DESIGNING FOR SELF-LEADERSHIP

KIRSTEN BONDE SØRENSEN

AARHUS SCHOOL OF ARCHITECTURE

PLATFORM REFORM

KIRSTEN.BONDE@AARCH.DK

ABSTRACT

This paper argues generative tools can be used not only as 'a language for co-creation aimed at the collective creativity' as stated by pioneer E.B. Sanders (2000), but as 'a visual making-language for self-dialogue and value clarification', paving the way to self-leadership.

In a Danish bank this 'making-language', was offered banking customers, who wanted to change their 'money-behaviour'. They created visual 'hand-made' strategies which proved to be strongly self-persuasive: six weeks later the participants had changed their behaviour - and in accordance with their new strategies. Additionally they stated they felt increasingly empowered by taking action and leadership.

Designing for self-leadership meet with an increasing need for identifying our values and 'voices' and becoming self-leading (Covey, 2005, Drucker, 2000). This need aligns with the recent discovery within cognition and neuro-science, that we actually can change inappro-priate thinking patterns and habitual ways of acting (Manz & Neck, 1992, 1999, Seligman, 1998, Damasio, 1999, Pinker, 1999).

Designing is paving the way.

FROM VALUE CO-CREATION TO VALUE CLARIFICATION AND SELF-DIALOGUE

Despite most of us are focused on achieving a successful life, we seldom reflect on our dominant values. Instead most of us quietly 'accept' our daily 'habits', like constantly working too much, eating too much or using too much money.

In the wake of the economical crisis plenty of people are struggling with their private economy and also struggling with authorities that are 'dictating' them how to live and use their money, - but who is to blame when people are constantly overspending? - and how should future banking services look like?

In this research generative tools are used as a language for value clarification and self-dialogue. Generative tools are central in co-creation, a popular method for innovation (Sanders & Stappers, 2008, Pralahad & Ramaswarmy, 2004). Generative tools are known as 'thinking tools' (Sanders, 2000). Pioneer within the field of co-creation, E.B. Sanders, calls generative tools 'a language for co-creation', aimed at the collective creativity. Sanders argues, that this language is characterised by two things: First of all the language is predominantly *visual* and the *ambiguity* that often characterises visuals does indeed affect the participants´ way of thinking. Second, a key concept in the language of co-creation is '*making*' and the fact that participants are 'creating', makes the use of the language a kind of creative and reflective process, a design process (Sanders, 2000).

In one of my preliminary co-creation sessions in a medium sized Danish bank I met a young girl, AM who was constantly overspending. The process performing the creative tasks in the co-creation workshop made AM reflect, and finally she ended up being more aware of her specific needs and wishes. She was capable of telling exactly, what she wanted and how she wanted it. She expressed that she wanted to gain control over her finances by shifting to another bank where she imagined she would not "feel like a number" (AM), but be welcomed by an empathic and

friendly financial advisor who had plenty of time to care about her and her overspending.

Such types of insight are typically gained in co-creation sessions and used in business development. Like the sleeping region retail bank in the US, Umpqua Bank, who did design driven innovation and found out that people in general, just like AM, felt disenfranchised and disconnected from the large financial institutions. This made Umpqua Bank change their concept into a bank with the strong selling point in turbulent times: a slow, local, trusted bank doing 'slow banking'. With this concept they highlighted 'personal services and relationships', 'social connections', 'activities' and 'localness' (Berger, 2009). Co-creation sessions definitively can lead to brilliant innovations in business and society.

Despite these presumably interesting insights from my co-creation session, among others with AM, I was keen on exploring whether the creative workshop had had any effect on AM, and whether she actually did change bank. In other words my interest moved from the 'common' understanding of the outcome of co-creation session – which can be used for co-creation of values, like the example of Umpqua Bank - to an investigation of a potential outcome and effect *on* the participant.

In an after-interview AM argued she had not changed bank. But surprisingly, she had made budgets herself and adhered to these budgets – thus she had changed her behavior. She expressed she was proud of herself and felt empowered:" I have become much more aware that I cannot be a big spender while being a student, so I have started saving*"*... AM had changed her perception of herself from 'being a big spender' and 'not being in control' to 'taking action' and 'being in control'.

This discovery first of all made me question co-creation sessions, as AM changed her perception and 'wishes' *after* participation in the workshop. Secondarily, it changed my research focus into how the generative tools can be used not only as a language for co-creation (Sanders, 2000) but as 'a language for self-dialogue and value clarification' (Sørensen, 2011).

In the current research in a Danish bank participants were offered generative tools as a language for self-dialogue and value clarification. While doing different creative assignments participants reflected on their deep and dominant values and created visual and hand-made strategies for the future. On behalf of these strongly self-persuasive strategies, they developed new cognitive strategies in accordance with Manz & Neck's theory about "Though-Self-Leadership" (1992, 1999). A theory that relates to a relatively new finding within cognitive science – that human beings can change inappropriate beliefs and assumptions and thus change thinking patterns and behaviour (Seligman, 1998).

The current research highlights the human power of the design activities, 'framing', 'reframing' and 'design-as-doing', using generative tools as a visual making-language for value clarification and self-dialogue. The paper demonstrates, how this making-language can be used when creating new personal strategies and pave the way for self-leadership.

In the following sections I will present my MoneyWorkshop, followed by an explanation of the workings of the creative sessions and finally I will discuss the topicality and the future possibilities of this visual making-language for self-dialogue and self-leadership.

DESIGN EXPERIMENTS

The research on which this paper is based includes altogether 43 participants. My Ph.D. thesis and this paper include material representing 20 participants (10 customers and 10 potential customers).

When designing the creative workshop, later called The MoneyWorkshop, the intention was to make a private 'room' for the individual to respond in. I designed a box as a private 'room', leaving space for reflection, memories and ideas when responding to the questions, and also for the provocative statements and the creative tasks. This 'reflective room' was designed with a happy, artificial, long green grass carpet in the bottom, topped by the materials: pictures, pieces of paper, scissor, glue, and coloured pencils. The box had an appealing and accommodating look, almost like a gift, with long green ribbons attached to small notes, telling people what to do.

Figure 1: The box with all the creative tasks – developed for this specific research (Bonde Sørensen, 2011)

Later, participants were asked to make collages about their perception and relationship to money and to banks within different 'time-framings': the present, the past and the future. These are generative assignments that include a narrative perspective and playing different roles. Finally, participants were asked to make a personal statement in case they wanted to change their perception and relationship to

money. After approximately six weeks, when participants came back for a follow-up interview, the majority had *changed their perception and behaviour* in relation to money.

The following paragraphs are extracts from the creative session. This participant, 'The Flying Lady', is a banking customer. She presents her collages, which represent different time framings: the present, the past, the desired future, the personal statement followed by the participant´s reflections on her participation in the workshop. The latter represents the situation approximately six weeks after participation in the workshop.

AN EXAMPLE FROM THE MONEYWORKSHOP: 'THE FLYING LADY'

The Flying Lady is a customer in the bank. She is around 50 years old. Here are her descriptions:

A: The interviewer

B: The Flying Lady

C: Another participant

Figure 2: Collage made by the Flying Lady describing her present situation

DESCRIPTION OF PRESENT SITUATION

B: *This is me, and this is my financial advisor. I think the place where we meet is kind of dull, but modern. It gives an impression of security, guarantee, of balance, there are certain fees... but they have to have their salaries, too, right? Things are quiet and uneventful. But in five years (she changes the collage)*

... then things are more exciting. This is me and this is my financial advisor. I think we need to draw in nature somehow. Why cannot we sit in the park and talk about money? But...lots of words. It doesn't mean that I am overpowering my financial advisor with words. It means that I want more time to write. And I am a methodical person. That's why there are many words and not so many pictures. I need to take a flight of fancy, I need to realize some things, do you get it?

That's where I am going.

A: Yes, I get it, and how do you get from A to B?

B: *Well, that's just it. I really hope I can do it. Here I am (laughing) stuck at the river crossing, right at the water's edge. I am making a 5-year plan.*

Figure 3: Collage made by the Flying Lady describing her past situation

DESCRIPTION OF PAST SITUATION

B: *My childhood, briefly. My mother always had to take the calls from the Credit Union, because we needed a postponement of our payments; my father went out and started digging at his little farmhouse garden. That's where all the extra money went. I wore second-hand clothes, we never went on vacation, I never had pocket money. That's the baggage you carry through life.*

Figure 4: Collage made by the Flying Lady describing her desired situation

DESCRIPTION OF DESIRED FUTURE SITUATION

So, this is where I would like to go, because, as I said earlier on, I need freedom and space and I want to be close to nature, be in contact with my senses, with my thoughts and the space around me, so that I can get new ideas, can move on and write what I want. I thought the images of children with money say something: It's fun, but they don't take it very seriously. There are no pictures of grownups, they are far too serious and insisting, I believe you should be able to let go. I think money should be circulating for

it to be fun. You don't benefit much if it's lying under the pillow. Money must work, so that you can buy freedom to do the fun stuff. Invest it in something that benefits other people. I want freedom and reserves of energy, which means that I need savings, so I can manage if something collapses, but I don't have...

A: So what you are saying is that people should have a more relaxed attitude to money, is that it?

B: *I think I have come a long way...it was my mother who had to deal with all the unpleasant situations. I guess I realized it was necessary to take things into your own hands, also when it was not much fun. And I believe that I have done that to a large extent. But I would like to be able to view things from a more fun perspective. I am still very focused and want things to be in order. Maybe I need to let go and say, "It'll be OK". I have worked so I am now out of debt and I have two children who are doing well on their own. I could start relaxing a bit and open the dam over there a little. But I don't have the courage yet, I need to be somewhere else.*

A: But now you have the chance to make a personal statement, if you want...

DEVELOPING A PERSONAL STATEMENT

Developing a personal statement is an assignment that follows up on the previous assignments and 'time framings'. It is a generative assignment that offers participants the opportunity to define or redefine their role and personal goal.

In the first assignment, participants had already reflected upon ways in which they would like the future to be. In the second assignment, they might see patterns from the past, but now they are offered the possibility of taking action and becoming 'the agent', they wish to be – 'agent' in the understanding, acting, being in control, taking leadership.

In general people do not seem to reflect about their dominant values in relation to money, instead people often are quietly accepting their habitual ways of thinking and acting. The MoneyWorkshop ends by offering participants the possibility of making a personal statement, which is a representation of the imagined future ideal situation, that act as a basis for the development of new mental strategies.

PARTICIPANTS REFLECTIONS ON THE WORKSHOP

A: Well, it's been a couple of weeks since we last met. What did you do in the MoneyWorkshop?

B: *I managed to transform my father's last, defensive, sad words 'Maybe I should have taken more chances in my life' to the forward-looking, positive: "So fly, goddammit" and that expression has been VERY important for me the last few weeks.*

A: How?

B: *...this workshop four weeks ago made me take action, I have to do something, I cannot just sit passive and wait for someone to do something to ME'. So I took three sick days and thought about my situation. Then I went to Copenhagen where I had an hour and a half sparring with an advisor in my union about what I want my future job to be like...*

B: *I spent the three days off writing a 10-page spread sheet outlining what I really wanted to do the rest of my life. That was quite something...*

A: That's great to hear.

Like 'The Flying Lady' other participants also made deeper reflections not only on their private economy, but also on their life in general. However the majority of the other participants (all in all 20 persons) were more focused on changing only their perception and money-behaviour – like this '50-a-day guy', who expressed his collage in this way: *That's what I would like to be, a "Money-Man-JAZZ" – be more in charge.*
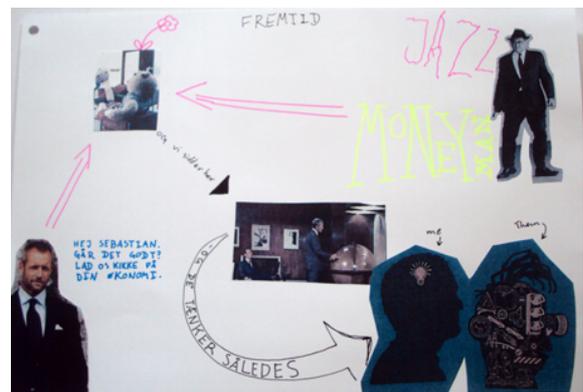

Figure 4: The-50-a-day-guy´s illustration of his desired future situation (Bonde Sørensen, 2011)

AN EXPLANATION OF THE DESIGN PROCESS IN THE MONEYWORKSHOP

The pioneer of the concept of generative tools, Elizabeth Sanders, argues: "We interpret what is happening around us with reference to our past experiences" (Sanders, 2001, 2), which can also be referred to as mental mappings and/or metaphors. More precisely, our beliefs and values *shape* the stories we add to situations.

By changing core beliefs and altering the stories we make up, we can slowly affect the deeper beliefs and values we hold about ourselves, the world around us, and our habitual ways of thinking and behaving. In Paton & Dorst´s understanding of framing, 'reframing' refers to "building a new frame for oneself, based on changing one's view due to briefing interactions – although it is acknowledged that reframing can also occur as a result of reflection", as Paton & Dorst explain (2010, 318). In line with Paton

& Dorst, Schön argues that the designer "understands a situation by trying to change it, and considers the resulting changes not as a defect of the experimental method but as the essence of its success" (Schön, 1983, 151).

In the current research *framing* is one way of seeing a situation; you can do several framings, finding new ways of seeing a situation. *Reframing* is changing your perception, which can include deeper self-reflection about unreflective, or maybe underlying and subconscious mental mappings and/or dominant metaphors, and seeing the situation anew, just like the participants in the MoneyWorkshop are urged to *reframe* their current money situations into preferred ones. They reframe themselves and/or their money situations *by doing design*.

In the following section I will elaborate on design-as-doing, representations, graphics as cognitive tools and the generative metaphor.

DESIGN-AS-DOING AND REPRESENTATIONS

When 'doing' design representations are essential. Representation of problems, solutions or situations is important because it allows the designers to develop their ideas in conversation with these representations, in *a reflective conversation with materials* (Bamberger & Schön, 1983). Designers externalise their thoughts in all types of drawings, doodles, sketches etc.; they talk with their sketches and have conversations with representations. The sketches act not only as outputs, but as important inputs to the thought process and stimulate the act of framing and reframing a design problem or situation.

This reflective conversation combined with the ambiguity in the visuals is pivotal in the MoneyWorkshop as it encourages framing and reframing. Moreover these framings and reframings are meant to question the underlying assumptions which are rooted in mental models and/or metaphors and this again seems to persuade participants to change their habitual ways of thinking and behaving.

In her "say-do-make-approach" (2001) Sanders gives an account for how different methods appeal to different types of knowledge. She claims generative sessions provides "tacit knowledge" and can reveal "latent needs". The say-do-make-approach is elaborated in this way:

Listening to what people say tells us what they are able to express in words (i.e., explicit knowledge). But it only gives us what they want us to hear. Watching what people do and seeing what they use provides us with observable information (or observed experience). But knowing what people say/think, do and use is not enough (Sanders, 1992). Discovering what people know helps us to communicate with them. Understanding what they feel gives us the ability to

empathize with them. This way of knowing provides tacit knowledge, i.e., knowledge that can't readily be expressed in words (Polanyi, 1983). Evoking people's dreams will show us how their future could change for the better. It can reveal latent needs, i.e., needs not recognizable until the future. (Sanders, E.B., 2001, 3).

Later Visser (2005) made an illustration (fig. 6), which gives an overview of how different techniques influence different types of knowledge in people. The say-do-make approach includes the generative sessions, which Sanders calls 'a guided discovery process'. Here the 'make' method enables creative expression "by giving people ambiguous visual stimuli to work with". As Sanders claims: *"When we bring them through guided discovery and give them the participatory make tools, we have set the stage for them to express their own creative ideas" (Sanders).*
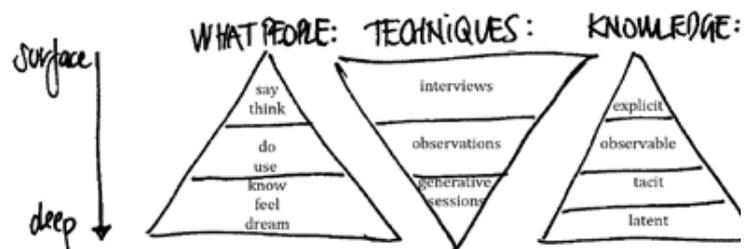
Figure 6: Different levels of knowledge are accessed by different methods. (Sleeswijk Visser 2005)

This method of designing becomes a crucial component in Thought-Self-Leadership that highly stimulates the development of new personal strategies. Below is an extract from an interview about the participants´s reflections on the process:

...performing the tasks in the box was one long process, where I got deeper and deeper into the concept of 'money' and 'finances', first filling out the postcards, choosing statements etc. I think these tasks were necessary in order to make the final collages. In these collages I felt I was able to express my reflections and final statement; I found an outlet for my frustration about my personal finances.

A: What happens when you look at those pictures? Would it have been the same if I had interviewed you and asked you to tell me about your relationship to money also in your childhood?

C: It would have been very different, because we did not create it. We really created this by cutting out the pictures, by choosing the things that meant something to US.

B: They somehow open some other doors in your consciousness, than if you just had to answer a question – you explore your own mind, I think.

Can you describe what you meant when you said earlier on that those pictures triggered something?

B: *...it was a challenge to sit with those pictures and try to find the best fit. It also went well with my idea of putting more emphasis on play and my conclusion that it has to be fun – let's try and get something positive out of it, what is it I want?... So it has been an interesting journey, which has just started, and I don't know where it will take me.*

C: *That's funny, when I went back to my childhood and what had influenced me, I suddenly saw some connections – I could see images and hear some words. Well, your childhood really affects you a lot, more than you think.*

As the participants express, the visuals are crucial elements. Graphics as cognitive tools play a central role as described below.

GRAPHICS AS COGNITIVE TOOLS

Graphics can be considered cognitive tools, enhancing and extending our brains and mental imaging. In his book *Visual Thinking in Design* Colin Ware (2008) provides guidance for designers on how to present information, which aids the thinking process of their audience. He refers to new scientific knowledge from the discipline of human visual perception and transforms this into concrete ideas. Ware explains that we should understand perception as a dynamic process, implied by the term "Active vision." He explains, "...we should think about graphic designs as cognitive tools, enhancing and extending our brains. Although we can to some extent form mental images in our heads, we do much better when those images are out in the world, on paper or computer…etc., which all help us to solve problems through the process of visual thinking". Ware claims, "we are cognitive cyborgs in the Internet age in the sense that we rely heavily on cognitive tools to amplify our mental abilities" (Ware, 2008, ix). Neuroscientists support the claim that humans think in images and often in visual images rather than in words (Pinker, 1998, Damasio, 1999). Similarly Kazmierczak claims "visual representations as revealing mental models, rather than depicting what we see" (Kazmierczak, 2002,1).

The brain is most effective, Ware claims, when visual and language modalities are combined, and he continues his argument that the science of perception must take design into account because the designed world is changing people's thinking patterns. He says: "Designed tools can change how people think" (2008,181). Mental images are internalized active processes; much as our inner dialogue is internalized, visual imagery is based on the internalized activities of seeing. Ware explains:

Everyone uses internalized speech as a thinking tool

but the constructive internalization of mental imagery is a skill that is more specialized. Experienced designers will internalize the dialogue with paper, others who do not use sketching as a design tool, will not (2008,152).

Thus the visual images help participants in the MoneyWorkshop to generate mental images or even, as Kazmierczak claims, *reveal* mental models. Similarly Ronald A. Finke, Thomas B. Ward and Steven M. Smith in their books *Creative Cognition* and *Creativity and the Mind* (1992, 1995) attempt to identify the specific cognitive processes and structures that contribute to creative acts and products. In their model: 'The Geneplore Model' mental imagery is a core concept that enhances creativity. Mental imagery is linked to different cognitive notions.

Another central element related to visuals is metaphors and generative metaphors that are paramount in this way of working with the collages.

THE GENERATIVE METAPHOR
In his theory about the generative metaphor Schön (1993) distinguishes between two different traditions associated with the notion of a metaphor. The first one "treats metaphors as central to the task of accounting for our perspectives on the world: how we think about things, make sense of reality, and set the problems we later try to solve". In this sense "metaphor" refers both to a certain kind of product – a perspective *or frame*, a way of looking at things – and to a certain kind of *process* by which new perspectives on the world come into existence. In this tradition metaphorical expressions like "Man is a wolf" are significant only as symptoms of a particular kind of seeing, such as the "meta-pherien" or "carrying over" of the frames or perspectives from one domain of experience to another. This is the process Schön calls "generative metaphor" (Schön, 1993, 137).

Both meanings of metaphor are present in the collages. Both AM and 'The Flying Lady' and other participants often use metaphors in their description of their situations. They use metaphors in order to describe their situations, "money flying out the window", "burying my head in the sand" etc.

Another participant used this expression to his collage (figure 4): *That's what I would like to be, a "Money-Man-JAZZ" – be more in charge...*Here "the Money-Man-Jazz" clearly is a *generative metaphor*, meaning 'being in control'. The generative metaphors move the frame into a new one and thus the use of metaphor acts as a *reframing* of the participant's relationship to money (Schön, 1993).
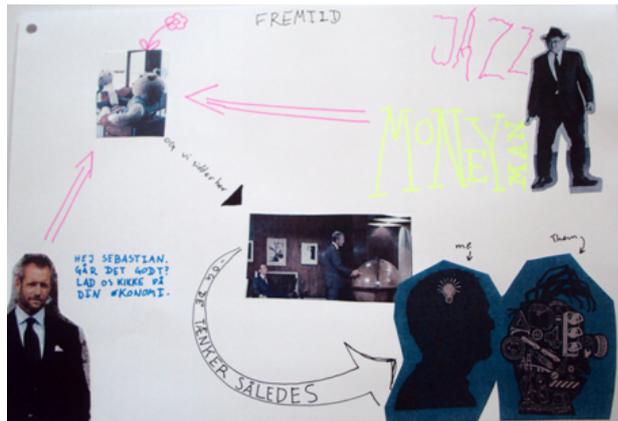
Figure 4: The-50-a-day-guy´s illustration of his desired future situation (Bonde Sørensen, 2011)

Thus the design process and mechanisms of the MoneyWorkshop relate to the design activities 'framing', 'reframing' and 'design as doing'. There is, however, a significant factor, the personal statement, which contributes to the act of designing for personal mental strategies in line with the ideas expressed in *Thought Self-Leadership*.

DESIGNING FOR NEW PERSONAL STRATEGIES AND SELF-LEADERSHIP

The process of the MoneyWorkshop described above echoes Manz & Neck´s idea about Thought Self-Leadership. Self-Leadership was originally applied to *organisations,* developed with the purpose of improving *employees'* performance. Self-leadership seeks to appeal to an individual´s inner motivation, as Neck & Houghton explain: "Self-leadership is a self-influence process through which people achieve the self-direction and self-motivation necessary to perform" (Neck & Houghton, 2006).

Thought Self-Leadership consists of specific behavioural and cognitive strategies designed "to positively influence personal effectiveness". The underlying premise is that people can influence or control their own thoughts through the application of specific, cognitive strategies and ultimately impact individual and organisational performance (Manz and Neck, 1991).

Neck and Manz´s theory about Thought Self-Leadership addresses the effect of self-talk and mental imagery on performance and claims that people can influence or lead themselves "by controlling their own thought through the application of specific cognitive strategies which focus on self-verbalisations and mental imagery" (Neck & Manz, 1992, 696).

In their article "Thought Self-Leadership: The Influence of Self-Talk and Mental Imagery on Performance" Manz and Neck (1992) give an outline of how cognitive strategies can change dysfunctional beliefs and assumptions and thus improve thinking

patterns and performance. Mental imagery and self-talk are key concepts in these strategies, the authors argue. Whenever we imagine ourselves performing an action in the absence of physical practice, we use 'imagery', the formation of mental images defined as "The mental invention or recreation of an experience which, in at least some respects, resembles the experience of actually perceiving an object or an event, either in conjunction with, or, in the absence of, direct sensory stimulation" (Finke, 1989 in Neck and Manz, 1992, 684). Similarly Manz explains mental imagery as follows: "We can create and, in essence, symbolically experience imagined results of our behaviour before we actually perform" (Manz, 1992, 75). From these views, mental imagery refers to imagining a successful performance of the task before it is actually completed. Weick's concept of 'future perfect thinking' provides a parallel argument when he states "...If an event is projected and thought of as already accomplished, it can be more easily analysed" (Weick, 1979, 199).

Self-talk and mental imagery have been examined and tested in various disciplines including sports psychology, counselling psychology, clinical psychology, communication, and education (Manz & Neck, 1992, 682) and refer to Seligman's statement:

One of the most significant findings in psychology in the last twenty years is that individuals can choose the way they think (Seligman, 1991).

According to Godwin, Neck and Houghton (1999) TSL cognitive strategies include the self-management of:

- Beliefs and assumptions (the elimination or alteration of distorted individual beliefs that form the basis of dysfunctional thought processes

- Self-dialogue (what we covertly tell ourselves)

- Mental imagery (the creation and, in essence, symbolic experience of imagined results of our behaviour before we actually perform) (Manz, 1992)

The figure below illustrates, in simple form, the relationship between what Manz calls 'self-leadership components' and goal performance. As outlined in the former paragraphs visuals stimulate and even reveal mental models (Kasmierzcak), and metaphors can make participants reframe their situation (Schön). *Doing* design includes reflections with materials – all activities that have the capability to challenge and even change mental imagery, beliefs and assumptions. Thus, the MoneyWorkshop is an example of Thought-Self-Leadership stimulated by both the ambiguity of the visuals and the 'making' process. Hence this method of designing becomes a crucial component in Thought-Self-Leadership that stimulates the
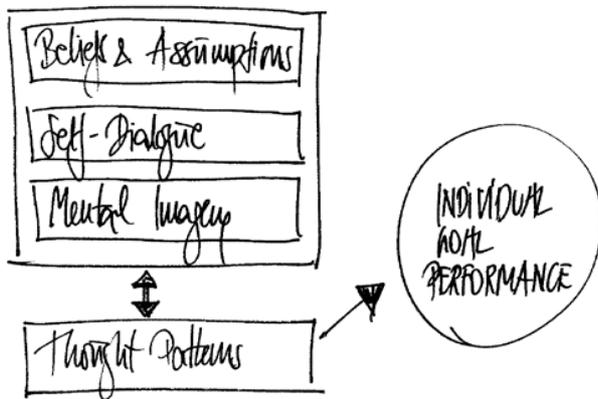
development of new personal inner strategies.

Figure 6: Simplistic rendering of the relationship between Thought-Self-Leadership components and individual goal performance (Manz, 1999)

TOPICALITY AND FUTURE POSSIBILITIES

In this final section my intention is to bring a discussion and a conclusion on topicality and future possibilities in relation to designing for self-leadership. The discussion is merging different perspectives: 1) a rhetorical perspective, which discusses the effect of co-creation. 2) an ethical perspective on taking responsibility and 3) an ideological perspective on designers role and responsibility when designing. Finally, I will bring a conclusion on how this current design project is moving generative tools into a radical new direction. This research is *not* about co-creation and empowerment. This is about designing for self-leadership and about how humans can become self-leading in accordance with the current change in the human conditions.

Co-creation reminds us of the changing roles among customers from being part of 'the market' to becoming increasingly active and part of the value creation process in organisations (Norman, 2001) (Prahalad & Ramaswarmy, 2004).

Adding a rhetorical perspective, the effect of co-creation can be considered an art 'constitutive rhetoric' (Charland, 1987). The central point in constitutive rhetoric is the audience being constituted in new subject positions, here as 'co-creators', 'drivers of innovation', 'creative people', 'experts' etc.

According to Charland (1987) the crucial point in constitutive rhetoric is the audience 'claiming its rights' on behalf of this constitution. This raises the question: Will customers claim their rights as 'creative' 'co-creators', 'empowered' people? An additional question is: What kind of customers, users or in particular *citizens* are we 'producing' through our practices within participatory design, user-driven innovation, co-creation, and 'the people, we are

serving'? (Sanders, 2006). I am aware that Sanders has found inspiration in Illich and his theory about *"The Convivial Tools"* (1973), in which he claims people need *convivial tools* rather than *industrial tools*. According to Illich the convivial tools allow users to "invest with their meaning", whereas the industrial tools "destroy" people's creativity.

In that sense I agree that we need design that 'serves', or rather 'appeals to' the creativity in people and also to some degree comply with the needs of users. But in general I wonder if the enormous focus on customers as 'experts', 'drivers of innovation', 'co-creators' e.g. together with an understanding of design as something that 'serves' people', leaves customers in a complex 'expert-and-being-served' role, focused on own needs. How do these approaches affect people as citizens? Are we as citizens becoming increasingly demanding rather than self-leading and responsible?

In terms of banking service, some crucial questions are emerging, such as: Who is in charge of your finances? and Who is to blame if you are overspending? The focus of this research has been to demonstrate how problems or situations can always be approached in different ways and viewed from different framings. In the case of AM, the question arises: Who is to blame for AM´s overspending? In the first co-creation session AM herself (indirectly) blamed her financial advisor for her overspending; she was dissatisfied with her financial advisor, as he had not helped her set up a budget, she felt ignored and 'just like a number' in the bank.

Ann Heberlein, professor of ethics argues in her book *It was not my fault – the art of taking responsibility* (2008) that there is a massive shirking of responsibility taking place these days. She argues:

They are all over, people who refuse to take responsibility. People who always succeed in finding someone or something to blame, if not society, the boss, the parents, then McDonalds, the tobacco industry or the bank. (2008)

Instead Heberlein advocates a message about having respect for oneself and taking on responsibility for oneself. She gives the example: Alcoholics Anonymous (AA) never talk about 'having' a recurrence. Instead they say: You 'take' a recurrence. The difference between the two words can seem small, but it is actually enormous, Heberlein argues. The guy who 'has' a recurrence, is hit, he is innocent, helpless, a victim and thus without responsibility. The guy who 'takes' a recurrence is active, he chooses, he acts, he does. The guy who 'takes' a recurrence is responsible and capable of choosing, although this time he has made a bad choice.

Reverting to the banking service, the different framings and different roles and the question of who is to blame for AM´s overspending, what would an appropriate 'service' for AM look like? There

generally are two possibilities:

One in which the bank or financial advisor 'take over'. The financial advisor will presumably act as an authority and confiscate you credit card or he/she will examine and calculate all your expenses and purchases, make budgets etc. (like the famous Danish TV series: The Luxury Trap). The other solution treats you as a responsible human being and has the underlying assumption that you are capable of managing your own affairs. Of course you can ask for help or learn how to do things, and of course the business is focused on making the products and services transparent and accessible. But the final responsibility rests with you.

Being asked to describe your money situations in the MoneyWorshop particularly the young participants often referred to their bank or financial advisor as 'a co-agent', which means they didn't feel like agents (the person in charge) themselves, which I found quite astonishing! If these people were to co-create new banking services, what would they look like? The starting point would most likely be the situation as it is now, the *current contex*, (like AM and other participants, who in the first workshop asked for 'quick and easy' solutions, like changing bank e.g.) and they would ask for 'services' that would make it 'easier to manage their money', but probably without them having to take responsibility, without becoming 'agents'? Or would they ask for self-leadership in banking service?

In an introductory conference call to the conference "Who designs design? Practice, theory and history of participatory design" (DGTF, 2011) in Gmünd, the issues of interest were presented:

...the participatory design approach is confronted with the accusation of being based on an idealized, occasionally unreflective understanding of democracy and social participation...

Professor Ove Korsgaard (2010) argues the media these days is worshiping the individual, who steps forward on the scene reaching for his or her own success, whereas we seldom hear about those who take a step back for our common good (-which reminds of the 20 January 1961 when President John F. Kennedy made the famous statement "...ask not what your country can do for you; ask what you can do for your country.)

With these thought I would like to put emphasize on the crucial power when designing services, for example financial services. We need to create designs that make people act as agents, as Buchanan argues on the Emergence conference 2007 on service design:

...give them [people] in some way the capability of acting. To become agents, and not passive. That in some way, service activates people. In some way it gives them power...It may be an ideal of service design to give up control and let other people

act...(Buchanan, 2007)

In the field of participatory design and co-creation, a new need for value clarification *prior* to co-creation may arise. In the example from this research a young girl stated that she wanted to change to another bank and have a financial advisor who could help her set up a budget and help her gain control over her money; However, after the workshop, she changed her behaviour and the wish she had stated in the workshop changed accordingly. Therefore *value clarification* might be an interesting activity *prior* to the co-creation of values.

In the current research, I moreover argue that generative tools can be a language for self-dialogue and value clarification aimed at the creativity of the individual – that means this research moves generative tools into a radical new direction.

I have proved the hypothesis that people actually can change their thinking patterns including 'inappropriate' beliefs and assumptions by design and designing. In the "MoneyWorkshop" customers and potential customers are offered generative tools, designed to guide people through different time framings. In this process unconscious and dominant metaphors are often revealed, which makes it possible for people to 'reframe' themselves and their understanding here of money and private economy. The workings of the MoneyWorkshop is explained as "Thought-Self-Leadership" (Manz & Neck,1992).

The majority of the participants *changed their perception and behaviour*. They reported feeling empowered as they were now agents in their own lives and acting *in accordance* with their values. In the workshop they appreciated nobody was talking to them, but instead they were stimulated to talk to themselves and reflect upon deeper values.

The MoneyWorkshop represents a new type of service in which the central idea is the "Self-Leading Customer" (Bonde Sørensen, 2011) – a new customer type who is interested in taking control and becoming 'a conscious customer'. As we become more and more aware of the possibility of changing our thinking patterns, an increasing interest and demand for methods and languages for personal reflection and value clarification is likely to arise.

Designing for self-leadership meet with an increasing need for identifying our personal values and 'voices' and becoming self-leading (Covey, 2005, Druckert, 2000). This aligns with the recent discovery within cognition and neuroscience, that we actually can change inappropriate thinking patterns and habitual ways of acting (Manz & Neck, (1992, 1999), Seligman, (1998), Damasio (1999) (Pinker, 1999).

In a broader perspective, the human conditions are changing radically these days which is why leadership and in particular self-leadership is topical as Peter Drucker (2000) argues the biggest changes right now

are within the human conditions

"...For the first time - literally - substantial and rapidly growing numbers of people have choices. For the first time, they will have to manage themselves..."

Similarly Stephen Covey (2005) argues the human conditions are changing and that humans must find their inner "voices", inner values and lead themselves. In the perspective of these changing conditions, I consider this making-language can be applied in various domains and lead to the "self-leading patient", "the self-leading entrepreneur", "the self-leading citizen". Designing is finally becoming a liberal art.

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The paper includes passages from my Ph.D. thesis: "When Designing Emerges into Strategies – in an organisation and in individuals" (Sørensen, 2011)