character of resourcing articulated experience

The theme of 'commitment' is not yet habitual to the design team members this early in the project. The articulation of the theme appears coincidental rather than planned and intended, even if the theme is already materialised in the posters present in the session. Reference to the theme is not yet characterised by a certain *order of things presented* (e.g. hierarchically starting from a label or by enumerating concepts that relate to a whole), *highlighting of the theme* (e.g. repeating and coming back to the theme name), nor *fluency in its articulation* (e.g. long turns of explaining the contents with little repair of the talk). Instead, the appearance of the term 'commitment' is more associative than decisive. It starts out as a fragment in a fragmented answer that builds into a small elaboration that one particular

participant reportedly stated. Hence, talking about 'commitment' in the context of this project is not yet habitual for Rose, nor to the other participants.

Notes on the strategic ways in which the team resources experiences:

- The design team has asked the involved Chinese consultants to prepare for a review of CC1, i.e. the consultants provide a version of their experience in terms of the most relevant-for-the-project issues emerging from the workshop.

- The review session takes place in China soon after the workshop, i.e. within a day. The memory of the workshop is fresh, and the Chinese surroundings and the physical takeaways from the workshop (i.e. posters, etc.) serve as a specific enabler of workshop recollections in the resourcing of the participants' experiences.

- The design team uses materials (sticky notes on the boards) to carry textual traces of discussions forward. As visuals these enable the stories to be cued, elaborated and associated.

- All the involved people are co-located in one shared physical space. Hence people use their embodied means of communicating, including hand gestures, pointing, etc. to elaborate and to relate to each other and to the articulated themes in the conveyed experience.

- The design team listens with an attitude of using what they hear. They take notes for the next day's meeting.

4.2 Condensing the theme of 'commitment'

The following interaction takes place in a session two months after the previous transcript, towards the end of the DTRS11 dataset. Participating in the "Brainstorming on Concept and Products"-session (video 21) are the core design team members (Ewan, Kenny and Abby) and two internal clients (Paul and Steven). The design team has introduced the activity to the clients as a 'brainstorming' session and asked them to make notes of the (product) ideas they may think of on the sticky notes provided. A set of posters with headlines, some of which are 'Conscious Commitment,' 'Progressing Together' and 'Evolving Status Symbol', hang on the wall. The posters also contain smaller text and some have figures and illustrations in them, Figure 2. Ewan explains the theme of 'conscious commitment':

Excerpt 2. (v21, 075)

Ewan: (Stands in front of the poster with the text 'conscious commitment')
          Conscious commitment is about this dual effect of being really
          dedicated to a more collectivism's values, that you are reinvesting in
          society and doing the right thing. Not only for you, your family, but
          also other people. (…) As a return, as you do this, you get social
          recognition that would elevate your status.

          This comes to life in the sense that you are now, suddenly you're
          having questions around "Where does the >you know< the food that I
          eat, where does that come from?" "What do they feed the chicken and
          the pig that I eat" and then even further "What about the people that
          take care of the, the pig that I eat?" And so on.

          So probably, it suddenly becomes much more kind of triple bottom line
          thinking that it has ever been before. And your investment there, and
          the values that you are suddenly advertised to that or admit, will
          come back to you in the form of social recognition and social
          elevation.

Figure 2. Ewan explains the theme 'conscious commitment' while standing in front of a poster with the theme name.

The articulation of experience becomes habitual

At this point in the design project the design team has made several decisions on what to focus on in the ideation. The themes re-articulated in the brainstorm session have been discussed recurrently throughout meetings. Articulating the theme 'conscious commitment' has become habitual to the design team, which is visible in how Ewan explains it. Ewan starts hierarchically, presenting an overarching label 'conscious commitment,' before moving to enumerating concepts that relate to this overall whole. Ewan's notion of 'dual effect' is an abstraction of the two conceptual entities respectively articulated as "*reinvesting in society*" and "*elevate your status*". That Ewan mentions the 'dual effect' before explaining what the two parts of the dual effect are, along with his fluency in articulating it, serves to evidence the habitual articulation of the theme of 'conscious commitment' (e.g. the long turn of explaining the content without reading the small print in the poster and with little repair of talk).

4.3 Ideating on 'commitment'

Once the design team has explained the themes on the posters in the room (see Figure 2) Ewan asks Steven about his thoughts on the project presentation, which leads into a set of responses on the theme that Steven suggests. Excerpt 3 shows how the core design team members (Ewan, Abby and Kenny) resource each other's project-specific experience in the elaboration of the new meaning for 'recycling' in the project context. Facing a visiting client becomes as much an effort of resourcing the project-specific experience of the design team members in new ways as it is about exploring and integrating the experience that a new participant may articulate.

Excerpt 3. (v21, 329-356)

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01:    Ewan:      And Steven, what did you think when you heard all this? (…)
02:    Steven:    (…) Ehm, okay, I wrote some stuff here (looking at his stack of
                  sticky notes) So, I wrote down. I wrote these all when you
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		(points at the wall with posters) were presenting the different slides on the wall. **Durability**, eh, with the tagline **for me and other people.** So if we make sure that the customers know that our accessories are made of sustainable >maybe not sustainable< but durable materials. Then they can pass them on to, eh, generations and generations.
03:	Ewan:	Ah okay! So sustainable in **that sense.** That you are keeping it so you don't have to produce it again. It's not like going to waste when you get rid of it.
04:	Steven:	Yea', Yea'
05:	Ewan:	Can you elaborate a little on that?
06:	Steven:	Yes. (Stamps a note to the board with the text: "DURABILITY FOR ME AND OTHER PEOPLE") (Ewan walks at the note)
07:	Abby:	What was the tagline?
08:	Kenny:	Durability
09:	Ewan:	"For me and other people" (*Follows with finger the text on the note*) meaning kind of in a timeline?
10:	Steven:	Yea'
11:	Ewan:	Not in the moment, but over time.
12:	Steven:	Yes (Stamps a note from his hand to the board near the previous one. Note text: "SPARE PARTS – FOR ME AND OTHER PEOPLE")
13:	Kenny:	So I guess it's very much about how you explain or communicate your (INAUDIBLE). So you communicate it in terms of for example a family: how it lives on for generations to generation. Rather than telling that "this thing has been made out of eh SCANDINAVIAN steel" and stuff like that.
14:	Ewan:	Mhm. (Moves the two notes, which are attached to each other, to the top of the board)
15:	Kenny:	That they might not be able to relate to and they don't know if that's actually true. But they can relate to the family member's something else.
16:	Ewan:	Yeah.
17:	Abby:	Could it also be about.. If, I mean, if it's recycled? So it's not the same product that lives on but that's actually recycled.
18:	Ewan:	Well, that's interesting, yeah.
19:	Steven:	Yeah, yeah, it could.
20:	Abby:	And that's why it lives on.
21:	Ewan:	(…) That's it 'cause it has the two paths that you can **re-cycle** it or **down-cycle** it into other parts. Or is it the same object, that just be inherited, but is so fucking strong that it actually. You don't even see that people have been using it. In fact it is literally the same thing. Yeah, that's two interesting approaches. (…) It gets value through the, the action of passing it on.
22:	Abby:	Mmm
23:	Kenny:	Mmm
24:	Ewan:	Some of the most powerful eh Rolex advertising or Omega advertisement I've seen is like. It's about the father who gives the watch to his son. And it's like.. It's not.. They say something that is not right about the watch. It is about the

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                tradition. Yeah time, the tradition, new starting. You are
                starting something. He would give it to his son, and so on and
                so on. And it's, yeah. I think that really appealed to me, like
                wow. I remember when I got something from my father that used to
                be my grandfather's. And stuff like that. It's like wow.
                Suddenly you are not only a person in the moment. You are a
                person that stretches out towards time.

25:    Steven    Yeah, so that's what I wanted to say.

26:    Others    (laughter)

27:    Ewan      Yeah, yeah (laughs). I think that's the interesting (touches the
                two notes on the board from Steven) that actually handing stuff
                down adds value instead of taking value away.
                (Moves at a pile of sticky notes, and writes a new note, which
                he attached to the two notes from Steven. The note has the text:
                "PASSING THE ITEM ON ADDS VALUE TO THE ITEM (OMEGA ADD)"
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Notes on the responsive character of resourcing experience

When Steven links his notion of 'durability' to 'sustainability' Ewan responds with an energised remark: *"Ah okay! So sustainable in that sense"*. The linking of 'durability' and 'sustainability' becomes a novel nodal point that makes the design team challenge their idea of sustainability that has grown habitual in the project by now. Eventually, linking 'sustainability' and 'durability' in this way leads to the resourcing of supplementary experiences on behalf of the design team members. The most prominent incident of this is Ewan's articulated recollection of the Rolex/Omega advertisement and his childhood memory of being handed down a token from his grandfather.

In one respect Excerpt 5 illustrates the resourcing of Steven's impressions in response to Ewan's presentation. Experience-probing questions from Ewan such as *"Steven, what did you think when you heard all this?"* and *"Can you elaborate a little on that?"* lead Steven to share his notes. Had the design team aimed for a further resourcing of Steven's experience, they could have enquired into why Steven signified these particular aspects when listening to Ewan's presentation in the session. Instead, the more elaborate resourcing of experience in this incident happens on behalf, not of the external clients, but of the design team members – estranged towards their own habitual conception by the new appraisal of 'durability' as a form of 'sustainability'.

Eventually Steven's account leads into a set of turns, where the core design team begins resourcing their experience in ways that responds to what Steven has just proposed. Abby's question, *"What was the tagline?"* is answered by Kenny *"Durability"* and then Ewan *"For me and other people"* in word-to-word repetitions of what Steven has written on his note. In this, Steven's contribution is being resourced, signified by the design team members, and in return resources new aspects of the project-specific and otherwise lived experience on behalf of the design team member. The text on the sticky note anchors the conceptual aspect of the resourcing in this situation.

Notes on the conceptual character of resourcing experience

The restructuring of relations, and the reorganising of understanding, elicited by Steven's linking of 'sustainability' and 'durability' in the brainstorm session in Excerpt 5 is not only detectable in the participant articulations, but also in the arranging of materials in the setting. Related sticky notes are attached to each other, collected on the board, and moved into a particular location of the board, and thus, put into relation with what is already there. Ewan's closing gesture of writing *"passing the item on adds value to the item (Omega add)"* on a sticky note, and putting it on the board by the notes on *'durability'* and *'spare parts – for me*

and for other people' written by Steven closes off this particular line of ideation (before the design team and the client visitors move on to additional explorations).

Notes on the strategic ways in which the team resources experiences:

- The design team has invited participants external to the project, but who work at the case company in a project-relevant department. Hence, the invited participants can expectedly respond in relevant ways by drawing on their company-relevant experiences.

- The design team have prepared posters and use them in presenting the themes. The physical material makes permanent traces in the ideas discussed and serves as a lever in the reorganising of understanding as emergent events challenge established structures of meaning. Written notes are likely to assist the team in simplifying to either further elaborate or to condense into future concept descriptions. Some of the texts and ideas on the sticky notes in the case study design project thus reappear in the project concept description.

- The team is actively elaborating on what the participants contribute, and while doing so they articulate their own past experiences for others to resource in the process. The team also effectively elaborates on the experienced surprises and works towards assembling new materials for the project.

5. Key Findings

We developed an analytical framework of three characteristics of resourcing experience. The framework is based on Mead's pragmatist philosophy and related insights from Schön, Blumer and complexity theory from Stacey. Below we conclude on 1) *the academic exploration into the process of resourcing experience*, which aims at conceptual development of the term resourcing experience, and 2) *strategies for resourcing experience in practice*, which highlight such ways of resourcing experience that may be useful for designers in exploratory projects.

5.1 Exploration into the process of resourcing experience

We analysed the DTRS11 dataset through the lens of resourcing experience with the focus on its three characteristics as a *responsive*, *conceptual*, and *habitual* process. The analysis of moment-by-moment interactions through this conceptual lens enabled us to show how the experience of both the design team members and the various stakeholders in the process (specifically consultants and internal clients) was resourced. The analysis is based on the central assumption that experience is made available for others in the situation through articulating, and that it is possible to discern how experience was 'used' in co-design by attending to the responses of the others in the situation. By 'use' we refer to how articulated experiences become 'significant symbols' (Mead, 1934) in the conversation, taken up by others or otherwise responded to and collaboratively reflected on, thus over time made into 'design material' for and by the participants of the co-design event.

Findings about the responsive character. Human social interaction is said to be both context-shaped and context-renewing (Heritage, 1984). Complexity theory-informed accounts of human interaction show that this is simultaneous: In local interaction individuals respond to their sense of the context and any interaction is immediately co-constitutive of the context in which it is made to make sense (Stacey, 2011). Especially interesting for the present study are such moments, when something unexpected occurs to which a participant responds by sharing new aspects of (their lived) experience. In such moments a new order of happenings

and understandings take place, even if on a small scale. An example in the data is from the Excerpt 1 of Amanda's enquiry into the 'recycling for the sake of recycling' in response to a an incomplete narrative by Rose. Being asked to elaborate Rose makes a reference to the theme of 'commitment' and then develops this into 'taking up the role or promise'. Further articulating her experience from the consumer workshop spurs the dialogue between team members. Another prominent example of prior experience being articulated in response to what is discussed is the articulation of Ewan's story about the 'Rolex/Omega add'. Eventually, this storytelling materialises in a note on the whiteboard.

Conceptual. Verbal concepts are used throughout the process to articulate experiences, to probe experience, and to facilitate co-design work. According to Blumer (1998/1930) concepts allow people to establish shared points of view and aid in a group of people for them to orient themselves to a situation in similar ways. In the illustrated events of resourcing experience, any response of the participants closely relates to the overall project or the topic discussed. For example, when Rose is asked about 'recycling' she related this to the theme of 'commitment' which, as she explained it, was part of what the participants discussed when talking about recycling. The continuous and repetitive work around the theme of 'commitment' witnesses the cultivation of the concept of 'commitment' in collaborative work over time. Ewan's presentation of the theme of 'conscious commitment' in Excerpt 2 displays a clear three-part structure from broad concept to concrete details, and then back to a broader theoretical concept of 'triple bottom-line' thinking. To borrow Blumer's terms (1998/1930), such conceptual work is what enables the team to "*isolate and arrest a certain experience which would never have emerged in mere perception*".

Habitual. The habitual character of resourcing of experience is displayed in the studied interactions in two main ways: First, as the 'training' or socialisation as members of a certain societal culture, and second, as the 'training' and learning that takes place in particular, longitudinal project-specific work. Due to their life-long membership of the Chinese culture the external consultants, who were present in the co-design workshops and in the 'sharing of insights'–session, have certain response-sensitivities and are therefore likely to notice and select out incidents and experiences from the co-creation workshops that their Scandinavian colleagues in the design team might not make a point of. We observe such a process in Rose's report on her observations and memories from the workshop in the 'sharing of insights'-session. Related to project-specific learning and coordinating, we observed the design team to develop an increasingly structured way of articulating the topic of 'commitment'. Over time an order, structure, and flow of articulating the theme emerges: In the early stages articulations were unstructured, longwinding, and involving multiple people, not expressing one central and clear idea. Later, the notion of 'commitment' was cultivated to the point of one team representative conveying this to external consultants in an orderly narrative structure.

The habitual character of resourcing experience can also be understood in terms of expectations. Once the team becomes (more) familiar with a theme, they form particular expectations on what the theme 'is' and this, in return, conditions and constrains the resourcing of 'new' aspects of experience in specific ways. The incident with Steven in the brainstorming session, who ties together previously unrelated aspects of the material, thus challenging the habitual articulations of the design team, was shown to resource the renewed and recollected memories of the team members and project manager Ewan. In terms of Schön's (1963) displacement of concepts, this "*bringing the familiar to bear on the unfamiliar*" in new situations enables the resourcing of previously not articulated team member experience. As mentioned, we have previously conceptualised the development of expectations in terms of 'response-sensitivities' (Ylirisku, Buur & Revsbæk 2016) to

emphasize the role of expectations on what people take notice of, promote, and talk about, and how they do so in differing ways.

5.2 Strategies for the resourcing of experience in practice

In the following we discuss in what way the design team can be said to strategically organise their practice of resourcing experience: 1) the team *attended to the articulated experience with a resourcing attitude,* i.e. in order to use what was brought about; 2) they *captured experiences in materialised simplifications*; and 3) they *relied on cultural, professional and project-specific cultivation of habits* (or response-sensitivities).

Attending to articulated experience with a resourcing attitude

The team actively took notice of what their co-designers articulated. They asked questions, wrote notes, and responded by articulating how they understood what the co-designers stated. Examples of this are found in Excerpt 1, where Ewan concludes on the basis of the discussion on recycling "*But it didn't hurt, it didn't hurt if someone saw it*" and on the next day he presents a note he made stating "*I wrote down (…) other people discover your commitment and sacrifice, and you get elevated to a higher status level.*" They took what they heard others articulate as ingredients into their own subsequent articulation. And they also resourced some of the articulated experiences of their own, as displayed in Ewan's writing of the note on his own Rolex/Omega story in session 21.

Capturing experiences in materialised simplifications

Writing notes appeared to be an assumed assurance that the things attended would be carried on. Some stories and articulations were not referred to in a note, possibly because they were not listened to in the overt dialogue, and they might have been forgotten or would emerge again at a later point in the work. The acts of writing appeared as a sign of perception of meaning, or value in what was articulated. Interestingly, the core team members urged the co-designers also to make such notes. For example, the Chinese consultants had prepared slide sets that were used in the review of the CC1 experience. The consultants needed to simplify their experience into shareable notes on the slides that they used when articulating their insights about what they learned from the participants of the co-design workshop. Even though it is only implicit in the data, it is quite likely that the team had explicitly asked the consultants to prepare these presentations.

The theme 'commitment' was initially stated in a single remark, and the term was not returned to again in the session where the name was initially coined. The theme, however, was captured on a sticky note from the workshop. It was placed above a group of notes, and it appeared as a theme label. The next day the team went through what was on the boards, they discussed the topic, and re-articulated the notion of 'commitment' multiple times during that session. In the late session 21 the theme, which was originally brought up as a characteristic of the Chinese user experience, was materialised as a set of posters with texts and figures.

Relying on cultural, professional and project-specific training of habits

The project was about creating new offering for the Chinese market. The team organised the action in a way that allowed them to gain access to Chinese consumers' experience of this market, and they involved a set of people, which they appeared to have carefully chosen to serve this purpose. They invited the Chinese consumers and worked with Chinese consultants. The Consumers have experiences living in the targeted culture, and the Chinese consultants acted as translators and re-articulators of what was stated in the workshops. The team also invited experts from their own company (stakeholders as well as internal clients), who contributed not only by commenting on the evolving contents of the process and

suggesting new ideas, but also by serving as partners to whom the core team had to articulate what they considered relevant.

As a pointer for potential future work, one could analyse resourcing in terms of 'interplay of intentions' (Stacey, 2011) among the participants throughout the process. That which is carried on in the emergent themes necessarily reflects also the figuration of power between the people involved. This might be especially useful for understanding collaborations across culturally diverse groups.

6. Conclusions

In this paper we set out to investigate how the resourcing of experience happened in an international and multi-cultural design project with the aim of developing appropriate analytic methodology, to deepen understanding of the value of involving different people in co-design. We intended to portray the apparently well-working strategic means that designers seem to apply in their practice while resourcing the lived experience of people involved in the co-design. We conducted the analysis by building on Mead's process philosophy and on our earlier work with the theoretical concept of *resourcing*. We use the term resourcing to refer to the *negotiated use of what is available* for co-designing. Other people's experience is not directly observable, but people make it available through articulating. Based on pragmatist philosophy, symbolic interactionism, and process theory, we outlined three characteristics of articulating experience (*responsive, conceptual,* and *habitual*) for the purpose of analysis.

We analysed the DTRS11 dataset that covers an exploratory design project with a European Car Manufacturer conducting a concept design project for a Chinese market. From the full project data we focussed on a handful of key incidents, where the resourcing of participants' experiences appeared to have a significant influence on what is by the design team articulated as outcomes of the project. These incidents were investigated regarding how experience was articulated and responded to by the participants in the studied project.

As a result we conclude that by attending to three characteristics of articulating experience, we can make discoveries into how experience is *used* as a resource in designing. The investigation accentuates the role of learning within a project, thus showing emergent themes and concepts to appear in an increasingly ordered, structured, and flowing fashion in later stages of the design process. The close scrutiny of how experience is being resourced in design enables us to explicate how the design team members approach the resourcing of experience strategically. We found that 1) they *attend to articulated experience with a resourcing attitude*, i.e. in order to use what is being brought about; 2) they *capture experiences in materialised simplifications*; and 3) they *rely on cultural, professional and project-specific training of habits* (or response-sensitivities).

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