

In search of beauty : developing beautiful organizations

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IN SEARCH OF BEAUTY

Developing beautiful organizations

Steven Adriaan de Groot

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IN SEARCH OF BEAUTY

Developing beautiful organizations

PROEFSCHRIFT

ter verkrijging van de graad van doctor aan de Technische Universiteit Eindhoven, op gezag van de rector magnificus prof.dr.ir. C.J. van Duijn, voor een commissie aangewezen door het College voor Promoties, in het openbaar te verdedigen op donderdag 3 juli 2014 om 16:00 uur

door

Steven Adriaan de Groot

geboren te Geldrop

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'We have long neglected the aesthetic context of organizational behavior' (Guillén, 1997)

Wonder

'Wonder is the beginning of wisdom', Socrates argued long ago. And he is right, I can determine afterwards. Questions were the motivation for this thesis. Questions as results of combinations of experience, and especially my experience as a product designer and organizational researcher and consultant.

It is pleasant to come across people in a process of wonder. First, there is the recognition of that wonder by Professor Mathieu Weggeman. He also asked the question 'Can or may organizations also be beautiful?'. Educated at the Eindhoven Design Academy, with the obviousness that products should have both functional and aesthetic value, doing organization research and consultancy I noticed that this combination is not quite obvious in organizations.

So I started this dissertation during my work at the IVA Institute at the University of Tilburg this study. First organizations were being asked about beauty by using surveys. Simultaneously, ten organizations during interviews showed me their associations with beauty and ugliness. But this was a fairly intuitive method of data collection of beauty in organizations.

But there was recognition. I had grasped something. And it was time to address this project more seriously and structured. Through a wandering at the University of Humanist Studies in Utrecht I 'landed' again in Eindhoven this time at the Technical University. Recognition was converted into support. Mathieu Weggeman and Joan van Aken pledged their support to further research. Wonder resulted in serious questions and research design, culminating in this dissertation.

Word of appreciation

Wonder was indeed only a beginning. Thanks to many people this dissertation was established. First Mathieu Weggeman, thank you for your many rich contributions. You stimulated and helped me to explore the scientific challenge of organizational aesthetics as well as offered applications for practitioners in organizations. Our discussions were informative and beautiful! Then of course Joan van Aken, you emphasized and guarded the methodological lessons and strengthened me with your vast experiences with design science research (DSR). I will cherish our conversations at your place. 'Me in the mountains' - and thereby stimulating aesthetic reflexivity - is definitely the purpose of life! Thanks to Michel van der Borgh, my critical friend, who joined the team at a later stage. Thanks to your unbiased and fresh look and your methodological knowledge, the manuscript is undoubtedly more concise and improved. I would like to thank my former colleague Hans Mariën (IVA) who helped me with the quantitative data and checked my different analyses. I gratefully remind the inspiring e-mail contacts with Professor Helmut Leder (Freie Universität Berlin) and with Professor Rolf Reber (University of Bergen). Finally, I am grateful to hundreds of people and dozens of organizations for their contribution by interviews, questionnaires and self-reports. This research leaned heavily on your cooperation and eventual empirical data. Thank you all very much! Thanks to Bianca and Frederieke of the secretary office of the ITEM department for all your help. Thanks to Ine for checking and improving the English text. There remains thanks to my manager Jeroen Eijskoot of the Dutch Police, who during a few years offered me the opportunity to spend working hours on this thesis. I conclude this preface with a message to the beauty which surrounds me in daily life: Friso, Siebe, and Jacqueline. Experiencing beauty is perhaps the first goal of life. Be receptive to the everyday beauty around you and share them with your loved ones.

Bunnik, April 2014.

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PART 1
DEVELOPING BEAUTIFUL ORGANIZATIONS

1 INTRODUCTION

This dissertation explores the theory of aesthetics in organizations in practice. It describes what cause negative and positive aesthetic experiences (NAEs and PAEs) of employees in Dutch professional organizations and the circumstances (organizational design) in which they take place. By having conducted five field-studies, the small amount of current literature on this topic has been validated and enriched. The study results in design principles for organizations in which positive aesthetic experiences will increase and in which negative aesthetic experiences will decrease in order to achieve a feeling of 'I am working in a beautiful organization' by employees and to improve their affective commitment. These design principles are brought into operation into concrete design interventions which can be applied by managers, employees and consultants to beautify organizations.

1.1 Motivation

This paragraph describes the arguments for starting the study of organizational aesthetics. First, my personal motivation will be argued. Second, the scientific and practical contribution of the role of aesthetics in work and organization design will be explained.

Personal motivation

In 1985 I moved from Utrecht to Eindhoven to study product design at the Design Academy. I learned that products, besides functional value, have aesthetic value as well. After that I studied learning and instructional design and finished an MBA-study and worked as a consultant and researcher (University of Wageningen, LEI; University of Tilburg, IVA) in the field of organizational development and knowledge management. And I wondered, stimulated by the eponymous best seller of Peters and Waterman, why organizations focus on functional aspects in particular and are only in search of excellence. Do aesthetics not exist in working life and organizations, whereas aesthetics seem to play an important role in the daily life of people outside organizations? Do employees have a need for aesthetic experiences? Can organizations simultaneously 'do good things in a good way' (effective x efficiency) 'do beautiful things in a beautiful way' (beauty production x production beauty)? In other words, can the concept of beauty be transferred from the more tangible entity such as a product, person, animal, or service to the more intangible, tacit entity of organization?

These questions or even fascinations were the main motivations for doing this research and made me decide to return to Eindhoven.

Scientific relevance

Reflecting whether attention to organizational aesthetics makes sense for employees or might be a fruitful perspective for managers was initially commenced by four observations:

- The changing role of experiences like aesthetic experiences in people's daily life;
- the attention of management for less rational but more irrational aspects in organizations such as spiritualism, passion and sense-making in the last decades to enhance well-being in organizations;
- as an elaboration of this second observation, initial ideas about organizational aesthetics as a new or complementary perspective on organizations and management are recorded in literature, but;
- these initial ideas in existing literature on organizational aesthetics do hardly describe any prescriptive or empirical research on this topic such as case studies.

The first observation is that aesthetics seem to play an important role in people's daily life. Following Baumgarten, who introduced the term 'aesthetic' in 1753, aesthetic means 'perception by means of the senses'. People have aesthetic needs (Alderfer, 1972; Reiss and Havercamp, 2003) and daily aesthetic experiences by demonstrating aesthetic response and judgment when their senses are stimulated (Veryzer, 1993). People make choices for things like partners, friends, holidays, clothes, and interior and these also based on affective and aesthetic arguments, just because that 'feels good'. We live in an increasing 'aesthetization of the world' Leder et al. (2004) argued. The value of a person's life – whether it was filled with interesting and meaningful events or whether it was a sequence of featureless and pointless ones – is determined more by the sum of experiences over time than by a sum of objective possessions or achievements. By this measure, aesthetic experiences are important indeed (Csikszentmihalyi, 1990). 'They provide visceral, holistic, and greatly rewarding sensations that are ordinarily absent from pure cognitive activities' Baumgarten (1936) argues and aesthetic experiences also yield mental health and greater social well-being (Dewey, 1934).

So, talking about aesthetics, having aesthetic experiences and making aesthetic judgment seem to be quite natural in people's daily life. But part of this daily life people also have their working life. And in general people who are part of the working population spend about thirty-six hours a week, two hundred days a year, and forty years in organizations, which are dominated by 'rational rules' of effectiveness and efficiency legitimated by the paradigm of 'scientific management' (Taylor, 1911). When we agree that aesthetics is not limited to life outside organizations, what are people's aesthetics needs, which aesthetic experiences do they have and on which stimuli are they based?

The second observation made is that organizations slowly change to more human-centered and affordance based organizations (e.g. Zammuto et al., 2007; Hatchuel, 2001). Gagliardi (2001, p.567) argued that 'the scientific revolution and the perfecting of the cognitive framework of the natural sciences achieved by Newton divided his study of the primary qualities of the physical world – objective, universal and subject to the language of mathematics – from its secondary qualities, which are the object of subjective experiences, sensory and inexact.' Irrational aspects like passion, sense making, values, spirituality, personal development, and well-being in organizations were extensively researched and described the last two decades (e.g. Bryan and Joyce, 2005; Zandee, 2008; Hatchuel, 2001). Sensible or aesthetic knowledge replaces or at least extends to scientific knowledge as consequence of the paradigm change of positivism to post-modernism (Hatchuel, 2001). Employees acquired labor rights and obtained a position in which their well-being and job satisfaction is asserted. Both needs, well-being in people's life as well in working life (job satisfaction), were extensively examined the last few decades. More recent research on well-being shows facets or dimensions like meaningful goals, personal growth, autonomy, value and self-acceptance relation with those which are discovered for working life like task significance, autonomy and task identity (see Herzberg, 1959; Hackman and Oldham, 1975; Reiner and Zao, 1999).

Meyer and Allen (1991) introduced the concept of *affective commitment*, which can be defined as 'positive feelings of identification with, attachment to, and involvement in the work organization' (Meyer and Allen, 1991, p.375). Affective commitment, often regarded alongside continuance commitment as one of the components of organization commitment, shows the strongest correlation with job performance, organizational citizenship behavior, role conflict and attendance and is the strongest and most consistent predictor of organizational outcomes like employee retention and performance.

So, a growing attention in last few decades for human aspects in organizations can be determined, which could be a breeding ground for attention to aesthetic experiences of employees.

The third observation welled up because of the growing amount of articles published about aesthetics in organizations. The field of organizational aesthetics initially was explored in the 90s'

by Sandelands and Buckner (1989) Strati, Ramirez, Gagliardi, Guillet de Monthoux, Alvesson and Berg (1992) and Linstead, likewise stimulated by the growing attention of 'human' issues in organizations like meaning, spiritually and human development at the end of the last century. And organizational aesthetics became part of the vocabulary of organizational discourse, Strati (1990) argued.

The missing of aesthetics in 'ideas' of truth, good, and beauty (Habermas, 1998) or *utilitas* (functional), *venustas* (beauty, authenticities) and *firmitas* (construction and durability) seems to be distinguished in organizational design too. Where in working life and in organizations are aesthetics hidden, knowing that environmental conditions are of paramount importance for the aesthetic experience (Csikszentmihalyi, 1990)?

Finally, the gaps in existing literature on organizational aesthetics are a major reason for doing further research on this topic. This gap concerns the translation from theory to practice. Dominant in the earlier studies about aesthetics in organizations is the descriptive and deductive way of research. Although these studies presume that employees have aesthetic experiences in their daily working life, there hardly has been done any prescriptive or empirical research on this topic, like case studies. The first contributions on organizational aesthetics can be largely characterized by a high theoretical level and are mainly located in the ideas stage. Hardly any research has been done in practice in this new area of organization research.

This dissertation exposed an extensive attempt to explore organizational aesthetics in practice. For example, the extent to which, and the kind of aesthetic experiences employees have, under what conditions and which effects is still unknown. How many experiences, by what stimuli, what kind of, the durations of the experiences and their impact haven't been researched yet. Also the relationship with the context in which they occur - the organization design- hasn't been explored before. Further, the role of aesthetics (aesthetic properties) in the design principles within the most design disciplines like architecture, product design and theatre is undeniably accepted except from organizational design. Can we design and reform organizations by adapting design principles of other design disciplines?

And secondly, existing literature on organizational aesthetics hardly position the topic in the context of existing theories about aesthetics, emotions in organizations and organization design with the ambition to develop a theory or framework for organizational aesthetics.

Practical relevance

This dissertation not only aimed to increase the knowledge base of organizational aesthetics. This project also aspired to provide every day practice in organizations, 'how to' tools (a design protocol or design interventions) to initially realize more positive aesthetics experiences and to decrease negative aesthetics experiences of employees. And secondly, for those who need to have more benefit(s) of aesthetic experiences, this dissertation offers design principles which increase affective commitment of employees, resulting in more employee retention and better performance. And finally, those mentioned design principles for beautifying organizations provide a new and broader repertoire of design interventions for organization improvement and performance improvement. This insight is an unexpected result of the conducted validation workshops (see Chapter 6).

Generated knowledge and practices in which this knowledge is applied interact in two streams. These streams were labeled knowledge stream and practice stream (Stam, 2007; Van Aken and Andriessen, 2011). Whereas the practice stream aims at solving specific problems in specific situations, the knowledge stream focuses on producing generalizable and transferable knowledge that can be used as solution concepts for solving similar problems in similar contexts (Stam, 2007). The practical relevance of this dissertation therefore, was and is, to provide organizations and

consultants with the principles - by using generative knowledge - to add an aesthetic perspective to their daily operations and to increase positive aesthetic experiences which contribute to affective commitment of employees. This was partly encouraged by the research of Schön. He argued that developed knowledge can be executed outside the immediate practice with the intention to improve the practitioner's capacity for reflection in action (Schön, 1989). Schön considered the interplay between the designing architect and the particular situation as a dialogue, a reflective conversation. The designer is in a process of reframing a problematic situation, experimenting, evaluating and judging the outcome of the experiments. The dialogue is a dialogue between the designing agent and his or her intermediate solutions, the design situation (Östman, 2005). So, explicitly is chosen for *instrumentalization* of the theory of aesthetics in the context of work and organizations based on 'pragmatist aesthetics' initially supported by Dewey (1934). This justification is argued in Section 2.2 of Part2.

1.2 Preliminary research questions

In sum, there were several reasons for conducting this dissertation. In the third chapter about methodology, the initial research question and project objective are expressed by using the CARS-logic (Creating A Research Space), which is typical for Design Science Research (Van Aken and Andriessen, 2011). This logic starts with defining why a specific phenomenon or problem in practice is relevant to be examined. Expressed in a so called 'CARS-logic' (Creating A Research Space), *organizational aesthetics* is important because of the manifest role of aesthetics in daily life of people. Although within organizations attention to the human factor is increasing, there is still very little attention for employees' aesthetic experiences in organizations.

Design science research aims at developing scientific valid knowledge through solving problems in practice. This dissertation initially started from wonder and personal curiosity, instead of being based on a clear field problem. But considering the amazement after finishing this dissertation, it is likely to assume that the management of organizations misses opportunities to increase employees' work pleasure, ownership and hence their commitment and even their performance, which can be considered a field problem.

In literature some ideas about organizational aesthetics are described by focusing on the stimuli in which one might perceive beauty and ugliness and why this perspective could be interesting to apply in organizations. However, these ideas did not originate from practice. It is not commonly known which aesthetic experiences people have during their daily work and because of what stimuli. In addition, there is no validated knowledge about how to make organizations more beautiful and to increase the likelihood to have positive aesthetic experiences. Therefore, this dissertation contributes to the discourse on organizational aesthetics by offering insights in stimuli that cause positive and negative aesthetic experiences in practice of employees in professional organizations. Professional organizations were chosen in particular because it is likely that professionals, besides their initial commitment to typical knowledge work the organization offers, probably will only feel committed to the organization based on intrinsic motivational needs, which show strong relationship with aesthetic experiences.

A second argument for choosing professional organizations as the target group is the growing number of this type of organizations in the Netherlands.

Thus, two preliminary research questions have been defined:

1. *Which stimuli in work and professional organization trigger aesthetic experiences of employees and what are the effects for employees and organization?*
2. *What design principles can be used to develop, redesign and sustain an organizational design for professional organizations which decreases negative aesthetic experiences and increase positive aesthetic experiences of employees?*

Before defining more specific *design objectives*, an extensive literature study is conducted on the fields of *organizational aesthetics, aesthetics, organization and design* and *emotions in organizations*, in particular on *affective commitment*. This literature study is described in the next section.

1.3 Structure of this dissertation

This research started from almost out of nothingness: from scarce theoretical insights about organizational aesthetics and from virtually no empirical data about this topic (e.g. Akkermans et al., 2005; Van Aken et al., 2009; Gagliardi, 2001) also. Therefore it was decided to start writing from the beginning of the research process and not afterwards, after the phase of data collection and analysis. Therefore, a kind of comprehensive anthology about organizational aesthetics has been written (Part 2), from which researchers can utilize thoughts for future research on organizational aesthetics. This extensive literature study describes the fields of aesthetics, organizational design and design disciplines in which the role of aesthetics is recognized (such as architecture and product design) and ends with the main insights of emotions in organizations and affective commitment. This Part 2 can be considered as an *encore*, a separate literature study on organizational aesthetics. For the impatient readers, in the texts numerous intermediate and final conclusions are placed.

Part 1 of this dissertation begins with a summary of Part 2, so Part 1 can be read without studying Part 2. This second chapter concludes with the first causal diagrams on organizational aesthetics and a first draft for a research mode.

Chapter 3 describes the design objectives and research strategy and its justification, and the design of the conducted empirical research is described.

Chapter 4 is composed of five empirical studies which have been carried out in practice. Each empirical study ends with the most important lessons for future organization design. This chapter concludes with the assessment of the developed causal diagrams based on the literature translated into design principles for organizations in which it is plausible that employees are having more positive aesthetic experiences and less negative aesthetic experiences.

In chapter 5 the results from theory and practice come together in proposed principles for beautiful organizations. Design principles are translated into design interventions. An important part of this chapter consists of a description of design interventions for developing beautiful organizations.

Chapter 6 describes the results of the tests of some design interventions.

This thesis concludes with a reflection on the outcomes and the research process (chapter 7).

2 LITERATURE STUDY

Since Guillén (1997, p.269) wrote his groundbreaking article ‘Scientific Management’s Lost Aesthetic’ and he concluded that ‘we have long neglected the aesthetic context of organizational behavior’, an increasing amount of articles about aesthetics in organizations have been published (Guillén, 1997, p.269). This literature study starts with describing the most important aspects of organizational aesthetics. Like argued in the previous chapter, a small amount of literature on organizational aesthetics mainly focuses on the idea of the aesthetic perspective on organizations without extensively utilizing existing theories about aesthetics, emotions in organizations and organization design. Therefore, in relation to the mentioned research questions, missing aspects in organizational aesthetics will be denoted. This resulted in specific research questions and literature research for the mentioned topics.

The description of the entire literature study comprises in over 150 pages and is shown in Part 2 of this dissertation. In this chapter only the main views of the topics are summarized.

2.1 Organizational aesthetics

The field of ‘Organizational Aesthetics’ initially was explored in the 90s’ by Sandelands and Buckner (1989), Strati (1999, 2000), Ramirez (2005a, 2005b), Gagliardi (1996), Guillet de Monthoux (2000), Alvesson and Berg (1992) and Linstead and Höpfl (2000). Simultaneously this was stimulated by the growing attention of ‘human’ issues in organizations like meaning, spirituality and human development at the end of the last century and the budding challenge to combine managing with designing (Simon, 1996; Boland and Collopy, 2004).

Attention to aesthetics as well as the distinction of types of aesthetic properties which are used in aesthetics are largely missing in the current organization design approach (e.g. Guillén, 1997). Literature on organizational aesthetics aspires to overcome this gap and the few contributions on aesthetics in organizations mainly raise the question whether aesthetics in work and organizations could be an additional or a new perspective on organizations. The main contributions of the known literature on organizational aesthetics are the suggestions in which stimuli aesthetic value can be observed as well as the effect for the observer. An overview of these contributions is expressed in Table 2.1.

Main references	Dimension discussed	Main focus / Key Statements
Akkermans et al., (2004), Van Aken et al., (2009)	Stimuli causing aesthetic experience	Process beauty
Akkermans et al., (2004), Van Aken et al., (2009)	Idem	Organizational design beauty
Dean (1997), White (1996), Gerstein, (1999); Rindova et al., (2010)	Idem	Formal properties (harmony, balance, rhythm, simplicity, repetition) in organization design
Rindova et al. (2010), Peng, Wen-Shien 1988()	Idem	Organization as a whole (Gestalt)
Strati (1999), Alvesson & Berg (1992), Taylor & Hansen (2005), Sandelands & Buckner (1989)	Idem	The artifacts that constitute the organization’s corporate landscape

Main references	Dimension discussed	Main focus / Key Statements
Strati (1999), Alvesson & Berg (1992, Witz et al, (2003), Taylor & Hansen (2005), Warren (2002)	Idem	The physical space of the organization
Strati (1999), Alvesson & Berg (1992), Taylor & Hansen (2005)	Idem	The idea that work comprises an essential aesthetic element s
Dean et al., (1997)	Idem	Organizational decision-making
Strati (1999), Alvesson & Berg (1992), Taylor & Hansen (2005)	Idem	Aesthetic leadership: organizational management that can learn from art (artistic form)
Witz et al. (2003), Akkermans et al. (2004), Van Aken et al. (2009)	Idem	Product or services beauty
Strati (1999, Alvesson & Berg (1992), Taylor & Hansen (2005)	Idem	The images that diffuse internally and externally to the organization
Akkermans et al. (2004);, Van Aken et al. (2009)	Effects of org. aestth	Business performance
Sandelands & Buckner (1989), Dean et al. (1997), Cairns (2002)	Idem	High identification (e.g. affective commitment)
Dean et al. (1997)	Idem	Job satisfaction
Akkermans et al.(2004), Van Aken et al.(2009)	Idem	Personal well-being

Table 2.1 Overview of organizational aesthetics literature

Implications for further literature study

These first contributions offer a good start for selecting initial stimuli in work and organization which trigger aesthetic experiences of employees. But literature on organizational aesthetics does not or does hardly discuss the topics like the characteristics of the aesthetic process and the role of personal characteristics in this process, the parameters and principles of organization design and its relationship to the mentioned stimuli, and the possible relationship to emotions in organizations. So, actually little was known about organizational aesthetics.

Thus, after examining the literature on organizational aesthetics, three fields of interest were defined which needed to be studied to answer the research questions mentioned below. These fields of interest are *aesthetics*, *organization design* and *emotions in organizations*, particularly *affective commitment*.

This dissertation aspired to develop, redesign and sustain an organizational design for professional organizations which decrease negative aesthetic experiences and increases positive aesthetic experiences of professionals. For applying aesthetics in organizations, aspects of *organization design* were studied in literature. And more specific translated into the next research questions:

1. What are the most important parameters of organization design, particularly of professional organizations?
2. What characterizes 'modern organizations' and to what extent does attention to organizational aesthetics fit within these organizations?
3. Which principles of organization design and organization development can be used to apply organizational aesthetics?

For understanding aesthetic experiences of employees, literature on *aesthetics* was extensively studied. Most important research questions on this topic were:

1. In which stimuli and through what qualities in these stimuli do people have aesthetic experiences?
2. What characterizes the aesthetic process?
3. What personal characteristics of the observer influence his aesthetic judgment?
4. What characterizes design principles of design disciplines such as architecture and product design, in which functional value and aesthetic value are inextricably combined?

The literature study on aesthetics showed a strong relationship between aesthetic experiences and emotions. For example Seo, Barrett and Bartunek (2004) emphasize the important role of antecedents and consequences of affective experience (moods and emotions) in organizations in relation to the commitment of employees. Strati (2004) distinguishes the *pathos* (the dimensions of feeling in organizations) in organizational life. So, based on the insights of this part of the literature study, a third topic was studied in literature, which is the role of *emotions in organizations*, particularly the role of *affect in work* and *affective commitment*. The most important research questions for this part of the literature study were:

1. What is the relationship between aesthetic experiences and emotions in organizations?
2. How can aesthetic experiences be related to organization's outcomes such as employee commitment, satisfaction and performance?

This literature review also intended to prepare field research to focus on the research questions answered. Therefore a ninth research question was added for the literature study:

1. Which methods are suitable for examining aesthetic experiences in practice?

During examining all three fields of interest, in particular methods for collecting and valuing aesthetic experiences were studied.

This literature study describes the three mentioned fields of interest in a very comprehensive manner. Therefore, to facilitate the readability of this dissertation the literature study is annexed in Part 2 of this dissertation. To retain any orientation in the extensive literature study, many bold printed interim summaries and conclusions are placed in the text.

The main conclusions of the literature study are presented below.

2.2 Aesthetics

This dissertation is about developing beautiful organizations. Philosophers like Plato, Plotinus, and Kant, Hume and Hegel later in the eighteenth century, have discussed the aspect of beauty for centuries. For this study, the term 'aesthetic' was introduced in 1753 by the German Baumgarten who derived it from the Greek *aisthanomai*, which means perception by means of the senses. When our senses observe an object, a stimulus, a process of observation, interpretation and aesthetic judgment starts. This is called an *aesthetic process* experienced by the observer. In this summary of the literature review on aesthetics, in particular the antecedents of aesthetic experiences will be described as well as outcomes of the aesthetic process for the observer.

Antecedents of aesthetic experiences

Research shows that aesthetic experiences originate or are driven by several factors. Broadly speaking three categories of antecedents can be identified.

First, an important driver are *aesthetic qualities or properties* in stimuli such as objects and artifacts (e.g. Mitias, 1988; Zemach, 1997; Goldman, 1995; Cooper et al., 1992; Zangwill, 1989; Parker, 2007; Scruton, 2009). These aesthetic qualities or properties can be divided into three types of properties: formal properties (harmony, balance, tension, etc.) for *structuring*, the representational '*properties*' (symbolic value, history, values, etc.) for *identification* and the expressive or sensory properties (color, sound, etc) which are used for *attention* (Goldman, 1995; Wagner (1999). In general it can be argued that formal properties are more objective, and representational properties are more subjective and are strongly attributed to an object by the perceiver. Expressive properties can be considered as partly subjective as well as objective ('It is red, is it?') and are more related to the taste of the perceiver (Goldman, 1995).

A second antecedent of aesthetic experiences are *personal characteristics* such as sensibility, mood, education, culture, age, interests and experience. For instance, research shows that higher education correlates with a more positive aesthetic judgment.

Finally, environmental characteristics like 'time to perceive' and the presence of other stimuli such as other people or other art works affect aesthetic experiences.

Aesthetic process

Leder and colleagues (Leder et al., 2004) provided a process view on the aesthetic experience. They indicate that the *aesthetic process* consists of five steps (see Figure 2.1 below and also Figure 2.1 in Part 2). The *aesthetic process* globally starts with observation. Via interpretation and report the perceiver will come to an aesthetic judgment and (aesthetic) emotion (e.g. Leder et al., 2004). Aesthetic judgments are often expressed as a degree of beauty or ugliness. Emotions often are expressed in terms of degree of arousal or activation combined with a judgment expressed in a degree of pleasantness (e.g. Russell, Ward and Pratt, 1978; Watson, Clark and Tellegen (1988). Two types of aesthetic experiences can be distinguished: positive aesthetic experiences (PAEs: positive aesthetic judgment plus a degree of arousal) and negative aesthetic experiences (NAEs: negative aesthetic judgment plus degree of arousal). People assign aesthetic value to the object they perceive based on the aesthetic judgment and the caused emotion of the observer (Mothershill, 1984; Santayana, 1896; Beardsley, 1958; Hekkert, 2006).

During these aesthetic processes, some psychological mechanisms should be taken into account like aesthetic induction, prototyping and familiarity (e.g. Kunst-Wilson and Zajonc, 1980; Winkielman, Schwarz, Fazendeiro and Reber, 2003). These psychological mechanisms affect the initial and repeated reactions during observing an object.

The relationships between several mentioned variables can be expressed in the next diagram (Figure 2.1).

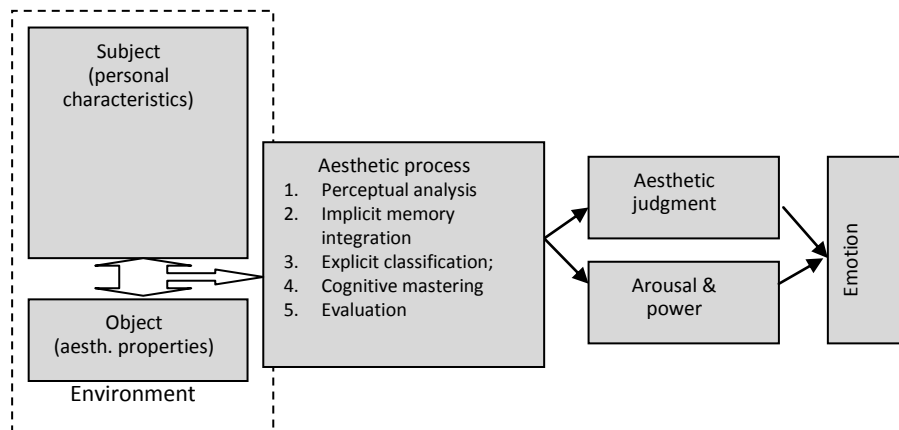


Figure 2.1 Diagram of the aesthetic process

This diagram is largely based on Leder's et al. (2004) description of the aesthetic process. But their description of the process has been adapted because of the insights the literature on emotions in organizations offered. According to this literature, explained in paragraph 2.4, an aesthetic process causes an emotion, formed by an aesthetic judgment and a degree of arousal and power.

The role of aesthetics in design disciplines

Initially, studying aesthetics was limited to the arts. Later, in *design disciplines* like product design and architecture the role of value is unquestionably recognized and explicitly incorporated in so-called design principles. In these design disciplines, a distinction is made between aesthetic properties (such as formal properties like harmony, repetition and unity) and non-aesthetic properties (the elements that constitute the design like bricks and window frames for a house) to realize aesthetic value as well as functional value from the user or perceiver. Aesthetic properties supervene on non-aesthetic properties (e.g. Zemach, 1997; Wagner, 1999) which means that aesthetic properties are embedded and sometimes are hidden in those elements (non-aesthetic properties) of which an art work or object is build. For example, aesthetic properties of a painting are embedded in the paint and in the forms the artist made and for example in the relationship between them. Aesthetic properties of a bicycle are embedded in the elements constituting a bicycle like a frame, the paint on the frame, or the wheels.

Another interesting insight arising from design disciplines is that *semantics*, *value* and *meaning* are accepted as aphoristic parts of a design (Hekkert, 2006; Roozenburg and Eekels, 1995; Zhang, 2007; Krippendorff, 2008). They often are the beginning of a design process, and the beginning of a design causality developed by Roozenburg and Eekels (1995). Experiencing a degree of aesthetic value can be strongly compared to the earlier mentioned experienced sum of aesthetic judgment and emotion. This design causality describes the fundamentals and methods of product design. First, they argued that a design is made by people for its properties. Because of these properties it can fulfill one or more functions. By fulfilling functions a design satisfies needs, and gives people

the possibility to realize one or more values. Transferring these fundamentals, the design of the organization needs to change as a consequence of changing roles and needs of the employees in this case. Assuming that when needs and values of employees are changing, like sense making (Weick, 1995), meaning or experiencing aesthetics, considering that properties can fulfill one or more functions, and by fulfilling functions a design satisfies needs that give people the possibility to realize one or more values, also the properties will have to change as well. This design causality is expressed below (Figure 2.2).

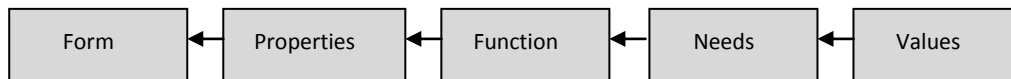


Figure 2.2 Design fundamentals Roozenburg and Eekels (1995)

Zhang (2007) strongly advocates that the function of design is to positively support employees' motivational needs such as emotional needs (emotion and affects). This perspective explains human's various needs, environmental factors, and their impact on goal-oriented commitments. As a human-made thing, he argues, 'ideally, purposely envisioned to fulfill human needs and to support human values. Creation and design should then be guided them by such understanding' (Zhang, 2007, p.46).

An overview of the main contributions about aesthetics is expressed in Table 2.2.

The main considerations about literature on *aesthetics* are:

1. Aesthetic experiences are perceived in or attributed by aesthetic properties in objects and artifacts: the formal properties (harmony, balance, tension, etc.) for *structuring*, the representational 'properties' (symbolic value, history, values, etc.) for *identification* and the expressive or sensory properties (color, sound, etc) for *attention*.
2. Several types of aesthetic experiences can be distinguished: cognitive (intellectual), perceptual, emotional and transcendental, moral, religious and sexual experiences.
3. The probability of positive aesthetic judgments and positive emotion - and less negative aesthetic judgments and less negative emotion - increases in proportion as the object, artifact or event contains more aesthetic properties.
4. Aesthetic properties supervene on non-aesthetic properties.
5. The antecedents of experiencing aesthetics can be divided into personal characteristics (sensitivity, mood, education, culture, age, interests, experience), characteristics of the object or artifact (the degree of aesthetic properties) and environmental characteristics (time to perceive, presence of other stimuli,
6. The aesthetic process globally starts with observation. Via interpretation and report the perceiver will come to aesthetic judgment and (aesthetic) emotion
7. People's awareness of the aesthetic quality of their environment and improving this aesthetic quality, can be influenced by working on the several aspects defined within the ontology of the aesthetic quality of objects. To avoid the discussion of taste, while this is people and organization related, in any case the aesthetic quality of objects can be improved by working on the *primary or formal and expressive qualities* of objects and artifacts. Assuming that these qualities forcefully supervene on the non-aesthetic properties of work and organizations. Working on the *secondary qualities* of objects are probably related to organization values and identity.
8. It is quite reasonable that aesthetic processes within an organization will take place too;

9. These will be experienced under more or less the same environmental conditions like a safe environment, a specific context, scale, time (period of maturation), with less social activity (derivation) and relation with other different objects;
10. The aesthetic experiencing process results in an aesthetic judgment and an emotion as well. They can be positive (positive aesthetic experiences: PAEs) and negative (negative aesthetic experiences: NAEs). Pleasantness, joyfulness and meaning are often mentioned emotions related to aesthetic experiences;
11. During aesthetic processes, some psychological mechanisms should be taken into account like aesthetic induction, prototyping, familiarity;
12. The design principles of many design disciplines (except organization design) can be considered as user-centered. Examples are useful, affordable, understandable, unobtrusive, honest, long-lasting and environmental-friendly;
13. The design principles of many design disciplines (except organization design) include aesthetic aspects for realizing aesthetic value for the user (design based on values, needs, functions and properties).

Main references	Dimension discussed	Main focus / Key Statements
<p>Reber et al. (2004), Van den Braembussche (1996), Stecker (2003), Lehar (2000), Dickie (1965), Beardsley (1958), Merleau-Ponty (1964), Ingarden (2009), Mothershill (1984)</p>	<p>Perspectives on aesthetics</p>	<ul style="list-style-type: none"> • The <i>objectivism view</i> (based on Plato) claims that beauty is a property of an object that produces a pleasurable experience in any perceiver. • The <i>subjectivist view</i> on the contrary, states that beauty is ‘a function of idiosyncratic qualities of the perceiver’. • The <i>interactionist perspective</i> suggests that a sense of beauty emerges from patterns in a way people and object relate.
<p>Urmson (1975), Baumgarten (1936), Dewey (1934, 1986), Buchanan & Margolin (1995), Östman (2005), Cooper et al., 2004), Pepper (1970), Leder et al. (2004), Parker (2007), Scruton (2009)</p>	<p>Aesthetic experience</p>	<ul style="list-style-type: none"> • Aesthetic experiences are perceived during a sensory, cognitive, affective, interactive and valuation process observing or even communicating with an object or event • Aesthetic experiences lead to a pleasurable, enjoyable and meaningful state of mind
<p>Beardsley (1982), Osborne (1986), Dziemidok (1986), Ginsberg (1986), Mitias (1988), Girod et al. (2003), Ingarden (2009), Scruton (2009)</p>	<p>Aesthetic experience</p>	<ul style="list-style-type: none"> • Experiencing aesthetics requires an aesthetic attitude and interest of the viewer or at least attention for it. • And being attended by ‘something beautiful’ the ability to apprehend and understand the several aesthetic properties of the object or event, keeping Ingarden’s mentioned features of the viewer in mind like cultural background and tradition, social economical status, and education. • Disinterested interest means a kind of pleasure that is not connected with desire (aesthetic interest and involvement), but this interest is caused by stimuli (‘being attended’) which arouses observers cognition, expressiveness (emotional), identity and imagination (holistic, empathic and synthetic). • People are having aesthetic experiences because of the (degree of) recognition or attribution of aesthetic qualities or properties in the object or artifact they observe.
<p>Dickie (1964), Pepper (1970), Beardsley (1982), Osborne (1986), Mitias (1988), Goldman (1995), Zemach (1997), Wagner (1999), Leyton & Ramachandran (1999), Carroll (2001), Zangwill (2003), Parker</p>	<p>Aesthetic quality and properties</p>	<ul style="list-style-type: none"> • Literature distinguishes many types of aesthetic qualities. These aesthetic qualities or properties show some similarities and differences. The distinguished aesthetic qualities or properties can be ordered by gradation (objective to subjective). A tripartition of formal, representational and expressive aesthetic properties these can be made.

Main references	Dimension discussed	Main focus / Key Statements
<p>(2007), Scruton (2009) . Ingarden (2009)</p> <p>Parson (1986), Horner (1988), Parker (2007), Leder et al. (2004), Fairchild (1991) , Reber et al. (2004)</p> <p>Zajonc (1968), Reber, Winkielman, & Schwarz (1998), Mastandrea, Bartoli & Carrus (2011), Leder et al. (2004), McAllister (1996), Melchionne (2011)</p> <p>Frijda (1989), Leder et al. (2004), Csikszentmihalyi (1990)</p> <p>Warren (2000)</p>	<p>Aesthetic process</p> <p>Aesthetic process</p> <p>Aesthetic process</p> <p>Methods for collecting /analyzing data</p>	<ul style="list-style-type: none"> • Leyton and Ramachandran’s list of formal properties is full-featured and validated and has been used in the field research of this project. Many respondents have recognized and confirmed these formal properties. • Having aesthetic experiences can be considered as a process, in which the phases of perceptual analysis, implicit memory integration, explicit classification, cognitive mastering and evaluation take place. • The aesthetic process will lead to aesthetic judgment (a result of the evaluation of the cognitive mastering stage) and aesthetic emotion (an emotional reaction which is a by-product of the processing stages). • According to the objectivist view, aesthetic judgment only must be made based on (aesthetic) properties of observed the object or artifact. Following the subjectivist view, beauty is a function of idiosyncratic qualities of the perceiver. • The theory of <i>aesthetic reflexivity</i> claims that aesthetic experiences in workplaces effect experiencing self and others, objectifying experience and associating experience. • Psychological mechanisms such as <i>affect heuristic, mere exposure effect, priming, processing fluency, aesthetic induction, prototyping and familiarity</i> and <i>verbal overshadowing</i> affects aesthetic judgment of people. • Aspects of the environment in which the aesthetic experience takes place are a safe environment, a specific context (clean, blank, spacious environment, limited information), scale, time (period of maturation), with less social activity (derivation) and relation with other different objects being frequently noted. • <i>Ethno-methodological approach, interviewing</i> employees (‘rich narrative data’) and <i>taking pictures</i> and discussed them (‘talking pictures’ as part of the technique of <i>photo-elicitation</i>)

Table 2.2 Overview of aesthetics literature

2.3 Organization design

After studying literature on aesthetics, it is likely that also in organizations aesthetic properties, which cause aesthetic experiences, supervene on non-aesthetic properties. Therefore literature on organization design was examined. Which non-aesthetic properties, according to this literature constitutes an organization? And is organization design receptive for *semantics*, *value* and *meaning*, or even *aesthetics* like other design disciplines?

Parameters of organization design

The most common and useful models for organizations design are Waterman, Peters and Phillips' 7-S model (known as the McKinsey's 7-S model) and Weisbord's Six-box model (Burke and Litwin, 1992; Gavrea, 2009). Both models have more or less the same design variables, which are relationships, structure, leadership, purposes, rewards and helpful mechanisms (Six-box model; Weisbord, 1992) and system, structure, style, strategy, staff, skills, staff (7-S model; Waterman et al., 1980). The 7-S model seems to be more known and is used in Holland (Van Tuijl & Laupman, 2006). This model was transferred by Weggeman to a more European variant, the ESH model, because of the different opinions about management and organizations in European and American organizations (Weggeman, 1997). This ESH model contains the following design components: structure, culture, employees, management style, strategy and system. If these components concern all organization design parameters, it is quite likely that employees are having aesthetic experiences triggered by these components, which will be called *organizational aesthetic stimuli* (OAS).

Developments in organization design

Considering the in literature, changes in organizations, affect and care about people in which appreciating and holistic values, meaning and design thinking have an important role, and seem to be the characteristics or even the requirements of new organizations (e.g. Guillén, 1997; Witkin, 2009; Pascale et al., 2000; Whitney, 2008; Bryan and Joyce, 2005; Hatchuel, 2001). The notion of the role of *value* and *meaning* in organizations has been considered by several researchers (e.g. Scott and Davies, 2007; Adler, 2006; Whitney, 2008; Bryan and Joyce, 2005; Meglino and Ravlin, 1998). Insights of the theories of sense making in organizations (Weick, 1995) and the Person-Organization fit (e.g. Chatman, 1991; O'Reilly et al., 1991; Kristof, 1996; Finegan, 2000), particularly about goal and value congruence, show the important role of values related to affective commitment.

So, the arguments for having attention to changing values and needs of employees and the consequences for organization functions are extensively advocated in literature. Whether the attention to beauty because of beauty needs more arguments for being adopted in organizations, attention to organizational aesthetics can easily be included in the observed changes in organizations.

Organizations seem to be established to guarantee business economic value and to achieve continuity. Adding aesthetic value to organization design means - using Roozenburg and Eekels' design causality - that a second design causality can be added to a more traditional design causality for organization design.

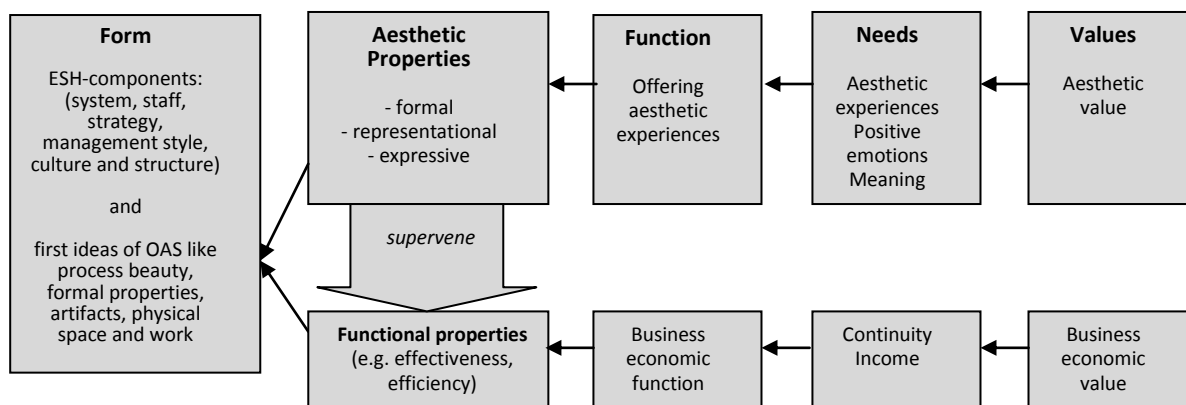


Figure 2.3 Extended design fundamentals (based on Roozenburg and Eekels, 1995)

The lower process represents a more contemporary view on organizations in which the role of values is not considered as important and therefore is omitted.

The upper process expresses the earlier showed design causality starting with aesthetic value. The preliminary and somewhat artificial separation of both design causalities encourages the discussion about the difference between good and beauty in organizations, the functional and aesthetic value and the ethical and aesthetical judgment.

Therefore, finally literature on *emotions in organizations* has been examined. Initially to understand the role of emotions in organizations and secondly to find out whether aesthetic value and business economic value conflict or reinforce each other.

Table 2.3 shows an overview of main focus and key statements about organization design.

The main considerations about *organization design* are:

1. The few contributions on organizational aesthetics mainly raise the question whether aesthetics in work and organizations could be an additional or new perspective on organizations.
2. The attention for aesthetic aspects (aesthetic properties, aesthetic experiences and value) as well as the distinction of types of aesthetic properties which are used in aesthetics are largely missing in the current organization design approach;
3. The ESH-model (based on McKinsey's 7-S model) or Weisbord's six-box model seem to be the most fruitful models for designing organizations in which aesthetic aspects can be uncovered and embedded;
4. Organizations are changing to more responsive, sensible and life affirming organizations in which creating value, sense making and meaning, narrative experiences and relations between employees become important. An aesthetic perspective on organizations fits within these developments;
5. Principles of design thinking like abduction, through collaboration and human-centered could enrich the current perspective on organization design.

Main references	Dimension discussed	Main focus / Key Statements
<p>Galbraith (1977), Nadler & Tushman (1997), Mintzberg (1979), Gerstein (1999), Hatchuel (2001), Van Aken (2006), Jonker et al. (2006), Scott and Davies (2007), Gavrea (2009)</p> <p>Chandler (1962), Minzberg (1993), Boonstra (1997), Gerstein (1999), Romme and Endenburg (2006), Lekanne Deprez and Tissen (2011)</p> <p>Guillén (1997), Pine and Gilmore (1999), Hatchuel (2001), Peters (2005), McMillan (2002), (Pascale et al., 2000), Cairns (2002), Bryan and Joyce (2005), Adler (2006), Witkin (2009), Taptiklis (2005), Avital et al. (2008), Whitney's (2008)</p> <p>Herzberg et al. (1959), Hackman & Oldham (1980), Holman, Clegg & Waterson (2002), Birnbaum & Somers (1995, Mohrman (2003),</p>	<p>Organization design</p> <p>Process of design</p> <p>Modern organizations</p> <p>Job / work design Process design</p>	<ul style="list-style-type: none"> Two main schools to distinguish: the <i>classical school</i> considers the organization design as a triangle of structure and reward system. The <i>human relations approach</i> on organizations adds information and decision process to it. Whereas the people's perspective on organization design distinguishes task, structure, information and decision processes, reward systems and people as the basic ingredients of an organization. Most mentioned models for organization design parameters are: Force Field Analysis, The Leavitt's Model, Weisbord's Six Box Model, Galbraith's STAR Model, Nadler and Tushman's Congruence Model, McKinsey's 7-S model, the 'four quadrants' of Bolman and Deal, Burke-Litwin Model and Freedman's SWAMP Model. Most used models in practice are the Weisbord's Six Box Model and 7-S model. The process of designing organizations should start with the question of what the purpose is of the organization (re)design, taking into account the needs of the organization. It could be assumed that the change of form follows function into form follows meaning affects the approach of values in organizations (as well as their function). Main features of 'new organizations' can be regarded as a motivational perspective on design, like Zhang (2007) supports. This perspective explains human's various needs, the relationship among psychological needs, states attribution, and environmental factors and their impact on goal-oriented commitments. The purpose of (re)design then is to positively supports employees' motivational needs like emotional needs (emotion and affects). Strong attention to a "social-technical system" within an "open" system-view. Growing attention to two types of factors, namely <i>motivators</i> (intrinsic to the work itself like achievement, recognition and responsibility) and <i>hygiene factors</i> (extrinsic to the work like work conditions, pay and supervision). Growing attention to job dimensions like <i>skill and task variety, task identity, task significance, autonomy,</i>

Main references	Dimension discussed	Main focus / Key Statements
<p>Etzioni (1964), Alvesson (1993), Galbraith (1967), Maister, 1993; Bell (1973), Drucker (1993), Davenport et al. (2002), Shapero (2002), Morhman (2003), Weggeman (2007)</p> <p>Simon (1996), Schön (1989), Boland & Collopy (2004), Weick (2004), Tzonis (2004), Orlikowski (2004), Dunne & Martin, 2006), Brown (2009)</p> <p>Avital et al., (2008), Zandee (2008), Fairchild (1991), Barrett and Cooperrider (1990)</p> <p>Hanson (2001), Schön (1989), Simon (1996), Hanson (2001)</p>	<p>Professional organizations</p> <p>Design thinking</p> <p>Methods for collecting /analyzing data</p>	<p>and <i>job-based feedback</i>.</p> <ul style="list-style-type: none"> • Attention to total quality management (TQM), business process redesign (BPR) and the 'eclectic approach' to the radical design of business processes because of three challenge organize work effectively and efficiently performed; 2) organize work so that it can be effectively managed and ; 3) it offers potential for a competitive advantage. • Knowledge is a central feature of a post-industrial society; productivity is becoming dependent on the application and development of new knowledge, and on the contributions of specialist knowledge workers • Knowledge workers need different compensation structures, management and leadership styles, and complementary organizational structure and processes. • Characteristics of the design of professional organizations: work designs are dynamic, work is designed for collaboration, work designs focus on the larger system and local performance and work is designed for learning. • For many professionals and managers design is as a daily activity • Managers need to understand and coordinate variability, complexity, and effectiveness. Therefore they need to create design that mixes together perceptual and conceptual modes of action or moves back and forth between these modes or rely on multiple compounding of abstraction • Design is understood to be relational and it cannot be conceived without people and their practices. Stakeholders are co-designers and designers are another kind of stakeholder. • Appreciative inquiry • Morphological / ontology mapping, process flows, socio diagrams

Table 2.3 Overview of literature on organization design

2.4 Emotions in organizations & affective commitment

Emotions like pleasure and judgment after perceiving an object or artifact could be considered as a form of affective commitment (Rafaeli and Vilnai-Yavetz, 2004). Both, the arts as well as affective commitment, aspire to effect positive emotions like pleasure, and also well-being and meaning for the perceiver.

They can cause a positive affect for the perceiver which causes a positive attitude towards the object or artifact. Both the emotion and the aesthetic judgment can be related and possibly plotted in the common used models of emotions, like the Watson, Clark and Tellegen circumflex (1988) as well as in the Russell, Ward and Pratt two-dimension matrix (1999). Both models (matrices) distinguish a degree of judgment as well as a degree of emotional impact, together resulting in an emotion. This means that aesthetic judgments can be scored between beautiful (pleasant) and ugly (unpleasant), as well on the axis of high activation and low activation.

Positive emotions in organizations contribute to job satisfaction and to commitment, and also to performance (e.g. Judge, Scott and Ilies, 2006; Lilius et al., 2003). Negative emotions negatively influence these outcomes, because they negatively influence future negative emotions and possibly also future positive emotions. They can be considered as stronger than positive emotions, so they should be avoided (e.g. Baumeister et al., 2001; Amabile and Kramer, 2011).

In the section above, the results of an aesthetic experience, an emotion, are related to the general theory of emotions in organizations.

For another reason, the concept of *affective commitment* is relevant for this dissertation. Affective commitment can be defined as 'positive feelings of identification with, attachment to, and involvement in the work organization' (Meyer and Allen, 1991, p.375). This definition shows a strong relation with the above mentioned motivational needs as part of the mentioned design causality. And also interesting, affective commitment, often regarded alongside continuance commitment as one of the components of organization commitment, shows the strongest correlation with job performance, organizational citizenship behavior, role conflict and attendance and is the strongest and most consistent predictor of organizational outcomes like employee retention and performance. Thus, by adding aesthetic value to the organization, via affective commitment, attention to organizational aesthetics indirectly contributes to performance. This causality is expressed in the scheme below.



Figure 2.4 Causality emotions and outcomes

The Affective Events Theory (AET) of Weiss and Cropanzano (1996) holds all the aspects (organization design, aesthetic experiences as part of affective events and the relation to affective commitment) of the research question of this dissertation. Their framework (showed in Fig. 4.4 in paragraph 4.2 of Part 2) is extensively validated and supported with quantitative research results and was used for this dissertation.

Table 2.4 shows an overview of main focus and key statements about emotions in organizations and affective commitment.

Main references	Dimension discussed	Main focus / Key Statements
<p>Russell, Ward & Pratt (1978), Watson, Clark & Tellegen (1988), Zajonc (1980, 1984, 1985), Watson & Clark (1992), Pekrun & Frese (1992), Weiss & Cropanzano (1996), Ryan & Deci (2001), Russell (2003), Seo, Barrett & Bartunek (2004), Fineman (2000), Mignonac & Herrbach (2004), Ashton-James & Ashkanasy (2008), Fisher (2000, 2009)</p>	<p>Affect & mood at work</p>	<ul style="list-style-type: none"> • State affect (mood) must be distinguished from emotions which are more intense, shorter lived and have definite cause. But mood must be considered as an antecedent of aesthetic experiences. • Positive emotions in organizations contribute to job satisfaction and commitment, and also to performance. • Employees experience nearly the full range of emotions in their workplace, as they do outside their workplace, together with emotions more specific to the work environment. • Negative emotions are stronger than positive emotions ('bad events had longer lasting effects. And bad events seem to produce stronger reactions than good ones'). • Affective experience can be structured in two or three dimensions: a degree of pleasantness, degree of arousal and a degree of power. Of these three structures, pleasantness is the most frequently found dimension of affective experience, combined with either arousal or power. • In literature, three lists of emotions are dominant: first, the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix, the circumflex of Watson, Clark and Tellegen, and third, Fisher's Job Emotion Scale (JES).
<p>Chatman (1989), Meyer & Allen (1984, 1991, 1993), Morrow (1993), Weiss & Cropanzano (1996), Fredrickson (1998, 2001), Meyer et al. (2002), Allen et al. (2003), Ahskanasy (2003), Brief & Weiss, (2002), Visagie (2010)</p>	<p>Affective commitment</p>	<ul style="list-style-type: none"> • Affective commitment (compared to other types of commitment) is the strongest and most consistent predictor of organizational outcomes like employee retention. • Affective commitment has the strongest correlation with job performance, organizational citizenship behavior, role conflict and attendance.

Main references	Dimension discussed	Main focus / Key Statements
<p>Fisher (1997), Watson and Tellegen (1985), Russell, Ward and Pratt (1978), Fredrickson, Waugh, Tugade and Larkin (2003), Russell, Weiss and Mendelsohn (1989), Robinson and Clore (2002), Grandey et al. (2002), Sørensen (2008), Sandelands and Buckner (1988), Lang (1980), Morris et al. (2002), Desmet (2002).</p>	<p>Methods for collecting /analyzing data</p>	<ul style="list-style-type: none"> • The Affective Events Theory (Weiss and Cropanzano, 1996) holds all the aspects (organization design, aesthetic experiences as part of affective events and the relation to affective commitment) of the research question of this dissertation, is validated and extensively supported with quantitative research results and was used for this dissertation. • For measuring affective experiences like aesthetic experiences, a daily used self-report, possibly combined with a survey like PANAS-X, is a useful method for data collection. • Particularly in professional or knowledge-intensive organizations, professional commitment needs to be considered in addition to affective commitment. • The antecedents of affective commitment can be divided into personal characteristics, structural characteristics, job-related characteristics and work experiences. • Questionnaires, Job Emotions Scales, Affect Scales, Modified Differential Emotions Scale (mDES), Affect Grid, Self-reports, Verbal self report (VeSR), Visual self report (ViSR)

Table 2.4 Overview of literature on emotion in organizations

The main other considerations about *emotions in organizations* are:

1. Positive emotions in organizations contribute to job satisfaction and commitment, and also to performance. But also negative emotions influence these outcomes. They can be considered as stronger than positive emotions, so they should be avoided.
2. Employees experience nearly the full range of emotions inside their workplace, as they do outside their workplace, together with emotions more specific for the work environment;
3. In literature, three lists of emotions are dominant: first, the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix; second, the circumflex of Watson, Clark and Tellegen (1988); and third, Fisher's (1997) Job Emotion Scale (JES);
4. The Affective Events Theory (Weiss and Cropanzano, 1996) holds all the aspects (organization design, aesthetic experiences as part of affective events and the relation to affective commitment) of the research question of this dissertation, is validated and extensively supported with quantitative research results and was used for this dissertation;
5. For measuring affective experiences like aesthetic experiences, a daily used self-report, possibly combined with a survey like PANAS-X, is a useful method for data collection;
6. Affective commitment (compared to other types of commitment) is the strongest and most consistent predictor of organizational outcomes like employee retention;
7. Affective commitment shows the strongest correlation with job performance, organizational citizenship behavior, role conflict and attendance;
8. Particularly in professional or knowledge-intensive organizations, professional commitment needs to be considered in addition to affective commitment;
9. Basch's and Fisher's Affective Events-Emotions Matrix could be a useful list for categorizing events in organizations;
10. The antecedents of affective commitment can be divided into personal characteristics, structural characteristics, job-related characteristics and work experiences.

2.5 Combining theories: an organizational aesthetics framework

An existing, validated and useful theory in which the three topics aesthetics, organization and design and affective commitment coincide is one of the major findings. This Affective Events Theory (AET) developed by Weiss and Cropanzano (1996) is based on the idea that employees want to remain in organizations that provide them with positive work experiences because they value these experiences and expect them to continue (Meyer and Allen, 1991). Or citing Ashton-James and Ashkanasy (2008, p.6), who adopted AET for their research like many other researchers did, ‘the crux of AET is that elements of the organizational environment that are perceived to facilitate or to impair an organizational member’s progress toward workplace goals leads to transient positive or negative affective responses.’

The theory is smoothly connected to the research model of this dissertation which was developed in the phase of the proposal of this dissertation. AET is often used and well validated by quantitative and qualitative data in many studies and published in the peer-reviewed literature (e.g. see Fisher, 2000b; O’Shea, Ashkanasy, Gallois and Härtel, 1999, 2000; Weiss et al., 1999). AET is developed for a broad range of affective events, experiences and emotions in organizations. Aesthetics in organizations can be considered a specific experience with specific features and characteristics. Therefore, AET is adapted in order to influence the aesthetic experiences of employees in knowledge-intensive or professional organizations through organizational design ultimately to enhance the affective commitment of these professionals.

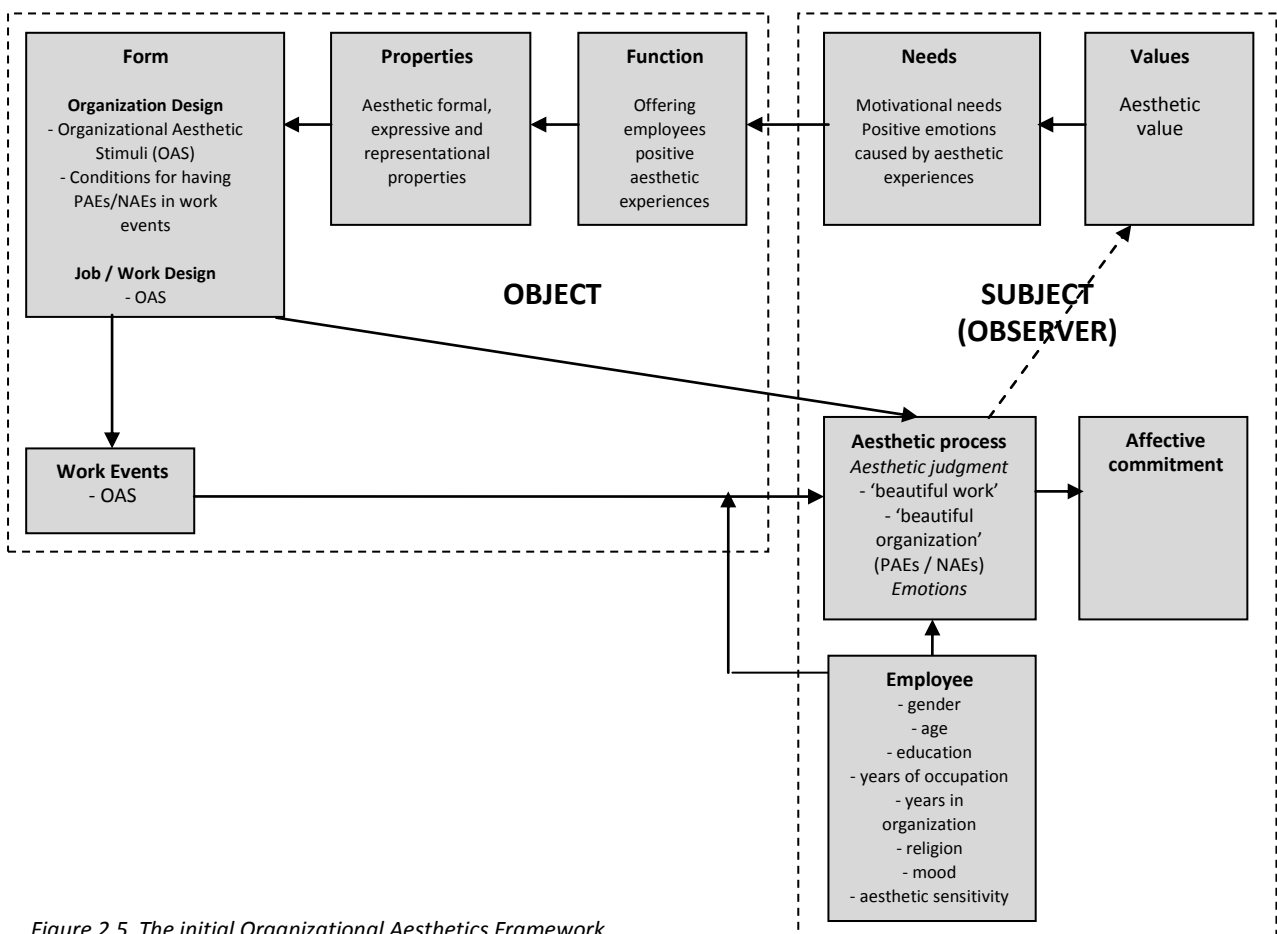


Figure 2.5 The initial Organizational Aesthetics Framework

This literature study on three topics, particularly the combination of findings, provides new insights into aesthetics in organizations. The adjustments to Weiss's and Cropanzano's Affective Events Theory, the addition of aesthetics, and the reasons for it are as follows. 'Environmental conditions are of paramount importance for the aesthetic experience', Csikszentmihalyi (1990, p.141) stated. The unity of aesthetic properties of an object or artifact and a perceiver in *one* event is what creates the aesthetic situation (Mitias, 1986). During work, the organization forms the environment where events and aesthetic experiences take place. Organizational characteristics, especially physical but also psychological, have been proven as employee satisfying (Meyer et al. 2002; Noe et al., 2000; Daft, 2005; Kaptijn, 2009; Brook et al. 1988; Morris and Steers, 1980). Therefore a direct connection from organizational to design affective reactions is added from the assumption that characteristics of organizational design can lead to aesthetic experiences.

As obvious in many design disciplines like product design, architecture or multimedia design, a distinction is made between aesthetic properties and non-aesthetic properties to realize aesthetic value and functional value from the user or perceiver. Guillén (1997) conclude that we have long neglected the aesthetic context of organizational behavior. He refers to architects, who worked with the design principle of unity, order and purity (examples of formal properties), which should be directive for any design, according to Guillén. Thus, in the first block of the adapted AET, aesthetic properties are added to the characteristics of the organizational design. The use of formal (balance, harmony, unity etc.), representative (values, symbolic, historic) and expressive / sensory properties could be a possible distinction of aesthetic properties. These represent the most commonly found classifications of aesthetic properties. For defining the elements of the organization design, McKinsey's 7-S model or Weisbord's six-box model seem to be most the used models for designing organizations in which aesthetic aspects can be uncovered and embedded.

The heart of the model is formed by the *events* taking place in the organization. Kaptijn (2009) found that 'the effect of the mediator is large in relation to affective commitment to colleagues, where the influence from structural characteristics decreases from when the work experiences is taken into account' (Kaptijn, 2009, p.17). The categories of affective events developed by Basch and Fisher (2000) initially seem very useful, complemented with typical 'professional events' like learning or designing.

The occasional events as well as organization characteristics lead the perceiver to certain emotions. The aesthetic process will lead to aesthetic judgment (a result of the evaluation of the cognitive mastering stage) and aesthetic emotion (an emotional reaction which is a by-product of the processing stages), Leder et al. (2004) claim. Literature about other types of emotions (like Basch and Fisher, 1998; Russell, Ward and Pratt, 1978; Watson, Clark and Tellegen, 1988) combine these two results in the distinction of positive and negative emotions and pleasure and displeasure. Beautiful, harmonious, elegant are often used types of aesthetic ratings or judgments a viewer might have after having positive aesthetic experience. Pleasant, exiting, arousing, happiness, joy and affection are positive emotions a perceiver might have after having this experience. The difficulty with defining judgments and types of emotions is the variety of judgments and emotions as the results of an aesthetic process and the relations between the judgment and the emotion. The most common categories of emotions earlier mentioned claim that they cover all type of emotions, divided into positive and negative emotions. It is hard to make a translation of the results of aesthetic experiences to the generic emotions. Basch's and Fisher's (2000) Job Emotion Scale (JES), the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix, or the circumflex of Watson, Clark and Tellegen (1988) (and linked PANAS-X scoring) could make that translation could be useful instruments during field research for making this translation. The literature on aesthetics is more focused on aesthetic judgment (by the discussion on taste) than on the emotion that constitute the opinion. Leder et al. (2004) talk about 'a by-product' of the processing stages of the aesthetic process. The question is whether a negative

aesthetic judgment (for example of a painting) necessarily leads to a negative emotion. The aesthetic evaluation will have little impact on the emotions of the viewer as much significance to his opinion. So possibly, the aesthetic judgment (positive versus negative) as well as the emotion (positive versus negative) after having an aesthetic experience needs to be measured. Using an affect grid could be useful, like Russell, Weiss and Mendelsohn (1989) proposed, in which the emotion as well as the aesthetic judgment of the perceiver are registered after an event. The dispositions in the AET framework concerning the characteristics of the perceiver. Bowling, Beehr, Wagner, and Libkuman (2005) propose three mechanisms: dispositions 1) influence employees' equilibrium or adaptation level of job satisfaction, 2) influence employees' sensitivity to workplace events, and 3) influence the speed at which job satisfaction returns to equilibrium after one is exposed to a workplace event. Other researchers also showed that the effects of trait affectivity on job satisfaction are mediated by state affect (Ilies and Judge, 2004; Weiss 2002). From the literature on aesthetics, specific aspects of disposition could be added. Experiencing aesthetics requires an aesthetic attitude and interest of the viewer or at least thought for it. Also cultural background and tradition, social economical status, education, taste, personal experiences and interests with and exposure to these influence the affective reactions of the perceiver. In the right part of the model, the subject (observer) part, Weiss and Cropanzano in their AET model distinguish job satisfaction as the main outcome beside judgments driven behavior and affective driven behavior. Most empirical studies on employee satisfaction, commitment, engagement, involvement, performance have focused on affective commitment because this type of commitment is the strongest and most consistent predictor of organizational outcomes like employee retention (Meyer et al., 2002; Allen et al., 2003; Meyer Smith, 2000; Rhoades et al., 2001; Shivangulula, 2009). Other research shows that affective commitment is most strongly correlating with job performance, organizational citizenship behavior, role conflict and attendance, followed by normative commitment (Meyer et al, 2004; Witzel and Tagger, 2009; Shivangulula, 2009; Visagie, 2010; Cohen and Kirchmeyer, 1995). Matzler et al. (2002) argued that employee satisfaction is a strong predictor of affective commitment. Visagie (2010) proved that affective commitment (of the three forms of commitment) shows a strongest correlation with employee attitudes towards change, perceptions of training for change, need for change and organizational benefit. Vianello et al. (2010) proved strong correlation between affective commitment and elevation at work. Considering the aspects Meyer and Allen (1991) mention in their developed survey for measuring commitment, many of these are strongly related to the affective events Weiss and Cropanzano described.

In paragraph and table 2.4 also the relationship between affective commitment and performance has been described. Many studies show strong causality between both outcomes. But in the proposed organizational aesthetics framework only the outcome of *affective commitment* is showed. This is done on purpose to avoid a focus on the discussion whether attention to aesthetics contributes to performance.

Criticism of the theory is another criterion for deciding whether or not to adopt AET in this dissertation. In the above mentioned arguments for the use and adaptation of AET the criticisms are considered and processed.

Ahskanasy's (2003) concerns about Weiss and Cropanzano didn't incorporate all common used categories of emotions isn't relevant in this dissertation which is primarily concerning aesthetic experiences. Lindsay's (2003) and Basch's and Fisher's (1998) critique about the not operationalized boxes of the different factors of the model like features of the organizations or dispositions is recognized. For the more specific details of the factors of the model, the many theories and models of organization design, affective events, affective emotions and dispositions by experiencing aesthetics will be examined. For example, common models for organization design like McKinsey's 7-S model or Weisbord's Six-box model, the categories of affective events developed by Basch and

Fisher (2000), Basch's and Fisher's (2000) Job Emotion Scale (JES), the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix, or the circumplex of Watson, Clark and Tellegen (1988) for defining emotions and the specific mentioned dispositions for experiencing aesthetics will enrich the model.

Lindsay's second critique is about the missing of other factors that might contribute to the affect and judgment driven behaviors. Her critique, quite similar to Little's (2007), based on her quantitative research results, is that some of the paths between the boxes in the model are not in the right direction. She argued that previous reactions could influence behavior in future and new emotion may predict behavior better than the original felt experience, which is not part of the framework.

This touches the phenomena of habituation of beauty of ugliness. Examining the aesthetic experiences of employees over time, it is quite assumable that these will change, certainly with regard to positive aesthetic experiences. The aesthetic judgment and/or the emotion due to this judgment will possibly be less positive or at least be less activated. When the aesthetic judgment and/or the emotion is changing over time, the affective commitment of the employee will change as well.

Changing and surprising, being confronted with something less beautiful is needed for re-appreciating beauty. Little's second critique on AET is that the framework was not developed for measuring affective reactions and attitudes over time. For example Fredrickson (2001) and later Cohn et al. (2009) emphasize the importance of earlier experiences and their influence on future events. The result of the field research will validate these critiques.

Implications for field research

The literature study has resulted in a new model or framework for organizational aesthetics. Field research needs to be conducted to literally filling in the boxes and connection. From the upper part of the framework, the box 'value', particularly *aesthetic value*, actually is the starting point of this dissertation. Initially, aesthetic value has been defined, but field research must be conducted to examine in which stimuli (organizational aesthetic stimuli: OAS) employees experience aesthetic value and how much. Based on literature the boxes 'needs' and 'function' can globally be described. This means that the major challenge for field research is to examine which OAS trigger employees' aesthetic experiences and because of which aesthetic properties. To answer this second question, possibly the tripartition of aesthetic properties (formal, representational and expressive properties) found in literature can be used.

The design causality of Roozenburg and Eekels ends in the consequences of form which can be considered as the observed object, the organization. Here starts Weiss and Cropanzano's affective events theory. In their opinion, the characteristics of the organization, besides personal characteristics, influence the process of events to affective reactions (read: outcome of the aesthetic process).

From literature is known what kind of emotions are caused by specific events. Unknown is what kind of positive and negative aesthetic experiences (PAEs and NAEs) are caused by specific events directly and / or indirectly influenced by characteristics of the organization and personal characteristics.

So, a second major challenge for field research is to examine which events are causing aesthetic experiences and which characteristics of the organization and the observer are influencing this process.

In section 3 Methodology, the design objectives are identified based on the new developed on the organizational aesthetics framework.

Besides acquiring knowledge about these various topics and having answered the research questions for the literature review, this review was conducted to gather field research methods. Based on this literature review the following *methods and models* seem to be appropriate to use in the field research.

Methods for collecting data:

- A variety of methods for eliciting an organizational member's aesthetic experience such as direct questioning, indirect questioning, asking for commentary on relived events and drawing feelings (Jones, 1996);
- A self-report for collecting positive and negative aesthetic experiences (Sandelands, Grandey et al.);
- A survey for collecting data about affective commitment (Weiss and Copranzano);
- An affect grid (Russell, Weiss and Mendelsohn, 1989) for positioning the aesthetic judgments and emotions related to the collected aesthetic experiences.

Methods for analyzing data:

- The method of coding for indicating the type of events, type of properties and relations with components of the organization design which are mentioned in the collected aesthetic experiences for comparing these aspects with all the collected experiences;
- The list of categories of events (Fisher) for indicating the events in which respondents experienced aesthetics;
- The distinction of the type of properties (formal, representational and expressive / sensory properties) for indicating the type of property in which respondents experience aesthetics.

Methods / models for representing data:

- The ESH-model for linking the role of the components of organization design to the Organizational Aesthetic Stimuli (OAS) in which respondents experienced aesthetics;
- CIMO-configurations for constructing design interventions (Van Aken et al.; Trandfield, Guba and Lincoln).

Finally, combining theories also implies combining different languages of the three topics aesthetics, organization and design and affective commitment to the 'new' language of organizational aesthetics. New terms and abbreviations like positive aesthetic experiences (PAEs) and organizational aesthetic stimuli (OAS) are listed in a vocabulary for organizational aesthetics (Appendix 26).

3 DESIGN SCIENCE RESEARCH

The previous chapters describe why the specific phenomenon of organizational aesthetics is relevant to be examined and which concepts and methods in literature can be used to describe, conceptualize and exploit organizational aesthetics.

This chapter discloses the design objectives of this dissertation, the rationale and the sources of data. Finally, the used methods for data collection and analysis are proposed, which are described more in detail in Chapter 4 as part of the several empirical studies.

3.1 Design objectives

From the previous chapters it has become clear that aesthetics is an important phenomenon in organizations that needs to be examined in more depth. The literature has hardly touched upon the topic and therefore lacks a clear conceptual understanding of the phenomenon. In addition, in practice managers largely neglect the phenomenon whereas it seems to be of utmost importance when designing effective and efficient organizations. As the purpose of this study is to provide both academics and researchers a conceptual foundation for further action (e.g., future research and normative rules or design principles) there are two aims for this dissertation:

1. Describe and conceptualize aesthetic experiences from an organizational perspective and examine antecedents (e.g., stimuli and properties) and consequences (e.g., employees' affective commitment).
2. Develop design principles (design protocol) to develop, redesign and sustain an organizational design for professional organizations that decreases negative aesthetic experiences and increases positive aesthetic experiences of employees.

Based on the above mentioned goals, the following research questions were developed:

- a. What defines organizational aesthetic experiences?
- b. What stimuli (Organizational Aesthetic Stimuli: OAS) and properties drive employees' positive aesthetic experiences and negative aesthetic experiences?
- c. To what extent do personal characteristics influence the appreciation of OAS?
- d. To what extent is this appreciation sustainable?
- e. How to exploit organizational aesthetics and
- f. What design principles (design protocol) can be used to reform, (re)design, create or enhance, and sustain professional organizations' aesthetic value?

First four research questions elaborate the first purpose (descriptive) of this dissertation, while research questions e and f are more normative in nature and directly focus on the organization design of beautiful organizations.

Given the focus of this dissertation on employees' aesthetic experiences, related concepts like *aesthetic attitude*, *aesthetic sensitivity*, and *mood* will not be examined. These dispositions concern the field of psychological research, which is not the focus in this dissertation. But more importantly, related research on appreciation of the arts shows that in particular personal characteristics such as age and educational level affect appreciation of aesthetic value. And with hindsight, the results will show that not including these related concepts does not alter the findings.

3.2 Rationale: research strategy & research design

This research can be characterized as design science research (DSR), i.e. inductive and prescriptive research. In this dissertation, three types of data will be used to eventually develop design principles: (i) theories from aesthetics or related disciplines, (ii) findings from empirical design research, combining empirical research with philosophical reasoning, and (iii) translating research findings from an empirical and specific area to the shared area of organizational aesthetics. Important feature of this research is its exploratory and iterative nature. Like mentioned earlier, there hasn't been done much prescriptive or empirical research on this topic. Therefore after each of five field studies as part of this dissertation, a reflection on the results and the contributions to design objectives followed, as well as a decision on how to continue the research. And so, inductively deriving insights from empirical data i.e. engaging with philosophical reasoning, the design principles for beautiful organizations evolved (Urquhart, 2007).

Design Science Research

The development and adoption of DSR as a new research paradigm can be considered a recent response to the increasing need for knowledge production with high practical relevance. The more traditional 'mode 1 knowledge production' is predominantly driven by academic concerns (Gibbons et al. 1994). In contrast, 'mode 2 knowledge production' introduced by Gibbons and his colleagues, is trans-disciplinary in nature with intensive interaction between knowledge production and knowledge dissemination and application (Van Aken, 2004). Recently, researchers like Tranfield and Starkey (1998) and Starkey and Madan (2001) call for more emphasis on both mode 1 and mode 2 knowledge production as the former often lacks scientific relevance (i.e., relevance problem, Van Aken and Romme, 2009), while the latter often cannot be generalized to other settings (i.e., fragmentation problem, *ibid*). They advocate a perspective which is described as the research perspective of *Critical Realism*. Critical Realism - also identified by Critical Theory - is a philosophy of science that reflects on the foundations of social science research (e.g. Gijssels, 2006). The Critical Realism wants to restore the balance between reflections on the objective (the only truth and scientific) and subjective (narratives). And thus Critical Realism can be placed between the (realistic) positivist and social constructivist thinking (knowledge production between people during interaction). Critical Realism tries to revisit concepts and theory, empiricism, explanation, causality, and reality. Causality in Critical Realism does not imply - as positivism - necessary regularity, but only one mechanism that effectuates (outcomes) in a given context (Gijssels, 2006).

DSR holds the promise to close the relevance-rigor gap in studies on organization and management phenomena given two recent developments (Van Aken and Romme 2009). First, researchers show an increasing interest in design and design science research itself (e.g., Romme, 2003; Van Aken, 2004; Huff et al., 2006; Bate, 2007). The main reason is that design sciences in practice - in contrast to explanatory sciences which are interested in *theoria* - 'are interested to solve *improvement problems* by acting upon existing entities, as well as in *techne* to solve *construction problems* to realize new entities (such as in engineering)' (Van Aken, 2004, p.394).

Second, more studies in the organization and management domain are adopting an evidence-based management (EBM) perspective (e.g., Tranfield et al., 2003). This implies that value is attached to a sort of knowledge base of generalizable and transferable knowledge that can be used as solution concept for solving similar problems in similar contexts (Stam, 2007).

By combining these two trends researchers hold the key to 'reinvent the future of organization and management studies: the relevance problem of organization and management studies can be mitigated by using the actor perspective and solution orientation of the design science research approach, and the fragmentation problem can be addressed by design-oriented research synthesis,

drawing together various research streams in order to develop design interventions to be used in EBM.’ (Van Aken and Romme, 2009, p.6). As such, DSR can be considered a more applied science where the aim is to improve the knowledge pool (in breath and depth) of phenomena by actively applying and testing knowledge in different settings instead of merely observing it.

The paradigm of the design sciences was inspired by Simon (1996), in which he explores the fundamental differences between (natural) science and the ‘sciences of the artificial’. Based on this idea, Van Aken (2004), and later (Denyer et al., 2008), refer to ‘the distinction between explanatory sciences (Simon’s natural sciences but also including disciplines such as sociology and economics) and design sciences (most of Simon’s sciences of the artificial)’ (Denyer et al., 2008). A design science is characterized by (Denyer et al., 2008):

- Research questions being driven by an interest in field problems;
- An emphasis on the production of prescriptive knowledge, linking it to interventions and systems to produce outcomes, providing the key to solving field problems;
- A justification of research products largely based on pragmatic validity (do the actions based on this knowledge produce the intended outcomes?).

Thus, DSR aims at developing scientific valid knowledge through solving problems in practice. As a consequence, a DSR project is characterized by a combination of two parallel streams of knowledge production (Stam, 2007). These streams have been labeled *knowledge stream* and *practice stream* (Stam, 2007; Van Aken and Andriessen, 2011). Knowledge (theory) and practice enhance each other, DSR pursues. Both streams are interdependent and thus, in order to overcome a separation, knowledge and practice should be combined. Andriessen (2007) introduced two distinctive but interwoven streams of inquiry, named the knowledge stream and the practice stream. Whereas the practice stream aims to solve specific problems in specific situations, the knowledge stream focuses on producing generalizable and transferable knowledge that can be used as a solution concept for solving similar problems in similar contexts (Stam, 2007). To connect to the particular modes of knowledge production in the different contexts, both streams are based on different learning cycles. Whereas the practice stream is based on the problem-solving cycle or regulative cycle (Van Strien, 1997), the knowledge stream is based on the reflective cycle (Van Aken, 2004). The problem solving cycle or regulative cycle (Van Strien, 1997) consists of four phases: 1) defining the problem, 2) planning the intervention, 3) applying the intervention, and 4) evaluating the intervention. The reflective cycle is a combination of the regulative-cycle of the professional aiming at solving a unique and specific problem and the scientist aiming at the development of general knowledge which can be used in a class of comparable problems (Stam, 2007). Acknowledgement of these two different streams of knowledge production and its distinctive characteristics was an important starting point for this research.

3.3 Sources of data

After finishing the literature study, it became clear that there is hardly any empirical data about aesthetic experiences of people in work setting and organizations. Therefore, initially 10 *managers* of 10 different Dutch organizations were interviewed (for two hours a manager were asked four open-ended questions) for obtaining a first feeling by what they associate with beauty in relation to their organizations. Three of these organizations responded to a call in the course of this research, supported by CNV and Inaxis (Ministry of Home Affairs), to compete for a place on the list of beautiful organizations in the Netherlands. The other seven organizations were mentioned by others as ‘beautiful organizations’ or ‘where beautiful things happen’. During this first study, only managers where asked for stimuli that cause aesthetic experiences.

To exclude the fact that managers speak for their employees, during a second study, not only managers but all types of *275 employees of 5 organizations* filled out a questionnaire. All these organizations responded to a call in the course of this research, supported by CNV and Inaxis (Ministry of Home Affairs), to compete for a place on the list of beautiful organizations in the Netherlands. The respondents were asked to appreciate the 35 OAS on a 5-points Likert-scale (beauty / ugly: strong agree – strong disagree). In this survey (offered via internet after sending a personal e-mail with the login code) respondents (purposive sampling: balanced mix of personal characteristics like age, sex, education, role in the organization and years of service of random chosen respondents) were also asked (by an open-ended question) what they perceive as beautiful and ugly in their organization to control the results of ten interviews conducted in the first study.

This second study produced very important and new data about what organizational aesthetic stimuli (OAS) trigger aesthetic experiences and how these OAS are appreciated by employees. Because some of the respondents during this second study asked whether their associations with beauty concerned the organizations or the work they perform, a third study was conducted among *6 employees of 4 organizations* to collect events in which they experience beauty and ugliness. During this third study, a first version and variant of a self-report (the Beauty Experience Log book; BEL-book) was tested, in which respondents daily registered their beautiful and ugly aesthetic experiences.

Because the second study showed that aesthetic appreciation by employees for OAS decreases over time, during the fourth study *5 employees* who had returned to a former employer were interviewed (4 by telephone, using an interview protocol with open questions). These respondents realized that, after leaving this employer and experiencing another work context, their former employer offered them more aesthetic experiences than they recognized at the moment they left this employer.

During the third empirical study, aesthetic experiences of random chosen employees were collected by using the BEL-book. The dissertation aspired to develop design principles that assist *professional organizations* to increase employees' aesthetic experiences and decrease their aesthetic experiences that improves employees' organizational engagement (e.g., affective commitment).

The choice was for professional organizations in particular because it is likely that professionals, besides their initial commitment to typical knowledge work the organization offers, professionals probably will only feel committed to the organization based on intrinsic motivational needs, which show strong relationship with aesthetic experiences. A second argument for choosing professional organizations as the target group is the growing number of this type of organizations in the Netherlands.

Although all first four studies were conducted in professional organizations, aesthetic experiences of *professionals* in particular are not the focus of this dissertation.

A fifth study was conducted to collect aesthetic experiences of *5 surgeons of 2 hospitals and of 5 teachers of 2 elementary schools* in Holland. The BEL-book was completed with an *Affect Grid*. In this Affect Grid (based on Russell, Weiss and Mendelsohn (1989)) respondents ranked their aesthetic experience on a scale of beauty to ugliness (X-ax) and on a scale of high versus low emotional impact (Y-ax). The surgeons and teachers registered daily aesthetic experiences for two weeks.

In total, 318 respondents of 25 organizations participated in this research. Table 3.1 shows an overview of all sources of data used for this dissertation.

Empirical studies	Methodology	Total number of respondents / organizations		Research questions
Study 1: Exploratory study on phenomena of beauty and ugliness in organizations	Interviews	10 managers	10	<ol style="list-style-type: none"> 2. Which organizational aesthetic stimuli (OAS) do managers perceive? 3. Why do they have attention for organizational aesthetics? 4. What are the revenues of attention to organizational aesthetics?
Study 2: Aesthetic appreciation and role of personal characteristics	Survey	287 (managers and employees)	5	<ol style="list-style-type: none"> a. Which organizational aesthetic stimuli (OAS) do employees perceive? b. How do they appreciate organizational aesthetic stimuli (OAS)? c. Do personal characteristics influence their aesthetic appreciation? d. Which organizational aesthetic stimuli (OAS) contribute to 'aesthetic value' and 'affective commitment'?
Study 3: Aesthetic experiences in events	Self-reports (BEL-book)	6 employees	4	<ol style="list-style-type: none"> a. Which daily aesthetic experiences (PAEs) do employees have? b. How durable are their aesthetic experiences? c. What are the conditions for positive aesthetic experiences? d. Is the BEL-book a valid method for collecting aesthetic experiences?
Study 4: The role of position and time in aesthetic judgment	Interviews	5 returned employees	5	<ol style="list-style-type: none"> a. Role of organizational aesthetics in returning to a former employer
Study 5: Aesthetic experiences of professionals	Self-reports (BEL-book) Survey	10 professionals	4	<ol style="list-style-type: none"> a. Which daily aesthetic experiences (PAEs and NAEs) do professionals have? b. How do they value their aesthetic experiences (aesthetic judgment and emotional impact)? c. How durable are their aesthetic experiences? d. What are the conditions for positive aesthetic experiences of professionals?
TOTALS		318*	25*	*= some same respondents / organizations

Table 3.1 Overview of conducted empirical studies

3.4 Data collection and analysis

To collect data on the mechanisms, contexts and outcomes, particularly about aesthetic experiences in work and organization context, no specific research methodology is available (Gijssels, 2006). Gijssels advocates a methodological eclecticism in which both quantitative and qualitative research methods are used to achieve the necessary triangulation. The essential question is: how many different methods are needed? An indication of the number of methods may be the moment when the researcher thinks 'Now I find nothing new ...' and all research questions can be answered. Two questions that precede are first: What data is collected? Second: What kind of sources, these data will provide? Data can be collected in many ways. Noguera (2006) argues that a researcher needs to ensure credibility by defining how data is collected, the consistency in collection methods and the reliability of sources.

Design science research uses 'eclectic theory': any theory that argues something valuable about the problem can be used (Van Aken, 2007). With the used research methods it should be possible to explain how and why certain mechanisms (do not) work, in which context and how individuals contribute. In this dissertation, the literature studies, interviews, questionnaires and self-reports were used to collect data in practice.

The described current practice of DSR usually consists of one or more (case)studies, in which the generic solution is tested. This means that the current practice will navigate the practice stream several times (Van Aken and Andriessen, 2011). This is preferably done in a sequential order, the serial study, for possible interventions to best fit. Van Aken (1994) therefore speaks of an "evolving series of case studies". The cycle of testing and adjusting will be applied as often as needed, until the generic solution is completed (theoretical saturation) and sufficient evidence is gathered for its activities. This process can be preceded by an "inventory series of case study(s)" to identify problems and to look for good examples of solutions (interventions) (Van Aken, 1994).

Before this dissertation, not many empirical data about organizational aesthetics existed. Therefore, it was hard to obtain knowledge from previous research. Similarly, there were hardly any research methods known for obtaining aesthetic experiences and appreciation in organizations. Therefore, an 'inventory series of case study(s)' was conducted to identify problems and to look for good examples of solutions (interventions) (Van Aken, 1994). This explorative study consists of five empirical studies, within random organizations (divergence), and has been continued in specific professional organizations (specialization and convergence) (see Table 3.1). Through this method on an iterative manner, design interventions for 'beautiful' organizations have been constructed during research and design phases.

Mixed methods

Like discussed in the previous paragraph, the empirical research of this dissertation was conducted in several phases. Step by step, by using mixed methods for data collection, empirical data about the blocks of the initial organizational aesthetics framework have been acquired. Through this method, inductively deriving insights from empirical data and used methods engaging with other theories (about aesthetics, organizational design and employee commitment), design principles for aesthetics in organizations evolved (Urquhart, 2007). This also resembles a 'template approach' or theory elaboration approach (Lee et al. 1999). According to Lee and his colleagues, theory elaboration results in extensions to theory in cases where preexisting conceptual ideas or a

preliminary model (e.g. the process of having aesthetic experiences during events and in organization s), drives the study's design.

The consequence of inductively deriving insights from empirical data is that after finishing each empirical study a new assessment is made whether acquired data is sufficient enough to answer research questions (i.e., saturation). These are discussed in the description of the individual empirical studies in Chapter 5 as well as the *reliability* and *validity* of the used methods.

An important aim of the conducted literature study was to gather empirical research methods i.e. for collecting and judging aesthetic experiences. Literature on the several topics of interest, such as aesthetics and emotions in organizations, offered valuable methods like direct questioning, self-reports, an affect grid, methods of coding the type of events and type of aesthetic properties, and surveys for collecting data about affective commitment.

The following research methods were used. *Interviews* were used in the first and fourth study for collecting organizational aesthetic stimuli (OAS) that trigger aesthetic experiences and for questioning returned employees about their consciousness of their aesthetic awareness.

For the second and fifth study a *survey* was developed to examine how employees appreciate OAS and whether personal characteristics affect their aesthetic appreciation.

As third method for collecting data, *self-reports* were used, in particular the *BEL-books* combined with an *affect-grid* to position the aesthetic judgment and the impact of emotion of each aesthetic experience, to collect daily positive and negative aesthetics events of employees.

For analyzing quantitative data, correlation analyses, cluster analyses and canonical correlation analyses were conducted. For analyzing qualitative data, open and selective coding was used. Derbaix and Pahm (1991) suggested to code at least three type of affective reactions: 1) *affect words* i.e. substantives of affective reactions (like happiness, sadness, shame, regret), 2) *expressions* in which 'mood', 'feel' of 'emotion' were paired with a positive, neutral, or negative evaluation and 3) statements 'in which sometimes colorful descriptions from which it was easy to *infer an affective reaction*'. Lilius et al. (2005) used coding in their research on compassion of work. They distinguished three categories: giving material support, giving emotional support and giving time and flexibility.

Basch and Fisher's (Basch and Fisher, 1998) often used 'categories of events' were applied for indicating the types of events and types of aesthetic experiences.

Finally, CIMO-configurations were used to arrange and express gathered data.

Table 3.1 shows an overview of used methods for data collection for this dissertation.

4 EMPIRICAL STUDIES

4.1 *Five empirical studies*

This section describes five empirical studies which were announced in Table 3.1. Figure 4.1 positions the contributions of the various studies in relation to the earlier proposed organizational aesthetic framework. This framework was initially developed based on the insights of the literature study. Empirical data was collected to test the specific research questions. In this study, values, needs, and function, are not empirically examined because prior research well covered this part of the theoretical framework. Instead, this dissertation aimed to address the gaps identified. After each study the findings were evaluated to see to what extent prior expectations were confirmed and new questions arose. Subsequent studies aimed to address these new questions too, next to the ones defined a priori.

As this research primarily aims to understand the phenomena of aesthetics in an organizational context and to develop design principles, an exploratory approach would be appropriate: It enters “the field” to examine what is occurring (the lower part of the organizational aesthetic framework), rather than clearly defining and delimiting the relevant variables ahead of time. As such, this research was guided by unfolding events and discoveries.

A first empirical study was examined to *explore* organizational aesthetics, while a second empirical study more focused on *validating* and *further exploring* the phenomenon. The third, fourth, and fifth empirical studies were in particular conducted to *understand* organizational aesthetics. After the description of all five studies, the methodological justification is explained and design implications are defined (the upper part of the organizational aesthetics framework).

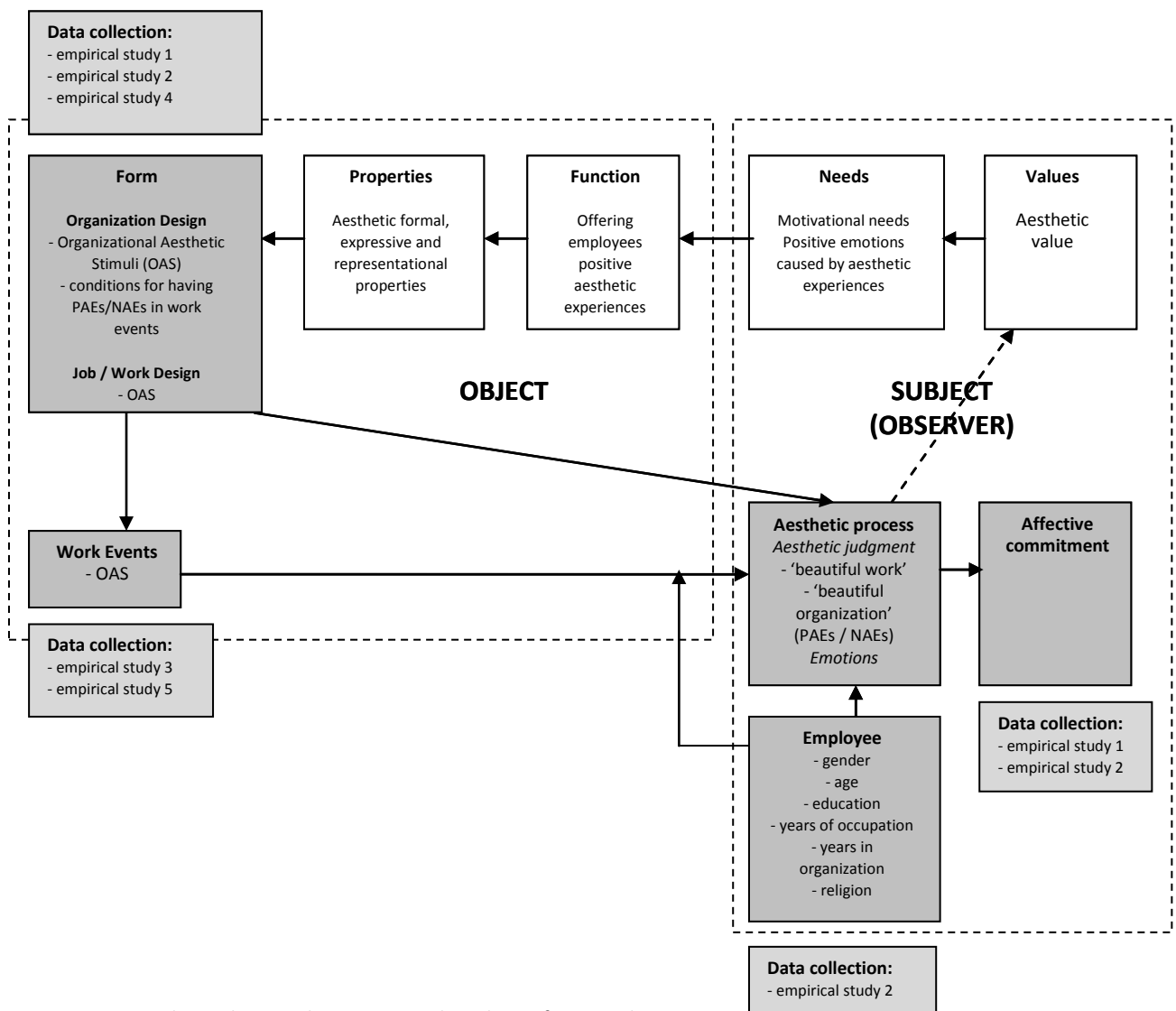


Figure 4.1 Relationship initial organizational aesthetics framework and empirical studies

4.1.1 Study 1: Exploratory study on phenomena of beauty and ugliness in organizations

Research objectives

The research objectives of the first empirical study were (i) to have a first insight of what people consider as beautiful and ugly in their organization and which stimuli (*Organizational Aesthetic Stimuli: OAS*) triggers aesthetic experiences, (ii) to what extent the organization uses aesthetics as a strategic starting point, (iii) how these aesthetic principles are implemented, and (iv) what the outcomes are of attention to aesthetics within an organization.

Methodology

Research context

In order to obtain first insight of what people consider as beautiful and ugly in their organization, ten managers from ten randomly selected organizations were interviewed. This resulted in a unique list of OAS. The selected organizations were ORMIT, Rabobank Woudenberg en omstreken, ZonMw, Koninklijke Hulshof's Verenigde Leerfabrieken BV, ROC Tilburg, Harreveld, Flevoziekenhuis, Oogziekenhuis Rotterdam, Randstad (headquarters) and Finext. The first three mentioned organizations responded to a call in the course of this investigation, supported by CNV and Inaxis (Ministry of Home Affairs), to compete for a place on the list of beautiful organizations in the Netherlands. The other organizations were selected because they were listed or described as beautiful organizations by people or they responded to an appeal via social media. The degree of saturation of obtained data determined the number of managers which were interviewed. After interviewing 10 managers, collected OAS covered all dimensions cited in literature on organizational aesthetics such as products and services, image or the physical space (see Table 2.1) and no new categories were discovered.

We chose for a random design as the phenomena of aesthetics is believed to be a general phenomenon that is present in every business setting. In addition, by selecting a diverse set of companies we were able to look for common factors that influence perceptions of aesthetic value and its outcomes (Mill, 1843).

Data source

Managers were interviewed during a conversation of approximately one and a half hour to discover manager's first associations with organizational aesthetics. The answers of the ten managers were registered by taking notes. These notes were converted into 10 stories about beauty in 10 organizations, which were approved by the respondent. In order to ensure the validity and reliability of this first empirical study, we worked with a standard questionnaire and the individual stories were approved by the respondents (member check).

Measures

During an semi-structured interview each manager was asked four open-ended questions:

1. Which OAS in your organization do you experience ugliness and beauty?
2. To what extent does the organization use aesthetics as a strategic starting point?
3. How are these aesthetic principles implemented?
4. What are the revenues of attention to aesthetics in the organization?

Analytical approach

The obtained interview data was manually coded (template coding based on categories found in literature). This was preceded by a cross-case analysis. Given the limited number of interviewees and the exploratory nature of the study we took a conservative approach by considering codes that were mentioned by at least 2 out of 10 managers (20%). It ensures a broad perspective on the phenomenon that needs to be studied more in-depth in follow-up studies. Secondly, after coding,

the obtained data was categorized according to the five parameters of the ESH model (system, employees, management style, structure, culture, strategy). This model, based on the McKinsey's 7-S model but transferred to a more European variant, contains the following parameters for organization design: structure, culture, employees, management style, strategy and system (Weggeman, 1997). The ESH model was used for two reasons: 1) to reduce the number of concepts and thus to better understand the construct and 2) to validate that all organizations design parameters are covered.

Results

From the analysis it became clear that a total of 35 OAS are mentioned by the managers (see Appendix 2). The most named OAS are interior / exterior of the building (mentioned by 100%), people orientated management (mentioned by 50%), influence of staff (mentioned by 40%), and personal development of employees (mentioned by 40%). In addition, three managers mentioned the organization as a meeting place (i.e., social aspect), the visual communication (e.g. house style and printed material), and their contribution to society as important OAS's. A cross-case analysis revealed that 18 of 35 (51%) OAS was mentioned by two or more managers and 7 of 35 (20%) OAS was mentioned by three or more managers. This indicates the pluralistic nature of the phenomenon of aesthetics in organizations. These OAS like cooperation and development opportunities are categorized according to the six organization design variables (strategy, system, structure, culture, staff, management) of the ESH-model, based on the McKinsey's 7-S model for organization design developed by Waterman and colleagues (Waterman et al., 1980). Categorizing the OAS cited by the managers according to the parameters or clusters of the ESH-model we can see that the items are fairly evenly divided among the parameters, which show first indications that aesthetic experiences are triggered by a wide range of OAS. People assign aesthetic value to the object they perceive based on the aesthetic judgment and the caused emotion of the observer (Mothershill, 1984; Santayana, 1896; Beardsley, 1958; Hekkert, 2006). Thus, following this definition, aesthetic value in organizations is not particularly experienced in only aspects representing for example structure of culture.

All managers together mentioned 25 perceived *revenues of attention to beauty*. The most frequently cited *revenues* are good image of the organization (mentioned by 60%), high customer satisfaction (mentioned by 60%), high employee commitment (mentioned by 60%), proud employees (mentioned by 60%), and positive feedback about the organization from the environment (mentioned by 50%).

Lessons learned

These interviews were the first acquaintance with employees (managers) and their perceptions of beauty and ugliness within organizations. First goal of these interviews was to collect examples of aspects in which managers perceive beauty (from the employees' perspective) in their organization, so called *organizational aesthetic stimuli (OAS)* as part of the Form box of the proposed organizational aesthetics framework. When the mentioned 35 aspects are categorized according to the aspects of the ESH-model, we can see that the items are fairly evenly divided among the ESH components. Beauty seems to be experienced in many organization aspects, like suggested in the literature on organizational aesthetics.

Furthermore, an advantage of the current empirical study may be that the data is based on manager perceptions regarding beauty and ugliness in their organization and may differ from employee perceptions. Given the differences in perceptions between managers and subordinates regarding organizational aspects (e.g. Ingarden, 2009; Leyton, 1992; Hekkert, 2006), more research is needed that considers organizational aesthetics from the employee perspective.

4.1.2 Study 2: Aesthetic appreciation and role of personal characteristics

Research objectives

The results of the interviews in the first study give a first insight into the aspects in which employees experience beauty and ugliness in their organization. Yet, this first study has been conducted within a limited set of companies using managers as key informants. To have a better understanding of aesthetic experiences in organizations a more varied type of respondents were involved. It applies not only a repetition of the first study among a larger and other target group, but also the examination of employees' aesthetic judgment of the list of acquired OAS and the influence of their characteristics like time of employment, age, and education on this judgment. and the influence of characteristics of respondents.

The main research objectives of this second study were:

1. Examining employees' aesthetic judgment of OAS (beautiful – ugly);
2. Examining the influence of characteristics of respondents (e.g., tenure, age, and education) on their aesthetic appreciation;
3. Examining the relationship between the appreciation of OAS and affective commitment (e.g. pride, work pleasure, and flow experiences);
4. Testing the completeness of the list of OAS acquired during the first empirical study;

Methodology

Research context

We collected data of 286 respondents representing 5 organizations: ORMIT, Rabobank Woudenberg en omstreken, UMCG, ZonMw, and dental practice Dennis Verhoeve. These organizations responded to a call in the course of this investigation, supported by CNV and Inaxis (Ministry of Home Affairs), to compete for a place on the list of beautiful organizations in the Netherlands. ORMIT, Rabobank Woudenberg en omstreken, and ZonMw also participated in the first empirical study.

Data source

286 Respondents representing 5 organizations were in particular asked to appreciate 31 OAS and to register OAS (426 OAS) which trigger aesthetic experiences. In this survey (offered via internet after sending a personal e-mail with the login code) respondents were also asked (by an open-ended question) what they perceive as beautiful and ugly in their organization to allow for comparisons with the results of the ten interviews conducted in the first study. Appendix 5 shows an overview of characteristics of respondents. Respondents were selected via *purposive sampling* in order to obtain a balanced mix of personal characteristics like age, sex, education, role in the organization and years of service of random chosen respondents.

Measures

A survey for examining employees' aesthetic judgment of 31 OAS was developed based on two sources. First, the first empirical study resulted in a list of 18 OAS which were mentioned by at least 2 out of 10 managers (20%). This list of OAS was supplemented with OAS distinguished in literature on organizational aesthetics. This literature search resulted in the following overview of type of OAS:

- Process beauty (Akkermans et al., 2004; Van Aken et al., 2009)
- Organizational design beauty (Akkermans et al., 2004; Van Aken et al., 2009)

- Formal properties (harmony, balance, rhythm, simplicity, repetition) in organization design (Dean, 1997; White, 1996; Gerstein, 1999; Rindova et al., 2010).
Organization as a whole (Gestalt)
(Rindova et al., 2010; Peng, Wen-Shien, 1988)
- The artifacts that constitute the organization's corporate landscape (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005; Sandelands and Buckner, 1989)
- The physical space of the organization (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005; Witz et al, 2003; Wasserman et al., 2000; Wasserman and Frenkel, 2011)
- The idea that work compromises an essential aesthetic element (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005)
- Organizational decision-making (Dean et al., 1997)
- Aesthetic leadership: organizational management that can learn from art (artistic form) (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005)
- Product or services beauty (Witz et al, 2003; Akkermans et al., 2004; Van Aken et al., 2009)
- The images that diffuse internally and externally to the organization (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005)

For categorizing these OAS in a simpler and process oriented way, the categories of *system aesthetics*, *process aesthetics* and *result aesthetics* were used. *System aesthetics* covers the design parameters represented by the earlier mentioned ESH model. *Process aesthetics* concerns aesthetic experiences during human action like process beauty (Akkermans et al., 2004; Van Aken et al., 2009). *Result aesthetics* concerns the aesthetic experiences triggered by a result and outcome such as product or services (Witz et al, 2003; Akkermans et al., 2004; Van Aken et al., 2009) and organization's image (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005).

The survey was divided into two parts: First, the respondents were asked to appreciate the 31 OAS like cooperation, qualities of colleagues, and interior on a 5-points Likert-scale (beauty / ugly: strong agree – strong disagree). Second, respondents were asked to answer open questions, including the questions 'What do you experience as beautiful and ugly in your work and organization?'

Also the fourth question of the interview in the first empirical study (the revenues of organizational aesthetics) was posed in the questionnaire. In an open-ended question respondents were asked to reflect on the acquired data of the interviews as well on a statement (pride, job satisfaction, flow, and a grade for organizational aesthetics in their organization) that the respondent scored on the level of application (5 points Likert-scale).

In order to ensure the validity and reliability of this empirical study, we developed a survey in which the selected OAS are categorized according the parameters of the ESH model (structure, culture, employees, management style, strategy and system (Van Burg, 2011). This arrangement creates of form of consistency. This is corroborated by high Cronbach's Alpha coefficients (> .7). To ensure external validity the survey was completed by respondents of different organizations in order to examine whether results could be generalized (Van Aken, 2005; Van Burg, 2011). Second, the perceived effects of attention to organizational aesthetics (see the first empirical study) are quantitatively measured during this second study. Third, by using similar labeling (codes) of qualitative data about aesthetic experiences such as were used in the first empirical study, it provides insight into the patterns that are present in the data.

Analytical approach

To answer the research questions of this empirical study four different analyses were conducted: a correlation analysis was done to examine the first relationship between OAS and outcomes such as proud employees and work pleasure, two canonical analyses were performed to examine the relationship between aesthetic experiences and affective commitment and aesthetic value, and a cluster analysis (with ANOVA) examined the relationship with demographics and the aesthetic judgment of OAS. Finally a qualitative analysis (i.e., selective coding) was done to test the completeness of the list of OAS acquired during the first empirical study.

Two canonical correlation analyses (CCA) were conducted to examine the relationship between two variable sets (set 1: 31 OAS and set 2: dependent variables pride, work pleasure and flow experience representing *affective commitment*) and the relationship between the first set and *aesthetic value* (set 2: beautiful work, beautiful organization and attention to aesthetics contributes to performance). CCA is an exploratory tool to determine whether two sets of variables are independent of one another or, conversely, determining the magnitude of the relationships that may exist between the two sets (Hair, et al., 2010). This modeling type approach was also used to explain the nature of whatever relationships exist between the sets of dependent and independent variables, generally by measuring the relative contribution of each variable to the canonical functions (relationships) that are extracted. An important advantage of CCA is 'that they may best honor the reality of psychological research' (Sherry and Hanson, 2005, p.38). Sherry and Hanson argue that most human behavior research examines variables that possibly have multiple effects and multiple causes. Determining data results, such as classical univariate (e.g., analysis of variance [ANOVA], regression) and multivariate (e.g., multivariate ANOVA [MANOVA], descriptive discriminant analysis) statistical methods that separately investigate singular causes and effects may distort the complex reality of human behavior and cognition (Sherry and Hanson, 2005, p.38).

Most critical limitations of CCA are that the method is not recommended for small samples, and CCA can only detect linear correlation between two domains that is globally valid throughout both data sets (Hair, et al., 2010). The samples concern data of 286 respondents which is sufficient enough for measuring, which is confirmed by the significance tests. For controlling the correlation between individual variables a classical correlation analysis was conducted to examine the first relationship between OAS and outcomes such as proud employees and work pleasure.

The role of personal characteristics on aesthetic judgment of OAS was examined by conducting a cluster analysis. A cluster analysis is an exploratory tool and data reduction tool that creates subgroups, taxonomies or clusters that are more manageable than individual data and it examines the full completeness of inter-relationships between variables (Hair, et al., 2010). By conducting a hierarchical cluster analysis the 'distances' of aesthetic judgments of all respondents were examined. After profiling the found clusters can be determined.

The qualitative data was manually coded (selective coding, based on the defined categories of OAS after the first empirical study). This was preceded by a cross-case analysis. Given the large number of respondents we took a progressive approach by considering codes that were mentioned by at least 30% of respondents. Secondly, after coding the obtained data was categorized according to the five parameters of the ESH model (system, employees, management style, structure, culture, strategy).

Results

An overview of data is expressed in Table 4.1. All data is represented in Appendix 6 and Appendix 7.

		Aesthetic Appreciation of OAS (n=286)		Grade for 'beautiful organization'	I have beautiful work	I am regularly 'in flow'; the sense of a great day when everything goes well in my work	I am not proud on my organization*	I daily perceive work pleasure in my work
		Score	SD					
Organizational Aesthetic Stimuli (OAS)								
Staff	a01 Employees' qualities	4,6	0,7	,471**	,330**	,355**	,380**	,231**
	a02 Composition of employees	4,2	1,0	,463**	,378**	,398**	,352**	,275**
	a03 Work attitude employees*	4,4	1,0	,411**	,456**	,318**	,357**	,381**
	a04 Attention for craftsmanship	4,1	0,9	,500**	,392**	,412**	,408**	,297**
	a05 Personal goals employees (their aspirations)	4,4	0,8	,475**	,335**	,361**	,336**	,254**
Management style	b06 Qualities of management	4,0	1,0	,625**	,459**	,482**	,478**	,360**
	b07 Style of management	3,7	1,1	,601**	,388**	,447**	,428**	,316**
	b08 Offered challenges	4,2	1,1	,528**	,530**	,498**	,364**	,416**
	b09 Attention to new ideas	4,0	1,0	,433**	,273**	,301**	,325**	,245**
	b10 Balance between what the organizations wants and what the employee wants to achieve	3,8	1,1	,611**	,355**	,490**	,428**	,297**
System	c11 Alignment of activities in our organizations	3,5	1,2	,568**	,311**	,453**	,402**	,338**
	c12 Our house style*	4,1	1,1	,380**	,231**	,325**	,376**	,304**
	c13 Freedom (autonomy) to decide how to do we perform our work	4,0	1,1	,390**	,356**	,438**	,149**	,321**
	c14 Informed about what is happening in our organization	3,7	1,2	,549**	,338**	,405**	,427**	,284**
	c15 Alignment between management and employees	3,6	1,2	,606**	,366**	,485**	,479**	,363**
Culture	d16 Business approach ('this is how we work here')	4,0	1,0	,593**	,419**	,479**	,516**	,330**
	d17 Rituals like ceremonies, language, manners and jokes	3,7	1,1	,543**	,378**	,451**	,385**	,328**
	d18 Attitude towards our environment	4,3	0,9	,598**	,421**	,480**	,425**	,410**
	d19 All work towards the same goals	4,2	1,0	,587**	,410**	,464**	,395**	,389**
	d20 Working atmosphere in our organization	4,4	0,9	,653**	,382**	,522**	,417**	,353**
Strategy	e21 Products and / or services	4,5	0,7	,513**	,408**	,399**	,396**	,265**
	e22 Image*	4,3	1,0	,450**	,248**	,306**	,393**	,122*
	e23 Mission statement	4,4	0,8	,400**	,407**	,381**	,362**	,263**
	e24 Organization goals	4,5	0,7	,396**	,385**	,383**	,338**	,267**
	e25 Contribution to society	4,5	0,7	,307**	,382**	,298**	,362**	,316**
	e26 Contacts with our environment	4,3	0,8	,443**	,348**	,310**	,357**	,243**
Structure	f27 Workplace*	4,0	1,2	,397**	,174**	,280**	,343**	,217**
	f28 Interior or decoration of my work environment	3,8	1,2	,444**	,232**	,379**	,372**	,267**
	f29 Our (internal) cooperation	3,8	1,1	,585**	,362**	,470**	,407**	,375**
	f30 Opportunities for my development and deployment	4,3	1,1	,513**	,389**	,442**	,380**	,337**
	f31 Everything in my organization is nicely in balance	3,8	1,1	,604**	,390**	,528**	,403**	,317**

* = reversed question ** = sig < 0,5

Table 4.1 Overview data aesthetic appreciation of OAS and correlation with outcomes

Appreciation of OAS

The appreciation of the OAS both within the same organization as well as between organizations exhibits great coherence. *Employees' qualities* are the highest or second highest appreciated organizational aesthetic stimuli (OAS) in all five organizations. Organization goals and products and services score within the top-10 of highest appreciated OAS in four of five organizations. Almost the same applies to the appreciation of employees' work attitude, their goal achievement, work atmosphere (culture), organization mission, the contribution the society and development opportunities score within the top 10 of highest appreciated OAS in three of five organizations. Overall, employee's qualities, products / services, goals, contribution to society, work ethics, goal achievement of employees, work atmosphere (culture) and mission are the highest appreciated OAS.

The alignment of activities is the *lowest* or *second lowest* appreciated organizational aesthetic stimulus (OAS) in all five organizations. Also the way of being informed (internal communication) and alignment of management and employees score within the top 10 of lowest appreciated OAS in all five organizations. In four of five organizations balance between organizations goals and individual goals, organization rituals, and the coherence of 'things' all score within top 10 of lowest appreciated OAS. In three of five organizations style of management and internal cooperation score within top 10 of lowest appreciated OAS.

It is striking that the standard deviation of almost all outcomes is very low, although it concerns the scores of 5 different organizations with all their own interpretation and of the OAS. The appreciation for OAS such as products and services, qualities and goals of employees, organizational mission and goals, contribution to society shows a standard deviation < 1.

In terms of the organization design parameters of the ESH-model like proposed before, the design parameters Staff and Strategy shows the highest scores. It should be noted that all design variables show relatively high scores. This can be explained since all surveyed organizations participating in this study have assumed that they would score relatively positive after the items were considered before scoring.

Relationship appreciation of OAS with affective commitment and with aesthetic value

Initially was examined to what extent there is a relationship between the set of 31 OAS and the outcomes of organizational aesthetics (work pleasure, pride, flow-experience, 'beautiful work' and a grade for beauty of the organization, see Table 4.1 and Appendix 8). But this first correlation analysis only examined the relationship between individual variables.

Two *canonical correlation analyses* (CCA) were conducted to examine the relationship between the set of 31 OAS (resulting in aesthetic experiences) and the phenomena of *affective commitment* and *aesthetic value* which are composed of several dependent variables. So actually, this analysis examined the relationship between the components of the lower part of the organizational framework which was used for the empirical studies. Both analyses resulted in three canonical functions owing to the number of variables. The results of the analysis are expressed in Appendix 10. The *first* function of the first canonical correlation between aesthetic experience and *affective commitment* (see Figure 4.2) represents the optimal linear combinations of dependent variables and the canonical correlation coefficient representing the relationship between them. This relationship is strong, regarding their correlation (.70). The significance tests show a very high level of confidence (.000) in the results. By examining the canonical loadings of both two sets, the predictor variables can be determined. These loading would be .30 and above to determine strong correlation (Hair, et al., 2010). For set 1 all 31 OAS show a loading between .41 and .78 with most strong loadings (>.70) for style of management, offered challenges, alignment between management and employees, business approach, organization rituals, attitude towards our environment, all work towards the same goals, working atmosphere, and coherence of things. For set 2 also all dependent variables

show loadings $>.3$ with affective commitment. Dependent variable *pride* shows the strongest (canonical) correlation with affective commitment (.91). Finally *redundancy* was examined. The redundancy coefficient expresses the relation between individual measured variables of a set with the variance of variables of the other set. For this analysis, the relation is relatively strong (CV2-1: .576).

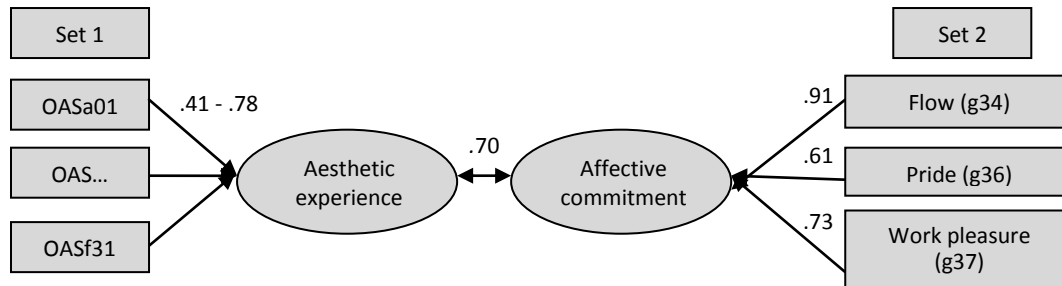


Figure 4.2 Relationship 1 Aesthetic experience with affective commitment

The *second* canonical function of this first relationship (see Figure 4.3) shows a different result. This canonical function represents a second unique and independent relationship between the dependent variables (flow, pride and work pleasure) and independent variables (OAS). Only three of OAS show a canonical loading $>.30$ with set 1, which are balance between organization goals and employee goals (b10), internal communication (c14), and organizations image (e22). These OAS all concern *system aesthetics* and the relationship might be interpreted as an awareness and understanding of *organizational transparency* which in particular contributes to the *pride* of employees.

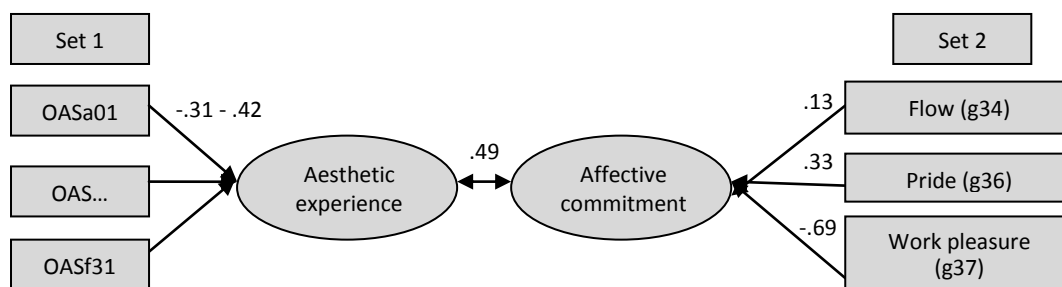


Figure 4.3 Relationship 2 Aesthetic experience with affective commitment

The *third* canonical function of this first relationship (see Figure 4.4) shows another and unique result. Only one OAS shows a canonical loading $>.30$ with set 1, which is contribution to society (e25). Also this OAS concerns *system aesthetics* and the relationship might be interpreted as *goal congruence* also contributing to *proud* employees resulting in a good personal-organization fit.

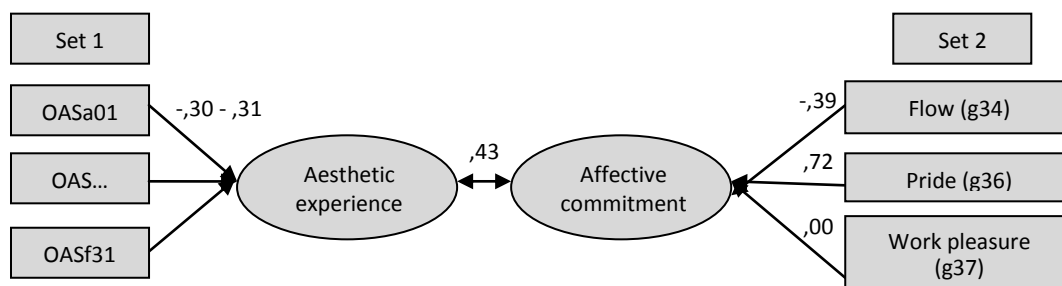


Figure 4.4 Relationship 3 Aesthetic experience with affective commitment

The *second* canonical correlation analysis was conducted to examine the relationship between the set of 31 OAS (resulting in aesthetic experiences) and other outcomes, directly related to *aesthetic value*, represented by the outcomes judgment ‘beautiful work’, judgment ‘beautiful organization’ and ‘attention to organizational aesthetics contribute to performance’. The results of this second analysis are also expressed in Appendix 10.

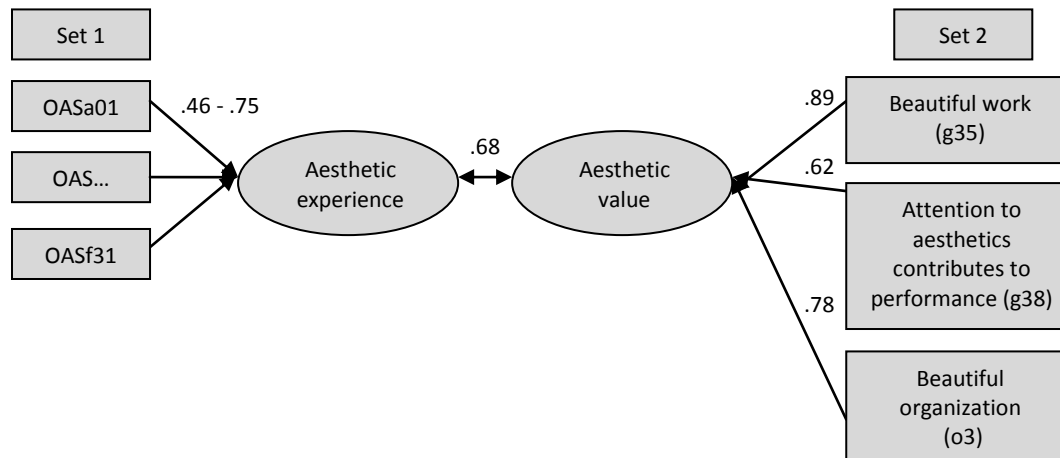


Figure 4.5 Relationship 1 Aesthetic experience with aesthetic value

The *first* function of this second canonical correlation (see Figure 4.5) represents the optimal linear combinations of dependent variables and the canonical correlation coefficient representing the relationship between them. This relationship is strong, regarding their correlation (.68). The significance tests show a very high level of confidence (.000) in the results. By examining the canonical loadings of both two sets, the predictor variables can be determined. For set 1 all 31 OAS show a loading between .46 and .75 with most strong loadings (>.70) for style of management, business approach, attitude towards our environment, all work towards the same goals, working atmosphere, internal cooperation and coherence of things. For set 2 also all dependent variables show loadings >.3 with aesthetic value. *Beautiful work* shows the strongest correlation with aesthetic value (.89). Also redundancy was examined. For this analysis, the relation is relatively strong (CV2-1: .591).

Noteworthy is the very strong canonical correlation between aesthetic value and the (perceived) effect on *performance*. This amounts to 0.78. This confirms the premise that affective commitment contributes to organization performance (e.g. Meyer et al., 2002; Meyer et al, 2004; Allen et al., 2003; Meyer Smith, 2000; Rhoades et al., 2001).

The *second* canonical function of this second relationship (see Figure 4.6) shows a different result. This canonical function represents a second unique and independent relationship between the dependent variables (beautiful organization, beautiful work and attention to aesthetics contributes to performance) and independent variables (OAS). Only four OAS show a canonical loading >.30 with set 1, which are balance between organization goals and employee goals (b10), internal communication (c14), organizations image (e22), and coherence of things (f31). The first three OAS also show a canonical loading >.30 with set 1 of the first canonical correlation between aesthetic experience and *affective commitment* (see Figure 4.11). These OAS all concern *system aesthetics* and the negative loading (-.62) for *beautiful organization* in relation to these OAS is hard to explain. Most of the OAS concerning *organizational coherence* and *transparency* such as work towards the same goals (d19) and alignment between management and employees (c15) all show high canonical loading in the first function of this relationship. It might be interpreted that *transparency* contributes to the perception of *beautiful work*, but also could affect the awareness of ugliness in organization aspects.

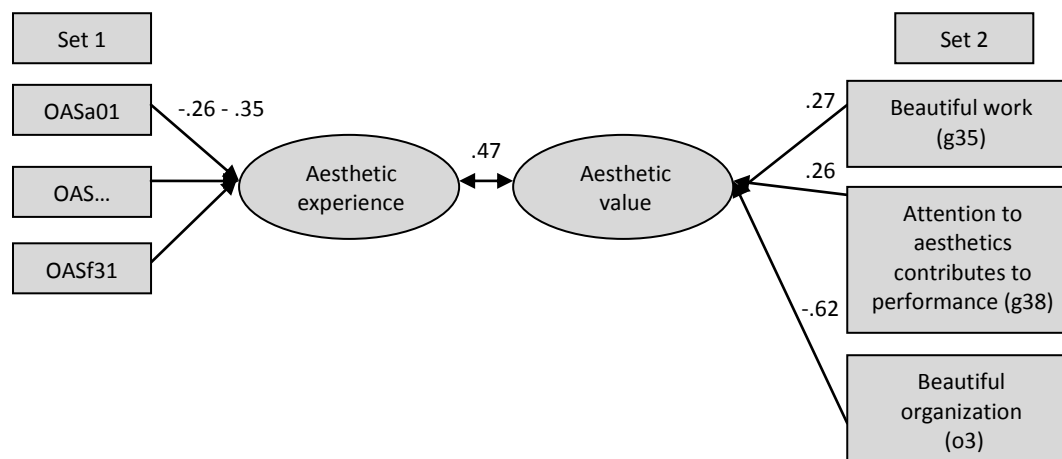


Figure 4.6 Relationship 2 Aesthetic experience with aesthetic value

The *third* canonical function of this second relationship does not show canonical loadings for OAS $>.30$. The significance of this third canonical function is .014 which is too low to determine a reliable conclusion.

Thus considering these results of this analysis, organizational aesthetics (experiencing aesthetic value) can be considered as the *promise* to affective commitment as well as to performance. A hypothesis for future research could be that organizational aesthetics directly as well as via affective commitment contributes to better performance.

Influence of personal characteristics on aesthetic judgment

By conducting a *cluster analysis* (see Table 4.2) the aesthetic judgment of OAS was related to their personal characteristics such as age and educational level. After profiling the found clusters (see Appendix 5), three types of personal characteristics show a significant strong deviation from the mean scores, which are *women* (v1), with *age 35-50* (v2), and *7-10 years company tenure* (v4). This group concerns 52 respondents (18%). The aesthetic judgment of all OAS of this group is significantly lower.

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
v1	Between Groups	1.588	1	1.588	6.340	.012
	Within Groups	69.387	277	.250		
	Total	70.975	278			
v2	Between Groups	8.694	1	8.694	13.121	.000
	Within Groups	183.549	277	.663		
	Total	192.244	278			
v3	Between Groups	.011	1	.011	.005	.943
	Within Groups	598.405	277	2.160		
	Total	598.416	278			
v4	Between Groups	15.921	1	15.921	10.149	.002
	Within Groups	434.517	277	1.569		
	Total	450.437	278			
v5	Between Groups	.285	1	.285	.373	.542
	Within Groups	211.650	277	.764		
	Total	211.935	278			
v6	Between Groups	.068	1	.068	.444	.506
	Within Groups	42.241	277	.152		
	Total	42.308	278			

Table 4.2 Cluster analysis role of personal characteristics on aesthetic judgment

Often mentioned OAS

Finally respondents were asked to register what they experience as beautiful and ugly in their organization. This was done for testing the completeness of the list of OAS acquired during the first empirical study in which only 10 managers were interviewed.

Respondents registered 426 OAS in which they experience beauty (see Appendix 9). Most frequently mentioned OAS are development opportunities (15% of mentioned beautiful aspects in work or organization), colleagues (11%), collegiality / cooperation (12%), culture (12%), autonomy / independence (7%) and workplace (interior / exterior) (6%) and contacts with clients (4%, particularly high (11%) at Rabobank Woudenberg).

Interesting is whether the list of mentioned OAS of the first study exhibits saturation and is similar to the list of this second study conducted among a much larger group of respondents.

The top-10 of most mentioned OAS in both studies is quite similar although the sequence of OAS is

different. But it can be determined that the list of OAS of the first empirical study shows a sufficient degree of saturation. Two often mentioned OAS in the second study ('opportunities in work' and 'autonomy') were added to the survey of this second study based on literature research. Two other often mentioned OAS in the second empirical study ('variety of work' and 'my work') were not mentioned by respondents in the first study and should be added to a new list of OAS for research in future. Considering both lists of often mentioned OAS it seems that respondents distinguish two categories of OAS: 1) OAS concerning organization design and 2) OAS concerning their work. Therefore the next studies will more focus on aesthetic experiences perceived during work.

Respondents registered 281 OAS in which they experience *ugliness*. Most frequently mentioned *ugly* OAS are autonomy / independence (12% of mentioned ugly aspects in work or organization), workplace (interior / exterior) (9%), attitude of colleagues (8%) and internal communication (6%). Inertia and quality of decisions and workplace (interior / exterior) are often relatively mentioned by UMCG-employees. Rabobank Woudenberg relatively often mentioned autonomy / independence as being ugly in their organization.

The categories of ugly OAS differ from the list of OAS. Ugly aspects of the organization mentioned by more than three of five organizations are mainly aspects of *management* (like their focus of finance / cuts, professionalism management, contact with / access to management and attitude of management / hierarchy), inertia and quality of decisions, not supporting ICT / tools, organization size and staff composition. These OAS don't have a mentioned 'equals' at the beauty side of organizations.

Lessons learned

Of this second empirical study two major lessons learned could be determined. This second study provides a great understanding of the outcomes of attention to organizational aesthetics. Due to the canonical correlation analyses can be determined that aesthetic experiences (triggered by OAS) are the *promise* to aesthetic value, to affective commitment and even to performance.

Second, personal characteristics of employees need to be taken into account during applying and exploiting aesthetic value in organizations. In particular the group of *women*, *age* of 35-50, and with 7-10 years *company tenure* show a deviant aesthetic judgment of OAS.

Based on the first two empirical studies, the main boxes of the proposed organizational aesthetic framework (like Form, Aesthetic process and Affective commitment) and its connections are covered. A third empirical study is needed to examine OAS experienced during work (i.e., process).

4.1.3 Study 3: Aesthetic experiences in events

Research objectives

The first two empirical studies both provide insight in OAS which trigger employees' aesthetic experiences. This list of OAS can be divided into OAS concerning organization design parameters such as organization goals (*system aesthetics* and *result aesthetics*) and OAS concerning work design parameters (*process aesthetics*) while for the latter category not particularly was requested. So, the research objectives of this third empirical study were (i) to examine positive aesthetic experiences (PAEs) of employees in their work, and conditions for these experiences, and (ii) to test in a pilot whether respondents are able to register these aesthetic experiences by using self-reports.

Methodology

Research context

This third empirical study was needed to specifically respond to the aesthetic experiences of employees during their work, the so-called *process aesthetics*. The focus of this empirical study was to gather daily PAEs during work of professionals what resulted in about 170 registered aesthetic experiences.

Data sources

Six employees, high qualified and knowledge workers (6 people from 4 organizations: three employees of three organizations and three employees of one organization) were asked for two weeks to daily register 2-3 PAEs. These respondents were recruited in the immediate vicinity of the researcher. Although these respondents daily perform work which can be characterized as work of professionals, they were in particular selected because of their willingness to daily register PAEs for two weeks and to participate in a pilot-study (pilot for the fourth empirical study).

Measures

A lesson learned from both first empirical studies was that the level of detail of the description of an organizational aesthetic stimuli (OAS) was in many cases very low. Respondents often mentioned one word such as cooperation or management. Therefore, in this third empirical study *self-reports* were used to collect aesthetic experiences of employees, allowing a more rich description of the stimulus as well of the aesthetic process is obtained. Self-reports are increasingly used to collect daily experiences (e.g. Robinson and Clore, 2002; Grandey et al., 2002; Sørensen, 2008; Sandelands and Buckner, 1988).

By using the method of *self-reporting* (a BEL-book: Beauty Experience Log Book), six respondents were asked to register daily their aesthetic experiences (ugly and beautiful) for a period of ten working days. In this self-report, respondents were also asked to make a top-5 list of most beautiful and most ugly aesthetic experiences (*process aesthetics*), to describe the conditions necessary for the positive aesthetic experiences, to make a top-5 list of most beautiful and most ugly aspects of their organization and to appreciate the process aesthetics and organizational aesthetics of their organization by giving a grade (0-10).

The respondents were also asked by email to register their *remembered aesthetic experiences* (about the same period they daily registered their experiences in the BEL-book) three months later. This was examined to investigate whether aesthetic experiences with short term impact can be distinguished from these with long-term impact (e.g. Steinkraus, 1986; Cupchik and Laszlo, 1992; Leder et al., 2004) and to determine whether the psychological mechanisms *familiarity* and *prototyping* affects employees' aesthetic experiences (e.g. Kunst-Wilson and Zajonc, 1980; Winkielman, Schwarz, Fazendeiro and Reber, 2003; Mastandrea, Bartoli and Carrus, 2011; Leder et al., 2004). The period of three months was chosen because of the major time effort the

respondents experienced earlier for registering their PAEs and NAEs.

To ensure the validity and reliability of this empirical study, some measures were taken at the start of this third study. Because strict replication of this a study by another researcher is usually not possible, another criterion for securing reliability is that the research process is *traceable* (Van Burg, 2011). Therefore a protocol was developed for how to use the BEL-book. To ensure validity the survey was completed by respondents of different organizations in order to examine whether results could be generalized. In addition, by using codes used in the first empirical study, it provides comparability of data with the first study.

Analytical approach

The qualitative data was manually coded (selective coding, based on the defined categories of OAS after the first and second empirical study) supplemented with often used categories of events of Basch and Fisher (1998). This was preceded by a cross-case analysis. Given the large number of PAEs we took a progressive approach by considering codes that were mentioned by at least 30% of respondents. Secondly, after coding, the obtained data was categorized according the five parameters of the ESH model (system, employees, management style, structure, culture, strategy).

Results

Positive Aesthetic Experiences (PAEs)

127 PAEs of 6 respondents from 4 different organizations were collected (see Table 4.3 and Appendix 11). The respondents experience a high degree of aesthetic value in interaction with others (63%). Dependent of the type of work, highly appreciated is the interaction with colleagues (37%), but also the interaction with customers (25%), and managers (3%). Furthermore, goal progress and goal achievement (22% versus 16%) is often experienced as beautiful as well. Also, learning and 'being positively surprised' are considered as beautiful (17%) as well as the experiences of receiving appreciation and recognition (8%).

	Percentage	Mentioned by number of respondents (total 6)	Percentage after 2-3 months (Top-5)
Categories of events (Basch and Fisher, 1998)			
1) Goal achievement	16%	100%	14%
2) Receive recognition and appreciation	8%	100%	23%
3) Interaction with of colleagues	37%	100%	23%
4) Involvement in challenging tasks / opportunities	0%	0%	0%
5) Acts of customers	2%	17%	0%
6) Interacting with customers	23%	100%	7%
7) Goal progress	22%	100%	7%
8) Organizational reputation	0%	0%	0%
9) Disconfirmation of negative expectations	2%	17%	0%
10) Involvement in decision making	0%	0%	0%
11) Influence or control	6%	33%	0%
12) Involvement in planning	0%	0%	0%
13) Interaction with management	3%	33%	14%
14) Other	4%	33%	0%
Added events			
15) Learning, intellectual challenge, be surprised and come to an understanding	17%	100%	0%
16) Weather	4%	33%	0%

Table 4.3 Overview scores on categories of events

The respondents were also asked to register a top-5 of most beautiful events in two weeks to be able to distinguish in possible preferences for types of OAS. Four respondents mention the interaction with colleagues on the first or second place in this top-5 list.

Categorizing this data according to Fisher (1998) and Basch's events, much similarity is perceptible, certainly regarding the categories of goal achievement, goal progress, acts of colleagues, customers and management, challenging tasks and Influence or control (autonomy). Despite the low degree of similarity between collected experiences, they all experienced goal achievement, interaction with colleagues, and goal progress as beautiful. 5 out of 6 respondents perceive 'receiving recognition' and 'interaction with customers' as beautiful.

Positive Aesthetic Experiences (PAEs) after 2-3 months

The collected experiences were daily registered at the end of the day. For considering the *long-term impact* of aesthetic experiences the respondents were asked after 2-3 months to register their remembered aesthetic experiences (beautiful and ugly) of the period they used the BEL-book (2-3 months before). 83% of respondents cited events (total of 30) they didn't mention before, but most respondents show a strong similarity with the type of events they mentioned 2-3 months before.

Although in most cases it concerned other events, the mentioned type of events show strong similarity like interaction with customers or match recognition and appreciation. For example, one respondent initially mentioned some contacts with colleagues as part of recognition and appreciation. Three months later he 'remembered' in particular 'a gift of a manager' representing this same type of event, which he didn't mention before. Another example is a respondent who initially registered many conversations with colleagues. After three months she mentioned one remarkable conversation she didn't register earlier. This result can be explained by the psychological mechanisms of *familiarity* and *prototyping*. Apparently respondents feel *familiar* with these events (Kunst-Wilson and Zajonc, 1980; Winkielman, Schwarz, Fazendeiro and Reber, 2003) and prototype these events as representative of a class of aesthetic experiences (Leder et al., 2004).

The respondents were also asked to *value their appreciation* for as well as their experienced beauty in the events and the organizations aspects. Although it relates only to the scores of six respondents it is remarkable that they all give a higher value for the beauty they experience in the daily events than in their organizational aspects: average score 7.9 versus 5.7.

Lessons learned

A first lesson learned is that respondents seem to be sufficiently capable to use the BEL-book. The registered experiences of respondents are described more extensive and colorful and they show an equal level of detail. Respondents seem to be quite capable to reflect retrospectively on their aesthetic experiences and to describe them. Therefore, the method can be considered as a useful new tool for collecting aesthetic experiences.

A second lesson learned is that aesthetic experiences observed during events (process aesthetics) can be distinguished from experiences observed in OAS in organization aspects (system aesthetics). Process beauty seems to be higher appreciated. They experience a high degree of beauty in interaction with others, especially with colleagues, and in concern with the realization and achievement of goals (goal progress and achievement). These OAS are missing on the list of OAS which was used in the second empirical study and they should be added to get a complete list of OAS.

Categorizing the data according to Basch and Fisher's events (Basch and Fisher, 1998) show much similarity in type of events, certainly as regards the categories of goal achievement, goal progress, acts of colleagues, customers and management, challenging tasks, and influence or control (autonomy). Which proves that emotions owing to aesthetic experiences are quite similar to most common emotions in organizations, which can be considered as a third lesson learned.

A fourth lesson could be assessed. All collected OAS trigger aesthetic experiences to some extent and all respondents seem to be quite capable of designate a top-5 of aesthetic experiences. But an explanation why respondents rank their aesthetic experiences can still not be given. It is very likely that not only the aesthetic judgment (beautiful - ugly) affects the final judgment of the perceiver, but also the *emotional impact* of an aesthetic experience (Russell, Weiss and Mendelsohn, 1989; Russell, Ward and Pratt, 1978; Watson, Clark and Tellegen, 1988). Therefore, the BEL-book which was used during the fifth empirical study was extended with the measurement of the emotional impact.

Finally, employees get used to the presence of OAS or at least to the type of events they represent. Their aesthetic appreciation slowly decreases over time apparently affected by some psychological mechanisms such as *familiarity* and *prototyping* (Kunst-Wilson and Zajonc, 1980; Winkielman, Schwarz, Fazendeiro and Reber, 2003). So, a last lesson learned is the importance of the attention of the role of time by examining aesthetic experiences in organizations.

4.1.4 Study 4: The role of position and time to aesthetic judgment

Research objectives

The first three empirical studies have clearly given first indications of objects of work and organization which cause PAEs and NAEs to employees. In particular the second and third study have shown that *time* affects aesthetic judgment of employees, which is confirmed in literature on aesthetics (e.g. Leder et al., 2004; Brickman et al., 1978). For example, by using the BEL-book by employees for registering aesthetic experiences in the third empirical study, employees became more consciousness of their aesthetic awareness and needs. The BEL-book forced them to reflect again on the aesthetic stimuli in their environment. An interesting result of the second study was that new employees (newcomers) show a higher aesthetic judgment to OAS than employees who worked for a longer period. This was designated as a "nostalgia effect". This effect concerns a short peak in happiness, after which people become accustomed to the stimulus (Brickman et al., 1978). People become *familiar* with OAS, which affects *aesthetic induction* and *prototyping* of aesthetic experiences (e.g. Mastandrea, Bartoli and Carrus, 2011; Kunst-Wilson and Zajonc, 1980; Leder et al., 2004). Being confronted with another context and comparing aesthetic stimuli possibly increases the aesthetic awareness as well as affects the aesthetic judgment for OAS (e.g. Brickman et al., 1978; King and Wertheimer, 2005; Leder et al., 2004). So, the major aim of this study is to examine the role of organizational aesthetics in returning to an employer.

Methodology

Research context

To examine the role of time as well as the role of position towards OAS, 5 employees were interviewed who returned within a period of the last 2 years to a previous employer. These 5 respondents were hard to find and were recruited via calls via Twitter and LinkedIn.

Data sources

To examine why employees returned to an employer and what the differences were between PAEs and NAEs in organization 1 and 2, employees were interviewed. Interviews, using an interview protocol with open questions (see Appendix 13), offer the possibility to comprehensively reflect on answers and to directly respond to them. The transcripts of the interviews were approved by the respondents (member check) (Van Burg, 2011).

Measures

Respondents were asked to compare the OAS of both employers and to define which OAS they became more aware of after returning and how these new encounters influenced their aesthetic judgment (e.g. Brickman et al., 1978; King and Wertheimer, 2005). These questions were asked using an interview protocol with open questions (see Appendix 13).

Analytical approach

The obtained interview data was manually coded (selective coding, based on the defined categories of OAS of other empirical studies). This was preceded by a cross-case analysis. Given the limited number of interviewees and the exploratory nature of the study we took a conservative approach by considering codes that were mentioned by at least 2 out of 5 employees. Secondly, after coding the obtained data was categorized according to the five parameters of the ESH model (system, employees, management style, structure, culture, strategy).

Results

Respondents experienced NAEs 10 aspects in their new organization (see Appendix 13). These are organization goals (33%, dominant focus op finance), organization's philosophy (20%), style of

management (20%) and other aspects (30%).

Respondents experienced PAEs in the organization they returned in support of management (Management style, 11%), culture (11%), involvement / solidarity colleagues (Culture), interior / exterior and work (all 7%) and other aspects (39%, mentioned more than once: 2x aspects of system, 3x aspects of culture).

The main reasons for returning to their former employer are style of management (60%) and colleagues (40%). 4 of 5 respondents recognized a new employer as a new frame of which employees became more aware of the degree of beauty of their previous employer.

None of them called new beautiful aspects other than what they previously denoted as beautiful in their former organization. Culture and management style are mentioned by 2 of 4 respondents as aspects of which one became more aware of its beauty after one experienced elsewhere.

Lessons learned

First of all, it was hard to find employees who returned to a former employer. But after finding, they were quite able to speak out why they left and returned to an employer. Although respondents specifically were asked about what was beautiful and ugly about their two employers, possibly a sort of attention bias could be applied. Respondents particularly talked about the differences between two employers, and not specifically about aesthetic aspects.

But nevertheless, this small empirical study proved that employees get used to beauty and ugliness in their organization. And by confrontation with a new employer (variation of environment), the employee becomes more conscious of the OAS in his former organization.

So, lesson learned is the importance of attention of the role of position of the employee by examining aesthetic experiences in organizations.

4.1.5 Study 5: Aesthetic experiences of professionals

Research objectives

The first four empirical studies focused on aesthetic experiences and judgments of general employees of professional organizations. This study focused on the question of what aesthetic experiences *professionals* have during their daily work, what conditions are needed for having these experience (i.e., what the drivers are), and which profits they consider for them and for the organization. We have chosen for a limited group of professionals, namely *surgeons* and *teachers* of elementary schools. Both types of employees both perform professional labor (which is the most important target group of this dissertation) in different contexts (e.g. Wilson, 2009; Peterson, 2002; Casell et al., 2003); Dwarswaard, 2011).

A second aim of this last empirical study is to collect associations of respondents with formal properties (such as balance, repetition, and symmetry). All six OAS representing this type of aesthetic property correlate (canonical) remarkably high with affective commitment in the second empirical study. It is very likely that this earlier collected set of OAS is not covering all conceivable formal properties.

Methodology

Research context

The focus of this fifth empirical study is to gather daily aesthetic experiences (positive aesthetic experiences: PAEs and negative aesthetic experiences: NAEs) during work of professionals.

Data sources

Also in this study the BEL-books were used to gather data. It can be considered as a repetition of the third empirical study, but now focused on the target group professionals. Ten respondents were asked for two weeks to daily register 2-3 PAEs en 2-3 NAEs what will result in about 400 registered aesthetic experiences. Five teachers from two elementary schools and five surgeons of two hospitals registered for 2 weeks in their PAEs and NAEs. These teachers and surgeons were selected in the immediate vicinity of the researcher. The willingness to participate was a more important criterion than all kinds of personal characteristics of respondents.

Measures

For collecting aesthetic experiences of professionals the same method for collecting was used as in the third empirical study. This method, self-reports in particular the BEL-book, proved to be a reliable and valid method. This BEL-book was completed with an *affect grid* for measuring respondent's aesthetic judgment as well as the *emotional impact*. Together they affect perceiver's emotion and the durability of an aesthetic experience (Russell, Weiss and Mendelsohn , 1989; Russell, Ward and Pratt, 1978; Watson, Clark and Tellegen, 1988). In this affect grid (based on Russell, Weiss and Mendelsohn, 1989) respondents ranked their aesthetic experience on a scale of beautiful to ugliness (X-ax) and on a scale of high versus low emotional impact (Y-ax). This method of valuation was added to get more discrimination in beauty ratings. Figure 4.7 shows an example of a collected positive aesthetic experience (PAE) and an example of negative aesthetic experience (NAE).

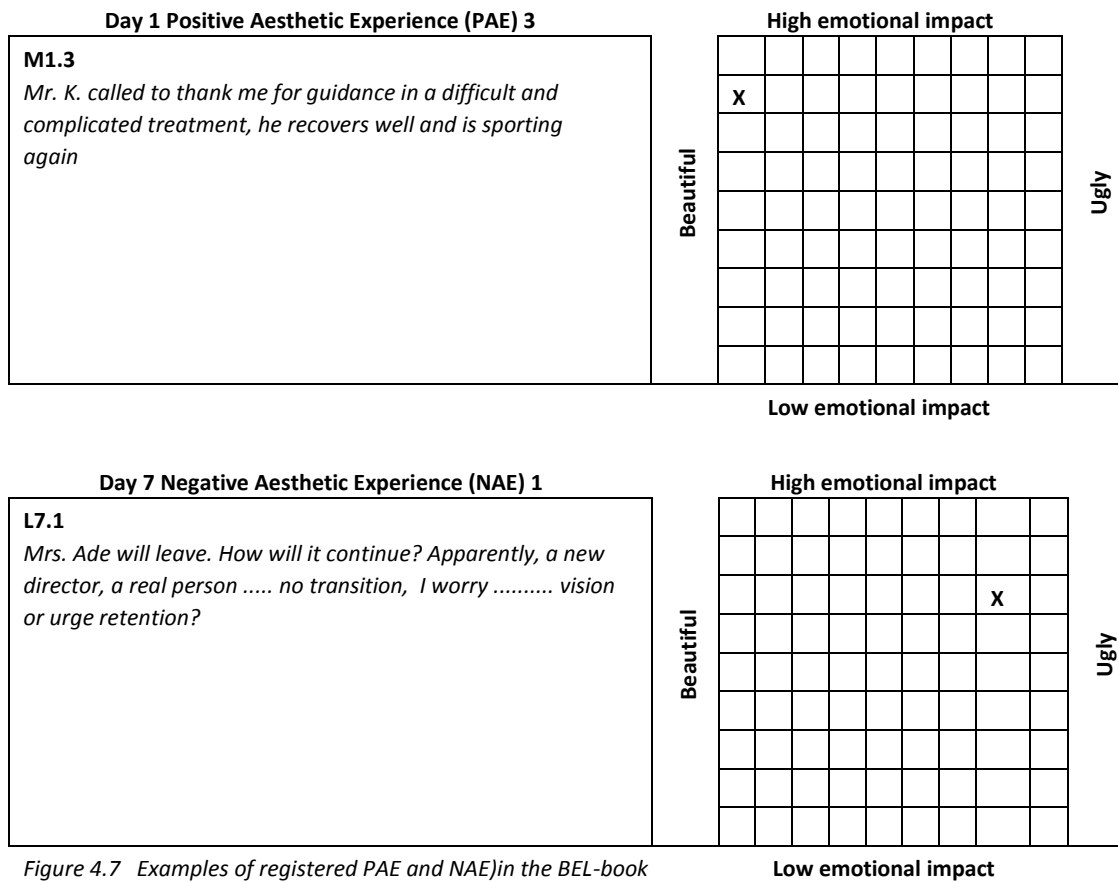


Figure 4.7 Examples of registered PAE and NAE in the BEL-book

In addition, an open-ended question was added for collecting first associations with formal properties (like unity, harmony, and balance) to have a richer understanding of the interpretation of these important aesthetic properties. This was done because all measured formal properties showed a very strong correlation with the final grade for organization beauty in the second empirical study.

In order to ensure the validity and reliability of this empirical study, we developed a survey in which the selected OAS are categorized according to the parameters of the ESH model (structure, culture, employees, management style, strategy, and system). This arrangement creates a form of consistency. Because strict replication of this study by another researcher is usually not possible, another criterion for securing reliability is that the research process is *traceable* (Van Burg, 2011). Therefore a protocol was developed for how to use the BEL-book, like was done in the third empirical study.

Analytical approach

The qualitative data was manually coded (selective coding, based on the defined categories of OAS after the previous empirical study) supplemented with often used categories of events of Basch and Fisher (Basch and Fisher, 1998). This was preceded by a cross-case analysis. Given the large number of PAEs we took a progressive approach by considering codes that were mentioned by at least 30% of respondents. Secondly, after coding the obtained data was categorized according to the five parameters of the ESH model (system, employees, management style, structure, culture, strategy).

Results

1. Teachers elementary schools

Aesthetic experiences teachers (PAEs and NAEs)

Five teachers from two elementary schools registered for 2 weeks in total PAEs 124 and 91 NAEs. 50% of the PAEs concern the experience of beauty of a *result* (see Figure 4.8: goal achievement, of which 18% are slightly off, something to achieve). Followed by acts of customers (39%, in particular students and to a lesser extent, parents of students), the interaction with them (31%, Interaction with customers), contacts with colleagues (19% interaction with colleagues), receiving recognition (15%) and aesthetic experience of goal progress, in particular those within the classes (12% goal progress)

Interaction with colleagues (8,2), Interaction with students / parents (7.8), Goal Achievement (7.4) and Acts of students (7,3) are the highest rated events (aesthetic judgment x Emotional Impact).

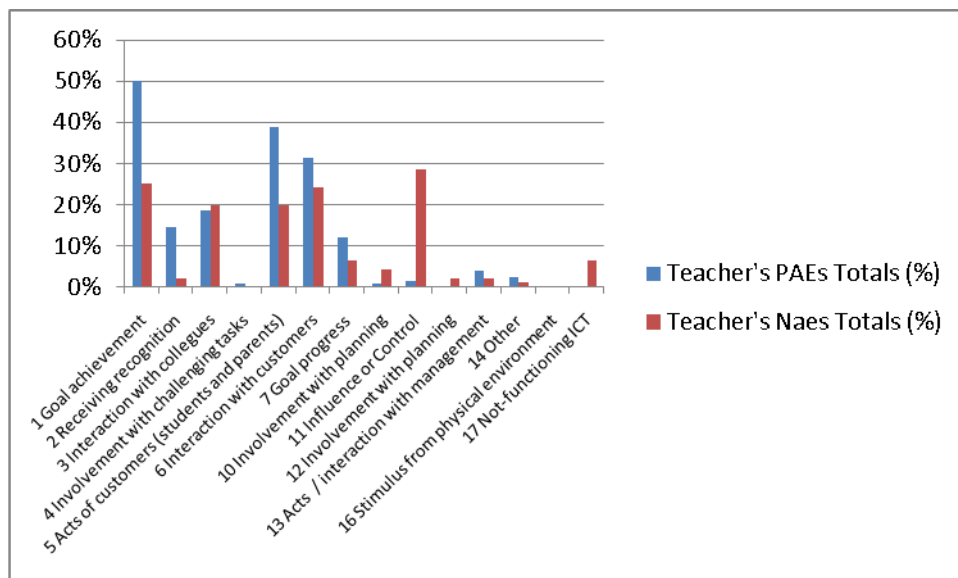


Figure 4.8 Overview of PAEs and NAEs teachers

Looking at the PAEs expressed in the Affect Grid in the BEL-books (degree of beauty and degree of emotional impact, see Figure 4.9 and Appendix 16), *goal achievement* scored the aesthetic judgment (4 out of 5 respondents). *Act or customers* scored the highest emotional impact related to the PAEs (3 out of 5 respondents). The highest score of PAEs for Judgment x Emotional impact concerns *goal achievement* (3 out of 5 respondents).

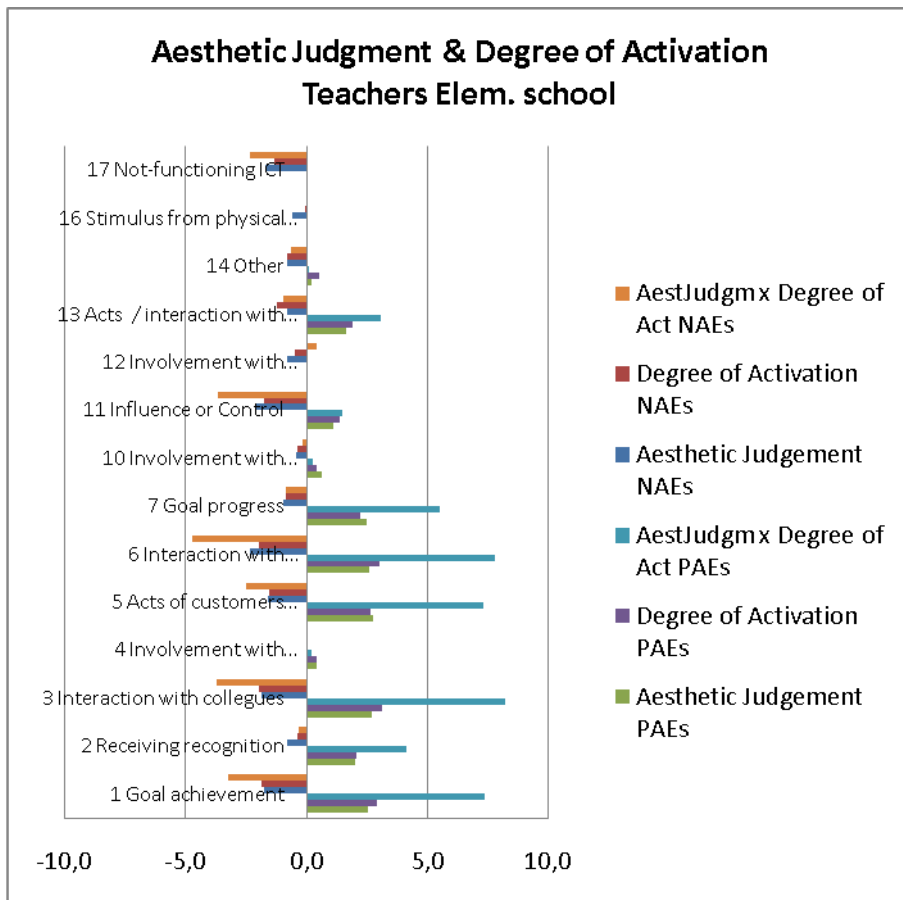


Figure 4.9 Overview scores PAEs and NAEs of teachers

Respondents were also asked at the end of the registration period to draw a top-5 to of PAEs (see Table 4.4) . *Act or customers* (particularly acts or students) was mentioned most often (3 out of 4 respondents), followed by *Interaction with colleagues* (2 out of 4 respondents). It is remarkable that particular events are listed that show a relatively high emotional impact score.

With regard to the NAEs, a similar statement of these is expressed. 29% of NAEs of teachers concern a *lack of control or influence*, 25% concern an *ugly outcome* (less of no goal achievement, of which 26% barrier in achieving tasks or goals), 24% concern the *interaction with customers* (students and parents or students), followed by *interaction with colleagues* (20%) and *acts or customers* (20%).

When looking at the NAEs expressed in the Affect Grid, *lack of control or influence* scores lowest in terms of aesthetic judgment (3 out of 5 respondents). Also regarding highest emotional impact and emotional x judgment, *lack of control or influence* show the highest scores (3 out of 5 respondents). The top-5 of NAEs respondents noted at the end of two weeks, for both the lowest aesthetic judgment and the highest emotional impact and judgment x emotional impact show a varied picture.

Often mentioned PAEs / NAEs in work	Highest appreciated PAEs (Aesth.JudgxEmotion, max = 16)
<p><u>PAEs:</u></p> <ol style="list-style-type: none"> 1. Goal achievement (50%) 2. Acts of students (39%) 3. Interaction with students / parents (31%) 4. Interaction with colleagues (19%) 5. Receiving recognition (15%) 6. Goal progress (12%) <p><u>NAEs:</u></p> <ol style="list-style-type: none"> 1. No or less influence or control (29%) 2. No or less goal achievement (25%) 3. Negative interaction with customers (24%) 4. Negative interaction with colleagues (20%) 5. Negative acts of customers (students and parents) (20%) 	<ol style="list-style-type: none"> 1. Interaction with colleagues (8,2) 2. Interaction with students / parents (7,8) 3. Goal achievement (7,4) 4. Acts of students (7,3) 5. Goal progress (5,5) 6. Receiving recognition (4,1) 7. Acts / interaction with management (3,0) 8. Influence or control (1,5) 9. Involvement with challenging tasks (0,2) 10. Other (0,1) <p><u>Ranking PAEs (Top-5 PAEs):</u></p> <ol style="list-style-type: none"> 1. Act of customers (75%+) 2. Interaction with colleagues (50%+) 3. Goal achievement (50%) 4. Other (50%) 5. Interaction with customers (25%+) 6. Receiving recognition (25%+) <p>% = % mentioned by respondents in Top-5 + = mentioned 2 times or more by one respondent</p>

Table 4.4 Overview of scores of teachers

2. Surgeons

Aesthetic experiences surgeons (PAEs and NAEs)

Five surgeons from two hospitals registered for 2 weeks in total 120 PAEs and 98 NAEs. 46% of the PAEs concern the experience of beauty of a result (goal achievement), mainly mentioned in relation to an operation or treatment of a patient. Also often registered PAEs are contacts with colleagues (38% interaction with colleagues), acts of customers (15%) and goal progress (12%) (see Figure 4.10).

Receiving recognition, goal progress, interaction with colleagues and goal achievement are the highest rated events (aesthetic judgment x emotional Impact).

Looking at the PAEs expressed in the Affect Grid in the BEL-books (degree of beauty and degree of emotional impact), *goal achievement* scored the highest aesthetic judgment (3 of 5 respondents). Also *goal achievement* scored the highest emotional impact related to the PAEs (3 of 5 respondents). The highest score of PAEs for Judgment x Emotional impact concerns also *goal achievement* (3 out of 5 respondents, see Figure 4.11 and Appendix 17).

Respondents were also asked at the end of the registration period to draw a top-5 to of PAEs. *Interaction with colleagues* was mentioned most often (5 of 5 respondents), followed by *goal progress* (4 of 5 respondents), *receive recognition* and *act of customers* (both 3 of 5 respondents). It is remarkable that most of these events show a relatively high emotional impact score.

Often mentioned PAEs / NAEs in work	Highest appreciated PAEs (Aesth.JudgxEmotion, max = 16)
<p><u>PAEs:</u></p> <ol style="list-style-type: none"> 1. Goal achievement (46%) 2. Interaction with colleagues (38%) 3. Acts of customers (15%) 4. Receiving recognition (13%) 5. Goal progress (12%) 6. Interaction with customers (7%) <p><u>NAEs:</u></p> <ol style="list-style-type: none"> 1. Bad Interaction with colleagues (34%) 2. No or less goal achievement (31%) 3. No or less influence or Control (24%) 4. No or less involvement with planning (18%) 5. Bad acts of customers (10%) 6. No or less goal progress (10%) 7. Bad stimulus from physical environment (10%) 	<ol style="list-style-type: none"> 1. Receiving recognition (10.2) 2. Goal progress (9.2) 3. Goal achievement (7.0) 4. Interaction with customers (5.9) 5. Interaction with colleagues (3.5) 6. Involvement with planning (2.6) 7. Acts of customers (3.2) 8. Stimulus from physical environment (1.4) 9. Influence or Control (0.9) 10. Involvement with challenging tasks (0.4) 11. Other (0,3) 12. Involvement with decision making (0.2) 13. Acts / interaction with management (0.2) 14. Not-functioning ICT (0.0) <p><u>Ranking PAEs (Top-5 PAEs):</u></p> <ol style="list-style-type: none"> 1. Interaction with colleagues (100%+) 2. Goal progress (80%+) 3. Receive recognition (60%+) 4. Act of customers (60%+) 5. Goal achievement (40%+) 6. Other (50%) 7. Acts of customers (40%) 8. Acts of management (40%) <p style="font-size: small;">% = % mentioned by respondents in Top-5 + = mentioned 2 times or more by one respondent</p>

Table 4.5 Overview of scores of surgeons

With regard to the NAEs, a similar statement of these is expressed. 34% of NAEs of surgeons concern a *bad or no interaction with colleagues*, 31% concern a bad or no result (goal achievement) as well as for PAEs concerning an operation or treatment of a patient, 24% concern a *lack of influence or control*, mainly in relation to work planning or decisions of management, followed by a *lack of involvement by planning* (18%). Bad or no interaction with colleagues (-8,8) and a lack of influence or control (-8,1) are the highest rated NAEs (aesthetic judgment x emotional Impact). Looking at the NAEs expressed in the affect grid, *less or no goal progress*, like the PAEs for surgeons, scores lowest in terms of aesthetic judgment (4 out of 5 respondents). Also regarding highest emotional impact and highest emotional impact and emotional x judgment, *less or no goal progress* show the highest scores (3 of 5 respondents versus 4 of 5 respondents). Of the top-5 of NAEs respondents noted at the end of two weeks (see Table 4.5), *bad interaction of colleagues* followed by *less or lack of goal achievement* are most mentioned. Both score relatively high on emotional impact.

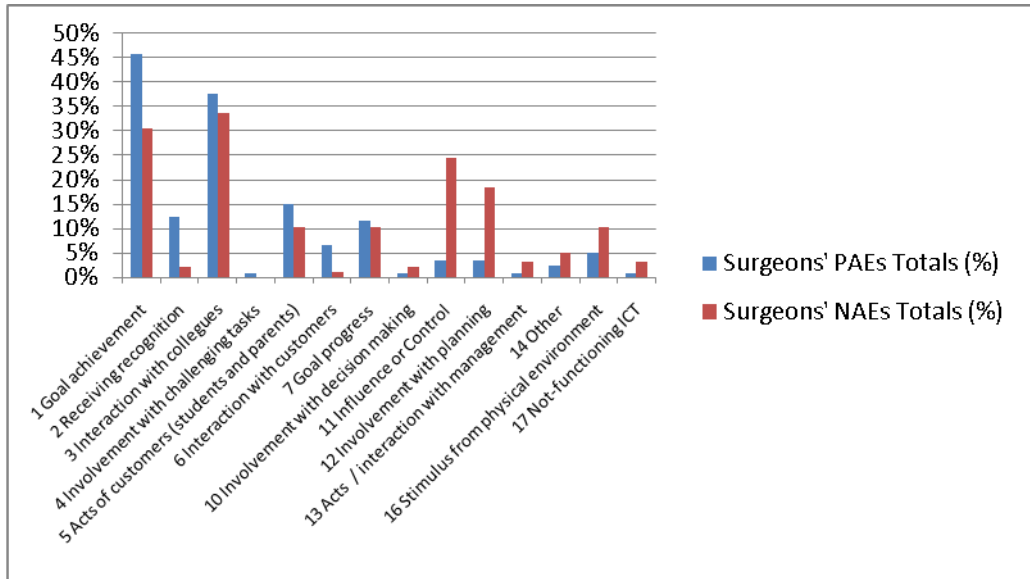


Figure 4.10 Overview of PAEs and NAEs surgeons

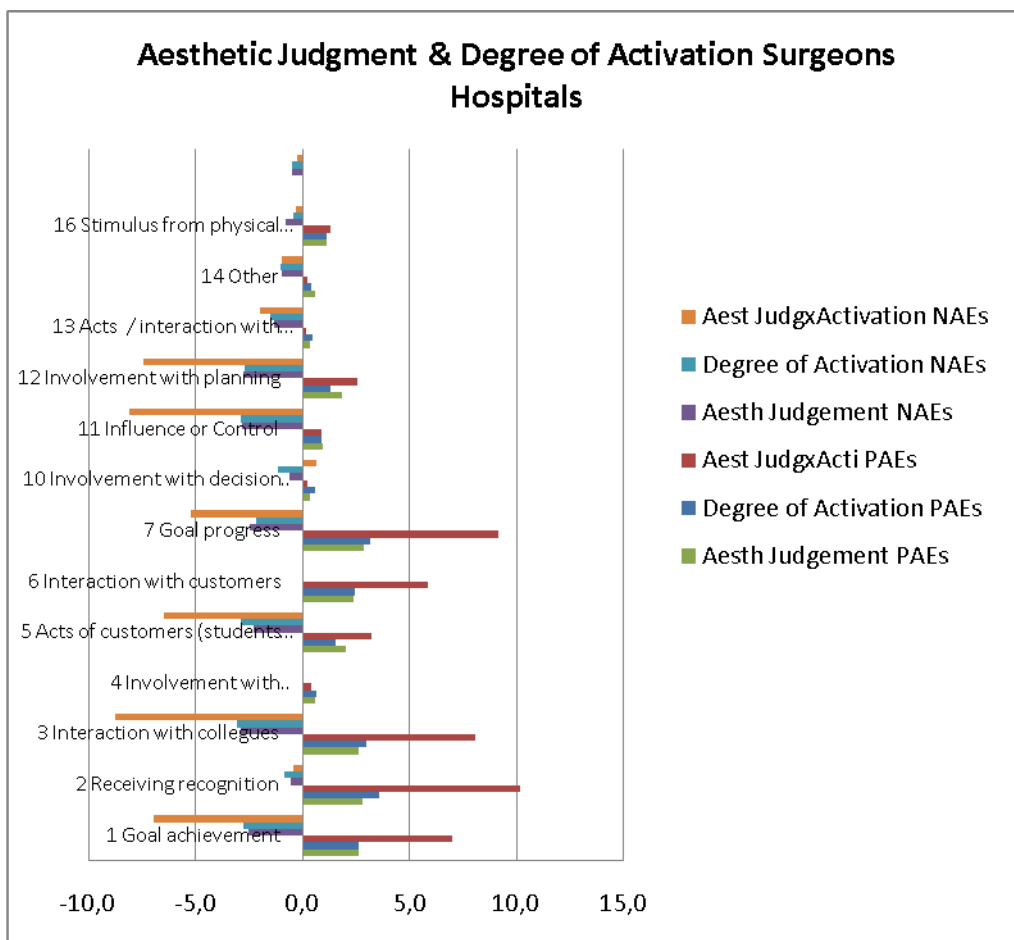


Figure 4.11 Overview scores PAEs and NAEs of surgeons

This study and the third empirical study have provided insight in OAS particular experienced in events during human action. In comparison with the already acquired list of OAS (as a result of the first and second empirical study) some new stimuli (OAS) should be added. Criteria for adding these OAS were the extent to which they have been mentioned by respondents (>33%) and the degree of aesthetic appreciation X experienced emotional impact of OAS (>+/- 5). Based on this criteria goal achievement, receive recognition, goal progress should be added to the list. The OAS interaction with colleagues, acts and interaction with customers, and influence or control (including involvement with planning) were already part of the list compiled after ending the second empirical study (represented by respectively internal cooperation, contacts with our environment and autonomy).

Formal properties and professionals

The two groups of professionals were also asked to register formal properties. Because of the strong (canonical) correlation of these properties with 'aesthetic value' in the second empirical study as well as in the fifth empirical study on professionals, a first notion arose that formal properties in organization design also are important stimuli for aesthetic experiences, like in other disciplines such as architecture and product design in which aesthetics have an important role. The correlating six formal properties were mentioned in the interviews in the first empirical study or were found in literature. The successful scores of these properties raise the questions whether those six formal properties represent the most common formal properties in organizations. Therefore, professionals were asked to associate most common formal properties (eleven in total, e.g., harmony, variety, climax, and grouping) considered in the arts with aspects of their work and organization. The results are expressed in the overview in Appendix 20.

This overview shows some interesting results. First, the associations differ per group of professionals. Only *grouping*, *harmony* and to a lesser extent *symmetry*, *unity*, and *repetition / rhythm* are quite similar associated by both groups. *Grouping* is mainly associated with colleagues, *harmony* is synonym for harmony within a group of colleagues and *symmetry* is mainly associated with the building in which they work. *Unity* is strongly related to unity within the team they work and *repetition / rhythm* is highly associated with work and work schedules. Second, similar associations within the same group are work-life balance (*balance* associated by surgeons) and doing surgery and operate (*climax* associated by surgeons).

Comparing these results with most mentioned formal properties by others in the first and second empirical studies and with most cited formal properties after literature search on most leading journals in the field of organization studies, a few similarities are to discover. The mentioned associations by surgeons and teachers are almost all mentioned in the literature search. But none of these six formal properties (which were selected for the survey) were mentioned by respondents in the first and second empirical studies. Thus, formal properties as part of OAS are important triggers for aesthetic experiences in organizations. Which formal properties in particular affects aesthetic experiences seem too specific for audience and context and need to be examined in future.

Lessons learned

This last empirical study resulted together in 244 PAEs and 189 NAEs of teachers and surgeons. The main conclusion of this study is that aesthetic experiences of professionals must be distinguished from those of general employees of professional organizations which were examined in the first three empirical studies. The type of work as well as the characteristics of the organizations, in particular the degree of dependence of support from the organizations for performance, affects the OAS which trigger aesthetic experiences.

Second, the BEL-book extended with the affect grid can be considered as a useful method for collecting and valuing aesthetic experiences. But its use is time-consuming and requires a lot of

discipline of the respondent. Given the fast acting effect of saturation (prototyping of PAEs and NAEs a registration period of five working days (instead of ten days) could be considered in future. Finally, formal properties such as alignment of activities and alignment of personal goals with organization goals can be considered as strong triggers for aesthetic experiences and strongly contribute to affective commitment of employees. Which formal properties in particular affect aesthetic experiences seems to specific for audience and context and needs to be examined in future.

Arguments for ending empirical research

After conducting five empirical studies we decided to end the empirical research. Two arguments are the basis for that decision: 1) the extent to which research questions were answered; 2) the reliability and validity of the research.

This empirical research aspired to find out in what stimuli (Organizational Aesthetic Stimuli: OAS) employees experience beauty and ugliness (empirical data of the boxes Form and Work events of the proposed organizational aesthetics framework), to which extent personal characteristics influence aesthetic appreciation (empirical data of the boxes Employee and Aesthetic process), and to which extent aesthetic experiences are durable (empirical data of the box Aesthetic process as well).

Like argued in the section 3.2 Research strategy, to collect data on the mechanisms, contexts and outcomes, no specific research methodology is available (Gijssels, 2006). Gijssels advocates a methodological eclecticism in which both quantitative and qualitative research methods are used to achieve the necessary triangulation. An essential question is: How many different methods are needed? An indication of the number of methods may be the moment when the researcher thinks 'Now I find nothing new ...'. After five empirical studies, conducted within 25 organizations with contributions of more than 300 respondents and having used a combination of research methods, the moment Gijssels described has been reached. Like Urquhart (2007) argued, inductively deriving insights from empirical data engaging with other theories (about aesthetics, organizational design and employee commitment described in the literature research section), design principles for organizational design gradually unfold.

4.2 Discussion

4.2.1 Form, personal characteristics, aesthetic process and affective commitment

This discussion is conducted along the parts of the initial organizational aesthetics framework (see fig. 4.1), which is based on the framework (and its connections) of the Affective Events Theory (AET). In this part of the framework the process of having aesthetic experiences is expressed. The obtained empirical data about this process affect the interpretation of the design causality (value, needs, function, properties and form of the organization), which expresses the upper part of the organizational aesthetics framework. These implications are discussed in chapter 5.

Globally, two antecedents for having aesthetic experiences can be considered (e.g. Mitiás, 1986; Parker, 2007; Parson, 1986): 1) an object / stimulus (organizational aesthetic stimuli: OAS) and 2) a perceiver (the employee). This object-subject interaction triggers the aesthetic process. The aesthetic process results in an emotion that affects affective commitment, which has been determined as the main effect of attention to aesthetics in organizations. In the proposed organizational aesthetics framework, the object is represented by the box 'form' and 'affective events' which will be discussed first.

Form and affective events

Triggers for aesthetic experiences

Form is representing the organization which can be considered - in terms of aesthetics - as a construct (a collection of objects) of organisation design parameters and work design parameters which contains indicators or triggers for aesthetic experiences by employees (subject).

An important aim of this dissertation was to examine what stimuli (organizational aesthetic stimuli: OAS) in work and professional organization trigger aesthetic experiences of employees and contribute to their affective commitment. The organizational aesthetics framework distinguishes two types of stimuli which triggers aesthetic experiences: 1) stimuli perceived in organization design parameters (such as structure, employees together expressed in the components of the used ESH model for organization design) and 2) stimuli perceived in events and during human action.

The empirical studies have resulted in four types of lists of OAS.

Most mentioned OAS in organization aspects	Highest appreciated OAS in organization aspects (on scale of 1-5)	Strongest correlating* OAS with aesthetic value	Strongest correlating* OAS with affective commitment
1. Interior / exterior (in 87% of the cases; 39x) STRUC	1. Employee's qualities (4.7) STAFF	1. Working towards the same goals (.75) CULT	1. Work atmosphere (.78) CULT
2. Collegiality / cooperation (in 53% of the cases; 57x) STRUC	2. Organization goals (4.5) STRAT	2. Attitude towards environment (.74) STAFF	2. Attitude towards our environment (.76) STAFF
3. Development opportunities (in 53% of the cases; 57x) MAN	3. Contribution the society (4.5) STRAT	3. Business approach (.74) STRAT	3. Offered challenges (.75) MAN
4. Employees (competencies, attitude, ambitions of colleagues; 59x) STAFF (in 53% of the cases)	4. Products and services (4.5) STRAT	4. Offered challenges (.72) MAN	4. Coherence of things (.74) STRUC
5. Autonomy / independence (in 47% of the cases; 36x) SYST	5. Work attitude of employees (4.4) STAFF	5. Coherence of things (.72) STRUC	5. Business approach (.73) STRAT
6. Culture (in 47% of the cases; 32x) CULT	6. Work atmosphere (culture) (4.4) CULT	6. Work atmosphere (.72) CULT	6. Alignment between management and employees (.73) SYST
7. Contribution to society (in 47% of the cases; 20x) STRAT	7. Organization mission (4.4) STRAT	7. Internal cooperation (.71) SYST	7. Working towards the same goals (.72) CULT
8. Offered challenges / opportunities in my work (in 38% of the cases; 14x) MAN	8. Goals of employees (4.4) STAFF	8. Alignment between management and employees (.70) SYST	8. Internal cooperation (.70) SYST
9. Contacts with customers STAFF (in 31% of the cases; 27x)	9. Development opportunities (4.3) MAN	9. Development opportunities (.69) MAN	9. Style of management (.69) MAN
10. Variety of work (in 31% of the cases; 15x) SYST	10. Image (4.3) STRAT	10. Organization rituals (.64) CULT	10. Balance between organization goals and goals of employees (.68) MAN
	11. Attitude to environment (4.3) STAFF	11. Balance between organization goals and goals of employees (.63) MAN	11. Development opportunities (.69) MAN
	12. Contacts with environment (4.3) STAFF	12. Organisation mission (.63) STRAT	
* = canonical correlation, all sig < 0,5			

Table 4.6 Four lists of organizational aesthetic stimuli (OAS)

Remarkable are the differences between these four lists (see Table 4.6). When the top-10 list of strong correlating OAS (with 'aesthetic value' and with 'affective commitment') is compared with the two top-10 lists 'often mentioned' and 'highly appreciated', only little agreements are to observe. On the basis of a theoretical premise of the aesthetics, one is tempted to call that beauty in something one is interested in (Pepper, 1970; Fairchild, 1991; Mitias, 1988; Leather et al., 2004). The list of the appreciation of OAS just shows the appreciation for these aspects in the organizations of the respondents. They do not reflect on the interest or on the intended level of beauty. Only the third list, the list of canonical correlations with aesthetic value, shows the potential contribution of aesthetics in organizations.

None of the OAS of the top-10 list 'strongly correlating OAS', except 'culture' (work atmosphere), is part of the top-10 list of 'often mentioned'. Of the top-10 list 'correlating OAS' only 'work atmosphere', 'organization mission', and 'development opportunities', are part of the top-10 list 'highly appreciated'. Thus, it is striking that most OAS that exhibit a strong correlation with aesthetic value and with affective commitment are relatively low appreciated as well as hardly mentioned in the top-10 list of 'often mentioned'. It is further remarkable that OAS with strong correlation with both outcomes are not necessarily highly valued. This will be explained in the next paragraph. These single OAS can be considered as single objects (as part of a construct, the organization) which cause aesthetic experiences as well as *indicators* of aesthetic value in organizations. The list of OAS (which constitutes the used survey) which was applied in the second empirical study was categorized according to the parameters of the ESH model (structure, strategy, employees, system, culture, management style). It can be concluded that all collected OAS are equally distributed over these parameters and that aesthetic value not particularly is represented by one of these parameters.

Beautiful work versus beautiful organizations

The work design can be considered as the first circle of impact on aesthetic events. Its importance is confirmed in many studies (e.g. Baugh and Roberts, 1994; Wallace, 1993; Llapa-Rodriguez et al, 2008; Parry, 2006; Friedson, 2001; Parry, 2006). Especially professionals feel more committed to work than to their organization (e.g. Baugh and Roberts, 1994; Wallace, 1993; Llapa-Rodriguez et al., 2008).

The traditional classification of Hackman and Oldham's (1980) Job Characteristics Model could be used to distinguish the OAS from each other (related to job or task design versus to organization design). At least 11 OAS such as autonomy, contacts with colleagues, and development opportunities can be easily matched with this classification of task variety, task identity, task significance, autonomy, and job-based feedback. Considering the differences in scores for 'beautiful work' and 'beautiful organization' (7.9 versus 5.7) it would be likely that in particular those OAS's representing the cluster of Job Characteristics Model show a strong correlation with the score for 'beautiful work'. But they don't. All OAS correlate stronger with scores for 'beautiful organization'. Also the results of the conducted canonical correlation analyses offer an understanding of this phenomenon. The set of OAS shows a strong (canonical) correlation with the set aesthetic value, represented by 'beautiful work', 'beautiful work' and 'attention to organizational aesthetics contribute to performance'. The loadings for these variables are .89, .78 and .62. which could be interpreted as interweaving of OAS (work design parameters and organization design parameters) that strongly contributes to the appreciation of aesthetic value in work aspects. But the second function of this canonical correlation shows that four OAS, all organization design parameters, are related to a negative loading for 'beautiful organization' but to a positive loading for 'beautiful work'.

So, it is difficult to explain this phenomenon. Employees of professional organizations apparently associate OAS related to variables of work design with the variables of organization design. Work is apparently perceived as beautiful by certain characteristics of the organization.

Psychological phenomena during measurement

The differences between the lists often mentioned, high appreciated and strongest correlation could be explained by several *psychological phenomena*. First, studies of Lazarus (1991), Scherer, Schorr, and Johnstone (2001) and Fisher (2009) show that 'it is important to remember that positive attitudes are not directly created by environments or events, but rather by individuals' perceptions, interpretations, and appraisals of those environments and events.' They refer to the large body of research on appraisal theories of emotion (citing Lazarus, 1991; Scherer, Schorr and Johnstone, 2001) clearly supports a critical role for the appraisal process in determining experienced emotion.

Second, aesthetic experiences are triggered by perceptions. Perception is not necessarily based on reality, but is merely a perspective from a particular individual's view of a situation (Robbins, 2004; Buelens et al., 2011). And third, it is likely that combinations of phenomena *affect heuristic, mere exposure effect, aesthetic induction, prototyping and familiarity* and *verbal overshadowing* play an important role by mentioning and registering aesthetic experiences.

By asking employees what they experience as beautiful and ugly in their work and organization, they possibly will mention aspects which they initially associate with beautiful and ugly aspects in 'normal life', not work-related. This could be a first explanation why interior / exterior is mentioned in 87% of the cases. These 'normal life' associations are probably functioning as *prototypes* for their aesthetic categories in their 'working life' (Leder et al., 2004). They feel *familiar* with these and they have a more positive attitude toward stimuli they have seen before (Kunst-Wilson and Zajonc, 1980; Winkielman, Schwarz, Fazendeiro and Reber, 2003), which could be related to the *mere exposure effect* (e.g. Zajonc, 1968).

By repeatedly questioning employees about their aesthetic experiences, like is done by using the BEL-book, probably the phenomena of *affect heuristic* (Zajonc, 1968) and *aesthetic induction* (McAllister, 1996) will appear. Employees mentioned and registered those aesthetic experiences that feel comfortable. Respondents spontaneously mentioned that they noticed more and more beautiful things in their organization while completing the BEL-book. This sort of 'aesthetic self-fulfilling prophesy' and attention bias (Nisbett and Ross, 1980) could be related to the phenomenon of *aesthetic induction*. Respondents are applying aesthetic criteria based on empirical observations and are inclined to like and use it as the criterion for evaluation. This could be an explanation why in all cases employees appreciate similar OAS equally high. Finally, also the aspect of *verbal overshadowing* (Melchionne, 2011; Schooler and Engstler-Schooler, 1990) seems to be recognized in the collection of aesthetic experiences. Even if the phenomena of *affect heuristic, mere exposure effect, aesthetic induction, prototyping, and familiarity* are not relevant, employees will probably initially mention OAS which can be formulated easily. Particularly in relation to aesthetic experiences, Taylor (2002) introduced the term of *aesthetic muteness*: the difficulty of expressing aesthetic dimensions of experience in words. This could be a consideration why respondents do not mention aesthetic formal properties - to a lack of meta-language - like coherence of things, represented by OAS like alignment of management with employees, alignment of organization goals with individual goals, alignment of activities and the composition of employees, which all show strong correlation with their final judgment of beauty in their organization. They possibly dispose their 'real judgment', because it is repressed in what they can express in language. Considering these psychological phenomena, a combination of research methods is recommended. Only asking employees what they experience as beautiful and ugly isn't sufficient. Only by asking respondents to value their appreciation of mentioned OAS as well as to ask their appreciation for revenues of aesthetic experiences like their judgment about beautiful work or beauty in their organization, some of the mentioned psychological phenomena could be recognized and excluded.

Functional beauty and dysfunctional ugliness

Like stated earlier, the most frequently mentioned *ugly OAS* are autonomy / independence, workplace (interior / exterior), attitude of colleagues and internal communication. These OAS have their 'equals' at the beauty side of organizations. The frequently mentioned ugly OAS which don't have an 'equal' in beauty are mainly aspects of management (like their focus of finance / cuts, professionalism management, contact with / access to management and attitude of management / hierarchy), inertia and quality of decisions, not supporting ICT / tools, organization size and staff composition. It seems that OAS which cause NAEs express more *(dys)functional* value than aesthetic value. For example, not functioning ICT in schools or bad personal planning and less in control and influence in hospitals can be considered as dysfunctional aspects of an organization as well as they constitute barriers for respondents' own performance and for often mentioned PAEs like goal progress and goal achievement. OAS that cause NAEs, seem to be more judged on an ethical basis instead on an aesthetic basis. This confirms the results of a well known research of Herzberg, Mausner and Snyderman (1959) in which they asked employees to describe a time they felt especially good or bad about their job. They also concluded that causing good feelings tended to differ from those associated with bad feelings.

This discussion reveals the tension between 'good' (functional value) and 'beauty' (aesthetic value) in organizations. Valuing 'good' in organizations concerns a 'standard', probably related to business economic value or contribution to business goals. The lists of found OAS exhibit largely similar characteristics to the various lists of 'good' of 'functional' and modern organization characteristics like for example Drucker (1988), Maister (1993), Mintzberg (1979), Shapero (2002), and Despres and Hiltrop (1995) argued. And the empirical studies showed that OAS positively (canonical) correlate with affective commitment which contributes to performance. Thus, seemingly beauty is a kind of good or functional, like Plato believed? And is an aesthetic judgment equal to a moral judgment? And is aesthetic value in organizations equal to functional value? Or are they dependent of each other or just separated like Kant's distinction between free and dependent beauty? Can aesthetic value contribute for example to economic value and to affective commitment? And can something in organizations be beautiful without being (a degree of) good? Answering these questions seems to be delicate matter and difficult. Literature study as well as the conducted empirical studies offer some first suggestions for criteria for distinguishing 'good' (functional value) from 'beauty' (aesthetic value). Four topics were examined in literature which are: 1) criteria for aesthetic judgments in arts; 2) the distinction between aesthetic judgment and ethic or moral judgment made in the arts; 3) the aspect of aesthetic supervenience and; 4) the role of aesthetic value combined with other values in design disciplines like product design and architecture. In Part 2 of this dissertation, in paragraph 2.9 the criteria for *functional beauty* are described in detail. In the second empirical study the correlation of OAS with 'attention to beauty contributes to performance' was examined (see Appendix 8). For example, the OAS qualities and style of management and all OAS accommodating formal properties (coherence) show much higher correlation with this outcome than the OAS workplace and house style do. Which means that these OAS are valued as functional as well as beautiful. But still, some OAS, for example interior, opportunities for development and autonomy, can be judged as beautiful (high aesthetic value) without being very or always functional (low functional value).

Considering these results of analysis, the first suggestion - nothing more - for criteria for distinguishing 'good' (functional value) from 'beauty' (aesthetic value) in organizations are proposed. Aesthetic value in organizations:

1. Is *disinterested interest*, in that respect:
 - a) OAS represent high aesthetic value without representing high functional value and contribute to organizational value as long as beauty (in OAS) is not *dysfunctional*.
 - b) it concerns employees' (intrinsic) motivational needs like cognitive, social, and psychological needs;

2. Is based on a degree of presence or attribution of *aesthetic properties*, like formal properties ('internal causality' because of harmony, climax, balance), representational properties (history or values for identification), and / or expressive properties (color, sound etc.)
3. Is cognitive, perceptual, emotional as well as transcendental.
4. Claims 'universal validity' within the organization it concerns: the judgment is generally agreed by the major group of employees as well as similar aesthetically judged by people outside the organization (without any interest);
5. Results in contemplative pleasure.

This last criteria is often mentioned literally in literature on aesthetics (e.g. Hospers, 1982; Carroll, 1991; Scruton, 2009). Based on the empirical studies, in particular those in which the *affect grid* was used, this criteria could be better described in terms of *positive emotions* such as euphoric or elated, caused by a positive aesthetic judgment accompanied by a high emotional impact.

In anticipation of the next paragraphs, collected OAS all comply with the last four criteria. In particular the criterion of *disinterested interest* shows different position of OAS. The assessment of OAS to intrinsic motivators is described in paragraph 5.2. Nevertheless, these proposed criteria must be applied with some caution and can be considered as challenges for future research.

Role of personal characteristics

By conducting a *cluster analysis* the aesthetic judgment of OAS by respondents was related to their personal characteristics such as age and educational level. Three types of personal characteristics show a significant strong deviation from the mean scores, which are *women*, with *age* of 35-50, and 7-10 years *company tenure*. This group concerns 52 respondents (18%). The aesthetic judgment of all OAS of this group is significantly lower.

Interesting is whether these results are confirmed by studies on the effect of gender, age, and tenure on *affective commitment* and on *job satisfaction*. Much research on commitment suggests that gender is not a determinant of affective commitment (e.g. Hawkins, 1998). There is general support in the literature for the notion that there is a positive correlation between organizational commitment and organizational tenure (e.g. Mathieu and Zajac, 1990; Meyer and Allen, 1997). Meyer and Allen (1993) proclaimed that analyses of organizational tenure generally showed a mild curvilinear relationship. But middle tenure employees possessed less measured commitment than new or senior level (by age) employees.

Some research on gender differences in job satisfaction confirms that women show a lower job satisfaction than men because of other expectations and responsibilities to job characteristics, family responsibilities, and personal expectations (e.g. Hodson, 1989; Bedeian, 1992). In terms of aesthetics, possibly their (disinterested) *interest*, which is an antecedent of aesthetic experiences (e.g. Beardsley, 1982; Osborne, 1986), moves from work to home. In contrast, many studies have shown a relationship between age and job satisfaction, indicating that older workers are more satisfied with their jobs than younger workers (e.g. Berns, 1989; Nestor & Leary, 2000). Studies concerning the relationship between tenure and job satisfaction show varying outcomes (e.g. Freeman, 1978). So, partly the deviant scores of *women*, with *age* 35-50, and 7-10 years *company tenure* can be explained and needs to be further examined in future. Organisations ambient to apply and to exploit organizational aesthetics should take account of this group of employees.

Aesthetic process: the role of time and position

The aesthetic process lead to an aesthetic judgment (a result of the evaluation of the cognitive mastering stage) and an aesthetic emotion (an emotional reaction which is a by-product of the processing stages) Leder et al. (2004) claim. This process of (1) explicit classification, influenced by domain specific expertise, declarative knowledge, interest and personal taste; 2) implicit memory integration, influenced by previous experiences; 3) perceptual analysis; 4) cognitive mastering, influenced by domain specific expertise, declarative knowledge, interest and personal taste, and 5) evaluation) in particular is applied to experiencing the arts, and specific for short-term observations. In this dissertation employees are daily and for long periods of time exposed to more or less the same stimuli. So, by Leder et al. distinguished *previous experiences* seem to be relevant in an organizational context. The empirical studies have shown that the aspect of *previous experiences* with the same stimuli (repetition in time) as well as the *position* towards the perceived object affect the aesthetic judgment of the perceiver.

During the studies the aesthetic judgment was examined at four time points: 1) during the period of employment with an employer (including the distinction short and long in service), 2) after 2 weeks of registration of PAEs and NAEs, 3) after 2 -3 months after registration of PAEs and NAEs and 4) after departure and return to the employer. Analysis of the data from the second study shows that the appreciation of a number of OAS decreases over time. Employees in the period from zero to two years in service show the highest beauty appreciation. People who are a few years longer in service show a lower appreciation. This applies particularly to the *cultural component* of the ESH-model like rituals and working atmosphere and aspects of *staff* like the style of management, the balance between organizational goals and personal goals, attitudes towards the environment, opportunities for development and the coherence of things in the organization. Brickman et al. (1978) denote this as the "nostalgia effect": 'after a short peak in happiness, people become accustomed to the new situation and are no more happy than they were before the improvement'. Results of the fifth study show that respondents after 2-3 months mention other events than they registered before, but the mentioned type of events show strong similarity. The repeated attention of observed OAS and narrowing the scope of the full range of OAS can be explained by the mechanisms of *familiarity*, *aesthetic induction* and possibly also *prototyping* (e.g. Mastandrea, Bartoli and Carrus, 2011; Kunst-Wilson and Zajonc, 1980; Leder et al., 2004). These mechanisms are explained at the beginning of this paragraph 4.2.

Considering these thoughts, when organizations recognize the importance of aesthetic experiences of employees, they continuously should awaken and guard the attention and appreciation for OAS, in particular for the *cultural aspects* such as rituals, work atmosphere and aspects of staff like style of management, the balance between organizational goals and personal goals, attitudes towards the environment, opportunities for development and the coherence of things in the organization. Continuously employees should be remembered of the full range of OAS they daily observe in order to prevent the psychological mechanisms of prototyping and familiarity.

Kaplan et al. (1989) later introduced the term of *mystery*, referring to an organization scene that *promises* the opportunity for employees to reveal new OAS and to be continuously surprised by new aesthetic experiences. This aspect refers to the often mentioned aspect of *complexity* in art (e.g. Beardsley, 1982; Leyton, 1992; Leder et al., 2004) by which observers are longer interested because of the offered great spread and depth of stimuli (Pepper, 1970).

Second, the interviews with returning employees (the fourth study) show that by changing the *frame of reference*, the new employer, the employee is again aware of what he appreciated in his previous organization. Respondents experienced PAEs in the organization they returned in support of management, culture, involvement / solidarity with colleagues, interior / exterior and work. The main reasons for returning to their former employer are style of management and colleagues.

These results show that the position of the observer influences their aesthetic judgment of work and organization. Their position can be distinguished in one as an observer from outside an organization and one as an employee. A comparison can be made with the role of an observer distinguished by Guillet the Monthoux (2000). In his Gadamerian Kreis, art work is considered from two perspectives: the perspective of creation (authors and technicians) and the perspective of interpretation (audience and critique). The fourth study shows that after leaving an employer the employee becomes aware of the beauty of his former employer after being confronted with a new reference, the beauty and ugliness of the new employer. The employer reflects from a position of audience on his own and former position as creator.

Thus, both antecedents of aesthetic judgment, time and position, need to be attended in organizations for continuously stimulating employees' aesthetic experiences.

Affective commitment

An important aim of this dissertation was to examine whether organizational aesthetics contributes affective commitment. By conducting a canonical correlation analysis as part of the second empirical study (see 4.1.2), it was proved that the set of 31 OAS strongly correlates with *affective commitment*, represented by the outcomes pride, work pleasure, and flow experiences. Besides this outcome attention to these 31 OAS also contributes to *aesthetic value*, represented by the judgments 'beautiful organization', 'beautiful work', and 'attention to aesthetics contributes to performance'. Many studies demonstrate that affective commitment can be considered as a predictor of performance (e.g. Meyer et al., 2002; Meyer et al, 2004; Allen et al., 2003; Meyer Smith, 2000; Rhoades et al., 2001). So organizational aesthetics can also be considered as the *promise* to performance.

In the next section general design interventions will be proposed for achieving affective commitment as well as for developing beautiful organizations.

4.1.2 Adapted organizational aesthetics framework

An adapted organizational aesthetics framework

The proposed organizational aesthetics framework is based on the Affective Events Theory (AET) of Weiss and Cropanzano (1996) and the design reasoning of Roozenburg and Eekels (1995). After ending the empirical studies, three important adoptions must be made.

The second and also the fourth empirical study have shown that employees get used to organizational aesthetic stimuli which influence their future aesthetic process.

Little (2007) criticized AET because of her opinion that new emotion may actually predict behavior better than the original felt emotion, which is not part of the framework.

Second, the AET framework was not developed for measuring affective reactions and attitudes *over time* and the repetition of observing the same stimuli. Based on the same observation, Leder et al. (2004) in their aesthetic process included an arrow from 'previous experiences' to the beginning of the process (Implicit memory integration: e.g. familiarity, prototypically).

In order to address both shortcomings the box 'Aesthetic process' is *divided* (first adaption) into the boxes 'Aesthetic process' and Aesthetic Judgment. Second, in accordance with the model of aesthetic experiences of Leder et al. (2004), a *two-way arrow* connects these boxes which expresses the role of 'previous experiences' (second adaption) and the mutual influence of the aesthetic process and the aesthetic judgment. The last adoption concerns the *two-way arrow* between the boxes *Function* and *Needs* in the design causality. This adoption will be elucidated in paragraph 5.2 in particular in the section about *organization's functions*.

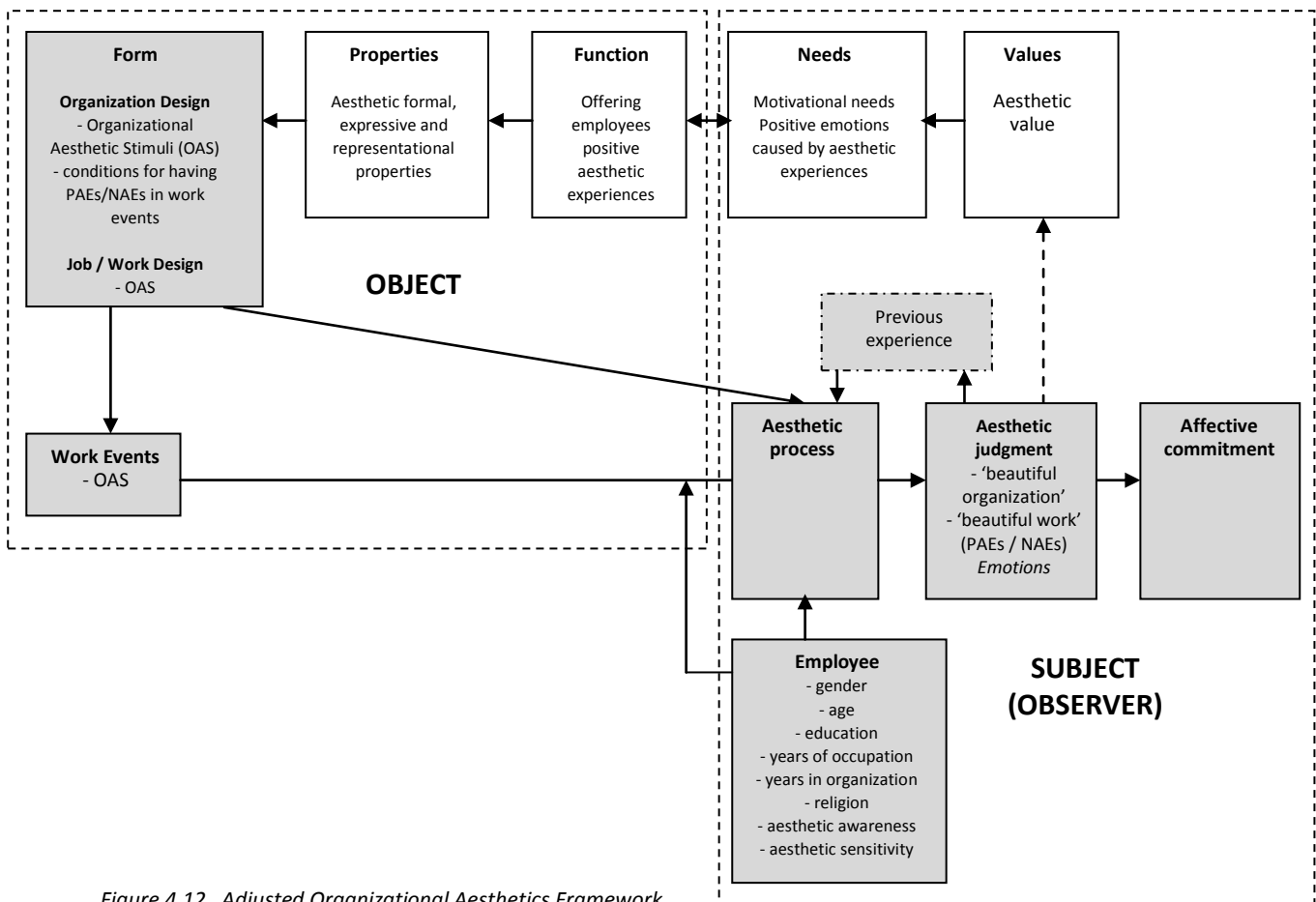


Figure 4.12 Adjusted Organizational Aesthetics Framework

5 DEVELOPING BEAUTIFUL ORGANIZATIONS

'Design, don't engineer; Discover, don't dictate; Decipher, don't presuppose' (Pascale et al., 2000)

In this chapter the second research question of this dissertation will be answered: What design principles (design protocol) can be used to develop, redesign, and sustain an organizational design for professional organizations that decrease negative aesthetic experiences (NAEs) and increases positive aesthetic experiences (PAEs) of professionals?

This chapter starts with describing the context of design. The design causality for beautiful organizations is described in paragraph 5.2. In paragraph 5.3 the design principles are elaborated. Interventions, as part of design interventions, to develop, redesign, and sustain an organizational design for professional organizations are described in paragraph 5.4. This chapter concludes with indications and contra-indications for developing beautiful organizations. Respondents reflected on most of the proposed design interventions and some interventions were tested. This validation is described in Chapter 6 Validation.

5.1 Context of design

This dissertation started with the ambition to develop a tested design protocol (a set of design principles) for embedding 'aesthetic reinforcing conditions' in the organizational design and work processes. These 'aesthetic reinforcing conditions' will decrease negative aesthetic experiences and increase positive aesthetic experiences, ultimately to contribute to affective commitment of employees to the organization.

In terms of the components, fundamentals, and methods of designing as stipulated by Roozenburg and Eekels (1995) and Romme and Endenburg (2006) adding value, particularly aesthetic value, to the design of the organization will be translated into design principles and design interventions. The goal is to create situations (aesthetic arrangements), with a large probability of PAEs and a small probability of NAEs, causing experiences of working in a 'beautiful organization', which contribute to affective commitment.'

Aesthetic reinforcing conditions' will be expressed in design principles as part of CIMO-configurations (Denyer et al., 2008). The overall (meta) CIMO-configuration (see Figure 5.1) expresses the next construction: for applying organizational aesthetics, organizations that do not exploit the opportunities of organizational aesthetics (C) in which organizational aesthetic properties are adjusted (*object-oriented* interventions) and /or employee's awareness and perceptions of organizational aesthetic properties are influenced (*subject-oriented* interventions) (I) cause increased attention to (organizational) aesthetics (M) which will increase aesthetic value to / and affective commitment of the employee (O).

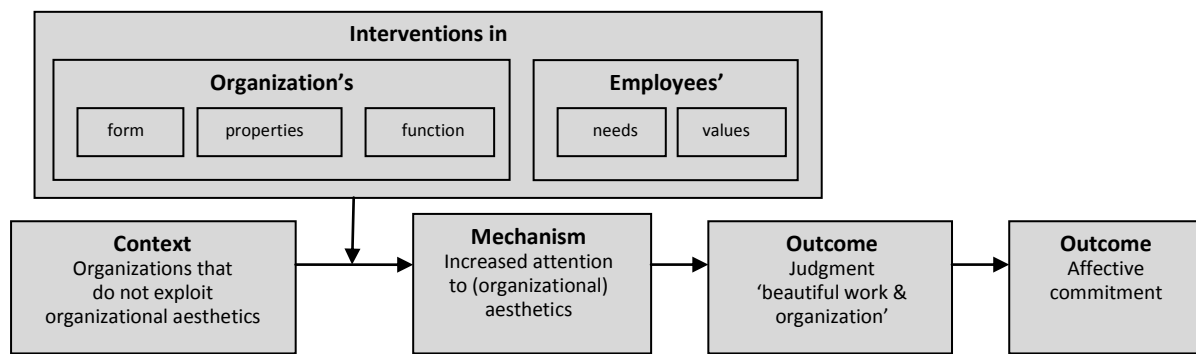


Figure 5.1 Meta CIMO-configuration organizational aesthetics

Design interventions are rooted in eight design principles. Literature on aesthetics advocates that interventions are particularly useful if they address *object characteristics* (organization's function, properties and form) or the *subject* (i.e., employees' needs and values) (e.g., Scruton, 2009; Girod et al., 2003; Reber et al., 2004) and preferably both.

Two objects of redesign or change

Following from above, one can divide design interventions in two groups: 1) *subject-oriented* interventions (the employee) and 2) and *object-oriented* interventions (the work and organization design) which are being observed and which cause aesthetic experiences. Therefore the proposed organizational aesthetics model is divided into a subject part and object part. The literature study as well as the conducted empirical studies have shown that employees' aesthetic appreciation increases by enhancing their aesthetic awareness. Even without changing OAS (stimuli in events and organization characteristics) they observe. These, and also the conditions for experiencing aesthetics like time, can be considered as the second parameter for experiencing aesthetics.

Organizations are mainly designed with functional requirements, like effectiveness and efficiency, in mind. This dissertation is based on the idea that it has merit to design and develop organizations on the basis of a combination of functional and aesthetic requirements, or expressed in terms of value, functional value combined with aesthetic value.

This dissertation shows that employees perceive aesthetics in current and existing organization aspects and artifacts, such as autonomy, organization goals and interior, which endorses the proposition that aesthetic properties supervene on non-aesthetic properties (e.g. Scruton, 2009; Sibley, 1965). This means that every organization potentially offers stimuli that trigger aesthetic experiences. Thus, organizations don't need to be redesigned for experiencing aesthetic value. Organizations – or more specifically, its employees - only will have to learn to recognize and address aesthetic value in their organization aspects and artifacts. By focusing on the presence and effect of aesthetic properties as part of stimuli (OAS) which cause aesthetic experiences, employees could become more aware of their aesthetic experiences and their need of it. And by naturally and slowly revealing and improving aesthetic properties in present OAS also aesthetic value in organization aspects could be increased. In types of organizational change this can be defined as *adaption*: 'a type of change that can be accommodated within the current culture and occur incrementally' (Johnson et al., 2011, p.465). This type of change also shows similarity with the well known *development approach* focusing on the awareness of beliefs, attitudes, values of employees (e.g. Bennis, 1969; Schein, 1985).

But besides applying this adaption and development-approach it is conceivable that many organizations also will explore or embrace organizational aesthetics in case of *redesign* initiatives such as process redesign, changing work design, or alliances and mergers (e.g. Hammer and Champy,

1993; Davenport et al. 2002;). These types of change could be defined as *reconstruction* and *revolution* in which major structural changes and/or major strategic as well as culture change is intended (Johnson et al., 2011) The first empirical study proved that critical moments in organizations are used as an opportunity for change and re-design. In that situation, for redesigning for example new processes, roles, and organization structures, related OAS, in particular the aesthetic properties they contain, could be part of the redesign process.

So, in general there are two basic scenarios for developing beautiful organizations:

- A. An organization development project that has 'beautifying the organization' as prime objective, because the organization insufficiently addresses and exploits beliefs, attitudes, (aesthetic) values of employees;
- B. An organization redesign project that is initiated because of functional problems or opportunities, but in which the organization redesigning uses aesthetic requirements next to the usual functional ones.

For this dissertation, only the situation of applying organizational aesthetics in existing and not redesigned organizations will be elaborated (scenario A). Because it is likely that these organizations are a majority and are able and willing to start quickly with organizational aesthetics. It is quite unknown whether organizations in the process of redesign are also receptive for organizational aesthetics.

5.2 Design causality

Chapter 4 discusses the lower part of the proposed organizational aesthetics framework. The boxes 'form' and 'events' together contain the organizational aesthetic stimuli (OAS) which trigger aesthetic experiences of employees. Both boxes can be considered as part of the design causality and design fundamentals of Roozenburg and Eekels (1995), which is the upper part of the proposed Organizational Aesthetics Framework. This design causality describes the relationships between form, properties, function, needs and values. Following this causality for organizations, form (the organization) is a system that is made by people for its properties. Because of its properties it can fulfil one or more functions. By fulfilling functions an organization satisfies needs, and this gives people (e.g. the employee) the possibility to realize one or more values. Roozenburg and Eekels argue that in general many design processes proceed in the opposite direction which is more *open-ended*: from (aesthetic) value to form. For developing beautiful organizations, any organization regardless of context, this *abductive* approach should just start from value without being prescriptive of form; reasoning back from values to statements on functions that are worth fulfilling forms the kernel of the design process (Roozenburg and Eekels, 1995; Claesson, 2006). It can be reasoned that the lower part of the framework provides input, in particular by the obtained empirical data, for the upper part of the framework. In this paragraph the implications for the design of beautiful organizations is discussed by describing the individual boxes of the design causality of Roozenburg and Eekels, which are value, needs, function, and properties.

Values and needs of employees

Before reflecting on what and how organizational aesthetics can be expressed, the arguments (why) for applying an aesthetic perspective on organization design will be illustrated first. Value and needs concern the *subject* part of the object-subject interaction, i.e., the organization and the employee.

The design fundamentals of Roozenburg and Eekels (1995) claim that 'form follows value'. In this dissertation we aspire to combine *aesthetic value* with functional value to improve employees' organizational engagement (e.g., affective commitment), because we think like argued by Guillén

(1997), Gagliardi (2001), and Witkin (2009), that aesthetic value (‘seeking beauty or harmony’) should be part of organizational design beyond theoretical, economic, political, social, and religious value (Allport et al., 1960). *Aesthetic value* is assigned to the object people perceive and based on the aesthetic judgment and the caused emotion of the observer (Mothershill, 1984; Santayana, 1896; Beardsley, 1958; Hekkert, 2006). Literature on aesthetics is very unanimous in the effects of experiencing aesthetic value by describing the outcomes of aesthetic processes. Experiencing aesthetics causes feeling of *pleasure* (e.g. Mitias, 1988; Mothershill, 1986; Osborne, 1986; Santayana, 1896), *sensemaking* (Weick, 1995; Rafaeli and Vilnai-Yavetz, 2004; Scruton, 2009) and triggers *positive emotions* (e.g. Ittelson, 1973; Freedman, 1975). The conducted empirical studies of this dissertation proved that employees experience pride, work pleasure, and flow experiences due to positive aesthetic experiences (PAEs). And these three outcomes are important components of *affective commitment* which is a strong predictor of organizational outcomes like employee retention, absenteeism, intentions to quit the organizations, customer-oriented behavior and performance (Meyer et al., 2002; Allen et al., 2003; Meyer Smith, 2000; Rhoades et al., 2001; Shivangulula, 2009; Rego et al., 2011).

So, aesthetic value satisfies *needs*, for individual employees as well as for organization’s management. This can be considered as a motivational perspective on design, like Zhang (2007) supports. This perspective explains human’s various needs, the relationship among needs and psychological well-being, and environmental factors and their impact on goal-oriented commitments. The purpose of (re)design then is to positively support employees’ motivational needs like emotional needs (emotion and affects).

Zhang’s proposed needs and related design principles strongly show relationship with OAS in which employees experience aesthetic value which were found during the empirical studies. The overview (Table 5.1) below expresses these relationships.

Needs	Design principles (based on Zhang, 2007)	Translated to Organizational Aesthetics
Psychological: Autonomy of the self	1) Support autonomy	Autonomy
	2) Promote creation and representation of the identity of the self	Personal development opportunities Goal and value congruence
Cognitive: Competence and achievement	3) Design for optimal challenge	Offered challenges Development opportunities Variety of tasks Goal achievement / task completion Attention to craftsmanship Goals of employees Organization goals Attention to new ideas Working on same goals Contribution to society Products & services
	4) Provide timely and positive feedback	Feedback of colleagues
Social and psychological:	5) Facilitate human-human interaction	Interaction (contacts) with colleagues, customers and management

Needs	Design principles (based on Zhang, 2007)	Translated to Organizational Aesthetics
Relatedness		Qualities of employees Work attitude of employees Composition of staff Internal communication Alignment management – employees Business approach Attitude towards environment Contacts with environment
	6) Represent human social bond	Collegiality Internal cooperation Work atmosphere Organization rituals Organization image Organization mission
Social and psychological: Power, leadership and followership	7) Facilitate one's desire to influence others	Influence or control Influence on planning
	8) Facilitate one's desire to be influenced by others	Feedback of colleagues Qualities of management Style of management Support of management
Aesthetic: space and media	9) Induce positive emotions via physical stimuli	House style Interior / exterior Workplace
	10) Realize symmetry and order	Alignment of activities Coherence of things

Table 5.1 Relation motivational needs (Zhang, 2007) and organizational aesthetics

After this comparison of OAS that contribute to needs, it can be determined that aesthetic needs in organizations represent in particular *intrinsic motivations* of employees or so called *motivators* (intrinsic to the work itself like achievement, recognition, and responsibility) suggested by Herzberg and colleagues (Herzberg et al., 1959).

Organization's functions

Before discussing the transfer of the aesthetic perspective to an organization's function, the *function* of a design will be explained in a broader perspective than only the function of organization design. The concept of function is important for thinking about how designers and users relate to artifacts (Crilly, 2010). This is because designers work to produce descriptions of artifacts that will perform certain functions (Roozenburg and Eekels, 1995), and because users derive benefits from artifacts that have the capacity to perform those functions, or the capacity to perform other functions (Crilly, 2010; Chandrasekaran and Josephson, 2000; Rosenman and Gero, 1998). In many design disciplines combinations of functions have been introduced such as a

combination of operative functions (e.g. transforming, controlling), structural functions (e.g. connecting, supporting) and usability functions (e.g. simplifying, exhorting) (Warell, 1999), a combination of techno-, socio-, and ideo-functions (Schiffer, 1992) and a combination of aesthetic and non-aesthetic functions (e.g. Zangwill, 2001) like this dissertations is focused on. In literature described *functions* of ‘modern organizations’ such as responsive and self-organization (Pascale et al. 2000), sensible and sense-making (Hasan et al., 2007; Guillet de Monthou, 2007), appreciative (Avital et al., 2008), life affirming (Whitney, 2008), and creating value (Bryan and Joyce, 2005; Zandee, 2008) show relations with underlying needs and values of employees. Organizations like other design disciplines consider a function of a design as *user-centered* and much more diverse. And something that is perhaps even more important from an aesthetic perspective is that function, as used in design fundamentals of Roozenburg and Eekels (1995), *connects and interacts* between the object (organizations) and subject (employee). This increasing relationship between design and user can be defined as a ‘relational paradigm’ (Warell, 1999) referring to the concept of *affordances*: “what one system (say, an artifact) provides to another system (say, a user)” (Warell, 1999, p.1). For users, it is well known that they pursue a variety of goals (Crilly, 2010) and that artifacts are valued for the roles they play in fulfilling those goals (Csikszentmihalyi and Rochberg-Halton, 1981). So, for organizations adding aesthetic value to organizational design means that an *added function* of the organization is offering PAEs to employees in order to increase their aesthetic judgment and their affective commitment. And if organizations will accept and adopt the aesthetic lens, and thus admit the need for aesthetic experiences and value, organization features may exist independently of each other, their value for explaining organizational form and function comes from how they are enacted together (Zammuto et al., 2007, p.750).

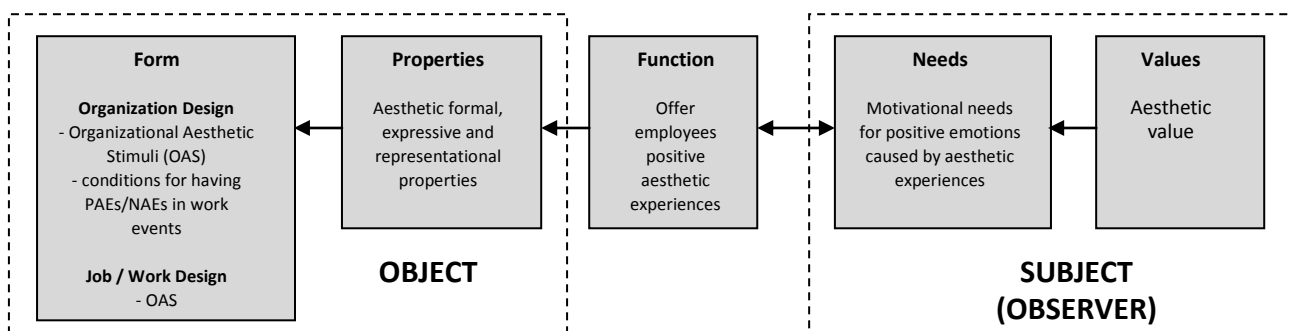


Figure 5.2 Function as connector of object (organization) and subject (employee)

This more human-centered focus, most of the characteristics of mentioned ‘modern organizations’ can be strongly associated with a motivational perspective on design, like Zhang (2007) supports. This perspective explains human’s various needs, the relationship among needs and psychological well-being, and environmental factors and their impact on goal-oriented commitments. As a human-made thing (the organization) ‘purposely is envisioned to fulfill human needs and to support human values. Creation and design should then be guided by such understanding’ (Zhang, 2007, p.46). If organizations do so, they will embed the role of aesthetic value into their function with consequences for organization’s properties and form. In that situation, the organization is starting this design causality with aesthetic value.

Reflecting on this change of the organizational function the classical rules ‘form follows function’ (introduced by Louis Sullivan in 1879) and later ‘structure follows strategy’ (Chandler, 1962) - which have been the basic motors for organization design, architecture, and product design for long - the applied design causality only concerns function, properties and form. By considering the approach of ‘form follows value’ (Roozenburg and Eekels, 1995) or ‘form follows meaning’ (Schmid-Isler, 2000) which undoubtedly expresses the extended function of ‘modern organizations’, a more human-centered focus allows the addition of needs and values of employees to the design

causality. A two-headed arrow between function and needs was added because employees as well as potential employees will possibly assess organization’s function in terms of its attention to aesthetic value. And they will possibly continuously assess and consider whether their values and needs fit with those of the organization. In terms of a Personal-Organization fit (e.g. Chatman, 1989), for employees (during bilats and performance reviews) as well as for potential employees (during job interviews) the organization continuously should show and monitor its value congruence and how this is embedded in organization’s function. Below (Table 5.2), the main characteristics of organizations with the aesthetic lens are compared with those more traditional organizations.

Non-aesthetic lens	Aesthetic lens
<ul style="list-style-type: none"> • Technocratic • Cognition • Human resources • Shareholder needs • Reflection (systematic, on planned goals) • Non-aesthetic properties • Measure and checkout • Objectivity • Definitions, rules, and procedures • Distance (observer perspective) • Analytical • Evaluative 	<ul style="list-style-type: none"> • Human-centered & value based • Affective (evocative experiences) • Human emotions • Employee motivational needs • Reflexivity (‘being-in-the-world’) • Aesthetic properties • Support and inspire • Subjectivity (universal) • Illustrations • Commitment (player perspective) • Synergism • Interpretative

Table 5.2 Characteristics organizations non-aesthetics lens versus aesthetic lens

Properties

This dissertation in particular examined stimuli in work and organizations (OAS) that trigger aesthetic experiences. This resulted in a list of 31 OAS. It should be emphasized that in literature on aesthetics generally is accepted that aesthetic experiences are triggered by objects because of the recognition and attribution of *aesthetic properties* (such as formal, representational, and expressive properties) as part of these objects (e.g. Goldman, 1995; Zangwill, 1995). So, following this reasoning, these collected 31 OAS are the carriers of aesthetic properties. These 31 OAS can be considered as objects in a specific context (different organizations) which trigger employees’ aesthetic experiences. Because these OAS are context-related, for example OAS mentioned by surgeons in the fifth empirical study differ from OAS mentioned by teachers, it is more interesting to examine the generic aesthetic properties these OAS conceal. Because following Roozenburg and Eekels (1995) design fundamentals, beautifying organizations means to be more conscious and to improve organization’s *aesthetic properties*. Thus, an organization is perceived as beautiful by someone because of his or her recognition or attribution of aesthetic properties carried by some OAS.

The literature on aesthetics argues that people have aesthetic experiences because of the recognition or attribution of *aesthetic properties* in these stimuli and distinguishes different types of aesthetic properties. Based on the literature, a tripartite division was proposed of formal properties, expressive / sensory properties, and representational ‘properties’ (Goldman, 1995; Wagner (1999). Expressive properties (color, sound, etc.) for *attraction*, representational properties (symbolic value, history, values, etc.) for *identification*, and formal properties (harmony, balance, tension, etc.) for *structuring*.

Formal properties

Kant's work (Veenbaas and Visser, 2009) stands at the cradle of the formalism, by noting the aspect of beauty of 'internal causality', 'internal efficiency,' and 'internal complexity', mainly referring to nature by mentioning characteristics such as *regularity* and *symmetry*. Formalists, later endorsed by Bell (1928) and Fry (1920), claim to not mind the content, the sensory elements of the painting is built - line, color, space, light and shadow - but the formal relationship between these elements, the form of the whole, ultimately determines *significant form* (Van den Braembussche, 1996; Stecker, 2003). These *formal properties* concern aspects such as harmony, balance, repetition, climax, and grouping or the Gestalt properties like simplicity, predictability, and motif. Many designers of different design disciplines like dance, product design, and architecture recognize the important role of formal properties as part of design. Wagner (1999) even speaks about 'the principles of design'.

The presence of formal properties in organization design is sporadically suggested in literature (Dean, 1997; White, 1996; Gerstein, 1999; Rindova et al., 2010) or is expressed in the approach of *organization as a whole* (Gestalt) (Rindova et al, 2010; Peng, Wen-shien, 1988) and needs to be confirmed and further concretized.

The previously used ESH-model actually refers, without mentioning this earlier, to the organizational aesthetic stimuli (OAS) 'coherence of things'. E (Evenwicht) means *balance*, S (Samenhang) means *coherence* and H (Heterogeniteit) means *heterogeneity*. The selected OAS, such as alignment of management and employees, balance of organization goals and goals of employees, alignment of activities and working on the same goals, can be considered as formal aesthetic properties like harmony and balance. All six formal properties show strong (canonical) correlation with the set 'aesthetic value' (.62 to .74) and with the set 'affective commitment' (.60 to .75).

When categorizing these six OAS according to Leyton and Ramachandran (1999) eight laws for evaluating artwork (peak shift / climax, isolation (simplicity, 'less is more'), grouping, contrast, perceptual problem solving, symmetry, abhorrence of coincidence / generic viewpoint, repetition, rhythm and orderliness, balance and metaphor), *balance* and *symmetry* seems to be most represented by these six OAS.

Thus, formal properties discussed in the arts disciplines and other design disciplines such as product design and architecture, also seem to play a major role with relation to aesthetic experiences in organization design. Based on numerous formal properties mentioned in organization science literature (see Appendix 1) and the formal properties discovered in the fourth empirical study (see Appendix 20), it is assumable that those six formal properties as part of the used survey are important but not encompassing. Further research needs to be done to complete this list of formal properties in organizations.

Representational properties

In the theory on aesthetics *identification* is linked with the *representation* of the work of art (Cooper et al., 1992; Zangwill, 1989; Parker, 2007; Scruton, 2009; Mitias, 1988; Rafaeli and Vilnai-Yavetz, 2004). Representational properties concern 'phenomena mediated by interest' (Zemach, 1997), and fulfill a role of proximity, recognition and identification for the observer (Lafierre, 1999). Veryzer et al. (1998) examined later the influence of unity and prototypically on aesthetic responses to product design and builds on the theory of the Gestalt-theory which stated that 'beauty is dependent on the degree to which an object displays relations consistent with the gestalt laws of organizations like 'good continuation' and 'good shape' realized by aspects like unity'. Prototypically can be used as a concrete design principle, according to Veryzer et al., namely, 'common designs already existing in the marketplace can be systematically altered to make them less typical. And second, the use of prototypically refers to the subjective perceptions of typically or category representativeness'.

This mechanism is identified by Zhang (Zhang, 2007) concerning the need for attachment, connectness, and belonging to a group (*social and psychological needs*). The perceiver has aesthetic experiences because of the *attribution* of aesthetic properties in the object or artifact, which is advocated by the *subjectivist view* on aesthetics (e.g. beauty is ‘a function of *idiosyncratic qualities* of the perceiver and all efforts to identify the laws of beauty are futile’ (Reber et al., 2004, p.364). Employees’ qualities and work attitude - expressed in events like acts of colleagues and acts of management - as well as organization mission and goals (like to contribute to society) concern *representational ‘properties’* and the importance of *value congruence* for a good person–organization fit and affective commitment and identification (Tan and Akhtar, 1998; Rahman and Hanafiah, 2002; Carmeli, 2005; Herrbach, 2006; O'Reilly and Chatman, 1986; Friedson, 2001; Parry, 2006; Meyer and Allen, 1984).

Both Rokeach’s (Rokeach, 1973) very often used list of 18 ‘terminal’ and 18 ‘instrumental’ values as well as Schwartz’s value domains (Schwartz, 1992) exhibit strong relationship with some of the registered OAS. The overview below (Table 5.3) shows relationships between values identified in literature and OAS found in the conducted empirical studies which include largely representational properties.

Organizational aesthetic stimuli (OAS)	Personal values (Rokeach, 1973; Schwartz, 1992)
<ul style="list-style-type: none"> • Autonomy • Internal cooperation, collegiality and ‘receiving appreciation and recognition’ (event) • Offered challenges and ‘coming to an insight, learning and being positively surprised’ (event) • Variety of work • Goal achievement and work on the same goals • Development opportunities 	<ul style="list-style-type: none"> • Freedom and independence • Friendship, helpful, loyal and sense of belonging • Stimulating life • A varied life • Feeling of achievement, ambitious and successful • Intellectual and competent

Table 5.3 Overview relationship organizational aesthetic stimuli (OAS) with personal values

The importance of values in aesthetic experience in organizations is exhibited by a strong (canonical) correlation of employee’s work ethics, internal cooperation, offered challenges, internal communication and products and services, development opportunities, and organization goals. Also *organization culture* (work atmosphere) could be considered as part of representational properties, following many definitions of culture, like Realin’s: ‘culture basically values autonomy, expertise, sense of ethics, meaningful and challenging work, and dedication to service delivery’ (cited by Vandenberghe, 1999, p. 176).

Because of the strong relationship of these OAS with values, it may be concluded that these OAS are of great importance to the role of identification of employees with the organization. For increasing PAEs triggered by this type of property, organizations should monitor and strengthen their representativeness and legibility of mentioned OAS (Veryzer et al., 1998; Kaplan et al., 1989; Wasseman and Frenkel, 2011).

Expressive properties

Finally, *expressive properties* concern secondary qualities or so called sensory properties (color, sounds, tastes, smells) (Zangwill, 2003), ‘aspect’, evocative or affective and qualities of the object (like dignified, solemn, sedate, pompous, charming, joyful (Osborne, 1986) and taste qualities (‘garish’, ‘beautiful’) (Hermeren, 1988). This type of property is most related to the personal taste

and style of the observer (e.g. Reber et al., 2004; Cooper et al., 1992) and can be recognized in OAS like house style, interior, and exterior. In general, these OAS do not strongly (canonical) correlate with the set 'aesthetic value' and with the set 'affective commitment'.

The overview below (Table 5.4) shows examples of aesthetic properties expressed. Notable is that the mentioned expressive / sensory properties show relatively lower (canonical) correlations with aesthetic value and with affective commitment. Value congruence is added in this overview because of the relevance for the Person–Organization fit.

Aesthetic properties	System aesthetics (organization design)	Process aesthetics (Job / Work design)	Result aesthetics
Formal properties (for structuring)	<ul style="list-style-type: none"> • Coherence of things • Alignment management and employees • Alignment organization goals and individual goals (goal congruence, P-O fit) • Alignment of activities • Working on same goals (collective ambition) • Composition of employees • Cooperation (internal) • Value congruence (P-O fit) 	<ul style="list-style-type: none"> • Goal progress 	<ul style="list-style-type: none"> • Goal achievement
Representational 'properties' (for identification)	<ul style="list-style-type: none"> • Organization mission and goals (e.g. contribution to environment) • Work atmosphere (culture) • Employees' qualities, work attitude and goals • Image • Business approach / organization philosophy • Style of management • Attention to new ideas • Attention to craftsmanship • Rituals like ceremonies, language, manners and jokes • Development opportunities 	<ul style="list-style-type: none"> • Autonomy • Variety of work • Offered challenges • Interaction with colleagues / Internal cooperation • Involvement and solidarity colleagues • Interaction with customers • Attitude towards and contacts with environment • Receive recognition and appreciation 	<ul style="list-style-type: none"> • Products and services • Image
Expressive / sensory properties (for attention)	<ul style="list-style-type: none"> • House style • Interior / exterior • Workplace 	--	--

Aesthetic properties	System aesthetics (organization design)	Process aesthetics (Job / Work design)	Result aesthetics
	<ul style="list-style-type: none"> Qualities and style of management 		
Residue	--	<ul style="list-style-type: none"> Internal communication Influence of staff 	--

Table 5.4 OAS categorized according to aesthetic properties

So, it can be concluded that this type of aesthetic property does not strongly contribute to outcomes of organizational aesthetics. Organizations that want to apply the aesthetic lens or aspire to improve affective commitment of their employees should better pay attention to OAS which contain *formal* and *representational properties*.

Spaces of understanding, relatedness, and exploration

This division of OAS on the type of aesthetic properties provides an initial role of aesthetic properties in the perception of aesthetic value in OAS. And the overview shows that aesthetic properties distinguished in OAS show strong similarities with those distinguished in objects and stimuli in other design disciplines in which the role of aesthetics is irrefutably accepted, supported, and exploited.

The three used types of aesthetic properties concern categories which include various individual aspects. For example, Leyton and Ramachandran (1999) identify eleven *formal properties* which are peak shift (climax), isolation, grouping, contrast, perceptual problem solving, symmetry, abhorrence of coincidence (generic viewpoint), repetition, rhythm (orderliness), balance and metaphor. Examples of *representational properties* are elegance, gracefulness, prettiness (Osborne, 1986), and provocative, flowery, terse, vulgar, stylish, rude, polite, candid, arty, romantic (Zemach, 1997). Examples of *expressive properties* are dignified, solemn, sedate, and pompous (Osborne, 1986) and color, sounds, tastes, and smells (Zangwill, 1989).

An example of a specific selection of aesthetic properties that trigger aesthetic experiences is the environmental preferences model of Kaplan et al. (1989). This model postulates that people will have two basic needs in environments: to *understand* and to *explore*. Kaplan et al. proposed specific properties used for the informational variables, which are *coherence* (immediate understanding), *complexity* (immediate exploration), *legibility* (inferred understanding), and *mystery* (inferred exploration).

For having and inducing PAEs, also in organizations, it is important to determine which specific aesthetic properties - accommodated by OAS - trigger aesthetic experiences. After reflecting on the specific aspects of aesthetic properties the categorized OAS accommodate, more specific aesthetic properties of organizations can be determined.

Formal properties are represented by 9 OAS such as coherence of things, alignment of activities or alignment of personal goals with organization goals in particular concerning *balance* and *symmetry*. These OAS are of examples formal properties and they all show a very strong (canonical) correlation (>.60) with aesthetic value. *Peak shift (climax)* also can be distinguished as an important formal property which is more work related. Goal achievement / task completion were most mentioned OAS in the fifth empirical study. Those identified specific formal properties are labeled

with the names 'coherence' and 'accomplishment'.

Representational properties incorporated by very often mentioned OAS such as autonomy, organization goals and employee's work attitude are much more difficult to specify. But they all seem to concern *employees' and organizational values* (Zhang, 2007). Value congruence and goal congruence are important determinants of a good person–organization fit, affective commitment and identification (e.g. Rahman and Hanafiah, 2002; Carmeli, 2005; Herrbach, 2006). This group of 20 OAS accommodating representational properties can be divided into OAS concerning *organizational identity* (e.g. products & services, organization mission and goals, and rituals in particular representing organization strategy and culture) and OAS concerning *work identity* (e.g. autonomy, feedback, and development opportunities). Because respondents do not distinguish these two types of identities from each other (see results of canonical correlations in second study) these groups of OAS are labeled by one specific property which is 'recognition'.

Expressive properties are accommodated by OAS like house style, interior, exterior and workplace, concern in particular *color* and *style*. They must be recognized by management but these OAS show low (canonical) correlations with aesthetic value as well with affective commitment. They do not seem to contain much aesthetic value in relation to other OAS in the organization. Therefore they are not labeled as an important aesthetic property of beautiful organizations.

These four aesthetic properties are supplemented with one property. Literature as well as the empirical studies express the importance of keeping employees intentionally conscious of their aesthetic attitude (e.g. Steinkraus, 1986; Cupchik and Laszlo, 1992; Osborne, 1986; Zemach, 1997;), enable them to continuously discover and desire *novelty* and *opportunity* (Barrett and Cooperrider, 1990) and avoid the psychological mechanisms of *familiarity* and *prototyping* (e.g. Mastandrea, Bartoli and Carrus, 2011; Kunst-Wilson and Zajonc, 1980; Leder et al., 2004). Therefore 'mystery' is supplemented referring to an organization scene that promises the opportunity for employees to desire, descry and reveal new OAS and to be continuously surprised by new aesthetic experiences (Kaplan et al., 1989). This property can be considered as a third *formal property* of beautiful organizations because of its strong resemblance with 'perceptual problem solving' (Leyton and Ramachandran, 1999), and 'complexity' (e.g. Leyton, 1992; Beardsley, 1982; Leder et al., 2004).

In Figure 5.3 aesthetic properties of beautiful organizations are expressed.

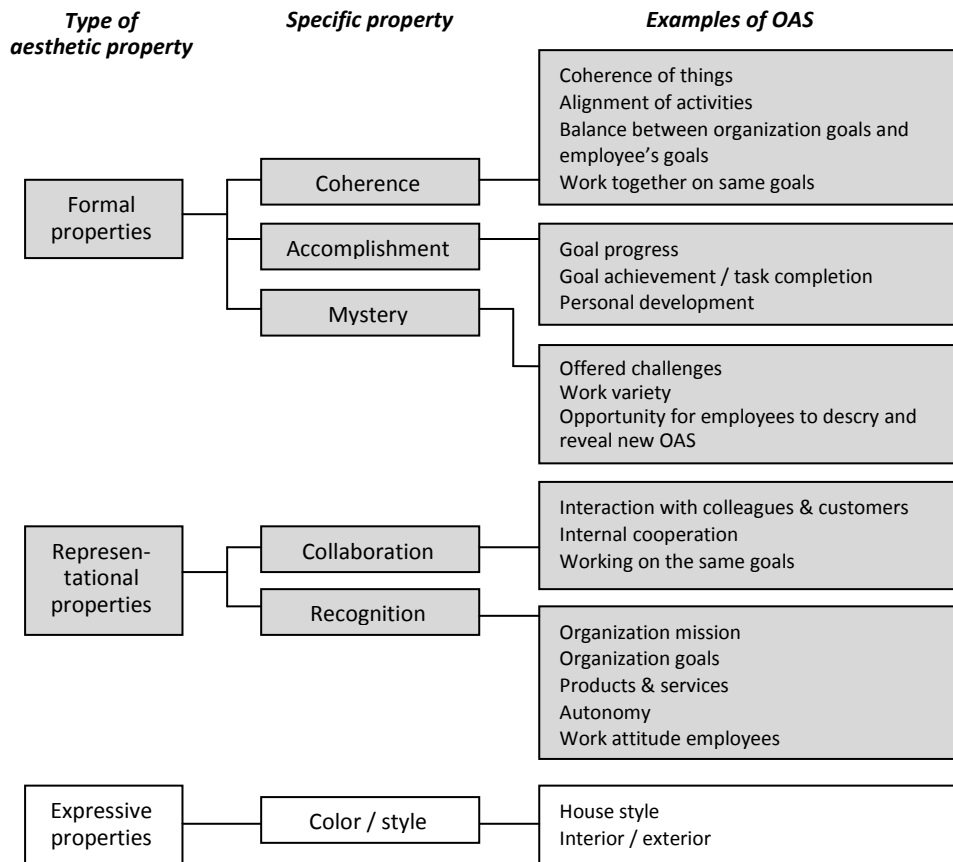


Figure 5.3 Classification of aesthetic properties of beautiful organization

Not only the selected properties are interesting but also the *needs* Kaplan and colleagues distinguish. *Understanding* and *exploration* can be considered as mechanisms or triggers which cause aesthetic experiences (e.g. Girod et al., 2003; Leder et al., 2004; Steinkraus, 1986; Cupchik and Laszlo, 1992; Osborne, 1986; Zemach, 1997). It is very likely that employees are having PAEs because they *understand* that organizational aspects such as activities and goals show coherence. So, at best, an organizational design is 'self-explanatory' and legible (e.g. Frey et al., 2010; Kaplan et al., 1989). Second, it is very likely that employees are having PAEs because they can *accomplish* and explore things and goals in their organization, in short and medium term (accomplishment) and in future (mystery). Third, the mechanism of *relatedness* can be distinguished. This mechanism was not identified by Kaplan and colleagues. Probably because their model for preferences concerns needs in environments in which the mechanism of identification or representativeness is less relevant. Distinctive from the arts and applied arts, organizations can be considered as living and dynamic systems, in particular because they are formed by social constructs of people (see differences in Table 2.9). Regarding to this issue, and referring to the comparison of OAS to Zhang's (2007) motivational needs where a design should cater for, employees will also have *social* and *psychological needs*. The empirical data clearly showed that employees also experience aesthetic value in OAS because of their recognition and attribution of *representational properties*, in particular in recognition and collaboration. So, *understanding*, *relatedness* and *exploration* can be considered as important mechanisms for experiencing aesthetic value in organizations due to the recognition and attribution of aesthetic

properties in OAS. These characteristics of organizational environments are very much in line with the approach of *organizational spaces* (e.g. Lefebvre, 1991; Watkins, 2006; Taylor and Spicer, 2007; Beyes and Steyart, 2011). This approach was developed in particular for shaping emotions, attitudes, behavior, human experiences, of employee's sensemaking, imagination and feeling of the people who use a given space (Wasserman and Frenkel, 2011). The *spaces of understanding, relatedness and exploration* are 'directly lived through associated images and symbols, and hence the space of 'inhabitants' and 'users'' (Lefebvre, 1991, p.39). Advancing abstract organizational (aesthetic) spaces will likely stimulate applying abductive reasoning, because organizations will be challenged to shape and refine *understanding, relatedness and exploration* (Dorst, 2011). For creating and facilitating these three aesthetic spaces, in particular for inducing PAEs, *coherence, accomplishment, recognition, collaboration, and mystery* are translated into design principles which are described in the next section.

By identifying the main specific aesthetic properties and spaces in organizations can be wondered whether the aesthetic process model of Leder and colleagues (Leder et al., 2004) (see Figure 2.1. in Part 1 and in Part 2) sufficiently discusses these features. Aspects of *coherence* are clearly recognized in the process of *perceptual analysis*. *Accomplishment* shows some similarity with the aspects of *peak-shifts* as part of process of *implicit memory integration*. *Collaboration* and *recognition* can be related to aspects of *cognitive mastering*. And finally *mystery* can be related to *previous aesthetic experiences*, in the sense that organizations anticipate the habituation to stimuli that previously caused aesthetic experiences. So, the process model of Leder and his colleagues primarily seems to be appropriate to be applied to organizational aesthetics. A more specific aesthetic process model related to work and organizations could be developed for future research in which the spaces of understanding, relatedness and exploration as well as the five specific aesthetic properties of beautiful organizations are better illuminated.

5.3 Design principles

Design principles

In order to make the transition from the idea of organizational aesthetics to a design (the development of beautiful organizations), design principles are developed and elaborated into design interventions, inspired by the design logic of Romme and Endenburg (Romme and Endenburg, 2006). They suggest a science-based approach to organization design which includes five components of organization science: construction or design principles, propositions or design rules, organization design and implementation, and experimentation. A design principle basically describes the logic of intervention-outcome: ‘to achieve A, do B’, while design rules are ‘elaborate solution-oriented guidelines for the design process’ (Romme and Endenburg, 2006, p.442). In this dissertation design principles are expressed in CIMO-configurations (Denyer et al. 2008).

For organizational aesthetics the following meta-CIMO was developed (see Figure 5.1):

CONTEXT	An organization that does not exploit the opportunities of organizational aesthetics (C)
INTERVENTION	Adjusting organizational aesthetic properties (<i>object-oriented</i> interventions) and /or influencing employee’s awareness and perceptions of organizational aesthetic properties (<i>subject-oriented</i> interventions) (I)
MECHANISM	Increased attention to (organizational) aesthetics (M)
OUTCOME	Increased aesthetic value to and affective commitment of the employee (O).

Table 5.5 Overview of components of meta-CIMO organizational aesthetics

In relation to design principles this can be simplified to the next configuration: ‘if you want to achieve A (outcome O) in context C, then do B (intervention I)’ (Denyer et al. (2008).

One of the aims of this dissertation is to understand how managers can increase the affective commitment of employees through managing positive and negative aesthetic experiences. Basically, to manage the aesthetic experiences of the observer (employee), the organization should offer organizational aesthetic stimuli (OAS, see the list of collected OAS in Table 4.6 and in Table 5.4) that positively affect positive aesthetic experiences (PAEs) and negatively affect negative aesthetic experiences (NAEs). And being consequent with the design fundamentals of Roozenburg and Eekels (1995), form, properties, and function (object: organization design) need to change when addressing and stimulating (positive) aesthetic needs of employees and their attention to aesthetic values (subject). Here, the in aesthetic literature strongly advocated distinction between object and subject becomes visible. The mentioned design logic ‘starts’ with adding the idea of aesthetic value. From this action, thus the design logic is ‘moving’ and for experiencing aesthetic value basically two overarching design principles can be distinguished.

- 1) Address and stimulate employees’ need for positive aesthetic experiences by increasing their awareness of organizational beauty (subject);
- 2) Increase aesthetic value in organization’s *function, properties, and form* (object).

These two design principles express Roozenburg's and Eekels' (1995) design fundamentals. Following these fundamentals, addressing and stimulating employees' *need* for (positive) aesthetic experiences by increasing their attention to *aesthetic value* (subject) will fulfill their latent motivational needs (design principle 1). Following this ambition, the *function* of the organization will be complemented with offering employees aesthetic experiences (PAEs) caused by perceived aesthetic value in OAS (design principle 2a). To realize this added function, organizations should increase the aesthetic value of OAS by assessing and rearranging its aesthetic properties (design principle 2b).

These two overarching design principles, summarized in Roozenburg's and Eekels' (1995) design fundamentals actually only define the objects of change and (re)design. For applying these design principles in terms of 'if you want to achieve A (outcome O) in context C, then do B (intervention I)', eight design principles are elaborated as part of single CIMO-configurations for which the following reasoning has been used.

For embedding value to the object (the organization) the subjects (the employees and management) must be conscious of this value and of their need for giving attention to organizational aesthetics (design principle 1). If this state of mind and awareness is achieved, and the need for aesthetic experiences is salient, a reason, or critical moment must be determined to start with focusing or adding aesthetic value to the organization (design principle 2). Only participants working within the intimacy of the organization can determine what they consider as beautiful and ugly in their organization. As such, they are important in determining what needs to be beautified. Therefore, managers must arrange collaborative change methods or design methods by which as many participants from the organization contribute (design principle 3). In this process of analysis, change, and redesign, the fifth empirical study indicated that managers must be aware that emotions caused by negative aesthetic experiences (NAEs) are long lasting and have more emotional impact than positive aesthetic experiences (PAEs) (e.g. Baumeister et al., 2001). So organizations should induce PAEs (design principle 4) and should avoid NAEs (design principle 5). If organizations recognize the value of aesthetics and the need of employees for having positive aesthetic experiences, they should consider how to embed and secure the aesthetic perspective in daily organization routines, to make it visible, negotiable, and amendable (design principle 6). In addition, if they consider applying the aesthetic perspective, they must remember that employees get used to the stimuli which causes PAEs and NAEs which was proved by empirical data. Organizations continuously should arouse employees' aesthetic awareness by keep them sensitive for aesthetic value surrounding them and by offering new discoveries which affect aesthetic experiences (design principle 7). These eight design principles are identified as part of single CIMO-configuration (see Table 5.6).

C	C (specific)	I	M	O (specific)	O
Organizations which do not exploit organizational aesthetics	Lack of awareness of aesthetic value	1. Enhance aesthetic awareness and sensitivity (priming and reframing)	Motivation Change	Willingness Freedom	Judgment 'beautiful organization' & affective commitment
	Lack of critical moments and occasions for attention to organizational aesthetics	2. Utilize critical moments and occasions for attention to aesthetics	Commitment Focus	Occasion Readiness	
	Lack of 'channels' for applying organizational aesthetics	3. Apply collaborative and reflexive change methods or design methods	Commitment Interaction Influence Empowerment	Cooperation Ownership	
	Less positive emotions caused by aesthetic experiences	4. Induce PAEs	Relatedness Understanding Challenge	Increased chance of judgment 'beautiful organization'	
	Many negative emotions caused by aesthetic experiences	5. Avoid NAEs	Avoidance	Reduced risk of resentment	
	Less continuous attention and securing of attention to organizational aesthetics	6. Incorporate the attention to aesthetics in organization routines	Stability Trust Coordination Transparency	Increased chance of judgment 'beautiful organization'	
	Less continuous attention and securing of attention to organizational aesthetics	7. Guard mystery: retain and increase aesthetic awareness and sensitivity	Imagination Desire Discovery Challenge Ambiguity Surprise Learning	Stable judgment 'beautiful organization'	
	Chance of a bad P-O fit, based on aesthetic value	8. Increase the chance of a good P-O fit, based on aesthetic value	Recognition Affinity Solidarity Trust	Increased chance of judgment 'beautiful organization'	

Table 5.6 Overview CIMOs for organizational aesthetics

For the meta-CIMO configuration for beautiful organizations, the mechanism 'increased attention to (organizational) aesthetics' was defined (see Figure 5.1). This mechanism covers all mentioned single interventions, and is regarded as key mechanism identified in the literature (cf. Denyer et al., 2008).

Mechanisms and outcomes

In order to select design interventions for composing beautiful organizations, the CIMO-configurations not only help to express relationships between the four components, but also force the researcher to select interventions that really effectuate a certain mechanism and outcome. Figure 5.1 shows a sort of meta CIMO-configuration for organizational aesthetics. Based on previous considerations, eight design principles, which are considered as interventions for developing beautiful organizations, can be expressed in underlying CIMO-configurations (CIMOs). These can be considered as established configurations as part of the meta CIMO-configuration shown in Figure 5.2. These CIMOs are operationalized in the paragraph 5.3. The mechanisms are those which will be effectuated by the interventions in the specific context, causing a specific

outcome. Those mentioned outcomes are effects that contribute to a higher affective commitment to the organization of employees.

These eight principles are placed in a specific order. They are positioned according to the phases of *awareness, fit, development and change, securing, and perpetuation* of aesthetics in organizations (see Table 5.7). These phases are elaborated from the *development-approach* and the chosen scenario of an organization development project that has beautifying the organization as prime objective (see section 5.1). The mentioned first seven principles cover the process, the content of change as well as the focus on subject (employee) or object (organization) or both.

Phases	Object-oriented design principles (organization)	Subject-oriented design principles (employees & management)
A. Awareness	--	1. Enhance employees' aesthetic awareness (priming and reframing)
B. Fit	2. Utilize critical moments and occasions for attention to aesthetics	--
C. Design & Change	4. Induce PAEs 5. Avoid NAEs	3. Apply collaborative and reflexive change methods or design methods
D. Securing	6. Incorporate the attention to aesthetics in organization routines	6. Incorporate the attention to aesthetics in employee behavior
E. Perpetuation	7. Guard mystery: continuously offer employees possibilities to discover new stimuli which effect new aesthetic experiences.	7. Guard mystery: avoid the habituation of beauty and ugliness of employees by occasionally enhancing their aesthetic awareness

Table 5.7 Relationship phases of development and design principles

The eighth design principles concern a situation outside this process of development, because it could be applied for any organization in any situation. In the following paragraphs the design principles are elaborated. In paragraph 5.4 individual design interventions for each design principle are described.

1. Enhance employees' aesthetic awareness

This dissertation begins with the observation that currently most organizations are being designed and controlled based on the scientific management paradigm (e.g. Taylor, 1911; Morgan, 1989; Mintzberg, 1979; Kets de Vries, 2009). The true and the good dominate in this perspective. The beautiful, the attention to aesthetics, is a perspective or frame for which up till now has been scant attention in organizations (Allport et al., 196; Guillén, 1997; Strati, 1990; Gagliardi, 2001; Taylor and Hansen, 2005).

For revealing and exploiting aesthetic value, the aesthetic consciousness, the preparations, and sensitivity of the perceiver and employees' state of aesthetic attitude need to be attended first (Steinkraus, 1986; Cupchik and Laszlo, 1992; Osborne, 1986; Zemach, 1997; Mitias, 1988; Dziemidok, 1986; Ginsberg, 1986). They are crucial for experiencing aesthetics (Pepper, 1970; Fairchild, 1991; Mitias, 1988; Leder et al., 2004). Employees must become more aware of their 'enactment': 'the interaction with the context and from the interaction with the context cues are selected retrospectively as part of making sense of the interaction' (Lyhne, 2010, p.3).

This can be considered as *priming* or even *reframing*. *Priming* is the phenomenon whereby a recent experience activates the memory and behavior and unconsciously influences this behavior (e.g.

Tulving et al., 1982; Kolb and Whishaw, 2003). According to Shalev and Bargh (2011), 'priming-based interventions are based on the perception that relevant stimuli (primes) automatically activate a goal representation', like enhancing aesthetic attention. The challenge for organizations is thus to achieve the activation of contextual cues (OAS). This can be achieved by perceptual, semantic, or conceptual stimulus repetition, like is done during the empirical study by using the BEL-book.

Reframing is the effort to change the dominant thought (frame) and action (Bryan et al. 2006; Bolman and Deal, 1991; Smith en Huntsman, 1997). *Framing* is the process of forming perspectives: the way in which someone describes and evaluates his situation (Lindenberg, 1993). About change, Sennett (2008) speaks about *formatting* as the first step of change in professional organizations. Frames are abstract and are to be regarded as a box within which patterns reveal itself (Sennett, 2008). They are mostly unconsciously, often very dominant and greatly determine our thinking and acting (Lindenberg, 1993). Accepting the aesthetic perspective on work and organizations is vital before any attempt to organizational change (Pettigrew, 1987). By learning management and employees to recognize and adopt an affordance-based approach on organization design, particularly focused on aesthetic value, the first condition for having aesthetic experiences can be realized.

Secondly, the results of the empirical research have shown that employees get used to beauty and ugliness in their organization. It should be prevented that employees habituate to beauty and ugliness in their organization. This can be achieved by repeatedly stimulating and enhancing employees' aesthetic awareness and sensitivity (priming and reframing) which is the first defined design principle for organizational aesthetics. Employees should be continuously reminded the full range of OAS they daily observe and positively appreciated earlier in order to prevent the psychological mechanisms of prototyping and familiarity (e.g. Mastandrea, Bartoli and Carrus, 2011; Leder et al., 2004).

The use of the BEL-book in the third empirical study has proved to be an effective instrument for priming respondents. Respondents became more conscious of aesthetic stimuli in their environment.

Variation and *confrontation* with other perspectives (frames) and interpretations can stimulate reflection on fixations, dilemmas, and conflicts (Bolman and Deal, 1991). The exchange and confrontation of perspectives must ensure that managers and employees develop insights regarding mutual agreements and differences. It creates a collective (aesthetic) awareness, whereby employees become more consciousness of their *needs* for having aesthetic experiences, even in their work. In terms of aesthetics, variation of perspective to the perspective of interpretation (audience and critique), employees could reflect (confrontation) on notation and executions of the own organization by others (Guillet the Monthoux, 2000). Thus, interventions are needed to address and to increase their aesthetic consciousness, the preparations and sensitivity and their certain state to have aesthetic experiences. Interventions by which employees become more consciousness of their *enactment*: the interaction with the context and from the interaction with the context, OAS are selected retrospectively as part of making sense of the interaction (Weick, 1995).

2. Utilize critical moments and occasions for attention to aesthetics

The empirical studies have shown that aesthetic experiences are perceived in a large variety of OAS across all components of the ESH-model and also across system aesthetics, process aesthetics, and result aesthetics. So, for applying an aesthetic perspective to the organization, the organization needs to choose points of application and/or utilize a critical moment for addressing interventions for organizational aesthetics (e.g. Kotter, 1995). The first empirical study suggests critical moments like rehousing /rebuilding, new management, and change to a more a value driven strategy. For example, when we apply the ESH-model, organizations could start using the aesthetic perspective

to the OAS related to Staff or to Strategy, such as work attitude of employees (staff) or products and services (strategy). The classification of OAS along these six components can be used to prioritize occasions (such as new management or new products and services) and approaches (such as a culture-approach or staff-approach) for applying organizational aesthetics (see appendix 9 and 22).

3. Apply collaborative and reflexive change methods or design methods

The literature on aesthetics as well as the conducted empirical studies advocate that experiencing beauty is a personal activity (e.g. Reber et al., 2004). Although many aesthetic judgments are universal, they are still personal and subjective. Thus, when starting applying the aesthetics perspective to the organization, it is important that all employees are involved in determining which OAS or which aesthetic properties (such as coherence or accomplishment), and how these will be 'embellished. For example Bos (2012) recommends developing a reflexive interactive design approach by applying identification and connection of *needs and values* of stakeholders by providing adequate structure and certainty to the parties to actively participate, not only in the thinking process, but also *in doing*. This organizational development process is a dynamic process of mutual creation, in which acting will be continuously alternated with reflection (Bos, 2012). Secondly, reflexive change methods or design methods are recommended (e.g. Avital et al.; 2008; Whitney, 2008; Barrett and Cooperrider, 1990; Zandee, 2008). These methods, based on *design thinking*, are often used in design disciplines in which aesthetic value naturally is addressed as part of the design such as architecture of product design. These methods, characterized by abductive reasoning, are slowly applied in organizations for redesign and change initiatives (Barry and Rerup, 2006; Boland and Collopy, 2004; Hanson, 2001).

4. Induce PAEs

The several empirical studies proved that positive aesthetic experiences (PAEs) are triggered by several aesthetic stimuli (OAS). In section 4.2 these OAS are categorized in accordance with three types of aesthetic properties that trigger aesthetic experiences (see Table 4.17). Of these categories of properties more specific properties were identified concerning the specific feature of each OAS (see Table 5.2). These specific properties are coherence, collaboration, recognition, accomplishment, and mystery. These principles could be applied to system aesthetics, process aesthetics, and result aesthetics (see Table 5.8). Some OAS can be positioned in more than one cell.

		System aesthetics	Process aesthetics	Result aesthetics
<i>Space of Understanding</i>	Coherence	<ul style="list-style-type: none"> • Coherence of things • Alignment of management and employees • Alignment of individual goals and organization goals • Composition of employees 	<ul style="list-style-type: none"> • Alignment of activities • Internal cooperation • Communication (internal) • Work together on same goals 	--
	<i>Space of Relatedness</i>	Recognition	<ul style="list-style-type: none"> • Employees' work attitude and qualities • Qualities of management • Style of management • Attitude towards environment • Attention to craftsmanship • Organization philosophy / Business approach • Offered challenges • Development opportunities • Organization mission • Organization goals & individual goals 	<ul style="list-style-type: none"> • Work atmosphere • Organization rituals • Internal communication • Autonomy •
		Collaboration	<ul style="list-style-type: none"> • Employees' work attitude and qualities 	<ul style="list-style-type: none"> • Interaction with colleagues and customers • Internal cooperation • Working on the same goals
<i>Space of Exploration</i>	Accomplishment	<ul style="list-style-type: none"> • Organization goals • Development opportunities 	<ul style="list-style-type: none"> • Goal progress 	<ul style="list-style-type: none"> • Goal achievement / task completion • Learning results
	Mystery	<ul style="list-style-type: none"> • Qualities of management • Style of management • Offered challenges • Attention to new ideas • Exploration of stimuli in general related to system aesthetics 	<ul style="list-style-type: none"> • Exploration of stimuli in general related to process aesthetics 	<ul style="list-style-type: none"> • Exploration of stimuli in general related to result aesthetics

Table 5.8 OAS categorized according to aesthetic properties of organizations

The OAS house style, workplace, interior were not assigned to these five properties. They do not fit with one of these five properties because they accommodate *expressive properties*. This group of OAS contributes least strongly to aesthetic value as well as to affective commitment.

Beautifying organizations means, following the design fundamentals of Roozenburg and Eekels (1995), being more conscious and improving mentioned organization's *aesthetic properties*. Thus, for inducing PAEs five aesthetic properties need to be more recognized or developed:

- a) Reinforce *coherence*, achieved by a degree of aesthetic formal properties such as balance, unity in variety, and harmony;
- b) Enhance possibilities for *identification* with the organization (*recognition*, which cause value and goal congruence), achieved by a degree of (attributed) aesthetic representational properties;
- c) Condition *accomplishment* by stimulating *goal achievement* and *task completion* as well as the process for realizing these (*goal progress*);
- d) Enable *collaboration*; and
- e) Guard *mystery*. This aspect is been described below as a single principle.

5. Avoid NAEs

After reframing employees and management to a more aesthetic perspective, organizations can start beautifying their organization by revealing and enhancing their most important OAS. Much research has demonstrated the negative impact of negative emotions, like NAEs, on other positive and negative emotions. Baumeister et al. (2001, p.327) argue that 'bad events had longer lasting effects. And bad events seem to produce stronger reactions than good ones.' They claim there is an assortment of evidence that negative affect is stronger and more important than positive affect. They also suggest that 'people try harder to avoid and escape bad moods than to induce or prolong good moods, and they remember bad moods and emotions better' (Baumeister et al., 2001, p.327). Thus, for avoiding NAEs, those OAS which cause these NAEs must be weakened or eliminated. This mainly concerns aspects which are dysfunctional and which are barriers for *accomplishment*. Considering the collected NAEs in this dissertation, they will probably concern influence or control, goal achievement and goal progress (probably due to acts of management (Basch and Fisher, 1998), and acts of or interaction with customers and colleagues.

Initially, in the order of design principles 'avoid NAEs' was placed before 'induce PAEs' because of the longer and stronger impact of negative emotions. But because of the dominant choices of respondents for PAEs during the validation workshops and their strong preference for changing and redesigning based on a positive mode, this design principle is placed below 'induce PAEs'.

6. Incorporate attention to aesthetics in organization routines

When the organization has chosen to apply the aesthetic perspective, this view, as well as the vocabulary on aesthetics, must be incorporated in daily routines to perpetuate the aesthetic attention. The organization could incorporate aesthetics as a new *quality requirement* in planning and control mechanisms like reports, strategic decisions, team meetings, and appraisal interviews. So, the daily focus on and discussion about 'good' will be supplemented by these about 'beauty.'

7. Guard mystery: offer new chances for aesthetic experiences and avoid habituation to beauty and ugliness

Guarding mystery means deliberately incorporate ambiguity, complexity and 'unsettledness', whereby employees are encouraged to discover and learn. Mystery, Kaplan et al. (Kaplan et al., 1989, p.244) argue, 'embodies the attraction of the road, the view partially obscured by foliage, the temptation to follow the path, "just a little farther"'. Organization scenes continuously should promise the opportunity for employees to reveal new OAS and to be continuously surprised by new aesthetic experiences, by incorporate some *mystery* in the organization. The aspect of mystery is

widely cited in the literature on aesthetics. In order to keep observers interested (again and longer looking at an art work), the object must offer a degree of *complexity, puzzling, problem solving* or *'struggles'* (e.g. Leyton and Ramachandran, 1999). Guarding mystery can be applied in the object (the organization) as well as in the subject (the perceiver).

The organization should continuously offer employees possibilities to discover new stimuli and new fields of interest that effect new aesthetic experiences. Like suggested, the four quadrants (coherence, recognition, accomplishment, and collaboration) could be repeated in this single variable for aesthetic experiences by offering layering and depth, as a sort of fractal. Because it is quite obvious that employees experience beauty in OAS in which those aesthetic properties are recognized. For the subject, the observers, the conducted third and fifth empirical studies demonstrated that enhancing their aesthetic awareness and sensitivity isn't a one-time effort to keep employees aware of their enactment. The process of priming and reframing which can be done in a workshop needs to be repeated in order to anticipate the habituation of the aesthetic process by employees. Employees become ignorant to the daily beauty and ugliness around them. In order to retain and increase aesthetic awareness and sensitivity and to prevent habituation, proposed interventions for enhancing aesthetic awareness and sensitivity need to be repeated occasionally.

8. Increase the chance of a good P-O fit, based on aesthetic value

Above mentioned design principles are focused on employees who provisionally have chosen to work for their organization. Apparently they experience a P-O fit and they probably feel committed to their organization. By improving the conditions - the work and organization design – in order to have more PAEs and less NAEs, they will even show aesthetic commitment.

One of the results of this dissertation is a list of OAS which cause PAEs which contribute to a positive judgment of organizational aesthetics and the judgment of 'beautiful work' and these OAS contribute to affective commitment of employees.

Some of these OAS are already perceivable before an employee decides to choose to work for an organization. These representational aesthetic properties are important in the process of identification with the organization (e.g. Kristof, 1996; Finegan, 2000; Posner and Schmidt, 1993). Like discussed in the paragraph before, some of these OAS can be redesigned or enhanced in order to achieve more PAEs and less NAEs. But some of them cannot be changed because they are fixed or because change is not desired by (some) stakeholders. OAS like an organization's mission, global organizational goals, characteristics of staff (values), a business approach, and rituals can better be displayed and communicated before an employee decides whether to work for the organization. Thus, in order to attract the 'right' employee and to prevent a bad P-O fit, organizations must display and communicate those OAS which have impact on this P-O fit.

These eight design principles were tested during five validation workshops. The results are described in Chapter 6.

5.4 Design interventions

The earlier developed design principles for beautiful organizations are the most important proceeds of this dissertation. In this section examples of and suggestions for design interventions are proposed for applying the design principles in practice, and to provide managers, consultants but also employees practical tools for 'how to' beautify organizations.

This study aims to provide a first idea of OAS in organizations (system aesthetics and result aesthetics) and in work (process aesthetics) which cause PAEs and NAEs, and conditions for having aesthetic experiences and the revenues of attention to organizational aesthetics, like affective commitment. The relationship between OAS, aesthetic experiences and affective commitment itself can be regarded as one of the design principles expressed in the adapted AET framework. But this design principle only emphasizes the importance of a certain type of solution in view of certain values or goals ('to achieve A, do B') (Romme and Endenburg, 2006). In order to increase positive aesthetic experiences and to decrease negative aesthetic experiences in organizations, interventions are needed. Van Aken (Van Aken, 2005, p.23).advocates 'the logic of the technological rule': 'if you want to achieve Y in situation Z, then do (something like) X.' He defines this the technological rule as 'a chunk of general knowledge, linking an intervention or artifact with a desired outcome or performance in a certain field of application' (Van Aken, 2005, p.23). This perspective is quite similar to the suggested design logic of Romme and Endenburg (2006) and Zhang (2007) who suggest design propositions or rules and design principles and design guidelines. In this dissertation, following the principles of design science research (e.g. Van Aken and Romme, 2009), design interventions will be part of design principles which are expressed in CIMO-configurations (CIMOs)(ibid).

So, reflecting on this theory, this design phase will end in several design principles expressed in design interventions. They express the generative patterns, a general prescription for the concept or perspective of beauty in organizations to make them more attractive for their employees. The 'prescription' of the context contains OAS in organization design and job design in which employees perceive beauty or ugliness (PAEs and NAEs). The mechanism in all CIMO's concerns these PAEs and NAEs. The outcome in the CIMO's concerns all possible (perceived) proceeds of attention to beauty in organizations like proud employees, the feeling of ownership, commitment, and work pleasure which are all aspects of affective commitment. The design interventions describe the activities organizations should engage to increase aesthetic awareness and sensitivity by employees, to avoid NAEs, and to increase PAEs in organizations.

Design requirements and design limitations

Before proposing and describing interventions a global set of design requirements and design limitations were defined for organizations that have the ambition to embed aesthetic value into their organizations design. Design requirements can be divided into four types which are *preconditions*, *functional requirements*, *user requirements*, and *design limitations* (e.g. Weggeman, 1995; Wijnen et al. 1995).

Preconditions describe the conditions of the environment in which the customized design will fulfill its function. A major precondition for organizations that aspire to embed and exploit aesthetic value in their design is the context in which aesthetic value is needed and applied. Attention to organizational aesthetics concerns the business approach and organization principles. This concerns integration into the organization strategy and organization culture (Van Aken et al., 2007). Because culture expresses organization values (Van der Wal, 2006) and strategy can be considered as an elaboration of organizational culture (Van der Loo, 2007), the precondition for organizational

aesthetics can be described as 'based on organization values' (combining functional value with aesthetic value).

Functional requirements describe what the solution should achieve, the design goal(s). Therefore, the main requirement of interventions is to improve employees' organizational engagement (e.g., affective commitment). In order to do so interventions should enhance affective commitment (functional requirement 1). Another functional requirement could be that (employees and) management wants to increase the *need and recognition* of aesthetic value within their context (functional requirement 2). Third, adding aesthetic value to organization design must be *durable* (functional requirement 3) and the benefits should exceed the costs (functional requirement 4) in particular for those who suppose that beauty as a goal in itself is not enough, but must be economically profitable.

User requirements answer the question 'What do users like?'. These are the requirements of people who experience and work in organizations that decide to combine functional value with aesthetic value. For now, *management* will be considered as users who will apply the later proposed design principles for 'beautiful organizations'. Besides management all employees currently working in the organization that decide to combine functional value with aesthetic value should have the attitude and competencies needed to combine both values and to apply proposed intervention (Van Aken, 2011). Unfortunately literature doesn't offer specific user requirements for embedding aesthetic value to organizations, and even for organization design at all. But in a broader sense, principles for organization change should be practical, repeatable, flexible, customized, differentiated (focused on culture, structure or on processes), and applied organizational and departmental wide (e.g. Weggeman, 1995; Wijnen et al. 1995).

Design limitations answer the question 'what are the boundaries of the method set by the preferred solutions?' It has its limitations in respect of the design as a result of the selected design methodology (Weggeman, 1995). They determine the boundaries for finding solutions to the design problem. The designer of the interventions often determines these boundaries (Andriessen, 2003). For organizational aesthetics, designed to 'design science research' means: the design is a solution to the field problem (design limitation 1), the design contributes to the knowledge of the discipline (design limitation 2), and the design is designed only from a players (employees) perspective (design limitation 3) (Van Aken & Andriessen, 2011). Concerning design methodology, the design principles will be based on the design fundamentals of Roozenburg and Eekels (Roozenburg and Eekels, 1995) (design limitation 4). For the application of most design principles, organizations should take account of a period of at least one year (design limitation 5). It should be noted that design limitations should guide the process of design and development. They should not be mentioned in the approach itself because they are explicitly included in the design interventions (Weber, 2011).

Design interventions

Van Aken (2005, 2007) observed that design implementations have numerous hidden properties, which - although present in the implementation itself - are invisible in the design model. An intervention - as part of a CIMO-configuration - concerns a concrete activity to solve a field problem, and is characterized by minimal specification. This minimal specification gives the intervention leader several degrees of creative freedom to adapt the design to the requirements of the specific intervention (Van Aken and Andriessen, 2011).

Considering the proposed design principles, eight types of design interventions were developed. These design interventions are examples for:

1. Enhancing aesthetic awareness and sensitivity (priming and reframing);
2. Utilizing critical moments and occasions for attention to aesthetics;
3. Applying collaborative and reflexive change methods or design methods;
4. Inducing PAEs;
5. Avoiding NAEs;
6. Incorporating the attention to aesthetics in organization routines;
7. Guarding mystery;
8. Increasing the chance of a good P-O fit, focused on aesthetic commitment.

Initially a list of design interventions is defined. During the testing phase, in the validation workshops for enhancing aesthetic awareness of management and employees, participants were asked to mention interventions - without reflecting on the initial list of interventions - they would apply in their own organization. These interventions are described in Section 6.

5.4.1. Interventions for enhancing aesthetic awareness and sensitivity (priming and reframing)

Following the literature on priming and reframing, especially literature about *variation* and *confrontation* (e.g. Bolman and Deal, 1991), the following two interventions are proposed to develop and implement:

- A. In (a) workshop(s), reflect on 'the current awareness and state of beauty';
- B. Use a simplified edition of the BEL-book for collecting aesthetic experiences.

These interventions will be explained below.

A. In a workshop(s), reflect on 'the current awareness and state of beauty'

For enhancing employees' and manager's aesthetic awareness, a workshop, conducted by an external (an outsider who has the position to confront), has shown to be an effective intervention. Aesthetic sensitivity of people is hard to change. But their consciousness and their attention to aesthetics certainly can be influenced (e.g. Steinkraus, 1986; Cupchik and Laszlo, 1992; Osborne, 1986; Zemach, 1997). By assessing especially those OAS which show strong (canonical) correlation with 'aesthetic value', the workshop members will also generate a list of 'interventions for increasing PAEs and / or decreasing NAEs'.

The conducted workshops as part of the phase of testing of this dissertation have proven to be successful. The agenda of this workshop is expressed in Appendix 24.

If possible, the workshop as input will use the results of the registered PAEs and NAEs in the BEL-book and /or the results of a survey in which employees of the organization valued their appreciation of OAS and scored their perceived revenues of organizational aesthetics.

The workshop will also contribute to the understanding of employees of what organizational aesthetics concern and may provide. And it can be an effective way for introducing a vocabulary on aesthetics.

Another method for determining the degree of aesthetic consciousness of the organization is the checklist below (Table 5.9).

Phase	Monitoring points	Status	
1. Awareness	a. Are beauty or aesthetic value recognized and common used terms in the organization?	Yes	No
	b. Does management know what employees perceive as ugly and beautiful in their work and organization?	Yes	No
2. Fit	c. Is there an opinion that there is too much focus on business economic value and too little on affective value of the organization?	Yes	No
	d. Does management believe that beauty could contribute to good?	Yes	No
3. Development & Change	e. Are interventions developed and implemented which induce positive aesthetic experiences?	Yes	No
	f. Are interventions developed and implemented which avoid negative aesthetic experiences?	Yes	No
4. Securing	g. Is the role of aesthetic value embedded in daily routines such as PDCA-cycle, a quality system and HR-system?	Yes	No
	h. Is aesthetic appreciation of employees measured periodically?	Yes	No
5. Perpetuation	i. Does management deliberately incorporate ambiguity, complexity and 'unsettledness' in the organization?	Yes	No
	j. Are employees continuously challenged and encouraged to discover aesthetic value?	Yes	No

Table 5.9 Checklist awareness organizational aesthetic consciousness

In a *second workshop*, with the same respondents of the first workshop, they are able to reorganize and redesign the existing construct of OAS in ways that will enable their organizations to realize new PAEs. To focus these conversations, participants often use well-known frameworks of organization design such as the McKinsey 7-S model (Waterman et al., 1980) (on which the ESH model is based), or the Weisbord 6-Box model (Watkins and Mohr, 2001). For all of the selected design elements (OAS), participants write 'provocative propositions', which are statements that describe OAS of the desired organization as it 'should be' (Barrett and Fry, 2005).

B. Use a simplified edition of the BEL-book for collecting aesthetic experiences

The use of the BEL-book, initially deployed as a method for data collection, has shown that this method also has a profound effect, and can be considered as an intervention as well. Many respondents became more conscious of their PAEs and NAEs and of the OAS in their daily work environment when registering their aesthetic experiences. As a consequence, their attitude changed more positive towards their organization. A simplified edition of the BEL-book, used by a representation of personnel during 3-5 days, will probably literally confront them with their

aesthetic attentiveness. The results can be discussed in the workshop which likely will contribute to aesthetic attitude of all participants as well.

5.4.2 Interventions for utilizing critical moments and occasions for attention to aesthetics

The choice for this intervention is particularly based on the results of the first empirical study in which respondents were asked for conditions for focusing on organizational aesthetics. Those organizations that recognized and applied the aesthetic perspective subscribe to the importance of utilizing a *critical moment*. Most mentioned critical moments are rehousing /rebuilding, new management, and a changed strategy to a more value driven strategy.

5.4.3 Interventions for applying collaborative and reflexive change methods or design methods

For applying collaborative and reflexive change methods or design methods two types of interventions are proposed: 1) methods for supporting a collaborative process of change and 2) methods of design thinking, and narrative approaches such as appreciative inquiry.

First, only stakeholders themselves can judge what they experience as beautiful and ugly and which interventions contribute to aesthetic value in their organization. Employees usually constitute the majority in organizations. So, for inducing PAEs and avoiding NAEs, interventions should be *developed and implemented bottom-up* by existing institutions and methods like installed teams for performance improvement and quality teams. Quay (2000) suggested also to focus on clients, in partnership with consultants and /or staff, make decisions about what to gather, how and by whom, and should be intimately involved in gathering and analyzing data. Also meetings and interviews with employees and involvement of clients with implementation are suggested by Quay (2000) as successful collaborative change methods. Harris (2005) suggests introducing project teams, parallel teams, and group design. She and Beyerlein and Harris (2003) particularly emphasize the importance of a collaborative culture, which is characterized by shared responsibilities, and decisions made collaboratively.

Second, about interventions for applying collaborative and reflexive change methods or design methods. (e.g. Avital et al., 2008; Whitney, 2008; Barrett and Cooperrider, 1990; Zandee, 2008). Some researchers and practitioners like Avital et al. (2008) and Whitney (2008) propose to apply the vocabularies and design approach of Appreciative Inquiry developed by Cooperrider. They argue that 'joining a positive lens on organizing with the transformative power of design thinking opens new horizons and possibilities for creating organizational and social well-being (Avital et al., 2008, p.153). Zandee (2008) argues that by applying a narrative mode of knowing people give meaning to their lived experiences. Fairchild (1991) proposed to introduce the process of dream, play, metaphor, and concept in organizations to design more positive-driven interventions. By discovering 'what might be possible in organizational life', using an abductive approach (e.g. Kolko, 2010), playful explorations of important aspects of organizational life enables the discovery of aesthetic experiences (Barrett and Cooperrider, 1990).

This second operationalized intervention probably needs to be introduced explicitly for example in workshops, because of the unfamiliarity to employees and the learning of a specific perspective and process.

5.4.4 Interventions for inducing PAEs

For realizing the three *spaces of understanding, relatedness, and exploration*, six aesthetic properties need to be developed. Earlier five properties for inducing PAEs are proposed:

1. Reinforce *coherence*:
OAS that reveal and strengthen the '*internal causality*' of the organization, achieved by a degree of aesthetic formal properties such as balance, unity in variety and harmony;
2. Enhance possibilities for *identification* (recognition):
OAS that reinforce the possibilities of employees for *identification* with the organization (which causes value and goal congruence), achieved by a degree of aesthetic representational properties;
3. Condition *accomplishment*:
goal achievement and *task completion* as well as the process of realizing (goal progress) and learning;
4. Enable *collaboration*:
interaction between colleagues, between management and colleagues and between customers and employees.

Mystery will be explained separately in paragraph 5.2.7, because of its focus on preventing employees' habituation to beauty and ugliness in their organization.

1. Interventions for revealing and enhancing coherence

Some scientists and designers (e.g. Girod et al., 2003; Scruton, 2009; Leder et al., 2004, Kaplan et al., 1989) emphasize the role of *understanding* for appreciating coherence. They all suggest to increase *transparency* and *clarity* in relations and other aspects of coherence in order to improve coherence.

Pettigrew and Whipp (1991) and Hodson and Riscigno (2004) particularly discussed coherence and cohesion in organizations. They proved that coherence contributes to organizational effectiveness, to a positive organizational climate and to the maintenance of management legitimacy. They also advocate that organizational coherence positively influences employee citizenship and commitment, cooperative relations and meaning in work.

According to Childre and Cryer (2000) coherence is a *progressive state*: 'the more we build it, the more we have in reserve' (Childre and Cryer, 2000, p.12). They argue that coherence is *consistency* (e.g. between customer expectations and customer satisfaction), is *continuity* (e.g. in every internal process and communication modality), and is *balance* (e.g. within personal life and of each stakeholder in the process).

The conducted first and second empirical studies as part of this dissertation have resulted in at least six OAS which are strongly related to the aspect of coherence. These are coherence of things itself, represented by alignment of management with employees, alignment of organization goals with individual goals, internal cooperation, alignment of activities and composition of employees. Of course organizations can initially examine whether these OAS need to be improved. But the question to respondents in the fifth empirical study to associate most common aesthetic formal properties like grouping, harmony and unity have resulted in an extension of the list of six. Grouping and harmony are most often associated with *colleagues*, symmetry is mainly associated with the *building* in which they work, unity is strongly related to unity *within the team* they work and repetition and rhythm is highly associated with *work and work schedules*. Considering the similarities but also the differences of associations between type of professions and the great variety of mentioned formal properties in literature on organizational science, for each organizations it seems to be necessary first to associate mentioned formal properties before developing interventions for enhancing coherence. The components of the ESH-model can be used, wherein the coherence between staff, culture, strategy, management style, system and structure,

can be discussed and improved as well as the coherence within each component. Organizational coherence is a quite abstract and not often discussed issue in organizations. Therefore, proposed interventions particularly focus on the awareness and elaboration of coherence. Considering this, the following three interventions for enhancing *coherence* are proposed to develop and implement:

- A. Associate and value most common aesthetic formal properties;
- B. Make transparent tasks, positions and processes.

1A. Associate and value most common aesthetic formal properties

Like practiced in the fifth empirical study, by associating most common aesthetic formal properties, employees become aware of aspects that contribute to the feeling of coherence in their organization. This can be done during a brown paper session as well as by filling in the format which was used during the fifth empirical study (see Appendix 20). The following aesthetic formal properties were asked to associate: harmony, climax, contrast / variety, symmetry, repetition / rhythm, unity, balance / coherence, grouping, transparency, focus / dominance and dynamic. A first attempt was made by surgeons and teachers during the fifth empirical study. Often mentioned examples of associations with formal properties are *grouping* (mainly associated with colleagues), *harmony* (harmony within a group of colleagues), *symmetry* (mainly associated with the building in which they work), *unity* (strongly related to unity within the team they work) and *repetition / rhythm* (highly associated with work and work schedules).

1B. Make transparent tasks, positions and processes

Several researchers and designers (e.g. Verweij, 1995; Oxman, 1997, 1999) suggest to draw *schematic representations* or to use *ontology mapping* (Jonker et al., 2006) for expressing aspects of coherence such as alignment of activities or interdependencies between people, and interfaces of interacting roles in order to create more transparency in coherence. More pragmatic interventions for obtaining coherence are 'define clear goals', 'define a collective ambition', 'describe who is knowing and doing what' and 'describe processes and activities'. Drawing for example *process flows*, *socio diagrams* of a organization morphology not only increase insight in relationships within the organization, but also reveal bottlenecks and interventions for improvements. It would be wise to extent to the list of aspects of coherence with the found OAS in the first and second conducted empirical studies. These are: alignment of management with employees, alignment of organization goals with individual goals, internal cooperation, alignment of activities, composition of employees, goal progress, and goal achievement.

2. Interventions for revealing and enhancing recognition

This study proved that OAS that contribute to *identification* are important for having aesthetic experiences in organizations. Most strongly correlating OAS that attributed aesthetic representational properties are employees' work attitude and qualities, qualities of management and style of management, attitude towards environment, organization philosophy / business approach, offered challenges, development opportunities, organization mission and goals, organization goals, work atmosphere, organization rituals, and internal communication. Organizations initially can examine whether these OAS need to be improved. According to literature, positive identification causes *value and goal congruence*, which is mainly experienced by employees in interaction with colleagues and their management. So basically, one intervention seems to be relevant to develop and implement:

- A. Define shared values.

2A. Define shared values

Many researchers (e.g. Alvesson and Willmott, 2002) have argued the importance of explicating (shared) morals and values in organizations. Posner and Schmidt (1993, p.151) suggest that 'having clarity about personal values may be more important, in relation to attitudes about work and ethical practices, than being clear about organizational values.' Therefore, discuss in a workshop most strongly (canonical) correlating values with 'aesthetic value' and with 'affective commitment', like opportunities for personal development and organization goals. If necessary, cite, explicate or define organization values and goals, relate these to personal values and goals, and discuss in which OAS they are most represented or should be. If necessary, use most applied lists of values like those of Rokeach or of McDonald and Gandz (Rokeach, 1973; McDonald and Gandz, 1991).

3. Interventions for enhancing accomplishment

This dissertation has proved that accomplishment (goal achievement and task completion) to a very large extent is causing positive aesthetic experiences (PAEs). Because in particular professionals not only want to perform, but also distinguish learning as an important argument for working (e.g. Drucker, 1996; Gunderson, 2002), three conditions seem to be settled in organizations:

- A. Define a collective ambition;
- B. Elaborate and agree conditions for realizing agreed tasks / goals;
- C. Create learning arrangements.

3A. Define the collective ambition

Literature on goal-setting theory, alignment approach and performance management argue that agreements about personal goals contribute to performance as well as to employee satisfaction (e.g. Locke and Latham, 1984; Williams, 2002). Many researchers emphasize the importance of elaborating and agreeing personal tasks / goals in relation to organization goals. Particularly Weggeman (1995) emphasized the importance of defining the 'collective ambition' of employees. Many other researchers emphasize the importance of differentiation of goals and tasks. Based on studies of for example Warrick and Zawacki (1987) and Maister (1999), goals and tasks need to be defined in terms of output or profit, contribution to personal growth, contribution to success of others (colleagues), contribution to customer satisfaction, contribution to organization development, and contribution to the development of a subject or field. Examples of important conditions for working with personal goals and tasks are the awareness of usefulness and appropriateness of goals, their feasibility, employee involvement in the determination of goals and tasks, the valuation and assessment, and the agreement on conditions (Williams, 2002). Thus, during a workshop, (performance appraisal) interview or 'bilat' with (an) employee(s), above mentioned aspects need to be discussed and agreed.

3B. Elaborate and agree conditions for realizing agreed tasks / goals

Negative aesthetic experiences (NAEs) could be a reason for discussing conditions for realizing agreed tasks / goals. This dissertation proved that many NAEs impede goals progress and thus also goal achievement and task completion. After collecting NAEs and barriers for goal achievement and task completion by using a simplified edition of the BEL-book, an interview or proposed workshop, conditions can be discussed for realizing agreed tasks / goals.

3C. Create learning arrangements

Development opportunities are actually one of the only OAS which was mentioned very often, was highly appreciated and shows as well strong (canonical) correlation with both 'aesthetic value' and 'affective commitment'. But how to realize development opportunities? Kessels (2001) distinguishes seven learning functions for embedding learning in work environments.

These are: (1) Subject matter expertise, (2) Problem solving, (3) Reflective skills and meta-cognitions, (4) Communication skills, (5) Self regulation of motivation and affection, (6) peace and stability and (7) creative turmoil. He argues that 'the policy and the activities that an organization develops to promote these seven learning functions form its *corporate curriculum*: the plan for learning to increase knowledge productivity by applying new competencies for flexible adaptation'.

Lappia (2011) more recently emphasizes that learning aims and objectives, learning content, learning activities, a learning facilitator, learning materials and resources, grouping, a learning location, learning time and assessment of learning are the major conditions for work place learning. In each context, a learning facilitator can reflect on these examples of learning functions and conditions. And s/he can select an appropriate intervention for creating and improving learning conditions in his own organization.

4. Interventions for enabling collaboration

Literature on collaboration, particularly in professional organizations, offers many examples of interventions. Beyerlein and Harris (2003) propose eight type of interventions or support systems for collaborative settings and supporting references which are (a) leadership, including executive leaders, direct supervision, team leaders, and team members/shared leadership, (b) organization and team design, (c) performance management, including goal setting, performance measurement, performance feedback, rewards, and recognition, (d) financial and resource allocation, (e) learning, including communication, information, knowledge management, and training, (f) physical workspace and tools, (g) Integration, including between-teams integration, teams and systems integration, and change initiatives integration and (h) creativity and innovation. A similar list of enablers for collaboration was recently proposed by Parry, Davies, and Lim (2012). But this is supplemented with rewards and incentives as motivators, cooperation of employees with mixed identities and mixed contracts, collective ambition, and development of a social network(s). So, this box of interventions offers inexhaustible possibilities for organizations. The application of interventions is highly dependent on the context, and on the identified problem related to collaboration. Therefore, a specific intervention for collaboration has not been recommended, except the reference to the wide range of mentioned interventions. Only one global intervention is proposed: stimulate and improve interaction between colleagues and between staff and management.

4A. Stimulate and improve interaction between colleagues and between staff and management

Employees very strongly perceive aesthetic experiences during *interaction* with colleagues, management and customers. In these 'spaces of relatedness', employees' values are confirmed which enhance reciprocity. Discuss during 'bilats' and meetings employees satisfaction during interaction. Discuss aspects of reciprocity, interdependence, quality of feedback and learning opportunities, its bottlenecks and ideas for improvement. If necessary, embed the aspect of interaction in annually internal satisfaction research and performance appraisals.

5.4.5 Interventions for avoiding NAEs

Like conducted in this dissertation, first one needs to know in which OAS employees perceive NAEs. NAEs can be collected by using the simplified and shortened version of the BEL-book in which employees register their NAEs for a short period. Also NAEs can be collected during the proposed workshop for increasing awareness of the role of aesthetics in work and organizations. It needs to be remembered that some mentioned psychological effects such as *prototyping*, *familiarity*, and *verbal overshadowing* will have effect during registering aesthetic experiences by respondents. Therefore, the chosen method for collecting NAEs should be complemented with a list of most found NAEs in this dissertation to which employees respond in terms of degree of aesthetic appreciation and degree of emotional impact. Most mentioned NAEs are: no or less influence or

control, not functioning ICT, bad acts of management, bad acts and/or bad interaction with colleagues, bad interaction with customers, less or no involvement with planning, and barriers for goal achievement.

5.4.6 Interventions for incorporating the attention to aesthetics in organization routines

To keep attention to initiatives concerning organizational aesthetics, these should be incorporated into daily routines of employees and managers must institutionalize these interventions so that aesthetic value indeed will be combined with functional value in the organization (Kotter, 1995; Edmondson, Bohmer, and Pisano, 2001). Many interventions can be introduced for incorporating such initiatives. Examples of these interventions are:

- A. Add the role of beauty in the Plan-Do-Check-Act-cycle (PDCA-cycle);
- B. Add 'beauty' as a requirement for quality and performance.

A. Add the role of beauty in the PDCA- cycle

An expression of the scientific management paradigm in organizations is the widespread use of the Deming PDCA cycle (Plan-Do-Check-Act/Adapt). At different levels in the organization, such as project management, meetings, and strategic policy, this thinking is widespread embedded with a strong focus on effectiveness and efficiency. Variation and confrontation with the aesthetic paradigm and becoming more conscious of PAEs and NAEs can easily be conducted by adding one simple question to this PDCA cycle and to daily operational work: *'Is it or was it beautiful?' or 'Does it have aesthetic value?'*. Just by making the agreement to regularly ask this question, it will increase awareness of the role of aesthetics in work and organization. Or more specific and related to the PDCA-cycle:

- Plan: Do we plan beautiful things and goals?
- Do: Are we doing beautiful things in a beautiful way?
- Check: Is it beautiful (enough)?
- Act / Adapt: Are we continuing doing beautiful things in a beautiful way? / How can we do beautiful things in a beautiful way?

B. Add 'beauty' as a requirement for quality and performance

Many organizations adopted quality systems, implemented key performance indicators (KPI's), and work with goals defined in terms of effectiveness, efficiency, flexibility and / or innovation. They all exclude motivational needs of employees. By adding 'beauty' as a requirement for 'good', the attention to aesthetics in the organizations can be secured. For operationalizing 'beauty', those properties or qualities which are proposed for inducing PAEs can be used, which are *recognition, coherence and accomplishment*.

5.4.7 Interventions for guarding mystery

Guarding mystery can be applied in the object, the organization, as well in the subject, the perceiver. The results of the empirical research have shown that employees get used to beauty and ugliness in their organization. A part of guarding mystery focused on the subject, the employee, should prevent their habituation to beauty and ugliness in their organization. It is likely that when management and employees are conscious of the beauty which surrounds them, they or in particular management should have attention to 1) keep employees aware of the daily beauty in their work and organization and 2) make the organization even more beautiful. Interventions for keeping employees aware of the daily beauty in their work and organization are initially discussed in the section about interventions for priming and reframing. A workshop, the use of a simplified BEL book, a company visit or an asked reaction about organization's aesthetic value from a visitor or customer could effect an increased aesthetic value for the employee without changing something in the organization.

But in order to create conditions for employees to keep them intentionally conscious of their aesthetic attitude and to explore continuously cues for aesthetic experiences, organizations can do more.

Stimulating aesthetic experiences to employees also can be achieved by changing the object, the stimuli, they observe. Based on this research, organizations should encourage employees to discover aesthetic value in those stimuli in which they recognize coherence and recognition and which offers possibilities for accomplishment and interaction. Therefore, the four quadrants (coherence, recognition, accomplishment, and mystery) could be repeated in the single cell of *mystery*.

As third, the importance of *ambiguity* for keeping workers attentive, interested, and involved is advocated by much research (e.g. Beardsley, 1982; Leyton, 1992; Leather et al, 2004; Zain et al, 2007; Benson and Brown, 2007; Sennet, 2008). Already Leonardo Da Vinci distinguished 'sfumato' (the willingness to embrace ambiguity, paradox, and uncertainty) as one of his 'Seven Da Vincian Principles' (Gelb, 2001). Learn to navigate the edges of two fields (Sennett, 2008), learn to deal with role-ambiguity (Benson and Brown, 2007) and 'create some "unsettledness" to maintain complexity and openness as long as possible to delay the moment when things become "fixed" in chosen forms' (Zandee, 2008) are some examples of ambiguity found in literature.

Concerning organizational aesthetics, organizations could realize ambiguity by deliberately exploring the boundaries between functional value and aesthetic value. Particularly those OAS that do not per se contribute to good (see table 4.16) can intentionally embrace ambiguity, such as autonomy, variety of work, or offered challenges. Or intentionally deploy the opposite of mentioned key characteristics of inducing PAEs which means temporarily realizing decoherence, defying personal values and goals, and disturbing the daily conditions for accomplishment. Thus, three types of interventions are proposed:

- A. Prevent employees' habituation to beauty and ugliness in their organization;
- B. Offer new possibilities for new positive aesthetic experiences (PAEs);
- C. Embrace ambiguity.

The first intervention can be applied by regularly collecting and discussing PAEs and NAEs of employees. For offering new possibilities for new positive aesthetic experiences of employees, they should be provided with new stimuli that trigger aesthetic experiences and by creating new spaces of understanding, relatedness and exploration. The empirical studies have shown that employees in particular experience aesthetics triggered by stimuli such as colleagues, organizational coherence or personal development. Interventions like new formation of teams, change of workplace or job enrichment or change of job level could offer employees new possibilities for new positive aesthetic experiences. For offering ambiguity could be realized by avoiding perfectionism, enticing employees to come out of their comfort zone or by having problems, and challenges designed by employees themselves.

5.4.8 Interventions for increasing the chance of a good P-O fit

The following intervention is proposed to develop:

A. Discuss organizational identifiability during a job interview(s).

Many organizations have described their business ethics explicitly in their business principles. In order to increase the chance of a good P-O fit based on identification, organizations must also describe explicitly these OAS (aesthetic properties) which have strong impact on employee's aesthetic commitment. Offering these on the organization homepage as well as handing over these to applicants during a job interview must increase the chance of a good P-O fit based on aesthetic values. OAS that are needed to be described and discussed are:

- Composition of staff (gender, age, education, values, ambitions)
- Characteristics of work atmosphere (organization culture)
- Testimonials of employees about internal cooperation
- Development opportunities
- Organization philosophy and business approach
- Pictures of our workplace and interior
- Organization mission
- Organization goals (globally), especially the contribution to environment
- Organization values
- Style of management
- Examples of organization rituals

5.4.9 Composing arrangements of interventions

Below (Table 5.10), an overview of all proposed design interventions is drawn in a list. The interventions are related to the design principles and include references to sources.

Design principles	Design interventions	'How to' (tools)	Reference
1. Enhance aesthetic awareness and sensitivity (priming and reframing)	A. In a workshop(s), reflect on 'the current awareness and state of beauty'; B. Use a simplified edition of the BEL-book for collecting aesthetic experiences.	Wall of PAEs During meeting Workshop Checklist (see table 5.9) Self-report	Shalev and Bargh (2011), Hatchuel (2001), Zandee (2008), Watkins and Mohr (2001), Neilsen (2007), Schön (1989), Östman (2005), Beardsley (1982), Schwarz and Clore's (1983), Bolman and Deal (1991), Little (2007)
2. Utilize critical moments and occasions for attention to aesthetics	A. Exploit changes like rehousing / rebuilding, new management and a changed strategy to a more value driven strategy.	--	Kotter (1995)
3. Apply collaborative and reflexive change methods or design methods:	A. Exploit existing performance improvement / quality teams B. Stimulate narratives and methods like Appreciative Inquiry	Quality teams Workshop Appreciative Inquiry	Hatchuel (2001), Zandee (2008), (Watkins and Mohr, 2001), Neilsen (2007), Schön, 1989), Avital et al., (2008), Whitney (2008), Zandee (2008), Fairchild (1991), Barrett and Cooperrider (1990)
4. Induce PAEs	<u>Enhance possibilities for <i>identification</i> (<i>recognition</i>):</u> A. Define shared values	Workshop Lists of values (Rokeach, McDonald and Gandz or Schwartz)	Kelman (1958), Chatman (1989), Weggeman (1997) Ashkanasy (2003)
	<u>Reinforce <i>coherence</i></u> A. Associate and value most common aesthetic formal properties; B. Make transparent tasks, positions and processes.	Brown paper (see Appendix 20) Use schematic representations, ontology mapping, process flows, socio diagrams	Hodson and Riscigno (2004), Childre and Cryer (2000), Simon (1996), Schön (1989), Hanson (2001)
	<u>Condition <i>accomplishment</i></u> A. Define a collective ambition B. Elaborate and agree conditions for realizing agreed tasks / goals C. Create learning arrangements	Workshop, (performance appraisal) interview or 'bilat' Self-report, interview or workshop Seven learning functions of <i>corporate curriculum</i> Learning facilitator	Locke and Latham (1984), Weggeman (1995) Williams (2002) Kessels (2001), Lappia (2011)

Design principles	Design interventions	'How to' (tools)	Reference
	<u>Enable collaboration</u> A. Stimulate and improve interaction between colleagues and between staff and management	Interventions or support systems for collaborative settings and supporting references	Beyerlein and Harris (2003), Parry, Davies and Lim (2012)
5. Avoid NAEs	A. Collect (causes for) NAEs	Wall of NAEs During meeting Workshop Self-report	Fredrickson (1998), Baumeister et al. (2001), Amabile and Kramer (2011)
6. Incorporate the attention to aesthetics in organization	A. Add the role of beauty in the Plan-Do-Check-Act-cycle (PDCA-cycle); B. Add 'beauty' as a requirement for quality and performance.	PDCA-cycle Quality systems, implemented key performance indicators (KPI's) and work with goals	Von Bonsdorff (2002)
7. Guard mystery: retain and increase aesthetic awareness and sensitivity:	A. Prevent employees' habituation to beauty and ugliness in their organization; B. Offer new possibilities for new positive aesthetic experiences (PAEs); C. Embrace ambiguity.		Beardsley (1982), Leyton, (1992) Leather et al, (2004), Zain et al, (2007), Benson and Brown (2007), Sennet (2008)
8. Increase the chance of a good P-O fit, based on aesthetic value (shared values):	A. Discuss organizational identifiability during a job interview.	List of OAS that are needed to be described and discussed	Weggeman (2007)

Table 5.10 Overview of interventions organizational aesthetics

These interventions were tested in workshops as part of the validation phase of this dissertation. The results are described in Chapter 6 Validation.

Above mentioned nineteen design interventions describe the full range of opportunities for organizations to compose aesthetic arrangements. By using the verb *composing* organizations is directly referenced to design disciplines in which aesthetic value is clearly acknowledged as a design principle and is utilized in design interventions. Compose literally means place or put together (*componere* in Latin). Each organization has its own characteristics. Depending on the context (C), the characteristics of the organizational design and the events and also the needs of employees, specific interventions are required for the operation of a specific mechanism and for the realization of certain outcomes (Pawson and Tilly, 1997). A set of interacting parts or a combination of multiple interventions collectively lead to the solution of the problem (Pawson and Tilly, 1997; Weber, 2011).

The challenge for every organization is to compose specific *aesthetic arrangements* and *aesthetic practices* (Ranciere, 2007) for inducing and safeguarding PAEs in their organization. Reyman (2001, p52) suggests to make *representations* of the design: 'a reproduction of a relevant subset of properties describing the artifact being designed is a mental image, a picture as textual description, or in some other way. In design disciplines, other than organization design, *morphology* is an often used technique for composing arrangements of interventions. Morphology, the study of pattern and form is able to make the link between design and its consequences (Hanson, 2001). It could help a designer to overlook complexity and synthesis and to develop design alternatives and

decisions (Simon, 1996). So, after discussing the role of aesthetics in organizations, the organization could start with a wide scale of interventions. To help the organization with this process of composing and choosing appropriate interventions, they could use the overview expressed in Appendix 22. This overview of questions offers design principles and their relations with the design parameters of the ESH-model. It is very likely that these questions will be recognized by management. Examples of questions are 'Do employees represent work attitude qualities, collegiality, contacts with customers, development opportunities and internal cooperation the values of employees?' and 'Is management style supportive to internal collaboration?'.

5.5 Indications and contra-indications

The proposed design principles have been developed to reform, (re)design, create, or enhance and sustain professional organizations that decrease negative aesthetic experiences (NAEs) and increase positive aesthetic experiences (PAEs) of professionals with the goal to increase their affective commitment. This section describes the indications and contra-indications for these design principles. Most of these indications and contra-indications were identified during the α -test conducted in validation workshops in five organizations which are described in Section 6. But they are described below considering these indications and contra-indications as part of the development of beautiful organization. These indications and contra-indications need to be taken into account during application of the developed design interventions in organizations.

5.5.1 Indications

During the first empirical study, managers of ten organizations were interviewed who showed interest in aspects of organizational aesthetics without knowing the theory of this subject. The statements below express their attitude towards the perspective.

'Wonderful research! Fits with the way we are working in our organization.'

"Beauty in organizations" is a provocative book. It responds to the growing interest in a more high-quality way of organizing'

All managers together mentioned 35 stimuli (OAS) of the organizations in which they experience beauty. The most cited OAS are interior / exterior (mentioned by 100%), people orientated management (mentioned by 50%), influence of staff (mentioned by 40%) and personal development of employees (mentioned by 40%).

They all are convinced about added value of the perspective and its positive contribution. The most frequently cited *outcomes* are good image of the organization (mentioned by 60%), high customer satisfaction (mentioned by 60%), high employee commitment (mentioned by 60%), proud employees (mentioned by 60%) and positive feedback about the organization from the environment (mentioned by 50%).

During the α -test, conducted in workshops in five organizations, participants were asked more explicitly for indications for applying organizational aesthetics.

Most mentioned indications were 'Attention to aesthetics positively effects work experience, quality, productivity and/or organization improvement' (16 times), 'The perspective is causing more motivated employees' / 'This makes me happy, what makes me perform better' (12 times).

Thus, it is noteworthy that many participants of this research without hesitation consider the aesthetic perspective as a method for organization improvement. Apparently they do not struggle with the distinction between the ethical and aesthetical judgment made in literature; beauty should even provide something in favor of employees and the organization.

Therefore, the organizational aesthetic perspective could be more explicitly communicated as a perspective or even a method for organization improvement.

5.5.2 *Contra-Indications*

During the acquiring of organizations and respondents for the fieldwork and for the test phase, several arguments, in particular *confusions*, were mentioned. These arguments can be considered as contra-indications which should be taken into account by managers and consultants by addressing and applying organizational aesthetics.

‘What do you mean with the concept of aesthetic ’ is the most asked question.

Below, a paragraph of one of the received emails is cited, which expresses the reactions of most people.

‘Your request makes me curious. It is not clear to me what you want to do and what the benefits are for my organization. In itself, I am very interested in anything that can lead to organizational improvement, on the other side, my organization and the employees are currently under very high pressure and then a total time investment of 18 to 30 hours is a lot. Moreover, I want the participants to benefit from their participation.’

In addition, two published books on this subject caused some comments from readers on the internet:

‘Who feels the drive to focus on beauty, I recommend reading this book’

‘Now customer orientation is increasingly important for organizations it is in my opinion time to have responsibility for organizational aesthetics. Customers simply choose organizations in which beauty is experienced and seen’

Although these comments are quite positive, they also can be considered as contra-indications. Both express first the need for receptivity for this new perspective.

During the α -test, conducted in workshops in five organizations, participants were asked more explicitly for contra-indications for applying organizational aesthetics.

Although all participants are positive about organizational aesthetics and its possible outcomes, some of them mentioned some contra-indications (mainly attributed to management) for not applying the perspective in their organization. ‘Other priorities’ and the ambiguity of the term ‘aesthetics’ were most mentioned contra-indications.

Reflecting on those reactions, two main contra-indications should be considered: 1) confusion of what organizational aesthetics concerns and involves 2) and confusion about its benefits.

Confusion of what organizational aesthetics concerns and involves

A frequently heard contra-indication concerns the uncertainty about the meaning of organizational aesthetics. ‘Aesthetics and beauty seems to be container concepts, hard to define’, respondents often argued. In many cases people associate beauty with beauty or beautiful experiences outside their work. Many times they asked, "do you mean the flowers at the reception office or our new interior?".

This phenomena can be related to the aspects of *familiarity* and *prototyping*. Familiarity refers to how familiar or novel an object is (Mastandrea, Bartoli and Carrus, 2011). *Prototypicality* is the

amount to which an object is representative of a class of objects. It is built through experience, and a prototypical object optimally represents a class of objects (Leder et al., 2004).

The explanation of aesthetics used in the BEL-book, after testing, was considered as satisfied by the respondents: 'A thing, event or moment that made you feel "that's beautiful!" (or ugly) directly or during reflecting at the end of the day.'

Recommended is to communicate organizational aesthetics as a new perspective on organizations which offers a new repertoire of interventions for organizational change and improvement. By considering work and organizations through an aesthetic lens, the repertoire of interventions for improvement will increase. By focusing on the coherence of things in organizations, on identifiability with values, goals and products and services and on conditions for accomplishment, the aesthetic perspective can even contribute to commitment of employees and to their performance.

Confusion of its benefits

Because of the strict separation made in literature of the ethical judgment and the aesthetic judgment and desired disinterestedness of beauty, the potential benefits of organizational aesthetics initially have been narrowed to positive emotions among employees which contribute to their affective commitment to the organizations. Literature study has shown that affective commitment is the strongest predictor of organizational outcomes like employee retention, absenteeism, intentions to quit the organizations, customer-oriented behavior and performance (Meyer et al., 2002; Allen et al., 2003; Meyer Smith, 2000; Rhoades et al., 2001; Shivangulula, 2009; Rego et al., 2011). Antecedents of affective commitment are feelings of ownership, pride, work pleasure and flow experiences which are all mentioned by respondents as perceived outcomes of attention to organizational aesthetics and which can be confirmed by quantitative analysis in this dissertation.

Thus, for those organizations which doubt to apply organizational aesthetics, and for those managers for whom beauty because of beauty is not enough, there are strong indications that attention to organizational aesthetics offers many positive effects, even economic effects.

The elimination or decrease of both contra-indications can be achieved by interventions focusing on *priming* and *reframing*. *Priming* is the phenomenon whereby a recent experience activates the memory and behavior and unconsciously influences this behavior (e.g. Tulving et al., 1982; Kolb and Whishaw, 2003). *Reframing* is the effort to change the dominant thought (frame) and action (Bryan et al. 2006; Bolman and Deal, 1991; Smith en Huntsman, 1997). Kolko (2010) suggests six steps for reframing: 1) identify the initial frame; 2) determine the levels of specificity of the identity, context and embodiment; 3) create blank reframing indices; 4) reframe; 5) extrapolate likely user goals and 6) extrapolate design implications.

In Chapter 7 some suggestions are mentioned for future research in which these contra-indications are included.

6 VALIDATION

Testing the design principles and interventions is part of the cycle of design science research (DSR) (Van Aken and Andriessen, 2011). DSR usually consists of one or more case studies, in which the generic solution is tested. This means that the current practice will navigate several times the practice stream (Van Aken and Andriessen, 2011). This is preferably done after the other, the serial case study, for possible interventions to best fit. Van Aken (1994) therefore speaks of an "evolving series of case studies". The cycle of testing and adjusting is hereby passed so often, until the generic solution is completed (theoretical saturation) and sufficient evidence is gathered for its activities. This process can be preceded by an "inventory series of case study(s)" to identify problems and to look for good examples of solutions (interventions) (Van Aken, 1994).

Unfortunately, applying all developed design principles and realizing and measuring their intended effects will take at least several months. For example, the effects of decreasing NAEs by improving influence or control or the conditions for goal achievement will only become visible after months in organizations. The effects of increasing PAEs by reforming aspects of the coherence of things in organizations probably will be noticeable after a long period as well. For these two types of design disciplines, only the first attitude of managers and employees towards proposed interventions can be evaluated. Tan (2010) suggests to validate design principles and interventions by a group of experts, stakeholders, and potential users when testing in practice is not possible. But this option is difficult to realize, because hardly anyone is experienced in the implementation of design principles and interventions for adding and enhancing aesthetic value in organizations. Only the effect of interventions for strengthening aesthetic awareness by management and employees (priming and reframing) can be measured within a few weeks in an α -test. Therefore five workshops were conducted in five different organizations.

6.1 Validation of interventions

6.1.1 Workshops for enhancing aesthetic awareness

Organizations

Functional requirements for these workshops were participating Dutch professional organizations, a group composition of 8-15 professionals, attended by at least 1 manager. Five participating organizations (2 water boards, a business unit as part of information management of the shared service center of the Dutch Police, a business unit of the Ministry of Social Affairs and Employment and an education centre for highly gifted students) were randomly selected, and mainly chosen because of their willingness to participate.

Goals and process

The content and the agenda of these workshops are described in Appendix 24. The goals of these workshops were divided into two types: goals for the organization and goals for the researcher. Goals for the organization were 1) to enhance employees' aesthetic consciousness and their attention to aesthetics (priming and starting reframing); 2) to achieve a same language and reference to organizational aesthetics; 3) to determine whether organizational aesthetics could be a fruitful perspective for their organizations and 4) if yes, to select first ideas of design principles and interventions.

Especially for the researcher the workshops were conducted for three other goals: 4) to test the recognizability and usability of the list of interventions; 5) to collect indications and contra-indications for applying organizational aesthetics and 6) to select effects of the workshops for the participants. As part of the process of priming and reframing, before the workshops started participants were asked

to register three beautiful and ugly aspects of their work and/ or organization. They were also asked to value the list of twelve most strongly correlating OAS with the judgment 'beautiful organization'. This list was one of the major results of the conducted empirical studies.

The two and a half hour lasting workshops consisted of a combination of a presentation and discussion based on five open-ended questions: 1) What was your first reaction to the previously asked questions about beauty and ugliness in your organization?; 2) What do you experience as beautiful and ugly in your work and organization?; 3) Which of the showed design principles for beautiful organizations will you apply in your organization?; 4) Which actions or interventions will you apply in your organization? 5) Which two arguments do you have for starting or rejecting the idea of organizational aesthetics in your organization?; 6) What has been the effect of the workshop for you?

The invitation, agenda, used presentation and assignments for the workshops are supplemented in appendices 23 and 24.

Results

The results of the workshops are divided into four types: initial reactions of participants, selected design principles and interventions, indications and contra-indications for applying organizational aesthetics and effects on participants.

Initial reactions of participants

The process of priming and reframing already started before the workshop by asking participants to register three beautiful and ugly things in work and/or organization and to value 15 organizational aesthetic stimuli (OAS) which most strongly correlate with the judgment 'beautiful organization'. Before discussing the results, the participants were asked to argue their initial reaction during answering these questions before participating in the workshop. Statements like 'The questions triggered me', 'The questions were never asked me before' and 'They forced me to think why I really go to work' represent most given answers.

Selected design principles and interventions

Participants were asked to select design principles of which they think they are consistent with to their organization strategy. Design principle 'Applying collaborative change and design methods' was mentioned 15 times and was mentioned by all (participants of) organizations. 'Induce PAEs' was mentioned 51 times, by 4 of five (participants) of organizations. 'Reinforce coherence', 'Stimulate interaction' and 'Condition accomplishment' as part of 'Induce PAEs' were all mentioned 15 times. 'Avoid NAEs' is the fourth often mentioned design principle (mentioned 12 times by all organizations). 'Guard mystery' is the fifth often mentioned design principle (mentioned 9 times by 4 of 5 organizations). Appendix 25 expresses all data of the workshops.

Remarkable is that most participants quite easily and naturally adopted a new language they faced. In many discussions during the workshops participants used the terms 'PAEs' and 'NAEs'. During discussions, participants argued that the application of design principles is related to the state of organizations aesthetics and the degree of attention for this perspective in the organization.

Reflecting on the scores of participants on 15 organizational aesthetic stimuli (OAS) which most strongly correlate with the judgment 'beautiful organization', all participating organizations show strong satisfaction for these OAS. Therefore, their attention to the most important OAS like style of management or alignment of activities, although not considered from the aesthetic perspective, was already high. Therefore most mentioned design principles concern the phases design and change or even the phases fit and perpetuation of the mentioned change process.

The respondents argued that the proposed design principles were sometimes hard to apply because of their abstract nature. Easier, they argued, was proposing pragmatic and operational interventions or actions.

Participants suggested 81 interventions which covered 15 of the proposed interventions in chapter 5. Design of this dissertation. Beside these 81 interventions, participants suggested 28 new interventions. Most frequently mentioned interventions are enhance organization's aesthetic consciousness (mentioned 23 times), improve interaction between employees (mentioned 11 times; with more employees and better quality of interaction), improve coherence (mentioned 9 times) and elaborate and align employees' values and goals with organization values and goals (mentioned 8 times). All these interventions were mentioned by participants of three or more organizations. And all these interventions are proposed in chapter 5. Design of this dissertation.

Two proposed interventions were not mentioned or associated by the participants. These are 'Add "contribution to organizational aesthetics" to the HR-cycle' and 'Describe organizational identifiability during a job interview'.

Most mentioned *new interventions* participants suggested are: improve internal communication (6 times), improve autonomy (mentioned 5 times), celebrate success (mentioned 4 times), and (re)design workplaces (both mentioned 3 times).

Reflecting on those mentioned new interventions, they all, except 'celebrate success', are part of the list of collected OAS in the conducted first and second conducted empirical studies. But only 'improve internal communication' contributes to the unconscious sense of a 'beautiful organization'; only this aspect (OAS) of the newly mentioned interventions strongly correlates with the judgment of a 'beautiful organization'. The application of these newly mentioned design interventions should be examined in future research.

Interesting is whether these interventions are related to the design principles the participants mentioned earlier. These relationships are expressed in Appendix 25. There seems no relationship between chosen design principles and mentioned interventions. Only the interventions 'Stimulate and improve interaction between colleagues and between staff and management' and 'Make coherence transparent and value links and interdependencies' show some relationship with the selected design principles. For all other proposed interventions, participants selected interventions which do not show any relationship with earlier chosen design principles.

Remarkable is that participants suggested interventions which mainly concern inducing PAEs, and much less those which concern avoiding NAEs. During discussions, many participants mentioned that they experience focusing on positive aspects as more satisfying than focusing on negative aspects, even after being told that from literature is known that negative emotions (caused by NAEs) are stronger (more impact and longer lasting) than positive emotions (caused by PAEs).

Also interesting is whether suggested design interventions respond to the aspects participants perceived as ugly before the workshop. Only for one organization some relationship can be discovered between two aspects. The other organizations proposed interventions which do not show a direct relationship with aspects the participants perceived as ugly. This confirms the result of the chosen design principles. Participants more often selected the design principle 'Induce PAEs' than the design principle 'avoid NAEs'.

Indications and contra-indications for applying organizational aesthetics

Participants were asked whether they would start to apply organizational aesthetics in their organization and which arguments they have for a 'Yes' (indications) or a 'No' (contra-indications). All participants together mentioned 62 arguments for 'Yes' and 14 arguments for 'No'.

Most mentioned indications were 'Attention to aesthetics positively effects work experience, quality, productivity and/ or organization improvement' (16 times), 'The perspective is causing more motivated employees' / 'This makes me happy, which makes me perform better' (12 times).

Although all participants are positive about organizational aesthetics and its possible outcomes, some of them mentioned some contra-indications (mainly attributed to management) for not applying the perspective in their organization. 'Other priorities' and the ambiguity of the term 'aesthetics' were

most mentioned contra-indications.

Effects on participants

At the end of the workshops, participants were asked about the effects for themselves of the workshop. In total 86 effects were recorded. 15 of them concern 'good feeling' ('Nice to talk about my work and organization this way'), 20 of the reactions concern a *changed attitude* ('The workshop triggered me', '"Beauty" can positively affect "good"'), 47 reactions concern new knowledge and new insights ('Organizational aesthetics could be a new perspective to improve organizations and to satisfy employees as well', 'It offers new possibilities'), and 4 of the reactions concern activation of participants ('I will recommend the workshop to my management', 'We really should start with this perspective').

So, it can be concluded that the conducted workshop really enhances employees' aesthetic consciousness and their attention to aesthetics (first goal). Many times participants mentioned that discussing this subject with their colleagues and experiencing the same (positive and negative) aesthetic experiences was very satisfying. Eight participants suggested to repeat the workshop for colleagues and management. Most participants have a strong belief that if their management is receptive to the aesthetic perspective (stage of awareness), they naturally go through the following phases of design and change and perpetuation.

Also the second (to achieve a same language and reference to organizational aesthetics) and even the sixth goal of the workshops (effects on participants) have been achieved.

Conclusions

This α -test concerned the test of one design intervention, which is the workshop for enhancing employees' aesthetic consciousness and their attention to aesthetics. This workshop can be considered as successful in many respects.

All participants were positive about organizational aesthetics and its possible outcomes. It should be said that it is probable that many of the participants signed up for the workshop because of their interest. They mainly experienced increased knowledge, a changed attitude and good feeling (workshop goal 6). Collected indications mainly concern the possible positive effects on employees and their organization (workshop goal 5).

During discussion they recognized and developed a same language and reference to organizational aesthetics, and they all determine that organizational aesthetics could be a fruitful perspective for their organization.

Also can be concluded that participants hardly recognize and establish the relationship between design principles and interventions, although most of the mentioned interventions cover the list of proposed interventions. Nevertheless, the recognizability and usability of the proposed list of interventions (workshop goal 4) largely can be confirmed.

Finally, it is noteworthy that almost all participants without hesitation consider the aesthetic perspective as a method for organization improvement. Apparently they do not struggle with the distinction between the ethical and aesthetical judgment; beauty should even provide something in favor of employees and the organization.

6.1.2 The BEL-book

Another proposed intervention for enhancing employees' aesthetic consciousness and their attention to aesthetics' is the BEL-book (Beauty Experiences Log book). This BEL-book was used during empirical research for collecting daily aesthetic experiences. The BEL-book was tested during the third empirical study. Respondents were asked to reflect on the use of the self-report. They responded mainly positively and the method was used again in a modified version during the fifth empirical study. Both studies showed that the aesthetic awareness of users increased only by having repeated attention to the organizational aesthetic stimuli which cause aesthetic experiences. So, the use of the simplified edition of BEL-book is validated.

6.2 Consequences for design

Results of this α -test have some implications for the proposed design, particularly for the proposed interventions and for the arguments for applying organizations aesthetics.

The initial list of proposed interventions is largely confirmed, but is updated to better understand language and is supplemented with some new interventions for applying some design principles. For example, 'collect and share PAEs' obviously is considered as a more pragmatic intervention for enhancing aesthetic awareness of employees. Or 'define shared values' and 'define the collective ambition' are obviously considered as more recognizable than 'elaborate and align employees' values and goals'.

The mentioned arguments for applying organizations aesthetics (indications) as well as the mentioned contra-indications show that the translation of the two blocks 'value' and 'needs' of the design fundamentals of Roozenburg and Eekels (1995) to 'function' is defined much more specific in chapter 5. Design. By participants mentioned outcomes of organizational aesthetics like positive effects for employee satisfaction, product and service quality, productivity and performance are included in chapter 5. Design. And also the interpretation of the design principle 'utilize critical moments and occasions for attention to aesthetics' has been defined more specifically based on these arguments.

6.3 Suggestions for future validation

'Design science research' attaches great importance to α - and β -tests as part of the design process. An α -test examines the design in a controlled environment, often the natural environment of the researcher. The researcher is itself part of the area. In an α -test errors, omissions and application problems are detected. It is a form of co-creation with customers, or potential users, for example colleagues' critical thinking along with the researcher.

This is only done for the intervention 'Workshop for enhancing employees' aesthetic consciousness and their attention to aesthetics'. This intervention could be conducted (and β -tested) in future by organizations themselves, as suggested by the participants of the workshops.

For testing the other interventions, only some of them can be conducted in a controlled environment and in presence of the researcher (α -test). This concerns only interventions whose effects on a short term, within days or weeks, are clear like a session for defining shared values or a (collective) goals and visiting other organizations for reflection on own organization

For the other interventions, their effects can only be determined after a period of some months or even years. This should be tested (β - and γ -test) in future research.

In a β -test a design is tested by third parties (Van Aken, 2005). The purpose of a β -test is to determine whether the design is effective for what it is designed. In a β -test people from the target group apply the design for a certain period in their own environment and report their experiences.

So, for validating most interventions, agreements with organizations should be made which will apply some of these interventions. After some months effects of these interventions possibly can be evaluated.

7 REFLECTION

The aim of this research was 1) to describe and conceptualize organizational aesthetics and to examine antecedents (e.g., stimuli and properties) and consequences (e.g., employees' affective commitment) and 2) to generate design principles to develop, redesign and sustain an organizational design for professional organizations that improves employees' organizational engagement (e.g., affective commitment).

In the next sections will be reflected on both research goals (section 7.2), on the design process (section 7.1) and on the design (section 7.2). Finally, section 7.3 reflects on the scientific and practical relevance of this research, and the meaning of this dissertation for myself.

7.1 Reflections on the design process

Design goal

For this dissertation, the research question was concerning a design goal. In the third chapter the defined design goal is to develop design principles for professional organizations which will increase PAEs and decrease NAEs to employees which contribute to their affective commitment.

Eight design principles have been developed that are defined and discussed in the fifth chapter. These eight design principles have been developed with the use of the CIMO-logic (e.g., Van Aken, 2004; Denyer et al., 2008). The answer to the design goal, in term of this CIMO-logic is: if design principles for beautiful organizations are applied in professional organizations, the change of increasing PAEs and decreasing NAEs will contribute to their affective commitment.

The reason to start this dissertation was the lack of empirical data about aesthetic experiences in organizations and the absence of principles and interventions to increase PAEs and to decrease NAEs of employees which will contribute to their affective commitment. Whether proposed design principles will realize these goals in organizations is hard to tell. Only one of the proposed interventions, in a workshop increasing aesthetic awareness, was tested. The effect of the other principles and interventions will be clear after a longer period. The conducted α -test was too limited, but this test offered many indications that these design principles are quite promising for achieving the design goal. New research is needed to test this more appropriately.

Reflection on the combination of theories

This dissertation started with a holistic perspective on organizational aesthetics by conducting a literature study on three topics: aesthetics, organization design and emotions in organizations and the aspect of affective commitment. In not much literature on organizational aesthetics such a broad perspective on this subject has not been described so far.

The literature on aesthetics offered many theories about object-subject interaction, aesthetic properties and the aesthetic process which have been proved to be actual and relevant in a organizational context as well. Particularly Roozenburg and Eekels' (1995) developed design fundamentals of product design constitute the basis of the new developed organizational aesthetics framework and design principles. One of the insights literature on aesthetic offered was the aesthetic supervenience aspect. This theory simply claims that aesthetic properties are embedded in non-aesthetic properties. Which made clear that literature on organization design must be studied to collect design parameters for organizations which can be considered as non-aesthetic properties. Literature on organization design indicates that the aesthetic perspective affinities with present developments in organizations.

Literature on emotions in organization was studied after discovering that aesthetic judgments also effect emotions to the observer which are strongly effecting his behavior in an organizational context, particularly his affective commitment to the organization. By discovering the AET framework

developed by Weiss and Cropanzano (1996), many loose insights of the three disciplines came together in one validated framework. And second, the extensive literature research resulted in several research methods such as the BEL-book and the affect grid.

Concluding, starting with a holistic perspective on organizational aesthetics was time-consuming but valuable. And resulted in a solid theoretical basis on which the empirical research could be initiated.

Reflection on the empirical research

The focus of this dissertation was to obtain knowledge about organizational aesthetics in practice in order to develop design principles that support professional organizations to increase PAEs and to decrease NAEs to employees which contribute to their affective commitment. With only some suggestions made in literature, empirical research was a challenging experience. The constructed lists of most mentioned, highest appreciated and strongly correlating OAS, and particularly the differences between these lists, expresses the richness but also the difficulty of the conducted empirical research. Finally, by using the innovative method of canonical correlation analysis, the relationship between organizational aesthetic stimuli and aesthetic value and affective commitment was demonstrated. So, in retrospect, the empirical conducted research was a sort of quest. Or like suggested by van Aken (1994), an "inventory series of case study(s)" to identify problems and to look for good examples of solutions. Each empirical study could be considered as a "evolving series of case studies". The cycle of testing and adjusting was hereby passed so often, until the generic solution was completed (theoretical saturation) and sufficient evidence was gathered for its activities. Inductively deriving insights from empirical data engaging with other theories (about aesthetics, organizational design and employee commitment) an organizational design for aesthetics in organizations evolved (Urquhart, 2007).

Looking back to these empirical studies, and now understanding the effects of some psychological mechanisms like familiarity, the mere exposure effect and verbal overshadowing, the next time when conducting empirical research the aspect of priming as well as using indirect questions and gathering aesthetic experiences by earlier using self-reports is recommended. So the order of empirical studies should be adjusted. In order to obtain a complete list of OAS for the quantitative study (supplemented with goal achievement, receive recognition, and goal progress), it would be better first to collect all type of aesthetic experiences, both on organizational aspects and experiences during events. For measuring respondents aesthetic judgment as well as the emotional impact of aesthetic experiences the affect grid used in the fifth empirical study should be added to the survey.

These lessons can be used in future after concluding there was initially nothing to build on for this dissertation.

Reflection on design methodology

'Design science research' is an approach that has proven to be able to create solutions for management and organizational problems in scientific context and to develop designs that would otherwise be created by practitioners in the field. Nevertheless, it can be concluded that design principles as a result of a scientifically established design study, deliver reliable solutions for practical problems. Reliability refers to the degree to which a repetition of the same study will provide the same results. It is based on the assumption that there is a reality that, if repeatedly studied with a reliable instrument, leads to the same result (Merriam, 1988). Because of this assumption, during the validation workshops (as part of the α -test) participants were explicitly asked about effects and less about the application of the design principles. These modes of inventory characterize a degree of subjectivity. Therefore it seems advisable to perform a test- β and γ -test.

The purpose of a β -test is to determine whether the design "acts" for which it is designed, by obtaining more robust and objective evidence provided by a third party (Van Aken, 2005). The researcher plays an active role in the β -test. An γ -test allows people to use the design indefinitely and offers them the opportunity to report any problems they encounter to the designer (Ozer, 1999). This test can be

obtained by directly answering the question whether the field problem effectively is solved with this design,. That is also what 'design science research' aims at: generating knowledge to solve field problems (Van Aken, 2005).

Reflection on the knowledge stream and practice stream

The main objective of the design sciences is to develop general knowledge that can be used for solving specific field problems. This general knowledge is developed by means of testing solutions in real-life situations. In design science research, the knowledge stream and the practice stream are supposed to be intertwined (Andriessen, 2011). These two streams have different participants (versus principal investigator), different objectives (generating knowledge versus social systems change), different types of learning (reflective versus regulative) and different solutions (knowledge about a solution concept versus solutions) (Stam, 2007). This entanglement brings some issues with it (Mulder, 2012). On two of these points is reflected in this section. Actually, thus the proposed model itself (the knowledge stream) is also tested in its application in practice (the practice stream).

First will be reflected on the role of the researcher in this intertwining of streams. The researcher is supposed to defend his or her design and at the same time continue to doubt its accuracy from a distance. The practice stream requires a close connection with the context-specific problem, while the knowledge flow requires a critical attitude and distance. This may lead to an awkward position of the researcher. Adapting to the practice stream (self-adaptation ') is not only varied with the autonomy (self-preservation), but also takes place simultaneously. This means that a researcher should not have to develop a design, but also disposes of skills to advise on how to implement the design. He must be able to operate in both worlds effectively, but also must be able to keep a critical distance to both. His role is close to a consultant (Stam, 2007; Mulder 2012).

A second area of interest is the *entanglement* of the practice stream and knowledge stream. Design science research aims at developing knowledge to solve a practical problem. This second area of interest arises when the researcher is moving from the design phase to the testing phase. The researcher is explicitly in contact with "the real world" and he or she is a kind of consultant. The researcher is confronted with issues that are closely related to the field problem, but which do not belong to the defined research domain. Which stream is given priority: the knowledge stream (in which developed knowledge must be generalizable) or the practice stream (in which a problem has to be solved)? Stam (2007) argues that the importance of the problem agent-in-question transcends the importance of the researcher and thus determines the development of design knowledge subordinate solving the problem. During α -testing of the design principles this topic was actually discussed. Some participants asked for facilitation by the researcher to reduce work pressure or to persuade management to have attention for human aspects of an upcoming reorganization. Considering whether or not to respond to this request has to do with an essential element of β -testing (Mulder, 2012): the absence of the designer during application, so potential blind spots of the designer regarding its use become visible (Argyris, 1996). The requested service is not provided. In this dissertation and for this dilemma, the knowledge stream is given precedence over the current practice.

Thus, reflecting on both streams and in particular on their entanglement, the role of the researcher in the practice stream is difficult because of the necessary changed role of the researcher. Therefore, it would be wise for design science research to focus on a β -test as long as this permits curbing the curiosity of the researcher.

Generalizability of results

The mission of design science research is to generate knowledge professionals can use to create solutions for their field problems (Van Aken, 2005). The result of design science research is a principle solution (Van Aken, 2005). Because that solution has been established in a specific context, it is required to transport this specific solution to generalize knowledge. This has been done in this dissertation by using the CIMO-logic (see Chapter 3). This logic is based on a linear causality thought: an intervention is a trigger for mechanism which causes an outcome.

For applying organizational aesthetics, organizations that do not exploit the opportunities of organizational aesthetics (C) in which organizational aesthetic properties are adjusted (*object-oriented* interventions) and /or employee's awareness and perceptions of organizational aesthetic properties are influenced (*subject-oriented* interventions) (I) cause increased attention to (organizational) aesthetics (M) which will increase aesthetic value to / and affective commitment of the employee (O). Reflecting on the mentioned stimuli (OAS) that cause aesthetic experiences, it can be concluded that whatever the context characterizes like type of sector, organization size, type of services, in all these type of organizations the stimuli in which employees perceive aesthetic value are quite similar. And even more important, the reason why employees are having aesthetic experiences in all these different contexts, the type of aesthetic properties such as coherence, accomplishment, collaboration, recognition, and mystery which are accommodated are similar. Thus, the principle solution, expressed in the proposed eight design principles, can be considered as generalized knowledge (interventions) which can be applied in different organizations (context).

Limitations of research

A first limitation of this research is the limited number of organizations that contributed the empirical research. The small degree of standard deviation in quantitative data and the great similarities of qualitative data show that future research can build on these data with sufficient trust.

But with some caution, the results could be applied in types of organizations which were not part of the group of selected organizations, like family firms, small firms and production firms. The differences between some of the acquired data of teachers and surgeons show indications that context and work influences the perceptions of aesthetic value. As part of the mentioned context, the degree of organizational development, or more specific the degree of 'good' of organizations needs to be considered in future research. The relationship between good and beauty, between the ethical and aesthetical judgment, seems to be difficult to grasp.

A second limitation is that the various empirical studies as part of the empirical research were conducted in different organizations. Although the data of the organizations per empirical study are more or less equal, ideally the interviews with managers, as well as the questionnaires and the BEL-books are completed by respondents from the same organizations, whereby much better different types of data could be compared. Unfortunately this was not possible because none of the organizations wanted to take part in more than one empirical study.

An important third limitation is the only partial validation of the set of developed principles and proposed interventions. Only two of nineteen interventions were tested: the BEL-book and the workshop for enhancing aesthetic awareness. For the other interventions, their effects can only be determined after a period of some months or even years. Therefore, a least a β -test needs to be conducted.

7.2 Reflections on the design

Reflection on design principles and interventions

Design science research is a method of design-oriented research, based on the regulative and reflective cycle (Van Aken, 1994). One of the stages in the regulatory cycle is the phase 'plan (design)' (see section 5.1). In this phase, data of theory and empiricism are converted into design principles. This is a creative process and therefore not entirely objective. In this creative phase eight design principles are proposed. During the workshops, the α -test, participants reflected on these design principles and on related interventions. Most cited design principles are (in most mentioned order): induce PAEs, apply collaborative change / design methods, avoid NAEs, guard mystery and enhance aesthetic awareness (see results of the workshops). Based on the discussion about all interventions, it can be concluded that all proposed design principles are understandable.

Reflecting on the collected interventions and their relationship with design principles, it can be concluded that most mentioned interventions support the proposed design principles. But a relationship between both isn't clear. There seems no relationship between chosen design principles and mentioned interventions. Only the interventions 'Stimulate and improve interaction between colleagues and between staff and management' and 'Make coherence transparent and value links and interdependencies' show some relationship with the selected design principles. For all other proposed interventions, participants selected interventions which do not show any relationship with earlier chosen design principles.

This relationship, thus, what in practice does not show obvious relationship, should be further examined in future.

Reflection on position and application domain

The current literature on organizational aesthetics seems to be an isolated discipline. The subject was hardly connected to existing theories such as organization design and emotions in organizations. The conducted literature study has connected organizational aesthetics to these theories and translated this into an organizational aesthetics framework.

The insight that an aesthetic perspective on organizations could be a new approach for business and performance improvement, in particular perceived during the validation workshops, offers new challenges for organizational aesthetics. By focusing on functional beauty, by improving coherence and representation of values and goals and to a lesser extent by focusing on accomplishment, a broader repertoire of interventions is offered for organizations to achieve improvements.

Reflection on the name

Almost directly from the start of the study, stakeholders such as friends, respondents and other researchers often asked about the meaning of concepts such as beauty, beautiful aesthetics and in particular in relation to organizational design. "What do you mean", they asked often. "Does your research concern the physical design of organizations? "

Again, like earlier observed, the previously described psychological mechanism of *familiarity* affect respondents' reactions. They associated beauty, and organizational aesthetics in almost all cases with their daily and familiar 'encounters' with this subject and struggled to translate into a work and organization setting.

But just as important, results of this study like the found aesthetic properties in the found OAS which effect aesthetic experiences and the influence of personal characteristics on the aesthetic judgment, can be traced back to the principles of aesthetics.

The lengthy discussion of the distinction between good and beautiful in the context of organizations has led to a reconsideration of the interpretation of the subject. But only during the validation workshops, after participants called it "just a new method for organization improvement", showed that at least for this group 'users' a pragmatic goal appeals most.

For science this dissertation can be grouped to the knowledge on organizational aesthetics. For operators in organizations such as managers, employees and consultants it should be considered to speak more in terms of an approach for organization and performance improvement.

7.3 Relevance of the dissertation

Scientific relevance

As noted in Chapter 1, there is relatively little literature on organizational aesthetics. Most of the publications argue the idea of organizational aesthetics, describe in which stimuli aesthetics possibly is hidden and why an aesthetic perspective on organizations could be a fruitful new approach. In this literature, any case-descriptive or empirical investigation was missing.

Design principles for organizational aesthetics are scientifically designed and offer a holistic approach to organizations. Validation with users indicates that it is possible to connect the science with practice of organizational aesthetics. Indeed, the most important results and relevance of this research can be summarized as:

1. Aesthetic experiences in organizations contribute to affective commitment and indirectly to performance;
2. A confrontation of organization design with aesthetics and emotions in organizations which proved that aesthetic experiences in organizations are triggered by stimuli which contain aesthetic properties in particular coherence, recognition, mystery and accomplishment (climax). These properties are similar to those that trigger aesthetic experiences in the arts and in other design disciplines in which aesthetic value naturally is addressed as part of the design. So, triggers for aesthetic experiences in working life seem to be quite similar to those in the arts.
3. Aesthetic judgments (the level) of employees decrease over time because of habituation to OAS (familiarity & prototyping) and can be increased by improving the aesthetic awareness of employees.

Empirical research on organizational aesthetics is quite new. Therefore, validated research methods for collecting and valuing aesthetic experiences in practice hardly exist. Another important revenue for science are two validated research methods: the BEL book, ultimately expanded with the affect grid and the survey of organizational aesthetic stimuli (OAS).

Design principles for organizational aesthetics are designed from a perspective of aesthetics, organization design and emotions in organizations. Design-oriented research in which aesthetics is applied to organizations has not been conducted before and is in this sense quite new.

At the end of Chapter 2, a new model for organizational aesthetics is proposed, which is build by the design fundamentals of Roozenburg and Eekels (1995) combined with Affective Events Framework of Weiss and Cropanzano (1996). The model is slightly modified based on the results of the empirical research. In this model, affective events influenced by characteristics of organizations and personal characteristics effecting affective commitment are presented as a black box. By describing mechanisms caused by an intervention that affects an outcome, the black box opens (Van Aken, 2004). This creates understanding of the operation of the model.

This insight is relevant for developing new approaches to (re)design and improve organizations and could be adopted by approaches like quality management, business process redesign, performance management and organization design. Organizational aesthetics do not represent one of these 'schools', but could be adopted by all of them.

Practical relevance

Organizational aesthetics can be of great value in the general development of new forms of work and organizations, where 'command and control' management is replaced by forms that trigger mechanisms that affect motivational needs of employees.

This dissertation has shown that there is an alternative perspective conceivable for (re)designing and changing organizations. We arrived on a critical point in the development of organizations that will force us to explore what possibilities there are next to continue on the same path (reductionist thinking and work). Do we choose to stay part of the 'machine organization' or the 'hedonistic treadmill' or do we embrace the aesthetic perspective?

First, the conscious decision to recognize and embrace a paradigm shift must be recognized by stakeholders (academics and practitioners). Continue on the path of reductionists and 'scientific managers' is a choice, considering the aesthetic perspective also. This dissertation has proved that applying an aesthetic perspective will satisfy employees' needs. And above all, it is important that for this critical point, the options and the choice is not limited to a select group, but also realized and experienced by such individuals, project teams, divisions, departments, stakeholders, trade associations and client organizations. They can facilitate this process and provide space for self-organization. People and groups can learn what actions are successful and which are not. Shared aesthetic values will become visible and translated into design adjustments until a new equilibrium between good and beauty is created.

The major practical relevance of this research is the development of design principles and interventions which managers, employees and consultants can use to beautify organizations. By applying the organizational aesthetic perspective, the principles may become clear for improving organizations. These principles, translated into interventions, can be used in the daily practice as a means to think about situations and corresponding interventions. The cases from the validation workshops give examples. Although these examples and other proposed interventions do not explain exactly what a person must do in any situation, they contribute to the underlying mechanisms. This organizational aesthetic perspective can serve as inspiration in daily practice. In addition, this study generated a new repertoire of interventions for improving organizations and their performance in a more attractive way.

Personal reflection

As noted in the first chapter, I started this dissertation from wonder and curiosity. Curious about whether employees experience beauty in their work, in what and how. Not the doctorate but finding answers was my main drive. And of course developing a science-based approach as an alternative for the dominant plan-and-control and functionality-focused approach in current organizations.

In this process of research, four breakthroughs should be noted.

First, the combination of theories from aesthetics, organization design and emotions in organizations, in particular the discovery of the design fundamentals of Roozenburg and Eekels combined with the Affective Events Framework of Weiss and Cropanzano, which offered the basis of a new organizational aesthetics framework. Without previously having learned this way, studying literature on aesthetics offered a lot of *aha-erlebnises* that reminded me of the years at the Design Academy in Eindhoven.

Second, all those questioning faces that turned into enthusiastic faces during the empirical research I will never forget. Many seeds were sown during many interviews and group sessions. "I'm not the only one" I thought many times. These small breakthroughs have been the beginning in many organizations to start with a organizational aesthetics and have cultivated ambassadors for other organizations.

A third breakthrough was the explanation for the differences between the three lists of organizational aesthetic stimuli (the most frequently cited, the highest appreciated and the most strongly correlating

OAS). E-mail contact with Professor Helmut Leder (Freie Universität Berlin) and with Professor Rolf Reber (University of Bergen) put me on the track of some psychological mechanisms like familiarity, mere exposure effect and verbal overshadowing. Before this dissertation, I had not expected that the psychological literature could have such a strong impact on this dissertation. Therefore, enough bases were found to continue with one of the lists and to discover the strong agreements with the laws of aesthetics which were initially restricted to the (applied) arts.

The last breakthrough actually was caused by respondents during the validation workshops. Most of them were convinced that an organizational aesthetic perspective could not only contribute to organizational improvement, but also achieve this in a attractive way. Like I did, respondents did not hesitate to bet beauty in favor of good.

Then of course, as part of a personal reflection, raises the question whether the organization, the process and the results of this research were perceived as beautiful. Reflecting on the main stimuli perceived in work that cause aesthetic experiences, particularly offered challenges, qualities of management (read promoters) and working on the same goals are strongly recognized. Stepping into the pristine green meadow of organizational aesthetics was scary but very challenging. But without the possibility of clinging to earlier empirical research, support from my companions Mathieu Weggeman, Joan van Aken and Michel van der Borgh on this trip was essential. This can also be described as challenging, because the gentlemen both approached the research differently. Having exploited the best of both sometimes was time-consuming but offered a rich palette of insights for continuing the process of thinking. Above all, the many sessions were considered very valuable because of the convergence of actions and thoughts. We all believed and still believe that organizational aesthetics could be an important new approach for organizations to enter the future.

And then of course the aspect of goal achievement and accomplishment. Probably each PhD-candidate will recognize the process of despair, the struggle with the English language, spilled energy and loneliness, but also offered energy after breakthroughs and substantiated choices. But I've accomplished! The path to the application of organizational aesthetics can now be embarked.

7.4 Suggestions for further research

Suggestions for further research arise from limitations of this study, from a number of research results and from the validation workshops. The suggestions for further research can be divided into the design principles and interventions, emotions caused by aesthetic experiences, the position of organizational aesthetics, the application domain and leadership.

Design principles and interventions

'Design science research' attaches great importance to α - and β -tests as part of the design process. An α -test examines the design in a controlled environment, often the natural environment of the researcher. The researcher is itself part of the area. In an α -test errors, omissions and application problems are detected. It is a form of co-creation with customers, or potential users, for example colleagues critically thinking along with the researcher.

In a β -test a design is tested by third parties (Van Aken, 2005). The purpose of a β -test is to determine whether the design effects for what it is designed. In a β -test people from the target group apply the design for a certain period in their own environment and report their experiences.

The effects of proposed design principles and interventions for beautiful organizations are tested partially, and only during an α -test. Not has been tested for example whether organizations should focus on decreasing NAEs before putting effort in increasing PAEs. Also collecting ideas to awaken and guard mystery need to be examined in future to determine their effectiveness.

Only one of nineteen interventions (enhancing aesthetic awareness of employees) was tested (α -test) in the workshops with some employees of three organizations. For the other interventions, their effects can only be determined after a period of some months or even years. This should be tested (β - and γ -test) in future research.

Because of the perceived unclear relationship between proposed design principles and interventions, this relationship should be better examined. Interesting is why employees choose interventions with other underlying design principles than those design principles they had chosen in advance.

As part of this research, the effect of conditions for aesthetic experiences such as limited information, time (period of maturation), social activity (derivation) and relation with other different objects being frequently noted should be more deeply examined.

A last aspect of design principles and interventions to examine in future is the role of aesthetic properties. It is quite clear that like in other design disciplines such as architecture and product design mainly formal properties and representational properties in OAS effect aesthetic experiences to employees. In this dissertation, after collecting OAS, these OAS were categorized along the type of aesthetic properties and differentiated into specific properties of beautiful organizations such as coherence and accomplishment. New research could examine this relationship vice versa, by examining which formal properties like balance, harmony, peak shift, contrast are perceived in which OAS.

Aesthetic experiences and emotions

Aesthetic experiences result in an emotion based on an aesthetic judgment (beautiful - ugly) and a degree of emotional impact and arousal. In this study a affect grid was used for positioning both variables. This affect grid was based on Russell, Weiss and Mendelsohn (1989) who combined a degree of pleasure with a degree of arousal. Also like Russell, Ward and Pratt (1978) (their dimensions-pleasure-displeasure and degree of arousal-denote matrix and like Watson, Clark and Tellegen (1988) (their the PANAS-circumflex) they used the common list of emotions.

Future research could examine whether the new applied affect grid used in this PhD-study provokes similar or different emotions like above mentioned researchers discovered. Selecting a most applicable

emotion from a standard list of emotions could be an additional question while collecting aesthetic experiences in practice.

Position

Organizational aesthetics can be considered as a new perspective on organizations which offers new design principles and interventions for enhancing organizational change and performance improvement. But this perspective is unknown to managers and consultants and it competes with other approaches such as quality management, business process redesign, cultural changes programs. An interesting question for future research is how organizational aesthetics are related to other approaches for enhancing organizational change and performance improvement.

Functional beauty

The distinction between aesthetic value and functional value in organizations is delicate and hard to determine. This dissertation offers some first indications for criteria for aesthetic value such as disinterested interest and a degree of presence or attribution of aesthetic properties accommodated by OAS. Further research could examine more in detail which OAS contribute to aesthetic value as well as to functional value and which OAS don't.

Application domain

Participants of this dissertation covered a wide range of organizations. Although they all concerned professional work, the influence of characteristics such as size, variety of processes, products and services and the degree of organizational development on the application of organizational aesthetics were not been examined. The found differences and agreements between the appreciation of organizational aesthetic stimuli of different type of professionals need to be examined further. A second aspect of the application domain is the possible range of observers. This research focused on aesthetic experiences of employees. An interesting future research question could be whether customers and cooperation partners have similar aesthetic experiences as employees based on the same organizational stimuli.

Aesthetic leadership

Intuitively, those organizations which contributed to this dissertation which could be considered as 'beautiful practices' are blessed by inspiring leaders. The aspect of leadership has not been particularly examined. But in almost all cases of beautiful organizations, only one director decided to apply another perspective for change and improvement. To these directors, without reading anything about organizational aesthetics by them, I didn't need to explain what organizational aesthetics was. For further research it would be very interesting to examine which characteristics of the manager and leadership will contribute to cherish and apply organizational aesthetics.

PART 2

THEORIZING BEAUTIFUL ORGANIZATIONS

1 INTRODUCTION

This dissertation aspired to develop, redesign and sustain an organizational design for professional organizations which decrease negative aesthetic experiences and increases positive aesthetic experiences of professionals. For applying aesthetics in organizations, aspects of *organization design* have been studied in literature. And more specific translated into following research questions:

- What are most important parameters of organization design, particularly of professional organizations?
- What characterizes ‘modern organizations’ and to what extent does attention to organizational aesthetics fit within these organizations?
- Which principles of organization design and organization development can be used to apply organizational aesthetics?

For understanding aesthetic experiences of employees, literature on *aesthetics* has been extensively studied. Most important research questions on this topic were:

- In which stimuli and through what qualities in these stimuli do people have aesthetic experiences?
- What characterizes the aesthetic process?
- What personal characteristics of the observer influence his aesthetic judgment?
- What characterizes design principles of design disciplines such as architecture and product design, in which functional value and aesthetic value are inextricably combined?

The literature study on aesthetics showed a strong relationship between aesthetic experiences and emotions. For example Seo, Barrett and Bartunek (2004) emphasize the important role of antecedents and consequences of affective experience (moods and emotions) in organizations in relation to the commitment of employees. Strati (2004) distinguishes the *pathos* (the dimensions of feeling in organizations) in organizational life. So, based on the insights of this part of the literature study, a third topic has been studied in literature, namely the role of *emotions in organizations*, particularly the role of *affect in work* and *affective commitment*. Most important research questions for this part of the literature study were:

- What is the relationship between aesthetic experiences and emotions in organizations?
- How can aesthetic experiences be related to organization’ outcomes such as employee commitment, satisfaction and performance?

This literature review also intended to prepare field research to focus the research questions answered. Therefore a ninth research question was added for the literature study:

- Which methods are suitable for examining aesthetic experiences in practice?

During examining all three fields of interest, in particular methods for collecting and valuing aesthetic experiences have been studied.

2 AESTHETICS

This dissertation is concerning about aesthetics in organizations. Therefore the basic principles and insights of the field of aesthetics needed to be examined before possibly transferring these to the field of work and organizations. It would be too simply to cite an overview of the field of aesthetics. Taking the view of an organization into account especially the main aesthetic theories, like the aesthetic process, aesthetic quality and property and aesthetic judgment.

This section is divided into the following paragraphs:

- 2.1 Aesthetic theory
- 2.2 Aesthetic experience
- 2.3 Aesthetic quality and property
- 2.4 Experiencing beauty
- 2.5 Aesthetic process
- 2.6 Aesthetic judgment
- 2.7 Conditions for aesthetic experiences
- 2.8 Aesthetic supervenience
- 2.9 Aesthetics in design disciplines
- 2.10 Conclusions

2.1 *Aesthetic theory*

The term 'aesthetic' was introduced in 1753 by the German Baumgarten who derived it from the Greek *aisthanomai*, which means perception by means of the senses. Better known or better constructed definitions of aesthetics are the following (Stecker, 2003): 'an artwork is something produced with the intention of giving it the capacity to satisfy aesthetic interest'. Famous aesthetician Beardsley (1983) argues that 'a work of art is an artifact which under standard conditions provides its percipient with aesthetic experience'. According to Schlesinger (1979) is an artwork 'any creative arrangement of one or more media whose principle function is to communicate a significant aesthetic object'.

Aesthetics has been discussed for centuries, started with Plato's and Plotinus' earliest thoughts about this subject in the Middle Ages. Main contributions on aesthetics were made in the eighteenth century by Kant, Hume and Hegel.

Kant's aesthetics

In 1790 Kant (1724-1804) wrote his famous *Critique of aesthetic judgment*. Most important contributions Kant made are that beauty or sublimity is not really properties of objects, but ways in which observers respond to objects. He also claimed that judgments of taste are both subjective and universal. They are subjective he argued because 'they are responses of pleasure, and do not essentially involve any claims about the properties of the object itself'. He advocated that aesthetic judgments are universal and not merely personal, because they must be *disinterested*. Which means this non-aesthetic *interest* is extraneous to the appreciation of the art work. For aesthetic judgments to be both subjective and universal, Kant argued, 'they had to be about form'. 'Beauty should be "a question merely of the form"'. More specifically, the object being contemplated (e.g., a work of art, or a landscape) 'must display a kind of undefined purposiveness, such that it seems to be organized with a final purpose in mind, although it is not possible to say what that purpose is'. 'Thus a work of art, or a beautiful natural object, displays a kind of free play of forms, consistent with the presence of a purpose to which we don't have access'.

Hegel's aesthetics

Hegel's (1770-1831) contribution to aesthetics was influenced by the ideas of Kant. But in his work, from the *Phenomenology of Spirit* through the *Lectures on Aesthetics*, Hegel backed away from Kant's thoughts, and proposed a more rational position, in which he did not involve intuition and emotion as the arts do. He recognized three main stages of art history: *symbolic*, *classical*, and *romantic art*. These themes are defined by the relationship between idea and form that is common within it. In the symbolic stage, 'a powerful idea is expressed in a variety of forms that are felt as not really adequate to its expression. The form is distorted in the attempt to accommodate the transcendent power of the idea'.

Hegel exemplified the classical stage by classical Greek sculpture. 'The perfect, idealized human form embodies the ideal without any sense of distortion. But while the perfection is evident, the depth of the idea expressed is limited', he argued. The romantic stage stresses the essential. By using images, Hegel continued, 'it often emphasizes the inadequacy of the image to carry the idea, now apprehended more adequately in an inward way'. Hegel developed a particular arts hierarchically, from those most related to image and the physical, and most tied to symbolic art, to those most suited to the self-realization of spirit.

A famous claim of Hegel about art is that art comes to an end. 'As spirit reaches its full self-realization, the need for images and symbols withers away, and with it goes the need for any art that uses physical means to express itself', he argued. He did not mean by this that art would stop altogether, but rather that 'the need for it, and its role in the development of spirit would be fulfilled.'

Hume's aesthetics

Hume (1711-1776) further developed the idea of taste, which dominated the discussion about the arts in the eighteenth century. By talking about taste rather than about objective beauty, aestheticians shifted the focus of from the qualities of the work (the objective view) to the experience of the viewer (the subjective view). In his "Of the Standard of Taste", Hume attempts to reconcile two contradictory notions. One, it seems clear that tastes differ. Each person decided, without discussion, what he or she experiences and beautiful and ugly. But Hume also noticed that taste is not a completely relative matter after all. He mentioned the example of Shakespeare for everyone would agree that Shakespeare is a greater author than John Grisham. Bach is a better composer than the Dutch composer Wagenaar, and so on. 'Even if someone could be found to defend the opposite opinion, and no doubt someone could, "no one pays attention to such a taste...; we pronounce [it]...absurd and ridiculous", Hume argued. Standards of taste, he advocated, represent a consensus, derived from experience, about "the common sentiments of mankind". This can be related to Kant's subjective universality. Another characteristic of taste is the test of time. 'What has been received as great by many generations of appreciators must be great, for universal human sentiment approves it', Hume argued.

A second major statement Hume made is about aesthetic sensitivity of the observer. 'Strong sense, united to delicate sentiment, improved by practice, perfected by comparison, and cleared of all prejudice, can alone entitle critics to this valuable character; and the joint verdict of such, wherever they are to be found, is the true standard of taste and beauty' he stated.

In relation to organizational aesthetics, Kant's *subjective universality* and the aspect of *disinterestedness* had first implications for organizations. In that context, *subjective universality* claims that only employees together can claim what they perceive as beautiful and ugly in their organization. The aspect of *disinterestedness* is interesting in organizations because of the question whether beauty and 'good' can be distinguished separately.

Hume's contributions show that also in organizations the distinction between object (aesthetic properties in stimuli in organization and work) and aesthetic experiences of individuals must be made.

Two main perspectives

Looking back on the several contributions on aesthetics, two main perspectives can be distinguished which divides the esthetician theorists in two camps: the *subjectivist view* and the *objectivist view* (Reber et al., 2004).

The *objectivism view* (based on Plato) claims that beauty is a property of an object that produces a pleasurable experience in any perceiver. This objectivism view is characterized (e.g. by thinkers like Aquinas, Birkhoff, Gombrich, Arnheim) by the opinion that a human's mind psychological attempts to identify critical contributors to beauty like balance and proportion, symmetry, informational content and complexity, contrast en clarity. This *aesthetic formalism* perspective is described as follows. 'Art is daily assessed in terms of reputation and self-expression unit. Formalism resistance to this idea and wants it to see artwork from all measures that are purely artistic. Which depends on the artwork, irreducible, autonomous phenomenon must be considered on its intrinsic value must be considered' (Van den Braembussche, 1996). Formalism in the twentieth century had an inestimable influence not only on modern art, but also on art criticism and the various arts (Van den Braembussche, 1996). Kant stands at the cradle of the formalism, because only the pure form ('not darkened by emotions, concepts or whatever') he considered the experience of beauty provides. Kant argued the aspect of the beauty of 'internal causality', 'internal efficiency' and of 'internal complexity', mainly referring to nature by mentioning characteristics such as *regularity* and *symmetry*. 'Internal causality' requires that 'the parts exist only in relation to the whole' and that 'parts undertake to the whole because they mutually cause and consequence of each form' (Veenbaas and Visser, 2009). 'An organic construction in which both all purpose and means'.

In aesthetics, it's not about the 'what' of the painting', Kant argued, 'but the 'how', not the 'content' but of form'. Formalists, restrained by Bell and Fry, claim that not the content, the sensory elements of an art work, is built - line, color, space, light and shadow - but the formal relationship between these elements, the form of the whole, the significant form, causes aesthetic experiences. (Van den Braembussche, 1996; Stecker, 2003).

According to Bell (1928), 'a significant form is a form what possess it with a special sort of value ('significant form are unilluminating') that consists in the affect produced in those who perceived it'. So second, if objects other than artworks can have form in the relevant sense, formalists aspire to find something special about the way artworks possess such form. Formalists built on a theory of psychology. In this the field, the investigation of beauty was mainly associated with Gestalt theory. Wertheimer, Köhler and Koffka defined the principles of the 'good gestalt' and examined its application in various fields. 'A good gestalt', they argued, 'expresses order, regularity, simplicity, stability, and continuity'. And later, Lehar (2000) introduced so called Gestalt principles as the principles of emergence, reification, multistability, and invariance. The most significant, according to Lehar, is the property of *emergence*, 'whereby a larger pattern or structure emerges under the simultaneous action of innumerable local forces.' Koffka (1935) suggested a physical analogy of the soap bubble to demonstrate the operational principle behind emergence. 'The spherical shape of a soap bubble is not encoded in the form of a spherical template or abstract mathematical code, but rather that form emerges from the parallel action of innumerable local forces of surface tension acting

in unison' (Lehar, 2000). '*Reification* is the 'constructive, or generative aspect of perception identified by Gestalt theory' (ibid). 'Reification is seen in visual illusions, where the subjective experience of the illusion encodes more explicit spatial information than the stimulus on which it is based', he says. '*Reification* in perception indicates that perception is not merely a passive process of recognition of features in the visual input, but that perception creates the perceived world as a constructive or generative Process.' *Multistability* is seen in a variety of visual illusions. 'The significance for theories of perception is that it reveals perception as a dynamic system whose stable states represent the final percept' (Lehar, 2000).

A central focus of Gestalt theory is the issue of *invariance* (Lehar, 2000). This means 'how an object, like a square or a triangle, can be recognized regardless of its rotation, translation, or scale, or whatever its contrast polarity against the background, or whether it is depicted solid or in outline form, or whether it is defined in terms of texture, motion, or binocular disparity.' Invariance can also be considered in the perception of color and brightness, where the color of an object is generally judged independent of the color of the light falling on it.

This formalistic view have been criticized. First, it rules out the possibility of bad art, since significant form is always something to be valued high. Second, it displays the common vice of choosing one important property (the formal property), for which we value art, while ignoring or limiting other properties. And third critique is that formalism excludes presentational features, like watching the sun set (Stecker, 2003).

Hanslick (1950), who examined musical formalism, said that music is understood as 'forms moved through sounds'. 'The various movements contained in the musical surface , hearing how they develop form each other, respond to each other and work towards resolution and closure' (cited by Scruton, 2009). 'The pleasure that it causes is not unlike pleasure of pattern in architecture, especially the kind of pattern that is achieved against awkwardnesses and obstacles' (ibid).

Hekkert (2006) argued, related to the formalistic view, that 'if certain patterns in the environment contribute to the function of our senses, it is reinforcing to expose ourselves to these patterns'.

The *subjectivist view* on the contrary, states that beauty is 'a function of idiosyncratic qualities of the perceiver and all efforts to identify the laws of beauty are futile' (Reber et al., 2004). Taste cannot be debated, following the social constructivist emphasis.' The claim that 'beauty is in the eye of the beholder' represents this subjectivist view, Reber et al. (2004) argued.

Both views are also indicated as the epistemic and phenomenological perspective on aesthetics. 'Epistemic', argued by Dickie (1965), 'means a conception of a non-inferential way of coming to know something; only objects can be coherent, complete and also experiences, not transferred'. The phenomenological perspective, comparable with the subjectivist view, is advocated by Dewey, and later Beardsley (1958) is introspective: the complex, intense and unified (coherent + complete) object is transferred to the experience.

Merleau-Ponty (1964) and much later Ingarden (2009) tried to fill a gap by proposing the *interactionist perspective*. They reject the objective versus subjective distinction, but suggest that a sense of beauty emerges from patterns in a way people and object relate.

Aestheticians have been arguing these two main concepts for de recent decades, which ends up into a intellectual battle between two camps. Mothershill (1984) speaks about 'aesthetics, past as well as present, as a intellectual wasteland, and the fault lies with the aestheticians themselves , who have been insensitive to the variety and flexibility of the language of criticism and the use to which it will put.'

This dissertation doesn't aspire to contribute to the discussion on these different perspectives neither to refute these. During this study, both perspectives have been taken into account. Studying the

theories of aesthetics hopefully will contribute to insights for employing and transferring these into the field of work and organizations. So, let's start elucidating the subjectivist view first by clarifying the aesthetic experience.

This research has shown that both the formalistic view as well as the subjectivist view are recognized in organizations. Aspects of harmony and balance as well as different appreciation of aesthetic properties because of taste differences are observable in organizations. So, the mentioned battle can be omitted in that context.

2.2 Aesthetic experience

The subjectivist view on aesthetics claims that the aesthetic experience of the perceiver should be the central focus during examining aesthetics. First will be described the aesthetic experience itself.

Second, the characteristics of the perceiver will be pointed out.

Speaking about aesthetic experiences suggests there are other types of experiences people have by perceiving a work of art. Urmson (1975) argued that 'aesthetic experiences cannot be differentiated from other modes of experiences', such as those characteristic of an intellectual, imagination, moral, or economic interest, by a special class of objects or by a special feature in the objects upon which it is directed or by having a special feeling or emotion among its constituents (Osborne, 1986).

Some insist (like Bell, Danto and Wolheim) using the technical term designating a range of valuable experiences. Others, like Urmson and Beardsley, find its primary application in a type of sensory experience. While others (Scruton and Levinson following Kant) argued that 'in an experience in which intellect and imagination as well as, at least usually, the senses are engaged' (Stecker, 2003).

What characterizes an aesthetic experience? What makes the object in an aesthetic experience an aesthetic object?

Literature on aesthetics offers a lot of definitions. The most cited and applied definitions will be mentioned in the following paragraphs.

Let's start with the 'founder' of aesthetics, Baumgarten. He stated that 'aesthetic experiences provides visceral, holistic, and greatly rewarding sensations that are ordinarily absent from pure cognitive activities' (Baumgarten, 1936).

Dewey (1934, 1986) who agreed with Baumgarten completes these yields with mental health and greater social well-being. According to Dewey: 'An experience occurs when a work is finished in a satisfactory way, a problem solved, a game is played through, a conversation is rounded out, and fulfillment and consummation conclude the experience. In an experience, every successive part flows freely. An experience has a unity and episodes fuse into a unity, as in a work of art. The experience may have been something of great or just slight importance'.

Dewey offers a new theory of art and the aesthetic experience which is called 'Pragmatist aesthetics' based on pragmatist philosophy. Dewey (1934) argued that 'an aesthetic experience is awareness of an impression not only commencing by seeing a work of art'. He proposes that 'there is continuity between the refined experience of works of art and everyday activities and events, and in order to understand the aesthetic one must begin with the events and scenes of daily life. We must recover the continuity of aesthetic experience with the normal processes of living. It is the duty of the theorist to make this connection and its implications clear. If art were understood differently by the public, art would gain in public esteem and have wider appeal.'

Dewey's pragmatist aesthetics has been cited very often and has been adapted among design theorists like Schön, Lundequist and Buchanan who combined the pragmatist theory of Dewey with design theoretical explorations (Buchanan and Margolin 1995, Östman, 2005).

Dewey put much emphasis on the reflection and reasoning developed from research (Östman, 2005). His 'pragmatic' perspective on aesthetics was established in the 19th century and has had a great influence on American thinking and society generally (ibid). The pragmatists didn't constitute a homogeneous group or school of philosophers, or even a consistent succession of ideas, but rather a loosely knit web of American philosophers sharing the idea of thinking being closely related to action. Human action, they argue, 'is the source of reflection, which can be developed into a conceptual understanding constituting the framework for a trustworthy understanding of the world.' The words 'pragmatism' or 'pragmatic' might need some precautionary explanations. Pragmatism originates from Peirce and denotes the idea of real world experiences as the foundation of our understanding, in contrast to the idea of given natural laws (Östman, 2005). Such a definition, Östman argues, 'is not what we normally understand with the word: According to the Oxford English Dictionary (2002), to be pragmatic (adjective) is to be "matter-of-fact; dealing with matters with regard to their practical requirements or consequences".'

Continuing with aesthetic experiences. An aesthetic experience cannot be sharply marked off from other experiences, but in an aesthetic experience, structure may be immediately felt and recognized, there is completeness and unity and necessarily emotion. 'Emotion is the moving and cementing force', Cooper et al. argue (Cooper et al., 2004).

Pepper (1970) speaks about an 'aesthetic event' existing of the following three steps: 1) the given event (knowing aspect; analysis (centrifugal) by intuition (centripetal), complementary and opposite, together they are *fused*); 2) the physical conditions underlying the given event (they are the kind of perceptions that initiate a study of the physical conditions; the physical organism (you) is a personal texture, the object is an impersonal texture: the texture of your perception of the object is a personal-impersonal texture) and 3) the individual object of which the given event is usually only a partial revelation (relationship quality: commonly known as a similarity or commonly known as individuality).

Stolnitz (cited by Mitias, 1988) offers the following definition: 'the aesthetic experience is the experience one has when the aesthetic attitude is sustained'. This definition is unsatisfying because it makes the experience depend on first having the attitude (Mitias, 1988). Mitias, who has spend his life with unraveling the aesthetic experience problem, defined this experience by saying that 'an aesthetic experience is a psychological event which take place when one perceives a work of art () at a certain time, in a certain place, and in relation to the unity of a certain object '. 'This unity belongs to the art work, and which makes up the structured unity of the aesthetic experience is usually indeterminate', Mitias argues. 'The principle of the unity of aesthetic experience is the complex of aesthetic qualities which the artist has created in the artistic process and embodied in the art work as a significant form' (also called *schematic formation* by Kant, Hegel, Beardsley and Osborne).

And Mitias continues about the features of the aesthetic experience: 'the experience is aesthetic in as much as it is pleasurable, enjoyable and meaningful' (Mitias, 1988).

'The aesthetic experience is a pleasurable absorption (or contemplation) in the perceptual aspects of phenomena' (Hospers cited Mead). 'The aesthetic experience is the experience one has when the aesthetic attitude is sustained' (Hospers, 1982).

'A person is having an aesthetic experience during a particular stretch of time if and only if the greater part of his mental activity during that time is united and made pleasurable by being tied to the form and qualities of a sensuously presented of imaginatively intended object on which his primary attention is concentrated' (Beardsley, 1982). Hospers (cited by Mitias, 1988) agrees with Beardsley's view adds two more features: 1) the experience should be coherent; it should hang together; 2) the experience should be complete in itself; the pleasure or emotional intensity it occasions depends exclusively on the internal structure and elements of the given art work.

For Csikszentmihalyi (1990) one definition of aesthetic experiences isn't sufficient. And he distinguished four types of aesthetic experiences: cognitive, perceptual, emotional and transcendental. Leading to 1) the intellectual response which focused on theoretical and art historical questions; 2) the perceptual response which concentrated on the elements such as balance, form, and harmony; 3) the emotional response which emphasized reactions to the emotional contact of the work and personal associations and 4) the communicative response wherein there was a desire to relate to the artist, or to his or her time or culture, through the mediation of the work of art.

Leder et al. (2004) who developed a well known aesthetic experience process defined an aesthetic experience as a 'cognitive process accompanied by continuously upgrading affective states that vice versa are appraised, resulting in an (aesthetic) emotion.'

For Parker (2007) an aesthetic experience is a synonym of beauty, which contains 1) the sensations which are the media of expression and this material 2) are attached vague feelings, 3) represent things, 4) are associated to the sense elements and constitute their meaning, 4) stimulate sentiments of respect and veneration and finally 5) it consists of images from the various sense departments—sight, hearing, taste, smell, temperature, movement—which arise in connection with the ideas or meanings, making them concrete and full.

Scruton (2009) mainly arguing about beauty, proposed that an aesthetic experiences must be meaningful. 'Work of arts are meaningful – they are not just interesting forms in which we take an unexplained delight. They are acts of communication, which presents us with a meaning (by representation and expression, Scruton cited Croce and Collingwood); and this meaning must be understood. It can be meaningful without being beautiful; but to be beautiful is must be meaningful. A work of art is 'polysemous', developing its meaning on several levels – the levels of image, of statement, of metaphor, of allegory and so on.'

So, capturing an aesthetic experience seems to be difficult. Gagliardi (2001) construed this by giving the next example. 'Whether we ask corporate actors to tell us of their aesthetic experiences, or whether it is we ourselves as researchers who are interpret them, we will always dealing with 'epoused' theories which not in any way coincide with the secret regularities of expressive action.' Hospers (1982) noticed that the whole concept of aesthetic experience is confused, muddy, and perhaps untenable: it is extremely difficult , if not impossible, to speak of aesthetic experiences as a unique type of experience, as an experience distinguishable from moral, religious, intellectual, or sexual experience (Mitas, 1986)

Reflecting on most important contributions of aesthetic experiences, there seems to be a general opinion that aesthetic experiences are perceived during a sensory, cognitive, affective, interactive and valuation process observing or even communicating with an object or event which leads to a pleasurable, enjoyable and meaningful state of mind. Aesthetic experiences are concepts that are difficult to explain. For that reason the aim cannot purely be to explain the concept but to give examples of it, in order to share and improve the readers' and users' understanding of these aspects of design.

The perceiver

Perceiving aesthetic value of art requires several features of the perceiver.

Starting with Kant again, being passive although having aesthetic attention revert to the by Kant earlier introduced phenomenon of *disinterestedness* which plays a major role in Kant's discussion of the subjective universality of the judgment of taste. For Kant, an *interesse* means 'a kind of pleasure that is not connected with desire, neither grounded in desire, nor does it produce it. So, beauty judgment is disinterestedness, without understanding, practical purpose and without a predefined need for pleasure', he argued. Kant claims that (a) pleasure in the beautiful is disinterested, and (b) only pleasure in the beautiful is disinterested. And this plays a large role in Kant's project. Kant connects disinterestedness with the claim to *universal validity* of the judgment of taste. Distinguishing Kant's ambitious thesis, only pleasure in the beautiful is disinterested from his less ambitious claim simply that pleasure in the beautiful *is* disinterested for it seems that there could be other disinterested pleasures. The less ambitious claim, however, is certainly controversial enough (Cooper et al, 2004). 'The more uncontroversial component of that less ambitious claim is that pleasure in the beautiful is not *grounded* in the satisfaction of desire. It is plausible, that when we take pleasure in something we find beautiful, we are not pleased that we have got something that we desire'. Moreover, 'Kant wants pleasure in the beautiful to be open to all (so there should be no 'aesthetic luck', and if desire varied from to person, it seems that we could not *require* that pleasure from everyone, as the idea of universal validity requires. Hence the claim to universal validity would be lost if pleasure in beauty were not disinterested in the sense of not being based on desire' (Cooper et al, 2004).

However, it is not so clear that pleasure in the beautiful cannot *produce* desire, which Kant requires for disinterestedness. The issue here is whether it can produce desire *from itself*. Kant admits that we have certain general concerns with beauty that mean that desire may follow from a judgment of beauty; but, according to Kant, such desires do not have their source solely in the pleasure in the beautiful (Cooper et al, 2004).

Beardsley (1982) distinguished five recurring themes, suggesting that any aesthetic experience must exhibit the first one and at least three of the remaining four criteria: 1) object focus: the person willingly invests attention in a visual stimulus (object directedness); 2) felt freedom: he or she feels a sense of harmony that preempts everyday concerns and is experienced as freedom; 3) detached effect: the experience is not taken literally, so that the aesthetic presentation of a disaster might move the viewer to reflection but not to panic; 4) active discovery: the person becomes cognitively involved in the challenges presented by the stimulus and derives a sense of exhilaration from the involvement and 5) wholeness: a sense of integration follows from the experience, giving the person a feeling of self-acceptance and self-expansion.

Osborne (1986) distinguishes detachment (aesthetic interest and involvement), expressiveness (emotional), unicity, imagination (holistic, empathic and synthetic) and pleasure as the most important features of the perceiver.

'At times the perceiver's role is overt and active, moving about in particular ways in relation to the art object and even manipulating in directly. At other times the perceiver engages the object in more subtle ways, form working with a trained awareness that can activate such things as color, linear, auditory, and spatial relationships, to supplying meanings and associations that form the aura of consciousness that surrounds the work', stated Berleant (1986).

Dziemidok (1986) cited Shopenhauer and noticed that 'a perceiver must be able to experience contemplation, aesthetic enjoyment and must have an aesthetic attitude' (Zemach, 1997; Mitias, 1988). Dziemidok elaborated the aesthetic attitude into four approaches namely: 1) necessary and possible; 2) necessary and possible and separate from other experiences; 3) necessary, but reject the existence of a uniform and universal aesthetic attitude and 4) no separate aesthetic attitude.

For experiencing aesthetics, Dziemidok (1986) suggests the perceiver should have an *aesthetic attitude* based on two conceptions: the conception of disinterestedness and the conception of contemplation. The conception of disinterestedness was earlier mentioned by Kant by introducing the term 'dependent beauty'. Dziemidok argues that 1) the satisfaction independent of the conviction as to whether the object exist or not; 2) the satisfaction without the desire to possess and 3) the satisfaction without personal motivations.

This last conception has been criticized by Beardsley (1982) and Dickie (1964; he speaks of a 'myth of aesthetic attitude') by arguing that the perceiver needs to have an aesthetic point of view, an aesthetic interest and readiness for a direct interest in the look.

Finally the perceiver 'should have a psychical distance for being objective (for judgment) and a degree of distance: maximal distance is not a good condition for the aesthetic experience and optimal distance is the distance is smallest but still present' (Beardsley, 1982).

Ginsberg (1986) defined interest or attention as the most significant feature for perceiving aesthetics. 'We are aesthetic beings wandering about aimlessly or busily occupied with practical matters. We have forgotten what the extraterrestrial is aware of, what we surprise ourselves with the happening of the aesthetic'.

Mitias (1988) claims two conditions for having aesthetic experiences: 1) having aesthetic attitude; 2) able to construct, apprehend, the aesthetic qualities which are potential in the given work as a significant form. He presumes aesthetic perception is not a passive process in which certain impressions of representations are automatically imprinted on the mind. In it the mind actively contemplates and responds to its object (sense-perception) and derives from it an idea, a meaning, or some kind of satisfaction. The perceived quality 'exist' in the work as a complex of potentialities awaiting realization qua *meaning* in aesthetic perception. So perception (sensuous attention, 'I form a percept of it') is a necessary condition for the being and knowledge of any concrete object whatsoever, Mitias argued.

Mitias also suggested that contemplation forms a species of awareness. 'It designates an active mental state which can be characterized only in and through anyone, or a combination, of various species: perception, sensation, contemplation, or intellectual cognition'. Dziemidok (1986) agrees with Mitias and offers the features of conception of contemplation. This will be accomplished by: 1) completely passive and inactive perception of an object; 2) direct observation; 3) passionless perception and 4) longer and complete focusing on one's attention on the object

Csikszentmihalyi (1990) used Beardsley's five themes in his research on 'the seeing of art' and completed these with *auto telic nature*: 'the experience does not need external rewards (no 'ego boundaries'), but only intrinsically satisfaction and personal meaning'.

Girod et al. (2003, p21) talks about aesthetic understanding: a rich network of conceptual knowledge combined with a deep appreciation for the beauty and power of ideas that literally transform one's experiences and perceptions of the world. Aesthetic understanding is thereafter 'transformative (action and reflection, doing and undergoing), unifying (wholeness: deeper meaning, value on its own account), compelling and dramatic' (ibid).

Leder et al. (2004), who are citing Girod et al., complete these features with the input of their model of aesthetic experience, which are the characteristics of the perceiver. These are his emotional and affective state, his previous experience(s), his domain specific expertise, declarative knowledge, interest and personal state. Leder et al. also emphasize the competence of *self-reinforcing* during the aesthetic process as important.

Reber et al. (2004) enumerate some personal characteristics for having aesthetic experiences, like aesthetic sensitivity, attentiveness, curiosity, intrinsic motivation, anticipation of (self)reward and aesthetic interest and taste the main characteristics.

Ingarden (2009) recently offers several features like cultural background and tradition, social economical status, education, individual preferences, expectations, imagination, temperament, influence of parents and peers and so forth. They complete the indeterminacies and constitute the aesthetic qualities in ways that also exhibit significant differences

According to Scruton (2009), referring to Kant, disinterested is to be interested (in beauty) is to set all interest aside, so as to attend to the thing itself. 'A perceiver is not motivated by self-interest or by any interest other than the interest in doing just this, namely helping their neighbors. They have *disinterest interest*'.

In sum, experiencing aesthetics requires an aesthetic attitude and interest of the viewer or at least attention for it. And being attended by 'something beautiful' the ability to apprehend and understand the several aesthetic properties of the object or event, keeping Ingarden's mentioned features of the viewer in mind like cultural background and tradition, social economical status, and education.

Thus, reflecting on these contributions on the role of the perceiver, observing aesthetic value of art requires several features of the perceiver. Most contributors agree with Kant's thesis that interest means a kind of pleasure that is not connected with desire(aesthetic interest and involvement), but this interest is caused by stimuli ('being attended') which arouses observers cognition, expressiveness (emotional), identity and imagination (holistic, empathic and synthetic).

2.3 Aesthetic quality and properties

The *objectivism view* (based on Plato) claims that an object has qualities or properties that produce (purportedly) a pleasurable and/or valuable experience in any perceiver. The supporters of this perspective (like Aquinas, Birkhoff, Gombrich, Arnheim) attempt to identify critical contributors to an aesthetic experience like balance and proportion, symmetry informational content and complexity, contrast en clarity. The objectivism view investigates the properties and qualities of the object. 'Aesthetic properties have an inherent evaluative polarity and are mind-independent' (Goldman, 1995). For unraveling the aesthetic qualities and properties of objects, objectivists speak about the 'ontology of aesthetics'. There have been several classifications defined.

'Plato, the first philosopher of art, and later Aristotle, identified beauty with simplicity, harmony, and proportion (Cooper et al. 2004). Unity in variety was long thought to be the same as beauty; and, 'although this view is obviously one-sided, no one has since succeeded in persuading men that an object can be beautiful without unity'. (ibid)

Pepper (1970) talks about the 'intensification of quality'. He focuses on the *novelty* ('naïve or intrinsic: uniqueness: the name that we give either to the naïve quality of events, or to that factor which breaks up habit and monotony; novelty, if not naively present, is the tearing of habit') of the art work. According to Pepper, 'the emphasis is aesthetics must be on the vividness of the quality, not on its uniqueness, and this is not because the uniqueness is unimportant, but only because it can always be relied upon whereas the vividness cannot'.

Beardsley (1982) who first challenged the subjectivist view started a long debate by drawing up the next hypothesis. 'The degree of complexity, intensity and unity of the aesthetic experience though directly related to the complexity, intensity and unity of the aesthetic object on which it is directed, is not reducible to them: it is a feature of the experience itself. The aesthetic value of aesthetic objects then lies in their capacity to produce experiences of this kind, and these experiences create in turn valuable in various ways for those who have them.'

Beardsley drew up the hypothesis that 'we can distinguish an aesthetic experience from a non-aesthetic one in terms of its own internal properties, and thus decide whether or not an experience is aesthetic without having first to know whether an object or (and in) the experience has the properties that permit aesthetic experience'.

So, what are aesthetic properties or qualities? Although aesthetic qualities as the term is commonly understood – qualities such as gracefulness, elegance, daintiness - are emergent, but not all emergent properties are aesthetic qualities. 'Aesthetic qualities are distinctive in that the constituent parts of the wholes which they qualify remain perceptible simultaneously with them' (Osborne, 1986).

An artifact is a work of art in as much as it possesses aesthetic qualities and is therefore the ground of an aesthetic experience (Zemach, 1997; Beardsley, 1982).

Dickie (1964) mainly criticizes Beardsley's transfer of the terms complexity, intensity and unity from the objects of aesthetic experience itself. He grants that 'aesthetic objects can be coherent and complete, for example, and that we can experience their coherence and completeness. We confuse an experience of completeness with the completeness of an experience', he said.

Beardsley suggests (attended to Zangwill, 1995; Goldman, 1995) that 'all aesthetic qualities are intimately connected to normative critical judgments' (Bender, 2003). Nevertheless, Beardsley attained many supporters of his objectivism view.

Osborne (1986) argues that a work of art contains sorts of qualities causing feelings and moods. They can be divided into 1) descriptive qualities (a. emergent qualities like elegance, gracefulness, prettiness); b. 'formal' qualities like regularity, balance, rhythm; c. 'aspect' qualities (like dignified,

solemn, sedate, pompous), 2) evocative or affective qualities (moving, charming, nice, disguising) and 3) expressive qualities (sad, joyful, gay, serene).

These have some similarity with the five types of qualities Hermeren (1988) distinguishes : 1) emotion qualities ('sad'), 2) behavior qualities ('restrained'), 3) Gestalt qualities ('unified'), 4) taste qualities ('garish', 'beautiful') and 5) reaction qualities ('moving').

'A form is purposive inasmuch as it is capable of realizing a meaningful, life-enhancing experience', Mitias (1988) started about arguing aesthetic features of an object. According to Mitias, 'an experience becomes aesthetic when the aesthetic feature of the object infects ('an aesthetic object is the art work perceived aesthetically when people actualizes in his experience the fullness of its aesthetic properties) or is ingressed, in the experience'. Therefore the object must have: 1) intrinsic qualities like brightness or vivacity; 2) formal qualities: the fabric which gives it structure must likewise be living, or capable to live. Its 'logic' organizes the material of the artistic process into a unified whole. So the content lived – hope, anxiety, fear, harmony, tension, order, beauty, etc. - becomes valuable, and the skillfully embodies it in a sensuous form. The organic unity of the world lived is in principle transferred to the physical work as living form. This organic unity forms the fundamental structure expressive of the aesthetic value. According to Mitias (1988), 'this is not a physical or mental reality; it is the meaning enjoyed in the perception of certain qualities in the work of art as a given object. And the unity of the aesthetic experience is the counterpart of the unity of the art object', Mitias argued. 'Its construction is determined by the sensuous form as a possibility of realizing aesthetic experience features of the form of the art work' which are : 1) a careful comparison between two or more art forms (comedy, tragedy, or concerto and a sonata) and 2) knowledge of the formal structure. 'Form is, accordingly, the being. Or substance, of the art work. The work qua art does not have form; it is a form, and reveals itself as form.' Form is the unity of the sensuous content of the work as a meaningful whole', he stated. 'The whole is said to be organic (unity in diversity) when its parts are interrelated. The character of the whole is determined by the way the parts interact; each part is determined by the details which environ it, but it also influences the quality and role which the parts play in the life of the whole'.

Sandelands and Buckner (1988) distinguishes three so called 'boundaries' which should be part of an object of art: dynamic tension, record of growth and unresolved possibility.

Goldman (1995) goes further and offers the following eight categories: pure value properties ('beautiful'), emotion properties ('sad'), formal properties ('balanced'), behavioral properties ('daring'), evocative properties ('stirring'), representational 'properties' ('realistic'), second-order perceptual properties ('vivid') and historical related properties ('original').

Zemach (1997) distinguishes primary properties ('properties of *noumena*; things whose existence is not perceiver-dependent'), secondary properties ('properties of *phenomena*; appearances of real things to minds'), tertiary properties ('properties of significant phenomena; phenomena mediated by interest'). These classification diverged from the most used ontological parts of aesthetic quality Zemach construes beauty besides harmony, power, significance, tension and their opposites as general properties), because Zemach adds the aspect of desire.

Zemach offers a second classification by distinguishing two types of value of a theory: internal value properties (simple, rich, elegant and unity in variety) and external aesthetic value (harmoniously and gracefully integrates with other theories).

About how people perceive aesthetic properties, Zemach argues: 'Aesthetic properties ontologically depend on human beings and cannot exist without them; they emerge only when we perceive things via interest-filtered sensitivity when desire perceptually and directly informs us about ambient things.

Therefore it seems that noumena cannot have aesthetic properties. If aesthetic properties reflect the value that we put on things, the no aesthetic (tertiary) properties can be primary properties too'. He arrays his proposition with an example.

'When a real thing X impacts on a perceptual system, the latter presents X's primary properties as modulated and modified by the system's specific nature. The result is a phenomenal object having secondary properties: X's properties as rendered by the system. A tertiary property results when yet another mental system further modulates a secondary property. That additional system is, I say, desire. Aesthetic properties perceptibly present the desirability of things ingrained in those things themselves. We perceive X as having an aesthetic property A only if we perceive it, so to speak, conatively. An aesthetic object is, then, a desire-mediated phenomenon', according to Zemach.

Wagner (1999) assumes that all aesthetic properties are perceptual. She distinguishes two categories of properties: *local* and *regional*. The local properties are the elements of a design. The regional properties can be divided into structural (part of the design principles, 'they are used to organize the local properties into a pleasant visual image) and emergent properties'. Without mentioning it, these structural properties can be considered as formal properties distinguished by Osborne (1986), Goldman (1995), Leyton and Ramachandran (1999) and Parker (2007).

They are interrelated, according to Wagner. 'They supervene. Beauty of form emerges from perceived unity and harmony; beauty of expression emerges from variety such as contrast in color, light or line. The latter holds the attention of the perceiver and makes the aesthetic object more interesting', she claims.

Leyton and Ramachandran (1999) came up with eight laws for evaluating artwork which they called the very first experiments ever designed to empirically investigate the question of how the brain responds to art. They start their famous article with three components of art theory: (a) The logic of art: whether there are universal rules or principles; (b) The evolutionary rationale: why did these rules evolve and why do they have the form that they do; (c) What is the brain circuitry involved? And agreed with the hypothesis that 'beauty is in the eye of the beholder' but wonder if there might be a sort of universal rule or 'deep structure' underlying all artistic experiences.

They developed eight of these rules:

1. The peak shift principle; not only along the form dimension, but also along more abstract dimensions, such as feminine/masculine posture, color (e.g. skin tones) etc. Furthermore, just as the gull chick responds especially well to a super beak that doesn't resemble a real beak, there may be classes of stimuli that optimally excite neurons that encode form primitives in the brain, even though it may not be immediately obvious to us what these primitives are.
2. Isolating a single cue helps the organism allocate attention to the output of a single module thereby allowing it to more effectively 'enjoy' the peak shift along the dimensions represented in that module.
3. Perceptual grouping to delineate figure and ground may be enjoyable in its own right, since it allows the organism to discover objects in noisy environments. Principles such as figure-ground delineation, closure and grouping by similarity may lead to a direct aesthetic response because the modules may send their output to the limbic system even before the relevant objects have been completely identified.
4. Just as grouping or binding is directly reinforcing (even before the complete object is recognized), the extraction of *contrast* is also reinforcing, since regions of contrast are usually information-rich regions that deserve allocation of attention. Camouflage, in nature, relies partly on this principle.
5. Perceptual 'problem solving' is also reinforcing. Hence a puzzle picture (or one in which meaning is implied rather than explicit) may paradoxically be more alluring than one in which the message is obvious. There appears to be an element of 'peekaboo' in some types of art —

thereby ensuring that the visual system 'struggles' for a solution and does not give up too easily. For the same reason, a model whose hips and breasts are *about* to be revealed is more provocative than one who is completely naked.

6. An abhorrence of unique vantage points. The visual system rejects the interpretation which seems not to be logic or being highly improbable.
7. Perhaps most enigmatic is the use of visual 'puns' or metaphors in art. In art, the term allegory is often used. Which is a symbolic representation with an idea or abstract concept (e.g. virtues and vices) is represented by one or more personifications, individuals and specific issue. Such visual metaphors are probably effective because discovering hidden similarities between superficially dissimilar entities is an essential part of all visual pattern recognition and it would thus make sense that each time such a link is made, a signal is sent to the limbic system.
8. Symmetry, whose relevance to detecting prey, predator or healthy mates is obvious.

Comparing these principles with the several types of aesthetic properties, it can be conclude that all these principles are part of formal or Gestalt properties like earlier for example Mitias (1988), Zemach (1997) and Goldman (1995) argued.

Leyton (1992) earlier wrote a massive book about symmetry, causality and mind and proposes several principles related to the earlier mentioned formal properties, especially for paintings. The principles possibly later related to work and organizations are: 1) the more symmetric a configuration is, the more stable it is to understood; 2) an art-work is the process-history inferred from it; 3) the experience of an art-work is the experience of interring that history, i.e. the experience of solving its history-recovery problem; 4) each individual has a preferred level of environmental complexity, a level that the individual seeks, and finds extremely appetitive ; 5) these is a primary drive to seek causal explanation; i.e. a drive independent of, and not subservient to, any other goal; 6) each individual has a preferred amount of environmental asymmetry, an amount that the individual seeks, and finds extremely appetitive.

Both Carroll (2001) and Levinson (unpublished) emphasize the importance of attending to form/formal properties to conduce aesthetic experience. They both seem to suggest that formal properties are observable and perceptible parts of an artwork. Both endorse for traditional formalists' opinion that 'conducting aesthetic experience requires one attend the formal properties of an artwork with disinterestedness' (Freeman, 2010). Carroll claims that 'One must realize what the artist is trying to say, while discerning how the formal properties succeed or fail in realizing this.' He calls this "design appreciation" and states that, 'if our experience is preoccupied with discovering the structure of the work – that is aesthetic experience'. According to Carroll, 'that in discovering the structure of the work and conducting aesthetic experience one discovers aesthetic properties. These properties are concepts such as grace, beauty, and unity, which the artist intends to express'. For Carroll, an aesthetic experience is no more than an adequate attention of formal properties in order to discover these aesthetic properties (Kamram Achmed, 2011).

Alternatively, Jerrold Levinson suggests that the difference between aesthetic experience and non-aesthetic experience is not in what one attends to (the formal properties themselves), but the *way* one attends to these properties. While Carroll supposes that 'aesthetic experience is realized when one adequately attends to the formal properties of an artwork'. Levinson, who argued that 'Carroll misses the fact that aesthetic experience is somehow rewarding, valuable, and worthwhile, supposes that an aesthetic frame of mind is necessary'. He claims that, 'even with adequate attention to formal details, one cannot realize aesthetic experience unless one attends these properties in the right manner for valuing and appreciating the experience. He believes that attention to these properties with an aesthetic state of mind suffices for triggering aesthetic experience. Then, once in that state of mind, further attention of formal properties help in maintaining and developing aesthetic experience.

Levinson agrees that formal properties are important in conducting aesthetic experience from artworks; however, *how* one attends these properties is fundamental' (ibid).

Zangwill (2003) and (Locke, 1975) offer two types of an aesthetic property: primary qualities (shape, size) and secondary qualities or called sensory properties (color, sounds, tastes, smells).

Parker (2007) is quite clear about the role of formal properties: 'For structure has, oftentimes, a direct emotional appeal, which has not yet been taken into account, and which is a leading motive for its presence'. Consider, for example, symmetry, he continued. 'A symmetrical disposition of parts is indeed favorable to perspicuity; for it is easier to find on either side what we have already found on the other, the sight of one side preparing us for the sight of the other; and such an arrangement is flattering to our craving for unity, for we rejoice seeing the same pattern expressed in the two parts; yet the experience of symmetry is richer still: it includes an agreeable feeling of balance, steadfastness, stability.' 'Structure is not a purely intellectual or perceptive affair; it is also motor and organic, and that means emotional. It is felt with the body as well as understood by the mind', Parker noted.

Parker (2007) distinguishes three qualities 'of which each one may include important special forms': 1) unity in variety, 2) dominance and 3) equilibrium.

Unity in variety was the earliest of the types to be observed and is the most fundamental. 'It is the organic unity so often referred to in criticism. It involves, in the first place, wholeness or individuality'. He divided unity in variety into three modes:

- the harmony or union of cooperating elements;
- the balance of contrasting or conflicting elements (proportion);
- the development or evolution of a process towards an end or climax (the process or sequence in which all the elements, one after another, contribute towards the bringing about of some end or result).

'In an aesthetic whole the elements are seldom all on a level; some are superior, others subordinate. The dominant elements are not only superior in significance; they are, in addition, representative of the whole; in them, its value is concentrated; they are the key by means of which its structure can be understood. In an aesthetic whole there are certain qualities and positions which, because of their claim upon the attention, tend to make dominant any elements which possess them'. *Equilibrium or impartiality* is a principle counteracting dominance. 'It demands, despite the subordination among the elements, that none should be neglected. Each, no matter how minor its part in the whole, must have some unique value of its own, must be an end as well as a means. The individuality of the elements must not be so great that we rest in them severally, caring little or nothing for their relations to one another and to the whole. The contribution of this principle is richness. Unity in variety gives wholeness; dominance, order; equilibrium, wealth, interest, vitality'. (Parker, 2007)

Scruton (2009) noticed the role of features of art ('those universals') and stated that 'symmetry and order; proportion; closure, convention; harmony, and also novelty and excitement: all these items seem to have a permanent hold on the human psyche'. He also named style as a distinctive feature of art: 'Through style we grasp what is being emphasized, what placed in the background, and what being connected with that. Hence style is one of the features of everyday aesthetic judgment that we carry over into art, where it takes on a wholly significance (Scruton, 2009).

Ingarden (2009) examined the aesthetic qualities of literary work of art ('strata') and distinguished several properties of this art form. These are word sounds (phonic form), meaning (ontological ground of the literary work), represented objects (things, places, events, situations, state of affairs), objective properties (linguistic structure), symbols and aesthetic qualities (beautiful, grotesque, sublime, graceful, holy).

People are having aesthetic experiences because of the (degree of) recognition or attribution of aesthetic qualities or properties in the object or artifact they observe. Literature distinguishes many types of aesthetic qualities. These aesthetic qualities or properties show some similarities and differences. The distinguished aesthetic qualities or properties can be ordered by gradation (objective to subjective). Reflecting on above cited aesthetic qualities or properties a tripartition of formal, representational and expressive aesthetic properties these can be made, following Goldman's and Wagner categories. Leyton and Ramachandran's list of formal properties is full-featured and validated and has been used in the field research of this project. Many respondents have recognized and confirmed these formal properties.

	Formal (non-evaluative, objective, metaphysical)	Representational / symbolic	Expressive and transcendental (evaluative, subjective)
Plato Aristotle Van Aquino Kant	Simplicity Harmony Proportion Clarity Wholeness		
Beardsley	Complexity Intensity Unity		
Zangwill		Primary qualities (shape, size)	Secondary qualities (color, sounds, tastes, smells)
Locke		Primary qualities (number, solidity, motion, shape, size)	Secondary qualities (color, sounds, tastes, smells)
Zemach	Primary properties (unity, coherence, balance, harmony, power, significance, tension)	Secondary properties (sweet, scented, hot, loud, soft, red)	Tertiary properties (contextual like original, conservative, radical, liberating, stifling, antiquated, quaint, fashionable, daring, provocative, flowery, terse, vulgar, stylish, rude, polite, candid, arty, romantic, exotic, commonplace, primitive)
Osborne	'Formal' qualities (regularity, balance, rhythm)	Emergent qualities (elegance, gracefulness, prettiness) 'Aspect' qualities (dignified, solemn, sedate, pompous)	Evocative or affective qualities (moving, charming, nice, disguising) Expressive qualities (sad, joyful, gay, serene).
Goldman	Formal properties (‘balanced’)	Representational properties (‘realistic’) Historical related properties (‘original’) Behavioral properties (‘daring’) Second-order perceptual properties (‘vivid’)	Value properties (‘beautiful’) Emotion properties (‘sad’) evocative properties (‘stirring’)
Wagner	Non-evaluative regional structural	Evaluative	Non-evaluative regional emergent
Leyton and Ramachandran	Peak shift Isolation (simplicity, ‘less is more’) Grouping Contrast Perceptual problem solving Symmetry Abhorrence of coincidence / Generic viewpoint Repetition, rhythm and	Metaphor	

	Formal (non-evaluative, objective, metaphysical)	Representational / symbolic	Expressive and transcendental (evaluative, subjective)
	orderliness Balance Metaphor		
Parker	Unity in variety Dominance Equilibrium or impartiality		

Table 2.1 Overview of aesthetic formal properties

Citing Sibley (in Cooper et al., 1992): ‘Aesthetic properties are those that require taste to be perceived’ could suggest that only evaluative properties of an object or artifact, the representational properties, seems to do a claim on taste of people. Thus, it is purer to maintain the before mentioned object-subject interaction. It could be argued that the distance between object and subject ‘bridged’ by the recognition of (observable) formal properties of the object, the recognition of expressive properties of the object that eventually followed by the attribute (subjectively) of representational properties by and in the viewer. Because of this difference in distance between object and subject, it is incorrect to speak about representational ‘properties’. It does not concern an objective quality of the object, but an attributed one by the observer. Representational properties are attributed to what one perceives. With this caveat, nevertheless the term is used in this study, but with the use of quotation marks.

Wagner (1999) states that ‘formal properties are the principles of design, which enable perception and cognition of the visual image. Expressive properties are associations the subject makes with previous objects and experiences, engaging the memory, imagination and affective capacity. They create value in the form of ‘distinct worlds’. She joins Goldman’s (1995) opinion that aesthetic properties can be divided into two categories: non-evaluative properties (formal properties and expressive properties) and evaluative properties (pure properties like beauty and elegance, evocative properties like power or amusement and emotive properties like joy and delight). ‘The evaluative aesthetic properties supervene on the non-evaluative aesthetic properties’, she claims.

Cooper et al. (2004) suggested that evaluative (descriptive) and relational properties are express some set of aesthetic values. This phenomenon asks for more plausible general criterion (non-evaluative or objective) for identifying aesthetic properties. He argued that ‘the formal properties help to determine expressive behavioral and representational qualities, which may in turn enter formal structures at higher levels, and so on. Since elements within works are grasped in terms of their contributions to aesthetic properties and to such complex interactions among them, this makes for an intensively meaningful and rich experience of these elements as they are perceived’ (ibid).

Parker (2007) agrees with this opinion by arguing that ‘structure is not a purely intellectual or perceptive affair; it is also motor and organic, and that means emotional. It is felt with the body as well as understood by the mind’ according to Parker.

For structure, he refers to the formalistic properties of art.’ Oftentimes, a direct emotional appeal, which has not yet been taken into account, and which is a leading motive for its presence. Consider, for example, symmetry. Parker argues that ‘a symmetrical disposition of parts is indeed favorable to perspicuity; for it is easier to find on either side what we have already found on the other, the sight of one side preparing us for the sight of the other; and such an arrangement is flattering to our craving for unity, for we rejoice seeing the same pattern expressed in the two parts; yet the experience of symmetry is richer still: it includes an agreeable feeling of balance, steadfastness, stability’.

Like Dewey (1934) many years ago stated: ‘to restore the union of sense (unitary perception), need, impulse and action characteristic of the live creature’.

Aesthetic properties in other art forms

Aesthetics mainly examines art objects like paintings, architecture and sculpture. Objects which are contemplated and sometimes admired after the artist has finished his art work. Aesthetic experiences and quality in relation to living objects - their performance forms the art - like dance or theater are much less described. In this case of thinking about aesthetics in organizations, dominated by human artifacts, possibly these two art forms could be challenging aesthetics in organizations.

Dance and theatre

'Dance qua art, is essentially a form of representation, where 'representations' is understood primarily as imitation, the process of referring to actions, events, and people by stimulating their appearances' (Carroll, 2003).

Levinson (2003) advocates that 'a position on the aesthetic nature of dance that is close in many respects to the sort of formalism that Bell advocated with respect to the visual arts, that is, that something truly dance only if it possess perceptible choreographic form'. Like formalism, is arises in reaction to the imitation theory of dance: the expression of feelings, particular emotions (Carroll, 2003).

Smith-Autard (1992) mentioned in her practical guide for teachers of dance eight so called elements of construction of a dance: the motif (foundation of construction), repetition, variation and contrast, climax or highlights, proportion and balance, transition, logical development and unity (the overall constructional element) which can be achieved by employing the seven mentioned elements (formal properties). According to Smith-Autard, 'the motif or foundation of construction only emerge as dominant in the light of all other constructional devices used. Here, implicitly she refers to the theory of the aesthetic properties supervene on the non-aesthetic properties. She stated: 'without repetition, the motifs would be forgotten; without variation and contrast, repetition of the motifs would be dull if presented ad lib in their original form; a dance lacking climax or highlights would seem to have motifs which have no content worth highlighting; without careful proportioning and balancing of the whole work each of the motifs could become almost eliminated or even too dominant; without transitions the motifs would be isolated movement statements. Transitions between each movement within the motif and between the motifs are important in defining the phrase and section shaping of the dance; without logical; development from motif to motif, the theme of the dance would be blurred and finally, the motifs contains the main ingredients which provide the unifying threads for the whole work. These include style, qualitative color, light and shade, line and shape in space, and types of action which motivate the rest of the work'.

Wages and Hornung (2005) distinguish symmetry / asymmetry, perspective / vanishing points, proportion, contrast, rhythm and harmony as aesthetic dramaturgic properties.

Literature

Although literature can be considered as an art form, aesthetic properties are less easy to distinguish. These 'invisible' aesthetic properties like harmony, unity or history are hid in the sentences itself. A form like a sonnet.

Dawkins (1976) points to the application of the Social Identity Theory in literature. This theory assumes 'that people divide the world into categories to make it more understandable'. Rancour-Lafierre (1999) speaks about the role of *recognition* and *identification* as an important reason why people like certain books. People like themselves identified with the characters, the emotions and the story(line) in the book. Miall (1989) argues that reading should be considered as a learning activity. 'Precisely the unknown would attract people'.

Gerrig (1994) explains this phenomenon as 'the need of people not only for pleasantness but also for usability of a book, as the fulfillment of dreams'.

In terms of aesthetic properties, especially the representational 'properties' seem to resemble the

aesthetic appreciation of a book.

Natural and environmental aesthetics

Aesthetics initially focused on art. But during the course in the eighteenth century, philosophers like Kant and writers began to turn their attention to the subject of beauty, 'it was not art or people but nature and landscape that dominated their thinking' (Scruton, 2009). 'Kant refers to nature because of its perfection of form and intricate harmony of detail (others like Burke admires the harmony, order and serenity of it). And he made a distinction of 'free' beauty that we experience from natural objects, which comes to us without deployment of any concepts on our part, and the 'dependent' beauty that we experience in art, and which depends upon a prior conceptualization of the object' (Scruton, 2009). Hepburn (cited by Budd, 2003) distinguishes four typical aspects of natural aesthetics. First, being both in and a part of nature, our aesthetic involvement with nature is typically both as actors and spectators. Second, natural things are not set apart from their environment as objects of aesthetic: they are 'frameless'. Third, the aesthetic experience of nature should not be restricted to the contemplation of uninterpreted shapes, colours, patterns and movements. And finally, Budd cites, 'there is the idea that the imaginative realization of the forces of process that are responsible for a natural thing's appearance or are active in a natural phenomenon is a principle activity in the aesthetic experience of nature'.

Cooper et al. (1992) conclude that typical problems are posed for aesthetic appreciation by the very nature of environments. 'Our own surroundings are unruly and chaotic objects of appreciation and that we are plunged into them without aesthetic guidelines. If we move, we move within the object of our appreciation and thereby change our relationship to it and at the same time change the object itself. The experience of the environmental object of appreciation from which aesthetic appreciation must be fashioned is initially intimate, total and somewhat engulfing. The environmental object of appreciation does not come to us 'framed' as do traditional artistic objects, neither in time as a drama or a musical composition, nor in space as a painting or a sculpture. Environments grow; they develop either by means of natural processes or by means of human agency, but even in the latter case only rarely are they the result, of a designer embodying a design. So, the appreciation, we speak about nature, must be fashioned anew, without the aid of frames, the guidance of designs, of the direction of designers. The perceiver himself selects the senses that are relevant to its appreciation and sets the frames that limit it in time and space', Cooper et al. argue.

Environmental aesthetics doesn't literally refer to the nature by Kant was inspired. But environmental aesthetics tend to investigate the aesthetics of the daily human surroundings.

Berleant (1986; 2002) tried to describe 'environmental aesthetics'. Natural aesthetics, according to Berleant is 'too much characterized by the detachment and passivity of a viewer who only looks at the nature and at isolated objects out of which it therefore can have no intense personal relationship'. Berleant starts from art. 'Modern art has become environmental, and therefore we need an aesthetic that meets their needs into account and explaining how we can actively participate in the arts. Aesthetic and ethical values seem to be in direct position in environment even more strikingly than in art. 'An aesthetic interest in environment can help achieve moral ends. And an environment rich in positive aesthetic value not only increases feelings of well-being but reduces the incidence of physical and mental illness and of social ills, such as vandalism and crime' (Berleant, 2002).

Von Bonsdorff (2002) suggests four qualities (environmental qualities') which are typical ones for experiencing the environment. First, the by Gibson introduced term '*affordance*' refers to what an environment offers in terms of the possibilities to perform activities and fulfill needs. Second, enticement, which can be understood as a kind of affordance, or as environmental promise ('a view and opportunity for movement from one space to another whose features or only partly revealed', Von Bonsdorff cited Hildebrand). Third, *generosity*, to indicate a perceived quality of the way an environment is inhabited. And the last quality is recognizability which facilitates both the possibility of

feeling at home and the use of urban space. 'These four qualities make an environment more habitable and, as a rule, both support and are supported by processes of diversification', according to Von Bonsdorff.

Wang, You and Lee (2009) concludes that 'environmental aesthetics since the 18th century has emerged from the old school of disinterested contemplation of impressed sensory images from natural landscape to a new paradigm richly emotion-charged close engagement with a cultural artifact'. 'By recent influences of cognitive psychologists, the concept of environmental aesthetics has firmed to its initial fledged stage, which stresses an interactive understanding of one's surroundings, and the study of environmental aesthetics has finally lived up to its more modern term of being a 'scientific study of beauty', which in turn gives the modern environmental aesthetics' ethos of being 'public serve' and professional design' a solid foundation to build upon', according to Wanget al. (2009).

Sepänaa (cited by Foster, 1998) explores the search for a link between aesthetic assessment and the search for reliable context of appreciation. He concludes that 'the task of environmental aesthetics in a meta-critical sense is the theoretical control of the description, interpretation and evaluation of the environment and the creation of a frame of reference. It constructs a model of how the environment is received, and in what ways it operates as an aesthetic object'.

Muelder Eaton (cited by Foster, 1998) suggests "good environments', which often function as legible environments, reflections of the degree to which we can draw on non-perceptual information to form the landscape into a coherent and pattered whole'.

Aesthetics in daily life

'Every day aesthetics' refers to the possibility of aesthetic experience on non-art objects en events (like a garden, cookery and present day culture), as well as to current movement within the field of philosophy of art which rejects or puts into question distinctions such as those between fine and popular art, art and craft, and aesthetic and non-aesthetic experiences (Sartwell, 2003).

Dewey (1934) was the first aesthetician who claimed that a meal, or a child watching a fire engines are examples of 'experiences that dramatically stand out from what comes before and what comes after. These kind of experiences are', according to Dewey, 'double-barreled': 'it refers to both to what is happening in the head and to what is happening in the world. We do not usually say that we experience our own perceptions, but rather that we experience the meal, the fire engine, and so on. Experience is an interchange between world and organism', according to Dewey.

Berleant (1986) is another follower of the aesthetics of the everyday'. He advocates a 'participatory aesthetics' that connects art to every cultural practices and environmental connections (Sartwell, 2003).

Considering the features of other art forms, and compare these with those aesthetic properties of 'common' art, it can be concluded that in all art forms mentioned formal, representational and expressive properties provoke aesthetic experiences. In natural and environmental aesthetics and aesthetics in daily life, interestingly much less the discussion or even battle between the objectivist and subjective view prevail. Referring to the organizational landscape in daily life, and considering the discussions during the five conducted empirical studies, respondents didn't even worry about those different perspectives. According to words of Dewey, their daily work experiences are an interchange between the organization world and the employees.

2.4 Experiencing beauty

Than beauty. 'Everything has its beauty, but not everyone sees it' stated Confucius long ago. Beauty often is part of a list of other indications for liking something, like the sublime, the comic, the grotesque, the or the picturesque. But the impact of beauty is irresistible, Kant wrote. 'It slips in and permeates our soul'. The first thoughts about beauty are expressed by Plato and Plotinus. Plato believed that beauty is 1) a kind of good; 2) which can be possessed by items of any kind and ; 3) which is linked with pleasure and inspires love (Mothershill, 1986). Hogarth at the beginning of the 19th century stated that beauty consists of (1) fitness of the parts to some design; (2) variety in as many ways as possible; (3) uniformity, regularity or symmetry, 'which is only beautiful when it helps to preserve the character of fitness'; (4) simplicity or distinctness, 'which gives pleasure not in itself, but through its enabling the eye to enjoy variety with ease'; (5) intricacy, 'which provides employment for our active energies, leading the eye on "a wanton kind of chase"'; and (6) quantity or magnitude, 'which draws our attention and produces admiration and awe'.

Mothershill subsequently cites Santayana (1896) who claimed some instances about beauty: 1) all values are in one sense aesthetic value is ultimately intrinsic; 2) difficulty connected with definitions, like beauty, arouse anxiety about standards; if you can't even identify the key aesthetic feature, what defense is possible against untrammelled 'subjectivism' or relativism?; 3) it belongs to the domain of 'that whereof one cannot speak', because aesthetics don't have peculiar aesthetic predicates; 4) in addition to 4), practical deliberation about aesthetics, where goals and interest are shared, can get along using only minor premises.; 5) the attempt to define art or beauty and with it the whole idea that there could be such a thing as a general aesthetic theory is a mistake. By value positive and intrinsic, Santayana meant that 'beauty provides pleasure without any reasoning about expected utility'. This is similar to Thomas of Aquinas' definition of beauty: 'Beauty is that which it makes an object good to observe', citing to the primary aesthetic qualities of balance and unity. 'Beauty is the glow of well-informed things that richly satisfy our cognitive desire'. It is as what gives pleasure at sight, suggesting immediate joy without intermediate reasoning did not believe that a person with real sensibility ever stands before a picture and, after a long process of analysis, pronounces himself pleased. We either like at first sight, or not at all (Reber et al, 2004).

According to Pepper (1970), there are three highest grades of beauty: 1) vivid in quality; 2) great spread and 3) depth. And 'beauty eliminates conflict, analysis, and regularity, and seeks for the maximum of harmony, pure intuition, and novelty'.

Pepper was one of the first aestheticians who talked about the organizations or texture of beauty ('enhanced quality of intensity and extensity texture'). 'Beauty is harmony of conflicts, without there is no vividness. 'There is beauty without organization, but not massive beauty', he stated.

Organizing beauty can be 1) Intrinsic: limited by human *attention* and human *interest*; function of intrinsic organization is artificially to increase these limits, the result of limitation of human attention is established by a pattern (unit attention pattern; balance, symmetry but also conflict between them), the result of limitations of human interest (design); 2) extrinsic: the structural skeleton of the work, based on social interest (laws, fashions, manners) and 3) Intrinsic-extrinsic: extrinsic as regards the mode of organization, intrinsic as regards its embodiment in a work of art. 'An extrinsic organization a work of art participates in structures which it can never incorporate with it. In intrinsic organization the structure is created by the artist within the work and exists only in the work', according to Pepper. 'With *attention* the artist builds up patterns by following and exploiting the natural tendencies for *grouping*, so with *interest* he builds up design by following and exploiting the natural tendencies for *variation*', he argued. Pepper distinguished three principles of variation: 1) contrast (asks for relation); 2) gradation (gradational climax) and theme (intrinsic modes of organization, whereas types are partly extrinsic) and variation (like repetition is minimum variation). Design, Pepper continued, 'is a principle for the marshalling of these principles. You can call it *restraint*: it cautions an artist against filling a

texture to the maximum of interest in every strand and trying to maintain that intensity of interest steadily.’

Pepper explained his ideas by mentioning a musical design: ‘It consists in taking a pattern, the theme, and making sure that this has been apprehended and can be recognized elsewhere and in other forms. The quality of the elements of the pattern themselves appear, the very pitch and interval or just that timbre of an instrument; an similarly with hues and shapes. So here again, an organizing principle becomes also a principle of vividness: ‘the combination of the principle of theme and variation with that contrast and the two with structure of attention, so fruitful in design that it serves a special name almost as if it were a separate design principle.’ (Pepper, 1970)

Morthershill (1984) said about beauty that beauty is always ‘narrowly’ determined by ‘perceivable’ properties and it is a disposition to produce pleasure in virtue of aesthetics properties. She concludes that ‘beauty is characteristically diffusive; good in itself, it illuminates the environment and is seen to presage other different goods. But the promise it holds out is not one on which we can safely rely (this is something everyone knows but finds hard to remember). Mothershill appeals to a ‘anti-theorist position’: ‘contemplating beauty as a ‘peculiarly basic concept, an anomaly calls for explanation’.

‘Full beauty depends upon an adaptation of the object to the senses, attention, and synthetic functions of the mind’, Parker (2007) states. Beauty according to Parker, ‘is exclusion versus diffusion, balance, clarity, and simplicity’. And Parker writes that functional unity, although necessary, is not sufficient for aesthetic unity; in addition, there must be formal unity—design, composition. Parker offers two levels of beauty. First, that of appearance, of form and sensation, line and shape and color; and second, that of purpose spoken in the form.

‘The form, although beautiful in itself, should reveal the function, and the decoration, no matter how charming, should be appropriate and subordinate. Otherwise, as indeed so often happens, ‘the beauty of one aspect may completely dominate the others; when the object either remains a pretty ornament perhaps, but is functionally dead; or else, if it keep this life, loses its unity in a rivalry of beautiful aspects’. Parker argues a failure to make the useful a part of the beautiful. ‘We cannot get rid of the practical for the sake of the aesthetic, but must take up the practical into the aesthetic. ‘Most buildings, it must be admitted, are not beautiful at all. In order to be beautiful, they should be alive, and alive all over, as a piece of sculpture is alive; there should be no unresponsive surfaces or details; but most of our buildings are dead—dead walls, deadlines, oblong boxes, neat and commodious, but dead’, according to Parker. This interpretation of a building in terms of its purpose and history is necessary to a complete aesthetic appreciation’.

Let’s end with Scruton who recently devoted a book on this subject. ‘Beauty is an ultimate value, something that we pursue for its own sake, and for the pursuit of which no further reason need ne given’, he writes. We call something beautiful when gain pleasure from contemplating it as an individual object, for its own sake, and in its present form, he states. ‘Because it is beautiful’ is a immune to counter-argument, according to Scruton (2009).

Scruton talks about “a comparable platitude” about beauty which is: 1) beauty pleases us; 2) one thing can be more beautiful than another; 3) beauty is always a reason for attending to the thing that possesses it; 4) beauty is the subject-matter of a judgment: the judgment of taste; 5) the judgment of taste is about the beautiful object, not about the subject’s state of mind. In describing a object as beautiful, I am describing it, not me; 6) nevertheless, there are no second-hand judgments of beauty. There is no way that you can argue me into a judgment that I have not made for myself, nor can I become an expert in beauty, simply by studying what others have said about beautiful objects, and without experiencing and judging for myself; 7) beauty, in a person, prompts desire (Scruton, 2009).

Considering the several object-subject perspectives, the similarity of stimuli that cause aesthetic experiences as well as the attributed effects of beauty, catching beauty is an all-encompassing definition seems to be difficult. Reber et al. (2004) distinguish three main positions of beauty: 1) the *objectivism view* (based on Plato) which has been discussed earlier: beauty is a property of an object that produces a pleasurable experience in any perceiver.; a psychological attempts to identity critical contributors to beauty like balance and proportion, symmetry, informational content and complexity, contrast en clarity (Acquinas, Birkhoff, Gombrich, Arnheim). Feagin (1995, In Reber et al, 2004) stated that beauty is not an objective, but an objectified property which can be valued positive and intrinsic; 2) the *subjectivist view* as an opposite view ('beauty is in the eye of the beholder'): beauty is a function of idiosyncratic qualities of the perceiver and all efforts to identify the laws of beauty are futile. Taste cannot be debated, following the social constructivist emphasis (Reber et al., 2004) and 3) the *interactionist perspective*: rejecting the objective versus subjective distinction, but suggest that a sense of beauty emerges from patterns in a way people and object relate (Ingarden, Merleau-Ponty).

Based on much recent research (e.g. Leyton and Ramachandran, 1999), it seems plausible to conclude that formal properties and expressive properties demonstrably contribute to positive aesthetic experiences (e.g. Wagner, 1999; Goldman, 1995). And this justifies the dominant *objectivism view* on aesthetics . Representational properties are mainly *attributed* by the perceiver, based on his memories and identification.

Later in this study will be proved that both three aesthetic properties are recognized in organizations as well.

2.5 Aesthetic process

Having aesthetic experiences can be considered as a process (e.g. Parker, 2007; Leder et al., 2004). Parker (2007) distinguishes the process of association, objectification and projection of the idea of the self. Gagliardi (2001) splits the process into three main phases of observation, interpretation and report. According to Gagliardi, 'it is essential in the first phase that we abandon oneself to what Kant called 'passive intuition''.

Several models for describing the aesthetic process have been developed the last decades (Weltzel-Fairchild, 1991).

Parsons model has been trying to account developmentally for viewers' aesthetic responses by identifying five stages of aesthetic development: 1) favoritism: direct stimuli of pleasure, particularly color and subject matter; 2) subject (mimetic): focus on the realism of the subject; 3) expression: understanding as metaphors for ideas and emotions are valued for the emotions they inspire; 4) medium/form/style: style is the carrier of historical thoughts and feeling and has public significance; 5) judgment: the personal meaning of the art work is weighted within the tradition to which it belongs. Parson (1986) also developed levels of maturity for each stage from judge are own appreciation to judge a work of art positively even you don't like it: a) based on own opinion / spontaneous; b) based on 'experience at the moment'; c) based on social context and personal assumptions; d) based on experts; e) appreciation and judgment are separate.

Housen (1983) developed a scoring manual for aesthetic responses based on nine domains (observation, preference, association, evaluation, comprehension, questioning, assertion, comparison an interpretation) during a five staged process: 1) accountive: the viewer is egocentric; 2) constructive: the viewer is aware of the language of art but has no theoretical framework; 3) classifying: the viewer has a theory and decodes according to knowledge; 4) reflective: the viewer searches for symbols to support emotional reactions; 5) re-creative: the viewer integrates all previous levels.

Horner (1988) moved away from the empirically defined models of aesthetic experience and developed an model that describes the different levels of response a viewer might experience involved with a work of art. Horner suggests that ‘the aesthetic experience offers the viewer greater self-understanding by eliciting personal, subjective, and internal responses by experiencing the following eight phases’. First internal: 1) forgetting: entering into a fusion/dialogue with the art work; 2) remembering: recalling the journey into the work; 3) reflecting: thinking about the whys of the journey; 4) revealing: becoming aware of one’s desire and fears. Than external; 5) describing: decontextualizing the parts of the work; 6) structuring: noting the patterns of space of time; 7) interpreting: becoming aware of the social discourse; 8) retro-activating: assessing the experience contextually.

Dufresne-Tassé rebuilds Housen’s model by adding cognition, emotion and imagination. Unlike Housen’s domains, Dufresne-Tassé verbs cab deal with activities in which the viewer is orienting herself in relation to the work of art and in which the viewer is other solutions are being offered to a perceived problem, new links, usages, and elements are being made, or new insight may perhaps be gained (ibid).

Fairchild (1991) who examined the models described before, concludes that ‘none of the preceding models are suitable for describing and analyzing the experience of a viewer’. She developed a mode, based on the Dufresne-Tassé verbs and the Housen’s domains, but now linked to the modes of responses suggested by Horner. This results in the following phases of experiencing aesthetics.

Modes	Phases	Operational verbs
Dream	Forgetting	to fuse with to orient oneself to show feeling to manifest emotion
	Remembering	to like, to dislike to recall to note to associate to state to identify
	Reflecting	to separate from to differentiate to be aware of
Play	Self-revelation	to note significance to re-order to change signifier to modify to invent
Metaphor	Describing	to note, to describe to associate meaning to deconstruct to note symbols
	Structuring	to order to map to structure to categorize to compare
	Interpreting	to explain to discourse to grasp meaning to infer meaning
Concept	Assessing	to judge to evaluate to critique to assess

Table 2.2 Phases of experiencing aesthetics (Fairchild, 1991)

An extensively elaborated process of the aesthetic experience is rendered in Leder's et al. (2004) model of aesthetic appreciation and aesthetic judgment. This model consists the following five phases:

1. **Perceptual analysis:** complexity, contrast, symmetry, order, grouping;
2. **Implicit memory integration** (influenced by previous experiences): familiarity, prototypically, peak-shifts;
3. **Explicit classification** (influenced by domain specific expertise, declarative knowledge, interest and personal taste) : style and content;
4. **Cognitive mastering** (influenced by domain specific expertise, declarative knowledge, interest and personal taste): art-specific-interpretation and self-related-interpretation (search for meaning, cognitive interpretation and orientation, see Dewey, 1934);
5. **Evaluation:** understanding, ambiguity (cognitive state) and satisfaction (affective state) -> solving perceptual problems is self-rewarding

The aesthetic process will lead to aesthetic judgment (a result of the evaluation of the cognitive mastering stage) and aesthetic emotion (an emotional reaction which is a by-product of the processing stages), Leder et al. (2004) claim.

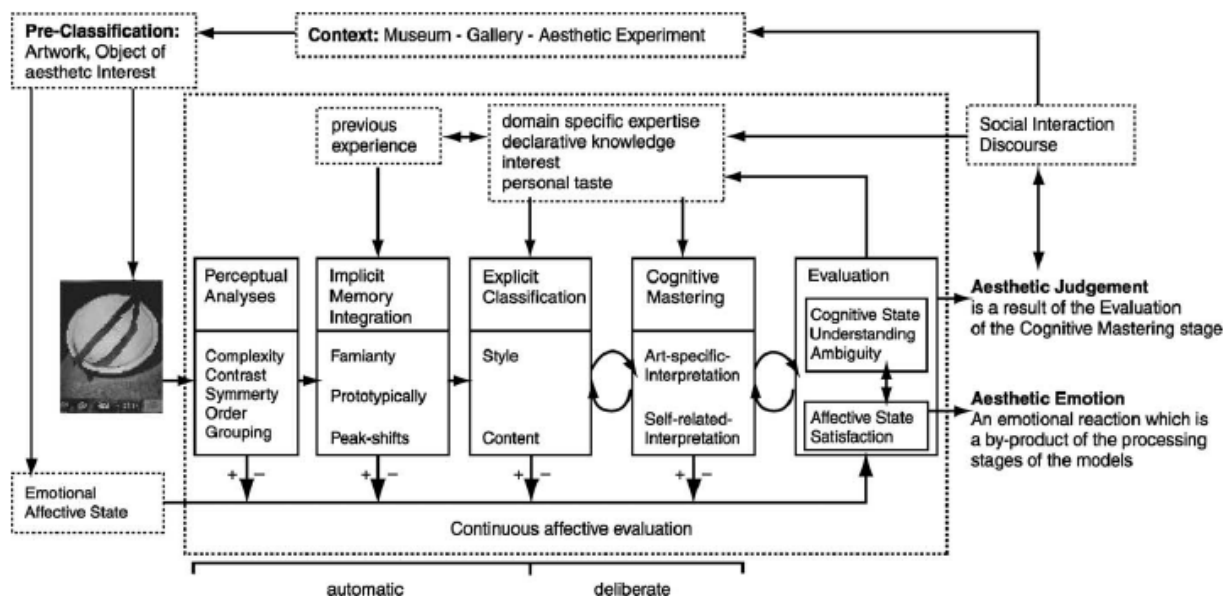


Figure 2.1 Aesthetic process Leder et al. (2004)

These phases are quite comparable with the four types of feeling (sequently following) of Mitias (1988) offers: 1) emotion (exiting the stimuli); 2) idea (the character of the work: practical, religious, moral); 3) image (structure and unity: what the work has to offer) and 4) sensation. Mitias argued: 'When the attitude of sense-perception is effected, when the introductory feelings occupies a prominent place in the imaginations and sustain our interest in the quality which aroused it the aesthetic object begins to unfold in the aesthetic experience which is, perhaps, already under way. We arrive at the aesthetic object by penetrating the form, not going beyond it, for it is immanent in the very form. When we surrender ourselves to certain images, feelings or other types of emotional, intellectual, or historical associations we leave the world potential in the art work and enter the idiosyncratic world of psychological experience.'

Reber et al. (2004) suggest that 'an aesthetic experience is a function of the perceiver's processing dynamics. The more fluently the perceiver can process an object, the more positive is his or her aesthetic response'. This proposal entails four specific assumptions.

1. Objects differ in the fluency with which they can be processed. Features that facilitate fluent processing include all the core features identified in the objectivist tradition, like goodness of form, symmetry, figure–ground contrast, as well as variables that have not received attention in traditional theories of aesthetic pleasure, like perceptual and conceptual priming procedures.
2. Processing fluency is itself hedonically marked and high fluency is subjectively experienced as positive, as indicated by psychological findings.
3. Processing fluency feeds into judgments of aesthetic appreciation because people draw on their subjective experience in making evaluative judgments, unless the informational value of the experience is called into question.
4. The impact of fluency is moderated by expectations and attribution. On one hand, fluency has a particularly strong impact on affective experience if its source is unknown and fluent processing comes as a surprise. On the other hand, the fluency-based affective experience is discounted as a source of relevant information when the perceiver attributes the experience to an irrelevant source. (Reber et al, 2004).

Because of their extensively elaborated work, let's cite their own conclusion: 'In sum, we propose that aesthetic pleasure is a function of the perceiver's processing dynamics: the more fluently the perceiver can process an object, the more positive is his or her aesthetic response. This proposal entails four specific assumptions. First, objects differ in the fluency with which they can be processed. Features that facilitate fluent processing include all the core features identified in objectivist theories of beauty, like goodness of form, symmetry, and figure–ground contrast, as well as variables that have not received attention in traditional theories of aesthetic pleasure, like perceptual and conceptual priming procedures. Second, processing fluency is itself hedonically marked and high fluency is subjectively experienced as positive, as indicated by psychological findings. Third, the affective response elicited by processing fluency feeds into judgments of aesthetic appreciation, unless the informational value of the experience is called into question. Finally, the impact of fluency is moderated by expectations and attribution. On the one hand, fluency has a particularly strong impact when its source is unknown and fluent processing comes as a surprise. On the other hand, the fluency based affective experience is discounted as a source of relevant information when the perceiver attributes the experience to an irrelevant source. One of the strengths of our proposal is its ability to integrate distinct phenomena under a common theoretical framework.' (Reber et al, 2004).

The process stages of Parker and Gagliardi are very useful. But the aesthetic process of Leder et al. (2004) is best developed and validated and has shown to be easily applicable in design disciplines in which aesthetics as well as functionality are aspects of design requirements.

2.6 Aesthetic judgment

Judgment

Aesthetic judgment is - besides aesthetic emotion - the result of the aesthetic experience, according to Leder et al. (2004). But 'Beauty is in the eye of the beholder' is a well known phrase, so what is there more to say? Like in the whole field of aesthetics, of course, for aesthetic judgment too, the debate is between the subjectivist and the objectivists. Or, more designated, the non-realists and realists.

Aesthetic judgment in an objectivist view assumes that (a degree of) features belonging to an object cause the judgment. 'An important corollary of this account is that when a spectator affirms that an object is, for instance, beautiful, his judgment must be implying that everyone without exception who judges the object aesthetically, ought to find it beautiful' (Cooper, 1992).

Subjectivists deny this assumption and assume that people come to an aesthetic judgment only by the pleasure or displeasure of the object to arouse in any given spectator. Subjectivists have accepted that the aesthetic judgment cannot be conceived as, in intension, a bare statement or expression of personal liking or disliking (ibid).

Before going into this, let's chronologically list the insight about aesthetic judgment, starting with Kant. Many authors have been cited Kant because of his groundbreaking work. The following phrases about Kant are cited quoted from the Stanford Encyclopedia of Philosophy.

For Kant, the judgment of taste claims "universal validity", which he describes as follows:

'... when [a man] puts a thing on a pedestal and calls it beautiful, he demands the same delight from others. He judges not merely for himself, but for all men, and then speaks of beauty as if it were a property of things. Thus he says that the *thing* is beautiful; and it is not as if he counts on others agreeing with him in his judgment of liking owing to his having found them in such agreement on a number of occasions, but he *demand*s this agreement of them. He blames them if they judge differently, and denies them taste, which he still requires of them as something they ought to have; and to this extent it is not open to men to say: Everyone has his own taste. This would be equivalent to saying that there is no such thing as taste, i.e. no aesthetic judgment capable of making a rightful claim upon the assent of all men' (Veenbaas and Visser, 2009).

Kant's idea is that in a judgment of taste, one demands or requires agreement from others in a way one does not in our judgments about the niceness of roses, which is just a question of individual preference. In matters of taste and beauty, people think that others *ought* to share their judgment. The judgment of taste has such an aspiration to universal validity that it seems "*as if* were a property of things" (Veenbaas and Visser, 2009).

Kant argued that judgments of agreeableness have a general validity but not universal validity (Veenbaas and Visser, 2009). But in the case of judgments of taste, Kant argued, 'correctness is not hostage to what most people like or judge'. However, Kant would probably not go along with this; for he characterizes the normativity in a way that ties in with his eventual *explanation* of its possibility. Kant expresses the normative idea in a very particular way. He wrote: 'we insist on others agreeing with our taste'; the judgment of taste involves a claim to validity for all men.' By contrast, Kant argued that 'although we sometimes speak *as if* our judgments of the *agreeable* are universally valid ("Lamb tastes better with garlic"), in fact they are not: judgments of the agreeable appeal only to *most* but not to *all* men.'

So, looking back on Kant's contribution to aesthetic judgment, authentic judgment of taste (or an aesthetic judgment) according to Kant is 1) subjective, 2) disinterested, 3) universal, necessary, and 5) singular, concerning 6) the contemplative pleasure that everyone ought to derive from 7) cognitive and imaginative free play in relation to 8) forms of finality (Carroll, 1991).

According to Pepper (1970) there are two ways of considering this aesthetic experience event: 1) analyze its structure and 2) the relation to other objects outside this event. 'The emphasis here is on relations. The other way is to feel the event as a totality'. Aesthetic judgment, advocates by Pepper, 'requires involvedness, physical state of the watcher, the capacity of interweaving with systems of personal strands in the generation of the complex vivid texture (the personal-impersonal vivid textures may be called the *aesthetic statue*), readiness, relevancy for the watcher and competency to imagine (the personal contribution to the aesthetic work of art)'.

Hospers (1982) mentions that an aesthetic experience not only cause positive effects on people. 'A work of art can move you, shock you, startle you into a new awareness, channel your mind into new modes of perceiving, the experience of which you would hardly describe as pleasant.'

'Having an aesthetic experience will be encountered after the experience itself. By reflecting a person will feel "hey, that was pleasant or beautiful". 'Enjoyment is often is an investment we make after the fact', Ginsberg argued (1986).

Mitias (1988) offers four main types of mental ingredients for feeling which will be arise sequentially fusing into each other: emotion (exiting the stimuli), idea (the character of the work: practical, religious, moral), image (structure and unity: what the work has to offer) and sensation. 'During this event I am one with my experience; I am my experience during that stretch of time (Mitias, 1988).

Zangwill (1989) proposes two kind of judgments: *verdictive* and *substantive* judgment. 'Things can be judged as beautiful or ugly. This can be called a verdictive judgment. When we judge art in terms of dainty, balanced, graceful, delicate or warm, we speak about *substantive* judgment'.

'Representational properties' Zangwill (1989) stated, 'are a matter of meaning, substantive properties are not. At most, substantive properties can possess representation. Substantive judgments do not describe neutral features of things but ways of being beautiful or ugly. We can put the point in terms of the function of the judgments. The function of verdictive judgments is simply to pick out aesthetic value and disvalue; but the function of substantive judgments is to pick out the substantive properties that determine aesthetic value and disvalue. Substantive judgments are there to serve verdictive judgments. Substantive judgments are inextricably locked together (the 'framework principle').' In criticism, the value judgment comes first (Zangwill (1998) citing Greenberg). 'It is true that listening too others expressing their substantive judgments my persuade us to revise our verdictive judgments. But that is because of our attention has been drawn to certain ways in which things achieve excellence or its opposite. It is more like rhetoric than reasoning' (Zangwill, 1998).

Later, Zangwill (2003b) speaks about "the dialectical situation": 'the realist has an easy explanation of the robust normative nature aesthetic truth ('aesthetic judgments 'represent what is really in the object', according to Hume). The non-realist, by contrast, has a severe problem; for, if making aesthetic judgments is just a matter of having attitudes or aspect experiences, then why isn't any attitude or aspect experience as good as any other? Both realism and non-realism are on par as far as the experimental aspect of aesthetics is concerned. But when it comes to explaining the normatively of aesthetic judgment , the realist is ahead', according to Zangwill.

The distinction is useful, and it marks a real difference between different kinds of concepts and properties. The strategy is: (a) to see judgments of beauty as pre-eminent among other aesthetic concepts and properties; (b) to give a distinctive account of beauty and judgments of beauty; and (c) to locate a necessary link between judgments of beauty and the other aesthetic judgments, which does not obtain between judgments of beauty and non-aesthetic judgments. (Zangwill, 2003)

The first distinctive feature is what Kant called "subjective grounds". Judgments are made on the basis of a response of pleasure and displeasure. The second distinctive feature is that judgments claim correctness. Aesthetic judgments share this with empirical judgments. Kant pulled these two distinctive features together. 'According to simple form of objectivism, the correct application of an

aesthetic judgment, even one as general a 'this object is beautiful', as wholly determined by whether certain qualities or relations are perceived to exist in the object' (Cooper et al., 1992). 'An important corollary if this account is that when the spectator affirms that an object is, for instance, beautiful, his judgment must be implying that everyone without exception, who judges the object aesthetically, ought to find it beautiful'. Objectivists claim - and proved by Leyton and Ramachandran - that we obtain satisfaction from perceiving that the parts of show a high degree of formal aesthetic properties (ibid).

Leder et al. (2004) claims that processing an aesthetic experience ends in two outputs: first, aesthetic judgment which is the result of the evaluation of the cognitive mastering stage. Secondly, aesthetic emotion: an emotional reaction which is a by-product of the processing stages of the models.' The dissociation between judgments and emotional state can be illustrated when, for example, an experienced viewer comes to the judgment that the painting she or he is asked to judge is a poor example of a certain painter. This does not exclude that the process that produced that judgment was not rewarding and experienced as affectively positive. However, more naïve perceivers presumably show a stronger interdependence of both outputs. Asking how pleasing an artwork is refers to the aesthetic emotion. Liking and preference on the other hand might be differentially related to either output', Leder et al. argue.

'Sensation is the door through which we enter into the experience of beauty; and, again, it is the foundation upon which the whole structure rests. Without feeling for the values of sensation, men may be sympathetic and intelligent, but they cannot be lovers of the beautiful', Parker (2007) stated. 'From a psychological standpoint, sensation is the datum of the aesthetic experience, the first thing there, while its power to express depends upon a further process which links it up with thoughts and feelings. There are two characteristics of aesthetic feeling in its relation to sensations and ideas which must be taken into account in any explanation; its objectification in them and the universality of this connection. Expression is embodiment'. (Parker, 2007)

Scruton (2009) starts with the theorem that 'with the good, the true and the useful, man is merely in earnest; but with the beautiful he plays' (Schiller in Scruton, 2009). 'When our interest is entirely taken up by a thing, as it appears in our perception, and independently of any use to which it might be put, then do we begin to speak of its beauty. A functional building or carpet is not, for that reason, beautiful. On referring to architecture as a useful art we are emphasizing another aspect of it – the aspect that lies beyond utility' (Scruton, 2009). 'The look of something, when it becomes the object of intrinsic interest, accumulates meaning', he argues. 'For example, when we appreciate beautiful things not for their utility only, but also for what they are in themselves, or more plausibly, for how they appear in themselves. The judgment of beauty, it emerges, is not merely a statement of preference'. But Scruton also perceives a paradox: 'the judgment of beauty makes a claim about its object, and can be supported by reasons for its claim. But the reasons do not compel the judgment, and can be rejected without contradiction'.

Aesthetic reflexivity

In relation to aesthetic judgment, the theory of aesthetic reflexivity is interesting.

Lash and Urry (1994) recognize the phenomena of *reflexivity* which they later translate to *aesthetic reflexivity*. This growing reflexivity is initially part of a radical enhancement in late modernity of individualization. 'There is an ongoing process of detraditionalization in which social agents are increasingly 'set free' from the heteronomous control or monitoring of social structures in order to be self-monitoring or self-reflexive' (Schrijver, 1999).

Much of this literature has its origins in the sociology of science, in which reflexivity means broadly 'the application of a theory's assumptions to the theory itself, or more broadly the self monitoring of an expert system, in which the latter questions itself according to its own assumptions'(Lash and Urry, 1994). They argue that 'sociologists have extended the notion to include-in place of the self-reflexivity of a scientific community -the increasing of an increasingly individualized lay public reflexively to question the assumptions of science and the expert-systems themselves'.

Parallel to this phenomenon is another important development in late modern societies. And this is an increasing pervasion of *aesthetic reflexivity*. Cognitive reflexivity has its origins in the rationalist and Cartesian assumptions of the Enlightenment tradition of modernity. Aesthetic reflexivity is rooted in the assumptions and practices of aesthetic modernism, in another modernity (ibid). Aesthetic reflexivity is grounded in 'pre-judgments'. 'Cognitive reflexivity assumes a subject-object relationship of the self to itself and to the social world; Aesthetic reflexivity assumes a self which is at the same time a being-in-the-world' (Lash and Urry, 1994).

Lash and Urry focus on the reflexivity of a world becoming more and more immanent. They state: 'As being-in-the-world is an important given in today's society, the subject-object relationship needs a different interpretation than in a cognitive utilitarian framework. In aesthetics, the subject-object relationship has always been a much-studied topic. The subject is always the-usually-rational-analytical-thinking agent, while the object is the unconscious/unaware reagent, by definition lower in the hierarchy'. 'The subject 'wins' by virtue of rational thought and analytical consciousness' (Schrijver, 1999). Lash and Urry argue that 'as the information society begins to produce an overload of sensory stimuli and nuggets of information, the need to be able to react, and to become part of the network of immanent objects becomes greater'.

The distinction between *reflexivity* and *reflectivity* becomes important in this context. Both terms comprehend a level of awareness and analysis: 'the capability of a subject to make an assessment of an object and act upon that assessment' (Lash and Urry, 1994). The term reflectivity implies a 'hierarchical difference between subject and object; the root reflect already denotes a level of rational thought, as well as the difference in value conferred upon an original (the real) as opposed to its reflection (the illusion)'.

Recently, social thinkers have combined the idea of reflexivity with the aesthetics (felt, sensory-emotional parameters) of everyday experience (Sutherland, 2012). The notion of aesthetic reflexivity arises from considerations of 'the pressures on the self' in high modern societies where we are compelled to be highly adaptive, constantly challenged by new perspectives and circumstances (Giddens, 2003; Lash and Urry, 1994). 'Aesthetic reflexivity is a mode of dealing with such perspectival and circumstantial incongruities by appropriating the aesthetics of an experience (scenic properties, feelings and sensory-emotional characteristics) as means to managing the increasing complexities of life and work. Aesthetic reflexivity is the creation of knowing through the appropriation and transformation of the sensory-emotional characteristics of our experiences' (Lash and Urry, 1994).

According to Sutherland (2012), 'the aesthetic workspace is the opportunity to engage in reflexive, critical thinking afforded by the aesthetics of the context created around arts-based activities.' He refers to the theory of *affordances* and the concepts of *aesthetic workspace* and aesthetic reflexivity as frameworks. Sutherland argues that three underlying processes that arts-based methodologies deliver in developing this kind of reflexivity: a) experiencing self and others, b) objectifying experience and c) associating experience.

DeNora (1999) argues that 'an environmental appropriation, or consummation of the aesthetic materials that are part of a context, a scene or setting, is how experience comes to be made, felt and known to self'. As individuals engage in such activity the machinery or "work" required of social actors as they configure themselves as agents is made increasingly visible, as an object upon which actors reflect' (ibid). Aesthetic reflexivity then is 'the appropriation and consummation of the sensory-emotional characteristics of experience and reflection on the work of making those experiences. It is

thinking on the work of self-configuration - which becomes objectified as a cognitive 'object' of experience - amidst new or unknown experiences' (Sutherland, 2012). 'Aesthetic reflexivity is self-work in which individuals mobilize the aesthetics of experience to develop self-knowledge - who they see them-selves as being, becoming and how they act in relation to more pervasive social contexts. In the realm of arts-based management and leadership development, this focuses on how participants develop reflexive capabilities as they cognitively objectify aesthetic experiences as objects of reflection associated with how they configure themselves as managers and leaders and how these experiences are mobilized to inform future practice' (Sutherland, 2012).

Bos (2012) developed a reflexive interactive design approach. Reflexive interactive design distinguishes itself from other interactive and participatory design approaches by the following features:

1. Concrete design activities as a central part of the process.
2. Systematic identification and connection of needs and values of stakeholders with the technical and structural characteristics of the design.
3. Second order analysis of problem definitions and requirements, and increasing opportunities synthesis of different needs in a design. No negotiation, but congruence.
4. Choice for both transparent and strategic actorship the professional executive on under a clear command of the financier. Reflexive interactive design is thus much over interactive process management.
5. Balance between opening the solution space by the discussion of assumptions and fixed images of what is possible, and providing adequate structure and certainty to the parties to actively participate, not only in the thinking process, but also in doing.
6. Transdisciplinary approach: close link between science and social scientific knowledge, and insights from the humanities (including the philosophy).
At the same time in the design process and in the subsequent phases used the explicit and tacit knowledge and experience of stakeholders in the field.
7. Systematic design: thorough needs analysis; separating needs, functions and solutions accurately, creating the widest possible range of solutions for the same function.
The resulting programs and requirements morphological charts provide clues for various design processes, adapted to local conditions and specific accents

So, for defining aesthetic judgment, again the battle between the subjectivist view and the objectivist view (Reber et al., 2004) doesn't make it possible to propose a uniform definition. According the objectivist view, aesthetic judgment only must be made based on (aesthetic) properties of observed the object or artifact. Following the subjectivist view, beauty is 'a function of idiosyncratic qualities of the perceiver and all efforts to identify the laws of beauty are futile' (Reber et al., 2004). Taste cannot be debated, following the social constructivist emphasis.' The claim that 'beauty is in the eye of the beholder' represents this subjectivist view, Reber et al. (2004) argued. Literature on aesthetics in general accept the idea of Leder et al. (2004) that aesthetic judgment is a result of the evaluation of the cognitive mastering stage as well cause an aesthetic emotion. To make it much more complex, the theory of *aesthetic reflexivity* even claims that aesthetic experiences in workplaces effect experiencing self and others, objectifying experience and associating experience.

Psychological antecedents of aesthetic judgment

From the psychological literature, especially about decision-making, a number of important comments are relevant on the above, which have implications for the aesthetic judgment of people. These the phenomena are *affect heuristic*, *mere exposure effect*, *priming*, *processing fluency*, *aesthetic induction*, *prototyping* and *familiarity* and *verbal overshadowing*.

Affect heuristic described by Zajonc (Zajonc, 1968) and later elaborated by Slovic (Slovic et al., 1999) concerns choosing the option which feels most comfortable. Representation of objects and events in people's mind are tagged to varying degrees with affect (Slovic et al., 2007). A study by Winkielman, Schwarz, Fazendeiro and Reber (2003) shows that people have a more positive attitude toward stimuli they have seen before. This is also called the *mere exposure effect* (Zajonc, 1968). This effect is based on the power of repetition: repetitive exposure to a stimulus creates a more positive assessment of the same stimulus. The observation that 'mere exposure effects do not depend on a conscious recognition of the presented stimulus' was one of Zajonc' (1980) claims; affect does not need cognition. Later research (e.g., Bonanno and Stillings, 1986; Mandler, Nakamura, and Van Zandt, 1987; Reber, Winkielman, and Schwarz, 1998; Rotteveel and Phaf, 2007) strongly suggest that mere exposure does depend on automatic cognitive processes, more precisely, the automatic activation of memory traces.

This effect can be related to the aspects of *familiarity* and *prototyping*. Aesthetic preferences are affected by *familiarity*. Familiarity refers to how familiar or novel an object is (Mastandrea, Bartoli and Carrus, 2011). Familiarity through repetition increases the affective preference for a stimulus (Kunst-Wilson and Zajonc, 1980; Zajonc, 1968). *Repetition* might reinforce positive experiences due to the lack of negative consequences. Repetition shows great affinity with priming. Priming concerns the repeated exposure to an (aesthetic) expression which this leads to more positive evaluations. (Zajonc, 1968). This mechanism is widely used in advertising, in which priming of a particular brand cause a more positive attitude toward that brand.

Prototypicality is the amount to which an object is representative of a class of objects. It is built through experience, and a prototypical object optimally represents a class of objects (Leder et al., 2004). Leder and colleagues have been investigated, both variables, 'prototypicality and familiarity, presumably are not exclusive to art', they argue.

Reber, Schwartz and Winkielman (2004) proposed that art is beautiful when it is easy to process. They introduced the term *processing fluency*. 'Prototypical, familiar and average complex objects are easier to process', they argue. 'High processing-fluency (perception of the identity and the meaning) cause positive feeling, but it is unclear whether low fluency cause a neutral state or negative emotional scale' (Silvia and Brown, 2007).

Aesthetic induction, described by McAllister (McAllister, 1996) is 'applying aesthetic criteria based on empirical observations'. If something repeatedly occurs, one is inclined to like and use it as the criterion for evaluation. 'Aesthetic considerations only contribute to the success of a theory or argument when they show applied, normative and theoretical relevance' (Kuipers, 2008). McAllister cites the example of scientists who have a positive weight associated with performing aesthetic theories.

Kuipers (2008) notes that different terms from many different disciplines are overlapping. He suggests that 'aesthetic induction may very well be a variant of the so-called mere-exposure effect, namely, unconscious affective priming'.

Finally, literature points on the phenomenon that language is a poor medium to describe feelings, such as aesthetic experiences. If we explicitly prompt arguments for and against certain forward options, we are forced to focus on aspects which can be formulated easily. Therefore this will have a relatively heavy weight in our opinion. 'Conversely, attention is diverted by considerations which may be very important to our satisfaction, but which is more difficult to articulate'. This phenomenon is called *verbal overshadowing* (Melchionne, 2011), which was first demonstrated by Schooler and Engstler-Schooler (1990). They indicate that 'verbally describing a nonverbal stimulus (such as a face) can

impair subsequent attempts at identification of the stimulus. We dispose of our 'real judgment', because this is repressed in what we can express in language. The order to formulate a result, we deceive ourselves about what we consider as really important arguments'. Particularly in relation to aesthetic experiences, Taylor (2002) introduced the term of *aesthetic muteness*: the difficulty of expressing aesthetic dimensions of experience in words. According to Taylor: 'In my wilder, giddier moments of speculation I think that overcoming aesthetic muteness may be the key to realizing fully our potential as humans within an organizational context. Overcoming aesthetic muteness will make it legitimate to have conversations about how it feels to be in an organization.' It possibly explains the difficulty of the interpretation and explicating the recognition of the aesthetic formal properties like the 'the coherence of things' and 'the feeling that everything is related to each other' without being able to indicate what it is.

Taste

Speaking about aesthetic judgment is directed to the discussion about taste. Taste can be explicated as the ability to correctly judge aesthetic objects and events. More specific, aestheticians agreed for a long time that if a thing possesses a certain set of (formal) properties like ordered, symmetrical and definite, a thing is beautiful. This formalistic view on taste was rejected by Hume and Kant, who focused exclusively on the qualities of the viewer that make him or her a good judge instead of offering objective-criteria formulae for what makes an object aesthetically good or beautiful.

Hume and Kant were abided by other subjective accounts of aesthetic goodness like Sibley, who argue that reductions of evaluative aesthetic claims will never result in arrangements of objective properties. He stated that 'aesthetic concepts and aesthetic terms as ones that necessarily include taste in their application'. In justifying the use of aesthetic terms, according to Sibley, 'we naturally seek out a basis that does not refer to taste. We look for the objective basis for our use of such terms, and we commonly expect to find such bases'. Sibley advised to be suspicious of anyone who says that we can create a rule that states that a certain aesthetic feature can be created by inserting certain non-aesthetic ones.

So, in relation to aesthetic judgments, and using Zangwill's (1989) *verdictive* and *substantive* judgment, substantive judgments during aesthetic experiences seems to be of the earlier mentioned primary 'formal' properties of an object, while the verdictive judgments seems to be related with at least the expressive aspects of an object and may be even with the representational role of it. 'Beauty is in the eye of the beholder' than, could be fine grinded to the verdictive judgment to 'judging the representation (evaluative properties) of the object is in the eye of the beholder'....

Looking back on the theory of aesthetic judgment and taste can be noted that this judgment is about an intertwined judgment of several properties of the object or the event like formal (substantive), expressive and representative properties which cause a specific more or less meaningful emotion in the observer.

Measuring aesthetic experiences, judgment and emotions

In most studies on aesthetic experiences, judgment and emotions people were asked to reflect on a offered art work. Or they were asked to select a preference work of art. Jones (1996) suggests a variety of methods for eliciting an organizational member's aesthetic experience such as *direct questioning*, *indirect questioning*, asking for *commentary on relived events* and *drawing feelings*. Taylor argues that it is difficult for people to represent their own aesthetic experiences through language (*aesthetic muteness*). He suggests using the technique of *storytelling* in which respondents have more 'space' to express their feelings and judgments (Taylor, 2002).

2.7 Conditions for aesthetic experiences

'Environmental conditions are of paramount importance for the aesthetic experience', Csikszentmihalyi (1990) stated. Basically two elements are needed for having an aesthetic experience (Mitias, 1986): a formal structure of an art work and a subjective consciousness of the percipient. The unity of these elements in *one* event is what creates the aesthetic situation. Characteristics of the 'aesthetic field or situation' (object, perceiver, creator and performer), are according to Mitias intentionally of consciousness, directed towards an object, requiring time, sequence of perceptual events and the performative aspect of the experience (the intimate collaboration between appreciator and the artist)

Having a specific attitude of the perceiver is a often mentioned feature: intentionally of consciousness, preparations and sensitivity of the perceiver (Steinkraus, 1986), affective state of aesthetic attitude (Cupchik and Laszlo, 1992), certain state to have aesthetic experiences (Leder et al., 2004), attentiveness, curiosity, intrinsic motivation, anticipation of reward and expectation of enjoyment (Csikszentmihalyi, 1990).

Csikszentmihalyi completed viewers' features with balance of challenge and skills in the encounter, which give meaning for the encounter.

More specific mentioned aspects of the environment in which the aesthetic experience takes place are a safe environment (Frijda (1989) cited by Leder et al. (2004)), a specific context (clean, blank, specious environment, limited information), scale, time (period of maturation), with less social activity (derivation) and relation with other different object being frequently noted (Csikszentmihalyi, 1990). Pepper (1970) earlier mentioned an environment 'which increases fusion, intuition and quality, decrease discrimination, analysis and relations by controlling conflict and organization. Conflict by vivifying the quality of an event, organization by extending its spread'.

2.8 Aesthetic supervenience

Aestheticians like Sibley, Zemack, Zangwill, Parker and Scruton are convinced of the idea that a work of art contains aesthetic properties and non-aesthetic properties as well, which is defined as aesthetic supervenience based on the theory of supervenience.

It was Kant who first touched the aspect of supervenience by distinguishing 'dependent beauty' from 'free beauty'. 'Free beauty' of a thing is independent of its function, of its history. 'Concept of 'its function' in case of 'dependent beauty' (Kant in Zangwill, 2003). Dependent beauty is controversial: 'is a building beautiful or elegant just as a building, or more narrowly as a certain sort of building?' (Zangwill, 2003).

And also the distinction between good, truth and beauty is about supervenience by showing two examples. 'The scientist does not study nature because it is useful; he studies it because he delights in it, and he delights in it because it is beautiful.... Intellectual beauty is what makes intelligence sure and strong' (Poincaré (1946) mentioned in Girod et al., 2003). The Nobel price-winning physicist Chandrasekhar has exemplified this thinking by quoting the mathematician Weyl: 'My work always tried to unite the true with the beautiful; but when I had to choose one or the other, I usually chose the beautiful' (Reber et al, 2004).

The aspect of supervenience is art is often mentioned in architecture where functionality and aesthetics meet each other or more than that. Architect Louis Sullivan argues that beauty in architecture (and by implication in the other useful arts) arises when form follows function. In other words, 'we experience beauty when we see how the function of a thing generates and is expressed in its observable features. Function cease to be an independent variable, and becomes absorbed into the aesthetic goal' (Scruton, 2009).

The term supervenience was introduced by Kim (1996, 1998; Savellos and Yalçın, 1995). He did major research on this topic examining the mind-body supervenience. He rejects the functionalistic view which arguing that mental properties as 'physically realized' and that makes mental properties almost physical but not quite. The functional conception of mental properties as second-order properties having physical properties as they realize gives rise to difficulties in explaining the causal powers of mental properties, according to Kim.

Kim suggests the idea that 'mental-event or -state kind has a neural substrate of correlate, too, is a form of mind-body supervenience. It assumes that if two organisms (like organizations) are in identical neural states, they cannot be in different mental states'.

Sibley's papers 'Aesthetic Concepts' and 'Aesthetic / Non-aesthetic' were pioneering discussions of the dependence of the aesthetic on the non-aesthetic (Sibley 1959, 1965). He argues that 'there are 1) non-aesthetic necessary conditions for applying an aesthetic predicate to an object and 2) non-aesthetic sufficient conditions not applying an aesthetic predicate to an object, but there are no non-aesthetic sufficient conditions for applying an aesthetic predicate to an object' (cited by Zemach, 1997). Sibley maintains that, ontologically, 'X has such and such aesthetic properties because of the non-aesthetic properties it has. Non-aesthetic descriptions often inform us about aesthetic qualities of things', according to Zemach.

According to Sibley, 'we also think that beauty, ugliness and other aesthetic properties *depend* on non-aesthetic properties. 'The aesthetic quality depends upon a unique combination of just these colors and shapes so that even a slight change might make all the differences'. Dependence contrasts with mind-independence in that it says what aesthetic properties *do* depend on, as opposed to what they *don't* depend on: the aesthetic properties of a thing depend on its non-aesthetic properties. This dependence relation implies (but is not identical with) the supervenience relation or relations: (a) two aesthetically unlike things must also be non-aesthetically unlike; (b) something couldn't change aesthetically unless it also changed non-aesthetically; and (c) something could not have been aesthetically different unless it were also non-aesthetically different. These are, respectively: cross-object supervenience, cross-time supervenience, and cross-world supervenience'.

Although the phenomena of the aesthetic supervenience is widely accepted, Goldman (1992) denies that the link between a works' objective properties and its evaluative aesthetic properties is logically a reductive link (involving necessary and sufficient conditions), conceptual (involving meaning relations), a critical one (involving non-inductive relations short of entailment), or one of supervenience (the idea that necessarily a change in a work's evaluative properties requires a change in some of its objective properties). 'The link is simply inductive or causal: in making evaluative judgments, critics are implying that others with similar tastes will react to the same objective properties in the same ways, if free of shortcomings of attention, interest experience or sensitivity' (Bender, 2003).

Zemach (1997) argues that 'an aesthetic property – a degree of unified significance – is a non-aesthetic property when viewed through the medium of desire. He argues that aesthetic and non-aesthetic properties are not only inductively related. The relation phenomenal properties to physical ones may be contingent; we have no clue why nerve spiking and make us sense a coffee aroma and not a timpani sound', Zemach mentions. Why does the aesthetic supervene on the non-aesthetic? 'The simplest explanation of supervenience is by identity', according to Zemach. 'If every aesthetic property is reducible to an arrangement of non-aesthetic property, the every difference in aesthetic properties is a difference in non-aesthetic properties, Zemach argues. An aesthetic property cannot change without change in non-aesthetic properties, because each aesthetic property is identical with some non-aesthetic properties', he continues.

Wagner (1999) claims that evaluative aesthetic properties supervene on the non-evaluative aesthetic properties. Using the classification Goldman (1995) made, non-evaluative properties are formal properties and expressive and evaluative properties represent pure properties (like beauty and

elegance), evocative properties (like power or amusement) and emotive properties (like joy and delight), she makes a more specific interpretation of the relationship between types of aesthetic properties and the relation with non-aesthetic properties.

Zangwill (2003) talks about two-way independence: 'on the one hand, nature can have aesthetic properties; on the hand, works of art can have many kinds of properties apart from aesthetic properties. A fundamental principle is that aesthetic properties are determined by or are dependent on non-aesthetic properties. Things come to have aesthetic properties because of or in virtue of their non-aesthetic properties. This means that if something has an aesthetic property then it has some non-aesthetic property that is sufficient for the aesthetic property'.

'In order to see a thing as having dependent beauty, one must see it as a thing of a certain kind, where that kind implies a function — whether natural or artifactual — and we must bring knowledge of the history of the thing to bear in our experience. Since what gives something a function is external to the thing itself, it is not manifest to someone who is simply perceptually confronted with the thing'. (Zangwill, 2003).

Parker (2007) started his story about supervenience by arguing that 'the relation between form and content, and these have a unique aesthetic significance. For there, as we know, the elements of the medium, colors and lines and sounds, and the patterns of these, their harmonies and structures and rhythms, are expressive, in a vague way, of feeling; hence, when the artist employs them as embodiments of his ideas, he has to select them, not only as carriers of meaning, but as communications of mood.'

In the arts, he continues, 'which we have studied so far, beauty has been the sole or chief end; in the industrial arts, beauty can be only a part of their total meaning. No matter how much of an artist a builder or a potter may be, he is necessarily controlled by the practical needs which houses and pots subserve. This was the original condition of all artists; for "in the beginning," before life's various aims were distinguished and pursued in isolation, the beautiful was always married to some other interest. Those works in which the unity of the useful and the beautiful is still preserved. In our definition of art we insisted upon the freedom of beauty and the contrast between the aesthetic and the practical attitudes, yet now we are admitting that some things may be at once useful and beautiful. It is impossible to solve the problem by supposing that in the industrial arts beauty and utility are extraneous to each other, two separable aspects, which have no intimate connection. For the fact that a bridge spans a river or that a church is a place of worship is an element in its beauty. The aesthetic meaning of the object depends upon the practical meaning.

It is a pleasure in seeing how the purpose is expressed in the form and material of the object, not a pleasure in the possession of the object or an enjoyment of its benefits. I may take pleasure in the vision of purpose well embodied in an object which another man possesses, and my admiration will be as disinterested as my appreciation of a statue. And even if I do make use of the object, I may still get an aesthetic experience out of it, whenever I pause and survey it, delighting in it as an adequate expression of its purpose and my own joy in using it. Then beauty supervenes upon mere utility, and a value for contemplation grows out of and, for the moment, supplants a value in use'. (Parker, 2007)

'And we can understand how enthusiastic workmen, whose admiration for their work is already aesthetic, must necessarily desire to consecrate and communicate this feeling by beautifying the appearance of their products; how inevitably, through the ages, they have made things not only as perfect as they could, but as charming', according to Parker.

Scruton (2009) was challenged by the question why people experience beauty in architecture. The experience of beauty in architecture, for example, he noted, 'cannot be detached from knowledge of the function that a building must serve; the experience of human beauty cannot be easily detached from the profoundly interested desire which stems from it. The awareness of purpose, whether in the object or in ourselves, everywhere conditions the judgment of beauty, and when we turn this

judgment on the natural world it is hardly surprising if it raises, for us, the root question of theology, namely, what purpose does the beauty serve? And we say that it serves no purpose but itself, then whose purpose is that? ()

Whenever people attempt to close up to the redundancy of practical reasoning by choosing between appearances, they are also disposed to interpret those appearances as intrinsically meaningful, and to present the meaning that they discover through a kind of reasoned dialogue, the goal of which is to secure some measure of agreement in judgment among those who have an interest in choice', Scruton stated.

The aspect of aesthetic supervenience is a complex matter. For a better understanding and possible application of aesthetic supervenience in organization design, possibly can be learned from design disciplines in which functionality and aesthetics both seem to be important.

Following the theory of aesthetic supervenience and its relationship to organizational aesthetics, the empirical study has proved that organizational aesthetic stimuli (OAS) are perceived in 'traditional' objects and artifacts in organizations (e.g. the components of the ESH-model) such as culture, structure, interaction and products and services.

2.9 Aesthetics in design disciplines

After concluding that aesthetics isn't explicitly part of current design principles within organizations, these combinations must be searched in other disciplines wherein aesthetics plays an important role in the act of the design process. Such disciplines like product design and multi-media design, architecture, garden and landscape design and dance. In these disciplines functionality and aesthetics have an important role as well in the design process as well in its result. Aesthetics supervene on the functional features of the design or even sometimes forms the function itself.

This paragraph describes the general accepted design principles of respectively product design and multi-media design, architecture, garden and landscape design and dance

Product design

Thinking of product design and specifically the used principles in the design field, Leonardo Da Vinci needs to be mentioned first. He developed the so called 'Seven Da Vincian Principles'. These principles are drawn from an intensive study of the man and his methods. These are:

- a. *Curiosità*: an insatiably curious approach to life and an unrelenting quest for continuous learning;
- b. *Dimostrazione*: a commitment to test knowledge through experience, persistence, and a willingness to learn from mistakes;
- c. *Sensazione*: the continual refinement of the senses, especially sight, as the means to enliven experience;
- d. *Sfumato* (literally 'going up in smoke'): a willingness to embrace ambiguity, paradox, and uncertainty;
- e. *Arte/Scienza*: the development of the balance between science and art, logic and imagination. 'Whole-brain' thinking;
- f. *Corporalita*: the cultivation of grace, ambidexterity, fitness, and poise and
- g. *Connessione*: a recognition of and appreciation for the interconnectedness of all things and phenomena (systems thinking).

Kumar and Garg (2010) examined the aesthetic principles for product design distinguishes two approaches which focus on the connection between product design and emotions: a) focusing on the features and properties of a product's design and the nature of consumers' responses to them and b) focusing on the cognitive and psychological processes involved in consumers' responses to aesthetic

information. These two approaches can be return to those two similar perspectives in the aesthetic literature.

Kumar and Garg (2010) also examined cognitive appraisal combined to form several commonly experienced emotions. These appraisal are pleasantness, responsibility, certainty, attentional activity, effort and situational control. In the context of product design they cite Desmet (2004) and Ellsworth (1985) who distinguishes fourteen different types of emotions in consumers: desire, inspiration, admiration, amusement, satisfaction / dissatisfaction, pleasant / unpleasant surprise, disgust, indignation, contempt, disappointment, and boredom. They also argue that 'the first encounter with a product if a consumer finds the compositional properties of a product to be unfamiliar beyond a critical threshold, the consumer will devote more attentional resource to study the stimulus. The consumer may further process the aesthetic information subconsciously, and make a gestalt appraisal about the pleasantness of the product's design'.

One of these compositional properties is *harmony* which Kumar and Garg define as 'the degree to which the visual resources of a composition's design form a coherent, unified pattern'. People generally prefer harmony to disharmony, even in a composition with variety of design elements. Kumar and Garg did some empirical research which shows that consumers appraise moderate levels of harmony as more pleasant than extreme levels of harmony. They suggest that 'designers want to capture the attention o consumers by creating highly atypical designs, they should try to create a greater degree of harmony to evoke appraisals of pleasantness to compensate for the higher attentional resources that they will require the consumer to summon'.

Veryzer (1993) who examined the aesthetic response and the influence of design principles on product preferences came up with similar results. 'Proportion, which refers to the size relation to one part to another and to the whole, and unity, which refers to the organization of parts such that they interact in a mutually supportive fashion, both are applicable across a diverse range of products. Which implies that these design principles may play an important role in many, if not most, consumer purchase decisions' he argued.

Veryzer et al. (1998) examined later the influence of unity and prototypically on aesthetic responses to product design and builds on the theory of the Gestalt-theory which stated that 'beauty is dependent on the degree to which an object displays relations consistent with the gestalt laws of organizations like 'good continuation' and 'good shape' realized by aspects like unity'.

Prototypically can be used as a concrete design principle, according to Veryzer et al., namely, 'common designs already existing in the marketplace can be systematically altered to make them less typical. And second, the use of prototypically refers to the subjective perceptions of typically or category representativeness'. There is evidence (e.g. Barsalou, 1985; Loken and Ward, 1990; Langlois and Roggman, 1990) that people respond most favorably to objects that are high prototypically and less favorably to objects that are less prototypically. The research of Veryzer et al. provides strong evidence for positive effects of prototypically and unity on aesthetic responses to product design. They also provide a clear demonstration of a unity effect that is not confounded with other factors.

Also Hekkert (2001) and Hekkert and Leder (2008) argues that *prototypically* besides *novelty* or *originality* are the two features of an object which have been shown to be related to aesthetic preference. 'Preferred are products with an optimal combination of both aspects, according to Hekkert. He also perceives that the strategy product design from 'less is more' in the fifties and sixties changed to more sustainable design by making a consumer's experience with products more richer and more meaningful in the 1990s ('soft design')'.

Hekkert (2006) who studied the aesthetic experiences for product design established four principles for what he called 'aesthetic pleasure'. They are 1) the maximum effect for minimum means, 2) unity in variety, 3) most advanced, yet accepted and 4) congruency / appropriateness.

The first principle of maximum effect for minimal means could be considered as the overarching principle, according to Hekkert. He mentioned the examples of chess move, building, or any other solution or design is considered beautiful or pleasing when a great effect is attained with only a minimum of means. 'As long as people agree on the magnitude of the effect and similarly estimate the amount of means applied, they will agree on the aesthetic attractiveness of the result'. The second principle of unity in variety (often mentioned by aestheticians) and its related ordering principles of grouping, contrast, closure, and isolation, most likely end up in aesthetic universals. 'Experiencing unity requires sensitivity to perceive the, sometimes hidden, structure'. For that reason, Hekkert stated, 'some pieces of modern music can only be appreciated by a trained ear that is receptive to the principles of unity that are below the surface'.

The third principle, the MAYA principle (Most Advanced, Yet Accepted), assumes that 'people will only prefer the same product or musical piece when they agree on the degree of originality and typicality' (Hekkert, 2006). 'Since these ratings very much depend on personal experiences and interests with and exposure to these and like products, the MAYA principle will often lead to individual differences', according to Hekkert. The fourth principle, congruency or appropriateness, agreement will arise when we agree on the quality all components have to be congruent with. Hekkert mentioned the example of the components of a product. 'They can be congruent with respect to their intensity, but incongruent when it comes to their semantic meaning. The type of product, its function, and the context in which it is used will probably (co-)determine this quality.

These principles can predict and explain people's aesthetic responses', according to Hekkert. 'When these principles are 'correctly' applied, it is most likely but not necessary that people will agree on the aesthetic value. Sometimes differences will arise at the group level, when a group shares the same underlying characteristics – we often refer to such a group as a culture -, sometimes even at the individual level. The best recommendation, however, we can give a designer is to obey these principles unless you have very good reasons to violate them.'

Ozenc (2009) remarks a changing role of product design. He states: 'Design communities have been engaged in an ongoing transition *from usability to experience* with an urge to develop a holistic and yet detailed understanding of people. Traditionally, experience is defined as the form of one's interaction with the environment. This interaction is characterized as one's 'doing' and the environment's 'undergoing'. Such a relationship between oneself and the environment can be interpreted as a constant struggle between the 'changing' and 'unchanging' character traits of the self, the environment, or both.'

To overcome this transition, according to Ozenc, product designers should apply four shifts into their designs:

- *Material shift*: Technology has transformed the materiality of products. Products were designed with immaterial materiality of products, where motion and action served as material.
- *Form shift*: Products changed their form from physicality to experience and service.
- *Function shift*: The functionality of a product becomes interactive between people and the environment. In describing actions, there are several approaches. The diffusion of interaction can be traced back to the interpretations of action across state-of-the-art design approaches. The activity theory defines actions as operations and materials of activities, whereas the situated action theory defines actions as generative mechanisms and manners of contingencies. From a distributed cognition perspective, actions are functions between two cognitive machines, the human and the computer.
- *Manner shift*: Technology transformed the social mores and fabric of relationships by the flattening of contexts, multi-contexting, and the emergence of new social mores.

According to Dieter Rams, well known industrial designer of Braun, good design does have ten characteristics. The design: 1) is innovative: the possibilities for innovation are not, by any means, exhausted. technological development is always offering new opportunities for innovative design. but innovative design always develops in tandem with innovative technology, and can never be an end in itself; 2) makes a product useful: a product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasizes the usefulness of a product whilst disregarding anything that could possibly detract from it; 3) is aesthetic: the aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being. But only well-executed objects can be beautiful; 4) makes a product understandable: it clarifies the product's structure. Better still, it can make the product talk. at best, it is self-explanatory; 5) is unobtrusive: products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user's self-expression; 6) is honest: it does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept; 7) is long-lasting: it avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today's throwaway society; 8) is thorough: down to the last detail. Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the consumer; 9) is environmental-friendly: design makes an important contribution to the preservation of the environment. It conserves resources and minimizes physical and visual pollution throughout the lifecycle of the product and 10) is as little design as possible: less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials.

Back to purity, back to simplicity.

Qua design style Rams considers his style as 'Less, but better', as a variation on the dominant design stream 'less is more' at the end of the 20th century in Europe (see <http://www.vitsoe.com/en/gb/about/dieterams/gooddesign>).

Roozenburg and Eekels (1995) described the fundamentals and methods of product design. First, they argued that a design is made by people for its properties. Because of these properties it can fulfill one or more functions. By fulfilling functions a design satisfies needs, and this gives people the possibility to realize one or more values. Schematically, this causality is the following.

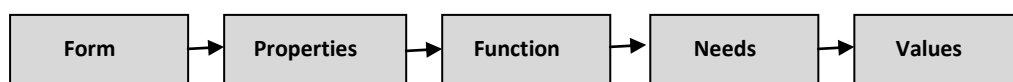


Figure 2.2 Design fundamentals Roozenburg and Eekels (1995)

'Meaning is a central concept for human-centered design', Krippendorff (2008) starts his contribution at the Design Research Society (DRS) in 2008. 'Designers of common artifacts cannot bypass the fact that different artifacts have different meanings to different people, usually related to their cultural backgrounds, expertise, particular interest, and the nature of the situation or context in which they face the artifacts of interest to designers. This empirical fact would make it a mistake to talk about forms as *having* meanings without reference to who perceives them as such. It would be a mistake for designers to believe they could design meanings into products. It would also be a mistake to follow the old paradigm of designing something to serve a particular function – as is common and appropriate in engineering', he continues.

Designers extended the dominant part-whole determinism of functionalism to the relationship between the form of products and the functions they were meant to serve. This is evident in Louis Sullivan's (1896) aesthetic formula 'form follows function'. 'Following' meant logically derivable from a correct understanding of the functions that an artifact had to satisfy. Later Esslinger, Apple's main

product designer, consequently translated his statement 'form follows emotion' into Apple products.

Krippendorff claims ten design principles starting with the axiom of product semantics: '1) We do not respond to the physical qualities of things, but to what they mean to us; 2) The meaning of an artifact is its set of anticipated uses. To be known by designers, meanings need to be articulated; 3) Artifacts are languaged into being. The fate of artifacts is decided in language. Artifacts acquire social significance in narrative and dialogue. And he continues: 4) Design is intrinsically motivating and constitutive of being human; 5) Design is not the exclusive privilege of a profession; 6) Understanding others' understanding or second order understanding – without prejudices and preconceptions; 7) Cooperative design means bringing stakeholders' understanding into design processes; 8) Inscribing (re)designability into a design; 9) The (re)designability of artifacts amplifies design. It brings forth a culture that increasingly understands itself as design-driven, no longer information-driven and 10) Design can succeed only when it inspires and sustains sufficiently large networks of stakeholders.' Krippendorff ends his contribution with six design steps of which he suggest that 'designs that ignore these six steps (in whichever form), are not likely to succeed. These steps are: 1) 1. Envisioning possible worlds, creating a design space that includes not only what designers can vary or compose but also what the future occupants of these worlds, other designers, and the stakeholders in these worlds might consider desirable; 2) Reducing or modifying these possible worlds according to what the stakeholders of a design can imagine and are willing to live with; 3) Finding ways to ascertain the vocabularies for meanings that future stakeholders can be expected to bring to a design; 4) Working out one or more paths to realize a design that might attract stakeholders who could collaborate in bringing the design and desirable future to fruition with present resources or resources that they might become available along that path; 5) Enrolling stakeholders in the process of realizing a design and 6) Finding backing for the semantic claims that designers make in their proposals.

Pham (1999) who examined the relation between nine aesthetic properties (principles: balance, proportion, dominance / principality, alternation / interchange / contrast, graduation / continuity, solidity / structural coherence, simplicity, dynamics and rhythm and three basis characteristics that influences the aesthetic of a product (shape, composition and physical attributes), developed a matrix in which these variables link with the nine principles. Pham concludes that 'the variety of aesthetic judgments and emotional responses are obtained not at random, but in a more controlled and exhaustive manner which exert the most impacts'. He also believes that his systematic framework will add much useful knowledge towards (computer supported) design for aesthetics in a number of ways. In the finishing stage of a design the variables can be manipulated and further refined to improve its aesthetic appearance.

ICT and multi media

Parizotto-Ribeiro and Hammond (2004, 2005) did some similar research specific for the design of computer screen design. They first distinguish three levels of emotional design: 1) visceral design which is concerned with appearance and it doesn't depend on cultural aspects; 2) behavioral design which is related to the brain process that processes and control everyday behavior. It deals with pleasure an effectiveness of use and 3) reflective design, the highest level, which considers the message, meaning of the product and is culturally dependent.

They state that 'the three levels dimensions are interrelated in any design and, despite being so different, there is no design, according to them, without all the three'. They, like as other studies do, propose next fourteen aesthetic measures for assessing graphic displays completeness: (balance, equilibrium, symmetry, sequence, cohesion, unity, proportion, simplicity, density, regularity, economy, homogeneity, rhythm, and order and complexity). Several studies (e.g. Ngo, Teo and Byrne, 2003) suggested that these measures may help gain users' attention and build their confidence is using computer systems.

Like Kumar and Garg, also Parizotto-Ribeiro and Hammond refer to the *Gestalt theory*. This theory first arose in 1890 as a reaction to the prevalent psychological theory of the time - atomism. Atomism examined parts of things with the idea that these parts could then be put back together to make wholes. Atomists believed the nature of things to be absolute and not dependent on context. Gestalt theorists, on the other hand, were intrigued by the way our mind perceives wholes out of incomplete elements. According to the Gestaltists, 'things are affected by where they are and by what surrounds them what possibly makes that things are better described as 'more than the sum of their parts'. Parizotto-Ribeiro and Hammond conclude that users appreciated better the screen layout that applied the design principles than the ones that did not. They even conclude that aesthetic substitutes the usability of software. Unity and rhythm seemed to be the most important principles, followed by proportion and homogeneity; balance seems to be the less important principle in this study. They also conclude that these aesthetic aspects amplify the identification, stimulation and pragmatic aspects of the use of the design.

Zain et al. (2007) did comparable research on Web Page Interfaces, but focused on the relations between aesthetics and learnability of interfaces. Especially they measured the substitution of formal seven properties (balance, equilibrium, symmetry, sequence, rhythm, as well as order and complexity) to the factors of the ARCS- model (motivation model in courseware design of Keller and Suzuki): 1) Attention: good layouts will attract the attention of the student; 2) Relevance: good layouts will be relevant to the student; 3) Confidence: good layouts will boost the student's confidence and 4) Satisfaction. They confirmed the claim that aesthetics did affect students learning. And stated that it was still quite convincing to claim that aesthetics played its role in affecting students' learning motivation.

Zhang (2007) examined principles for designing motivating information and communication technology and starts his article with the following statement. 'As a human-made thing, information and communication technology is, ideally, purposely envisioned to fulfill human needs and to support human values. Creation and design should then be guided by such understanding. Information and communication technology eventually should be used for its intended purpose. Such use should be within a certain context, and should affect humans and their surroundings. The emphasis is on how to design information and communication technology in such away that they fit naturally into human lives and human organizations, and cause the desirable effects' he argued.

Without explicitly mentioning, he seems to builds on the well spread hierarchy system of motivational needs of Maslow which distinguishes the psychological needs, safety and security, a sense of belonging, esteem, cognitive needs, aesthetic needs, and need for self-realization and self-transcendence. Zhang also seems to use the two-factor theory of Herzberg and colleagues (Herzberg et al., 1959). They distinguish two types of factors, namely *motivators* (intrinsic to the work itself like achievement, recognition and responsibility).

Zhang points that a design theory can take one or several perspectives. He is citing Malone (1995) who listed four perspectives for design-oriented theories for organizational interfaces: information processing perspective, motivational perspective, economic perspective, and political perspective (Malone 1985). He deliberately chooses a motivational perspective on design because 'it explains human's various needs, the relationship among needs psychological states attribution, and environmental factors and their impact on goal-oriented commitments'. From this perspective he developed design principles. According to Zhang, 'principles are more fundamental, widely applicable, and enduring' (Shneiderman et al. 2005). Design guidelines, on the other hand, are narrowly focused (Shneiderman et al. 2005), specific and context-dependent rules for designers to follow (Te'eni et al. 2007). Design principles are primarily derived from theoretical understandings of humans and their interactions with environments but also based on design experiences and practices, thus design principles are also called heuristics (Nielsen 1993; Nielsen 2000; Shneiderman et al. 2005). By focusing

on design principles from a motivational perspective, our work is one step closer to a motivational design theory.

Zhang offers an overview of design principles, which possibly can be used for organization design as well.

Motivational Needs	Design Principles	Primary Theoretical Base
Psychological: Autonomy and the self	Principle 1. Support autonomy. Principle 2. Promote creation and representation of the identity of the self.	Self-determination theory (Deci et al. 1985)
Cognitive: Competence and achievement	Principle 3. Design for optimal challenge. Principle 4. Provide timely and positive feedback.	Flow theory (Csikszentmihalyi 1975; Csikszentmihalyi 1990); Goal theories (Elliot et al. 1997)
Social, Psychological: Relatedness	Principle 5. Facilitate human-human interaction. Principle 6. Represent human social bond.	Social interaction studies (Baumeister et al. 1995)
Social, Psychological: Power, leadership and followership	Principle 7. Facilitate one's desire to influence others. Principle 8. Facilitate one's desire to be influenced by others.	Affect control theory (Heise 1985)
Emotional: emotion and affect	Principle 9. Induce positive emotions via information and communication technology surface features. Principle 10. Induce intended emotions via information and communication technology interaction features.	Affect and emotion studies (Russell 2003; Sun et al. 2006)

Table 2.3 Motivational needs Zhang (2007)

Zhang's (2007) proposed design principles show strong conventions with Weick's (1995) properties for sense making. Both emphasize the importance of identify construction, the stimuli in (sensible) environments and interaction in social encounters.

World's most dominating software supplier, MicroSoft, uses for the design of Windows the following eight design principles: 1) Reduce concepts to increase confidence (e.g. have you introduced a new concept? Why? Is it necessary?; Are you making meaningful distinctions?; Does the UX continue the same concept?); 2) Small things matter, good and bad (e.g. What are the important "small things" seen often or by many?; Don't cut the small things in your experiences;); 3) Be great at "look" and "do"(e.g. What is your UX great at? Does its look reflect what it is great at?); 4) Solve distractions, not discoverability (e.g. Reduce distractions; Commit to new functionality); 5) UX before knobs and questions (e.g. Turn down the volume of questions; Ask once) 6) Personalization, not customization (e.g. Does the feature allow users to express an element of themselves?; Have you made the distinction between personalization and customization?); 7) Value the life cycle of the experience (e.g. Consider the user experience at all stages; Walk through the experience as if it has been used for 12 months) and 8) Time matters, so build for people on the go (e.g. All UX principles apply equally at 12-inch and 20-inch screen sizes; Be interruptible).

Architecture

The threefold of *utilitas* (functionality), *venustas* (aesthetics) and *firmitas* (construction and sustainable) have been used since the first designs of buildings like temples, churches and castles quite usual. Architect Louis Sullivan argues that beauty in architecture (and by implication in the other useful arts) arises when form follows function. In other words, 'we experience beauty when we see how the function of a thing generates and is expressed in its observable features. Function cease to be an independent variable, and becomes absorbed into the aesthetic goal' (Scruton, 2009). Function has a wide range of denotation, especially in architecture. Function may fix on economic, political, technical, aesthetic, ethic or environmental factors, where it may denote the goal of usefulness, the goal of the affordable, the goal of attracting attention and so on (Scruton, 2009). Function also denotes a digital product's semantics, thus functions largely equals content. A classical rule for architects and product

designers says 'form (ever) follows function' (introduced by Louis Sullivan in 1879). This has been the basic motor for modern design. Combining these two statements, we could say that 'form follows meaning', according to Schmid-Isler (2000).

Garden and landscape design

Olascoaga (2003), who wrote a PhD-thesis about appraising aesthetic qualities of cities, distinguished formal (directionality, sequential relationships, spatial relationships, solids and voids relationships and overall organizational properties), expressive (sensory qualities, collative properties, anthropomorphic properties) and representational (denotative meanings and commutative meanings) properties. Besides these common properties, he also defines evaluative properties like pretty, nice, and beautiful in order to qualify the aesthetic judgments. He first measured criteria for public appraisal of townscapes. And second, he qualitatively analyzed aesthetic base properties form appraisal places. One of the most widely studied theories in environmental psychology is the mystery / complexity / legibility / coherence model of Kaplan et al. (1989) (Stamps, 2004). The theory postulates that people will have two basic needs in environments: to understand and to explore. 'Moreover, these needs might refer to what is immediately perceptible, or might refer to what might be perceptible if one moved to another location. When the two needs are crossed with the two levels of immediacy, four variables are created. The four variables were called 'informational variables'' (Kaplan et al 1989). The labels used for the informational variables are coherence (immediate understanding), complexity (immediate exploration), legibility (inferred understanding) and mystery (inferred exploration). All four informational variables were suggested as predictors of environmental preferences (Stamps, 2004). *Coherence* represents how well a scene hangs together and how easy is it to organize and structure the scene. *Legibility* represents how easy would it be to find your way around the environment depicted to figure out where you are at any given moment or to find your way back to any given point in the environment. *Complexity* is about how much is going on in the scene, how much there is to look at, how much 'the scene contains a lot of elements of different kinds'. And *mystery* emphasizes how much a scene promise more if you could walk deeper into it.

Garden and landscape design is partly a consequence of the aesthetics aspects of natural and environmental aesthetics. In this context the term *biomimicry* could be interesting. Biomimicry is the study of natural models, systems and processes serve as a basis for human problems. The word comes from the Greek words *bios*, which means "meaning of life", and *mimesis*, meaning 'to imitate'. Humanity has often looked to nature for inspiration to solve problems. One of the early examples of biomimicry is the study of birds to human flight possibilities. Although Leonardo da Vinci (1519) never succeeded in to create a "flying machine", he was a keen observer of the anatomy of birds and bird flights, and made many notes and sketches of various "flying machines". The Wright brothers, who in 1930 succeeded in building the first airplane, took their inspiration from observing birds as well.

Dance and theater

Smith-Autard (1992) mentioned in her practical guide for teachers of dance eight so called elements of construction of a dance: the motif (foundation of construction), repetition, variation and contrast, climax or highlights, proportion and balance, transition, logical development and unity (the overall constructional element) which can be achieved by employing the seven mentioned elements (formal properties). According to Smith-Autard, 'the motif or foundation of construction only emerge as dominant in the light of all other constructional devices used. Here, implicitly she refers to the theory of the aesthetic properties supervene on the non-aesthetic properties'. She stated: 'without repetition, the motifs would be forgotten; without variation and contrast, repetition of the motifs would be dull if presented ad lib in their original form; a dance lacking climax or highlights would seem to have motifs which have no content worth highlighting; without careful proportioning and balancing of the whole work each of the motifs could become almost eliminated or even too dominant; without transitions the motifs would be isolated movement statements. Transitions between each movement

within the motif and between the motifs are important in defining the phrase and section shaping of the dance; without logical; development from motif to motif, the theme of the dance would be blurred and finally, the motifs contains the main ingredients which provide the unifying threads for the whole work. These include style, qualitative colour, light and shade, line and shape in space, and types of action which motivate the rest of the work’.

Theatre than, looking forward to organization design, according to Zandee and Broekhuijsen (2009) of all arts-based metaphors, the idea of organization as theatre is perhaps the most dominant (citing Cornelissen, 2004; Taylor and Hansen, 2005; McCarthy et al. 2010) and the exploration of connections between theatre and organization in increasingly popular and well developed (citing Clark and Mangham, 2004; Schreyögg and Höpfl, 2004).

Zandee and Broekhuijsen notice that ‘the dramaturgical view that organizational life can be seen as theatre (citing Goffman, 1959; Mangham and Overington, 1987; Vaill, 1989) is an attractive one because it is not difficult to find resemblance between theatrical and organizational performance. Furthermore, in both domains it is expected that such performances are being prepared and delivered on time, within budget, and in an accurate manner (citing Austin and Devin, 2003). This accessibility and transferability (citing Vera and Crossan, 2004) of the theatre metaphor may at the same time hamper its potential for truly new and surprising insights into, for instance, identity and role enactment within an organizational context (citing Cornelissen, 2004).’

Zandee and Broekhuijsen also conclude that studies of the theatre craft and the use of theatre in organizations have in common is ‘that they are often based in personal experiences, or close observations thereof, with the processes of theatre production’ (Zandee and Broekhuijsen, 2009, p.7).

McCarthy et al. (2010) claim that ‘the basic premise of the dramaturgical perspective is that people behave and express themselves according to the situations they face, i.e. they put on an act.’ They propose the three ‘P’s of dramaturgy (citing Grove et al., 2000) for enhancing a service customization which are performance and the types of scripts and improvisation capabilities required to deliver service customization configurations and the other two P’s’, participants (employees and customers) and the physical setting.

Green (2009) cites Rochelle Mucha, president of Business as Performance Art and author of ‘Aesthetic Intelligence: Reclaim the Power of Your Senses.’ She states that aesthetic intelligence in theater is defined by three elements:

1. presence, which is not simply being somewhere, but being self-aware and aware of others.
2. authenticity, which entails knowing and understanding the role that one is taking on in business interactions.
3. synthesis, which Mucha said involves seeing overall themes, pulling together disparate information and recognizing what is not said overtly.

‘By integrating the three aspects of aesthetic intelligence into an organization's culture - creating connection among employees - business leaders can start the company on the path to creativity and innovation’, according to Green.

De Volkskrant, a Dutch newspaper, devoted on April 8 2011 a special section on beauty. Famous Dutch designers were asked what they consider as beautiful in design. Below their statements are listed.

Designer	What does beauty mean in your work?	How do you achieve beauty in a design?
Gijs Bakker, product designer	Nothing and everything simultaneously. I just want an idea in my head is in the form of an elaborate product. Beauty is the result thereof	All ingredients must fall into place, creating a narrative emerges
Ellen van der Wal, architect	Composition, contrast and complexity. A building must be put together and form a harmonious whole. When people look at it, it must have an effect on them. They must think something is happening here.	Initially, the functionality and durability. But the building must also be tempted. I try my buildings bring more contrast and composition
Sergio Herman, chef cook	Beauty is in second place, the taste is most important. But other cooking I turn quickly to the appearance of taste. Because testing starts with the eyes. When people see something, they expect something.	We work with dinner plates of designers. I put down the court so that it follows the shape of the plate.
Iris van Herpen, fashion designer	Balance. Something must not be perfect, there must be some tolerance, because it stimulates people. If the viewer with my dress perceive a certain feeling, it has beauty	I try to achieve that balance by such traditional techniques with those of today. This creates a balance between tradition and 'now'
Piet Oudolf, garden and landscape designer	Perception, aesthetics and dynamics. Beauty goes beyond the first impression, it's much deeper. If you see something, you should feel something	Coherence, the proportions must be correct. When is everything correct? If anything annoys you. It does not necessarily have to be perfect, even in imperfection can put things right

Table 2.4 Overview of statement about beauty made by Dutch designers

Noteworthy is that almost all designers consider formal property as a condition for experiencing beauty. And the consequence that there is a certain emotion to be felt. Below the cited mentioned design principles per design discipline are put in an overview.

Design discipline	Design principles		
	Aspects of design	Goals	Starting-points and other aspects
Architecture	Balance, equilibrium, symmetry, sequence, rhythm, as well as order and complexity cohesion, unity, proportion, simplicity, density, regularity, economy, homogeneity prototypically	Usefulness, affordable, attracting attention	Form follows function Form follows meaning Threefold: <i>utilitas</i> (functionality), <i>venustas</i> (aesthetics) and <i>firmitas</i> (construction and sustainable)
Product design	Curiosità (curiosity) , dimostrazione (demonstration), sensazione (sensational), sfumato (gradient),	Attention, Relevance, Confidence and Satisfaction Useful	Form follows function Form follows emotion Form follows meaning Pleasantness, responsibility, certainly,

Design principles			
Design discipline	Aspects of design	Goals	Starting-points and other aspects
	arte/scienza (artistic / scientific), corporalita (corporality / human), connessione (connection) balance, symmetry, sequence, rhythm, unity in variety, proportion, simplicity, prototypically		attentional activity, effort and situational control Innovative, aesthetic, understandable, unobtrusive, honest, long-lasting, thorough, environmental-friendly, as little design as possible the maximum effect for minimum means, unity in variety, most advanced, yet accepted (MAYA) and congruency / appropriateness
ICT and multi media design	balance, equilibrium, symmetry, sequence, rhythm, as well as order and complexity cohesion, unity, proportion, simplicity, density, regularity, economy, homogeneity	Fulfill human needs and to support human values Support autonomy, promote creation and representation, optimal challenge, provide timely and positive feedback, facilitate human-human interaction, represents human social bond, facilitate one's desire to influence others, induce positive and intended emotions	What, Why and How Visceral, behavioural and reflective
Garden and landscape design	Directionality (static-dynamic, vertical-horizontal, straight-curved, regular-irregular, axially), sequential relationships (repetition, contrast, rhythm, similarity, continuity), spatial relationships (shape, centralized-decentralized), symmetry-asymmetry, open-closed, height-to-width ratio, built-natural elements), solids and voids relationships (density,	Sensory qualities (human-monumental scale, balance-imbalance, light-darkness, color, texture), collative properties (surprise, novelty, mystery, ambiguity, puzzlingness, legibility, complexity) , anthropomorphic properties (human qualities)	Denotative meanings (convention, exemplification of use, style and structure) and commutative meanings (resemblance, symbolization, allusion, evocation)

Design discipline	Design principles		
	Aspects of design	Goals	Starting-points and other aspects
	predominant rise, punctuation, proximity), and overall organizational properties (unity, diversity)		
Dance	Motif, repetition, variation and contrast, climax or highlights, proportion and balance, transition, logical development and unity		
Literature	Identification (with storyline, emotions and characters) Learning		

Table 2.5 Overview used design principles of in several design disciplines

For organization design, what can be learned from design principles of architecture, garden and landscape design and product design? First, looking back on the mentioned design principles of the different design disciplines, can be observed that these are quite similar, in particular the interpretation of the formal properties like balance and harmony. Together, the found design principles show are combinations of formal properties with starting-points and design purposes like supporting challenge or usefulness.

Functional beauty

Particular for above discussed most design disciplines is the almost natural combination of functional value and aesthetic value. Here, the aspect of *functional beauty* is relevant.

Recent literature on aesthetics again argues the aspect of ‘functional beauty’ (FB) which considers both judgments, the ethical and the aesthetical. An organization can be good as an aesthetic object and good as a organization, but this need not mean classifying it first in one way, then in another. Nor need it be a matter of evaluating the organization with respect to purposes other than its primary functional one. Instead, the evaluation can focus on how the organization’s aesthetic qualities are relevant to and take account of its functioning as a good organization. Then, questions can be tried to answer like whether an ugly organization can be good (high functionality), whether a beautiful organization is a good organization too and vice versa.

In other words, they can be judged on functional beauty (and dysfunctional ugliness).

The object of this judgment in this dissertation is the organization. Both the aesthetic judgment and an overall functional evaluation of the organization have the same object, but the aesthetic judgment has a narrower focus. In making the aesthetic judgment, we consider if and how its aesthetic features enhance the organization’s functioning as a organization. Is it beautiful in a functional way? Whereas in arriving at the wider comprehensive evaluation, we take account of *all* that is relevant to how well the organizations functions as a organization.

FB distinguishes at least two ways in which function can be related to beauty: external and internal (Sauchelli, 2013). ‘*Externalist* accounts of FB usually establish the connection between function and beauty in the following logic. They start with the idea that there are objects which are clearly

functional (i.e. buildings, cars, or furniture) and clearly possess aesthetic value. Thus, an FB externalist advocates that functional considerations are relevant for judging an object aesthetically, because in cases where the object at issue has a specific function, it is necessary for such an object to fulfil its function in order to be judged as beautiful' (ibid).

An *internalist theory* of FB denies that functional considerations contribute to aesthetic judgments only negatively or indirectly. 'An internalist theory of FB is not committed to the strong thesis that beauty is to be explained solely in terms of utility' (Davies, 2006). 'More specifically, theories of this type suggest that an object can also be judged as beautiful by virtue of the way it looks in relation to its function (Sauchelli, 2013). In other words, something can be judged as functional beautiful when one or more of its (positive) aesthetic properties contributes to the fulfilment of its function. According to this kind of theory, the concept of FB can be understood as a case in which beauty is literally functional' (ibid).

For organizations, initially it seems that the *internalist theory* of FB is most applicable. Current literature on organizational aesthetics suggests stimuli in organizations like image, processes, decision-making and physical space of the organization in which experienced beauty is literally functional.

Affordance-based design

Reflecting on above discussed design disciplines, they all recognize the added value of aesthetic experiences for the user. Particularly product design and architecture, that both distinguish functionality from aesthetics. And both design disciplines perish a changing assignment for designers. Form follows function has been changed to form follows meaning and value. Or actually, material en production techniques as well as user requirements have lead to an extension of the traditional function of products and buildings. This change could be strongly related to the aspect of *affordance*, which was already touched at the section about garden en environmental design. Gibson introduced the term '*affordance*' which refers to what an environment offers in terms of the possibilities to perform activities and fulfill needs. According to Gibson, 'affordance precedes subjectivity, interpretation, use, and meaning' (Almquist and Lupton, 2010). Gibson was most concerned with how animals perceive their environment, which he argues 'is through the perception of affordances in the environment'. 'The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill' he stated. Later, Norman (Norman, 1990) took Gibson's theory of affordances and extended it into a prescriptive formulation for human interaction. He defines affordance as the "perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used' (ibid). He distinguishes 'perceived affordances' and he claims that 'they result from the mental interpretation of things, based on our past knowledge and experience applied to our perception of the things about us'.

Later other authors have also begun using the concept of affordance within engineering design, architecture and industrial design research (Maier and Fadel, 2009).

'Theories of use, usability, and users have grown out of the fields of engineering, cognitive science, and design research, and have been heavily influenced by Norman's notions of affordance (or perceived affordance)', Almquist and Lupton argues. In order to express the use of an artifact, a designer aims to make explicit specific affordances by intentionally embedding cues for people who use the object.

Vyas et al. (2012) advocate that 'the design process exhibits an interactive nature in order to support meaning-based actions of the design-participants'. This means that design should primarily be considered as a process of cognitive construction. Meaning-making is considered as the process of constructing ways of interaction with the environment. They claim that 'aesthetically-oriented emotions, which are the content of aesthetic experience, provide us the ability to assign values to those dynamic presuppositions of interaction enhancing the detection of interactive affordances.'

Zhang and Patel (2006) propose a framework for categorization of affordances which contain *biological affordance* (based on biological processes: e.g. a healthy mushroom affords nutrition, while a toxic mushroom affords dying), *physical affordance* (mainly constrained by physical structures: e.g. the flat horizontal panel on a door can only be pushed), *perceptual affordance* (provided by spatial mappings: e.g. if the switches of the stovetop burners have the same spatial layout as the burners themselves, the switches provide affordances for controlling the burners), *cognitive affordance* (provided by cultural conventions: e.g. for traffic lights, red means "stop", yellow means "prepare to stop", and green means "go"). Many affordances are provided by a combination of more than one module. Therefore Zhang and Patel distinguish *mixed affordance*. They refer to the 'mailbox' example given by Gibson. 'A mailbox does not provide the affordance of mailing letters for a person who has no knowledge about postal systems. Knowledge (cognitive affordance) and structure of a mailbox (physical affordance) are both involved in constructing the affordance for mailing and receiving letters'.

For architecture, this movement can be considered as an attempt to provide appropriate form and function has been recognized by Vitruvius who distinguished form (*firmitas*) and function (*utilitas*) were considered separate, but competing requirements, among others, such as beauty (*venustas*). Maier and Fadel (2009) suggest that 'the concept of affordance could be used as a conceptual basis to unite the originally separate Vitruvian ideas of form and function'. They mention some examples of the aspect of affordance in architecture. 'Buildings have many high-level affordances, including affording shelter to occupants from the exterior environment, affording aesthetics to occupants and passers-by, affording storage of goods, affording comfort to occupants through climate control, etc. More detailed affordances can better be analyzed by looking at specific building elements' they argue. 'Individual properties of either the artifact (color, density, size, etc.) or the user (strength, age, height, etc.) are not in and of themselves affordances, but taken together can determine whether a specific affordance exists, such as the ability of a specific person to walk on a specific floor.'

Almquist and Lupton establish strong relationship with the possible expansion of traditional usability and utility of things. 'For design researchers in the social sciences' they argue, 'utility is the essential question, namely "how things work and the degree to which designs serve practical purposes and provide affordances or capabilities," while significance tends to describe a secondary set of acquired features: "how forms assume meaning in the ways they are used, or the roles and meaning assigned to them, often becoming powerful symbols or icons in patterns of habit and ritual'. 'In conspicuous consumption' they continue, 'the manifest function is "the satisfaction of the needs for which these goods are explicitly designed" and the latent function is the "heightening or reaffirmation of social status.' According to them, 'functional analysis is an appropriate framework to analyze designed artifacts, because while designers may have an intention related to how their work ought to be used or the niche it will fill in the lives of users, objects frequently take on additional roles and have unintended consequences'. Therefore they emphasize, that it is important to note that designed artifacts have multiple potential latent functions. 'These latent *functions*, moreover, can also be conceived as latent *meanings*, understood both subjectively (the personal associations with an object that accrue over time) and intersubjectively (as part of cultural complexes of value and significance that require communities for their activation). Thus the "function" of conspicuous consumption unfolds as a primarily meaning-making activity, by which a consumer flags, brands, and publicly performs his or her place in the status landscape, which is also an object landscape' (Almquist and Lupton, 2010).

Some researchers transferred the affordance approach to organization design.

Vyas et al. (2008) consider affordance as a 'product' or 'result' of human actions. 'This fact refers to the dynamic and evolving nature of affordances', they argue. 'It allows designers to understand not only what is given to the users but also the experience and values that are supported by their designed

artifacts.’ Second, they consider affordance as an enabler or encourager of social activity. As an example they mention affordance of a academic work environment ‘that also allows the members to share non-work related but highly sentimental news (e.g. announcing the birth of a new born child), personal achievements (e.g. best paper award), personal interests (e.g. favorite books, favourite conferences) to support social awareness.’

Zammuto et al. (2007) argued that ‘our affordance are the results of the influence or intertwining of IT and organizational features’. By using the affordance lens ‘their values for explaining organizational form and function comes from how they are enacted together’. One of the affordances they propose is visualizing entire work processes. In relation to this dissertation this suggestion can be adapted to visualizing coherence, identity, goal achievement and progress and interaction.

And more recent for example Sutherland (2012), following DeNora (1999), developed the theory of *aesthetic reflexivity*, based on affordance based thinking. According to Sutherland (2012), ‘the aesthetic workspace is the opportunity to engage in reflexive, critical thinking afforded by the aesthetics of the context created around arts-based activities.’ He argues that three underlying processes that arts-based methodologies deliver in developing this kind of reflexivity: a) experiencing self and others, b) objectifying experience and c) associating experience.

2.10 Conclusions

‘Art aspires beauty, science aspires truth. Art is creative and science is descriptive. Art appeals to emotion and meaning, where science appeals to reason. ‘Convenient clichés segregates the arts from the sciences, expressing the widespread conviction that each would be contaminated through association with each other’ (Elgin and Goodman, 1989). Does the field of aesthetics, examining art, prove the contrary?

Mothershill (1984) designates aesthetics as a ‘intellectual wasteland, and the fault lies with the aestheticians themselves, who have been insensitive to the variety and flexibility of the language of criticism and the use s to which it I put.’

Ahlberg (citing Engel, 1993) offers at least two reasons why analytical aesthetics provided so unsatisfied revenues. Analytical philosophers believe that philosophy like science is a common enterprise, and that therefore philosophical theses are discussable and criticizable. And second, analytical philosophers are convinced that here are can be progress in philosophy, although not in the same sense as in science.

Shusterman (1989) who looked back on the analytic aesthetics for many years concludes that ‘it seems likely that analytic aesthetics will move in a more pragmatist and activist direction, especially since critical practice has taken some surprising new paths which most analytic theorists will not wish to follow or accept as critical paradigms to which analysis as accurate second/order reflection must be faithful.’

So, studying the field of aesthetics ends unsatisfied and without usable insights?

No, looking through the eyelashes at organizations, there are some. And more important, the main research questions of this part of the literature study can be all answered.

The main conclusions about *aesthetics* are:

- Aesthetic experiences are perceived in or attributed by aesthetic properties in objects and artifacts: the formal properties (harmony, balance, tension, etc.) for *structuring*, the representational ‘properties’ (symbolic value, history, values, etc.)for *identification* and the expressive or sensory properties (color, sound, etc) for *attention*.
- Several types of aesthetic experiences can be distinguished: cognitive (intellectual), perceptual, emotional and transcendental, moral, religious and sexual experiences.

- The probability of a positive aesthetic judgments and positive emotion - and less negative aesthetic judgments and less negative emotion - increases in proportion as the object, artifact or event contains more aesthetic properties.
- Aesthetic properties supervene on non-aesthetic properties.
- The antecedents of experiencing aesthetics can be divided into personal characteristics (sensibility, mood, education, culture, age, interests, experience), characteristics of the object or artifact (the degree of aesthetic properties) and environmental characteristics (time to perceive, presence of other stimuli,
- The aesthetic process globally starts with observation. Via interpretation and report the perceiver will come to aesthetic judgment and (aesthetic) emotion
- People's awareness of the aesthetic quality of their environment and improving this aesthetic quality, can be influenced by working on the several aspects defined within the ontology of the aesthetic quality of objects. To stay out of the discussion of taste, while this is people and organization related, in any case the aesthetic quality of objects can be improved by working on the *primary or formal and expressive* qualities of objects and artifacts. Assuming that these qualities forcefully supervene on the non-aesthetic properties of work and organizations. Working on the *secondary qualities* of objects are probably related to organization values and identity.
- It is quite reasonable that aesthetic processes within organization will take place too;
- These will be experienced under more or less the same environmental conditions like a safe environment, a specific context, scale, time (period of maturation), with less social activity (derivation) and relation with other different objects;
- The aesthetic experiencing process results in an aesthetic judgment and an emotion as well. They can be positive (positive aesthetic experiences: PAEs) and negative (negative aesthetic experiences: NAEs). Pleasantness, joyfulness and meaning are often mentioned emotions related to aesthetic experiences;
- During aesthetic processes, some psychological mechanisms should be taken into account like aesthetic induction, prototyping, familiarity;
- The design principles of many design disciplines (except organization design) can be considered as user-centered. Examples are usefulness, affordable, understandable, unobtrusive, honest, long-lasting and environmental-friendly;
- The design principles of many design disciplines (except organization design) include aesthetic aspects for realizing aesthetic value for the user (design based on values, needs, functions and properties.

Reflection

I will end this literature study on aesthetics with a personal reflection.

Plunge into the field of aesthetics gives me finally some unsatisfied feeling. I was educated or actually formed as a product designer. And I learned - during a design process as *reflection-in-action* (Schön, 1989) - that products have functional as aesthetic value as well. Designs were judged on the functional and only the formal or substantive aspects of the design like harmony, proportion and unity. The representative and expressive aspects (style, color) of the design were granted as taste of the designer and weren't discussed or judged at all. Working with formal or substantive aspects of a design is in the nature of a designer, I think. And this isn't discussed by designers intensively or in a way aestheticians do. It's just part of their job.

I grasped the building blocks I need for design organizations. Therefore I am thankful to the aestheticians. But let's go on by citing Zangwill (1998): 'There is a limit set to reasoning about aesthetic matters. We must ultimately look or listen, and feel.'

3 ORGANIZATIONS AND DESIGN

This thesis is about the role of aesthetics in work and organizations. Before liberating and embedding aesthetics in organization design and in design principles, this chapter will try to describe the basics of organization design and developments in organizations, the characteristics of professional organizations and the few contributions on aesthetics in organizations. In sum, the following paragraphs will be discussed:

- 3.1 Current opinions on organization design
- 3.2 Changing perspectives on organizations and management
- 3.3 Job design and process design
- 3.4 Professional organizations;
- 3.5 Aesthetic perspective on organizations:
 - a. design thinking in organizations;
 - b. organizational aesthetics.
- 3.6 Conclusions

3.1 Organization design

Views on organization design

In order to discover and embed aesthetics in work and in organizations, the building blocks of an organization need to be defined. Certainly, aesthetic properties supervene on non-aesthetic properties (Zemach, 1997; Parker, 2007; Sibley, 1959; Zangwill, 1989; Scruton, 2009). But, what are the OAS?

Before trying to answer this challenging question, defining what a organization is and need to be done first.

Galbraith (1977) described the possibilities of organization design. 'Organization design', he says, 'is conceived to be a decision process to bring out coherence between goals or purposes for which the organizations exists, the pattern of division of labor and interunit coordination and the people who will do the work'. So, the design of the organizations must show coherence between strategy, organizing mode and integrating individuals. Galbraith discusses the different approaches on organizations which their own views on organization design. The classical school considers the organization design as a triangle of structure and reward system. The human relations approach on organizations adds information and decision process to it. Whereas the people perspective on organization design distinguishes task, structure, information and decision processes, reward systems and people as the basic ingredients of an organization.

Gerstein (1999) defines organization design as 'the configuration owned and 'virtual' business capabilities, the structuring of reporting relationships and administrative units; the engineering of operating, management and information systems; and the fostering of the organization's different 'cultures' to enable it various constituencies to accomplish their respective objectives'.

According to Van Aken (2006) a design is 'a model of an object to be realized, made as an instruction for the next step in the creation process. A designer should at least and preferably only specify in his/her design what the people, who are to realize it, need to know in order to realize it as intended by the designer'.

Parameters for organization design

Scott and Davies (2007) mention the essential six ingredients of an organization based on Nadler and Tushman's congruence framework (1997), which are: environment, strategy and goals, work and technology, formal and informal organization and people. They criticize this framework because 'it tends to perpetuate the dualism that distinguishes structure, whether formal or informal, from people and their actions'. And second, they think 'the entire framework is highly static, privileging elements and structures over actions and processes.' For overcome these limitations in this 'theory of structuration', they succeed Giddens' approach. He argues that 'organizations comprise social structures which consist of rules and schemas (models for behavior) and resources (both material and human) which acquire their meaning and value from the schema applicable to them'.

Rather than focusing on a stable, static, cross-sectional view of an organization structure, 'it reminds us to consider the ways in which moment by moment, day by day, and year by year, structures are undergoing transformation, thereby providing new and different opportunities for individuals making choices and taking action', according to Scott and Davies. Thus, according to them, organizations must have some other ingredients which they call capacities. They cite Hannan and Carroll (1995) who proposes three capacities: durable, reliable and accountable.

Based on these assumptions they propose three definitions of an organization, based on the rational, natural and open system perspectives:

- 'Organizations are collectivities oriented to the pursuit of relatively specific goals and exhibiting relatively highly formalized social structures (a rational system definition);
- Organizations are collectivities whose participants are pursuing multiple interests, both disparate and common, but who recognize the value of perpetuating the organization as an important resource (a natural system definition);
- Organizations are congeries of interdependent flows and activities linking shifting coalitions of participants embedded in wider material-resource and institutional environments'.

They describe rational, natural and open systems as perspectives or paradigms, because organizations 'do not deal with a single unified model of organizations structure, but rather with a number of varying approaches that bear a strong family resemblance'.

Galbraith (1978) stated that 'organization design is conceived to be a decision process to bring about coherence (which is a formal aesthetic property) between the goals of or purposes for which the organization exists, the patterns of division of labor and inter-unit coordination and the people who will do the work'. Jonker et al. (Jonker et al., 2006) conclude (citing Scott, 1998) that 'despite the abundance of organization design theories no general principles applicable to organization design in all times and places can be identified'. They suggest that 'first a formal representation of an organizational model as a design object description should be provided. In addition to this, to address the operations performed on such design object description during a design process, a formal representation of design operators underlying possible design steps is needed.'

They conclude that 'often in the literature organization design is recognized as an engineering problem' (citing Child, 1973). From this perspective design they considered this as 'a continuous process of a gradual change of an organizational model by applying certain operations' (Pfeffer 1978). Minzberg (1993) describes the design process as the following sequence of operations: 1) given overall organizational needs, a designer refines the needs into specific tasks, which are further combined into positions: 2) build the "superstructure" by performing unit grouping using special guidelines and heuristics (e.g., grouping by knowledge and skill, by work process and function, by time, by place, etc.); 3) grouping process is repeated recursively, until the organization hierarchy is complete.

Referring to the mentioned formal aesthetic properties, grouping, repetition and coherence seems to be - at least in theory - advised principles in organization design.

Hatchuel (2001) concludes that design is not a well established concept in the organizational literature. He argues that 'classical organization theory is the infant of bureaucratic theory and the latter is the infant of the representation theory of things. If standards, outputs, or skills are given, or adequately represented, then they act as the contingent variables of organization theory. He notes that yet, design theorists in architecture and art has strongly considered organizational and social settings in their thinking'.

He notices that the literatures about organizing and organizational forms have been based on concepts that directly belong to the language and grammar of design theory. 'The traditional organizational chart is in itself a designed artifact', he states. It is well known, according to Hatchuel, 'that design theory takes its roots in the history of architecture, art and engineering. It has taken more recently an increasing importance in the thinking of Simon (1996) in the field of management science. Design theory is a central issue in the disciplines that are oriented to some form of 'arte' in its old Latin meaning of 'the making of some Thing'.

Hatchuel thereafter formulated five propositions which will align organizational theory with design theory:

- Proposition 1 : Innovation, artistic work, cultural activities are activities which have design theory and work as a major component, stake and conflictual area. And several findings of the literature on these issues can be reinterpreted as confirmations of these hypothesis.
- Proposition 2 : The alternate to bureaucraties can be theorized as design-oriented organizations .
- Proposition 3 : in design oriented organizations the power cannot be exerted only by allocating resources or arbitrating between conflicting orientations. Power lays in the ability to influence the design work by creating concepts, changing design processes, activating different forms of knowledge.
- Proposition 4 : Project management and knowledge management has been the most popular mottos in management in the last decade. In spite of being extremely simplistic forms of design theory, they can be also interpreted as evidence in favor of the extension of design-oriented organizations.
- Proposition 5 : Co-design is the most difficult form of cooperation between different companies.
- Proposition 6. The organizational identity of firms is recognizable through the nature of their design activities.

Although Jonker et al. (2006) stated that 'it is widely recognized in social studies that no 'best' design of an organization exists, a number of informal guidelines and best practices developed in the area of organization design can help in identifying the most suitable organization designs'.

To overcome the lack of general principles applicable to organization design, they suggest to use 'abstraction grammars and hierarchical graph grammars, based on a set of ten design operators which provides the means for creating a design of an organization from scratch as well as revising existing designs for organizations:

1. Organization: by the patterns of relationships or activities in an organization, and described by sets of roles, groups, interaction and interaction links, relations between them and an environment;
2. Organization structure: a structural description of an organizational specification described by the relation is determined by a set of atomic relations;
3. Organization dynamics;
4. Roles: representing a subset of functionalities, performed by an organization, abstracted from specific agents (or actors) who fulfill them. Each role has an input and an output interface, which facilitate the interaction (communication) with other roles

5. **Ontology mapping:** the ontology, which describe interfaces of interacting roles, can be different. Therefore, if necessary, the specification of a role interaction process includes ontology mapping;
6. **Interactions;**
7. **Interlevels:** an inter level link connects a composite role with one of its sub roles. It represents an information transition between two adjacent aggregation levels. It may describe an ontology mapping for representing mechanisms of information abstraction;
8. **Group:** a group is a composite structural element of an organization that consists of a number of roles. In contrast to roles a group does not have well-defined input and output interfaces. Groups can be used for modeling units of organic organizations, which are characterized by loosely defined or sometimes informal frequently changing structures that operate in a dynamic environment. Furthermore, groups can be used at the intermediate design steps for identifying a collection of roles, which may be further transformed into a composite role;
9. **Environment:** the conceptualized environment represents a special component of an organization model. According to some sociological theories (e.g., contingency theory), an environment represents a key determinant in Organization design, upon which an organizational model is contingent. Similarly to roles, the environment is represented in this proposal by an element having input and output interfaces, which facilitate in interaction with roles of an organization. The interfaces are conceptualized by the environment interaction (input and output) ontology;
10. **Dynamic property.'**

Organization configurations and models

By investigating the aspects of organization design, Mintzberg must be mentioned because of his groundbreaking work he did on this topic. Mintzberg (1979) reviews nine different parameters used in organizational design. They are divided into four different groups: 1) individual position design parameters (job specialization, behavior formalization, training and indoctrination), 2) superstructure design parameters (unit grouping, grouped by market or by function and unit size), 3) lateral structuring parameters (planning and control systems and liaison devices) and 4) decision making parameters (planning and control systems, liaison devices and decentralization).

He also described five configurations of organizations: the simple structure, the machine bureaucracy, the professional bureaucracy, the divisionalized form and the adhocracy.

Because this dissertation particularly concerns about professional or knowledge-intensive organizations, the characteristics of the professional *bureaucracy* and the *adhocracy* seems to be most relevant.

In a *professional bureaucracy* the work performed by the operating core becomes so complex that only the workers themselves fully understands its contents, they gain more control over the actual work processes (Mintzberg, 1979). According to Mintzberg, 'this configuration is characterized by coordination by standardization of skills, and is in effect the only organizational structure that allows standardization and decentralization to coexist. The standardization is closely related to the training and indoctrination exerted on the employees, and therefore largely lies outside the control of the organization itself. This type of organization emphasizes the power of expertise and this is also one of its strongest technological assets. The use, and limitations, of expertise is called pigeonholing the problem at hand. This follows when the professionals work requires performing two basic tasks, first to categorize what the client needs and choose which template solutions its the situation best, and then next to execute the chosen program.'

The *adhocracy*, Mintzberg notes, 'characterizes an organization with a dynamic environment and that deals with problems that the organization profits from solving are complex. The organizational structure has to be both very flexible and adaptive. Knowledge and skills are required to solve tasks, which because of their complexity often spans several problem domains. Therefore information is very

valuable, and an uninterrupted flow of it, is crucial in ensuring the optimal solution. A adhocracy needs a very organic structure with very little behavior formalization. Jobs are highly specialized horizontally, and the employees are professionals.'

Many models for organization design have been developed the last centuries, all more or less based on the above mentioned approaches and models. Gavrea (2009) examined in her PhD-dissertation about the use of most common organizational models for organizational diagnosis and for improving firm performance. These are: Force Field Analysis, the Leavitt's Model, Weisbord's Six Box Model, Galbraith's STAR Model, Nadler and Tushman's Congruence Model, McKinsey's 7-S model, the 'four quadrants' of Bolman and Deal, Burke-Litwin Model and Freedman's SWAMP Model. She concludes that these models have both common and distinctive features. 'The most obvious features of these are:

1. The vast majority of the organizational diagnostic models presented are based on open systems theory, therefore the external environment is presented as a separate category that influence the way organizations operate in five of the nine models.
2. Most models illustrated a number of variables that are in a relationship of interdependence. The most obvious example of this 'cause and effect' relationship is the Burke-Litwin Model. Models which do not express an interdependent relationship are: Weisbord's Six Box Model and Bolman's four quadrants.
3. The model with the fewest variables is the Leavitt's Model which includes 4 variables and the model with the most variables is Burke-Litwin Model containing 12 variables. The remaining models indicate about 5-6 variables. The key variables in these models can be divided into two categories: those defined in general terms such as Force Field Analysis and those based on well-defined theoretical foundations such as the Congruence Model.
4. These models have a number of common variables, but with different importance in different models.
5. A single model of organizational diagnosis includes performance as a separate variable (e.g. Burke-Litwin model).'

She also claimed that the most used models in practice proved to be Weisbord's Six Box Model (25% of companies analyzed, used as a basis for organizational diagnosis this model) followed by 7-S model (19 %) and third STAR Model and Nadler and Tushman's congruence Model (10%). All the above models are models that address organizations as open systems.

Earlier Burke and Litwin (1992) examined the relationship between organizational models and performance. Like Gavrea (2009), they reflected on the most used organizational model and concluded that 'these models (especially the 7-S model and Weisbord's six-box mode) evolved from practice.' They believe that 'these models have valid components because they are in fact based on practice and do not convey irrelevant or the so-called ivory tower thinking'.

The 7-S model identifies seven dimensions of organizations: shared values, strategy, structure, staff, systems, skills, and style (Waterman et al., 1980; Pascale and Athos, 1983). An important starting-point of this model is that it reduces complexity by identifying the main 'levers' of organizations. However, although each lever is of greatest importance, the different levers cannot be treated independently. 'The central point is that the fit among and between them has to be good to get long-term leverage' (Pascale and Athos, 1983, italic in original): they are interdependent. Changing one of them affects the whole system.

According to Burke and Litwin the strengths of the 7-S model are 1) its description of organizational variables that convey obvious importance / strategy, structure, systems, style, staff, skills and shared values and b) its recognition of the importance of the interrelationships among all of these seven variables, or dimensions.

Weggeman (1995, 1997) developed an European variant of the model, called the *ESH-model*. This

model identifies strategy, management style, systems, personnel, culture and structure as the main organizational dimensions. The model stresses that the organizational factors refer to both intended and unintended, formal and informal, measurable and non-measurable, implicit and explicit, internal and external determined aspects.

ESH stands for *balance*, *coherence* and *heterogeneity* (translated from Dutch: Evenwicht, Samenhang en Heterogeniteit). With 'cohesion' is meant that any change in one of the elements also can or will result in a change in the other five elements. It means that each element is equally important. So, coherence in this perspective expresses something else than is distinguished in literature on aesthetics. Consistent coordination between the six elements and a balanced distribution of time and energy on those elements is required. A third characteristic is heterogeneity in the sense that the model expresses both formal and informal dimensions.

Concluding, more and more organization theory and design theory will be aligned. Organization design in future more and more will take into account cultural aspects and will respond to needs of employees.

The ESH model (based on the 7-S model) seems to be a useful model for applying organizational aesthetics. It is proved in practice proved and contains valid components.

Views on designing organizations

Although uncovering and embedding aesthetics into the organization design doesn't mean redesigning organizations, it is necessary to have insights in the process of designing organizations.

Chandler (1962) introduced the thought of 'structure follows strategy'. Which means that 'different organizational forms result from different types of growth can be stated more precisely if the planning and carrying out of such growth is considered a strategy. The organization devised to administer these enlarged activities and resources, a structure. The thesis thus is that structure follows strategy.'

According to Gerstein (1999), 'the organization designer's job is to select the least-managerially demanding organization that best fits the 'design criteria' appropriate to the situation and strategy.'

Therefore he distinguishes six phases in the organization design process, which are:

1. Clarify the purpose of the organizational redesign, articulating the design criteria to be used to contrast and compare design alternatives. Consider overall change management requirements in view of the nature and scale of the redesign being undertaken.
2. Analyze the industry and company value chains to develop an understanding of the business' fundamental processes, basic economics and risks, and potential alternative foundations for competitive advantage.
3. Identify and evaluate alternative configurations of "strategic components", focusing on those parts of the value chain that should be conventionally owned vs. those that should be provided through partnership, supply, and outsourcing arrangements. Decide on the nature of the macrostructure and other arrangements required to achieve the necessary coordination between separate organizations.
4. Generate specific "design options" for one's own organization, including the overall organizational architecture, major processes, fundamental information technology infrastructure, structural grouping and linking mechanisms, etc. Include external organizations as well as internal ones within the scope of the design to ensure necessary horizontal integration.
5. Identify additional requirements to achieve overall objectives in areas such as performance measurement and reward, staffing and selection, knowledge leverage, organizational culture, and leadership.

6. Identify implementation issues, such as managing the approval process, planning the communications/roll out logistics, overcoming specific sources of resistance, and so forth.

Minzberg (1993) describes the design process as the following sequence of operations: 'given overall organizational needs, a designer refines the needs into specific tasks, which are further combined into positions'. Uncovering and embedding aesthetics into the organization design seems to be strong related to phase 1 and possibly phase 5.

Romme and Endenburg (2006) suggest a science-based approach to organization design which includes the five components of organization science, construction principles, design propositions or rules, organization design and implementation and experimentation. 'A construction principle emphasizes the importance of a certain type of solution in view of certain values or goals (e.g. 'to achieve A, do B'), while design interventions or rules elaborate solution-oriented guidelines for the design process (e.g. 'if condition C is present, to achieve A, do B'). Construction principles outline the deeper meanings and intentions behind design rules' (ibid). Zhang (2007) agrees, but distinguishes design principles from design guidelines. 'Design principles are high-level and largely context-free design goals', he argues. 'While design guidelines are narrowly focused, specific and context-dependent rules for designers to follow'.

Lekanne Deprez and Tissen (2011) state that 'designing is a fundamental process and not a repair job'. One way to start such a design process is to consider an organization as a system. They cite Stanford (2007), who summarized five models (McKinsey 7-S Model, Gailbraith's Star Model, Weissbord Six Box model, Nadler and Tushman Congruence model and Burke-Litwin Model) that serve as a framework to envision the organization in a holistic way. They conclude that 'although these models have been tested over at least two decades, each one was developed in an era of relative stability when organizations tended to have a single overarching design. Today's and tomorrow's world is different. So the models, even if updated, 'pertain to an Industrial Economy (and even early Service Economy)', according to Lekanne Deprez and Tissen.

Boonstra (1997) argues that 'the design-approach seems suitable when the problem is known, not too complex, and a solution is within reach. The approach is mandatory when the organization is in crisis and rapid action is needed. Also, when no reasonable degree of consensus about the nature of the proposed change can be reached, or a sizable reduction in personnel is expected, a design-approach seems more appropriate. The develop-approach appears more suitable with complex issues where the solution is not directly evident. The develop-approach is preferable when improvements and innovations can be effectuated gradually and incrementally, and value is set on an enhancement of the organization's ability to innovate'.

Boonstra suggests a integration of both approaches by using search-conferences, participative design, and democratic dialogue methods which are used in the contemporary development approach (e.g. Mohrman and Cummings, 1989; Axelrod, 1992; Weisbord, 1992). For realizing this new way of 'developing designing', five barriers to change need to overcome: 'a linear and formal process of decision making on redesign; the existing division of labor and poor inter-functional teamwork; the existing culture, norms and values limiting people's ability to change; the existing power configuration; top-down management of the change process and poor vertical communication', according to Boonstra.

Design approach	Development approach
- Organization as source of shortcomings	- Organization as source of experience
- New organization design as blueprint	- Improvements based on the existing organization
- Top-down	- Utilization of knowledge and insight of personnel
- Solution-oriented	- Problem-oriented
- Stable end situation	- Improving ability to change
- Single linear process	- Continuous and iterative process
- Techno-economical process rationality	- Social-political process rationality
- Strict norms and planning	- Regard for ability to change
- Abstract models ÷ concrete working methods	- Concrete working methods ÷ abstract models
- Emphasis on expert knowledge	- Application of operational knowledge
- Separation of design and implementation	- Smooth transition between phases

Table 3.1 Overview differences design approach and development approach (Boonstra, 1997)

Thus, the process of designing organizations should start with the question of what the purpose is of the organization redesign, taking into account the needs of the organization. It may be assumed that the change of form follows function into form follows meaning affects the approach of values in organizations. Starting from improvements based on the existing organization, a development approach instead of a design approach seems to be more effective.

3.2 Changing perspectives on organizations and management

This dissertation starts with assumption that aesthetics is missing in the current perspective on organization design. Following Roozenburg and Eekels (1995), the design of the organization needs to change as a consequence of changing roles and needs of the employees in this case. Assuming that when needs and values of employees, like sense making, meaning, experiencing aesthetics, are changing, considering that properties can fulfill one or more functions, and by fulfilling functions a design satisfies needs that gives people the possibility to realize one or more values, also the properties will have to change as well.

Guillén (1997) argues in his famous article 'Scientific Management's Lost Aesthetic' that 'a numerous studies have identified scientific management with a highly constraining, overtly exploitative and ideologically conservative model of organizations'. Scientific management, according to Guillén, 'has been portrayed as a paradigm of reckless deskilling, impersonal production and mediocre quality, which appears to be at odds with artistic creation and recreation'. 'The aesthetic message of scientific management has received virtually no attention from organizational researchers', he concludes. Guillén studied European avant-garde modernists, especially architects, who worked with the principle of unity, order and purity, which should be ought to guide any design. 'The European architects and designers turned the mechanical into a metaphor for beauty and form as well as function', he concludes. 'They found in scientific management a lost sense of the beautiful that has escaped the attention of the field of organizational studies'. End he ends his article with the conclusion that 'we have long neglected the aesthetic context of organizational behavior'.

Peters (2005) agreed with Guillén and suggest attention for aspects like elegant, warm, coherence, simple and graceful beauty as a response to the scientific management movement.

Hatchuel (2001) tries to link organization theory and design theory. His argumentation for this attempt is because of his observation that 'classical organization theory is the infant of bureaucratic theory and the latter is the infant of the 'representation theory of things'. 'If standards, outputs, or skills are given, or adequately 'represented' then they act as the contingent variables of organization

theory', he argues. He discusses 'the Mintzberg typology', what he called 'the bureaucratic model', in which design is supposed to be there active and efficient: how it works, how it changes was not considered. 'The Bureaucratic model could change only through a new Design theory', he states. 'One of the pitfalls of post-Taylorian and post-Fordist literature is that they have analyzed changes at the level of the assembly worker or at the operations level as if job enrichment or even participative work was significant of a major shift. The real long term changes were not there and were going to take place in design work and designer's collective activities, those places and workers not analyzed in the bureaucratic model', he argues.

Linking organization theory and design theory leads to a theoretical position rather unusual:

- Organizational theory reaches appearance of autonomy only in the special case of the bureaucracy where precisely design is assumed but not discussed;
- Design theory reaches appearance of autonomy only in the special case of bureaucracy and or market relations where designers have an authoritative position;
- in all other cases, design theory and organization theory are contingently interrelated, hence are not autonomous fields, Hatchuel concludes.

Therefore, Hatchuel proposes a new type of organization, the 'design oriented organization' (DO2).

He defines design oriented organizations as:

- organizations where the central resources and efforts towards change are concentrated on design activities;
- design oriented organizations can also be defined more theoretically as organizations which have the capability to organize collective design in a context of great Concept-Knowledge distance (C-K distance).

For designing or reforming organizations to design oriented organizations, he foresees four 'logics of actions':

1. 'Establish a genealogy of things and contexts that will serve as a knowledge reference for say 'the flying boat': this means building reference worlds to the 'new concept': all sort of methods can be use here.
2. Choose a design space (material and symbolic) where the identity of a 'flying boat' and some of its assumed features can be *expressed and used* as a first validation process: it is most likely that some drawings could be the design space here ; yet it is not always the case: in engineering the design space could be a computational model ; and in other cases it could directly a mock-up, or a hardware circuit.
3. Define a memorizing process where lessons about the design process can be kept: naming, labeling, recording experiences are necessary techniques to vizibilize the New 'things' coming to being.
4. Prescribing an organizational kernel like a first special group of experts and plan for a revision process of this first kernel' (Hatchuel, 2001)

Cairns (2002) observed tendencies in a range of literature on managerial approaches. The main tendencies he notices are *organizational cohesion* (Pettigrew and Whipp, 1991), *shared vision* (Wack, 1985; Collins and Porras, 1996; Cohen, 1997) and the *exercise of leadership* to seek to transform followers into a more unified and motivated body (Bass, 1985). According to Cairns, 'such approaches involve a drive for uniform meaning and interpretation across all organizational actors. Such approaches often ignore the essential contribution to meaning and understanding of what is omitted from any situation, with sole concentration on what is present, or on what is acknowledged as present – relevant for inclusion according to the particular model of analysis', he argues.

‘Given the dramatic changes taking place in society, the economy, and technology, 21st-century organizations need to engage in new, more spontaneous, and more innovative ways of managing.’ This is how Adler (2006) starts her article about the arts and leadership. According to her, ‘the Twenty-first century society yearns for a leadership of possibility, a leadership based more on hope, aspiration, and innovation than on the replication of historical patterns of constrained pragmatism.’ She cites Austin, a Harvard Business Professor, who says that “The economy of the future will be about creating value and appropriate forms, and no one knows more about the processes for doing that than artists’. One of the trends she experiences, is ‘yearning for significance, success is no longer enough’. She cites Hamel (2000) who states: ‘what we need is not an economy of hands or heads, but an economy of hearts. Every employee should feel that he or she is contributing to something that will actually make a genuine and positive difference in the lives of customers and colleagues. For too many employees, the return on emotional equity is close to zero. They have nothing to commit to other than the success of their own career. To succeed in the 21st century, a company must give its members a reason to bring all of their humanity to work.’ According to Adler, the time is right for the cross-fertilization of the arts and leadership: ‘the very essence of 21st-century leadership increasingly demands the passionate creativity of artists’.

Pine and Gilmore (1999) identify five principles for creating ‘experience environments’. Geursen (1996) adds to a total of seven principles that experience concepts meaningful and distinctive and possess stamina. These seven principles are: 1) theme (what's the story?), 2) identity (which is ambiguous and subjective construct?), 3) authenticity (shows the concept of a natural and authentic impression?), 4) involve all the senses (be as many senses?), 5) problems (adjust all elements within the context of the theme?), 6) harmony (all variables are aligned?) and 7) memory (the organization is aware that these 'memories makes?)).

Witkin (2009) states that ‘the development of modern business and administrative organizations that are formally rational and technical in their structures and operations has given rise to the false conclusion that the aesthetic dimension does not figure at all in their making.’

Taptiklis (2005) examined the current interpretation of management (‘managerialism’) and distinguishes - also after reading Bryan and Joyce’s article about the 21st-century organizations (2005) - the following characteristics: 1) lofty superiority (‘no trace of humility’); 2) disdain for ordinary human intercourse (‘no time for the complexities, subtleties, and uncertainty of real human behavior or of real human relations’); 3) blind optimism about the future, coupled with indifference to history; 4) belief that productive human behaviors are always monetized and 5) anti-humanity.

Rejecting this dominant way of managing, the Storymaker Project suggests five main opportunities to organizations that wish to outgrow the strictures of managerialism:

1. Bring recorded narrative experience into the living present;
2. Use the emergent properties of narrative experience to identify themes, patterns and learning pathways;
3. Look for existing capabilities and emergent potentialities to help to determine organizational direction;
4. Celebrate the ordinary and the everyday;
5. Consider narrative practice as a moral source in its own right.

Lekanne Deprez and Tissen (2011) recently look back on organizations and conclude over the past thirty years that ‘many influential management thinkers and gurus (e.g. Margreth Wheatley, Henry Mintzberg, Gareth Morgan, Arie de Geus, Tom Peters, Stan Davis, Jay Galbraith and William Starbuck) have largely come to accept – and to advocate - the idea that organizations are not machines; they are

as unpredictable, unruly, self-organizing, and even responsive as any living beings. Just as organizations will have to exist in less tangible, less prescribed forms, so will managerial thinking have to become less departmentalized, less silo – based and more open. The managerial mind set must make a fundamental shift beyond tweaking existing organizational forms and (re)mixes, to reinvent them into new ‘creations’.

‘Order, closeness, and equilibrium (citing Arthur, 2009, and take into account as aesthetic properties,) as ways of organizing explanations are giving way to open-endedness, indeterminacy, and the emergence of perpetual novelty’, according to Lekanne Deprez and Tissen.

Further on they state that ‘the overall aim of research into organizational (re-)design is generally to develop an accessible, robust body of knowledge that enhances the understanding of designing organizational configurations, processes, applications, methods and contexts to allow managers and employees to successfully create, transform and revitalize organizations for enduring performance’. According to them, ‘organization design is thus a broad and unfocused term that traditionally refers to the process of assessing and selecting the structure and formal system of power, communication, and division of labour, coordination, control, authority and responsibility required to achieve an organization’s goals’.

Dunbar and Starbuck (2006, cited by Lekanne Deprez and Tissen, 2011) believe that ‘designing must be iterative, that design efforts must be persistent, and that designing and taking actions are intimately bound up with one another. But in the process of designing organizations, designers nearly always misunderstood the goals and scope of the project. Therefore they should view their efforts as experiments that might not turn out to be predicted, and they should pay careful attention to the outcomes of these ‘experiments’.

Recently Palmer, Benveniste and Dunford (2007, cited by Lekanne Deprez and Tissen, 2011) identified *five areas* where different assumptions concerning new organizational forms are in use, underpinned by a variety of theoretical perspectives:

- (1) *type* of change represented in transferring to new organizational forms
- (2) *outcome* of changing to new organizational forms;
- (3) *drivers* for changing to new organizational forms;
- (4) *level of analysis* associated with discussing new organizational forms; and
- (5) *meaning of new* in new organizational forms.

Therefore, labeling an organizational form as ‘new’ in the 21st century can be a good starting point, but it requires close investigation and creative research effort.

After looking back for thirty years, Lekanne Deprez and Tissen (2011) suggest a new approach on organizations, especially knowledge based organizations, namely ‘spatial organizations’, which follow the management perspective of ‘what you do and how you do it’. However, they conclude, ‘the dominant logic of the three step approach is far more mental than mechanical - i.e. based on vision and perspectives rather than applying standardized work methods, tools and processes. Instead of managing for traditional performance through the structuring of work – of things, tasks and activities to do or not to do – performance can be organized through ‘arranging’ the minds of people and by bringing those people together who share the same – or similar - mental models.’

The three steps of the process towards the design of spatial arrangements they identified are dimensioning, orientating and formatting. Dimensioning focuses on the question of how knowledge can be better applied and exploited in organization design. Orientating involves the deployment of people of their minds towards the best use of knowledge. And third, formatting directs people’s attention on improving the productivity and quality of knowledge by imposing standardization and modularization on mental work activities as much as possible. According to them, ‘these three steps of spatial Organization design must be seen in relation to each other as a closed loop. Dimensioning leads to orientating, orientating leads to formatting and back and forth. The process works as a roadmap, in

which dimensioning results in a 'mental map' of the business landscape that works as a geography of space, the process of orientating as a compass for navigating through space and the process of formatting as a 'drivers manual' which adapts itself to different road conditions ('business environments'). This process of organization design can still operate even when the original roadmap is incomplete.'

McMillan (2002) considered organization structure and design from a complexity paradigm perspective. She argues that 'the nature and importance of organization structure and the underpinning design principles are not well understood and yet play a key role in organizational performance'. Citing Pascale, Milleman and Gioja (2000): 'design is the invisible hand that brings organizations to life and life to organizations.' They also considered the role of architects and the principles the use to create buildings that provide structural *integrity* (sound buildings), *functionality* (space appropriate for its intense use) and *aesthetic appeal*. She suggests four new factors for organization design which are speed, flexibility, integration and innovation. For embedding these factors into new organizations, she proposed new design principles which are self organizing principles, complex adaptive systems, fractals, flow and rhythm and design of a speculative structural model.

Boonstra (1997) starts his contribution about organization design with his opinion about organizational form. 'A suitable organization form is established by considering the characteristics of the organization's environment and the nature of the production process. From the perspective of socio-technical systems theory and business process redesign, it is argued that the functional structuring of organizations should be abandoned. For the enhancement of flexibility and customer orientation, attempts are made to design the organization on the basis of customer or product flows'. 'Within these flows teams are formed', he stated. Looking back on redesign-initiatives he concludes that many projects aimed at a redesign of organizations do not yield the desired outcomes. It is estimated that 50 to 70% of the redesign projects in the United States fail (citing, Davenport, 1993).

Then Pascale, who published in 2000 his vision on organizations in the book 'Surfing on the edge of chaos' (Pascale et al., 2000), argues that business and nature share four fundamental 'laws':

1. Equilibrium is death. When a living system is in a state of equilibrium, it is less responsive to changes taking place around it.
2. Innovation usually takes place on the edge of chaos. In the face of threat or galvanized by an opportunity, living things move toward the edge of chaos - a condition in which experimentation is rampant, and new solutions are uncovered.
3. Self-organization occurs naturally. As this experimentation and discovery is taking place, the components of the living systems self-organize, creating new forms that emerge from the turmoil.
4. Living systems can only be disturbed, not directed. Living systems can't be directed along a linear path. Unforeseen circumstances are always going to appear. The best approach is to "disturb" the system in the direction of the desired outcome.

For embedding these laws these in organizations, a design perspective, according to Pascale et al. could be a fruitful method ('Design, don't engineer; Discover, don't dictate; Decipher, don't presuppose').

Galpin et al (2007) stated - after examining Business schools' MBA programs, business literature and proceeding a management survey - that 'functionality is still the prevailing, present-day organization design, business education continues to be functionally focused, management literature has

emphasized functionality, and managers still manage functionality'. They conclude that 'even though our data identified several factors that reinforce the continued prevalence of functional organization structures, organizational performance appears to be an aspect that would support the use of cross-functional designs'.

Therefore, Galpin et al. recommend several strategies that need to be pursued much more vigorously to create connected, cross-functional organizations:

1. Within organizations, management needs to design structures around the customer. Customers want a single point of contact for multiple, typically cross-functional, services.
2. Implement cross-functional work designs. Modular, team-oriented production systems require employees and managers who produce and problem solve from a multi-faceted perspective.
3. Deliver cross-functional communications. Organizations need to frequently communicate about cross-functional topics such as customer centered issues, cross-functional problems that have been solved, and multi-disciplinary activities.
4. Eliminate old rules and policies that reinforced functional thinking and behaviors. Replace them with new rules and policies which support cross-functional views and actions.
5. Replace functional ceremonies and events, such as departmental meetings and awards functions, with cross-functional (e.g. process- or company-wide) events.

'Creating a cross-functional organization', they argue, 'is not merely a 'pay issue', a 'training issue' or even a 'design issue'. The solution is a coordinated, multi-faceted approach to designing, implementing, and reinforcing cross-functional organization structures'.

Hasan et al. (2007) notice a need for *sense-making* in organizations, based on arguments Weick, Wiley and Cecez-Kecmanovic and Jerran, 'in the face of the increased complexity and rate of change in the social and commercial context of their operations and in order to maintain a strategic and sustainable position in the broader society'. They suggest 'a sensible organization that needs to be understood in the context of its structural and functional form, and the interdependencies between these, in shaping the organization'.

Avital et al. (2008) introduce the 'positive lens' on organizations after concluding that 'it is time, for considering management as a design discipline and for re-balancing the pendulum toward' what Herbert Simon described as the 'design face' of management.' They agree with Boland and Collopy (Boland and Collopy, 2004) who argued that 'who propose 'a fresh view of management that is much more creative, graphic, artistic, collaborative, and visionary than the familiar and oversimplified 'decision face' of management.'

'Designing information and organizations with a positive lens brings subsequently two highly diverse communities of scholarship together to ask' (ibid), they argue. 'Can designers' ways of knowing, relating, and being expand our current models and theories of Appreciative Inquiry' (Avital et al., 2008)? And, the authors ask themselves: 'can appreciative ways of knowing, relating, and being expand the potentials of those studying in the fields of design?'. They answer these questions by suggesting three reasons for adopting a positive lens on organizing:

1. 'Joining a positive lens on organizing with the transformative power of design thinking opens new horizons and possibilities for creating organizational and social well-being. The positive lens applied to information and organization design opens broader considerations of social context, uses cross-disciplinary tools, takes a holistic approach, and emphasizes a responsible, ethical attention to human possibilities.
2. Taking a systemic view, the chapters in this volume demonstrate that organizations and their information systems are inextricably coupled and that to study one without the other would

be myopic. It is hard to imagine organization without information, and it is equally unlikely that information and its technologies could have developed as they have without the support of organizations that embrace them as central to their existence.

3. The vocabularies of Appreciative Inquiry and design have much in common and draw us toward a view of the world that is open to endless possibility. For example, in Appreciative Inquiry the world is seen not as a problem to be solved, but as a mystery to be embraced and, in designers' ways of knowing, the world is seen as an opportunity to imagine, improvise, prototype, experiment, and play with 'all the materials we have all around us.' (Avital et al., 2008, p.153).

In both domains, they underpin, 'there is a sense in which valuing what gives life brings something new into the world. In both domains, there is a keen appreciation of questions such as "How might we ...?" and of our human capacity to create new realities.'

Whitney's (2008) contribution about *life affirming organizations* starts with the question 'what gives life to human organizing?' after concluding that images and ideals of organization design have changed dramatically in the past decade. She states that 'successful businesses have adapted their organizations to social innovations such as global access to information; enhanced diversity and connectivity among members, consumers and customers; the desire of people world wide for participation in decisions that affect their lives; and increasing opportunities for doing business globally.' And after mentioning Google and Semco as examples of innovative and liberating organizations which are draw upon people's strengths and their desire to excel, and care about and focus upon what gives life to people, communities and the environment, value health and vitality in the ways they do business, in their products and services, and in their organization designs, she introduces a new genre of organizations: *life affirming organizations*.

Whitney states: 'In nature we recognize the differing degrees of life in a breaking wave, a mountain stream and a pond of industrial waste. In social life we sense differing degrees of life in a lovers embrace, a handshake with a new customer and an icy stare. All organizations and human collectivities, conversationally, materially and spiritually possess some degree of life. Most significantly, the quality of life creates an organizational consciousness which people can feel and describe when they experience it.' According to her, thus, 'there is recognizable life in all things, a series of questions then arises. What is it that gives life to human organizing? What makes one organization more life affirming and sustaining than another? What gives vitality to social collectivities?' According to Whitney, a preliminary answer to these questions is found in nine principles of appreciative organizing. 'They are thoughts about what gives life to human organizations and communities, based on thirty years of experience working with and observing hundreds of organizations. And indirectly, they offer ideas for designing life affirming, appreciative organizations'. These nine principles of appreciative organizing are:

1. Evolutionary purpose;
2. Harmonious wholeness;
3. Appreciative leadership;
4. Positive emotional climate;
5. Strong centers of meaning;
6. Just in time structures;
7. Liberation economics;
8. Engaged participation;
9. Caring culture.

After arguing that 'organization design is the reconsideration of everything, from the ground up, so as to shape a living society inside a dying society', she suggested six facets of 'Appreciative Organizing': artifacts and technology, relational processes, relationships, communication, language, and consciousness. 'These facets reflect the intersection and application to organizations of my interests and long history with communication theory, social construction theory and consciousness studies. They range from those that are material and tangible to those that are relational and sensory apparent to those that are subtle and less readily apparent as a structure of reality. Each of these facets is interrelated and is influenced by and influences the others', according to Whitney.

So, in her opinion, 'organization design is about embedding values in processes, conversations, artifacts and action with profound attention to social aesthetics, relational integrity and systemic implications for life. The nine principles of appreciative organizing are value based. They value life in all forms of expression, the gifts and potential of each person, freedom of speech, and the right to participate in decisions impacting your life. They value work as a noble endeavor and business as a powerful force in society. They value cooperation, social justice, the celebration of diversity and mindfulness in the pursuit of happiness', she ends her contribution.

Zandee (2008) argues in this same journal the role of appreciative inquiry by using *poetics in organization design*. 'Through the narrative mode of knowing, we give meaning to our lived experience. We discover what might be possible in organizational life through embellished, contextual stories about particular, concrete events (citing Tsoukas and Hatch, 2001)', she states.

'Appreciative inquiry facilitates meaning making processes that enable the discovery of novelty and opportunity. Metaphorical reframing is used to help participants look sideways at worn-out issues, or to create liberating punctuations in dysfunctional ways of thinking (citing Barrett and Cooperrider, 1990). Metaphor is included in inquiry guiding questions to invite playful explorations of important aspects of organizational practice.'

Zandee (2008) argues that groups now are able to reorganize and redesign the existing construct of stimuli in ways that will enable their organizations to realize new experiences. To focus these conversations, participants often use well-known frameworks of organization design such as the McKinsey 7-S model, or the Weisbord 6-Box model (Watkins and Mohr, 2001). For all of the selected design elements, participants write 'provocative propositions', which are statements 'that describe some aspect of the desired organization as it 'should be' (citing Barrett and Fry, 2005).'

She describes the use of appreciative inquiry initiatives, where 'groups are commonly guided through two successive phases of diverging and converging conversations.' She notes that 'they are first facilitated through a collaborative exploration of the best that exists in their past and present and an envisioning of their highest future aspirations. These explorative conversations are followed by discussions that focus on the creation of an Organization design for the desired future, and the planning for activities that will enable and sustain movement in the direction agreed upon.'

The poetic design principles she proposes (imaginative, ambiguous, touching and holistic) 'stand in sharp contrast with design principles such as efficiency and expediency', she argues. But are needed 'for having a imaginary thought', like mentioned in the literature about design thinking.

'Poetic, rather than logic-pragmatic, design principles' she states, 'may guide vibrant ways of organizing that can enable provocative possibilities for a more sustainable and just global society. Informed by the special qualities of poetic language, we may be able to create organizations that 'sing' rather than just 'work' (citing Barry and Rerup, 2006).'

Also Neilsen (2007) made the 'positive shift' by positing 'that a new form of organization has been emerging, what one might call positive organization. In contrast to traditional bureaucracy, he argues, 'positive organization is based on members' commitment to the development of supportive and sensitive relationships with each other, bolstered by shared norms and values, and to focusing attention on mutual education, win/win objectives and strategies for achieving them.'

A positive organization is an adaptive response to emerging environmental conditions. For operationalizing this, Neilsen proposes two strategies. 'One strategy of course is to allow ecological forces to do their work, to wit, over time organizations that adopt more positive forms are more likely to survive while those that do not will die out.' And second, 'embedding the design process in a matrix of interpersonal activities that heightens the designers' experience of secure attachments with each other and with the organization.'

According to Neilsen, 'the characterization of secure attachments as the cornerstone of positive organization suggests in turn that the modern design activities can benefit from interpersonal settings where secure attachments are actively promoted.' He suggest that two strategies reveal different ways of doing this. First, Appreciative inquiry starts with interviews that rekindle participants' most positive organizational experiences. Second, 'the subsequent juxtaposition of new designs, based on those positive experiences, against current realities, leads to the identification of gaps that may represent major challenges and emotional discomfort', according to Neilsen.

Bryan and Joyce (2005) earlier described the '21st-century organization' after concluding that companies do very little to enhance the productivity of their professionals. The state that 'their vertically structures, retrofitted with ad hoc and matrix overlays, nearly always make professional work more complex and inefficient.' According to Bryan and Joyce, 'companies must design a new model holistically, using new principles that take into account the way professionals create value.' Therefore they suggest four interrelated organization design principles:

1. Streamlining and simplifying vertical and line-management but also structures by discarding failed matrix and ad hoc approaches and narrowing the scope of the line manager's role to the creation of current earnings;
2. Deploying off-line teams to discover new wealth-creating opportunities while using a dynamic-management process to resolve short- and long-term trade-offs;
3. Developing knowledge marketplaces, talent marketplaces, and formal networks to stimulate the creation and exchange of intangibles;
4. Relying on measurements of performance rather than supervision to get the most from self-directed professionals.

Zandee and Broekhuijsen (2009) consider that 'something is shifting in the terrain of management and organization. Confronted with a troubled financial system and a global recession, the question arises whether a swift repair of our existing institutions will be sufficient to weather the storm.' And they continue: 'Those of us who believe in reform rather than repair, realize that we need new ways of seeing and thinking in order to find creative solutions for the problems that were caused by our modernist approaches to business and organizing. This explains the current thrust to balance our dominant analytical way of knowing and the prevalent questions of efficiency and expediency with more artful considerations of management (Adler, 2006) and organization design (Weggeman et al., 2007; Yoo et al., 2006). In efforts to heighten the vitality and agility of organizations and the innovative and improvisational qualities of management, many in the field of organization studies seek inspiration from artistic endeavors such as architecture, theatre and jazz (Zandee, 2008,).'

They offer a new organizational perspective, based on a 'theatrical rehearsal as relational form giving process'. They suggest some specific organizing principles which are:

- Responsiveness: Rehearsing is about interaction. The performance created through the rehearsing process is the visible manifestation of the interactions sparked among a unique combination of individuals with specific resources working together in certain circumstances. Each individual action needs to be an effective response to the prior gestures of others while at the same time making a new contribution to the overall texture and direction of the play;
- Workability: Acting means action. One can observe this clearly during rehearsal, where a passive intellectual mode of "talking about" what could be done is avoided and replaced by an

active mode of doing what might work. The focus of the cast and its director is on the workability of the multiple possibilities for each component – such as characters, movement, props, and set design – that together will enable the performance. Guided by the question what will work best, actors try out their ideas in a series of alternative gestures.

- Unsettledness: During rehearsal, director and actors strive to maintain complexity and openness as long as possible to delay the moment when things become “fixed” in chosen forms. The ability to keep the creative flow going and to welcome chaos and unsettledness, allows for the emergence and appreciation of perhaps surprising acting possibilities that may eventually be selected for performance;
- Embodiment: Theatre is the bodying forth of meanings contained in texts which depict certain aspects, conflicts or dilemmas of our human and social existence. It gives those meanings a visible, physical form. Acting, like music making or dancing, is an essentially bodily activity (Zandee and Broekhuijsen, 2009).

According to Zandee and Broekhuijsen, ‘the four congruent principles which give the rehearsal its form giving capability and relational texture enable the design of organizational rehearsal spaces in which the idea of designing as a process of artful making can be explored.

Managers, according to them, become artful directors of change when they consciously create and facilitate organizational rehearsal spaces around the principles of responsiveness, workability, unsettledness and embodiment. Working together in such spaces people can utilize their sensuous, imaginative and relational capacities in order to give form to novel solutions that not only work but are also beautiful and enjoyable.’

Van Dienst (1997) argued in his dissertation that ‘towards technical or economic progress is a certain longing for the past, compared artificiality is natural, far carried out towards differentiation and integration unit, compared rationality is such an aesthetic experience, facing economic system comes to nature.’

After studying the several perspectives on ‘new organizations’ can be concluded that even the leading thinkers about organization design don’t come up with a unanimous opinion on organization design in future. In an overview:

- Lost sense of the beautiful (Guillén, 1997; Witkin, 2009)
- Narrative experience use the emergent properties (Taptiklis, 2005)
- Experience concept (Pine and Gilmore, 1999)
- Spatial: less departmentalized, less silo – based and more open (‘arranging’ the minds of people and by bringing those people together who share the same – or similar - mental models’) (Lekanne Deprez and Tissen, 2011)
- Speed, flexibility, integration and innovation through self organizing principles, complex adaptive systems, fractals, flow and rhythm (McMillan, 2002)
- Participative design, and democratic dialogue (Boonstra, 1997)
- Responsive, self-organization, design thinking (Pascale et al. 2000)
- Cross-functional, designing, coordinated, multi-faceted approach (Galpin et al., 2007)
- Sensible organization: sense-making (Hasan et al., 2007; Guillet de Monthouw, 2007)
- Positive lens on organizations: appreciative, management as a design discipline, (Avital et al., 2008)
- Life affirming organizations: appreciative organizing (Whitney, 2008)
- Holistically, creating value (Bryan and Joyce, 2005; Zandee, 2008)
- Theatrical rehearsal as relational form giving process: sensuous, imaginative and relational (Zandee and Broekhuijsen, 2009)
- Design thinking, collective work, improvisation (e.g. Hatchuel, 2001)

Do these many perspectives have something in common?

Yes, new organizations seem to care about people, in which appreciating and holistic values, meaning and design thinking have an important role as well. All suggested features of 'new organizations' can be regarded as a motivational perspective on design, like Zhang (2007) supports. This perspective explains human's various needs, the relationship among psychological needs, states attribution, and environmental factors and their impact on goal-oriented commitments. The purpose of (re)design than is to positively supports employees' motivational needs like emotional needs (emotion and affects).

This perspective seems to build on the *Socio-technical approach*, suggested by Boonstra (1997), which was developed after research on work conditions of British miners by Trist and Bamforth (1951) of the Tavistock Institute of Human Relations in London (Van Eijnaten, 1990). A "social-technical system" within an "open" system-view is the central starting point of this perspective. A socio-technical system is formed by a technical and a social subsystem, which are depending of each other because they both need to fulfill the production function. In the '70s, the perspective was translated (e.g. by Hackman and Oldham, 1976) into several organization principles, such as optimum variety of tasks within the job; optimum length of work cycle, providing 'interlocking' tasks, job rotation on physical proximity, and Inputs should be monitored as carefully as outputs (e.g. Pasmore, 1988; Van Eijnaten, 1990).

Referring to the next section, mentioned intrinsic work motivation of professionals, requested values and needs of 'modern employees' (professionals) are still changing. Being consequent with the argument and the design causality of Roozenburg and Eekels (1995), properties and functions, the organization design, must change when needs and values of employees are changing.

Professional organizations, based on the overview above, must change for creating value to professionals because their needs are changing. They want to learn and get intellectually challenged and only want to get busy with their profession. The only thing they want (their needs) from their organization is getting conditions for doing professional work. This changing function of the organization will have consequences for the properties of the professional organization. This will be discussed later.

3.3 Job design and process design

During the field research of this dissertation, respondents will ask to register their daily aesthetics experiences. These aesthetics experiences probably will be a mix of experiences triggered by OAS as well as by aesthetic stimuli in events, their work activities.

This distinction divides aesthetics experiences related to aspects of organizational design, job design and process design.

Job design

Job design or work design is concerned with the content of the job that an individual or group undertakes, i.e. the roles and tasks they fulfill, as well as the methods that they use to complete their work (Holman, Clegg and Waterson, 2002; Birnbaum and Somers, 1995; Mohrman, 2003). System (re)design is concerned with the design of the entire department or organization.

A main theoretical approach is that of the characteristics of jobs and this has been strongly influenced by the work of Hackman and Oldham (1980) and their Job Characteristic Model. This model is the most widely applied and dominant approach for research on job design and work outcomes (Morgeson and Champion, 2003; Parker and Wall, 1998). Hackman and Oldham suggest that three psychological states (experienced meaningfulness, responsibility, and knowledge of results) are necessary for high levels of work quality and propose that five core job dimensions are instrumental in producing these psychological states.

These job dimensions are *skill and task variety*, *task identity*, *task significance*, *autonomy*, and *job-based feedback*. Task variety is related to the fact that completing repetitive tasks offers no challenges to employees and can cause them to lose interest and become dissatisfied. Task identity suggests that employees are more satisfied when they have an opportunity to complete a 'whole' piece of work (goal achievement). Task significance suggests that employees need to feel responsible for their work and understand the significance of their work and how it impacts on other. Autonomy is the employee's control of their individual work. And feedback suggests that employees need information on how they are doing otherwise there is no satisfaction from performing effectively.

Once the three psychological states are activated, work motivation, job satisfaction, and work performance should improve. Experiencing meaningfulness especially will occur when skill and task variety, task identity and task significance are activated. They further suggested that these outcomes would be more significant for employees with high growth needs, like professionals. The goal of this model is to design work so that it will be personally satisfying and intrinsically rewarding.

A second well spread theory is the two-factor theory of Herzberg and colleagues (Herzberg et al., 1959). They distinguish two types of factors, namely *motivators* (intrinsic to the work itself like achievement, recognition and responsibility) and *hygiene factors* (extrinsic to the work like work conditions, pay and supervision). According to Herzberg's theory, 'only a challenging job has the opportunity for achievement, recognition, advancement and growth that will motivate personnel.'

Parker et al. (2001) developed an elaborated model of work design that distinguishes five categories of variables, namely *antecedents* (like management style and organizational design), *work characteristics* (like skill variety and team autonomy), *outcomes* (like affective reactions, and customer satisfaction), *mechanisms* (like learning and development) and *contingencies* (like interdependence and goals clarity). They suggest that 'work design cannot be seen as an isolated construct but should be considered as two dimensional: considering the different types of factors (such as antecedents and outcomes) and the individual, group and organization level of analysis'.

Process design

Process design can be considered as a linkage between organization design and job and work design. This linkage is discussed because literature on organizational aesthetics also distinguishes the aspect of process aesthetics (e.g. Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005).

Process (re) design was embraced by the 'camps' total quality management (TQM), business process redesign (BPR) and the 'eclectic approach' to the radical design of business processes (Smith, 2003) at the '90s of last century because of three challenge (Rummler et al., 2009): 1) to articulate and organize work so that it can be effectively and efficiently performed; 2) to articulate and organize work so that it can be effectively managed and ; 3) it offers potential for a competitive advantage. They define a process as 'a chain of activities that convert s various inputs to various outputs'. 'Process orientation (PO) means focusing on business processes ranging from customer to customer instead of placing emphasis on functional and hierarchical structures (Reijers, 2006). PO emphasizes process as opposed to hierarchies with special focus on outcomes, particularly customer satisfaction' (McCormack and Johnson, 2001, cited by Kohlbacher, 2010). A process-oriented organization comprehensively applies the concept of business process management (BPM). 'A firm which adopted the process-view of its organization, regardless of whether it has already run through business process reengineering (BPR) and/or process improvement projects or not, is concerned with the management of its business processes' (Kohlbacher, 2010). According to him, 'BPM does not only incorporate the discovery, design, deployment, and execution of business processes, but also interaction, control, analysis, and optimization of processes.'

3.4 Professional organizations

This dissertation concerns about aesthetic experiences in organizations, particularly in professional organizations. This special type of organization, inhabited by professionals, needs to be explained. Since Etzioni (1964), Alvesson (1993), Galbraith (1967), Bell (1973) and later Drucker (1993) suggested that powerful new class of technical-scientific experts was emerging and that knowledge is a central feature of a post-industrial society, terms as knowledge work, knowledge workers, knowledge organizations and knowledge management are nowadays widely popular (El-Farr, 2009; Blacker, 1995). Drucker (1993) even mentioned that 'a shit is occurring in the relationship between knowledge and wealth creation' and 'a society is emerging that is dependent upon the development and application of new knowledge' ('knowledge is being applied to knowledge itself').

Bryan and Joyce (2005) estimated in 2005 that 25% of employees in US industry performed knowledge intensive work. The European Commission speaks about 39% of the workers in Europe in 2006 could be considered as knowledge workers.

Both the practical and the theoretical implications of Drucker's thesis are significant, Blacker (1995) argued. 'Just as the nature of organization and management changed dramatically at the time of industrial revolution and later as a result of Taylorism, Drucker maintains that new approaches are now becoming necessary. Productivity is becoming dependent on the application and development of new knowledge, and on the contributions of specialist knowledge workers. Drucker's thesis is that knowledge workers are unlike previous generations of workers, not only in the high levels of education they have obtained, but principally because, in knowledge-based organizations, they own the organization's means of production (i.e. knowledge). Drucker suggested that, in these circumstances, familiar images of organizations as hierarchical, decentralized or as a matrix should be discarded' (Blacker, 1995). Mintzberg obviously had such thoughts while he developed the *professional bureaucracy* and the *adhocracy* like explained before as appropriate configurations for professional organizations. Let's go more in detail to the work (design) and characteristics of knowledge workers

and professionals.

According to Davenport et al. (2002), professionals (*'High-End Knowledge Workers': HEKW's*), 'control their own work structure, they are highly collaborative, work in multi settings, individual as well in groups and have high levels of passion, power and occupational mobility'. Davenport (2005) later claimed that 'knowledge workers as employees with high degrees of expertise, education or experience and the primary purpose of their jobs involves the creation, distribution, or application of knowledge'. According to Winslow and Bramer (1994), 'knowledge work is about 'creating solutions for problems within organizations, through interpreting and applying information, and thus support and recommend them to the firm's management'. Reich (1993) claimed that knowledge workers have 'special skills identified in three: problem solving; such as research, product design and fabrication; problem identification, such as marketing, advertising, and customer consulting; and brokerage, such as financing, searching and contracting.'

Shapiro (2002) defined the work of professionals as customization, improvising, visionary, knowledge-intensive, little routine, custom, difficult words and autonomous. Later he added another important attribute of professional work. It is not immediately definable and measurable in terms of output. 'The output, but the process is ever changing and also different for each professional. It is also said that professionals are not comparable. But the characteristics of a good performance barely definable, assessable and be valued by others than 'colleague-professionals'.

Despres and Hiltrop (1995) illuminate six elements that make knowledge work different from other work: '1) the career formation of knowledge workers is dependent on socialization, education and interaction with external factors; 2) their loyalty is for the profession, peers, and network. This is due to the nature of work they perform, for they highly depend on networking and social structure to acquire, learn, coordinate, share, identify problems, help others, build awareness, produce, and verify their knowledge work; 3)' knowledge work tasks are specialized, deep and often diffused with the external network; 4) the work is mostly produced at the group level, with a focus on customers, problems and issues; 5) a great attention should be given to obsolescence of skills, in order to add, remove or alter existing ones. Knowledge workers should be in a continuous state of learning, sharing, unlearning, and relearning and 6) Sixth, knowledge workers' feedback and activity systems are lengthily, relative to other occupations.'

And more recent Jackson (2005) distinguishes other specific aspects for designing job design for professionals, which are accountability, empowerment, knowledge, self-efficacy, interdependence, emotional identity, and social identity. As with any approach to change, job redesign has a set of fundamental principles, she argues. These are system alignment and organizational support, learning and development, participatory approach and respect and valuing.

'System alignment and organizational support is concerning the redesign should integrate with organizational structure and processes (Stebbins and Shani, 1995), objectives and the goals of the job redesign. It requires the availability of support, resources, and information to support decision making and problem solving as well as to enhance accountability for outcomes'. So, job redesign requires attention to both formal and informal effective communication strategies between professionals and managers.

Related to learning and development, 'the job redesign should include and promote opportunities for new knowledge generation, application and dissemination' (Stebbins and Shani, 1995). 'It emphasizes the need for continuing personal and professional development and lifelong learning' (Gunderson, 2002). 'Comprehensive training programs will need to be considered, in particular, decision making processes related to coordination of care and accountability for care' (ibid).

'Respect and valuing in job design should be completed by encouraging and empowering professionals

to act on their knowledge and expert judgment' (Laschinger and Wong, 1999). 'The newly designed job needs to allow for continuous performance feedback and recognition' (Tonges et al, 1998). Overlooking all these characteristics of knowledge work and knowledge workers, some more implications for the organization in which knowledge workers perform – especially about the design principles - can be made.

Drucker (2002) argued that 'to attain knowledge workers' loyalty, productivity and motivation, they need different compensation structures, management and leadership styles, and complementary organizational structure and processes'. He emphasized intrinsic rewards to be more effective in motivating knowledge workers while others suggested a well balanced combination of intrinsic and extrinsic ones. Some highlighted the importance of group-level compensations to increase interaction, while others found a combination of individual, group and organizational rewards as best serving the motivation of knowledge workers (El-Farr, 2009; Taylor, 2006; Siemsen and Balasubramanian et al., 2007; Yahya and Goh, 2002; Maister, 1993).

As for the managerial and leadership styles, they claimed to emphasize social networks, internal and external, in addition to promoting the social structure, self-management, and soft control rather than concentrating on work flows and tasks (El-Farr, 2009). 'Specialists cannot en don't need to be told how to do their work', Drucker (1988) stated. Therefore Drucker (1996) advised managers to develop rewards, recognition, and career opportunities, to create unified and shared vision ('a view on the whole'), to devise the management structure for an organization of task forces and to ensure the supply, preparation, and testing of top management people. 'Leaders are recommended to encourage self-learning, knowledge sharing, knowledge production, knowledge acquisition, knowledge creation, and self-development of employees. Freedom (autonomy) from the traditional authority is claimed to reinforce employees' creativity and mobility'.

As for structures, they are viewed as more effective if they offer more flexibility and less hierarchy ('flat') (e.g. Drucker, 1988; Maister, 1993; Maccoby, 1996; El-Farr, 2009). 'Organizational processes are recommended to continuously change, making the knowledge workers' work more productive and focused, in addition to minimizing their stress and increasing interaction. Occupations contain both knowledge work and routine operations. It is suggested that knowledge work should be emphasized while routine operation should be automated with less organizational processes or simpler and more flexible ones' (El-Farr, 2009). Davenport (2002) argued that 'management should realize that if they want to enhance the productivity of their organization's knowledge workers then they should identify each group of them separately and accordingly specify the needed interventions. This is due to his realization that knowledge workers are not homogenous due to different levels of routinized tasks, interaction, judgment, and complexity of work'.

Morhman (2003) argued the aspects of work design of professionals. She appoints five specific design requirements for this typical environment: work designs are dynamic, work is designed for collaboration, work designs focus on the larger system and local performance and work is designed for learning.

Referring to the earlier distinguished design parameters of an organizations, in overview these for professional organizations are summed up below (based on Davenport et al, 1995; Weggeman, 2007).

Design parameters	Interpretation for professional organizations
Strategy	Hire good people and leave them alone
Structure	Flat, flexibility and less hierarchy (task groups) Stimulating innovation, efficiency and customer intimacy
Style	Self-management, promoting learning Collective ambition and shared values
Staff	Loyalty to discipline
Systems	Focus on input and output Dual and triple ladder (T-ladder) for development Personal Commitment Statement (PCS)
Skills	Sensemaking Dual and triple ladder (T-ladder) for development Facilitating learning by socializing

Table 3.2 Design parameters of professional organizations

3.5 Aesthetic perspective on organizations

Before reflecting on current literature on organizational aesthetics, first another quite new organization area will be discussed, which is design thinking.

3.5.1 Design thinking in organizations

Design principles in other design disciplines were noticed at the end of the previous century by researchers and authors about organization design. Simon (1996) can be seen as the bridge-maker between traditional design and organizations. In his book 'The sciences of the Artificial' he argues that 'many professionals are undertaken design as a daily activity'. In his view, design is as a rational set of procedures in response to a well-defined problem in which solving it involves decomposing systems, searching for and choosing alternatives, and that this also worked for ill-defined or wicked problems. Simon describes a logic of design. A so called 'optimization methods' in which 'shoulds', 'shalts' and 'oughts' will be argued. 'A decision attitude carries with it default representation of the problem being faced, whereas a design attitude begins by questioning the way the problem is represented' (Boland and Collopy, 2004). 'This logic of optimization can be sketched as follows: the 'inner environment' of the design problem is represented by a set of given alternatives of action. The alternatives may be given *in extenso*: more commonly they are specified in terms of *command variables* that have defined problems. The 'outer environment' is represented by a set of parameters, which may be known with certainty or only in terms of a probability distribution. The goals for adaptation of inner to outer environment are defined by a utility function – a function, usually scalar, of the command variables and environmental parameters – perhaps supplemented by a number of constraints (inequalities, say, between functions of the command variables and environmental parameters). The optimization problem is to find an admissible set of values of the command variables compatible with the constraints, that maximize the utility function for the given values of the environmental parameters (maximize the expected value of the utility function)'. Boland and Collopy continue: 'first, design is concerned with how things ought to be, with devising artifacts to attain goals. Design does not give answers to whether something exists, but whether logics are needed for, or even useful for design. Second, the logic of design is about finding alternatives. Not to realize an optimum design, but a satisfactory design: of all possible worlds (those attainable for some admissible values of the action variables), which is the best (yield the highest value of the criterion function)?'

Boland and Collopy (2004) edited the book 'Managing as designing' in which they give an overview of the aspects of design which possibly can be transferred to organizations. They believe that 'if managers adopted a design attitude, the world of business would be different and better. Managers would approach problems with a sensibility 'that swept in the broadest array of influences to shape inspiring and energizing design for products, services, and processes that are both profitable and humanly satisfying.' They relate decision making with designing and conclude that 'the design attitude towards problem solving, assume that it is difficult to design a good alternative, but once you have developed a truly great one, the decision about which alternative to select becomes trivial.' A design attitude views each project as an opportunity for invention. Designers relish the lack of predetermined outcomes and look for the real thing we are trying to accomplish, unvarnished by the residue of years of organizational habit, according to them. A good design is one that is more satisfying in more ways than any available.

Also Weick (2004) contributed to this remarkable book. He concludes that 'if managers keep imposing machine metaphors and mechanistic assumptions onto events in an effort to stabilize them, predict them, and control them, then categories, stereotypes, schemas, routines, and formalization seem like useful tools. This is a pervasive scenario in organization design, clearly visible in contemporary

command-and-control systems.' Design, Weick argues, 'is a battle of sorts between naming the thing and losing the dream, and keeping the dream but losing the name that stirs others to make the dream happen. To reanimate designing, we need to move upward slowly, away from zones of focus toward the naming that begins to compound out abstractions.'

'If managers need to understand and coordinate variability, complexity, and effectiveness', according to Weick, 'then the need to create design that mix together perceptual and conceptual modes of action or move back and forth between these modes or rely on multiple compounding of abstraction: designing that uses transient constructs, bricolage, and improvisation.'

Tzonis (2004), in the same book, offers, like Lekanne Deprez and Tissen (2011) do later, the perspective of *spatial-figural organizations*. This space-based type of representations, either through building metaphors of through diagrams, 'appear to be particularly good in dealing with data concerning intriguing structures of sequencing, as one in complex schedules, or with overlap and inclusion, as in the case o multiple administrative responsibilities and controls.' Tzonis (like Hanson, 2001) mentions sketches and morphological maps as useful methods for 'systematically generating ideas by recombining precedents recruited by analogy.'

Finally, Orlikowski (2004), touches in the pioneering book of Boland and Collopy the aspect of 'enacting reality'. According to Orlikowski, designing is 'to make representations of the world ('representations of possible realities'). 'Managing is designing, as is evident in the discourse of management, which reflects a preoccupation with operating on the world through symbolic means.() It is like giving a form to an idea by shaping artifacts and events that create more desirable futures'. Orlikowski argues, that 'good designers are inspired to create artifacts (with commitment to co-create with others who will enact them in practice) that both exhibit an enduring aesthetic quality and generate outcomes in use that people care about. Recognizing the constitutive role of enactment in design means seeing that 'good design' cannot be ascertained a priori; if by design we follow workshop organizers in meaning the creation of desirable futures. Good design in this view is not an intrinsic feature, stable property, or static quality of the representation (the design artifact, building, program, organizations), but a recurrently enacted accomplishment provisionally and ongoingly achieved by human actors trying to use the design to get something useful done.'

Thus, design thinking can be considered as the way designers think (Dunne and Martin, 2006). Brown (2009) defines this thinking as 'a methodology that imbues the full spectrum of innovation activities with a human-centered design ethos. A discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity. It is the mental process they use to design objects, services or systems, as distinct from the end result of elegant and useful products. Design thinking results from the nature of design work: a project-based work flow around 'wicked' problems'.

According to Jones (1980), designing can be defined as 'the initiation of change in man-made things'. Jones examined traditional design methods of craftsmen and concluded that 'the method of design-by-drawing is too simple for the growing complexity of the man-made world. The usual difficulty is that', according to Jones, 'of losing control of the design situation once one is committed to a systematic procedure which seems to fit the problem less and less as designed proceeds. Although the method of using scale drawing gives the designer the freedom to alter the shape of the product as a whole, instead of being tied, as the craftsmen is, to making only minor changes. Scale drawing can be seen as a rapidly manipulable model of the relationship between the components of which a product is composed'. Jones suggest that, because of the massive unsolved,' problems that have been created by the use of man-made things like traffic congestion, parking problems, airport noise, new design methods are needed to resolve these problems and design solutions in the existence. One of the new methods he mentioned is designing with the use of hierarchy ('vertical' mode of designing) for instance a hierarchy of components on community, system, products and components level. Is this hierarchy, also political and social aspects of human behavior is also involved. The challenge of

designing alternative combinations of possible sub-components is that a sufficiently informed and sufficiently uninhibited person can select a promising set of sub-components in the first place'. Another component of new design methods is, according to Jones, the use of a design committee (within sponsors, design team, producers, users, society, etc.).

According to Lawson (1980) 'a designer is primarily helping to create a future world, and in this sense his task is inevitably confounded by many doubts and uncertainties'. Lawson distinguishes three what he called 'basic discernible design approaches' for deal with uncertainly, which are procrastination, von-committal design and throwaway design. 'Procrastination is based on the idea that somehow the future may become more certain if only we wait a little. If it is not possible to be sure of our actions now then maybe it will be easier to take a decision next year or the year after. A response of uncertainty is the non-committal design which have lead to bland, anonymous and neutral design'. The third approach is to design for the present only. 'When the design isn't sufficient anymore, a new design must be realized'.

Lawson also defined the most common design problems. 'Design problems cannot be comprehensively stated because of the uncertainties about the emerging objectives en priorities during the design process. Design problems require subjective interpretation; designers likely to devise different solutions and they also perceive problems differently. And third, design problems tens to be organized hierarchically'. Lawson argued that there is no objective or logical way to determining the right level on which to tackle problems.

But he fortunately also suggests design solutions to overcome these design problems. According to Lawson, 'there are an inexhaustible number of different working solutions and there are no optimal solutions'. Lawson especially examined the design process and proposed the RIBA plan of work map of the design process which can divided into the four phases of assimilation, general study, development and communication. He also cited the Markus/Waver map of the design process which distinguishes the phases of outline proposal, scheme design and detail design where each phase contains the steps of analysis, synthesis, appraisal and decision. According to Lawson, 'the design processes are endless, there is no infallibly correct process, the process involves findings as well as problem solving, the deign is inevitably involves subjective value judgment, design is a prescriptive activity and designer work in the context of a need for action'.

Hanson (2001) discuss the role of morphology in architectural design and mentions, like other design thinkers often did, Schön's (1989) influential account of the designer as a 'reflective practitioner'. 'The design process as *reflection-in-action* started from the premise that the fundamental condition of design is one of uncertainty, uniqueness and conflict. Good design, he pointed out, has to take account of innumerable interacting factors and the consequences of ignoring any one variable could result in a catastrophic failure', according to Hanson.

Dunne and Martin (2006) advocate the design thinking idea. They claim that 'we are on the cusp of a design revolution in business. Today's business people don't need to understand designers better they need to become designers.' They believe that companies have to become more like 'design shops' in their attitude and work methods. And have to change from traditional work patterns to a continuum along five dimensions: flow of work, life, style of work, mode of thinking, source of status and dominant attitude'. Below, they distinguish the differences between traditional firms and 'design shops'.

Feature	From Traditional Firm . . .	To "Design Shop"
Flow of Work Life	Ongoing tasks Permanent assignments	Projects Defined terms
Style of Work	Defined roles Wait until it is "right"	Collaborative Iterative
Mode of Thinking	Deductive Inductive	Deductive Inductive Abductive
Source of Status	Managing big budgets and large staffs	Solving "wicked problems"
Dominant Attitude	We can only do what we have budget to do Constraints are the enemy	Nothing can't be done Constraints increase the challenge and excitement

Table 3.3 Overview differences Traditional Firm and Design Shop (Dunne and Martin, 2006)

Dunne and Martin consider that designers are models of people who can solve the most wicked problems through collaborative integrative thinking, using *abductive logic* (Kolko, 2010), which means the logic of what might be. Conversely, deductive and inductive logic are the logic of what should be or what is.

The idea of 'wicked' problems was originally developed by Rittel in the 1960s (Buchanan, 1992) and described a 'class of social system problems which are ill-formulated, where the information is confusing, where there are many clients and decision makers with conflicting values, and where the ramifications in the whole system are thoroughly confusing'.

According to Dunne and Martin, design thinking contains three aspects: cognitive, affective and interpersonal.' The cognitive aspect of design thinking is about inductive, deductive and abductive thinking. Abductive can be elucidated as the process of forming an explanatory hypothesis. Here the designer knows both the value he/she wants to create, and the 'how' (the working principle or mechanism) that will help the value the design aims for. The 'what' that will give definition to the problem as well as to the potential solution can be sought (Dorst, 2011). Another type of abduction, abduction-2, starts the solving problem process with only knowing the end value, for example aesthetic value, the designer wants to achieve. This need to establish the identity of 'what' and 'how' leads to design practices that are quite different from conventional problem solving (abduction-1) (Dorst, 2011). Abduction is the only logical operation which introduces any new ideas, like designers use abduction to generate an idea, deduction to follow these ideas to their logical consequences and predict outcomes, and induction to generalize from the result'. Design thinking, according to Dunne and Martin, therefore, 'combines the generation of new ideas with their analysis and an evaluation of how they apply generally'. The attitudinal aspects of design thinking are explained by the example of the different way managers and designers experience problems. For conventional managers, constraints are seen as an undesirable barrier to the generation and implementation of ideas; designers, however, constraints are embraced as the impetus to creative solutions. Finally, the interpersonal aspects of design thinking are about understanding users' perspectives and their needs and by collaborating with peers.

Buchanan (1992) distinguishes four areas wherein design has a prominent role and plays affects contemporary life. First, the design of symbolic and visual communication, like the work of graphic design, book and magazine production and multi media. Second, the design of material objects like clothing, domestic objects, tools, instruments, tools and machinery. The third area is the design of activities and organized services, which includes the traditional management concern for logistics, combining physical resources, instrumentalities etc.. Design thinking in this area, according to Buchanan, 'can contribute to achieving an organic flow of experience in concrete situations, making such experiences more intelligent, meaningful and satisfying'. And fourth is the area of complex systems or environment for living, working playing and learning. This includes the traditional concerns of system engineering, architecture and urban planning or the functional analysis of the parts of

complex wholes and their subsequent integration in hierarchies.

Buchanan argues that 'it is attempting to identify and limit specific design professions within each area and shared places of inventions by all designers, places where one discovers the dimensions of design thinking by a reconsideration of problem and solutions'.

Buchanan wonders why no one has recognized the systematic pattern of invention that lies behind design thinking in the twentieth century. According to him, 'the pattern is not found in a set of categories but in a rich, diverse and changing set of placement, such as those identified by signs, things, actions and thoughts'.

From the same perspective, Lundequist (1999) argued that 'the result of a design process is a product where the qualities have been determined (or caused) by the persons involved in the project'. These determinations are decisions based on the occurring reasons (Östman, 2005). Lundequist (referring to Rittel and Webber) draws the conclusions that 'it's a situation with conflicting values, and that the design process is a *negotiation process* where reasons are put forward and debated, generating a shared opinion of the problem' (Ibid.). 'For this reason, values are important in design' (Lundequist, 1999). 'In a discourse about conflicting values, the answers are not about right or wrong but about good or bad, which, of course, makes it difficult to empirically test the arguments' (Ibid.). 'Design is a process of problem elimination or management. The more the problems can be eliminated the more determined are the qualities of the objects'. According to Lundequist, 'technical, functional and economic reasons are not enough to reduce the possibilities to only one solution. A value-based judgment is necessary. On the other hand, the information given can also restrict the solution of the design process to such an extent that no solution is possible without changing the setting' (Lundequist, 1999).

Among design theorists Schön, Lundequist and Buchanan have combined the pragmatist theory of Dewey with design theoretical explorations (Buchanan and Margolin 1995, Östman, 2005).

Wasserman (unpublished, see

http://www.designtoimprovelifeeducation.dk/sites/default/files/design_3.0_wassermann.pdf) noticed that 'we have "scaled up" design methodology to address complex problems of corporate strategy, new venture creation, institutional structure and organizational performance as well as public sector programs and policies'. A shift from artifact-centric to socio-centric can be traced 'as an epistemic shift in what people can agree on values, beliefs and knowledge that constitute design'. In this socio-centric view, he argues, 'design is for making better socio-technical systems, experiences, strategies, ventures, organizations, habitats, public policies and programs'.

Kimbell (2009) looked back on the first practices of design thinking in organizations and collected best practices. First she concludes that 'the terms design thinking and design attitude are increasingly appearing in the pages of management and organization journals, not just those journals and papers concerned with design'. Second, design thinking offers something of value to managers, which can complement analytical techniques. Third, citing Michlewski's (2008), five concepts that are part of design culture in organizations. They are: 1) consolidating multidimensional meanings; 2) creating, bringing to life; 3) embracing discontinuity and open-endedness; 4) embracing personal and commercial empathy; and 5) engaging poly-sensorial aesthetics' (ibid).

She ends her overview with an advice for managers. 'For management and design practice, the practice-theoretical approach means that designers no longer have to make arguments about why stakeholders or end-users should be at the centre of design. In this approach, they already are. In the practice approach, design is understood to be relational and it cannot be conceived of without people and their practices. Further, stakeholders are co-designers and designers are another kind of stakeholder. Extending the view of practices as constituting designs through a nexus of minds, bodies, objects, structure, process, agency and knowledge challenges the "human-centred" claims of some

designers (e.g. Brown, 2009). Design practice may appear to be human-centred, since narratives about what people do with things in their day-to-day lives foreground human actors, but attending to designs-in-practice will begin to reveal the practices in which many kinds of actor are involved.' The most important characteristics of design thinking are expressed in the scheme below (Kimbell, 2009).

	Characteristic	Reference
Goal of design	To achieve fit between a form and its context	Alexander 1971
	Problem solving	Simon 1969
	The generation of new concepts and new knowledge; expandable rationality	Hatchuel and Weil 2009, Hatchuel 2001
Modes of reasoning	Abductive	Cross 2006; Martin
and thinking in design		2009
	Inductive, deductive and abductive	Dunne and Martin 2006
	Balancing divergent and convergent thinking	Lawson 2006
	Designing new possibilities rather than selecting between alternatives	Boland and Collopy 2004
The nature of design	Determinate; ill-structured problems can be solved similarly to well-structured problems	Simon 1969; Simon 1973
	Indeterminate; design problems are wicked problems	Buchanan 1992
	Paradoxes between discourses; design problems are not knowable and evolve during the process	Dorst 2006
	A design attitude sees problems as opportunities for the invention of new alternatives	Boland and Collopy 2004
	Problem solving is a subset of innovative design	Hatchuel 2001
	Deterministic, path-dependent or path-creating	Pandza and Thorpe 2010
The nature of design processes and activity	Dynamic mapping between functions and design parameters	Braha and Reich 2003
	Selecting and identifying constraints and applying guidelines	Lawson 2006
	Exploratory and emergent	Cross 2006
	Functional decomposition	Simon 1962, Alexander 1971, Hubka 1982
	Reflection-in-action; making 'moves' to reframe problems	Schön 1983
	Design processes do not end	Lawson 2006
	Co-evolution of problem and solution	Dorst and Cross 2001
	Solution fixated	Cross 2006; Rowe 1987
	Experimentalism	Brown 2008
Designers' approach to knowledge production	Comfortable with ambiguity and uncertainty	Cross 2006, Michlewski 2008
	Integrating across knowledge domains	Hargadon and Sutton
	Consolidating multidimensional meanings	Michlewski 2008
	Empathy with users and stakeholders	Brown 2008; Dunne and Martin 2006; Michlewski 2008
	Design requires expanding concepts that are partly unknown	Hatchuel and Weil 2009
	Design requires designing learning devices	Hatchuel 2001
Emblematic practices	Sketching and drawing	Cross 2006; Lawson 2006
	Prototyping objects, experience prototyping	Kelley 2001, Fulton and Suri 2000
	Brainstorming	Sutton and Hargadon 1996, Kelley 2001
	Tearing up a drawing of a possible solution	Boland and Collopy 2004
Approach to organizing work	Collaboration	Brown 2008, Dunne and Martin 2006
	Co-design with users	Bate and Robert 2007
	Project-based working	Dunne and Martin
		2006
	Small group working	Kelley 2001

Table 3.4 Overview of characteristics Design Thinking (Kimbell, 2009).

Before discussing literature on organizational aesthetics, a first overview of similarities and differences of design aspects of the arts, design and organization can be made.

Aesthetics	Art	Design (applied art)	Organization
Function	Aimless Expressive and representative Meaning Joyful and pleasant feeling Aesthetic value	Problem solving, comfort Expressive and Representative Meaning Functional value Aesthetic value	Continuity Efficient, effective, flexible, innovative Functional / Economic value
Actors	Artist – perceiver	Designer – marketer – buyer / user (perceiving in use)	Employees / managers – customers Employees are creators
Position toward object /artifact	Towards	Towards	In
Time / Process Nature of design process	Starting from scratch Perceiving after production (output) During production (throughput) Once	Starting form scratch - redesign In market and using after production (output) Inductive, deductive and abductive Once + Redesign	Starting from in dynamic organization Continue (input, throughput, output) Inductive Redesign / Development
Form	Physic (painting) Static / dynamic	Physic (product) Static	Physic (interior / exterior) People / Artifacts Static + dynamic Mental
Judgment	Artist Colleagues after and during production Critiques after production	Customers (user-oriented) after production and during use	Employees / manager Customers
Properties	Aesthetic	Non-aesthetic Aesthetic (Aesthetic properties supervene on non-aesthetic properties)	Non-Aesthetic

Table 3.5 Overview of similarities and differences characteristics art, design and organizations

Reflecting on the similarities and differences, characteristics of arts and design could have some implication for adding aesthetic value in organization design. Particularly, its function probably would be *multiple* (being functional and offering aesthetic value) and the *employee* is the actor who is also perceiving and judging (judgment) these values. And perceiving stimuli in organizations will probably not take place occasionally, but *continuously* (time).

3.5.2 Organizational aesthetics

Motivations

Since Guillén (1997) wrote his pioneering article ‘Scientific Management’s Lost Aesthetic’ and concluded that ‘we have long neglected the aesthetic context of organizational behavior’, there is a little but growing amount of articles about aesthetics in organizations. ‘Aesthetics and the notions of beauty and pathos become part of the vocabulary of organizational discourse in work’, Strati (1990) stated. Taylor and Hansen (2005) argued that ‘organizational research has long focused on the instrumental sphere with its questions of efficiency and effectiveness and in recent decades there has been interest in the moral sphere with its questions on ethics’, referring to the three spheres Wilber (1998) distinguished (the instrumental, the moral and the aesthetic). ‘Aesthetic inquiry is certainly one of the most active movement within the positivist paradigm’, they conclude at the end of their article about ‘finding form’.

Already in 1960, Allport et al. (1960) suggested in their Mandala model that aesthetic value (‘seeking beauty or harmony’) should be part of organizational design beyond theoretical, economic, political, social and religious value.

Weick (1979) earlier mentioned ‘the wealth of associative and reactive capacities that people accumulate through lining in a specific physical-cultural setting forms a set of patterns of classifications, interpretation and reaction to perceptual stimuli, ‘sensory maps’ distinguishing them from ‘cognitive maps’.

Gagliardi (2001) thought about the arguments for neglecting organizational aesthetics. ‘The scientific revolution and the perfecting of the cognitive framework of the natural sciences achieved by Newton divided the study of the primary qualities of the physical world – objective, universal and subject to the language of mathematics – from its secondary qualities, which are the object of subjective experiences, sensory and inexact’ he argued.

And according to Girod, Rau and Schepige (2003) ‘the aesthetic perspective allows us to blend cognitive and discursive ways-of-knowing with all important affective and artistic ways-of-knowing into a more unified, holistic, human understanding.’

The field of ‘Aesthetics in Organizations’ initially has been explored in the mid ‘80s by Sandelands and Buckner (1989), Alvesson and Berg (1992), Gagliardi (1996, 2001), White (1996), Dean (1997), Strati (1999, 2000), Guillet de Monthoux (2000, 2007), and Linstead and Höpfl (2000), Ramirez (2005a, 2005b), Taylor and Hansen (2005), Marotto et al. (2001, 2007) and Warren (2002, 2008).

In the Netherlands, De Groot (2005, 2010), Weggeman and colleagues (2008, 2009) and Zandee and Broekhuijsen (2009) are concerned about this field of study.

Organizational aesthetics is a field of study that emerged, largely as a protest against the rational paradigm that dominated organization studies at that time. Researchers of this field argued that aesthetic factors, such as emotions, intuition, symbols and sense perception have an equally important role in organization behavior than cognitive activities (Koivunen and Wennes, 2011). Likewise stimulated by the growing attention of ‘human’ issues in organizations like meaning, spiritually and human development in the end of the last century and the budding challenge to combine managing with designing (Simon, 1996; Boland and Collopy, 2004; Guillet de Monthoux, 2007).

Approaches

'The underlying assumption of the aesthetic approach to the study of organizations is that although an organization is indeed a social and collective construct, it is not an exclusively cognitive one, but derives from the knowledge-creating faculties of all the human senses', Strati (2000) starts his contribution to one of the two books about organizational aesthetics.

According to Strati (1992, 1999, 2000), 'the aesthetic approach:

1. shifts the focus of organizational analysis from dynamics for which explanations can be given - or at least for which actor rationales can be reconstructed a posteriori - to dynamics more closely bound up with forms of tacit knowledge (Polanyi, 1962; 1966).
2. alters the scholar's attention rules as s/he conducts empirical and theoretical inquiry. As well as the ratiocinative and abstractive capacities of the subjects who identify with an organization, the aesthetic approach takes account of their ability to see, hear, smell, touch and taste.

highlights the heuristic shortcomings of those studies and theories of organization which rely on the causal explanation of organization phenomena.

permits exploration of the bond that tie people to organizations for which they work, to their work environment, to the materials that they use and transform: the beauty of the organization that no longer exists and which nostalgia and myth enhance; the beauty of materials and the sense of profound pleasure felt by those who work with them; the beauty of being free from the duty to perform useful work and to make useful things.'

Strati (2004) distinguishes the *logos* (the organizations 'nature'), *ethos* (the organizations moral codes) and *pathos* (the dimensions of feeling in organizations) in organizational life. He refers to the artifacts 'that are beautiful to use, graceful to the eye, or grotesque, kitsch or repellent – and to which the language-in-use of organizational discursive practices attaches labels evocative of the aesthetic categories of beautiful, ugly, sublime, gracious and so on.' Artifacts make it possible to rescue the sense beyond the action (Monaci, 1991).

This aesthetic approach, Strati (2000) continues, 'which instead becomes necessary when the researcher wishes to examine:

1. the capacity to make oneself felt, to speak to the heart of people, to arouse their enthusiasm, to touch their feelings, to sensitize them;
2. the subtle sense of pleasure, as well as of satisfaction, that the taking of a decision may arouse in those concerned; for them, it may be a beautiful decision;
3. the fact that pleasure and satisfaction are not felt by all the decision-makers. In the eyes of those who have opposed it, the decision may be kitschy and tasteless;
4. the specific organizational setting in which the decision process unfolds. This setting is distinguished by odours, gestures, voices, the glances and the sensations of the persons who interact in the construction of the decision process and of the decision taken.'

According to Gagliardi (1999), 'aesthetic experiences are mainly observed in artifacts in organizations. Artifacts, he said, may be defined as 1) a product of human action which exist independently of its creator, 2) intentional, it aims, that is, at solving a problem or satisfying a need, 3) perceived by the senses'. These artifacts contain so called secondary qualities 'which are the object of subjective experiences sensory and inexact', Gagliardi observed. Without mentioning, he refers to the aesthetic properties which are distinguished in the literature on aesthetics.

Aesthetic experiences includes (Gagliardi, 2001;):

- A form of knowledge: sensory knowledge (different from intellectual knowledge), often unconscious or tacit and ineffable, i.e. not to translatable into speech;

- A form of action: expressive, disinterested action shaped by impulse and by a more of feeling rather than by the object (the opposite of impressive action aimed at practical ends);
- A form of communication (different from speech) which can take place to the extent that expressive actions – of the artifacts which these produce – become the object of sensory knowledge and hence a way of passing on and sharing particular way of feeling of ineffable knowledge.

For experiencing aesthetics, according to Gagliardi (1996) and similar with literature on aesthetics, the observer needs to have three qualities: 1) the capacity of the object perceived, 2) the specific 'pathos' or pattern of sensibility that the subject has learned by living in a particular physical-cultural setting' and 3) the subjective and contingent willingness to embrace the quality of the object.

Sandelands and Buckner (1989) mention that 'it is perhaps the idea of aesthetic experience that lies behind the much ballyhooed and perhaps incompletely understood idea of 'excellence' in organizations described by Peter and Waterman (1982)'. Sandelands and Buckner suggest that 'the excellence organization engages its members in transcendent values, values that rise above worldly concerns, values that can play freely at the fringe of awareness and bring aesthetic pleasure.' They are convinced that there is an aesthetics of work as surely as there is one of art. The reason, aesthetics is neglected in organizations so far, they argue, is because aesthetic experiences are assumed not to be part of practically oriented activities. They contradict this assumption because it is obvious, they assume, 'that aesthetic experiences could 'emerge' (as a kind of thinking process) as a manifestation of the work itself because of the syntactic (whether thinking in work assumes the aesthetic form) and semantic (what the work means) qualities of the work.'

White (1996) has applied aesthetic criteria to organization design (Dean, 1997). He argue that 'an organization could be said to have harmony if all its constituent elements coherent with one another (coherent form or pattern) in a manner equivalent to the way all the elements of a work of art cohered with one another.'

Dean et al. (1997) argue that the aesthetic perspective tells us the following organizations:

- People decide to commit in organizational life on aesthetic grounds because of the work and the organization itself;
- People's job satisfaction may be influenced by their sensory perceptions of the technologies they work with and the setting in which they work;
- The resistance to organizational change raised by the people affected by it may be due to the fact that they experience beauty in the work that they already do in organizations or on behalf of them; they defend and protect their aesthetic experience;
- Organizational decision-making should be viewed as a organizational process able to engender aesthetic experience;
- The design of the organization itself, besides that of its products, may respond to aesthetic criteria such as proportion and harmony. Organizational processes in their turn may be influenced by a sense of proportion, of rhythm, of flow, and by the visualization of these properties in flowcharts.

They conclude, that 'beauty can explain a person's decision to join a organizational process, the success of a certain leadership style, the planning of organization and of organizational processes, resistance against organizational change, reluctance to reach decisions, and worker dissatisfaction with particular technology. These are the aspects of organizational life', they argue, 'which demonstrates that aesthetics are important in several respects: the physical and material one of

technology or the product; the impalpable one of leadership style or satisfaction; aspects closest to the subject like his/her job; ones more distant, like judgment of the organization as a whole; the features most legitimated by organizational ethics like product design; the one least legitimated, like the resistance to change induced by the sentiment of beauty felt with regard with that one is already doing in the organization’.

Also Gerstein (1999) is reflecting on the formal properties of organization design. About organization design, he states that ‘aesthetics deals with design characteristics other than function, performance, and cost that might cause us to prefer one solution over another. Surprisingly, perhaps, in organization design intangibles such as aesthetics matter as much as they do in any other arena’ (citing Mitchell, 1990). In organization design, Gerstein argues, ‘aesthetic considerations include clarity and simplicity, recognizable repeating patterns, and graceful harmony among design elements’. Gerstein implicitly appoints to the earlier mentioned formal properties which are distinguished in aesthetics.

‘Environmental conditions are of paramount importance for the aesthetic experience’,

Csikszentmihalyi (1990) starts his contribution to organizational aesthetics, particularly focusing on the aspect of ‘flow’ in organizations. The conditions for the aesthetic experiences he mentions are the aesthetic environment, the aesthetic object (‘a balance and harmony of form’, perceptual challenge, balance of challenge and skills in the encounter, give meaning for the encounter), the viewer (attentiveness, curiosity, intrinsic motivation, anticipation of reward -> expectation of enjoyment). His arguments are based on his research on the appreciation of art for which context (‘clean, blank, specious environment’, limited information), scale, time (period of maturation), less social activity (derivation) and relation with other ‘different object being frequently noted’ are the most striking (environmental) conditions (Csikszentmihalyi, 1990).

Cairns (2002) speaks about ‘a concept of aesthetics – the experience and expression of environment through the human senses – as empowering actors within organizations. He proposes a framework both for expression and representation, and for interpretation of their roles, purposes, behaviors and actions at the individual level’.

Warren (2008) refers to Taylor and Hansen (2005) who ‘usefully map the terrain of this flourishing scholarly field, classifying texts according to whether their content addresses ‘instrumental’ or ‘aesthetic’ issues and whether their methods of enquiry can be regarded as ‘intellectual’ or ‘artistic’’. Taylor and Hansen observed that ‘limited attention has been paid to the mentioned fourth classification in this system and suggest this area offers the richest potential for advancing aesthetic understanding in organization studies’. Warren noticed that ‘there is a little written about how we might go about this ‘sensory’ research’.

‘Aesthetics’, aesthetic-like feelings and values are a pervading part of the fabric of organizations everyday activities, experiences, judgments and reality’, Strati (1999) argues. ‘They imply heuristic-evocative processes of imagination concerning always the interweaving with prior experiences and sensory faculties of aesthetic understanding.’ ‘The aesthetic approach prompts the organization scholar to develop new awareness of organizational life rather than devise new ways to rationalize it. It does so by focusing on matters that the organizational literature until recently regarded as of little relevance to the life of organizations. The study of aesthetics highlights the limits of this convention in theories of organization and shows how they can be overcome’ (Strati, 2000).

Küpers (2002), building on Strati’s insights, wonders if the discussion on this topic so far is fruitful as long as the starting point are only the properties of an organization. ‘Organizations are embodying aesthetic “properties” and use various aesthetic symbols and artifacts. Certain arrangements of designs and artifices are agreeable, and others the reverse, and they affect our embodiment and bodily states in the context of workplace settings and organizational life’, she said. She suggest that

'the process of organizational activities and dynamics that needs to be examined and understood if we are to find aesthetic insights into the nature of either organizing or the relationship of managing and following. It is the relational aspects, which are critical for an approach of these activities as aesthetic.' She advocates the use of narrations as an aesthetic process: 'The responsive, interpreting and judging process can be related to aesthetic communication which may take place in narratives. The re-presentations of telling and sharing stories constitute and open up situations. They create a situation in which an aesthetically oriented subject experiences her-self as belonging to intersubjectively shared life worlds, c.q. as participating in a conduct of life which is constitutive of the organizational life worlds concerned', she states.

Referring to Fisher, who's theories are mentioned expanded in the paragraphs earlier about affect in organizations, she claims that 'stories are a fundamental form in which people express values and reasons, and subsequently make decision about action. The narrative paradigm recognizes the capacity of people to create "... new stories that better account for their lives or the mystery of life itself" (Fisher, 1987)'.

Tim Brown, CEO of IDEO, a consulting firm focused on innovations and organization design, started in Spring 2010 a discussion on the internet by questioning 'Can organizations be beautiful?' (see <http://designthinking.ideo.com/?p=451>). Till December 2011 54 people reflected on the question. The most frequent mentioned OAS are the consistency of organization aspects (completeness, a whole, unity, pattern, symmetry) (mentioned by 20% of the respondents), responsive and engagement with environment (mentioned by 16% of the respondents), collegiality / cooperation / harmony (way of working together) (mentioned by 16% of the respondents), autonomy / independence (mentioned by 11% of the respondents), flat structure, no hierarchy (mentioned by 11% of the respondents), flexibility / dynamics (mentioned by 9% of the respondents) and development opportunities / personal development (mentioned by 9% of the respondents) (see Appendix 3).

17 of 30 (57%) OAS were mentioned by two or more respondents and 9 of 30 (30%) OAS were mentioned by three or more respondents.

Categorizing the OAS cited by the respondents according to the parameters of the ESH-model, we can see that the items are fairly evenly divided among the parameters: five items are related to Structure, four items are related to Staff, nine items are related to System, four items are related to Management, five items are related tot Strategy and four items are related to Culture

In the Netherlands, Weggeman (2003), Akkermans et al. (2004) and Van Aken (2009) start their reflections with the distinction between the true, the good and the beautiful (based on Plato and revitalized by Habermas, 1998). They argue that 'organization studies have out a strong emphasis in the first perspective and that also the ethics perspective is gaining ground if we look into notions like qualitative management, sustainability and corporate citizenship.' They wonder whether aesthetically organizational processes lead to more successful organizations and better performance. They propose a conceptual model for the impact of aesthetics on organizations, which can be considered as a process model (input-throughput-output). Aesthetic sensibility of employees and managers combined with a aesthetic quality of organizational design (system aesthetics) will lead to or combined with process aesthetics will lead to result aesthetics: well being of organizations members and an aesthetic quality of products and services (Akkermans et al., 2004).

Later, in 2009, they propose to regard organizational beauty as a cluster concept. This means that a beautiful organization is not defined by a number of necessary properties, together being sufficient, but a cluster of properties associated with the concept of a beautiful organizations (Van Aken et al., 2009).

Recent, Rindova et al. (2010) and earlier Peng, Wen-Shien (1988) drawing on the core ideas of classical Gestalt theorists, like Koffka (1935) and Wertheimer (1923). 'An important characteristic of Gestalt properties is that they are not present in the component parts of the stimulus; therefore, their effects cannot be derived from observing the component parts in isolation' (Rindova et al., 2010). According to Rindova et al., 'precisely because they integrate the parts in a perceived *whole*, Gestalt properties increase the *processing fluency* and the ease of interpretation of a stimulus.' Gestalt properties stimulate positive evaluations', they argue. 'The idea that Gestalt properties affect the perception and evaluation of unfolding sequences of events has found applications in a variety of areas, including judgments of personal experiences, performance appraisals, and valuing and spending money. In the administrative sciences, some of these processes have been associated with sensemaking, pattern recognition, and alertness to competitive patterns and entrepreneurial opportunities.'

Rindova et al. (2010) proposed four Gestalt properties (simplicity, predictability (repetition), grouping, and motif) as having the potential to positively affect investor evaluations of firms. They conclude that 'the Gestalt properties present in competitive action sequences can provide firms with competitive advantages in access to resources.' They theorized and tested the effects of the four mentioned Gestalt properties on investor valuations and provided 'general support for the overarching theoretical argument, as well as specific support for the hypothesized positive effects of simplicity, grouping, and motif on investor valuations of firms operating in the high-ambiguity condition.'

Finally, De Botton and Sennett shine an almost poetic light on work and organizations that has some parallels with aesthetics.

De Botton (2009) highlighted in his book 'The pleasures and sorrows of work' not directly an aesthetic perspective on labor, but during his reflections on a biscuit industry, distribution centers and aircraft industry, he frequently uses the term 'beauty'. He speaks of the beauty of passion, dedication and diligence in the work, the complexity (and collected in such simplicity in a formula), skills and completing and realizing something (it was successful! '). He also considered new insights and breakthroughs, "create things that you go beyond" and modern technology beautiful as well as the feeling of competence, if that one identifies with an activity (identification), leads to the feeling of pride, 'good acting' and meaningful work.

Sennett (2008) cites on his own homepage about his book 'The craftsman': '*The Craftsman* names a basic human impulse: the desire to do a job well for its own sake. Although the word may suggest a way of life that waned with the advent of industrial society, Sennett argues that 'the craftsman's realm is far broader than skilled manual labor; the computer programmer, the doctor, the parent, and the citizen need to learn the values of good craftsmanship today'.

The craftsman: 1) recognizes the importance of the sketch (you do not know exactly what to do when you begin, ambiguity), 2) committed to unforeseen events and constraints, 3) avoid a problem so severe that he tackled is that it is completely self to stand, 4) perfectionism goes out of the way (but 'toils' in the temporary removal of the desire for completion), 5) and learn when it's time to stop.

Sennett points out the importance of (planned) for professionals. He cites the example of a designer who is out there for others to learn from temporary disorientation, to deal with ambiguity. He also uses the term in the transition, a 'porous membrane', of effectiveness and stinginess, which possibly may be of interest for the relationship between functionality and beauty. By the users to learn to deal with ambiguity, 'they learn to navigate the edges of two fields', says Sennett.

About change, Sennett speaks of four stages of change in the work of professionals: reformatting, 'juxtaposition placement'(functionality as well as beauty: 'the more they approach each other how stimulating their entanglement seems'), the intuitive leap (the surprise) and the recognition of the jump ('gravity').

In sum, except that terms like 'experience economy', 'aesthetic knowledge' and 'aesthetic organization' were born, these first studies on aesthetics in organizations have also described the first concepts, without testing these ideas in practice. These are:

- Process beauty (Akkermans et al., 2004; Van Aken et al., 2009);
- Organizational design beauty (Akkermans et al., 2004; Van Aken et al., 2009);
- Formal properties (harmony, balance, rhythm, simplicity, repetition) in organization design (Dean, 1997; White, 1996; Gerstein, 1999; Rindova et al., 2010) and organization as a whole (Gestalt) (Rindova et al., 2010; Peng, Wen-Shien, 1988);
- The artifacts that constitute the organization's corporate landscape (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005; Sandelands and Buckner, 1989);
- The physical space of the organization (Strati, 1999; Alvesson and Berg, 1992; Witz et al, 2003; Taylor and Hansen, 2005);
- The idea that work comprises an essential aesthetic element (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005);
- Organizational decision-making (Dean et al., 1997);
- Aesthetic leadership: organizational management that can learn from art (artistic form) (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005);
- Product or services beauty (Witz et al., 2003; Akkermans et al., 2004; Van Aken et al., 2009);
- The images that diffuse internally and externally to the organization (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005);
- Dedication to work and diligence in the work (De Botton, 2009);
- Complexity (and collected in such simplicity in a formula) (De Botton, 2009);
- Completing and realizing something ('it was successful!') (De Botton, 2009);
- Craftsmanship (Sennet, 2008).

Research agenda

The main contribution of the organizational aesthetic research so far, is raising the issue as a possible and neglected new perspective on organizations and suggesting research questions for this field of research.

According to Gagliardi (1990), the first challenge of research on this field is that there is a clear need for the material world to be brought within the 'aesthetic frame of reference'. The few worldwide researchers on this topic developed a research agenda - may be the only real contribution on this topic - with the following domains and elements, (Strati, 1999; Alvesson and Berg, 1992; Taylor and Hansen, 2005):

1. The images that diffuse internally and externally to the organization and relate to events of importance for organizational identity and for identification by its members;
2. The physical space of the organization;
3. The miscellaneous set of artifacts that constitute the organization's corporate landscape;
4. Aspects less closely tied to the physical-spatial or visual, like the metaphor of manager as artist, the idea that work comprises an essential aesthetic element, the phenomenological philosophy of the eye, and strategic visions of the organization;
5. Organizational management that can learn from art more as artistic form than as artistic content.

Taylor and Hansen (2005) distinguishes a matrix in with content (instrumental and aesthetic) and methods (intellectual and artistic) causes four categories of organizational aesthetic research. These categories, they say, 'help researchers to be more conscious of the ways they approach organizational aesthetics and the implications of differing methods and content'.

Warren (2008) comprises three interconnected parts of possible research issues in this field:

1. The assumption that an aesthetic experience is distinguished because of external object or event (broadly defined) as a 'trigger'. Here, following Linstead and Höpfl (2000), she conceptualized aesthetics as an oscillation between the two - aesthetic experiences/judgments are subjective reactions to material things (real or imagined) but cannot be reduced to one or the other.
2. Aesthetic experiences are universal, embodied, sensory, modes of human being-in-the-world. She is following the original meaning of Baumgarten's doctrine of philosophical aesthetics to denote a kind of 'sensible knowledge' (Strati 1999, 2000) that is open to all rather than reserved for the production, consumption and criticism of 'high art'.
3. However, 'the aesthetic' is characterized by two quite conceptually distinct elements—experience and judgment—the latter being an intersubjectively constructed appraisal of the former, influenced by socialization processes and 'habitus' (Bourdieu 1984). As Welsch (1997) puts it, aesthetics has a 'double character'.

In the Netherlands, Akkermans et al. (2004) and later Van Aken et al. (2009) drew up a research agenda for aesthetics in organizations as well:

What are relationships between:

1. product or services beauty and business performance
2. process beauty and beauty of products and services;
3. personal well-being and process beauty;
4. personal well-being and the beauty of products and services;
5. organizational design beauty and organizational process beauty;
6. aesthetic sensibility and organizational design beauty;
7. education and aesthetic sensibility

And later:

8. what is a beautiful organization (what features or characteristics)
9. What conditions are needed to create organizational beauty?
10. What is the relationship between beauty of organizations and work processes and performance?
11. What approaches can be used to design, create or enhance and sustain organizational beauty?

Strati (2001) proposed 'a new approach to studying organizations which is based on the evocation of knowledge, on mythical thinking, and on the criterion of plausibility'. Gagliardi (1996) advocated the use of 'allusive poetic language' for collecting and interpreting aesthetic data. Strati (2001) and also Marotto et al. (2007) experimented with (imaginary) participant observation. Strati advises researchers 'to begin by arousing and refining their own sensory and perspective faculties'. And thus, 'relying heavily on the intuitive and aesthetically responsive skill of the researcher in this regard, and moreover, on the expressive capabilities of both respondents and researchers alike' (Warren, 2002). Rusted (2000) called this a researcher-as-commentator or 'connoisseur' perspective.

Warren (2002, 2008) used a what she called an *ethno-methodological approach* by following people daily for three months in their company, interviewing them ('rich narrative data') and took pictures and discussed them ('talking pictures' as part of the technique of *photo-elicitation*) with her respondents. Research by using similar ethnographic methods has been done by Tyler and Taylor (1998), Hancock and Tyler (2000) and Strati (1999) and Witz et al. (2003).

Taylor and Hansen (2005) are supporting a 'constructionist view of aesthetics as sensory knowledge rooted in experience' and propose ethnographic and narrative methods for acquiring data of aesthetic experiences.

Van Aken et al. (2009) provide methods useful like ethnographic case studies draw on the approach and methods of Appreciative Inquiry and a Action Research approach.

The few contributions on aesthetics in organizations mainly raise the question whether aesthetics in work and organizations could be an additional or new perspective on organizations. Some of the contributors like Akkermans et al. (2005) Van Aken et al. (2009) and Gagliardi (2001) make suggestions which OAS (like organization design parameters) cause aesthetic experiences. After conducting the empirical studies, these suggestions can be confirmed. But these contributions do hardly distinguish the several categories of aesthetic properties the literature on aesthetics describes, neither the detailed process of the aesthetic experience and its outcome: the judgment and the related emotions. Thereafter, the relationship with design principles of organization design or any other design discipline is little discovered so far, neither the revenues of this additional or new perspective on organizations like affective commitment, pride of work pleasure. Nevertheless, the research agenda they all together constructed offered fruitful suggestions for this dissertation.

3.6 Conclusions

This chapter about organizations and design aspired to answer three research questions related to this field of interest by collecting insights of organization design and other design disciplines, the common used design principles in these design disciplines and the state-of-art knowledge of aesthetics in organizations.

Considering the defined research questions, the following insights are useful:

- The few contributions on organizational aesthetics mainly raise the question whether aesthetics in work and organizations could be an additional or new perspective on organizations.
- The attention for aesthetic aspects (aesthetic properties, aesthetic experiences and value) as well as the distinction of types of aesthetic properties which are used in aesthetics are largely missing in the current organization design approach;
- The ESH-model (based on McKinsey's 7-S model) or Weisbord's six-box model seems to be most the fruitful models for designing organizations in which aesthetic aspects can be uncovered and embedded;
- Organizations are changing to more responsive, sensible and life affirming organizations in which creating value, sense making and meaning, narrative experiences and relations between employees become important. An aesthetic perspective on organizations fit within these developments;
- Principles of design thinking like abduction, through collaboration and human-centered could enrich the current perspective on organization design.

4 EMOTIONS IN ORGANIZATIONS

This research proposes a framework wherein the relationship between organization design features, aesthetic experiences and emotions in organizations, particularly affective commitment of employees is described. It aspires that by increasing positive aesthetic experiences and decreasing negative aesthetic experiences through features of work conditions (organization design), the affective commitment of the employees will increase as well.

Before examining and influencing affective commitment, this relatively new term in organizations needs to be described and related to aspects like emotions, work feeling and emotions in organizations. Therefore, most important research questions for this part of the literature study were:

- What is the relationship between aesthetic experiences and emotions in organizations?
- How can aesthetic experiences be related to organization' outcomes such as employee commitment, satisfaction and performance?

This last part of literature research will discuss the following topics:

- a. Affect at work;
- b. Affective commitment;
- c. Conclusions.

Because the sections are short, there are hardly any interim conclusions appointed.

4.1 *Affect at work*

Issues like affect, work-feeling, moods, happiness and emotions have recently entered organizations, at least the examination of it (Seo, Barrett and Bartunek, 2004; Fineman, 2000; Mignonac and Herrbach, 2004). Major work on this topic has been done by Fineman, Ahskanazy and Fisher the last two decades. According to Seo, Barrett and Bartunek (2004), four distinctive streams of research can be distinguished: 1) the expression, exploitation and management of emotions, 2) the effect of emotional intelligence in individual and organizational performance, 3) the effects of trait affectivity or affective disposition on individual performance and 4) antecedents and consequences of momentary affective experience (moods and emotions) in organizations.

In her extensive examination on happiness at work, Fisher (2009) reflects on the antecedents and consequences of this topic. First she notices that many organizational researchers since the beginning of this century have been inspired by the move toward positive psychology in general. For example, positive organizational scholarship has been examined by Cameron, Dutton, and Quinn (2003), positive organizational behavior has been grasped by Luthans (2002) and Wright (2003) and researchers like Fineman (2006), Hackman (2009), Luthans and Avolio (2009), Roberts (2006) and earlier Sandelands and Buckner (1988) immersed themselves into the topics of encompass and work-feeling.

Ashton-James and Ashkanasy (2008) refer to the groundbreaking article of Pekrun and Frese (1992) about emotion and affect in organizational setting and listed more than twenty articles and edited books which contribute to these topics since then.

'State affect or mood is comprised of feeling states that are relatively enduring and without a salient antecedent cause' (Watson, 1992). 'State affect is distinguished from emotions which are more intense, shorter lived and have definite cause', Little (2007) argues. Russell (2003) distinguishes state affect from trait affect (dispositional affect, the tendency of a person to experience an affective state over time) and emotion by arguing that 'state affect does not have a cognitive component, as

experienced in relation to no known stimulus and as continuous or always present' (Little, 2007). 'State affect, is akin to mood and is commonly characterized as being positive or negative. State affect is generally studied as two constructs, positive and negative. However, studies have also shown that individuals can also experience affective ambivalence', she mentions, referring to Amabile et al. (2005). 'Emotion is composed of other components including appraisal, physiological and expressive changes and attribution' (Little, 2007).

'Emotion and state affect (mood) are thought to be malleable while trait affect is more a stable component on one's personality' (e.g. Watson and Clark, 1992, cited by Little, 2007).

Rosenberg (1998) proposes a hierarchy ordering of the levels of affect. Duration, pervasiveness in consciousness and distributive breadth ('the range of different psychological and physiological processes that can be influenced by any other given process') are the three criteria according to her, 'which made that affective traits, moods and emotions can be distinguished from each other'.

'Affective traits are highest in the hierarchy because they organize lower level emotional states', she said. Herrbach (2006) examined the relationship between trait and emotions and conclude that 'individuals whose level of positive trait affect is high tend to experience more positive moods or emotions across various situations than individuals whose level of positive trait is low. Likewise, individuals with a high level of negative trait affect tend to experience more negative affective states compared to low negative-trait affect individuals.'

Thus, moods can be defined as feelings that tend to be less intense than emotions by a lack of a contextual stimulus. Emotions are intense feelings that are directed at someone or something and affect is a broad range of emotions that people experience.

Ahskansy (2003) described a multi-level perspective on emotions in organizations. The first thing he concludes is that 'terms such as emotion, mood, affect, and feelings appear to be used almost interchangeably by some authors. Indeed, there is ongoing debate in the literature about the very underpinnings of emotions and related terms (see for example, Eisenberg, 2000; Izard, 1993; Lazarus, 1991; Plutchik, 1991; Zajonc, 1980, 1984, 1985)'. While Lazarus (1991) argued that 'emotions are initiated by cognitions, contemporaneously', Zajonc (1985) argued that 'emotions are essentially visceral reactions and therefore constitute antecedents, rather than consequences of cognition'. Since the 1980s, Ahskansy concludes that 'the consensus has emerged that emotions involve an interaction of cognitive and non-cognitive neural systems' (see Bloom, Lazerson and Hofstadter, 1985; Cacioppo and Gardner, 1999; Dalton, 2000; Fischer, Shaver and Carnochan, 1990). In this respect, he states, 'emotion is seen as an integration of innate, adaptive subsystems, derived from the evolutionary needs of survival (LeDoux, 1995a; Tooby and Cosmides, 1990)'.

Mood at work

Mood, instead of emotion, can be considered as 'an experiential phenomenon which is not directed towards an object' (Morris, 1989; Weiss and Cropanzano, 1996). Moods can be defined as feelings that tend to be less intense than emotions and that lack a contextual stimulus. While moods are be considered as an antecedent of aesthetic experiences (e.g. Basch and Fisher, 1998; Mignonac and Herrbach, 2004; Fisher, 2009; Wagner and Libkuman, 2005) it needs to be described in brief.' Although not as rapidly varying as emotion, mood nonetheless constitutes a distinct additional source of within-person variability' (Ahskanazy, 2003, referring to Gray and Watson, 2001; Oatley and Jenkins, 1992) and an important determinant of decision making and behavior in social (Forgas, 1992; Isen, 1999) and organizational settings(see George and Brief, 1992, 1996a).

In respect to positive mood, Isen and her colleagues (Ahskanazy, 2003 cited Isen and Daubman, 1984; Isen, Daubman and Nowicki, 1987; Isen, Johnson, Mertz and Robinson, 1985) have provided evidence that positive affect results in creativity and cognitive flexibility. Positive mood is associated with positive outcomes, including better job satisfaction (Connolly and Viswesvaran, 2000), less turnover (Shaw, 1999), more helping behaviors at work (Williams and Shiaw, 1999), better negotiation

outcomes (Carnevale and Isen, 1986), and improved performance (Cropanzano and Wright, 2001; Wright and Staw, 1999). Kraiger, Billings and Isen (1989) have also shown that 'positive affect leads to more positive evaluations of jobs, although only when the jobs were already seen to be rich and meaningful', according to Ahskanazy.

Negative mood on the contrary less straightforward than positive mood, Clark and Isen (1982), Kaufman and Vosburg (1997), and Rusting and DeHart (2000), Ahskanazy concludes. 'People in a negative mood are often motivated to perform more positively so that they can change their mood to a positive one. Thus, people in a negative mood often appear to behave incongruously – displaying more helping behavior and working more productively'. Nonetheless, as George and Brief (1992) point out, 'people in negative moods are still generally less satisfied with their jobs and are more likely to want to leave their jobs'.

Ahskanazy (2003) summarizes the present discussion of within-person emotion and mood. He states 'clear that these are important, but neglected dimensions in organizational behavior research. Recent research into emotions at work, based on Affective Events Theory (AET), advocate the potential for improving our understanding of how and why people behave and think in organizational settings.'

Views on affect at work

Fisher (2009) concludes that 'these kinds of emotions can be divided into hedonic views of emotion as pleasant feelings and favourable judgments versus eudaimonic views of emotion involving doing what is virtuous, morally right, true to one's self, meaningful, and/or growth producing' (Cropanzano et al., 2003; Ryan and Deci, 2001; Ryff and Singer, 2008). 'The hedonic view is exemplified by research on subjective well-being, which is usually seen as having two correlated components: judgments of life satisfaction and affect balance, or having a preponderance of positive feelings and relatively few or rare negative feelings' (Diener, Suh, Lucas, and Smith, 1999; Schimmack, 2008). Research on the structure of affect, mood, and emotions consistently, according to Fisher, 'finds that the most important dimension in describing individuals' affective experiences is hedonic tone, or pleasantness – unpleasantness' (Watson, Wiese, Vaidya and Tellegen, 1999).

In contrast to this view of emotions as involving pleasant feelings and judgments of satisfaction, Fisher argues, 'eudaimonic well-being, self-validation, self-actualization, and related concepts suggest that a happy or 'good' life involves doing what is right and virtuous, growing, pursuing important or self-concordant goals, and using and developing one's skills and talents, regardless of how one may actually feel at any point in time'. First research of people like Warr (2007), Seligman (2002) and Sheldon and Elliot (1999) on this topic needs to be mentioned.

What these views have in common, Fisher notices, is 'that both refer to pleasant judgments (positive attitudes) or pleasant experiences (positive feelings, moods, emotions, flow states) at work'.

Derbaix and Pham (1991) investigated affective reactions especially to consumption situations. They conclude that 'research on affective reactions at work can be characterized along four dimensions: antecedents, intensity, duration and specificity'.

Emotions in organizations

Thinking about aesthetic experiences in organizations means thinking about emotions. 'The first level of response to the environment is affective', Ittelson (1973) claimed. Freedman (1975) proposed that 'the psychological effects of a crowded environment are mediated by the pleasantness of the other factors in that environment'. And other psychologists like Glass, Singer, Stoklos and Milgram employed in the seventies the concept of stress, work overload or other concepts with clear affective components. In this period the first types of emotions in organizations like arousal, environmental quality, comfort, annoyance and aesthetically pleasing quality arose. Affect were defined as 'emotion expressed in language, and affective quality of a molar physical environment (or more simply expressed, a place), as the emotion-inducing quality that persons verbally attribute to that place'

(Russell and Pratt, 1980).

‘The structure of affective experience has been described within different models and structures’, Giardini and Frese (2007) argues. They conclude that ‘affective experience can be structured in two or three dimensions seem to emerge’ (Russell 1991): pleasantness (or evaluation, valence), arousal (or activity, activation), and power (or potency, dominance). Of these three structures, pleasantness is the most frequently found dimension of affective experience, combined with either arousal (Russell, Lewicka and Niit, 1989) or power (Gehm and Scherer, 1988).

In literature, two lists of emotions are dominant. First, the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix (the ‘unrotated solution’: affect tone and affect intensity), and second, the PANAS-circumflex (the ‘rotated solution’: positive affectivity and negative affectivity) of Watson, Clark and Tellegen (1988).

Russell, Ward and Pratt (1978) proposed a two dimensions-pleasure-displeasure and degree of arousal-denote matrix (later also indicated by others in two dimensions of ‘excitement-calm’, ‘affect intensity’, ‘activation’ and ‘engagement’) in which they positioned first twenty-one clusters of adjective descriptive of the affective quality of places: forceful, hectic, frightening, harsh, frustrating, ugly, disgusting, unstimulating, depressing, boring, insignificant, desolate, sleepy, peaceful, conformable, beautiful, enjoyable, festive, majestic, active and exciting. Later they brought these descriptors back to eight affective descriptors and ranked them in bipolar scales: arousing-sleepy, exiting-gloomy, pleasant-unpleasant and relaxing-distressing (see Table 2.10). They dubbed these descriptors as qualities and developed shades per quality in order to obtain detailed affective responses for measurement.

Positively keyed items	Negatively keyed items
<p><i>Arousing quality</i></p> <ul style="list-style-type: none"> • intense • arousing • active • alive • forceful 	<p><i>Sleepy quality</i></p> <ul style="list-style-type: none"> • inactive • drowsy • idle • lazy • slow
<p><i>Exiting quality</i></p> <ul style="list-style-type: none"> • exhilarating • sensational • stimulating • exciting • interesting 	<p><i>Gloomy quality</i></p> <ul style="list-style-type: none"> • dreary • dull • unstimulating • monotonous • boring
<p><i>Pleasant quality</i></p> <ul style="list-style-type: none"> • pleasant • nice • pleasing • pretty • beautiful 	<p><i>Unpleasant quality</i></p> <ul style="list-style-type: none"> • dissatisfying • displeasing • repulsive • unpleasant • uncomfortable
<p><i>Distressing quality</i></p> <ul style="list-style-type: none"> • frenzied • tense • hectic • panicky • rushed 	<p><i>Relaxing quality</i></p> <ul style="list-style-type: none"> • tranquil • serene • peaceful • restful • calm

Table 4.1 Overview of types of emotions (Russell, Ward and Pratt(1978))

In 1985 they developed the two dimensions-pleasure-displeasure and degree of arousal-denote matrix

In the Watson, Clark and Tellegen circumplex (see Figure 2.3), affect is based on dimensions of positive (high versus low) and negative (high versus low) affect whereby eight emotions are described: exulted / enthusiastic / excited, aroused, fearful / nervous / hostile, drowsy / sluggish, quiet, calm and happy.

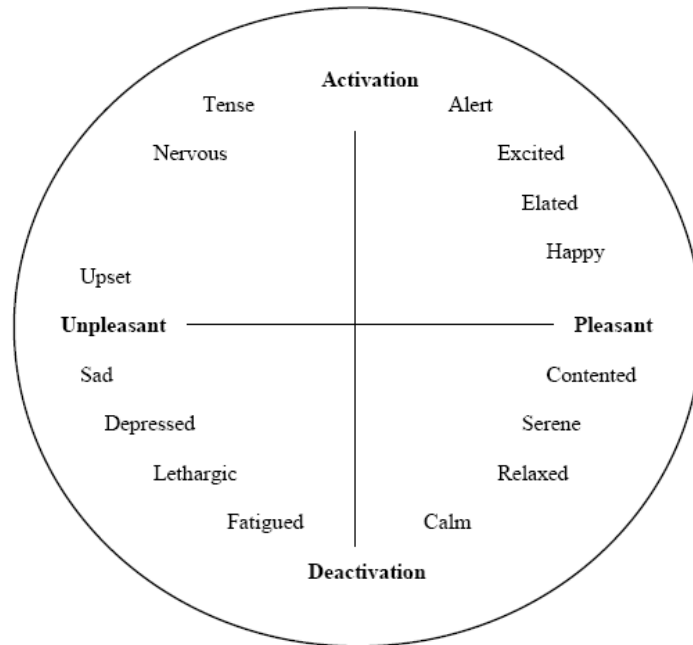


Figure 4.1 The Watson, Clark and Tellegen circumplex

Russell and Carroll (1999) argue that the basic dimension is the rotated axes or dimensions of activation (engagement) and pleasantness (see Figure 2.4).

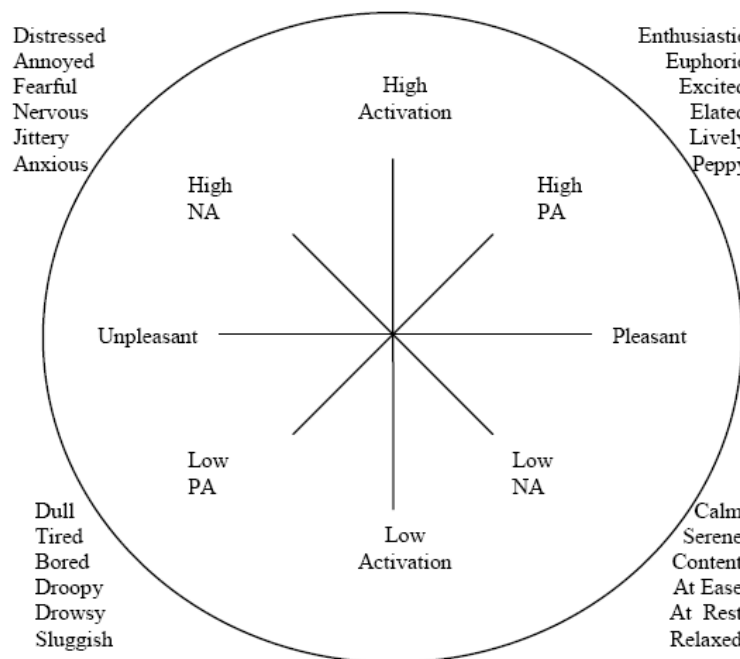


Figure 4.2 Rotated dimensions of activation and pleasantness (Russell and Carroll, 1999)

According to Seo, Barrett and Bartunek (2004), activation refers to ‘a sense of mobilization or energy and summarizes one’s psychological state in terms of its level of activation or deactivation’.

Russell (2003) does not believe that a person can experience both state positive affect and state negative affect at the same time. But empirical evidence (Folkman, 1992; Beach and Tesser, 1993; Goldstein and Strubed, 1994) pointed out that individuals are able to feel multiple states of mind. In addition (Little, 2007), states that ‘physiological theories point to the co-occurrence of state positive and state negative affect. Neuroscientists and theorists have posited that affect is produced by two specialized channels – one in which threat-related (negative) information is derived and the second from which safety and appetitive (positive) information is derived (e.g.

Cacioppo and Gardner, 1999; Gilbert, 1993; Marcus and Mackuen, 1993; Watson and Clark, 1992).’

Basch and Fisher (2000) emotions (joy, pride, fear, anger, and disgust) differ from Watson and Tellegen’s (1985) emotions in their ‘Circumplex Model of Affect’, and differ from Russell and Feldman-Barrett proposal in which the core affect is based on dimensions of pleasantness and activation. Similar to Carver (2001), Ahskanasy (2003) argue that ‘adoption of the appropriate model of emotion is contingent on the question being addressed.’ Gray and Watson (2001) and Finn and Chattopadhyay (2000) conclude likewise that ‘discrete emotions, affect, and mood are reciprocally interrelated, and that choice of which model is most appropriate depends on the purpose of the analysis and the functional nature of outcomes’.

Cropanzano et al. (2003) extensively compared data of both ‘solutions’ (the unrotated solution: affect tone and affect intensity versus the rotated solution: positive affectivity and negative affectivity). They conclude that ‘both models work in a general sense that a) it is possible to obtain the predicted factor structure, b) there is theoretical evidence consistent with each, and c) each frame work yields testable propositions.’ They integrated both models and proved that ‘PA roughly corresponds to high hedonic tone / high arousal, while NA roughly corresponds to low hedonic tone / high arousal.’ ‘There are no markers for low activations’, they conclude.

Schimmack and Reisenzein (2001) suggest that ‘it would be more meaningful to assess separately the basic dimensions of pleasure-displeasure and activation-deactivation.’ They proved that ‘there is no evidence for the assumption of pleasure-activation theory that PA and NA share common activation dimension’, also Watson (1988) proved. Their finding supports the two-dimensional models of activation that regard energetic arousal and positive activation and tense arousal and negative activation as two largely independent activation dimensions.

Because of the substantial theoretical and empirical support for the co-occurrence of state positive and state negative affect, the PANAS-circumflex of Watson, Clark and Tellegen (1988) seems to be more reliable than the Russell, Ward and Pratt (1978) matrix, although this one is very often used in research so far as well (Schimmack and Reisenzein, 2001).

Ashkanasy (2003) developed the Simplified Emotional Hierarchy (based on Fischer et al, 1990) which contains two super-ordinate components, five basic components and fifteen subordinate components.

Super-ordinate components	Basic components	Subordinate components
Positive	Love	Fondness Infatuation
	Joy	Bliss Contentment Pride
Negative	Anger	Annoyance Hostility Contempt Jealousy
	Sadness	Agony Grief Guilt Loneliness
	Fear	Horror Worry

Table 4.2 Overview Simplified Emotional Hierarchy (Ashkanasy, 2003)

Basch and Fisher (2000) conclude that ‘with only a few exceptions, employees experience nearly the full range of emotions in their workplace, together with emotions more specific to the work environment’ (Ashkanasy, 2003). In descending order of frequency of occurrence, Basch and Fisher found that employees report feeling positive emotions of pleasure, happiness, pride, enthusiasm, relief, optimism, affection, and power. The negative emotions reported by Basch and Fisher, again in descending order of frequency, were frustration, worry, disappointment, annoyance, anger, unhappiness, embarrassment, sadness, disgust, hurt, fear, and bitterness.

Lazarus and Cohen-Charash (2001) list anger, anxiety, guilt and shame, envy and jealousy, hope, happiness/joy, pride, compassion, and love as instances of discrete emotions that are found in workplace settings (Ashkanasy, 2003).

Mutual influence of positive and negative emotions

Research of Diener, Sandvik and Pavot (1991) suggest that ‘it is more satisfying to be at least a little happy most of the time than to be intensely happy from time to time’ (Fisher, 1998, 2002). Cohn (2008) suggested that ‘people judge their lives to be more satisfying and fulfilling not because they feel more positive emotions per se, but because their greater positive emotions helped them build resources for living happily and successfully.’

Several research has been done on the relationship between positive and negative emotions. Fredrickson (2001) and later Cohn et al. (2009) and Amabile and Kramer (2011) suggest that ‘high levels of positive emotions reduce the impact of any increase in negative emotions, but high negative emotions do not reduce the impact of positive emotions’. This latter conclusion is contradicts a finding of Baumeister.

Baumeister et al. (2001) like others distinguish a *positive–negative effect asymmetry*. ‘Bad events had longer lasting effects. And bad events seem to produce stronger reactions than good ones’ they argue. They claim ‘there is an assortment of evidence that negative affect is stronger and more important than positive affect’. They also suggest that ‘people try harder to avoid and escape bad moods than to

induce or prolong good moods, and they remember bad moods and emotions better.’ And conclude that ‘bad events influenced both good and bad moods, whereas good events influenced only good moods.’

Brickman et al. (1978) indicate that ‘after a short peak in happiness, people become accustomed to the new situation and are no more happy than they were before the improvement’ (“nostalgia effect”).

Recently Amabile and Kramer (2011) conclude that ‘three types of events stands out as particularly potent forces supporting inner work life, in this order: *progress* in meaningful work; *catalyst* (events that directly help project work); and *nourishers* (interpersonal events that uplift the people doing work)’. The negative forms *setbacks* in work, *inhibitors* (events that directly hinder project work) and *toxins* (interpersonal events that undermine the people doing the work).

Levels of influence

Fisher (2000) distinguishes three emotion-related constructs (levels) in the work place:

1. Transient level: real time affective work events and the short-lived moods and emotions that individuals might experience as a result like state job satisfaction, flow state or task enjoyment;
2. Person level: the emotions of individuals expressed in dispositional affectivity, affective commitment and typical mood at work;
3. Unit level: the emotions of collectives like teams, work units, or organizations.

Ashkanasy (2003) proposed a five levels of emotions in organizations quite similar to Fisher’s emotion-related constructs, but more divided and provided of affective abstracts:

1. Within-person: state affect, affective events, discrete emotions, mood and behaviors;
2. Between persons: trait affectivity, affective commitment, job satisfaction, burnout and emotional intelligence;
3. Interpersonal interactions: emotional labor, emotional exchange, displayed versus felt emotion;
4. Groups: affective composition, emotionally intelligent groups, emotional contagion, leader-member exchange;
5. Organizational-wide; organization policies, requirements for emotional labor, stress and wellbeing, emotional climate and culture;

Special aspect related to the affective abstract of between persons, several studies (e.g. Giardini and Frese, 2006) showed that *contagion processes* (expressions of friendliness and sympathy elicit corresponding reactions) can also be found on the level of employees’ and customers’ experience of positive affect.

Fisher (2009) describes the most distinguished constructs of emotions which are job satisfaction, organizational commitment, job involvement, engagement and flow and intrinsic motivations. Fisher concludes that in particular job satisfaction and organizational commitment are the most frequently studies constructs. She suggests distinguishing three targets for emotions (‘happy feelings’ in her description): 1) the work itself, 2) the job including contextual features, and 3) the organization as a whole. Further, she proposes three measures together which should capture much of the variance in person level happiness in organizations. These are 1) engagement, representing affective and cognitive involvement and enjoyment of the work itself; 2) job satisfaction, representing largely cognitive judgments about the job including; and 3) affective organizational commitment, as feelings of attachment, belonging, and value match to the larger organization.

Going deeper into the aspects of affect of work, she concludes that ‘in contrast to some of the above

constructs that involve attitudes and/or cognitions, measures of affect at work directly assess moods or emotions experienced while working.’ In the discussion between the two mentioned views (‘the traditional affect circumplex features two dimensions’, Fisher, 2002) Weiss and Cropanzano (1996) suggest that ‘the former conceptualization (hedonic tone and arousal) is most useful for measuring state mood at work’. Some scholars believe that hedonic tone is by far the more important and useful of these two dimensions, particularly in the workplace (Daniels, 2000; Russell, 1978; Warr, 1990). Others, like Weiss, Nicholas, and Daus (1999) found that ‘average hedonic tone while working was correlated with job satisfaction while average activation level was not’, Fisher mentions. Finally, Fisher (2009) describes the causes of emotions in organizations. In her contribution, she focuses on the causes of happiness, but many of her findings can be abstracted to general emotions. Fisher, like others, states that three reasons can be mentioned why people have changed emotions:

1. something in the environment or circumstances of the person;
2. something inside the person predisposes him;
3. an interaction of person and situation;
4. volitional behaviors impact emotions.

Deci and Ryan (1985) developed the *Cognitive Evaluation Theory* (CET). They argue that ‘events and structures (e.g. rewards, communications, feedback) that conduce towards feelings of competence during action can enhance intrinsic motivation for that action because they allow satisfaction of the basic psychological need for competence.’

Kesebir and Diener (2008) found out that objective life *circumstances* account for 8-15% of the variance in the subjective well-being. Fowler and Christakis (2008) have recently shown that ‘individuals are likely to become happier if a close friend or neighbor has become happier in the preceding six months’, Fisher mentions.

According to her, ‘at the transient level of positive moods and pleasant emotions, immediate situational occurrences clearly are important in explaining variance in happiness within person over time. Individuals experience positive emotions when they appraise a current situation or event as beneficial to their interests, or as representing progress toward important goals’ (citing Frijda, 1988; Lazarus, 1991). Amabile and Kramer (2011) argue that ‘during *goal progress*, people meet their personal goals and the match between expectations. Their reading or reality allows them to feel good and their self positive self-efficacy grow’. Another example Fisher mentions is a pair of studies based on self-determination theory showed that ‘individuals have happier than usual days compared to their own baselines when they experience greater satisfaction of basic needs for competency, autonomy, and relatedness in major activities during the day’ (Reis, Sheldon, Gable, Roscoe, and Ryan, 2000; Sheldon, Ryan, and Reis, 1996).

Measuring emotions

There are a number of measures of affect at work, Fisher (2009) concludes. Like concluded earlier, in literature, two lists of emotions are dominant. First, the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix (the ‘unrotated solution’: affect tone and affect intensity), and second, the PANAS-circumplex (the ‘rotated solution’: positive affectivity and negative affectivity) of Watson, Clark and Tellegen (1988).

Russell, Ward and Pratt (1978) proposed a two dimensions-pleasure-displeasure and degree of arousal-denote matrix (later also indicated by others in two dimensions of ‘excitement-calm’, ‘affect intensity’, ‘activation’ and ‘engagement’). By the prominence of the two approaches are also the two related methods (questionnaires) commonly used.

Questionnaires

Beside these two questionnaires, Fisher (1997) herself constructed the *Job Emotions Scales* by selecting 8 positive and 8 negative emotion terms (affection, pleasure, happiness, pride, optimism, enthusiasm, frustration, anger, disgust, unhappiness, disappointment, embarrassment and worry) from the 135 prototypical emotions identified by Shaver, Schwartz, Kirson, and O'Connor (1987). Items were chosen based on how frequently they were experienced at work and breadth of coverage of Shaver et al.'s hierarchical cluster analysis of emotion categories. 'The Job Emotion Scales focus on the hedonic view without regard for arousal, and contain terms associated with specific emotions rather than more generalized moods', she says.

Another measure of positive and negative affects is worldwide performed with Watson and Tellegen's (1985) Positive and Negative Affect Scales (PANAS). The Affect Schedule is a 20-item self-report measure, 'that has widely most been used to measure affect at work with frames of reference ranging from current moment to past week to past month to work in general' (Schimmack and Reizenzein, 2001; Cropanzona et al., 2003). In other cases, the PANAS has heavily influenced the development of work-related affect scales.

Because of the substantial theoretical and empirical support for the co-occurrence of state positive and state negative affect, the PANAS-circumflex of Watson, Clark and Tellegen (1988) seems to be more reliable than the Russell, Ward and Pratt (1978) matrix, although this one is very often used in research so far as well (Schimmack and Reizenzein, 2001).

The *Modified Differential Emotions Scale (mDES)*, developed by Fredrickson, Waugh, Tugade and Larkin (2003), asks participants to rate the extent to which they are experiencing 20 discrete emotions, including both high- and low-arousal pleasant and unpleasant emotions (e.g., amusement, contentment, anxiety, and sadness), on a zero to eight scale (Cohn, 2008; Waugh and Fredrickson, 2006).

The Affect Grid

Later, Russell, Weiss and Mendelsohn (1989) developed the *Affect Grid*. It was designed to record judgments about single instances of affect (one-item measure), particularly to assess two dimensions of affect: pleasure-displeasure and arousal-sleepiness. 'Compared with the very often used PANAS (and later the PANAS-X) method, the grid produced similar estimates of predictive power', they proved. Other often used methods of measures of affect at work are the Job-Related Affective Well-Being Scale (Van Katwyk, Fox, Spector, and Kelloway, 2000), the Job Affect Scale (Brief, Burke, George, Robinson, and Webster, 1988; Burke, Brief, George, Roberson, and Webster, 1989), Warr's (1990) two dimensional measure of anxiety contentment and depression-enthusiasm, and Daniel's (2000) measures of affective wellbeing featuring five first order and two second order dimensions.

The PANAS-X is a 60-item schedule that provides multi-item scales for state positive of joviality, self-assurance, attentiveness, and serenity and state negative affect as well as eleven emotions (fear, sadness, guilt, hostility, shyness, fatigue, surprise, joviality, self-assurance, attentiveness and serenity). Arguing that context-specific measures are often more predicatively valid in the same context, Levine and Xu (2005) have developed a workplace measure of ten discrete emotions, including the five positive emotions of joy, pride, attentiveness, contentment, and affection (Fisher, 2009).

Self-reports

Self-reports are increasingly used to collect daily experiences, often in combination with Fisher's emotions scales (Robinson and Clore, 2002; Grandey et al., 2002; Sørensen, 2008 Sandelands and Buckner, 1988). 'Self reports involve relatively smaller expenses and does not demand skills that are uncommon to find among researchers' (Sørensen, 2008). Sørensen (2008) refers to Izards 10

fundamental emotions form the Differential Emotions Theory, Plutchnik's 8 basic emotion categories and Mehrabien and Russell's PAD-model (Pleasure, Arousal, Dominance). Basch and Fisher (1998) and Fisher (1997, 1998, 2002, 2009) used their Job Emotion Scale (JES) (*affection, pleasure, happiness, pride, optimism, enthusiasm, frustration, anger, disgust, unhappiness, disappointment, embarrassment and worry*) for categorize emotions after collecting them by using a self report.

Russell, Weiss and Mendelsohn (1989) used their developed Affect Grid in combination with self reports. Also Cohn (2008) used this combination of research methods.

Citing many research (like Barrett, 1997; Cutler, Larsen and Bunce, 1996, Diener, Smith and Fujita, 1995), (Fisher, 1997, 2002; Waugh and Fredrickson, 2006) concludes that 'one-time retrospective measures of mood at work over the past week or month is not desirable, because of the bias in reporting affective phenomena after the fact'. Reporting experiences within 24 hours seems to be more reliable (Fisher, 1998; Waugh and Fredrickson, 2006).

During Fisher's study (1998, 2009), respondents reported two weeks positive and negative affective reactions after receiving a signal (using programmed alarm watches) with random intervals five time each day.

The self-reports are used for obtaining qualitative data about affective experiences. For analyzing these data, *coding* is an often used technique. Derbaix and Pahm (1991) suggested to code at least three type of affective reactions: 1) *affect words* i.e. substantives of affective reactions (like happiness, sadness, shame, regret), 2) *expressions* in which 'mood', 'feel' of 'emotion' was paired with a positive, neutral, or negative evaluation and 3) statements 'in which sometimes colorful descriptions from which it was easy to infer an affective reaction'. Lilius et al. (2005) used coding in their research on compassion of work. They distinguished three categories: giving material support, giving emotional support and giving time and flexibility. They used a second coding iteration to identify categories of positive meaning that people derived inferences about oneself, inferences about others and inferences about their workplace.

Verbal self report (VeSR)

Another technique for acquiring data about affective emotions is the *verbal self report* (VeSR).

According to Sørensen (2008), 'this method can be applied in experimental design, in questionnaires and in interviews'. Research was conducted using open ended questions or a battery of emotion measured by semantic differential or Likert scales.

Visual self report (ViSR)

'The *visual self report* has a lot in common with the VeSR technique', Sørensen (2008) argues. Instead of using emotion words, the emotions are represented by cartoon-like figures of 'smileys'. The most used are the Self Assessment Manikin (SAM) of Lang (1980), AdSAM of Morris et al. (2002) and PrEmo (Desmet, 2002).

Other mentioned techniques for measuring emotions are autonomic measures, facial expressions, Electrodermal reaction, cardio vascular responses, eye-tracking and brain imaging (Sørensen, 2008). These techniques seems to be not suitable for this dissertation because of the complex data analysis, the relatively high measurement costs, the required knowledge to the researcher, the high investment in special equipment and the requirement of conducting the research in a laboratory.

Causes of positive emotions at work

‘Most mentioned causes of emotions in organizations were to be found in attributes of the organization, the job, the supervisor, or other aspects of the work environment’ (Fisher, 2009). She notices that ‘a very great deal of literature has accumulated showing which aspects of organizations and jobs are most often predictive of job satisfaction, organizational commitment, and other forms of emotions at work’.

Great Place to Work distinguishes trust in the employer, built on credibility, respect, and fairness as the cornerstone for a ‘great place’. Sirota, Mischkind and Meltzer (2005) agree that equity (respectful and dignified treatment, fairness, security), achievement (pride in the company, empowerment, feedback, job challenge), and camaraderie with team mates are critical in producing a happy and enthusiastic workforce. Fisher concludes that ‘high performance work practices may act on happiness at least partly by increasing the opportunity for employees to attain frequent satisfaction of the three basic human needs posited by self-determination theory: competence, autonomy, and relatedness.’ On job level, most research on positive emotions will commencement ‘when organizations has focused on stable properties of the job, with complex, challenging, and interesting work assumed to produce positive work attitudes’ (Fisher, 2009). Although developed almost forty years ago, Hackman and Oldham’s job characteristics (task significance, skill variety, task identity, feedback from the job and autonomy) in literature are still often mentioned as evidence confirming that jobs possessing more of these characteristics are more satisfying. And also trust in the leader is mentioned as a strong predictor of satisfaction and commitment (Dirks and Ferrin, 2002).

Fisher (2009) also focuses on the event level of environmental contributors. She refers to the Affective Events Theory of Weis and Cropanzano (1996) which argues that ‘stable features of the work setting such as those described above act at least partly by predisposing the more frequent occurrence of particular kinds of affective events – momentary happenings that provoke concurrent moods or emotions. As predicted by affective events theory, the cumulation of momentary pleasant experiences has been shown to predict overall job satisfaction’ (Fisher, 1997, 2000).

Based on the well known research of Herzberg, Mausner, and Snyderman (1959) in which they asked employees to describe a time they felt especially good or bad about their job, can be concluded that causing good feelings tended to differ from those associated with bad feelings. ‘Good feelings were most often experienced in connection with events involving achievement, recognition, interesting and challenging work, responsibility, and advancement/growth’ (Fisher, 2009). More recent studies of events Fisher (2009) examined, showed that positive emotions at work confirm that events involving goal achievement, recognition, challenging and interesting tasks, and pleasant interactions with others are associated with concurrent pleasant emotions, and that events perceived as hassles which cause negative feelings do tend to be different than the mere absence of events perceived as uplifts (Basch and Fisher, 2000, 2004; Hart, Wearing, and Headley, 1993; Maybery, Jones-Ellis, Neale, and Arentz, 2005).

According to Fisher, ‘perceived performance is likely to be another determinant of momentary positive mood and emotions at work’. Fisher states: ‘employees spend most of their work time performing or attempting to perform, so beliefs about how well they are doing it should be both salient and continuously available. We know that goal achievement and positive feedback predict satisfaction (Kluger and DeNisi, 1996; Kluger, Lewinsohn, and Aiello, 1994; Locke, Cartledge, and Knerr, 1970).’ Fisher argued that perceived performance is a strong determinant of concurrent mood and emotion at work, especially for individuals ‘who care about their job and who have adopted approach goals’ (Fisher, 2008). In an experience sampling study, she found an average within person correlation between self-rated performance at a moment in time and concurrent task satisfaction of .57 (Fisher and Noble 2004).

About the contribution of organization features to emotions of employees, Fisher mentions that ‘it is important to remember that positive attitudes are not directly created by environments or events such as those described above, but rather by individuals’ perceptions, interpretations, and appraisals

of those environments and events'. She refers to the large body of research on appraisal theories of emotion (citing Lazarus, 1991; Scherer, Schorr, and Johnstone, 2001) clearly supports a critical role for the appraisal process in determining experienced emotion. 'Appraisals can be influenced not just by the objective nature of the events, but also by dispositional characteristics, expectations, attributions, and social influence'. A number of studies, she argues, 'have shown that respondents' job satisfaction and perceptions of job characteristics can be influenced by the judgments expressed by their coworkers and supervisors' (citing Salancik and Pfeffer, 1978; Thomas and Griffin, 1983).

About the *personal contributors to emotions*, Fisher notices that 'it seems that genes and personality explain some of the person level variance in happiness, with some individuals being naturally programmed to be happier than others' (Diener, et al., 1999; Lucas, 2008). Another insight of personal contributors to emotions Fisher mentions, is that 'individuals high on trait positive affectivity appear to be more sensitive and reactive to potentially rewarding situations and respond with greater increases in pleasant feelings, while those high on negative affectivity respond with stronger negative emotions in potentially punishing situations.'

The mechanisms by which dispositions contribute to positive emotions at work have been explored by several scholars (Fisher, 2009). Bowling, Beehr, Wagner, and Libkuman (2005) propose three mechanisms: dispositions 1) influence employees' equilibrium or adaptation level of job satisfaction, 2) influence employees' sensitivity to workplace events, and 3) influence the speed at which job satisfaction returns to equilibrium after one is exposed to a workplace event. Also other researchers showed that the effects of trait affectivity on job satisfaction are mediated by state affect (Ilies and Judge, 2004; Weiss 2002). The last research result Fisher mentions is that individuals high in core self evaluations are more likely to adopt self-concordant, intrinsic goals, the pursuit of which brings happiness (citing Judge, Bono, Erez and Locke, 2005).

Interaction with others also influences the type and intensity of an emotion. 'In most areas of psychology, neither the person nor the situation absolutely determines outcomes, but an interaction between the two is important', Fisher says. The 'fit' or 'need satisfaction' theories suggest that a positive emotion occurs when what the situation offers corresponds to what a particular individual needs, wants, or expects.

Consequences of positive emotions at work

Fisher (2009) concludes that there is evidence that the experience of happiness at the transient, person, and unit level has important consequences in organizations. For underpinning her statement she refers to several studies on the topic. More specific, recent research has shown that positive emotions significantly enhance affective commitment (Vianello, Galliani and Haidt, 2010; Herrback, 2006; Thoresen et al., 2003; Fisher, 2009). In sum:

Consequences on personal level

- At the day level, state positive mood is associated with creativity and proactivity on the same day and predicts creativity and proactivity the next day (Amabile, Barsade, Mueller, and Staw, 2005; Fritz and Sonnentag, 2009; Cohn, 2008).
- Positive mood also seems to reduce interpersonal conflict and enhance collaborative negotiation outcomes (Baron, Fortin, Frei, Hauver, and Shack, 1990).
- Day level fluctuations in positive mood and job satisfaction predict daily variance in organizational citizenship and workplace deviance at the within person level (Judge, Scott, and Ilies, 2006; Ilies, Scott, and Judge, 2006).
- Positive emotions promote helpful and sociable behavior towards others, reduce interpersonal conflicts and lead to a tendency towards cooperative behavior (Carneval and Isen, 1986; Isen and Baron, 1991; Isen, 1987).

- Positive emotions like joy and happiness also associated with optimistic assessments of environmental risk (Lerner and Keltner, 2001).
- Positive meanings give rises to positive emotions, including gratitude and hope (Fredrickson, 2001; Fredrickson et al., 2003).
- Positive emotions create a sense of self-worth and respect (George, 1998).
- Happiness induces appraisal of certainty and perceived control over the environment, and also that people in a happy state are more likely to make risky decisions (Lerner and Keltner, 2001).
- People in a positive mood are more likely to adopt more creative , open, constructive and flexible cognitive processing styles (Bless, 2000; Fiedler, 2000; Isen, 1987, 2003; Cohn, 2008).
- Momentary positive mood can also influence how other aspects of the work environment are evaluated, with induced pleasant moods spreading to concurrent ratings of job satisfaction and task characteristics (Brief, Butcher and Roberson, 1995;
- Positive attitudes and experiences are associated with beneficial consequences for both employees and organizations. For instance, job satisfaction and Kraiger, Billings, and Isen, 1989).
- Positive moods produce more positive and optimistic attitudes about the success of the negotiation process (Forgas, 1998).
- Erez and Isen (2002) manipulated state mood and found that positive affect increased persistence and task performance, and acted on motivation by increasing expectancies, instrumentalities, and valences.
- Ilies and Judge (2005) demonstrated that affect was an important intervening variable in explaining the effect of feedback on subsequent self-set goals.
- Beal, Weiss, Barros, and MacDermid (2005) suggest that all emotions, positive or negative, have the potential to reduce task performance by redirecting scarce attentional resources away from the task and toward the source of the affect.
- Job satisfaction and organizational commitment are negatively related to intention to quit and actual turnover (Griffeth, Hom, and Gaertner, 2000; Meyer, Stanley, Herscovitch, and Topolnytsky, 2002), absence (Hackett, 1989; Mathieu and Zajac, 1990), and counter-productive work behavior (Dalal, 2005), and positively related to organizational citizenship behavior/contextual performance (LePine, Erez, and Johnson, 2002).
- Job satisfaction is negatively related to depression, anxiety, and burnout, and positively related to physical health (Faragher, Cass, and Cooper, 2005).
- People strongly believe that happy employees are more likely to be productive employees (Fisher, 1998, 2003).
- Higher order construct, overall job attitude, composed of job satisfaction and organizational commitment, is a strong predictor of a composite criterion of individual effectiveness including measures of core job performance, contextual performance, lateness, absenteeism, and turnover (Harrison et al. (2006).
- Attitudes predicted behavior more strongly when the attitudes were stable, certain, accessible, and formed on the basis of direct personal experience. Job satisfaction, affective commitment, and work engagement would seem to fulfill these requirements and thus could be expected to predict appropriately matched behavioral criteria Kraus (1995).
- Compared with their less happy peers, happy people earn more money, display superior performance, and perform more helpful acts (Boehm and Lyubomirsky, 2008).
- Happy people are less likely to experience periods of unemployment (Diener et al. 2002) and more likely to succeed in job search. Dispositional Positive Affective has been linked to better performance in managerial decision making and interpersonal tasks (Staw and Barsade,1993).
- The extent to which employees felt and expressed positive emotions at work predicted performance ratings, increases in pay, and social support 18 months later (Staw, Sutton, and Pelled, 1994).

- Positive emotional states contribute to employee finding others more attractive (Daniels and Brkowitz, 1963; Bell, 1978).
- Managers high on positive affect have been found to cope with organizational change more effectively (Judge, Thoresen, Pucik and Welbourne, 1999).

Consequences on unit-level

- Employee satisfaction touted as a possible lead indicator of later customer satisfaction and financial performance in balanced score-card approaches (Heskett, Sasser, and Schlesinger, 1997; Rucci, Kirn, and Quinn, 1998).
- Unit level employee satisfaction predicts customer satisfaction and perceptions of service quality (Brown and Lam, 2008).
- Positive emotions may lead to pleasant associations with the workplace, and through this associations, strengthen affective commitment to the organization (Lillius et al., 2003)
- Average employee engagement at unit level was significantly related to customer satisfaction, profit, productivity, employee turnover, and safety, with corrected population correlations ranging from .15 to .29 (Harter et al., 2002).
- Average organizational level job satisfaction significantly predicted subsequent return on assets and earnings per share (Schneider, Hanges, Smith, and Salvaggio, 2003).

State positive affect does not only contribute to job satisfaction and commitment, but also to performance. In fact, Lyubomirsky et al. (2005) in a recent article assessing over 220 studies, 293 samples comprising 275,000 participants, found that state positive affect is consistently related to performance related outcomes in cross-sectional research, longitudinal research, experimental research and field research (Little, 2007).

In sum, Fisher concludes that ‘person level happiness at work is correlated with, and is often predictive of, positive consequences for both employees and organizations.’ There is evidence, she says, ‘that positive individual and collective attitudes (engagement, satisfaction, commitment, involvement) are not only related to, but also predictive of, desired outcomes including individual and unit performance, employee retention, safety, customer satisfaction, and organizational citizenship behavior (Harrison et al., 2006; Riketta, 2008).’

Another reason to be concerned about employee emotions, according to Fisher (2009), ‘is the important mediating role that attitudes and affect appear to play.’ After examining several research (Carr, et al., 2003; Mount, Ilies, and Johnson, 2006; Patterson, et al., 2004; Podsakoff, LePine and LePine, 2007; Parker, et al. 2003), she concludes that ‘the effects of objective work environments, job design, personality, and psychological climate on more distal outcomes such as performance, organizational citizenship behavior, and turnover are often mediated through happiness related constructs such as job satisfaction, affective commitment, and mood at work.’

Giardini and Frese (2007) examined the state of affect in relation to those of customers. They found positive correlations between employee pleasantness and customer pleasantness, between employee arousal and customer arousal.

Let’s end this paragraph with a summary statement, made by Cohn (2008) in his PhD dissertation: ‘When people open their hearts to positive emotions they seed their own growth in ways that transform them for the better. As such, investing time and effort to cultivate more day-to-day experiences of positive emotions not only makes modern-day humans feel better, but it also sculpts their future selves, as they become more resourceful, with better odds of success, survival, and overall well-being.’

Concluding, positive emotions in organizations contribute to job satisfaction and commitment, and also to performance. State affect (mood) must be distinguished from emotions which are more intense, shorter lived and have definite cause. But mood must be considered as an antecedent of aesthetic experiences.

Employees experience nearly the full range of emotions in their workplace, as they do outside their workplace, together with emotions more specific to the work environment.

Negative emotions are stronger than positive emotions ('bad events had longer lasting effects. And bad events seem to produce stronger reactions than good ones').

Affective experience can be structured in two or three dimensions: a degree of pleasantness, degree of arousal and a degree of power. Of these three structures, pleasantness is the most frequently found dimension of affective experience, combined with either arousal or power.

In literature, three lists of emotions are dominant: first, the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix, the circumflex of Watson, Clark and Tellegen, and third, Fisher's Job Emotion Scale (JES).

4.2 *Affective commitment*

Affective commitment, career commitment, continuance commitment, job involvement all represent universal forms of work commitment (Carmeli and Gefen, 2005). Carmeli and Gefen refer to the distinction Morrow (1993) made. The term 'universal' is meant to 'identify forms of work commitment relevant to as many employees as possible' (Morrow, 1993). The five universal constructs of work commitment they suggested are Protestant Work Ethic (work ethic endorsement), career commitment, organizational commitment (continuance and affective), and job involvement. These forms are based on the five forms (Protestant Work Ethic, career salience, job involvement, organizational commitment, and union commitment) suggested by Morrow.

Carmeli and Gefen describe the different forms as follow: 'Protestant Work Ethic (PWE) is the extent to which one believes that hard work is important and that leisure time and excess money are detrimental. PWE is considered a "relatively fixed attribute over the life course". *Career commitment* is defined as "one's attitude toward one's profession or vocation". Career commitment does not appear to be a particularly manipulated (changeable) attitude. *Continuance commitment* is defined as "the extent to which employees feel committed to their organizations by virtue of the costs that they feel are associated with leaving". In accordance with previous studies, organizational commitment is composed of two commitments, namely affective and continuance. *Affective commitment* is "positive feelings of identification with, attachment to, and involvement in, the work organization". Employees with strong affective commitment remain because they *want* to. Employees with strong *continuance commitment* remain because they *need* to. Organizational commitment may fluctuate over an employees' lifetime. *Job involvement* is "a belief descriptive of the present job and tends to be a function of how much the job can satisfy one's present needs". It appears to demonstrate a moderate level of stability. PWE and career commitment are also relatively stable; organizational commitment can be subject to manipulation; and job involvement is moderately changeable. As discussed next, the content can determine how the five are interrelated.'

Affective commitment

The conception of affective commitment, the final revenue of increasing positive aesthetic experiences and decreasing negative aesthetic experiences in this dissertation, is developed by Meyer and Allen (1991), who has drawn from Mowday's et al. concept of commitment, in turn is a extract from the previous work of Kanter (1968) (Shivangulua, 2009).

Meyer and Allen developed the three-component model of organizational commitment reflects a psychological state of employees as the basis for maintaining employment in an organization, that includes a desire (affective commitment), an obligation (normative commitment), and a need (continuance commitment) (Liu, Norcio and Tsung Tu, 2009).

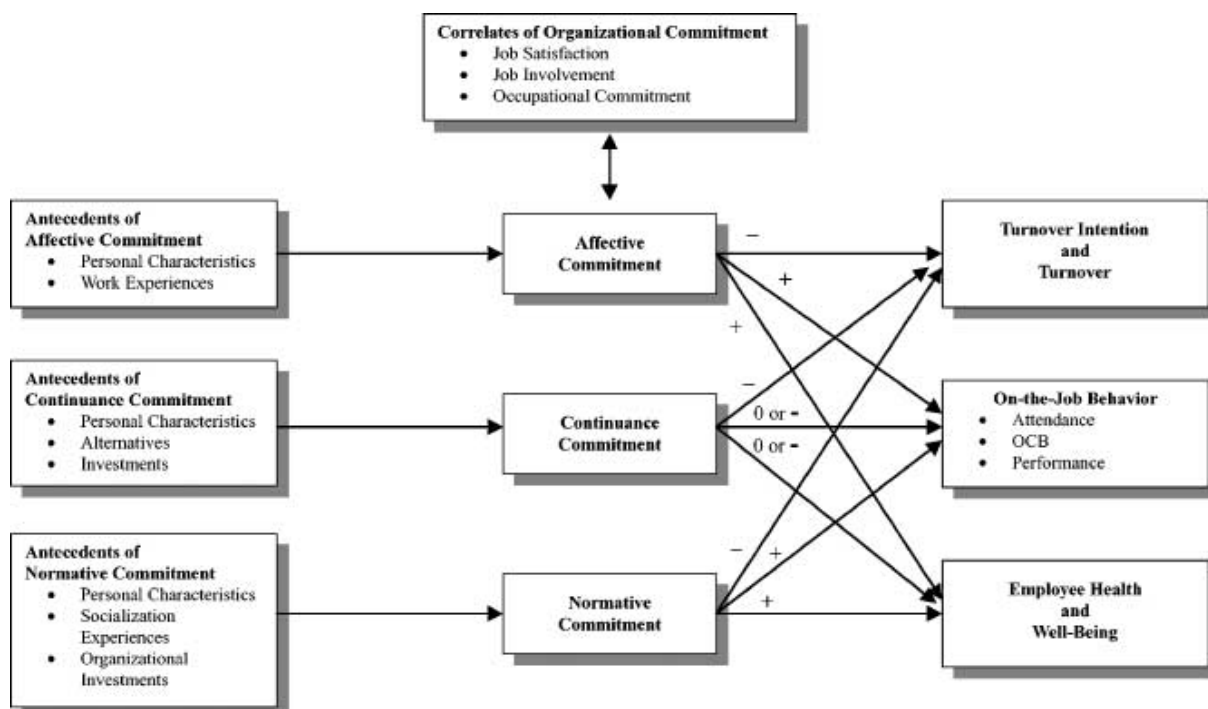


Figure 4.3 The three-component model of organizational commitment (Meyer and Allen, 1993)

Continuance commitment is defined as ‘the commitment an employee has towards an organization because of investments they have made in the organization or the cost associated with leaving the organization.’ According to Visagie (2010) ‘the distinction between affective and continuance commitment is that employees who have a high affective commitment will remain with the organization because they want to’; ‘whereas those who have a high continuance commitment will remain with the organization because they have to’ (Falkenburg and Schyns, 2007).

Normative commitment is a form of commitment that is based on an individual’s feeling of obligation to remain with the organization (Falkenburg and Schyns, 2007; Visagie, 2010).

An example of normative commitment (mentioned by Visagie, 2010) is that ‘if an organization is loyal to the employee or may have supported the employees’ educational efforts, the employee may report higher degrees of normative commitment’ (Williams, 2004).

Meyer and Allen (1984) defined *affective* as ‘a positive feelings of identification with, attachment to and involvement in the work organizations.’ They refer their thinking and model on Kanter’s work who defined commitment as ‘the attachment of an individual’s fund of affectivity and emotion to the group’ (Kanter, 1968). Much earlier, Kelman (1958, cited by Meyer and Allen, 1991) distinguished identification and internalization categories which form the basis for commitment. ‘Identification involves acceptance of influence in order to maintain a satisfying relationship; internalization involves acceptance of influence based on shared values’.

‘Affective commitment is a feeling of attachment and belonging to an organization, that includes the structure of the organization, the type of work experiences, and personal characteristics’ (Hartmann and Bambacas, 2000). ‘Affective commitment links employees’ emotional involvement and identification with attachment to the organization’ (Tan and Akhtar, 1998). ‘Affective commitment refers to employees’ emotional attachment to, identification with, and involvement in the organization. Employees with a strong degree of affective commitment continue employment with the

organization because they want to do so' (Rahman and Hanafiah, 2002). 'Affective commitment occurs when the employee wishes to remain with the organization because of an emotional attachment' (Spector, 2000). 'Affective commitment is categorized by a strong belief and acceptance of the goals and values of the organization, a willingness to put extra effort on behalf of the organizations and a desire to remain e a member of the organization' (Maxwell and Steele, 2003; Falkenburg and Schyns, 2007). 'This type of commitment requires a high degree of emotional identification' (Carmeli, 2005).

Type	Antecedents	Variables
Affective	Personal characteristics	Age, gender, tenure
	Work experience	Job challenge, skill variety, autonomy
	Organizational characteristics	Psychological comfort, physical comfort
Normative	Employment contract	Employee values
	Psychological contract	Employee beliefs
Continuance	Costs	Investments
	Alternatives	Availability of jobs

Table 4.3 Three types of commitment (Meyer and Allen, 1993)

O'Reilly and Chatman (1986) considered that organizational commitment has three dimensions: 1) internalization (involvement predicated on congruence between organizational and individual values), 2) identification (attachment based on desire for affiliation with the organization; organizational membership is incorporated in the individual's self-concept) and 3) compliance (instrumental involvement for specific rewards (Herrbach, 2006). Herrbach founds that identification strongly correlates with affective commitment and that affective commitment was significant in predicting positive activation.

Bagram (2004) also develop a commitment framework in which he positions the types, antecedents and variables of commitment.

The relationship of affective commitment with other outcomes of work like job satisfaction, engagement, and job performance has been examined the last three decades.

Mathieu and Zajac (1990) in their meta-analysis of antecedents, correlates and consequences of organizational commitment presented evidence on the links between organizational commitment and a number of critical in-role behaviors, including performance, absence, lateness, and turnover (McFarlane and Wayne, 1993). Meyer et al. (2002) repeated this study after refining their first model for organizational commitment. They extended the model with the outcomes employee health and well-being (direct related to normative commitment) and conclude after their meta-analysis that - again - the correlation between organizational commitment and affective commitment was quite strong as well as the correlation between affective commitment and job satisfaction, job involvement and occupational commitment.

Most empirical studies of organizational commitment have focused on affective commitment because this type of commitment is the strongest and most consistent predictor of organizational outcomes like employee retention, absenteeism, intentions to leave the organizations, customer-oriented behavior and performance (Meyer et al., 2002; Allen et al., 2003; Meyer Smith, 2000; Rhoades et al., 2001; Shivangulula, 2009; Rego et al., 2011). Other research shows that affective commitment has the strongest correlation with job performance, organizational citizenship behavior, role conflict and attendance, followed by normative commitment (Meyer et al, 2004; Witzel and Tagger, 2009; Shivangulula, 2009; Visagie, 2010; Cohen and Kirchmeyer, 1995; Seo et al., 2004). Matzler et al (2002) argued that employee satisfaction is a strong predictor of affective commitment. Visagie (2010) proved that affective commitment (of the three forms of commitment) has a strongest correlation with employee attitudes towards change, perceptions of training for change, need for change and organizational beneficial. Vianello et al. (2010) proved strong correlation between affective

commitment and elevation at work.

One reason for the connection between affective commitment and turnover, according to Mohamed, Taylor and Ahmad (2006), is that supportive human resource management practices signal the company's concern for the workforce. These signals elicit attitudinal and, presumably, behavioral responses such as increased commitment, continued service to the organization, and a lower intent to quit which results in lowered actual turnover (Mathieu and Zajac, 1990; Meyer et al., 1993). Carmeli (2005) argues that affective commitment positively correlates with economic prestige and with social prestige as well.

Meyer and Allen (1991) developed a survey for measuring commitment. The items related to affective commitment are:

- I would be very happy to spend the rest of my career with this organization
- I enjoy discussing my organization with people outside it
- I really feel as if this organization's problems are my own
- I think that I could easily become as attached to another organization as I am to this one (reversed question)
- I do not feel like 'part of the family' at my organization (reversed question)
- I do not feel 'emotionally attached' to this organization (reversed question)
- This organization has a great deal of personal meaning for me
- I do not feel a strong sense of belonging to my organization (reversed question)

The antecedents of affective commitment can be divided into *personal characteristics*, *structural characteristics*, *job-related characteristics* and *work experiences* (Weiss and Cropanzano, 1996; Brief and Weiss, 2002).

The personal characteristics are the age of the respondent (especially seniors and new recruits), length of employment in the organizations, and the seniority (work experience) of the employee will be positively related to affective commitment (Meyer et al. 2002). Also Kalderberg et al. (1995) and Mathieu and Zajac (1990) found positive correlation between gender and affective commitment. Kaptijn (2009) investigated the antecedents of affective commitment in relation to the Herzberg's hygiene factors (Herzberg, 1959), comfort and competence. She concludes that both factors positively correlate with affective commitment.

Organizational characteristics, especially physical as well as psychological conform of organizational members has been proven as employee satisfying (Meyer et al. 2002; Noe et al., 2000; Daft, 2005; Kaptijn, 2009; Brook et al. 1988; Morris and Steers, 1980; Brief and Weiss, 2002), among leadership support, sound corporate policies and procedures, acceptable organizational structure and shared culture. Kaptijn founded that 'the effect from the mediator is large in relation to affective commitment to colleagues, where the influence from structural characteristics decreases from when the work experiences is taken into account' (Kaptijn, 2009, p.17), .

Visagie (2010) suggests that affective commitment related to decentralization of decision-making and formalization of policy and procedures does exist. And also with employee-supervisor-relations, role, clarity, and feeling of personal importance, that are associated with these structural characteristics. Also a shared organizational culture, which is the way organization members do things, constituting the values, assumptions, norms, understanding shared by people within an organization an taught to those joining it, assists organizational members to relate to one another and to external environment (Spector, 2000). This, generates a sense of organizational identity and commitment, especially, affective commitment to particular values and the organization as a whole (Daft, 2005, cited by Shivangulula, 2009).

Podsakoff et al. (1986) denied this results and conclude that 'organizational structure do not have direct effect on affective commitment, but rather, that the relationship is mediated by work experiences' (Kaptijn, 2009). Meyer and Allen (1991) recognizes these difference outcomes of research

and concluded that the comparison of studies (person-environment fit) on the role of organizational characteristics by influencing affective commitment, because 'these studies have not used a common set of needs, values and work experiences'.

Brief and Weiss (2002) later added *work group characteristics* as an antecedent of affective commitment. Referring to other studies they mention common socialization experiences, and common social influences, similarity of tasks and high task interdependence, membership stability and mood regulation norms and rules the most important features of these group characteristics.

Work experience in this case can be divided into categories: 'those that satisfy the employee's need to feel comfortable in the organization (both physically and psychologically), and those that contribute to the employee's feeling of competence in the work' (Joiner, 2006, cited by Visagie, 2010). According to Meyer and Allen (1991) 'employee's desire to remain with an organization will depend on the work experiences of the employee.' 'They will remain in membership if the organization as a result of the benefits of this relationship. Work experience correlates most strong of the personal characteristics with affective commitment' (Meyer et al. (2002).

Eisenberg et al. (1986) introduced the concept of *perceived organizational support(POS)*, which is based on employees' global beliefs concerning the extent to which the organization values their contributions and cares about their well-being (McFarlane and Wayne, 1993; Rhoades, et al., 2001). Eisenberger et al. argued that 'employees who perceive a high level of organizational support are more likely to feel an obligation to 'repay' the organization in terms of affective commitment' (Eisenberger et al., 1986) and work-related behavior (Blau, 1964; Eisenberger, Fasolo, and Davis-LaMastro, 1990; Eisenberger et al., 1986). Especially the aspects organizational rewards, procedural justice (the perceived fairness of means) and supervisor support of POS have been found be positively related to affective commitment (Meyer and Allen, 1997; Rhoades et al., 2001). 'POS may also increase affective commitment by incorporation of organizational membership and role status into social identity', Rhoades et al. (2001) suggest .

Another often mentioned term related to affective commitment is *Organizational Citizenship Behavior (OCB)*. This type of behavior is, according to McFarlane and Wayne, 1993), 'is extra role behavior that is generally not considered a required duty of the job or part of a traditional job description' (Bateman and Organ, 1983; Organ, 1990). 'OCB includes behaviors that an individual chooses to offer or withhold without concern for immediate formal rewards or sanctions' (ibid). Several empirical studies have suggested that the relationship between commitment and OCB depends on the type of commitment examined. O'Reilly and Chatman (1986) stated that identification and internalization, which are conceptually similar to affective commitment, were positively related to OCB. Basically, this study suggest that affective commitment will be positively, but perhaps weakly, related to OCB (McFarlane and Wayne, 1993).

Identification and representation

Identification and representation are often mentioned in the theory on affective commitment as well in the theory on aesthetics. Identification could easily be linked to the P-O fit theory. This theory states that the congruence between characteristics of the person and those of an organization cause particular attitudes and behavior. Chatman (1989) defined the Person-Organization fit as 'the congruence between the norms and values of organizations and the values of persons. 'Organizational norms and values are a group product', Chatman argued. 'Even though all members of the group would not have the same values, a majority of active members would agree on them and members of the group would be aware of the group's support for a given value' she said. Kristof (1996) distinguishes four levels of the environment which lead to four types of fit with a person: with the job, group, supervisor and the organization.

Meyer and Allen (1984) defined *affective* as 'a positive feelings of identification with, attachment to and involvement in the work organizations.' Kelman (1958, cited by Meyer and Allen, 1991) distinguished identification and internalization categories which form the basis for commitment. Identification involves acceptance of influence in order to maintain a satisfying relationship; internalization involves acceptance of influence based on shared values. Herbach (2006) defined identification as the 'attachment based on desire for affiliation with the organization; organizational membership is incorporated in the individual's self-concept.'

In the theory on aesthetics identification is linked with the representation of the work of art (Cooper et al., 1992; Zangwill, 1989; Parker, 2007; Scruton, 2009; Mitias, 1988; Rafaeli and Vilnai-Yavetz, 2004). One of the arguments a perceiver has positive aesthetics emotions ('It is beautiful!') and experiences aesthetic value is because the perceiver identifies himself with the value the art work represents. In organizations, 'the values of an individual at work will have a direct effect on his or her behavior.' Meglino et al., (1989) argued. 'And, positive outcomes and affect will result when an individual's values are congruent with those of other persons or entities (e.g., a supervisor or an organization) with whom he or she is in contact.', they added.

Sensemaking and value congruence

One of the insights of the theory on aesthetics is that positive aesthetic experiences can be meaningful for the perceiver (Mitias, 1988; Parker, 2007; Scruton, 2009; Girod et al., 2003; Csikszentmihalyi, 1990; Beardsley, 1982; Rafaeli and Vilnai-Yavetz, 2004). These aesthetic experiences make sense for the perceiver.

Sensemaking in organizations is extensively studied and described in Weick's important book 'Sensemaking in Organizations'. Sensemaking is, according to Weick, 'the act of constructing interpretations of ambiguous environmental stimuli' or more simple: 'making something sensible'. Not to be understood literally, but metaphorically. 'Content is a key resource for sensemaking, of even more important is the meaning of this content', he argues. 'Meaning depends on which contents gets joined with which context, by what connection and is embedded in cues, frames and connections' (ibid).'

The sensemaking process goes cyclic from justification, to interpretation, to validation. The justification is based on meaning of interacts, symbols, underlying patterns (including organizational identities) and past events that cause common points of cognitive (casual) maps. Interpretation is based on the meaning of reification of social and organizational roles and causal relationships, common points on cognitive maps, motivations to act and interacts that cause collective structure. 'And validation is based on meaning of interacts that cause post decision justification and shared underlying patterns' (De Bernardis, unpublished). 'This hermeneutical process 'represents all of the ways in which one seeks meaning over and above their dictionary meaning and the rules of grammar' (Guillet de Monthoux, 2007). In this process includes three core elements: *enactment*, *selection* and *retention*. 'Enactment is the interaction with the context, and from the interaction with the context cues are selected retrospectively as part of making sense of the interaction. The selected cues are turned into a story that is plausible in terms of identity and experiences. The story is sustained in the organization (retention) and thereby influences future enactment and se-lection processes. In other words, sense-making is when people search for meaning of the experienced, settle for plausibility and integrate the understanding in future inter-action' (Lyhne, 2010; Rafaeli and Vilnai-Yavetz, 2004).

In relation to the aesthetic experience process Leder et al. (2004) offered, there are some similarities. Leder et al. distinguish the following five phases: 1) perceptual analysis, 2) implicit memory integration (influenced by previous experiences), 3) explicit classification (influenced by domain specific expertise, declarative knowledge, interest and personal taste), 4) cognitive mastering (influenced by domain specific expertise, declarative knowledge, interest and personal taste) and 5) evaluation.

Enactment takes place during the phase of perceptual analysis. Than, during the second, third en fourth phase of the process, the viewer *select* meaningful OAS (formal, representational and

expressive / sensory properties) which are turned (in the last phase of evaluation) into an aesthetic judgment that is plausible in terms of identity and experiences (Rafaeli and Vilnai-Yavetz, 2004). ‘The shared meanings must fit into the prevailing norms of interpretation’, Hong and Lao (2006) argued. ‘Otherwise, they can not filter through the cognitive framework and be stored in the ‘collective mind’ of the organizations’. This judgment is sustained in the commitment of the employee to the organization (retention) and thereby influences future enactment and selection processes. ‘People first engage in enacting the social and material world they are situated, selecting the portions of enactment they deem appropriate, and retaining them as a plausible explanation and reference for future actions’, Hong and Lao (2006) stated. The meaningful interpretations, the aesthetic judgment and emotions, are retained and retrieved later on for the following sensemaking cycle in other events, following Weick .

Rafaeli and Vilnai-Yavetz (2004), referring to Weick’s theory as well to AET, identify three separate dimensions for analyzing sensemaking of artifacts which are *instrumentality* (related to tasks and goals), *aesthetics* (the sensory reactions to an artifact) and *symbolism* (the invisible set of values and assumptions). They conclude that ‘sensemaking can lead to multiple views on symbolism, instrumentality and aesthetics, and is likely to involve emotion.’

If so, following Weick’s theory, it endorses the critique on AET of Lindsay and Little that a judgment and emotion influence the evaluation of a second event and that a new emotion may actually predict behavior better than the original felt emotion, which are not part of the AET framework.

Weick proposes seven properties of sensemaking, offer to apply them for aesthetic experiences as well.

Properties of sensemaking (Weick, 1995)	Properties of aesthetic experiences
Grounded in identity construction	Aesthetic experiences, judgment and emotions are personal. People show their identity by showing their aesthetic preferences
Retrospective	Aesthetic judgment and emotions arise after experiencing
Enactive of sensible environments	Enactive of environments (‘occasions of sensemaking’) which cause positive aesthetic experiences
Social	Having aesthetic experiencing which each other (interaction)
Ongoing	Ongoing, but people get used to beauty as well as to ugliness
Focused on and by extracted cues	Having aesthetic experiences generated by the attention of aesthetic properties (extracted cues)
Driven by plausibility rather than accuracy	Driven by positive aesthetic experiences

Table 4.4 Overview properties of sensemaking related to properties of aesthetic experiences

Providing experiences (events) in organizations that make sense, organizations must provide possibilities for employees for interaction with the context, which contain aesthetic properties that cause a positive aesthetic judgment and a positive emotion. ‘Make people make retrospective sense of the situations in which they find themselves and their creation’ (Weick, 1995). If so, aesthetic experiences could be also sensemaking.

Hong and Lao (2006) suggest two 'occasions for sensemaking': '1) Having the opportunity to obtain the views from different participants helps broaden the top-management dominated perspective as seen in other previous studies and 2) the importance of establishing an amicable organization context through high degree of transparency is highlighted'.

O'Reilly et al. (1991) suggest that 'personal values of employees are important for identification for which individuals seek social groups (organizations) that give meaning and connectness.' Porter, Steers, Mowday, and Boulian (1974) stated that commitment is a 'strong belief in and acceptance of the organization's goals and values, a willingness to exert considerable effort on behalf of the organization, and a definite desire to maintain organizational membership'

So, values seem to be important for feeling committed to an organization. 'It stands to reason that a person whose personal values matched the operating values of the organization would be more committed to the organization than a person whose personal values differed from the organization's', Finegan (2000) argued.

Values can be considered as 'evaluative standards relating to work or the work environment by which individuals discern what is 'right' or assess the importance of preferences' (Dose, 1997). Often used Rokeach's definition of a value is 'the enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of control' (Rokeach, 1973). Rokeach created a list of 18 'terminal' and 18 'instrumental' values. Terminal values are 'self-sufficient end-states of existence that a person strives to achieve' (e.g., freedom, friendship, acceptance, wisdom, beauty, feeling of achievement). (Meglino and Ravlin, 1998). A distinguishing feature of terminal values is that they are pursued for their own sake. 'Instrumental values are modes of behavior (e.g. independent, helpful, honest, competent) rather than states of existence', Meglino and Ravlin explained. According to them, 'Rokeach has proposed a functional relationship between instrumental and terminal values wherein instrumental values describe behaviors that facilitate the attainment of terminal values.'

McDonald and Gandz (1991), modified Rokeach's original list for use in the organizational context. A comparison of Finegan's study (2000) shows that of the four clusters that emerged from McDonald and Gandz's scale, three are consistent with the often used Schwartz's domains (Schwartz, 1992), who developed a circumplex of ten values representing four domains self-enhancement (e.g. freedom and independent), achievement, preservation and openness to change. Finegan (2000) argued: 'the humanity factor mapped on to Schwartz's category of benevolence; vision mapped on to self-direction, and adherence to convention on to conformity. The bottom-line cluster of values was not found in Schwartz's analysis. Schwartz's scale included only one of the four values represented by this scale. Given that Schwartz's purpose was to find universal values, it is not surprising that the cluster of bottom-line values reflecting business values was not represented. That said, an examination of Schwartz's domains also suggest additional domains (e.g. achievement), which were notably absent in McDonald and Gandz's taxonomy, that are probably applicable to the work domain. A merging of the two taxonomies could provide a more inclusive taxonomy of higher-order work values.'

Finegan (2000) found that the value profiles that predict affective commitment and normative commitment are different from those that influence continuance commitment. 'When affective commitment was examined, most of the variance was found to be predicted by the values comprising the *humanity* and *vision factors*' (Finegan, 2000). The *humanity factor* includes the values courtesy, consideration, cooperation, fairness, forgiveness and moral integrity. The *vision factor* concerns the values development, initiative, creativity and openness. 'These values are likely to be perceived positively by many people, and accordingly, respondents are also more likely to be affectively committed', Finegan founded. De Clercq and Fontaine (2006) confirmed these findings in their study. 'Affective commitment was highest when people who valued these things also perceived that their organization did. Person-organization fit was related only to affective commitment', Finegan ends his conclusions.

Values of professionals have been examined extensively. Often cited Raelin (1986) argued that these values concern autonomy, expertise, sense of ethics, meaningful and challenging work, and dedication to service delivery. On the contrary, he noticed, organizational values usually emphasize control, close supervision, work standardization, and productivity. With regard to this dissertation, the values of *teachers* and doctors especially those of *surgeons* are relevant.

Teachers' values have been examined by researchers like Pang (1996), Peterson (2002), Hauser-Kram and Sirin (2003), Park and Henkin (2005), Kjellin, Månsson and Vestman (2005) and more recent by Mulford and Silins (2010), Kjellin and Våsterås (2008), Kleijnen et al. (2011), Richardson and Fallona (2010), and Wilson (2009). 'Research into the role of values in education is primarily based from the assumption that the values of teacher affect what and how they teach' (Kjellin and Våsterås, 2008; Mulford and Silins, 2010). A second argument for examining teachers' values plays an important role of teachers' feeling of commitment to the school. Pang (1996) proved that *cultural linkage* (achievement orientation, participation and collaboration and collegiality) strongly correlates with commitment. And that bureaucratic linkage (formality and control, bureaucratic rationality) negatively correlates with commitment.

They all conclude that a professional culture can be seen as 'the values and viewpoints shared by an identifiable and homogeneous group and will form, inform and of influence parts of professional identity' (Wilson, 2009).

Peterson (2002) argues that in schools with professional learning communities, 'the culture possesses 1) a widely shared sense of purpose and values; 2) norms of continuous learning and improvement; 3) a commitment to and sense of responsibility for the learning of all students; 4) collaborative, collegial relationships; and 5) opportunities for staff reflection, collective inquiry, and sharing personal practice'.

The most positive cultures value staff members, Peterson argues, 'who help lead their own development, create well-defined improvement plans, organize study groups, and learn in a variety of ways. Cultures that celebrate, recognize, and support staff learning bolster professional community.' Richardson and Fallona (2010) argue - and referring to other studies like those of Hansen (1993), Merriam (1988) and Richardson and Fenstermacher (2001) - that friendliness, wit, truthfulness, mildness and temperance, justice, practical wisdom, magnanimity and honor are teachers' most important manners and virtues. Mulford and Silins (2010) recognize these values and complete these with respect and the believe teachers can make a difference in the classroom.

Kleijnen et al. (2011) distinguish in relation to teachers *human relations values* (cooperation, collegiality, togetherness, feedback, learning by informal contacts, introspection), *open system values* (dynamics, goals progress and achievement, want to learn and improve, balance between stability and change), *rational goal values* (agreements and compliance, choices) and *internal process values* (strong organization, clear duties, powers en responsibilities, transparent decision making).

Doctors' values have been examined by researchers like Casell et al. (2003), Dickey et al. (2004), Russell (2004), Park and Scardino (2007) and Vanderpool (2009). Often mentioned doctors' values are *patient ownership*, *compassion*, *service* (working for the benefit of another), *altruism* (commitment to service), professional *responsibility* and *trustworthiness*, (the demonstration of compassion, service and altruism that earns the medical profession the trust of the public), and *autonomy* and *intellectual challenges*. Dwarswaard (2011) concludes that *continuity* and *responsibility* are important professional values. *Continuity*, she advocates, 'is an important value or focus "because surgeons like clean "their own mess" and continuity is important in the transfer of a service to a colleague'.

It provides a shift from individual responsibility to collective responsibility, involving teamwork, effective communication between team members, the development of a trusting relationship with colleagues and collaborative behavior are considered more important in the future.

In the theory on affective commitment identification is linked with attachment to organizations because of its *values* (Tan and Akhtar, 1998; Rahman and Hanafiah, 2002; Carmeli, 2005; Herrbach, 2006; O'Reilly and Chatman, 1986; Friedson, 2001; Parry, 2006; Meyer and Allen, 1984), particularly *value congruence*: the match between personal values and values which the organizations represents (Chatman, 1989).

Related to sensemaking or even an aspect of it considering that 'grounded in identify construction' is one of the sensemaking properties, is also the role of *value congruence* considerable. Value congruence as well as the earlier mentioned *organizational citizenship behavior (OCB)* are based on the Person-Organization fit theory (P-O fit) developed by Chatman. Value congruence is the most frequently used operationalization of the P-O fit (Kristof, 1996). 'Because congruency between an individuals' values and those of an organization may be the crux of a P-O fit', O'Reilly et al. (1991) argued.

Chatman (1991) argued and that 'value congruence is a significant form of fit because values are fundamental and relatively enduring'. Meglino et al. (1989) earlier proved Chatman's statement. They suggest that 'the values of workers and their supervisors do not appreciably change over time.'

Several studies of Chatman on the relationship between value congruency and commitment show that there is evidence to suggest that a *value fit* (value congruence) between the person and the organization is related to commitment (Kristof, 1996; Finegan, 2000). But also individuals' goal congruence with organization leaders and peers proofed a positive role in P-O fit (Kristof, 1996). Posner and Schmidt (1993) suggest that 'having clarity about personal values may be more important, in relation to attitudes about work and ethical practices, than being clear about organizational values.'

The theory about value congruence distinguishes a *complementary* and *supplementary fit* (Muchinsky and Monahan, 1987). With regard to the supplementary fit - switching back to values - personal values and organizational values are more or less equal. More specific, the characteristics of the organizations (culture / climate, values, goals and norms) are supplementary to the characteristics of the person (personality, values, goals and attitudes) (Kristof, 1996). 'The employee recognizes his or her values into the work in the organizations, is possibly even recruited because of this congruence and is encouraged to promote and flaunt this congruence. With regard to a complementary fit, organizational values and personal values are complementary'. The first type of value congruence is most used and examined in organizations. Kristof-Brown et al. (2005) distinguish the perceived fit and the true fit. A *perceived fit* concerns the perception of the fit perceived by the individual employee. 'Values are desirable phenomena', Meglino and Ravlin (1998) argued. Several studies (e.g. Edwards, 1991; Finegan, 2000; Meglino and Ravlin, 1998) warned for this type of measurement of value congruence because of the low reliability of the result and they prefer the measurement of the true fit. Meglino and Ravlin (1998) suggest: 'a) having respondents complete two identical values instruments, one on themselves and the second "according to the values of the other", and b) having respondents complete a values instrument on themselves and using independent assessments to determine the values of the other on the same dimensions.'

Supplementary value congruence (as an independent variable) enhances - in the most studies but not in all - positive work attitudes, the interpersonal interaction between workers and their supervisors, organizational citizenship behavior (OCB), job satisfaction, involvement and affective commitment as well, is proved in more than twenty studies (O'Reilly et al. 1991; Meglino and Ravlin, 1998; Meglino et al., 1989; Posner and Schmidt, 1993). In addition, Meglino and Ravlin (1998) mention and referring to several studies, 'findings also indicate positive relationships with interviewer hiring recommendations and organizational hiring decisions, job choice intentions, met expectations, self-reported health, optimism about the organization's future, and adaptability.' 'Individuals who hold the same values', Meglino et al., (1989) argue, 'are thought to share certain aspects of cognitive processing. These similarities are presumed to foster comparable methods of classifying and interpreting environmental

events, and a common system of communication. Such qualities are essential to the success of interpersonal activities because they reduce or eliminate uncertainty, stimulus overload, and other negative features of work interactions' (Schein, 1985; Meglino et al., 1989).

Meglino and Ravlin end their review about values in organizations with a warning. 'Relatedly, although a significant number of studies has addressed both perceptions of and actual value congruence, only initial attempts have begun to logically distinguish between these two different constructs in the literature. In addition to reflecting actual value congruence, perceptions of value congruence may in part reflect efforts to appear more consistent with the values of the organization or of significant others, but may also be driven by inaccurate ideas regarding what values are, what values are important, or the actual extent of congruence that exists.'

Professional commitment

Because of the delimitation of type of organizations to professional or knowledge-intensive organizations, a second type of commitment needs to be described.

'A common body of knowledge, autonomy in the application of that knowledge, commitment to a specialized line of work, identification with the profession or line of work, the responsibility to society for the ethical use of specialized knowledge and collegial maintenance of performance standards are the major characteristics of a profession' (Baugh and Roberts, 1994).

Professional commitment refers to person's loyalty to the profession and the willingness to comply and propagate the values and goals of the profession (Wallace, 1993; Llapa-Rodriguez et al., 2008).

'Professionals are prepared for their workplace in educational institutions that are separate from the workplace'. Therefore, according to Parry (2006), 'their socialization to the profession begins prior to entry to the workplace where they also continue to apply the cultural values of the profession.' 'They initially want to share experiences of their education and sense of professional community, cultivate identification with the profession and its values' (Friedson, 2001; Parry, 2006).

Professional commitment has also been identified as career commitment (Mueller, Wallace and Price 1992), career salience (Randall and Cote 1991), occupational commitment (Ritzer and Trice, 1969; Meyer et al, 2002), as part of work-related commitment (Parry, 2006) and 'cosmopolitan-local' distinction (Gouldner 1957), Rahman and Hanafiah (2002) state.

Sorensen and Sorensen (1974) distinguishes a number of ways this construct can be defined in, which includes an individual's identification with and involvement in the profession; commitment and dedication to the profession; and acceptance of professional ethics and goals. For example, Bhat and Maheshwari et al. (2005) state that 'professionals like doctors may do well to provide healthcare out of their concern for the profession alone'. Meyer and Herscovitch (2001) emphasize the distinction between feeling committed to profession, to the work itself, to teams and leaders, to values and goals and to career.

Carson, Carson and Bedeian (1995) identified three dimensions of occupational entrenchment which are emotional costs, career investments costs and limitedness of career alternatives.

Vogus, et al. (2009) investigated the professional tenure of which two moderators of the relationship between professional tenure and mindful organizing: professional commitment climate (the collective sense of affective of emotional attachment to the profession (Meyer, Allen and Smith, 1993)) and professional tenure dispersion, within-workgroup variability in professional tenure. According to them, 'when a workgroup with high professional tenure has a professional commitment climate, its members have a willingness to engage in all aspects of the job'' (citing Reason, 2008). 'This professional commitment climate provides an energizing force for motivated behavior associated with greater task persistence, depth of information processing, and creativity' (Meyer et al. 2004). 'They are also likely to share the target's values and experiences self-set and assigned goals as ideals to be achieved' (Meyer et al., 2005) 'and it increases altruism towards colleagues that ensures experiences and lessons learned that are shared when needed' (Herscovitch and Meyer, 2002).

Benson and Brown (2007) found that role-ambiguity, co-worker and supervisor support are three organization variables which are significant determinants of attitudinal commitment for knowledge workers.

Wallace (1995) argues that 'especially the legitimacy of the criteria used in distributing rewards and autonomy in one's work are the major determinants of professionals' commitment to their organization'.

'Professional commitment also keeps employees open to and flexible in the face of change and fosters stronger relationships which encourages individuals to embrace their interdependence and allow them to more effectively coordinate and take advantage of the knowledge of the group' (Gittell, 2002, cited by Vogus et al., 2009)

The relationship between organizational commitment and commitment to profession has been examined by a few researchers. Baugh and Roberts (1994) are proved that 'professional commitment, which provides intrinsic job satisfaction, combined with organizational commitment posited to produce the highest level s of job satisfaction.' They suggest that the relationship between organizational and professional commitment may be complementary rather than conflicting. 'High professional commitment coupled with low commitment might lead to a greater sensitivity to bureaucratic obstacles, and as a result lead to reduced job satisfaction, they argue. They suggest to examine both type of commitment simultaneously for providing a better prediction of job satisfaction. Rahman and Hanafiah (2002) argue that 'underlying the relationship between commitment to the organization and commitment to profession is the issue of conflict or compatibility'. 'Variations in employment settings', they argue, 'have often been speculated to be a determinant of the nature of the relationship between professionals' identification with their organizations and their identification with the values and norms of their professions.' Non- professional organizations, in particular, are assumed to be more 'bureaucratic' than the professional organizations, Wallace (1995) noticed. On the other hand, according to Rahman and Hanafiah, 'it is possible that some individuals, irrespective of whether they are working in professional or non-professional organizations, may respond more as 'professionals' than do others'. These 'complexities' could result in inconsistent value systems, which, as emphasized by Lachman and Aranya (1986), may lead to a 'commitment dilemma'' (Rahman and Hanafiah, 2002).

Allen and Smith (1993) and later Parry (2006) consider a organizational-professional conflict, which is negatively related to job satisfaction and commitment of professionals; being able to practices their profession in accordance to with values of professionalism seems to be important for to professionals. For professional employees, Parry (2006) concludes, 'commitment to the organization is not directly related to professional commitment, but commitment to the organization is contingent on the workplace experiences provided by the organization. And employees give presence to their commitment to the profession and conflict between professional commitment and organizational commitment is likely to be resolved by organizational turnover intention'. He suggests that professional commitment should be at least part of the current measures of occupational commitment or even part of the measures of overall commitment in professional organizations.

Jauch et al. (1978) much earlier indicate that 'organizational loyalty and professional commitment may be essentially independent such that individual may be high on organizational loyalty and professional commitment, low on both, or high on one or the other.'

They defined the following six items for their survey for researchers to examine their assumption:

- 1) to make use of my knowledge and skills;
- 2) to increase my knowledge of my field;
- 3) to work with colleagues of high technical competence;
- 4) to build my professional reputation;
- 5) to work on difficult and challenging problems;
- 6) to contribute new ideas to my field.

Their study confirmed their assumptions.

Rahman and Hanafiah exposed two different views with regards to the professional commitment-organizational commitment relationship. Kornhauser (1962), Blau and Scot (1962), Scott (1966), Alexander (1981), Hall (1968) and Howell and Dorfman (1986) examined the presence of conflict between organizational and professional commitment. Professional employees tend to be more committed to their profession and its values than to their employers or organizations. Kallerberg and Berg (1987) described the conflict between commitment to profession and commitment to organization as resembling the 'zero-sum' game concept, 'whereby an increase in the level of commitment to profession, for instance, will result in a decline in commitment to organization, and vice versa' (Rahman and Hanafiah, 2002).

Other authors, Sorensen and Sorensen (1974), Miller (1967), and Howell and Dorfman (1981) suggested that bureaucratic organization structures result in restrictions on professional autonomy. 'The professional and organizational-bureaucratic value systems have often been regarded as incompatible or in conflict with each other, and associated with different role orientations. While the organizational-bureaucratic value system is assumed to be characterized by values such as hierarchical control and authority, conformity to organizational goals, norms and regulations, and organizational loyalty, the professional value system is known to emphasize values such as collegiality, professional control, conformity to professional standards and goals, professional autonomy, and client orientations and loyalty' (Corwin 1961; Lachman and Aranya 1986).

Rahman and Hanafiah (2002) examined the relationship between both types of commitment of scientists and conclude that the relationships between these forms of commitment are not only multi-dimensional, but also more attitudinal. In other words, they say, 'scientists' commitment to their profession can be expected to enhance their stay in the organization for the reasons that 'they want and ought to do so, rather than their need to do so.'

Considering these insights, several researcher like Aranya, Kushnir and Valency (1986), Hrebiniak and Alutto (1972), Organ and Greene (1981), Podsakoff, Williams and Todor (1986) and Meyer et al. (2002) are convinced by the contra assumption that there is no inherent conflict between commitment to the profession and the organization, provided the individuals' professional work expectations and goals are met by the employing organization. In other words, the 'commitment dilemma', as mentioned above, 'is assumed to be non-existent' (Rahman and Hanafiah, 2002). Employees may have a high degree of commitment to both their employing organization and profession. 'Both forms of commitment, in other words, are assumed to be compatible or complementary to each other and may occur simultaneously'.

Gouldner (1957) already in 1957 when the term 'professional' not even was discovered, distinguished so called 'cosmopolitans' and 'locals': cosmopolitan individuals as people with a low level of loyalty to the organization and high commitment to the profession, and localist individuals as people with high commitment to the organization and low level of commitment with the profession (LLapa-Rodriguez et al. 2008).

Models for operationalizing affective emotions at work

The different aspects of emotion in work and organizations like the role of organizational environment on emotional reactions, events, emotions and their revenues in terms of job satisfaction, commitment involvement or engagement particularly have been examined per topic and not in relation to each other.

At least five models have tried so far to integrate the mentioned aspects in a process or framework.

- The Five factor model of organizational virtuousness (OV) of Cameron et al. (2004) and Rego et al. (2011);
- The Broaden and Build Model of positive emotions of Fredrickson (1998, 2001);
- The *Affective Events Theory (AET)* of Weiss and Cropanzano (1996)
- The *Multi-Level Module of Emotions in Organizations* of Ahskanasy (2003) based on the AET framework of Weiss and Cropanzano, incorporates the five levels on which emotions loom in organizations

1. Five factor model of organizational virtuousness (OV)

Cameron et al. (2004) and Rego et al. (2011) examined the organizational virtuousness (OV) in relation to affective commitment. 'Virtuousness refers to the pursuit of the highest aspirations in the human conditions', Bright et al. (2006) stated (cited by Rego et al. 2011). Cameron et al. (2004) propose a five factor model that consists of the components 1) organizational optimism, 2) organizational forgiveness, 3) organizational trust, 4) organizational compassion and 5) organizational integrity. Rego et al. examined in their study the relationship between affective commitment, organizational virtuousness and affective well-being (AWB). AWB is according to them 'one of the most important components of psychological well-being, or happiness.' Because happiness is valuable perse, happiness associates with higher performance and better organizational functioning and happiness is fundamental ingredient of the 'good life and good society'. 'AWB at work may lead individuals to experience work as meaningful, thus assuming work as a mission rather than as a 'job' which in turn makes them more affectively attached to their organization and more committed to improving organizational performance', they argued. In their study AWB strongly correlates with affective commitment. And perceptions of organizational virtuousness predict affective commitment as well. They end their article with implications for management. In order to enhance organizational virtuousness, management should care about: 1) a virtuous sense of purpose in the organizational actions and policies; 2) an optimistic perspective toward challenges, difficulties, and opportunities; 3) a respectful and trustful way of acting; 4) a high level of honesty and integrity at every organizational level; 5) interpersonal relationships characterized by caring and compassion and 6) the combination of high standards of performance with a culture of forgiveness and learning from mistakes.

2. Broaden and Build Model for positive emotions

Fredrickson's broaden and build model of positive emotions (Fredrickson, 1998, 2001) contends 'that positive emotions lead to positive performance outcomes by broadening the scope of attention, cognition and action and building physical resources, intellectual resources and social resources where negative emotions narrow one's focus' (Fredrickson, 1998). Although this model specifically addresses emotion rather than state affect, much of the support for the model comes from research on state affect rather than discrete emotions (Little, 2007). The model provides support for the hierarchical relationship of emotion and state affect and their effects on performance.

This model have been validated many times (Fredrickson, 2001; Andreason and Powers, 1975; Jameson, 1993; Richards and Kinney, 1990; Shaw, Mann, Stokes, and Manevitz, 1986; Isen, Daubman, and Nowicki, 1987; Isen and Daubman, 1984; Isen, Daubman, and Nowicki, 1987; Isen and Daubman, 1984; (Isen et al., 1987; Greene and Noice, 1988; Kahn and Isen, 1993; Cohn, 2008)), and all studies conclude that state positive affect broadens the scope of attention, cognition and action of employees

like being more creative, producing more unusual cognitive associations or solving problems in unusual ways.

Little (2007) argues that 'people experiencing positive state affect have been shown to form more positive impressions of others (citing Forgas, Bower, and Krantz, 1984) while individuals experiencing negative state affect are more likely to evaluate people and situations more negatively (citing Forgas and Bower, 1987).' According to Little, Two of the most widely recognized are Bower's (1981) Affect Priming Theory and Schwarz and Clore's (1983) Affect-as-Information Model. Without discussing these extensively now, could be concluded that the Affect Priming Theory contends that affect and cognitions are linked in one's semantic network (Little, 2007)). According to this theory, individuals will more likely assess situations as positive as their perceptions and assessment of the situation is positively biased.

'The affect-as-Information model states that when presented with a judgment of a target, individuals assess their feelings surrounding the target rather than objective information surrounding that target (little, 2007). Thus, when people experience state positive affect, they are more likely to judge the target more positively. Little (2007) concludes that to both of these theories, work events will be perceived more positively or negatively based on the state affect of the employee'.

3. Affective Events Theory (AET)

The *Affective Events Theory (AET)* of Weiss and Cropanzano (1996) aspires that affect driven behaviors will be predicted by affective reactions and not cognitive evaluation or overall job satisfaction. In the paragraph about organizational commitment the model of Allen and Meyer (1991) will be explained. They believe that 'organizational commitment, conceptualized as affective, normative and continuance commitment in combination, is representative of an overall attitude toward a behavior, where the behavior is maintenance of the organizational relationship.' On this basis 'attitude toward a target' corresponds theoretically with 'affective responses' and the three categories of 'anticipated outcomes' (utilitarian, normative and self-identity), they argue, correspond theoretically with 'evaluative belief structures'. 'These five elements of the Eagly and Chaiken (1993) model may be viewed as antecedents to the development of the overall summary judgment, or attitude, or in this case, overall organizational commitment. Seen in this way, 'organizational commitment is an overall, summary judgment about the status of the relationship, whereas the employee's attitude toward the target is an influencing factor, or antecedent of this summary judgment.' (Witzel and Taggar, 2009). Fisher (2002) notices that 'affects (moods and emotions) at work has recently increased attention after decades of neglect. Particular the real time affective experiences while working in the job, in contrast to positive-negative attitudinal judgments about the job', she mentions.

Weiss and Cropanzano (1996) recognized these findings. They are convinced by the idea that 'employees want to remain in organizations that provide them with positive work experiences because they value these experiences and expect them to continue' (Meyer and Allen, 1991).

They developed the well validated and used Affective Events Theory (AET), build on the earlier mentioned two models .

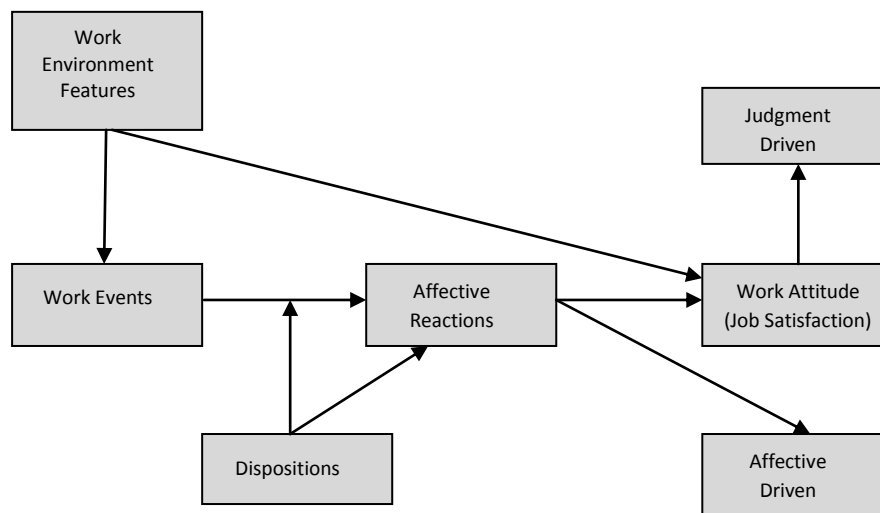


Figure 4.4 The Affective Events Theory (AET) framework (Weiss and Cropanzano, 1996)

'AET suggests that stable work environment features predispose the occurrence of different types of events' (Fisher, 2002). And that the work environment directly affects job satisfaction and that affect at work (due in part to the work environment) has an effect on job satisfaction as well. Thus, argued by Little (2007), 'affect-driven behaviors are behaviors that follow directly and immediately from affective experiences and are not mediated by overall attitudes. Judgment-driven behaviors are behaviors that are the consequences of decision processes where one's evaluation of one's job is part of the decision matrix.'

Ashkanasy (2003) refers to AET 'which holds that emotional states at work are determined by occurrence or discrete work events, especially the everyday hassles and up fits that we all experience in our working lives'. The seminal contribution of AET is that, according to Ashkanasy, 'for the first time in the organizational behavior literature, an attempt has been made to tackle the ongoing, temporally varying processes that underlie behavior in organizations. AET is still under development, but it is the first true multi-level model of emotions in organizations.'

Fisher (1997, 2002) later proved that the correlation between positive affective reactions and affective commitment is positive as well. According to AET, 'affect driven behaviors will be predicted by affective reactions and not cognitive evaluation or overall job satisfaction' (Lindsay, 2003). This behavior is judgment driven; it results from cognitive evaluations of the work environment. Here, Weiss and Cropanzano refer to the view that an essential property of emotions is that they constitute "action tendencies" to engage in specific forms of behavior directed towards the reversal or maintenance of the felt affective state' (Frijda, 1986). They complement this view with the assumption that an individual's affective states give rise to 'mental readiness' or cognitive processing tendencies that influence judgment-driven behaviors. And that behavior is motivated by emotional state as being 'affect-drive', as opposed to 'judgment-driven'. 'Typical negative affect-driven behaviors include emotional outbursts, sensation-seeking behaviors such as risk-taking and rule-breaking. Research has shown, however, that specific emotional states lead to specific action tendencies and thus different affect-driven behavior' (ibid).

The key distinction between affect-driven and judgment-driven behavior is, elucidated by Ashton-James and Ashkanasy (2008), 'that judgment-driven behavior takes place in complex and ambiguous situations that require the use of active, constructive information processing strategies.' They continue: 'Judgment-driven behaviors are commonly, although not necessarily, strategic. That is, they purport to maintain or to facilitate adaptation to environmental demands. As such, individuals are

motivated by the consequences of their judgment to use controlled cognition in the formulation and implementation of that decision. In addition, judgment-driven behaviors are those that require actors to perceive, to integrate, and to assess complex environmental information, and involve inferential processes that often require actors to go beyond the information given (Kelly, 1958). 'In the organizational environment, examples of judgment-driven, or strategic behaviors, include risk assessment, performance evaluation, economic transactions such as substantial acquisitions and mergers, and other intra-organizational negotiations with consequences for organizational performance.'

According to Ashton-James and Ashkanasy (2008) who adopted AET for examining affects in decision making, 'the crux of AET is that elements of the organizational environment that are perceived to facilitate or to impair an organizational member's progress toward workplace goals (i.e., experienced hassles or uplifts, often in response to events derived from top managers' strategic decisions) lead to transient positive or negative affective responses.'

Fisher (2002) proved that 'helping behavior was expected to be predicted by positive affective reactions rather than by attitudes, as individuals may choose to help those around them spontaneously when a positive affective state'. Using AET framework, her research proves for example the correlation between job characteristics and positive affective reactions (0.26), the correlation between positive affective reactions and affective commitment (0.37) and job satisfaction (0.14). As a result of many other studies, affective commitment correlates positively with job satisfaction (0.33).

Lindsay's (2003) results, after using the same framework, show a positive correlation between positive affective reactions and job satisfaction (0.51) and organizational citizenship behaviors (.48), both result without measuring the influences of dispositions.

Weiss and Cropanzano (1996) suggest that 'the formation of general attitude is influenced by affective and cognitive factors independently, citing empirical evidence that affective components better predict behavior than do beliefs' (Millar and Tesser, 1986; Breckler and Wiggins; 1989, Edwards, 1990). Witzel and Taggar (2009) generally expected that 'workplace events that generate affective responses will explain more variance in an individual's positive or negative judgments than will events that trigger evaluation of beliefs alone.' They also suggest that 'some events have great affective significance whereas other events trigger primarily cognitive responses that lead to an individual re-evaluating his or her beliefs about something.' Inherent in this conception of an event is the idea of change, they say, and specifically a change in what the individual is experiencing (Witzel and Taggar, 2009). A foundational distinction of AET (Weiss and Cropanzano, 1996), Witzel and Taggar (2009) argue, 'in contrast to traditional belief-oriented theories of attitude, is that affective experiences in the workplace influence overall evaluative judgments independently of the influences of beliefs about the characteristics of the target, and that the affective component better predicts behavior.'

'Affect while working varies substantially within-person over time, through average affects also varies significantly between persons', Fisher concludes. 'The average affect while working is predicted by affective dispositions and work environment features. The average affects while working, she continues, is not a strong predictor of job satisfaction as might have been expected'. However, she ends, 'positive affect while working does appear to be important in predicting affective commitment and spontaneous helping behavior'.

Work environment features

Anticipating on the *antecedents* of affective commitment, organizational characteristics are one of the type of antecedents. Organizational characteristics, especially physical as well as psychological conform of organizational members has been proven as employee satisfying (Meyer et al. 2002; Noe et al., 2000; Daft, 2005; Kaptijn, 2009; Brook et al. 1988; Morris and Steers, 1980), among leadership support, transparent corporate policies and procedures, acceptable organizational structure and shared culture. Podsakoff et al. (1986) denied this results and conclude that organizational structure do not have direct effect on affective commitment, but rather, that the relationship is mediated by work experiences (Kaptijn, 2009). Kaptijn founded that 'the effect from the mediator is large in relation to affective commitment to colleagues, where the influence from structural characteristics decreases from when the work experiences is taken into account' (Kaptijn, 2009, p.17).

Visagie (2010) suggests that 'affective commitment related to decentralization of decision-making and formalization of policy and procedures does exist. And also with employee-supervisor-relations, role, clarity, and feeling of personal importance, that are associated with these structural characteristics'. Also a shared organizational culture, which is the way organization members do things, constituting the values, assumptions, norms, understanding shared by people within an organization an taught to those joining it, assists organizational members to relate to one another and to external environment (Spector, 2000). 'This generates a sense of organizational identity and commitment, especially, affective commitment to particular values and the organization as a whole' (Daft, 2005, cited by Shivangulula, 2009). The chapter about organization design will address more of the aspects of work environment features.

Events

For defining 'events' Weiss and Cropanzano (1996) used two different definitions: 'a happening, especially an important happening' and 'something that occurs in a certain place during a particular period of time.'

Without referring, they build on thoughts of Pepper (1970) who much earlier speaks about an 'aesthetic event' existing of the following three steps: 1) the given event (knowing aspect; analysis (centrifugal) by intuition (centripetal), complementary and opposite, together they are *fused*); 2) the physical conditions underlying the given event (they are the kind of perceptions that initiate a study of the physical conditions; the physical organism (you) is a personal texture, the object is an impersonal texture: the texture of your perception of the object is a personal-impersonal texture) and 3) the individual object of which the given event is usually only a partial revelation (relationship quality: commonly known as a similarity or commonly known as individuality).

Basch and Fisher (1998) examined particularly the middle boxes in the model: affect-producing events and emotions in the workplace. They were especially interested in what job events or situations cause employees to experience specific emotions while at work.

They construct an event-emotion matrix that shows the relationship between categories of job events and the corresponding emotions experienced by people. Basch and Fisher (1998) conclude that 'these definitions stop short of bringing the individual perceiver into the picture'. 'They were inspired by the cognitive appraisal theory' (Lazarus, 1966). 'This theory posits that individuals will only feel the same emotions if their appraisal of an event is the same. Appraisal, evaluation and interpretation of events, rather than the events themselves, that will determine the emotion that is experienced' (Roseman, Spindel, and Jose, 1990). Basch and Fisher enriches Weiss's and Cropanzano's (1996) definitions of 'events' by stating that 'an affective event as an incident that stimulates appraisal of and emotional reaction to a transitory or ongoing job related agent, object or occurrence'.

They also conclude that only a few studies have explored specific events that might arouse affect at work. They refer to research of Hart, Wearing and Headley (1993, 1994), Hart et al. (1994) and Herzberg, Mausner, and Snyderman (1959). And they conclude that 'summary measures of daily hassles (negative events) and uplifts (positive events) correlate with global job satisfaction or quality of

life. We have no knowledge about the specific events that generate specific emotions in the workplace.’

In their research they measured organizational events or situations that caused ten specified emotions at work. Therefore Basch and Fisher selected thirteen of the sixteen items from Fisher’s (1997) Job Emotion Scale (JES) (affection, pleasure, happiness, pride, optimism, enthusiasm, frustration, anger, disgust, unhappiness, disappointment, embarrassment and worry), because the JES was specifically constructed to tap common job related emotions. They selected six items (relief, fear, hurt, bitterness, annoyance, and sadness) from Shaver et al.’s (1987) list of prototypical emotion words. The six were added because of their frequent occurrence in anecdotes and stories reported in anthropological studies and action research about emotion, according to Basch and Fisher.

Basch and Fisher adopted the incident classification system suggested by Bitner, Booms, and Tetreault (1990) for developing a preliminary classification scheme.

Events	Positive emotions experienced	Negative emotions experienced	Positive emotions
1. Goal achievement: situations when job related targets, or goals were met	28%	5%	Pleasure, Happiness, Enthusiasm, Relief, Optimism and Power
2. Receiving recognition: positive feedback from managers, supervisors and work colleagues for meeting targets, performing a job to a high standard	20%	1%	Pleasure, Happiness, Pride, Enthusiasm, and Affection
3. Acts of colleagues: appraised behaviors towards oneself or towards others by work colleagues	15%	37%	stimulated Pleasure, Happiness and Affection
4. Involvement in challenging tasks: acts of people participating in different types of job or organizational activities	5%		Enthusiasm
5. Acts of customers: appraised behaviors towards oneself or other employees by customers	5%	7%	Happiness and Affection
6. Interacting with customers: acts of people participating in different types of job or organizational activities	4%		Pleasure
7. Goal progress: positive outcomes from current events that were perceived to lead towards goal achievement	4%		Pride
8. Organizational reputation: events involving positive attributes of the company used by employees to communicate with outsiders	4%		Pride
9. Disconfirmation of negative	3%		feeling of Relief

Events	Positive emotions experienced	Negative emotions experienced	Positive emotions
expectations: events that disconfirmed negative expectations about job relate outcome			
10. Involvement in decision making: acts of people participating in different types of job or organizational activities	3%		Power
11. Influence or control: attempts to influence or control work colleagues, managers and supervisors	3%	5%	Power
12. Involvement in planning: acts of people participating in different types of job or organizational activities	2%		Enthusiasm
13. Acts of management: appraised behaviours towards oneself or towards others by work managers and supervisors	2%	22%	Optimism
14. Involvement in problem solving: acts of people participating in different types of job or organizational activities	1%		Power

Table 4.5 Job Emotion Scale (JES) (Basch and Fisher, 1998)

About the negative matrix can be stated that respondents had no trouble recalling events involving emotions such as frustration, worry, disappointment, annoyance, anger, and unhappiness. While considerably fewer events were given in response to questions on hurt, fear, and bitterness. Two event categories, Basch and Fisher noticed, *acts of colleagues* and *acts of management*, accounted for 59% of events causing negative emotions. *acts of colleagues* and *acts of management* frequently cause frustration, disappointment, annoyance, anger, unhappiness, sadness, disgust, and hurt (Basch and Fisher, 1998).

Basch and Fisher found out that 'events that caused positive emotions were quite consistently different from those that caused negative emotions, even when the name of the event category was the same.' The example they mention about acts of colleagues shows that 'led to positive emotions tended to be those involving friendly, helpful, supportive, and competent behavior, while acts of colleagues associated with negative emotions involved backstabbing, refusing to carry one's share of the load, not cooperating, and the like.'

Mignonac and Herrbach (2004) distinguish another list of events and divided those into positive, negative and neutral events.

Positive events		Negative events	
Successfully completed a project or task	51,2%	Assigned undesired work or project	23,6%
Receive praise from your supervisor	44,3%	A well-liked coworker left your work unit	23,6%
Receive praise form a coworker	26,6%	Problems getting along with a supervisor	18,2%
Went on vacation	22,2%	Problems getting along with a coworker	16,7%
Receive a praise	9,9%	Personal problems interfered with work	14,3%
Improvement in benefits	7,4%	Benefits were reduced	8,4%
Receive a promotion	6,9%	Denied a promotion	7,9%
Receive an award or acknowledgement of achievement at work	6,4%	Received a negative performance	7,4%
An unpleasant coworker left your work unit	4,9%	Denied a raise	3,4%
<i>Neutral events</i>			
Change in work hours or conditions	18,7		
Change in quality of working space	15,8		

Table 4.6 Overview of positive, negative and neutral events (Mignonac and Herrbach, 2004)

The percentages stand for the amount that respondents recognized this event as positive or negative. Like Basch and Fisher (1998) did in their study, Mignonac and Herrbach (2004) examined the relations between the several events and the affective states at work. They first conclude that affective work events were significantly linked to affective states at work. Particularly *pleasure* and less stronger *tiredness* and *comfort* positively correlates with positive events, particularly with the first three positive events. While anger and less stronger *tiredness* and *anxiety* positively correlates with negative events, particularly with the third, fourth and seventh event. Those events (positive and negative) with the most impact are the acts with the relation with coworkers or supervisors.

Secondly they state that 'the work events are only one cause of affective states among the determinants individual dispositions, life events, of the same general work environment'. And the emotions *pleasure* (as the only one of the list emotions of pleasure, comfort, anxiety, anger and tiredness) strongly correlates with affective commitment. Another finding of Mignonac and Herrbach is that the correlation between positive and negative work events is insignificant. 'It seems not to be the case that some people experience mostly positive events at work, while other individuals mostly experience negative events', they conclude,

Dispositions

The type and intension of the affective reactions are also influenced by personality (characteristics) and dispositions (aptitude) of the perceiver. 'Dispositions refer to the stable personality traits that predispose individuals to some affective response' (Mignonac and Herrbach, 2004). 'Individual differences in trait affectivity like moods influences the momentary effect; those high in dispositional positive affectivity being especially responsive to potentially pleasing events in the work environment' (Fisher, 2002, citing Bolger and Schilling, 1991; Larsen and Ketelaar, 1991). Many research (Barrick and Mount, 1991; Furnham et al., 2002; Chui and Kosinski, 1999; Penley and Tomaka, 2002; Zweig and Webster, 2003) revealed that characteristics like extraversion, neuroticism (as part of the well validated and used Big Five factors (McCrae and John 1992; McGrea and Costa, 1985): agreeableness, conscientiousness and openness) have major impact on workplace outcomes. 'Extraversion and openness has been linked to positive affect while neuroticism has been linked to heightened negative affect' (Kumar and Bakhshi, 2010).

Others like Morris and Snyder, 1979; Steers, 1977; Cook and Wall, 1980; Perce and Dunham, 1987) defined a need for achievement, affiliation and autonomy, higher order need strength, personal work

ethic, locus of control and central life interest in work as the personal characteristics which correlate with commitment.

This implies that perceivers will have different reactions to the same work event. These differences reactions will lead to different types of behaviors. AET does not make predictions regarding how specific dispositions impact perceiver behavior.

Critique on AET

Research into AET is progressing, Ashkanasy (2003) concludes. 'But has yet to be published extensively in the peer-reviewed literature, although results that are emerging to date (e.g. see Fisher, 1998, 2000b; O'Shea, Ashkanasy, Gallois and Härtel, 1999, 2000a, b; Weiss et al., 1999; Weiss and Beal, 2005; Mathieu and Zajac, 1990; Wegge et al. 2006) are encouraging.'

Also Lubbers and colleagues (2005) found that state affect and job self-efficacy mediated the relationship between interpersonal work conflict and performance and that state affect mediated the relationship between job characteristics and performance (Little, 2007). Fisher (2000) found that positive and negative emotions related to reports of global satisfaction, supporting the emotion-attitude link in this model. Nicklas and Dormann (2005) using multiple measurements obtained in a diary study, proved that affective experiences in terms of state positive and state negative affect were related to state job satisfaction. Grandey et al. (2002) conducted a partial test of the framework using an event-contingent sampling method. They found that positive trait affect was marginally related to positive emotions and negative trait affect was positively and significantly related to negative emotions. The composite of negative emotions was positively related to intention to leave (Little, 2007). Mignonac and Herbach (2004) concludes that 'AET for two reasons is important in the study of work setting: 1) it underscores that affective events and responses in the workplace are to be ignored both theoretically and empirically, even if they were long neglected or even denied, and 2) it provide a framework of how emotions can be an essential link between workplace features and employee behavior'.

Interestingly, AET researchers (see Fisher, 1998, 2000b; Weiss et al., 1999; Wegge et al., 2006) have provided strong confirmation that job satisfaction and affect are different, albeit related constructs. They have used ESM (Larson and Csikszentmihalyi, 1983), where respondents were asked to provide data on their instantaneous feelings over a set period in their workplace environment.

All these studies have supported the central message of AET: emotional reactions to events at work mediate subsequent attitudinal and behavioral responses to the events.

One aspect of ongoing controversy, according to Ashkanasy, concerns the conceptual nature of emotions in social settings and is salient to AET. Enumerating the several lists of emotions, Weiss and Cropanzano didn't incorporate all the emotions which are summed up.

Another critique was raised by Lindsay (2003). She argues that the different factors of the model like features of the organizations or dispositions are not operationalized yet. For her empirical test she used for example the Big Five personality traits for operationalizing dispositions. Basch and Fisher (1998) concluded the same and embedded several existing lists of events. Lindsay also argued that other factors might contribute to the affect and judgment driven behaviors. And finally she argued, based on her quantitative research results, that some of the paths between the boxes in the model are not in the right direction. For example, she argued, 'it may be that organizational reactions to affect driven behavior could act to influence that type of behavior in future.'

Little (2007) criticizes AET because of the opinion that 'new emotion may actually predict behavior better than the original felt emotion, which is not part of the framework. Second, the framework is developed for measuring affective reactions and attitudes over time and have not addressed the immediate relationship between events, affective reactions and affect-driven behavior'.

One of the developers of AET, Howard Weiss, reflected nine years later together with Beal (2005) on the framework and on the critique as mentioned above. Their reflection is more a repetition of their message than an adjustment of their framework or their theory. Mainly, they refer to studies that agreed with the message of Weiss and Cropanzano. Weiss states that AET was considered as a roadmap for future research. 'It was presented as a 'macrostructure' for understanding emotions in the workplace. Microstructures, like operationalizing events and organization characteristics 'would develop out of focused research', they argue. On their reflection, they especially underline that 'satisfaction is not an emotion, but an overall evaluation of one's job'. 'If job satisfaction is taken as an evaluative judgment, then affect at work can be seen as an antecedent to it. And if job satisfaction is taken to have an affective component, the affect at work can be seen to be an indicator of it', Brief and Weiss (2002) argued in another article in the same year.

'Events are the most proximal causes of affective experiences', they argue. But they recognized the critique of the less operationalized part of the framework by arguing that 'the variety of events is impressive'. And they recognize the role of other influences on affective commitment like organizational justice, psychological contracts and work stress and strain.

4. The Multi-Level Module of Emotions in Organizations

After examining AET, Ashkanasy (2003) indicates an important insight of the use of the framework. He said: 'A further outcome of AET is the importance of accumulation of hassles and uplifts. Thus, rather than the intensity of major events being the source of attitudes and behavior at work, according to AET, emotions are more determined by the frequency with which hassles or uplifts occur (see Fisher, 1998, 2000a, b).' This conclusion implies that, according to Ashkanasy, 'to in respect of negative emotions, people are more capable of handling one-off incidents than they are of dealing with ongoing hassles. A further corollary of this is that the accumulation of negative events can be offset by positive support from colleagues, friends, and family (citing Grzywacz and Marks, 2000).'

Ashkanasy proposes the idea of 'affective episodes', 'where it is not so much particular events that result in outcomes, but rather the accumulation of positive or negative events in an episode that determines how we feel (Fisher, 2000).' In addition, Fredrickson (2001) refers to the "peaks" and "ends" of affective experiences, where the outcomes of affective episodes are determined respectively by two factors:

- 1) the most intense experience; and
- 2) the experience at the end of the episode.

Thus, an employee who experiences a series of setbacks may ultimately end up seeing the episode in a positive light if the episode has a positive conclusion (Ashkanasy, 2003).

Ashkanasy incorporates the five levels on which emotions loom in organizations, quite similar to Fisher's emotion-related constructs, but more divided and provided of affective abstracts:

1. Within-person: state affect, affective events, discrete emotions, mood and behaviors;
2. Between persons: trait affectivity, affective commitment, job satisfaction, burnout and emotional intelligence;
3. Interpersonal interactions: emotional labor, emotional exchange, displayed versus felt emotion;
4. Groups: affective composition, emotionally intelligent groups, emotional contagion, leader-member exchange;
5. Organizational-wide; organization policies, requirements for emotional labor, stress and wellbeing, emotional climate and culture.

4.3 Conclusions

Looking back on the theory about emotions and affective commitment in organizations, and keeping the two major defined research questions in mind, the following insights could be mentioned:

- Positive emotions in organizations contribute to job satisfaction and commitment, and also to performance. But also negative emotions influence these outcomes. They can be considered as stronger than positive emotions, so they should be avoided.
- Employees experience nearly the full range of emotions in their workplace, as they do outside their workplace, together with emotions more specific to the work environment;
- In literature, three lists of emotions are dominant: first, the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix; second, the circumplex of Watson, Clark and Tellegen (1988); and third, Fisher's (1997) Job Emotion Scale (JES);
- The Affective Events Theory (Weiss and Cropanzano, 1996) holds all the aspects (organization design, aesthetic experiences as part of affective events and the relation to affective commitment) of the research question of this dissertation, is validated and extensively supported with quantitative research results and could be constitute the framework for this dissertation;
- For measuring affective experiences like aesthetic experiences, a daily used self-report, possibly combined with a survey like PANAS-X, is a useful method for data collection;
- Affective commitment (compared to other types of commitment) is the strongest and most consistent predictor of organizational outcomes like employee retention;
- Affective commitment has the strongest correlation with job performance, organizational citizenship behavior, role conflict and attendance;
- Particularly in professional or knowledge-intensive organizations, professional commitment need to be considered in addition to affective commitment;
- Basch's and Fisher's Affective Events-Emotions Matrix could be a useful list for categorizing events in organizations;
- The antecedents of affective commitment can be divided into personal characteristics, structural characteristics, job-related characteristics and work experiences.

5 CONCLUSIONS

An existing, validated and useful theory in which the three topics aesthetics, organization and design and affective commitment coincide is one of the major findings. This Affective Events Theory (AET) developed by Weiss and Cropanzano (1996) is based on the idea that employees want to remain in organizations that provide them positive work experiences because they value these experiences and expect them to continue (Meyer and Allen, 1991). Or citing Ashton-James and Ashkanasy (2008, p.6), who adopted AET for their research like many other researchers did, ‘the crux of AET is that elements of the organizational environment that are perceived to facilitate or to impair an organizational member’s progress toward workplace goals lead to transient positive or negative affective responses.’ The theory is smoothly connected to the research model of this dissertation which was developed in the phase of proposal of this dissertation. AET is often used and well validated by quantitative and qualitative data in many studies and published in the peer-reviewed literature (e.g. see Fisher, 2000b; O’Shea, Ashkanasy, Gallois and Härtel, 1999, 2000; Weiss et al., 1999). AET is developed for a broad range of affective events, experiences and emotions in organizations. Aesthetics in organizations can be considered as a specific experience with specific features and characteristics. Therefore, AET is adapted in order to influence the aesthetic experiences of employees in knowledge-intensive or professional organizations through organizational design ultimately to enhance the affective commitment of these professionals.

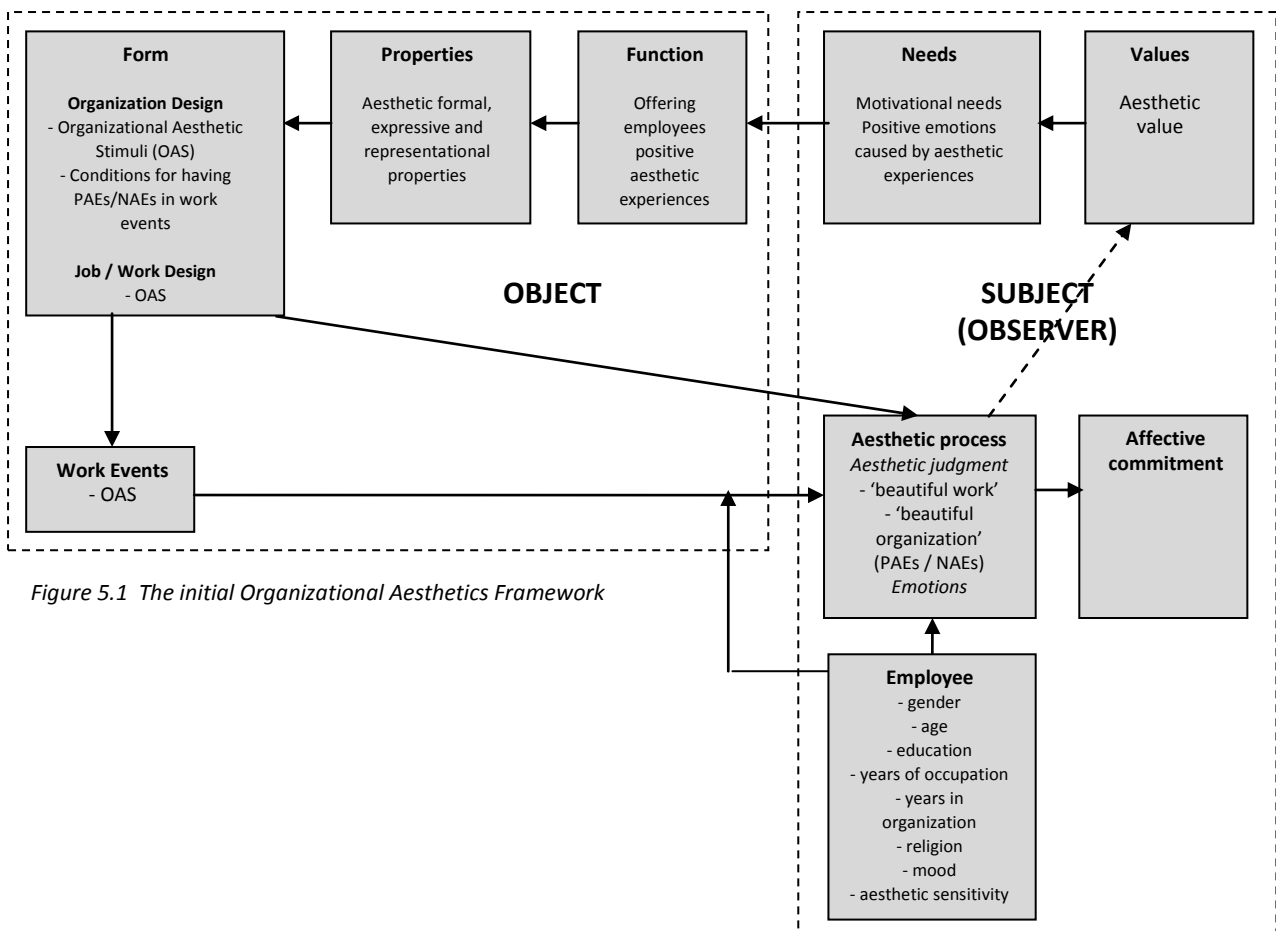


Figure 5.1 The initial Organizational Aesthetics Framework

This literature study on three topics, particularly the combination of findings, provide new insights into aesthetics in organizations. The adjustments to Weiss's and Cropanzano's Affective Events Theory, the addition of aesthetics, and the reasons for it are as follows. 'Environmental conditions are of paramount importance for the aesthetic experience', Csikszentmihalyi (1990, p.141) stated. The unity of aesthetic properties of an object or artifact with and a perceiver in *one* event is what creates the aesthetic situation (Mitias, 1986). During work, the organization forms the environment where events and aesthetic experiences take place. Organizational characteristics, especially physical as well as psychological conform of organizational members has been proven as employee satisfying (Meyer et al. 2002; Noe et al., 2000; Daft, 2005; Kaptijn, 2009; Brook et al. 1988; Morris and Steers, 1980). There fore a direct connection from organizational to design affective reactions is added from the assumption that characteristics of organizational design can lead to aesthetic experiences.

As obvious in many design disciplines like product design, architecture or multimedia design, a distinction is made between aesthetic properties and non-aesthetic properties to realize aesthetic value and functional value from the user or perceiver. Guillén (1997) conclude that we have long neglected the aesthetic context of organizational behavior. He refers to architects, who worked with the design principle of unity, order and purity (examples of formal properties), which should be directive for any design, according to Guillén. Thus, in the first block of the adapted AET, aesthetic properties are added to the characteristics of the organizational design. The use of formal (balance, harmony, unity etc.), representative (values, symbolic, historic) and expressive / sensory properties could be a possibly distinction of aesthetic properties, because this represents the most commonly found classifications of aesthetic properties. For defining the elements of the organization design, McKinsey's 7-S model or Weisbord's six-box model seems to be most the fruitful models for designing organizations in which aesthetic aspects can be uncovered and embedded.

The heart of the model is formed by the *events* taking place in the organization. Kaptijn (2009) founded that 'the effect from the mediator is large in relation to affective commitment to colleagues, where the influence from structural characteristics decreases from when the work experiences is taken into account' (Kaptijn, 2009, p.17). The categories of affective events developed by Basch and Fisher (2000) initially seem very useful, complemented with typical 'professional events' like learning or designing.

The occasional events as well as organization characteristics lead the perceiver to certain emotions. The aesthetic process will lead to aesthetic judgment (a result of the evaluation of the cognitive mastering stage) and aesthetic emotion (an emotional reaction which is a by-product of the processing stages), Leder et al. (2004) claim. Literature about other type of emotions (like Basch and Fisher, 1998; Russell, Ward and Pratt, 1978; Watson, Clark and Tellegen, 1988) combine these two results in the distinction of positive and negative emotions and pleasure and displeasure. Beautiful, harmonious, elegant are often used types of aesthetic ratings or judgments a viewer might have after having a positive aesthetic experience. Pleasant, exiting, arousing, happiness, joy and affection are positive emotions a perceiver might have after having this experience. The difficulty with defining judgments and type of emotions is the variety of judgments and emotions as the results of an aesthetic process and the relations between the judgment and the emotion. The most common categories of emotions earlier mentioned claim that they cover all type of emotions, divided into positive and negative emotions. It is hard to make a translation of the results of aesthetic experiences to the generic emotions. Basch's and Fisher's (2000) Job Emotion Scale (JES), the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix, or the circumflex of Watson, Clark and Tellegen (1988) (and linked PANAS-X scoring) could to make that translation could be useful instruments during field research for making this translation. The literature on aesthetics is more focused on aesthetic judgment (by the discussion on taste) than on the emotion that constitute the opinion. Leder et al. (2004) talks about 'a by-product' of the processing stages of the aesthetic process. The question is whether a negative aesthetic judgment (for example of a painting) necessarily lead to a

negative emotion. The aesthetic evaluation will have little impact on the emotions of the viewer as much significance or meaning to his opinion. So possibly, the aesthetic judgment (positive versus negative) as well as the emotion (positive versus negative) after having an aesthetic experience needs to be measured. Using an affect grid, like Russell, Weiss and Mendelsohn (1989) proposed, in which the emotion as well as the aesthetic judgment of the perceiver after an event can be positioned could be useful.

The dispositions in the AET framework concerning the characteristics of the perceiver. Bowling, Beehr, Wagner, and Libkuman (2005) propose three mechanisms: dispositions 1) influence employees' equilibrium or adaptation level of job satisfaction, 2) influence employees' sensitivity to workplace events, and 3) influence the speed at which job satisfaction returns to equilibrium after one is exposed to a workplace event. Also other researchers showed that the effects of trait affectivity on job satisfaction are mediated by state affect (Ilies and Judge, 2004; Weiss 2002). From the literature on aesthetics, specific aspects of disposition could be added. Experiencing aesthetics requires an aesthetic attitude and interest of the viewer or at least attention for it. And being attended by something beautiful or ugly the ability to apprehend and understand the several aesthetic properties of the object or event. Also cultural background and tradition, social economical status, education, taste, personal experiences and interests with and exposure to these influence the affective reactions of the perceiver.

In the right part of the model, the subject (observer) part, Weiss and Cropanzano in their AET model distinguish job satisfaction as the main outcome beside judgments driven behavior and affective driven behavior. Most empirical studies on employee satisfaction, commitment, engagement, involvement, performance have focused on affective commitment because this type of commitment is the strongest and most consistent predictor of organizational outcomes like employee retention (Meyer et al., 2002; Allen et al., 2003; Meyer Smith, 2000; Rhoades et al., 2001; Shivangulula, 2009). Other research shows that affective commitment is most strongly correlating with job performance, organizational citizenship behavior, role conflict and attendance, followed by normative commitment (Meyer et al, 2004; Witzel and Tagger, 2009; Shivangulula, 2009; Visagie, 2010; Cohen and Kirchmeyer, 1995). Matzler et al. (2002) argued that employee satisfaction is a strong predictor of affective commitment. Visagie (2010) proved that affective commitment (of the three forms of commitment) has a strongest correlation with employee attitudes towards change, perceptions of training for change, need for change and organizational beneficial. Vianello et al. (2010) proved strong correlation between affective commitment and elevation at work.

Considering the aspects Meyer and Allen (1991) mention in their developed survey for measuring commitment, many of these or strong related to the affective events Weiss and Cropanzano described. In paragraph and table 2.4 also the relationship between affective commitment and performance has been described. Many studies show strong causality between both outcomes. But in the proposed organizational aesthetics framework only the outcome of *affective commitment* is showed. This is done on purpose to avoid a focus on the discussion whether attention to aesthetics contributes to performance.

Criticism of the theory is another criterion for deciding whether or not to adopt AET in this dissertation. In the above arguments for the use and adaptation of AET are the criticisms considered and processed.

Ahskanasy (2003) concerns about Weiss and Cropanzano didn't incorporate all common used categories of emotions isn't relevant in this dissertation which is primarily concerning about aesthetic experiences. Lindsay's (2003) and Basch's and Fisher's (1998) critique about the not operationalized boxes of the different factors of the model like features of the organizations or dispositions is recognized. For the more specific details of the factors of the model, the many theories and models of organization design, affective events, affective emotions and dispositions by experiencing aesthetics will be examined. For example, common models for organization design like McKinsey's 7-S model or

Weisbord's Six-box model, the categories of affective events developed by Basch and Fisher (2000), Basch's and Fisher's (2000) Job Emotion Scale (JES), the Russell, Ward and Pratt (1978) two dimensions-pleasure-displeasure and degree of arousal-denote matrix, or the circumplex of Watson, Clark and Tellegen (1988) for defining emotions and the specific mentioned dispositions for experiencing aesthetics will enrich the model.

Lindsay's second critique is about the missing of other factors that might contribute to the affect and judgment driven behaviors. Her critique, quite similar to Little's (2007), based on her quantitative research results, is that some of the paths between the boxes in the model are not in the right direction. She argued that previous reactions could behavior in future and that new emotion may predict behavior better than the original felt experience, which is not part of the framework.

This touches the phenomena of habituation of beauty or ugliness. Examining the aesthetic experiences of employees over time, it is quite assumable that these will change, certainly with regard to positive aesthetic experiences. The aesthetic judgment and/or the emotion due to this judgment will possibly be less positive or at least less activated. When the aesthetic judgment and/or the emotion is changing over time, the affective commitment of the employee will change as well.

Changing and surprising, being confronted with something less beautiful is needed for re-appreciating beauty. Little's second critique on AET, that the framework is not developed for measuring affective reactions and attitudes over time which changes constantly is recognized in many contributions. For example Fredrickson (2001) and later Cohn et al. (2009) emphasize the importance of earlier experiences and their influence on future events. The result of the field research will validate these critiques.

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APPENDICES

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APPENDIX 1: AESTHETIC RELATED TERMS USED IN ORGANIZATION LITERATURE

Term or keyword	Number of time mentioned in literature ¹	Examples of text phrases in organizational context
Functional**	14	--
Aesthetic	2	--
Beaut** / ugl** / elegan** / gracious	1 / 1 / 0 / 0	--
Peak shift / climax / tension / power / focus / dominan**	0 / 0 / 11 / 23 / 36 / 13	<p>Climax of the program</p> <p>Climax of winning</p> <p>Tensions of organization design</p> <p>Tensions in governance</p> <p>Job tension</p> <p>Creative tension</p> <p>Power of learning</p> <p>Power to influence</p> <p>Mind power of the workforce</p> <p>Organizational power</p> <p>Processual power</p> <p>Power to make decisions (decisional power)</p> <p>Power structures and hierarchies</p> <p>Power to control / regulate / coordinate</p> <p>Power to achieve</p> <p>Delegate power and responsibility</p> <p>Power of computers</p> <p>Market dominance</p> <p>Dominance of management</p> <p>Dominance view / perspective / dimension</p> <p>Peak demand</p> <p>Peak of workload</p> <p>Peak hours</p>
Isolat**	11	<p>Employee isolation</p> <p>Isolation from the environment</p> <p>Activities in isolation</p> <p>Discussed in isolation</p>
Group**	30	<p>Departmental grouping</p> <p>Strategic grouping</p> <p>Market grouping versus functional grouping</p> <p>Grouping of tasks and roles</p> <p>Grouping processes / activities</p> <p>Grouping resources</p> <p>Grouping functions / specialists / disciplines</p>

¹ Search ABI / Inform: <formal property> AND "organization design" OR "organizational design" OR "design parameters", document text, sources since 1/1/2000 in Journal of Management, The Journal of Management Studies, International Journal of Management Reviews, Organization Studies, The Journal of Business Strategy, International Journal of Business and Management Science.

Term or keyword	Number of time mentioned in literature ¹	Examples of text phrases in organizational context
		Grouping strategic areas Grouping problems Grouping data
Contrast / variety	12 / 19	Contrast in behavior Variety of people Variety of environments Variety of mechanisms Variety of scenarios Variety in organizational designs Variety of language Product variety Variety of skills and knowledge Variety of dimensions / views / perspectives Variety of tasks Variety of solutions Variety of situational factors Variety of causes
Problem / problem solving	32 / 5	Problem solving
Symmetry	11	Symmetric effects of misfits on performance Symmetry of divisions Symmetry of the mission statement Symmetry of hierarchy Symmetric dependence
Generic viewpoint ('vantage points' / Abhorrence of Coincidence), from one perspective	0	Generic view of management information Generic view of marketing Generic view of management innovation
Unity / Unity in variety / Wholeness	8 / 5 / 11	Unity of command (Fayol) Unity of product Unity of direction / Unity of purpose Unity of effort Unity of action Unity result Group unity / team unity Unity of language Unity in disciplines and knowledge
Repetition / rhythm / order** / Regularity	5 / 3 / 29 / 2	Repetition of work (Minzberg) Employee skills through repetition (learning) Repetition and standardization Repetition numbers Repetition of mistakes Satisfactory rhythm in work / of daily work Rhythm of change / renewal Stages and rhythms of the evolution Rhythm of measuring, evaluating, planning, and executing Rhythmic relationship between different types of

Term or keyword	Number of time mentioned in literature ¹	Examples of text phrases in organizational context
		tasks: between easy and difficult tasks and between immersion and quick tasks Short cycled rhythms Rhythmic temporal pattern of interaction
Balanc** / harmon** / cohesion / equilibrium / impartiality / coheren**	19 / 4 / 5 / 2 / 0 / 15	Balancing between two opposing considerations: differentiation and integration (Beer) Balancing demands Balancing variety Balanced Score Card balanced incentives Balance between efficiency and responsiveness Balance between differentiation and integration Balance between increasing customer value and large-scale manufacturing and standardization Harmony between Structures of Five (Mintzberg) Harmony between the staff and enterprise Harmony between enterprise and society Harmony between the enterprise and nature Harmonious leadership Harmony in relationships (social) Workplace harmony In harmony with the contingency factors of the environment Harmonious business relationship Team cohesion (social) Cohesion between organizational design and technology
Simpl**	11	From complexity to simplicity Simplicity of business processes Simplicity in structures Simplicity of solutions
Clarity / density / transparen**	4 / 4 / 6	Clarity to customers and vendors Clarity in the design Clarity of vision, values, and strategy Clarity of information and communication Density functions Density of coordination networks density of performance Transparent solutions Transparent rules, policies and operations (process) Transparency of governance structure Transparency of alignment
Intens **	19	Intense management challenges Intense competition Intense incentives Intense collaboration

Term or keyword	Number of time mentioned in literature ¹	Examples of text phrases in organizational context
		Intense experiences Knowledge-intensive Intensity of rivalry
Complex** / Dynamic	47/ 19	Managing complexity Complex relationships Complex structures Complex organization design Complex environment Complex organizational issues Dynamic capabilities Dynamic organization design or structure Dynamic environment

APPENDIX 2: DATA EMPIRICAL STUDY 1 - INTERVIEWS 10 ORGANIZATIONS

	DATA INTERVIEWS 10 ORGANIZATIONS	Ormit	Rabobank Woudenberg	Oogziekenhui s Rotterdam	Randstad	Kon. Hulshof	ROC Tilburg	ZonMw	Harreveld	Flevo- ziekenhuis	Finext	TOTALS
A. AESTHETICS AS A STRATEGIC STARTING POINT (TRIGGER / CRITICAL MOMENT)												
A1	Rehousing / rebuilding						x	x				2
A2	New management	x						x	x	x	x	5
A3	Focus op employees (strategy change)	x	x		x			x	x		x	6
A3	Strategy based	x	x		x	x						
A5	Fear reduction by patients			x								
A6	Want to win price (best employer / design best annual report)	x						x				
A7	Value driven / new values				x			x	x	x	x	5
A8	Focus on customers (strategy change)			x	x							2
A9	Focus on professional management (strategy change)									x		
A10	Focus on integrated thinking (management)					x			x			2
A11	Continuity					x						
A12	Focus on added value (to customers and to employees) (strategy change)					x						
A13	Focus on CSR (MVO / Rijnlands) (strategy change)		x			x					x	
A14	New mission / vision / philosophy					x						
A15	Bad image								x	x		2
A16	Bad performance / Incidents								x			
A17	Low employee satisfaction								x			
A18	Bad control cycle								x			
A19	Distance management-employees / access to management									x		
A20	New company										x	
A21	Culture										x	

B. OAS / BEAUTY CARRIERS												
B1	Interior – exterior STRUC	x	x	x	x	x	x	x	x	x	x	10
B2	Flexibility / dynamics SYST	x										
B3	People orientated management MAN	x	x		x		x	x				5
B4	Product and services STRAT	x					x					2
B5	Influence of staff SYST		x			x				x	x	4
B6	Contribution to society STRAT		x					x	x			3

C. IMPLEMENTATION AESTHETIC PRINCIPLES / PROCESS / CONDITIONS												
C1	Leadership / involvement / conviction / sincerity / individual attention / humor	x			x	x		x	x	x	x	7
C2	Creating conditions for opportunities for employees (craftsmanship)	x						x			x	
C3	Value based	x			x			x	x		x	5
C4	Showing to customers (image)	x										
C5	Mirroring other organizations	x		x								
C6	Communication about aesthetics		x									
C7	Focus on Identity / image		x							x	x	
C8	Continuously attention for beauty											
C9	CSR (MVO / Planetree / Rijnlands) related					x				x	x	
C10	Good economic business situation					x						
C11	Sensitivity and attitude of management									x		
C12	Definition of what is beautiful / ugly						x					
C13	Cooperation employees - management						x		x	x	x	4
C14	Continue to surprise / wonder				x			x				
C15	Recruitment and selection of people (good fit)							x			x	
C16	Informal culture (space for being different)							x			x	
C17	Dialogue with employees								x	x	x	
C18	Learning conditions									x	x	
C19	Employee responsibility									x	x	
C20	HR-tools									x		
C21	Willing to change staff (attitude 'can in be otherwise?')										x	
C22	Continuity										x	

D. REVENUES OF ORGANIZATIONAL AESTHETICS												
D1	Good image	x	x	x				x		x	x	6
D2	Award (High ranking on list 'good werkgever' / architecture price / best design annual report)	x					x			x		
D3	High customer satisfaction	x	x	x			x			x	x	6
D4	Positive feedback from environment	x	x	x			x			x		5
D5	Influx of new employees	x								x		2
D6	High employee commitment	x	x	x			x		x		x	6
D7	Good financial results	x					x					2
D8	Nicer work		x									1
D9	Proud employees		x	x	x		x			x	x	6
D10	Relaxed employees		x									1
D11	Low absenteeism		x								x	2
D12	High brand equity		x									1
D13	Appreciation (collegiality) of staff		x	x			x					3

APPENDIX 3: DATA EMPIRICAL STUDY 2 - IDEO-RESEARCH

	OAS in IDEO-blog	Total mentioned
Staff	1 Employees (competencies, attitude, ambitions)	1 (2)
	2 Diversity of people	2 (2)
	3 Values of people* (honest, integrity)	1
	4 The fit (person - organization)	(1)
	5 Promptness in work	(1)
	6 Contacts with customers	1
Management	7 Leadership	(1)
	8 Support of management	2
	9 People orientated management / Taking into account the various cultures	3 (5)
	10 Speed and levels of decision*	1
	11 Possibilities of new ideas / innovation	1
System	12 Flexibility / dynamics / Not routinely work / adhoc situations / Chaos	4 (2)
	13 Involvement in innovation process*	1
	14 Total and consistency of organization aspects (completeness, a whole, unity, pattern, symmetry)	9 (2)
	15 Simplicity of realizing goals*	1
	16 Processes (clean, lean, efficient)	3
	17 Influence of staff	(4)
	18 Balance between tight rules -chaos (management style)	(1)
	19 Autonomy / independence	5
	20 Self-organization / emergence*	2
	21 Internal communication	2
	22 Transparency / clarity (workprocesses, goals, strategy, behavior, building)	1 (2)
	Structure	23 Interior / exterior
24 House style / visual communication		(3)
25 Flat structure, no hierarchy*		4
26 Development opportunities / personal development		4 (3)
27 Organization size (small in large scale (human scale)		2
28 Working in teams (feedback / learning loops)		(1)
Strategy	29 Product and services	1 (2)
	30 Contribution to society	2 (2)
	31 Employ different groups in the village	(1)
	32 Passion of customers	(1)
	33 Image / Brand	1 (2)
	34 Company philosophy	(1)
	35 Realizing results	(2)
	36 Responsive and engagement with environment*	7

OAS in IDEO-blog		Total mentioned
	37 Organization as meeting place	(1)
	38 Clarity about contribution employees of overall purposes*	2
Culture	39 Culture	1
	40 Openess of org (open culture)	1
	41 Process of change / suprise / growth	(2)
	Collegiality / cooperation / Harmony (way of working	
	42 together	7 (2)
43 Involvement / solidarity collegeaques	2 (2)	

* = new in comparison with list OAS of 10 managers (study 1)

() = mentioned on list OAS of 10 managers (study 1)

APPENDIX 4: CORRESPONDENCE RESPONDENTS EMPIRICAL STUDY 2

ORMIT

Mevrouw H.C. van Ee

Dorpsstraat 85

3732 HH De Bilt

uw kenmerk	ons kenmerk	doorkiesnummer	datum
	sdg/msp/1833/oo 8 0004	013-466 8455	18 februari 2008
onderwerp			
Inschrijfformulier			

Geachte mevrouw Van Ee,

Uw organisatie heeft interesse getoond in de deelname aan de wedstrijd 'Mooiste organisatie van Nederland'. Daar zijn we erg blij mee.

De jury van deze wedstrijd heeft besloten om de wedstrijd te veranderen in de ontwikkeling van een lijst van 'mooie organisaties'. Organisaties die zich aanmelden komen in willekeurige volgorde op deze lijst te staan en ontvangen een oorkonde 'Mooie organisatie 2008', mits hun scores op de in te vullen vragenlijsten daartoe aanleiding geven.

Om in aanmerking te komen voor deze vorm van onderscheiding, blijft de procedure gelden, die is beschreven in de aan u toegestuurde informatie. Dat wil zeggen dat uw organisatie meewerkt aan de steekproef en het betreffende aantal vragenlijsten laat invullen door de medewerkers van uw organisatie.

U kunt de deelname van uw organisatie bevestigen door het bijgaande inschrijfformulier in te vullen en voor 01 maart aanstaande te retourneren naar het onderstaand adres.

U kunt daarvoor gebruik maken van de bijgevoegde antwoordenvolp.

Mocht u vragen hebben, dan kunt u mij bellen op telefoonnummer 013- 466 84 55 of op 06-493 55 774.

Met vriendelijke groet,

Namens het Genootschap ter bevordering van Schoonheid in Organisaties,

IVA

Steven de Groot

Senior onderzoeker

APPENDIX 5: OVERVIEW CHARACTERISTICS OF RESPONDENTS EMPIRICAL STUDY 2

	Tandarts				
	Verhoeve	UMCG	ZonMw	Rabobank	ORMIT
Organisatieomvang	7	8219	180	122	250
Aantal benaderd	7	122	50	122	185
Aantal respondenten (n=)	6	83	26	86	87
% Respons	86%	68%	52%	70%	47%

Geslacht

	%	%	%	%	%
Man	0%	30%	8%	36%	51%
Vrouw	100%	70%	92%	64%	49%
Totaal	100%	100%	100%	100%	100%

Leeftijd

	%	%	%	%	%
16-24 jaar	0%	4%	4%	6%	5%
25-35 jaar	17%	28%	35%	48%	79%
36-50 jaar	83%	40%	23%	30%	14%
>50 jaar	0%	29%	38%	16%	2%
Totaal	100%	100%	100%	100%	100%

Geloofsovertuiging

	%	%	%	%	%
Jodendom of Christendom	33%	44%	19%	66%	21%
Islam, Hindoeïsme of Boeddhisme	33%	1%	8%	0%	2%
Anders	0%	4%	4%	6%	8%
Geen	33%	51%	69%	28%	69%
Totaal	100%	100%	100%	100%	100%

Aantal jaar in dienst bij huidige werkgevende organisatie

	%	%	%	%	%
0-2 jaar	50%	13%	46%	28%	83%
3-6 jaar	33%	29%	12%	14%	8%
7-10 jaar	0%	12%	19%	16%	7%
>10 jaar	17%	46%	23%	42%	2%
Totaal	100%	100%	100%	100%	100%

Hoogst genoten opleidingsniveau

	%	%	%	%	%
LBO	0%	0%	8%	3%	0%

MBO	50%	27%	12%	57%	8%
HBO	33%	49%	15%	30%	13%
WO	17%	24%	65%	9%	79%
Totaal	100%	100%	100%	100%	100%

Leidinggevende functie

	%	%	%	%	%
Ja	33%	12%	19%	20%	21%
Nee	67%	88%	81%	80%	79%
Totaal	100%	100%	100%	100%	100%

Scores on OAS per personal characteristics

Data cluster analysis

Descriptives

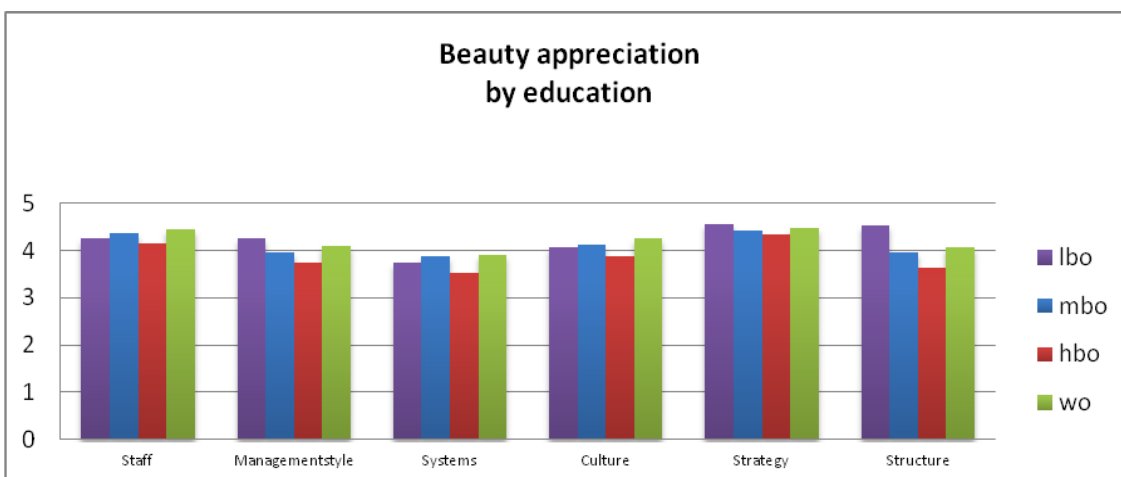
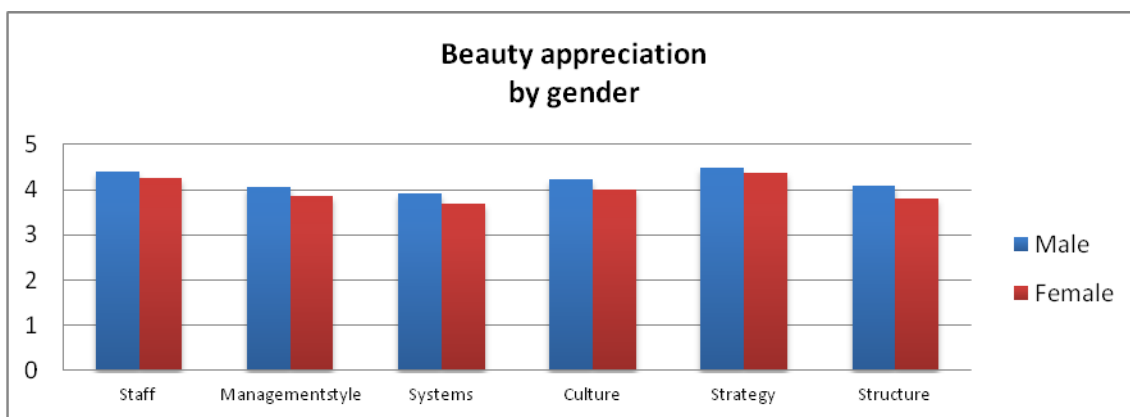
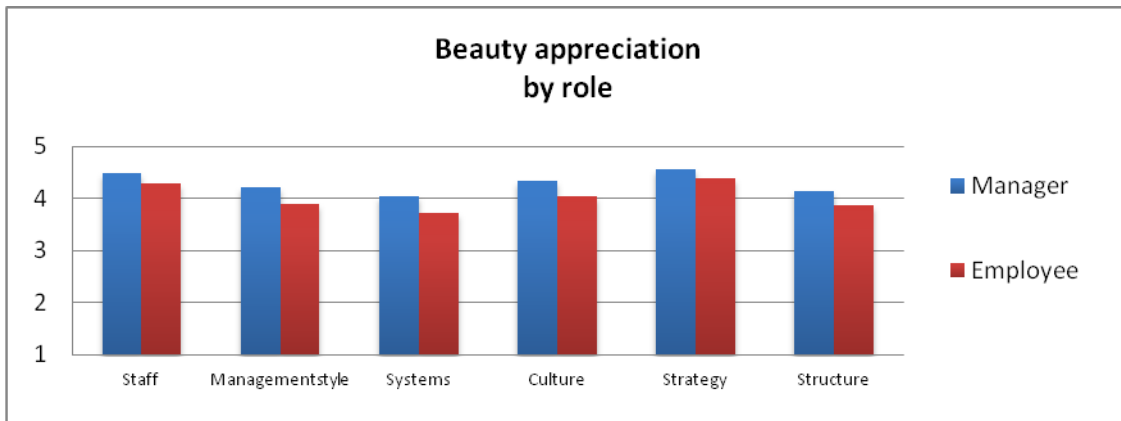
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max
						Lower Bound	Upper Bound		
v1	1	52	1.79	.412	.057	1.67	1.90	1	2
	2	226	1.61	.490	.033	1.54	1.67	1	2
	Total	278	1.64	.481	.029	1.58	1.70	1	2
v2	1	52	2.94	.802	.111	2.72	3.17	1	4
	2	227	2.49	.817	.054	2.38	2.60	1	4
	Total	279	2.57	.832	.050	2.48	2.67	1	4
v3	1	51	2.67	1.451	.203	2.26	3.07	1	4
	2	226	2.63	1.440	.096	2.44	2.82	1	4
	Total	277	2.64	1.440	.087	2.47	2.81	1	4
v4	1	52	2.75	1.250	.173	2.40	3.10	1	4
	2	227	2.14	1.253	.083	1.97	2.30	1	4
	Total	279	2.25	1.273	.076	2.10	2.40	1	4
v5	1	52	3.02	.779	.108	2.80	3.24	1	4
	2	227	3.10	.894	.059	2.98	3.22	1	4
	Total	279	3.09	.873	.052	2.98	3.19	1	4
v6	1	52	1.85	.364	.051	1.74	1.95	1	2
	2	227	1.81	.396	.026	1.75	1.86	1	2
	Total	279	1.81	.390	.023	1.77	1.86	1	2
a01	1	52	3.63	.971	.135	3.36	3.90	1	5
	2	227	4.79	.438	.029	4.74	4.85	3	5
	Total	279	4.58	.730	.044	4.49	4.66	1	5
a02	1	52	3.02	1.075	.149	2.72	3.32	1	5
	2	227	4.43	.763	.051	4.33	4.53	1	5
	Total	279	4.17	.995	.060	4.05	4.29	1	5
a03	1	52	3.46	1.111	.154	3.15	3.77	1	5
	2	227	4.56	.883	.059	4.44	4.67	1	5
	Total	279	4.35	1.021	.061	4.23	4.47	1	5
a04	1	52	3.04	.862	.120	2.80	3.28	1	5
	2	227	4.27	.760	.050	4.17	4.37	2	5
	Total	279	4.04	.915	.055	3.93	4.15	1	5
a05	1	52	3.27	.910	.126	3.02	3.52	1	5
	2	227	4.64	.588	.039	4.57	4.72	2	5
	Total	279	4.39	.849	.051	4.29	4.49	1	5
b06	1	52	2.62	.932	.129	2.36	2.87	1	4
	2	227	4.35	.780	.052	4.25	4.45	1	5
	Total	279	4.03	1.054	.063	3.90	4.15	1	5
b07	1	52	2.19	.886	.123	1.95	2.44	1	4

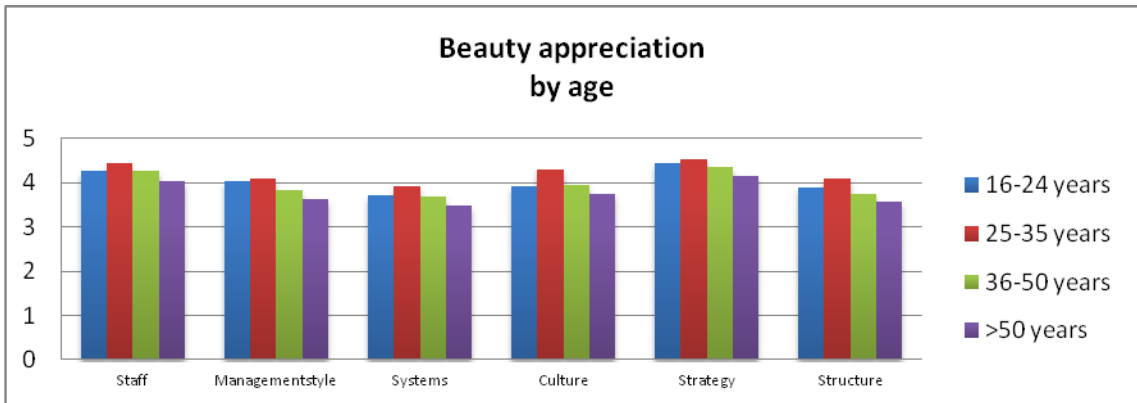
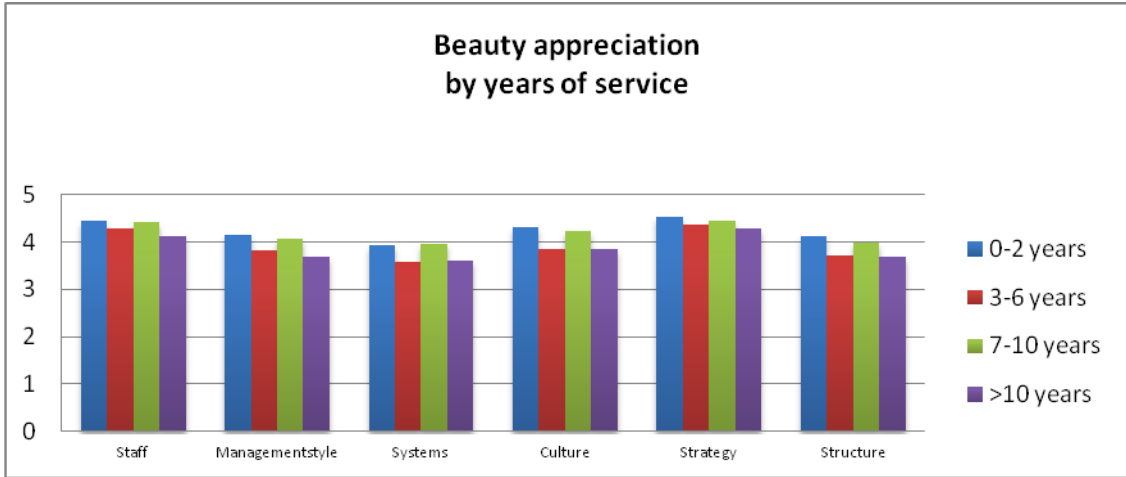
Descriptives

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max
					Lower Bound	Upper Bound		
2	227	4.07	.900	.060	3.95	4.19	2	5
Total	279	3.72	1.157	.069	3.58	3.86	1	5
b08 1	52	2.83	1.167	.162	2.50	3.15	1	5
2	227	4.48	.737	.049	4.38	4.58	1	5
Total	279	4.17	1.052	.063	4.05	4.30	1	5
b09 1	52	2.87	1.085	.150	2.56	3.17	1	5
2	227	4.27	.843	.056	4.16	4.38	2	5
Total	279	4.01	1.046	.063	3.88	4.13	1	5
b10 1	52	2.44	.998	.138	2.16	2.72	1	5
2	227	4.19	.878	.058	4.07	4.30	1	5
Total	279	3.86	1.128	.068	3.73	3.99	1	5
c11 1	52	2.35	1.046	.145	2.06	2.64	1	5
2	227	3.85	1.025	.068	3.71	3.98	1	5
Total	279	3.57	1.182	.071	3.43	3.71	1	5
c12 1	52	3.38	1.157	.160	3.06	3.71	1	5
2	227	4.31	.997	.066	4.18	4.44	1	5
Total	279	4.14	1.089	.065	4.01	4.27	1	5
c13 1	52	3.21	1.177	.163	2.88	3.54	1	5
2	227	4.12	1.006	.067	3.99	4.25	1	5
Total	279	3.95	1.097	.066	3.82	4.08	1	5
c14 1	52	2.37	1.103	.153	2.06	2.67	1	4
2	227	3.97	.966	.064	3.84	4.10	1	5
Total	279	3.67	1.172	.070	3.53	3.81	1	5
c15 1	52	2.23	.942	.131	1.97	2.49	1	5
2	227	3.96	1.042	.069	3.82	4.09	1	5
Total	279	3.63	1.224	.073	3.49	3.78	1	5
d16 1	52	2.79	.997	.138	2.51	3.07	1	5
2	227	4.33	.772	.051	4.23	4.44	1	5
Total	279	4.05	1.015	.061	3.93	4.17	1	5
d17 1	52	2.48	.980	.136	2.21	2.75	1	5
2	227	4.03	.887	.059	3.91	4.14	1	5
Total	279	3.74	1.086	.065	3.61	3.87	1	5
d18 1	52	3.10	.913	.127	2.84	3.35	1	5
2	227	4.55	.610	.041	4.47	4.63	2	5
Total	279	4.28	.882	.053	4.18	4.38	1	5
d19 1	52	2.96	.928	.129	2.70	3.22	1	5
2	227	4.43	.722	.048	4.34	4.53	2	5
Total	279	4.16	.954	.057	4.05	4.27	1	5

Descriptives

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Min	Max	
					Lower Bound	Upper Bound			
d20	1	52	3.15	.802	.111	2.93	3.38	1	5
	2	227	4.63	.612	.041	4.55	4.71	2	5
	Total	279	4.36	.869	.052	4.26	4.46	1	5
e21	1	52	3.77	.921	.128	3.51	4.03	2	5
	2	227	4.66	.536	.036	4.59	4.73	3	5
	Total	279	4.49	.714	.043	4.41	4.58	2	5
e22	1	52	3.54	1.128	.156	3.22	3.85	1	5
	2	227	4.44	.842	.056	4.33	4.56	2	5
	Total	279	4.28	.967	.058	4.16	4.39	1	5
e23	1	52	3.75	.883	.122	3.50	4.00	2	5
	2	227	4.60	.640	.042	4.52	4.68	2	5
	Total	279	4.44	.765	.046	4.35	4.53	2	5
e24	1	52	3.71	.871	.121	3.47	3.95	2	5
	2	227	4.65	.548	.036	4.58	4.72	2	5
	Total	279	4.47	.719	.043	4.39	4.56	2	5
e25	1	52	4.02	.779	.108	3.80	4.24	2	5
	2	227	4.56	.617	.041	4.48	4.64	2	5
	Total	279	4.46	.682	.041	4.38	4.54	2	5
e26	1	52	3.44	.850	.118	3.21	3.68	2	5
	2	227	4.47	.640	.042	4.39	4.56	3	5
	Total	279	4.28	.792	.047	4.19	4.37	2	5
f27	1	52	2.75	1.281	.178	2.39	3.11	1	5
	2	227	4.25	1.053	.070	4.11	4.39	1	5
	Total	279	3.97	1.243	.074	3.82	4.12	1	5
f28	1	52	2.62	1.223	.170	2.27	2.96	1	5
	2	227	4.06	1.063	.071	3.92	4.20	1	5
	Total	279	3.79	1.229	.074	3.65	3.94	1	5
f29	1	52	2.58	.871	.121	2.33	2.82	1	4
	2	227	4.14	.906	.060	4.02	4.26	1	5
	Total	279	3.85	1.086	.065	3.72	3.98	1	5
f30	1	52	3.04	1.171	.162	2.71	3.36	1	5
	2	227	4.56	.770	.051	4.46	4.66	1	5
	Total	279	4.28	1.042	.062	4.15	4.40	1	5
f31	1	52	2.46	.939	.130	2.20	2.72	1	4
	2	227	4.08	.861	.057	3.97	4.20	1	5
	Total	279	3.78	1.079	.065	3.65	3.91	1	5





APPENDIX 6: DATA EMPIRICAL STUDY 2 - SURVEY APPRECIATION OF OAS

OAS	Ormit			Rabo			UMCG			Tandarts Verhoeve			ZonMW			Totals		
	Gem	N	Std	Gem	N	Std	Gem	N	Std	Gem	N	Std	Gem	N	Std	Gem	N	Std
a01 The people of our organization have beautiful qualities	4,9	87	0,5	4,7	86	0,5	4,1	81	0,9	4,7	6	0,8	4,5	26	0,8	4,6	286	0,7
a02 We have a beautiful composition of employees	4,4	87	0,8	4,6	86	0,7	3,6	81	1,1	5,0	6	0,0	3,6	26	1,2	4,2	286	1,0
a03 The people have a bad work attitude*	4,7	87	0,6	4,4	86	1,1	4,0	81	1,2	3,7	6	1,8	4,3	26	0,8	4,4	286	1,0
a04 It is wonderful how much attention we have for craftsmanship	4,2	87	0,9	4,2	86	0,8	3,7	81	0,9	4,7	6	0,8	4,0	26	1,0	4,1	286	0,9
a05 It is nice what the people want to achieve (their aspirations)	4,8	87	0,6	4,6	86	0,6	3,8	81	1,0	4,5	6	0,5	4,2	26	0,8	4,4	286	0,8
b06 Our management has beautiful qualities	4,4	87	0,8	4,4	86	0,8	3,3	81	1,1	4,2	6	0,8	3,9	26	1,1	4,0	286	1,0
b07 Our organization is managed beautifully	4,1	87	1,0	4,2	86	0,8	2,9	81	1,1	3,7	6	1,0	3,7	26	1,1	3,7	286	1,1
b08 There are great challenges offered	4,5	87	0,8	4,5	86	0,8	3,5	82	1,3	4,3	6	0,8	4,0	26	1,2	4,2	287	1,1
b09 It is wonderful there is so much attention to new ideas	4,2	87	0,9	4,3	86	0,8	3,4	81	1,2	4,0	6	1,3	4,4	26	0,7	4,0	286	1,0

g33 Management has sufficient attention to beauty in our organization	4,5	87	0,6	4,3	86	0,7	3,2	82	1,0	4,2	6	0,8	4,2	26	0,9	4,0	287	1,0
g34 I am regularly 'in flow'; the sense of a great day when everything goes well in my work	4,1	87	0,9	4,2	86	0,8	3,3	83	1,1	4,2	6	0,8	3,7	26	1,0	3,9	288	1,0
g35 I have beautiful work	4,4	87	0,8	4,5	86	0,6	4,2	83	0,9	4,2	6	0,8	4,2	26	0,8	4,4	288	0,8
g36 I am not proud on my organization*	4,4	87	1,1	4,4	86	1,2	3,8	83	1,1	3,8	6	1,6	4,2	26	0,9	4,2	288	1,2
g37 I daily experience fun in my work	4,3	87	0,8	4,6	86	0,6	4,1	83	0,9	3,5	6	0,5	4,4	26	0,8	4,3	288	0,8
g38 The focus on beauty in my organization will provide better performance	4,3	87	0,8	4,3	86	0,8	3,3	80	1,0	3,5	6	1,2	3,9	26	1,0	4,0	285	1,0
g39 Appreciation (score) of beauty in my organization	8,3	87	0,9	7,7	86	1,9	6,3	83	2,4	7,8	6	1,1	7,7	26	1,2	7,5	288	2,0

*= reversed question. 5 = totally agree, 0 = totally disagree

APPENDIX 7: DATA EMPIRICAL STUDY 2 - FACTOR ANALYSIS

Communalities		
	Initial	Extraction
a01 De medewerkers in onze organisatie hebben mooie kwaliteiten	1,000	,743
a02 Wij hebben een prachtige samenstelling van medewerkers in onze organisatie	1,000	,609
a03 De mensen in onze organisatie hebben een mooie werkinstelling	1,000	,476
a04 Het is schitterend hoeveel oog wij hebben voor vakmanschap van ons werk	1,000	,613
a05 Het is mooi wat de medewerkers in onze organisatie willen bereiken (hun ambities)	1,000	,618
b06 De leiding in onze organisatie heeft mooie kwaliteiten	1,000	,701
b07 In onze organisatie wordt prachtig leiding gegeven	1,000	,723
b08 Mij worden mooie uitdagingen geboden in mijn werk	1,000	,592
b09 Het is mooi dat in onze organisatie zoveel aandacht is voor nieuwe ideeën	1,000	,575
b10 Er is in onze organisatie een mooi evenwicht tussen wat de organisatie wil en wat individuele medewerkers willen bereiken	1,000	,741
c11 Het is prachtig hoe alle activiteiten in onze organisatie op elkaar zijn afgestemd	1,000	,638
c12 Onze huisstijl is mooi	1,000	,509
c13 Het is prachtig hoeveel vrijheid wij hebben om zelf te bepalen hoe wij ons werk uitvoeren	1,000	,344
c14 Het is prachtig hoe wij geïnformeerd worden over wat er speelt in de organisatie	1,000	,705
c15 Er is een mooie afstemming tussen het management en de medewerkers	1,000	,758
d16 Wij hebben mooie bedrijfsopvattingen('zo werken wij hier')	1,000	,628

Extraction Method: Principal Component Analysis.

Communalities		
	Initial	Extraction
d17 Wij hebben prachtige rituelen zoals ceremonies, taal, grappen en omgangsvormen	1,000	,622
d18 Wij hebben een mooie houding naar onze omgeving	1,000	,742
d19 Het is mooi om te zien hoe wij met z'n allen werken aan dezelfde doelen	1,000	,719
d20 Wij hebben een mooie werksfeer in onze organisatie	1,000	,678
e21 Wij leveren schitterende producten en/of diensten	1,000	,671
e22 Mensen (buiten de organisatie) hebben een mooi beeld van onze organisatie	1,000	,537
e23 Onze missie is prachtig(waarom onze organisatie bestaat)	1,000	,677
e24 Wij willen schitterende doelen bereiken met onze organisatie	1,000	,723
e25 Wij leveren een mooie bijdrage aan de samenleving	1,000	,600
e26 Wij hebben prachtige contacten met onze omgeving	1,000	,651
f27 Mijn werkplek is mooi	1,000	,686
f28 De inrichting of aankleding van mijn werkomgeving is prachtig	1,000	,753
f29 Er wordt prachtig samengewerkt in onze organisatie	1,000	,675
f30 De organisatie biedt mij mooie kansen voor mijn ontwikkeling en ontplooiing	1,000	,479
f31 Het is mooi om te ervaren dat alles in mijn organisatie met elkaar te maken heeft of mooi in evenwicht is	1,000	,729

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings	
	Total	% of Variance	Cumulative %	Total	% of Variance
1	14,352	46,297	46,297	14,352	46,297
2	1,709	5,514	51,811	1,709	5,514
3	1,525	4,918	56,729	1,525	4,918
4	1,170	3,776	60,505	1,170	3,776
5	1,158	3,734	64,239	1,158	3,734
6	,987	3,185	67,424		
7	,855	2,759	70,183		
8	,803	2,591	72,774		
9	,723	2,332	75,107		
10	,653	2,107	77,213		
11	,617	1,990	79,203		
12	,584	1,885	81,088		
13	,561	1,811	82,898		
14	,500	1,614	84,512		
15	,460	1,485	85,997		
16	,434	1,399	87,396		
17	,409	1,321	88,717		
18	,388	1,251	89,968		
19	,358	1,155	91,123		
20	,339	1,095	92,218		
21	,305	,983	93,201		
22	,294	,949	94,150		
23	,253	,816	94,966		
24	,243	,785	95,751		
25	,230	,743	96,494		
26	,223	,720	97,214		
27	,200	,645	97,859		
28	,193	,623	98,482		
29	,177	,570	99,052		
30	,166	,536	99,589		
31	,127	,411	100,000		

Extraction Method: Principal Component Analysis.

Total Variance Explained

Component	Extraction Sums of Squared Loadings	Rotation Sums of Squared Loadings		
	Cumulative %	Total	% of Variance	Cumulative %
1	46,297	6,305	20,340	20,340
2	51,811	4,510	14,547	34,888
3	56,729	3,783	12,203	47,091
4	60,505	2,931	9,455	56,546
5	64,239	2,385	7,693	64,239
6				
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Extraction Method: Principal Component Analysis.

Component Matrix^a

	Component				
	1	2	3	4	5
a01 De medewerkers in onze organisatie hebben mooie kwaliteiten	,665	,142	-,489	,181	,085
a02 Wij hebben een prachtige samenstelling van medewerkers in onze organisatie	,667	,159	-,367	-,011	,061
a03 De mensen in onze organisatie hebben een mooie werkinstelling	,529	-,016	-,298	,325	,022
a04 Het is schitterend hoeveel oog wij hebben voor vakmanschap van ons werk	,636	,173	-,293	-,251	,174
a05 Het is mooi wat de medewerkers in onze organisatie willen bereiken (hun ambities)	,684	,124	-,361	-,039	,055
b06 De leiding in onze organisatie heeft mooie kwaliteiten	,772	-,107	-,242	,069	-,171
b07 In onze organisatie wordt prachtig leiding gegeven	,793	-,218	-,163	-,082	-,113
b08 Mij worden mooie uitdagingen geboden in mijn werk	,707	,027	-,201	,214	-,072
b09 Het is mooi dat in onze organisatie zoveel aandacht is voor nieuwe ideeën	,684	-,227	-,034	-,045	-,229
b10 Er is in onze organisatie een mooi evenwicht tussen wat de organisatie wil en wat individuele medewerkers willen bereiken	,780	-,253	-,047	-,115	-,230
c11 Het is prachtig hoe alle activiteiten in onze organisatie op elkaar zijn afgestemd	,731	-,177	,023	-,198	-,180
c12 Onze huisstijl is mooi	,517	,103	,054	,392	-,273
c13 Het is prachtig hoeveel vrijheid wij hebben om zelf te bepalen hoe wij ons werk uitvoeren	,487	-,066	,114	-,290	-,074
c14 Het is prachtig hoe wij geïnformeerd worden over wat er speelt in de organisatie	,756	-,230	,080	-,215	-,164
c15 Er is een mooie afstemming tussen het management en de medewerkers	,806	-,239	-,020	-,165	-,150

Extraction Method: Principal Component Analysis.

a. 5 components extracted.

Component Matrix^a

	Component				
	1	2	3	4	5
d16 Wij hebben mooie bedrijfsopvattingen(' zo werken wij hier')	,758	,055	,103	-,065	,188
d17 Wij hebben prachtige rituelen zoals ceremonies, taal, grappen en omgangsvormen	,668	,040	,144	-,132	,369
d18 Wij hebben een mooie houding naar onze omgeving	,780	,153	-,026	-,040	,330
d19 Het is mooi om te zien hoe wij met z'n allen werken aan dezelfde doelen	,772	,085	-,044	-,148	,302
d20 Wij hebben een mooie werksfeer in onze organisatie	,787	-,004	-,005	-,038	,241
e21 Wij leveren schitterende producten en/of diensten	,682	,364	,262	-,066	-,024
e22 Mensen (buiten de organisatie) hebben een mooi beeld van onze organisatie	,564	-,099	,158	,287	-,320
e23 Onze missie is prachtig(waarom onze organisatie bestaat)	,600	,518	,061	,081	-,198
e24 Wij willen schitterende doelen bereiken met onze organisatie	,619	,521	,107	,189	-,145
e25 Wij leveren een mooie bijdrage aan de samenleving	,495	,405	,437	-,006	-,006
e26 Wij hebben prachtige contacten met onze omgeving	,666	,154	,421	-,079	-,022
f27 Mijn werkplek is mooi	,482	-,402	,176	,372	,350
f28 De inrichting of aankleding van mijn werkomgeving is prachtig	,527	-,350	,289	,435	,282
f29 Er wordt prachtig samengewerkt in onze organisatie	,752	-,252	,177	-,120	,002
f30 De organisatie biedt mij mooie kansen voor mijn ontwikkeling en ontplooiing	,677	,023	,050	,127	-,026
f31 Het is mooi om te ervaren dat alles in mijn organisatie met elkaar te maken heeft of mooi in evenwicht is	,809	-,185	,184	-,070	-,053

Extraction Method: Principal Component Analysis.

a. 5 components extracted.

Rotated Component Matrix^a

	Component				
	1	2	3	4	5
a01 De medewerkers in onze organisatie hebben mooie kwaliteiten	,179	,793	,139	,230	,102
a02 Wij hebben een prachtige samenstelling van medewerkers in onze organisatie	,273	,634	,183	,315	,003
a03 De mensen in onze organisatie hebben een mooie werkinstelling	,163	,600	,114	,036	,273
a04 Het is schitterend hoeveel oog wij hebben voor vakmanschap van ons werk	,301	,478	,143	,515	-,098
a05 Het is mooi wat de medewerkers in onze organisatie willen bereiken (hun ambities)	,315	,622	,165	,324	,006
b06 De leiding in onze organisatie heeft mooie kwaliteiten	,554	,572	,181	,092	,160
b07 In onze organisatie wordt prachtig leiding gegeven	,665	,447	,110	,201	,171
b08 Mij worden mooie uitdagingen geboden in mijn werk	,348	,581	,269	,095	,228
b09 Het is mooi dat in onze organisatie zoveel aandacht is voor nieuwe ideeën	,652	,307	,160	,056	,167
b10 Er is in onze organisatie een mooi evenwicht tussen wat de organisatie wil en wat individuele medewerkers willen bereiken	,752	,334	,162	,120	,156
c11 Het is prachtig hoe alle activiteiten in onze organisatie op elkaar zijn afgestemd	,701	,240	,201	,199	,097
c12 Onze huisstijl is mooi	,237	,369	,456	-,197	,265
c13 Het is prachtig hoeveel vrijheid wij hebben om zelf te bepalen hoe wij ons werk uitvoeren	,494	,036	,177	,258	-,010
c14 Het is prachtig hoe wij geïnformeerd worden over wat er speelt in de organisatie	,748	,192	,196	,220	,144
c15 Er is een mooie afstemming tussen het management en de medewerkers	,747	,309	,166	,219	,166

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 10 iterations.

Rotated Component Matrix^a

	Component				
	1	2	3	4	5
d16 Wij hebben mooie bedrijfsopvattingen('zo werken wij hier')	,392	,272	,345	,465	,257
d17 Wij hebben prachtige rituelen zoals ceremonies, taal, grappen en omgangsvormen	,294	,166	,260	,601	,281
d18 Wij hebben een mooie houding naar onze omgeving	,270	,406	,325	,582	,245
d19 Het is mooi om te zien hoe wij met z'n allen werken aan dezelfde doelen	,353	,367	,253	,600	,186
d20 Wij hebben een mooie werksfeer in onze organisatie	,393	,368	,253	,488	,294
e21 Wij leveren schitterende producten en/of diensten	,303	,169	,659	,335	,063
e22 Mensen (buiten de organisatie) hebben een mooi beeld van onze organisatie	,440	,238	,381	-,197	,321
e23 Onze missie is prachtig(waarom onze organisatie bestaat)	,174	,368	,700	,122	-,076
e24 Wij willen schitterende doelen bereiken met onze organisatie	,122	,379	,741	,117	,036
e25 Wij leveren een mooie bijdrage aan de samenleving	,152	-,031	,705	,262	,099
e26 Wij hebben prachtige contacten met onze omgeving	,418	-,005	,586	,304	,205
f27 Mijn werkplek is mooi	,206	,147	-,004	,186	,766
f28 De inrichting of aankleding van mijn werkomgeving is prachtig	,225	,114	,137	,131	,808
f29 Er wordt prachtig samengewerkt in onze organisatie	,653	,140	,205	,295	,315
f30 De organisatie biedt mij mooie kansen voor mijn ontwikkeling en ontplooiing	,371	,339	,352	,168	,271
f31 Het is mooi om te ervaren dat alles in mijn organisatie met elkaar te maken heeft of mooi in evenwicht is	,660	,192	,301	,261	,313

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 10 iterations.

Component Transformation Matrix

Component	1	2	3	4	5
1	,616	,485	,415	,364	,283
2	-,496	,179	,687	,180	-,466
3	,099	-,781	,506	,024	,351
4	-,404	,349	,191	-,505	,651
5	-,448	-,019	-,251	,761	,395

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

g36	,375	,337	,317	,320	,634	,560	,324	1,00	,403
g35	,407	,380	,403	,512	,298	,428	1,00	,324	,434
g34	,470	,442	,528	,484	,548	1,00	,428	,560	,447
g33	,362	,389	,390	,393	1,00	,548	,298	,634	,408
g32	,585	,513	,604	1,00	,393	,484	,512	,320	,595
f31	,705	,596	1,00	,604	,390	,528	,403	,317	,586
f30	,519	1,00	,596	,513	,389	,442	,380	,337	,424
f29	1,00	,519	,705	,585	,362	,470	,407	,375	,622
f28	,442	,347	,400	,444	,232	,379	,372	,267	,459
f27	,370	,285	,397	,397	,174	,280	,343	,217	,382
e26	,527	,433	,556	,443	,348	,310	,357	,243	,489
e25	,362	,303	,343	,307	,382	,298	,362	,316	,323
e24	,403	,443	,440	,396	,385	,383	,338	,267	,445
e23	,362	,423	,445	,400	,407	,381	,362	,263	,421
e22	,466	,381	,475	,450	,248	,306	,393	,122	,381
e21	,482	,465	,527	,513	,408	,399	,396	,265	,450
d20	,626	,558	,609	,653	,382	,522	,417	,353	,566
d19	,620	,475	,593	,587	,410	,464	,395	,389	,546
d18	,576	,538	,607	,598	,421	,480	,425	,410	,571
d17	,507	,391	,567	,543	,378	,451	,385	,328	,498
d16	,568	,473	,618	,593	,419	,479	,516	,330	,560
c15	,632	,523	,675	,606	,366	,485	,479	,363	,598
c14	,641	,450	,610	,549	,338	,405	,427	,284	,569
c13	,428	,323	,389	,390	,356	,438	,149	,321	,373
c12	,400	,309	,398	,380	,231	,325	,376	,304	,440
b11	,624	,494	,701	,568	,311	,453	,402	,338	,585
b10	,614	,589	,657	,611	,355	,490	,428	,297	,537
b09	,564	,464	,577	,433	,273	,301	,325	,245	,460
b08	,419	,691	,494	,528	,530	,498	,364	,416	,381
b07	,626	,463	,620	,601	,388	,447	,428	,316	,614
b06	,578	,505	,582	,625	,459	,482	,478	,360	,611
a05	,407	,509	,479	,475	,335	,361	,336	,254	,454
a04	,422	,330	,426	,500	,392	,412	,408	,297	,427
a03	,421	,352	,377	,411	,456	,318	,357	,381	,433
a02	,503	,385	,443	,463	,378	,398	,352	,275	,509
a01	,424	,422	,398	,471	,330	,355	,380	,231	,447
Organizational Aesthetic Stimuli (OAS)									
F29 Er wordt prachtig samengewerkt in onze organisatie									
F30 De organisatie biedt mij mooie kansen voor mijn ontwikkeling en ontplooiing									
F31 Het is mooi om te ervaren dat alles in mijn organisatie met elkaar te maken heeft of mooi in evenwicht is									
G32 Rapportcijfer 'Schoonheid in mijn organisatie'									
G33 Ik heb prachtig werk									
G34 Ik ben regelmatig 'in flow'; het gevoel van een topdag waarop alles vanzelf en goed gaat in mijn werk									
G35 Ik ben trots op onze organisatie									
G36 Ik beleef dagelijks veel plezier tijdens mijn werk									
G37 Aandacht voor esthetiek draagt bij aan prestaties									

APPENDIX 9: DATA EMPIRICAL STUDY 2 - ANSWERS OPEN-ENDED QUESTIONS

	BEAUTIFUL IN MY WORK OR ORGANIZATION						
Organization design parameter	Aspect	Ormit (n=87)	Rabobank Woudenberg (n=86)	UMCG (n=81)	Tandarts Verhoeve (n=5)	ZonMw (n=26)	Total (n=285)
Staff	1. My colleagues (competencies , passion, work attitude, ambition)	14 (n)	14 (n)	14 (n)	2 (n)	3(n)	47
	2. Goal realization			1			1
Management	3. Challenges / opportunities in my work	1	3	6		1	11
	4. Support of management	4	4	1			9
	5. Possibility of new ideas / innovation			2			2
System	6. Autonomy . independence	5	6	15		5	31
	7. Flexibility / dynamics	2	1				3
	8. Variety of work		2	10			12
	9. Internal communication		1				1
	10. Influence of staff	2	3			1	6
	11. My work			9		1	10
	12. Planning cycle			2			2
Structure	13. Development opportunities	38	13	9		2	62
	14. My workplace / interior / exterior	5	7	7	2	8	29
	15. Collegiality / cooperation	8	24	19		2	53
	16. Division of labour			3			3
Strategy	17. Our goals / strategy	5	2	6		2	15
	18. Our products /	1	1	6	1		9

	services						
	19. Our mission / vision	1	6	1		1	9
	20. Contribution to society		10	3		1	14
	21. Contacts with other stakeholders						
	22. Contacts with clients	1	8	15	2		26
	23. Our image	1	1	1			3
Culture	24. Our culture	9	12	3	1	5	50
	25. Openness of the organization	3	5	2			10
	26. Involvement / solidarity colleagues	4	3			2	9
Other	27. Other (once mentioned)	14	3	2	2	2	23
	Total	118	126	136	10	36	426

	UGLY IN MY WORK OR ORGANIZATION						
Organization design parameter	Aspect	Ormit	Rabobank Woudenb erg	UMCG	Tandarts Verhoeve	ZonMw	Total
Staff	1. Attitude of colleagues*	9	2	9	1		21
	2. Staff composition					2	2
Management	3. Less challenges / opportunities in my work*	1		1			2
	4. Less support of management *	2	1	6			7
	5. Focus on finance / cuts	3	1	4			8
	6. Professionalism management ('vriendjes politiek') / management style	5		7	2		14
	7. Inertia and quality of decisions	1	2	11		1	15
	8. Contact with / access to management		1	7	1		9
	9. Attitude of management / hierarchy		1	3	1	1	6
	10. Continuous change		1	2			3
System	11. Autonomy . independence* (Rules bureaucracy / working pressure)	4	15	9	1	6	35
	12. Inflexibility*	1		2			3
	13. Low salary / Salary differences	2		2			4
	14. Less variety			1			1

	of work*						
	15. Less influence of staff*			1			1
	16. Low transparency (processes, policy)	3		0			3
	17. Internal communication*	3	4	8		1	16
	18. My work* (high travel / lot of administrative work)	6	1	1			8
Structure	19. Bad development opportunities *	1		4		1	6
	20. My workplace / interior*	4	6	15			25
	21. Time for contact with colleagues* Internal concurrence	2	4	1		4	11
	22. Not supporting ICT / tools	2	1	1			4
	23. Too much layers of management		1	1			2
	24. Division of labour*					2	4
	25. Organization size		1	1	1		3
Strategy	26. Contacts with other stakeholders *	1					1
	27. Our goals / strategy*	2	1	1			4
	28. Less contacts with clients*	1	1				2
	29. Bad image*	1				1	2
	30. Low contribution to society*	1					1

Culture	31. Our culture*	2		1		5	8
	32. Low involvement / solidarity*			2			2
Other	33. Other (once mentioned)	17	14	17	1	2	51
*Aspect also mentioned as beautiful	Total	74	58	118	7	26	281

APPENDIX 10: DATA CANONICAL CORRELATION ANALYSES

Data CCA relationship aesthetic experiences & affective commitment

Canonical Correlations					Canonical Loadings for Set-1			
1	,699				1	2	3	
2	,494				a01	,621	,127	,185
3	,425				a02	,614	,065	-,056
					a03	,501	-,307	,199
Test that remaining correlations are zero:					a04	,639	,144	,092
	Wilk's	Chi-SQ	DF	Sig.	a05	,562	,011	,050
1	,317	299,375	93,000	,000	b06	,711	,095	,166
2	,620	124,623	60,000	,000	b07	,691	,180	,027
3	,820	51,774	29,000	,006	b08	,750	-,120	-,088
Proportion of Variance of Set-1 Explained by Its Own Can. Var.					b09	,554	,132	,046
Prop	Var				b10	,675	,305	,033
CV1-1	,401				c11	,624	,139	,045
CV1-2	,028				c12	,503	-,100	,218
CV1-3	,021				c13	,533	,035	-,297
Proportion of Variance of Set-1 Explained by Opposite Can. Var.					c14	,626	,305	,144
Prop	Var				c15	,730	,173	,105
CV2-1	,196				d16	,729	,179	,218
CV2-2	,007				d17	,663	,154	,000
CV2-3	,004				d18	,760	-,081	,128
Proportion of Variance of Set-2 Explained by Its Own Can. Var.					d19	,724	-,063	,019
Prop	Var				d20	,782	,097	-,020
CV2-1	,576				e21	,628	,164	,073
CV2-2	,201				e22	,450	,415	,197
CV2-3	,223				e23	,594	,110	,102
Proportion of Variance of Set-2 Explained by Opposite Can. Var.					e24	,618	,078	,006
Prop	Var				e25	,519	-,083	,308
CV1-1	,281				e26	,525	,115	,212
CV1-2	,049				f27	,405	,048	,234
CV1-3	,040				f28	,551	,128	,114
					f29	,698	,061	,071
					f30	,686	,095	-,017
					f31	,737	,285	-,091
					Canonical Loadings for Set-2			
					1	2	3	
					g34	,912	,129	-,390
					g36	,609	,333	,720
					g37	,725	-,689	-,004

Data CCA relationship aesthetic experiences & aesthetic value

Canonical Correlations					Canonical Loadings for Set-1			
1	,683				1	2	3	
2	,474				a01	,466	,089	-,138
3	,404				a02	,508	,107	,103
Test that remaining correlations are zero:					a03	,458	-,264	-,104
	Wilk's	Chi-SQ	DF	Sig.	a04	,532	,172	-,050
1	,346	286,177	93,000	,000	a05	,439	,024	,022
2	,649	116,618	60,000	,000	b06	,620	,106	-,106
3	,837	48,080	29,000	,014	b07	,622	,219	-,007
Proportion of Variance of Set-1 Explained by Its Own Can. Var.					b08	,715	-,005	,146
Prop	Var				b09	,478	,164	-,030
CV1-1	,362				b10	,633	,352	-,055
CV1-2	,029				c11	,600	,199	-,063
CV1-3	,019				c12	,466	-,075	-,211
Proportion of Variance of Set-1 Explained by Opposite Can.Var.					c13	,471	,048	,211
Prop	Var				c14	,602	,352	-,205
CV2-1	,169				c15	,697	,193	-,118
CV2-2	,007				d16	,741	,175	-,249
CV2-3	,003				d17	,642	,194	-,020
Proportion of Variance of Set-2 Explained by Its Own Can. Var.					d18	,741	-,098	-,092
Prop	Var				d19	,753	-,034	-,019
CV2-1	,591				d20	,717	,060	,006
CV2-2	,171				e21	,588	,087	-,083
CV2-3	,237				e22	,433	,330	-,244
Proportion of Variance of Set-2 Explained by Opposite Can. Var.					e23	,627	,098	-,121
Prop	Var				e24	,635	,090	-,027
CV1-1	,276				e25	,549	-,144	-,271
CV1-2	,038				e26	,529	,048	-,217
CV1-3	,039				f27	,430	,005	-,266
Canonical Loadings for Set-2					f28	,556	,107	-,142
					f29	,709	,079	-,059
					f30	,691	,114	,024
					f31	,723	,311	,036
					g35	,885	,265	,383
					g38	,622	,257	-,740
					o3	,777	-,615	,135

APPENDIX 11: DATA EMPIRICAL STUDY 3 - RESULTS BEL-BOOK

Categories of EVENTS (Basch and Fisher, 1998)	vtsPN1	vtsPN2	vtsPN3	Interzin	APS	LEI (WUR)	Totla number	Mentioned by organisations
1) Goal achievement	2	1	1	6	6	5	21	4
2) Receive recognition	1		2	5	3	1	12	4
3) Acts of colleagues	12	14	3	8	11	4	52	4
4) Involvement in challenging tasks / opportunities								
5) Acts of customers					2		2	1
6) Interacting with customers		2	6	13	8	1	30	4
7) Goal progress	2	4	5	8	7	1	27	4
8) Organizational reputation								
9) Disconfirmation of negative expectations		1			1		2	1
10) Involvement in decision making								
11) Influence or control		1			2	2	5	2
12) Involvement in planning								
13) Acts of management			1		1	2	4	2
14) Other	1	2	1	2			6	2
Added events								
15) Learning, intellectual challenge, be surprised and come to an understanding	4	4	1	4	4	1	14	4
16) Stimulus of physical environment	3		1		1		5	2

CONDITIONS FOR AESTHETIC EXPERIENCES (EVENTS)		Respondent	Ranking	Structuur	Strategie	Systemen	ntstijl	Cultuur	Personeel
	Conditions								
Co1	Mission and business continuity coincide	1	1		x				
Co2	From complete tot simplicity: from drain to ICT suppliers with excess	1	2		x				
Co3	Convert to core competences	1	3		x				
Co4	Taking tasks seriously (deal is a deal), the aspects like finances and logistics	1	4		x			x	
Co5	Beauty as the basis of action add to the mission	1	5		x				

Co6	The will to find the options for looking at aesthetic conditions	2	1		x				
Co7	The space (autonomy) for informal contact with colleagues	2	2			x			
Co8	The psychological state, to find some abstraction	2	3			x		x	
Co9	A certain amount of training (learning to see what 'beautiful' can be called / can be experienced)	2	4				x		x
Co10	The will to work together to pursue a goal and send this and correct	3	1				x	x	
Co11	Freedom (autonomy)	3	2			x			
Co12	Appeal of content while maintaining relationships	3	3					x	
Co13	Development opportunities	3	4	?		x			
Co14	Proud culture and humor	3	5					x	
Co15	Freedom / mental space (autonomy)	4	1			x			
Co16	Development opportunities	4	2	?		x			
Co17	Management	4	3				x		
Co18	Cooperation	4	4	?					
Co19	Atmosphere (culture)	4	5					x	
Co20	Freedom with regard to substantive focus and way of working	5	1			x			
Co21	Relevance to our work attached by others	5	2		x				
Co22	Feedback in order to learn	5	3					x	x
Co23	Short and relevant lines between researchers, managers and support	5				x			
Co24	Intellectual challenge	5	4				x		
Co25	Space (autonomy) for making own choices	6	1			x			
Co26	Time for not competitive work	6	2			?	x		
Co27	Supporting quality, various "profiles" of employees	6	3				x		
Co28	The feeling of working together for 'a good thing'	6	4		x				
Co29	Space (mental) voor creativity	6	5					x	
	Totals			3	8	10	6	7	2

Most mentioned conditions	
Autonomy (Co29, Co25, Co20, Co11, Co07)	5
Cooperation (Co28, Co23, Co18, Co12, Co10)	4
Development oppertunities (Co22, Co16, Co13)	3

Respondent	OAS in organization	Conditions	OAS in events
1	B1+ B6+B18+B30+Other	Co1 (B31)+Co2 +C03(B1)+C04 (B31)	E1+E2+E3+E7+E14+E15+E16
2	B30+ B39+B40+ Other	Co8 (B1)+ Co9 (B1 / B26)+B18	E1+E3+E6+E7+E9+E11+E14+E15
3	B18+B30+Pride (Result	Co10 (B1 / B41)+B18+Co12 (B41)+B26+B38	E1+E2+E3+E6+E7+E13+E14+E15+E16
4	B6+ B13+B18+B24 (Logo)+B24+(int/ext)+ B41	B18+B26+Co17 (B7 / B8)+B40+B38	E1+E2+E3+E6+E7+E14+E15
5	B1+E3+B13+B18+B31	B18+Co21+C022 (B40 / E15)+Co23+B6	E1+E2+E3+E5+E6+E7+E9+E11+E13+E15+E 16
6	B3+B6+B18+B36	B18+Co26+Co27 (B7 / B2)+Co28 (B28/B40/B41)+Co29	E1+E2+E3+E6+E7+E11+E13+E15
Overall (mentioned in all configuratio ns)	Autonomy (B18)	Autonomy (B18)	Goal achievement (E1) Receive recognition (E2) Acts of colleagues (E3) Interacting with customers (E6) Goals progress (E7) Learning, intellectual challenging, be surprised and come to an understanding (E15)

APPENDIX 12: OVERVIEW OF MENTIONED OAS

B. OAS		Ormit	Rabobank Woudenberg	Oogziekenhuis Rotterdam	Randstad	Kon. Hulshof	ROC Tilburg	ZonMw	Harreveld	Flevo-ziekenhuis	Finext	MtsPN	Interzin	APS	LEI (WUR)	Tandarts Verhoeve	UMCG	Genoemd door x aantal org (totals)	Ranking
Staff	Employees (competencies, attitude, ambitions) (PA)	14	14				x	3			x	1	1	1	2	14	8 (59)	4	
	Composition of employees					x			x								2 (2)		
	Contact with manager NW (PA)												1	1			2 (2)		
	The P-O fit (person - organization) NW						x										1 (1)		
	Contacts with customers NW (PA)	1	8							x					2	15	5 (27)	9	
Management	Challenges / opportunities in my work (PA)	1	3					1				1	1		1	6	6 (14)	8	
	Support of management NW (PA)	4	4													1	3 (9)		
	People orientated management NW	x	x		x	3	x	x									6 (8)	13	
	Leadership (receptive, stimulating, authentic, doing extra things) NW									x							1 (1)		
	Employ different groups in the village NW					x											1 (1)		
Possibilities of new ideas / innovation															2	1 (2)			
System	Flexibility / dynamics NW	x2	1														2 (3)		
	Influence of staff (PA) NW		x			x			x	x			1				5 (5)		
	Consistency of organization aspects (everything is in balance)				x			x									2 (2)		
	Processes NW (PA)					x											1 (1)		
	Balance between tight rules -chaos (management style) NW									x							1 (1)		
	Our planning cycle NW															1	1 (1)		
Autonomy /	5	6					5				2	1	1	1	15	8	5		

B. OAS		Ormit	Rabobank Woudeberg	Oogziekenhuis Rotterdam	Randstad	Kon. Huishof	ROC Tilburg	ZonMw	Harreveld	Flevo-ziekenhuis	Finext	mtsPN	Interzin	APS	LEI (WUR)	Tandarts Verhoeve	UMCG	Genoemd door x aantal org (totals)	Ranking
	independence (PA)																	(36)	
19	Variety of work NW (PA)		2				x			x	x						10	5 (15)	10
20	Internal communication		1															1 (1)	
21	Divison of labour NW																3	1 (3)	
22	Chaos NW										x							1 (1)	
	Transparancy (workprocesses, goals, strategy, behavior, building)																		
23	NW			x			x											2 (2)	
								x										13 (37)	
24	Interior / exterior House style / fysic	x5	x7	x	x	x	x	8	x	x	x		1			2	7		1
25	communication Development				x		x						1					3 (3)	
26	opportunities Small in large scale (human scale and different identities)	38	13		x		x	2	x	x							9	8 (57)	3
27	NW Working in teams (feedback / learning loops) NW						x											1 (1)	
28	(PA)										x							1 (1)	
																		5 (10)	
29	Product and services	x1	1				x	1									6	7 (20)	12
30	Contribution to society		x1					x					3				3		7
31	Company philosophy (MISSION/VISION)	1	6					1						1			1	5 (10)	11
32	Goals / strategy	5	2					2									6	4 (15)	
33	Image Goal / result	1	1		x					x							1	5 (5)	14
34	realization NW (PA)							x			x						1	3 (3)	
35	Process of change / suprise / growth NW (PA)								x	x								2 (2)	
36	Relevance of our work considered by others NW														1			1 (1)	
37	Passion of customers NW (PA)						x											1 (1)	
																		7 (32)	
38	Culture (CULTURE)	9	12					5		x	x					1	3		6

B. OAS		Ormit	Rabobank Woudenberg	Oogziekenhuis Rotterdam	Randstad	Kon. Huishof	ROC Tilburg	ZonMw	Harreveld	Flevo-ziekenhuis	Finext	mtsPN	Interzin	APS	LEI (WUR)	Tandarts Verhoeve	UMCG	Genoemd door x aantal org (totals)	Ranking	
Other	39	Openness of org (open culture) NW	3	5	x												2	4 (11)		
	40	Collegiality / Cooperation (PA)	8	34	x			2	x			1	1				19	8 (57)	2	
	41	Involvement / solidarity colleagues NW (PA)	4	3				2				1							4 (10)	
	42	Organization as meeting place NW					x			x	x								3 (3)	
	43	My work NW (PA)											1						1 (1)	

*x2 = genoemd door manager in interview (x) EN door aantal medewerkers (2) in survey

APPENDIX 13: DATA EMPIRICAL STUDY 4 - RETURNING EMPLOYEES

Respondent	Less beautiful at last employer (that is exchanged for previous employer)	Beautiful at current employer (to which is returned)
Respondent A	Reason of departure not because of 'ugliness'	<ul style="list-style-type: none"> • Work: <ul style="list-style-type: none"> - nice to return to work field (11.Work²) - affinity with professionals (11.Work / 1.Colleagues) - able to work independently (6. Autonomy) - high quality of work and output (27.Other) • Staff: <ul style="list-style-type: none"> - Young people, make them aware of the world they live in (1. Colleagues) • Strategy: <ul style="list-style-type: none"> - leading in the World of veterinary medicine (17. Goals) - contributing to improvement of the company (27. Other / Strategy) - chances of public – private cooperation (27. Other / Strategy) • Structure: good facilities like research lab, buildings (14. Interior)
Respondent B	<ul style="list-style-type: none"> • Work: high degree of standardization (Ub11. Work) • Style of management: <ul style="list-style-type: none"> - differences between people is insufficient regard and exploited (Ub4. Less support of management) -1700 hours (bad balance work-private) (Ub4. Less support of management) - to little focus on development of people (Ub19. Bad development opp.) • Company philosophy : fairly traditional organization (Company philosophy) 	<ul style="list-style-type: none"> • Culture: <ul style="list-style-type: none"> - club feeling, like-minded people with a same view to the world (Bb1/24) - feeling again 'like a fish in the water' (Dutch adage) (bb27) • Staff: <ul style="list-style-type: none"> - composition of staff: great variation, but common values, ambitions and drives (Composition of staff, + Bb1) • Work: intellectual challenge in work (Bb3) • Style of management: <ul style="list-style-type: none"> - attention for 'what brings a smile at your face, what is your passion, where do you want to pay attention to?' (bb4) - attention for personal development (bb13) - autonomy and flexibility - style of management is related to way of working (Bb6) - practice what they (management) preach (Man.style) - connection of values: sincere attention to people's development, give autonomy to do the work in their own way, space for making mistakes (Man.style)
Respondent C	<ul style="list-style-type: none"> • Strategy: bound to only one travel organization (not independent) (Ub27) • Company philosophy (vision): more 	<ul style="list-style-type: none"> • Strategy: independent, not bound to any travel organization, possibility to do an offer which is the best for the customer (Bb1)

² Coding based on list mentioned beautiful and ugly OAS survey study 2 (Appendix 2)

	<p>focus on finance than on customer satisfaction (Ub5)</p>	<ul style="list-style-type: none"> • Culture: interval cooperation, the team (Staff), always supporting each other, distributed work together, knowing and respecting each others work methods (Bb24/26) • Client contact and possibility to build customer relationship (Bb22) • Company philosophy (vision): focus on 'what's best for the customer' and customer relationship (Company philosophy) • Style of management: competent manager: 'supports me', develops policy (Bb4)
Respondent D	<ul style="list-style-type: none"> • Culture: way of treatment: doesn't feel welcome (Ub27) • Interior: building and spaces does not feel fine, no central reception place (Ub20) • Style of management:- <ul style="list-style-type: none"> - availability and accessibility of management (Ub4) - feeling of less appreciated, 'throwaway', or exchangeable - business focus on offering courses (Ub5) • evaluate mode: one-sided figure frame (Work process) 	<ul style="list-style-type: none"> • Culture: feeling of welcome (Bb24) • Culture: 'I feel committed to the organization, "They are committing teachers to the organizations, we are 'jewel in the crown' (Dutch adage), highly appreciated (Bb26) • Location: Leidseplein (In old centre Amsterdam) • Interior: 'warm' rooms (Bb14) • Style of management: (Bb4) <ul style="list-style-type: none"> - feeling that there for you is taken care, service-oriented (e.g. copy work is fast controlled for you) - availability and accessibility of management (2 women): doors are open, really personal contact - 2 women, arranging conditions for teachers (e.g. ICT), do something extra, you feel welcome and appreciated, high 'human interest', reciprocal - wide interested (receptive, dialogue) • evaluation mode: evaluate learner and teacher (Work process / 27)

OVERVIEW	
Less beautiful aspects last employer (employer B that is exchanged for previous employer, employer A)	Beautiful aspects current employer (employer A, to which is returned)
3x Focus on finance (Strategy) 2x Company philosophy (Strategy) 2x Style of management (Management Style) 3x Other	5x Colleagues (Staff) 3x Support of management (Management Style) 3x Culture (Culture) 2x Involvement / solidarity colleagues (Culture) 2x Interior / exterior 2x Work (Other) 11x Other (mentioned once: 1x Management style, 2x System, 1x Strategy, 3x Culture, 1x Structure, 3x Other)

MAIN REASONS FOR LEAVING TO EMPLOYER A	
Respondent A	<ul style="list-style-type: none"> • New challenge (role of CEO, entrepreneurship and business aspects)
Respondent B	<ul style="list-style-type: none"> • New challenge (role of manager, need to work longer for one client) • Better fit with private life (less travel time, more time for family / young children, less hectic consulting days)
Respondent C	<ul style="list-style-type: none"> • Bad cooperation with one colleague (in small team) • Bad working atmosphere
Respondent D	Respondent did not leave, but compared 2 locations of 1 company: <ul style="list-style-type: none"> • Style of management

MAIN REASONS FOR RETURNING TO EMPLOYER A	
Respondent A	<ul style="list-style-type: none"> • The work content / the work field (Bb11) • The institute (position in the world, ambitions) (Strategy)
Respondent B	<ul style="list-style-type: none"> • Colleagues (Bb1) • Style of management (Bb3-5)
Respondent C	<ul style="list-style-type: none"> • Colleagues (Bb1, 'that specific colleague was moved') • Style of management (Bb3-5) • Independence of the office (Strategy)
Respondent D	Respondent did not return, but compared 2 locations of 1 company: <ul style="list-style-type: none"> • Style of management (Bb3-5)

APPENDIX 14: FIRST RELATION OAS AND REVENUES

Relation OAS - revenues based on interviews (first empirical study)

	D6 HIGH EMPLOYEE COMMITMENT
ORMIT	B1+5+6+7+8+12+18+24+26+29+31+32+33+38+39+40+41-> High employee commitment
RaboWoudenberg	B1+5+6+7+8+12+13+18+24+26+29+30+31+32+33+38+39+40+41-> High employee commitment
OogzkhsRottdam	B23+B24-> High employee commitment
Kon.Hulshof	B8+11+13+15+24+30-> High employee commitment
ZonMw	B1+6+8+14+18+24+26+29+30+31+32+34+38+40+41-> High employee commitment
Finext	B1+13+19+22+24+28+34+38+42 -> High employee commitment
Reduction: (mentioned 3x)	B1+6+8+13+18+24+26+29+30+31+32+40+41 -> High employee commitment B24 in alle cases
	D9 PROUD EMPLOYEES
RaboWoudenberg	B1+5+6+7+8+12+13+18+24+26+29+30+31+32+33+38+39+40+41-> Proud employees
OogzkhsRottdam	B23+B24-> Proud employees B8+14+24+25+26+34+39+40 -> Proud employees
Randstad	B2+4+8+19+23+24+25+26+ 27+29+30+37+42 -> Proud employees
ROC Tilb	B2+5+9+13+ 16+19+24+26+33+35+38+42 -> Proud employees
Flevozkhs	B1+13+19+22+24+28+34+38+42 -> Proud employees
Finext	employees
Reduction: (mentioned 3x)	B1+8+13+19+24+26+42 -> Proud employees B24 in alle cases
	D16 WORK PLEASURE
Randstad	B8+14+24+25+26+33+39+40 -> Work pleasure
Flevozkhs	B2+5+9+13+ 16+19+24+26+33+35+38+42 -> Work pleasure B1+13+19+22+24+28+34+38+42 -> Work pleasure
Finext	pleasure
Reduction: (mentioned 2x)	B13+19+24+26+38+42 -> Work pleasure B24 in alle cases
	D17 OWNERSHIP OF COMPANY
Randstad	B8+14+24+25+26+33+39+40 -> Ownership of company
Kon.Hulshof	B8+11+13+15+24+30-> Ownership of company B1+13+19+22+24+28+34+38+42 -> Ownership of company
Finext	of company

Reduction: **B8+13+19+24 -> Ownership of company**
(mentioned 2x) B24 in alle cases

D13 APPRECIATION BY STAFF

RaboWoudeberg B1+5+6+7+8+12+13+18+24+26+29+30+31+32+33+38+39+40+41-> Appreciation by staff

OogzksRotterdam B23+B24-> Appreciation by staff

Kon.Hulshof B8+11+13+15+24+30-> Appreciation by staff

Reduction: **B8+13+24+30 -> Appreciation by staff**
(mentioned 2x) B24 in alle cases

OVERALL OUTCOMES

Reduction: **B8+13+19+24+26**
(mentioned 5x) B26 genoemd in 3 cases

- B8 People orientated management
- B13 Influence of staff
- B19 Variety of work
- B24 Interior / exterior
- B26 Development opportunities

APPENDIX 15: CORRESPONDENCE EMPIRICAL STUDY 5

Sint Jansdal
t.a.v . Dr. W.L. Akkersdijk
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Bunnik, 20 februari, 2012

Geachte Heer Akkersdijk,

Mijn naam is Steven de Groot.

Ik benader u in het kader van mijn promotie-onderzoek aan de Technische Universiteit Eindhoven onder leiding van professor Mathieu Weggeman. De belangrijkste vraagstelling is wat de rol is van esthetiekbeleving in werk en organisaties van professionals. Esthetiekbeleving wordt hierbij breed opgevat. We weten uit eerder onderzoek dat professionals aspecten als autonomie, samenwerken, fysieke inrichting, de doelen van hun organisatie en uitdaging als 'mooi' beschouwen in hun werk. We weten ook uit eerder onderzoek dat in organisaties waarin men positieve esthetische ervaringen heeft het ziekteverzuim laag is en de betrokkenheid, werkplezier, productiviteit en trots hoog is. Kortom, mooie organisatie zijn vaak ook goede organisaties.

Als onderdeel van dit promotie-onderzoek ben ik onder andere op zoek data over esthetische beleving van professionals tijdens hun werk, in het bijzonder die van chirurgen of andere artsen. Daarom vraag ik u of 2-4 artsen uit uw organisatie zijn mee zouden willen werken aan mijn promotie-onderzoek. Hiervoor dienen zijn gedurende twee werkweken dagelijks een logboekje (BEL-boekje: Beauty Experience Log book) bij houden waarin zij hun negatieve en positieve schoonheidservaringen noteren. Hun inspanning zal ongeveer 5 minuten per dag bedragen. Daarnaast worden zij gevraagd een vragenlijst in te vullen, wat ongeveer 15 minuten tijd vergt. Ik heb het concept BEL-boekje bijgevoegd.

Voor het welslagen van mijn promotie-onderzoek is dit veldonderzoek van zeer groot belang. Ik hoop daarom van harte dat uw organisatie wil meewerken aan dit onderzoek. Mogelijk moet dan een weg via uw PandO-afdeling worden bewandeld? Uiteraard kunnen we spreken over andere wijzen van data-verzameling, zodat het tijdsbeslag op uw organisatie zo gering mogelijk is. Anderzijds levert de (geanonimiseerde) data uw organisatie inzichten en handvatten om het ziekteverzuim, betrokkenheid, werkplezier, productiviteit en trots positief te beïnvloeden en uw organisatie nog mooier en beter te maken.

Uiteraard kunt u met mij contact opnemen wanneer u vragen heeft over dit onderzoek.

In afwachting op uw antwoord,
verblijf ik met vriendelijk groet,

Steven de Groot

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Zuster Spinhovenlaan 37
3981 CR Bunnik

APPENDIX 16: DATA EMPIRICAL STUDY 5 - TEACHERS OF ELEMENTARY SCHOOLS

HIGHEST SCORES PAE TEACHERS			
Respondents	Highest judgment PAEs	Highest emotional impact PAEs	Highest judgment x emotional impact PAEs
Teacher 1	1 Goal achievement	5 Act of customers (students) 6 Interaction with customers (students)	1 Goal achievement 6 Interaction with customers (students)
Teacher 2	5 Act of customers (students)	5 Act of customers (students)	6 Interaction with customers (students) 5 Act of customers (students)
Teacher 3	1 Goal achievement	5 Act of customers (students)	1 Goal achievement
Teacher 4	1 Goal achievement	1 Goal achievement	1 Goal achievement
Teacher 5	1 Goal achievement 7 Goal progress	1 Goal achievement 6 Interaction with customers (students) 7 Goal progress	7 Goal progress 7 Goal progress

HIGHEST SCORES (MEAN) PAEs TEACHERS			
Respondents	Gem Highest judgment PAEs	Gem Highest emotional impact PAEs	Gem Highest judgment x emotional impact PAEs
Teacher 1	10 Involvement with planning 2 Receiving recognition	6 Interaction with customers	2 Receiving recognition
Teacher 2	5 Acts of customers	1 Goal achievement 7 Goal progress 11 Influence or control	7 Goal progress 11 Influence or control
Teacher 3	7 Goal progress	3 Interaction with colleagues	3 Interaction with colleagues
Teacher 4	3 Interaction with colleagues	1 Goal achievement 11 Influence or control	3 Interaction with colleagues
Teacher 5	7 Goal progress	6 Interaction with customers	6 Interaction with customers

HIGHEST SCORES NAE TEACHERS			
Respondents	Lowest judgment NAEs	Highest emotional impact NAEs	Highest judgment x emotional impact NAEs
Teacher 1	7 Goal progress	6 Interaction with customers (students)	6 Interaction with customers (students)
Teacher 2	11 Influence or control	11 Influence or control	11 Influence or control
Teacher 3	11 Influence or control	11 Influence or control	11 Influence or control
Teacher 4	17 Not-functioning ICT	--	17 Not functioning ICT
Teacher 5	11 Influence or control	11 Influence or control	11 Influence or control

HIGHEST SCORES (MEAN) NAEs TEACHERS			
Respondents	Gem Lowest judgment NAEs	Gem Highest emotional impact NAEs	Gem Highest judgment x emotional impact NAEs
Teacher 1	7 Goal progress	6 Interaction with colleagues	13 Acts with management
Teacher 2	6 Interaction with	6 Interaction with customers	6 Interaction with customers

	customers		
Teacher 3	6 Interaction with customers 13 Involvement with planning	5 Acts of customers	6 Interaction with customers
Teacher 4	6 Interaction with customers	5 Acts of customers	1 Goal achievement
Teacher 5	11 Influence or control	11 Influence or control	11 Influence or control

TOP 5 MENTIONED PAEs TEACHERS					
Respondents	1 of Top-5 PAEs	2 of Top-5 PAEs	3 of Top-5 PAEs	4 of Top-5 PAEs	5 of Top-5 PAEs
Teacher 1	1 Goal achievement	3 Interaction with colleagues	6 Interaction with customers (students)	6 Interaction with customers (parents of students)	14 Other (good lesson)
Teacher 2	2 Receiving recognition	5 Acts of customer (students)	5 Acts of customer (students)	5 Acts of customer (students)	5 Acts of customer (students)
Teacher 3	5 Acts of students (compliments) 2 Receiving recognition	5 Acts of students	3 Interaction of colleagues	7 Goal progress (good lesson)	3 Interaction of colleagues (compliments) 2 Receiving recognition
Teacher 4	--	--	--	--	--
Teacher 5	14 Other	5 Act of students	1 Goal achievement (no fuss)	5 Acts of students	5 Acts of students

TOP 5 MENTIONED NAEs TEACHERS					
Respondents	1 of Top-5 NAEs	2 of Top-5 NAEs	3 of Top-5 NAEs	4 of Top-5 NAEs	5 of Top-5 NAEs
Teacher 1	6 Interaction with customers (parents of students)	11 Less influence or control	14 Other (cuts of finance)	13 Acts of management	12 Low involvement with planning
Teacher 2	13 Acts of management	7 Goal progress	5 Acts of customer (students)	11 Less influence or control	3 Acts of colleagues
Teacher 3	1 Loosing patience (own behavior)	11 No control (poor preparation)	3 Act of colleagues (work ethic)	3 Act of colleagues (work ethic)	5 Acts of students
Teacher 4	--	--	--	--	--
Teacher 5	1 Goal achievement (no influence on own task)	5 Acts of students (appealing them)			

TOP 5 Beauty OrgAesth TEACHERS					
Respondents	1 of Top-5 OrgAest Beauty	2 of Top-5 OrgAest Beauty	3 of Top-5 OrgAest Beauty	4 of Top-5 OrgAest Beauty	5 of Top-5 OrgAest Beauty
Teacher 1	Work attitude of colleagues (reliability)	Style and support of management	Attention to new ideas	Contacts with customers (parents of students)	Goals / services (possibility of knowledge transfer to students)
Teacher 2	--	--	--	--	--
Teacher 3	Internal communication / collegiality	Coherence of things (alignment)	Work attitude of colleagues	Growth (organization development)	--
Teacher 4	Collegiality / internal cooperation (team)	Collegiality	Other (special days like Easter, Christmas)	Attention to new ideas	Work attitude of colleagues / collegiality
Teacher 5	Collegiality	Work attitude of colleagues	Work atmosphere (social safety in school)	Work attitude of colleagues (want to improve)	Nice colleagues

TOP 5 Ugly OrgAesth TEACHERS					
Respondents	1 of Top-5 Ugly OrgAest	2 of Top-5 Ugly OrgAest	3 of Top-5 Ugly OrgAest	4 of Top-5 Ugly OrgAest	5 of Top-5 UglyOrgAest
Teacher 1	Work attitude of colleagues	Work load / no control of planning	Strategy (cuts of finance)	Contacts with management (distance / accessibility)	Influence of planning (holidays)
Teacher 2	--	--	--	--	--
Teacher 3	2 locations (buildings)	No staff (administration)	Work attitude of colleagues		
Teacher 4	Interior (Gym)	Internal communication	Internal communication / work attitude of coll (gossip)	Work attitude of colleagues	Internal communication
Teacher 5	Style of management	Decision of management (continuity of school)	Work attitude of some colleagues	Work load / influence on planning	High diversity of ability / attitude colleagues to change

APPENDIX 17: DATA EMPIRICAL STUDY 5 - SURGEONS

HIGHEST SCORES PAE SURGEONS			
Respondents	Highest judgment PAEs	Highest emotional impact PAEs	Highest judgment x emotional impact PAEs
Surgeon 1	1 Goal achievement	1 Goal achievement	1 Goal achievement
Surgeon 2	1 Goal achievement 3 Interaction with colleagues	3 Interaction with colleagues	2 Receiving recognition 3 Interaction with colleagues 7 Goal progress
Surgeon 3	5 Act of customers	5 Act of customers	2 Receiving recognition 5 Act of customers
Surgeon 4	3 Interaction with colleagues	1 Goal achievement 3 Interaction with colleagues	1 Goal achievement 3 Interaction with colleagues
Surgeon 5	1 Goal achievement 7 Goal progress	1 Goal achievement 7 Goal progress	1 Goal achievement 7 Goal progress

HIGHEST SCORES (MEAN) PAEs SURGEONS			
Respondents	Gem Highest judgment PAEs	Gem Highest emotional impact PAEs	Gem Highest judgment x emotional impact PAEs
Surgeon 1	2 Receiving recognition 6 Interaction with customers	3 Interaction with colleagues	2 Receiving recognition
Surgeon 2	12 Involvement with planning 16 Stimulus from physical environment	2 Receiving recognition 16 Stimulus from physical environment	16 Stimulus from physical environment
Surgeon 3	5 Acts of customers	7 Goal progress	5 Acts of customers 7 Goal progress
Surgeon 4	3 Interaction with colleagues	2 Receiving recognition	2 Receiving recognition
Surgeon 5	6 Interaction with customers 12 Involvement with planning	6 Interaction with customers 7 Goal progress	6 Interaction with customers

HIGHEST SCORES NAE SURGEONS			
Respondents	Lowest judgment NAEs	Highest emotional impact NAEs	Highest judgment x emotional impact NAEs
Surgeon 1	3 Interaction with colleagues	1 Goal achievement 3 Interaction with colleagues 11 Influence or control	1 Goal achievement 3 Interaction with colleagues 11 Influence or control
Surgeon 2	1 Goal achievement	1 Goal achievement	1 Goal achievement 3 Interaction with colleagues 17 Not functioning ICT
Surgeon 3	1 Goal achievement	3 Interaction with colleagues	1 Goal achievement

	3 Interaction with colleagues 12 Involvement with planning		3 Interaction with colleagues 12 Involvement with planning
Surgeon 4	1 Goal achievement 5 Acts of customers 11 Influence or control	1 Goal achievement 5 Acts of customers	1 Goal achievement 5 Acts of customers
Surgeon 5	1 Goal achievement	3 Interaction with colleagues	1 Goal achievement

HIGHEST SCORES (MEAN) NAEs SURGEONS			
Respondents	Gem Lowest judgment NAEs	Gem Highest emotional impact NAEs	Gem Highest judgment x emotional impact NAEs
Surgeon 1	3 Interaction with colleagues	3 Interaction with colleagues	3 Interaction with colleagues
Surgeon 2	7 Goal progress	5 Acts of customers	7 Goal progress
Surgeon 3	5 Acts of customers 11 Influence or control 12 Involvement with planning	5 Acts of customers	5 Acts of customers
Surgeon 4	5 Acts of customers	5 Acts of customers	5 Acts of customers
Surgeon 5	11 Influence or control	2 Receiving recognition 5 Acts of customers	2 Receiving recognition 5 Acts of customers

TOP 5 MENTIONED PAEs SURGEONS					
Respondents	1 of Top-5 PAEs	2 of Top-5 PAEs	3 of Top-5 PAEs	4 of Top-5 PAEs	5 of Top-5 PAEs
Surgeon 1	1 Goal achievement (recovery of patient)	1 Goal achievement (idem)	2 Receiving recognition (from inspection)	14 Other (Open day hospital, nice atmosphere)	3 Acts of colleagues (drinking beer together end of the week)
Surgeon 2	--	5 Acts of customer (happy patient) 2 Receive recognition	3 Interaction with colleagues (cooperation in partnership)	3 Interaction with colleagues (the secretariat)	--
Surgeon 3	5 Acts of customer (compliments) 2 Receiving recognition	3 Acts of colleagues	13 Act of management (support of management)	7 Goal progress (good operation)	3 Interaction of colleagues
Surgeon 4	3 Acts of colleagues (cooperation)	5 Acts of customer (compliments) 2 Receiving recognition	14 Other (learning colleagues how to improve)	3 Acts of colleagues (work atmosphere)	1 Goal achievement (during small operations)
Surgeon 5	1 Goal achievement	1 Goal achievement	1 Goal achievement	3Acts of colleagues	1 Goal achievement

	7 Goal progress	7 Goal progress	7 Goal progress 6 Interaction with customers (students)		13 Acts of management
--	-----------------	-----------------	--	--	-----------------------

TOP 5 MENTIONED NAEs SURGEONS					
Respondents	1 of Top-5 NAEs	2 of Top-5 NAEs	3 of Top-5 NAEs	4 of Top-5 NAEs	5 of Top-5 NAEs
Surgeon 1	11 Less influence or control (treatment)	12 Low involvement with planning (work attitude colleagues)	3 Act of colleagues (work attitude)	1 Goal achievement (recurring patient)	12 Low involvement with planning (visit of inspection)
Surgeon 2	3 Act of colleagues (work attitude)	12 Low involvement with planning (stagnation after changes) 7 Less goal progress	11 Influence or control (issues still to be resolved) 7 Less goal progress		
Surgeon 3	1 No Goal achievement (patient) 2 No goal progress (patient)	3 Bad act of colleagues (work ethic)	13 Bad act of management (unconcerned management)	2 Bad goal progress (operation)	3 Acts of colleagues (bad work attitude)
Surgeon 4	3 Act of colleagues (work attitude)	1 Dying patient 11 Less influence or control (on patient recovery)	11 Less influence or control (too much administrative work)	14 Other (less privacy of patients)	16 Old building
Surgeon 5	3 Act of colleagues	1 Dying patient	17 Not functioning ICT	3 Act of colleagues	

TOP 5 Beauty OrgAesth SURGEONS					
Respondents	1 of Top-5 OrgAesth Beauty	2 of Top-5 OrgAesth Beauty	3 of Top-5 OrgAesth Beauty	4 of Top-5 OrgAesth Beauty	5 of Top-5 OrgAesth Beauty
Surgeon 1	Internal communication (short lines)	Attention for quality	Attention for new ideas (innovation)	Vision	Good financial situation
Surgeon 2	Internal cooperation / working together)	Collegiality (taking care of each other)	Colleagues (beautiful people)	Small organization size	Colleagues (their 'names and stories')
Surgeon 3	Interior (new hospital)	Organization size	--	--	--

	planned)				
Surgeon 4	Internal cooperation (working with other disciplines)	Possibility of goal achievement (being meaningful to patients)	Contribution to society	Products and services (multi discipline hospital)	Offered challenges
Surgeon 5	Services / good working organizational (Good IC)	Contacts with management	Collegiality / internal cooperation	Organization of IC	Interior (new hospital planned)

TOP 5 Ugly OrgAesth SURGEONS					
Respondents	1 of Top-5 Ugly OrgAest	2 of Top-5 Ugly OrgAest	3 of Top-5 Ugly OrgAest	4 of Top-5 Ugly OrgAest	5 of Top-5 UglyOrgAest
Surgeon 1	Small organization size = 'small' image)	Bad work attitude of colleagues	Bad work attitude of colleagues (gossip)	Style of management (bogged down in evaluations)	--
Surgeon 2	Style of management (bureaucratization)	Style of management (formalizing solutions)	Business approach ('fewer people on the bed)	Qualities of management (no boldness)	Qualities of management (no guts)
Surgeon 3	Bad functioning management	Style of management (bad leadership)	Process of decision making (ponderous organization /management)	Style of management (unconcerned management)	--
Surgeon 4	Process of decision making (ponderous organization)	Interior	Organization size (too big, too complex)	Organization size (toomany people to get any harmony)	
Surgeon 5	3 Bad internal coopertaion	Strategy / services (rare supply of services)			

APPENDIX 18: DATA EMPIRICAL STUDY 5 - PAEs PROFESSIONALS CORRELATIONS

CORRELATION PAEs	TEACHERS		SURGEONS		PROFS ALL	
	Mark 'Beautiful organization' (0-10)	Mark 'Beautiful work' (0- 10)	Mark 'Beautiful organization' (0-10)	Mark 'Beautiful work' (0- 10)	Mark 'Beautiful organization' (0-10)	Mark 'Beautiful work' (0- 10)
1 Goal achievement	-,775 ,225 4	,738 ,262 4	-,447 ,450 5	-,949* ,014 5	-,627 ,070 9	-,124 ,750 9
2 Receiving recognition	-,544 ,456 4	,889 ,111 4	,447 ,450 5	-,632 ,252 5	,020 ,959 9	,214 ,581 9
3 Interaction with colleagues	,258 ,742 4	,632 ,368 4	-,447 ,450 5	-,949* ,014 5	-,388 ,302 9	-,053 ,892 9
4 Involvement with challenging tasks	1,000** 4	-,272 ,728 4	0,000 1,000 5	-,559 ,327 5	,314 ,411 9	-,437 ,239 9
5 Acts of customers (students and parents)	-,775 ,225 4	,738 ,262 4	-,671 ,215 5	-,738 ,155 5	-,767* ,016 9	-,168 ,665 9
6 Interaction with customers	-,775 ,225 4	,211 ,789 4	,803 ,102 5	,433 ,467 5	,405 ,279 9	,236 ,541 9
7 Goal progress	-,775 ,225 4	,211 ,789 4	-,671 ,215 5	-,738 ,155 5	-,608 ,083 9	,089 ,821 9
10 Involvement with decision making	-,333 ,667 4	,544 ,456 4			-,082 ,834 9	,219 ,572 9
11 Influence or Control	1,000** 4	-,272 ,728 4	0,000 1,000 5	,186 ,764 5	,314 ,411 9	-,012 ,975 9
12 Involvement with planning			-,500 ,391 5	,295 ,630 5	-,505 ,166 9	,328 ,389 9
13 Acts / interaction with management	,272 ,728 4	,389 ,611 4			,314 ,411 9	-,012 ,975 9
14 Other	1,000** 4	-,272 ,728 4	,791 ,111 5	,745 ,148 5	,859** ,003 9	,291 ,447 9
16 Stimulus from physical environment			0,000 1,000 5	-,177 ,776 5	-,123 ,753 9	-,012 ,975 9
17 Not-functioning ICT						
	4	4	5	5	9	9

APPENDIX 19: DATA EMPIRICAL STUDY 5 - NAEs PROFESSIONALS CORRELATIONS

CORRELATION NAEs	TEACHERS		SURGEONS		PROFS ALL	
	Mark 'Beautiful organization' (0-10)	Mark 'Beautiful work' (0- 10)	Mark 'Beautiful organization' (0-10)	Mark 'Beautiful work' (0- 10)	Mark 'Beautiful organization' (0-10)	Mark 'Beautiful work' (0- 10)
1 Goal achievement	-,775 ,225 4	-,316 ,684 4	-,010 ,988 5	-,627 ,258 5	-,179 ,644 9	-,674 [*] ,047 9
2 Receiving recognition	-,272 ,728 4	-,389 ,611 4	. ^a .a 5	. ^a .a 5	-,314 ,411 9	,012 ,975 9
3 Interaction with colleagues	,258 ,742 4	-,949 ,051 4	-,060 ,924 5	-,700 ,188 5	,010 ,980 9	-,908 ^{**} ,001 9
4 Involvement with challenging tasks	4 4 4	4 4 4	. ^a .a 5	. ^a .a 5	9 9 9	9 9 9
5 Acts of customers (students and parents)	-,258 ,742 4	-,105 ,895 4	,085 ,891 5	-,545 ,342 5	,480 ,191 9	-,174 ,655 9
6 Interaction with customers	,258 ,742 4	-,949 ,051 4	. ^a .a 5	. ^a .a 5	-,172 ,659 9	-,169 ,665 9
7 Goal progress	,544 ,456 4	-,889 ,111 4	-,590 ,295 5	-,421 ,480 5	-,224 ,563 9	-,718 [*] ,029 9
10 Involvement with decision making	,333 ,667 4	-,544 ,456 4	-,791 ,111 5	-,667 ,219 5	-,314 ,411 9	-,571 ,109 9
11 Influence or Control	,775 ,225 4	-,738 ,262 4	,021 ,973 5	-,597 ,288 5	,360 ,341 9	-,690 [*] ,040 9
12 Involvement with planning	,544 ,456 4	-,889 ,111 4	-,046 ,942 5	-,690 ,197 5	,055 ,888 9	-,832 ^{**} ,005 9
13 Acts / interaction with management	,333 ,667 4	-,544 ,456 4	-,816 ,092 5	-,752 ,143 5	-,361 ,340 9	-,716 [*] ,030 9
14 Other	-,577 ,423 4	-,236 ,764 4	-,791 ,111 5	-,667 ,219 5	-,649 ,059 9	-,244 ,527 9
16 Stimulus from physical environment	-1,000 ^{**} 4	,272 ,728 4	0,000 1,000 5	,583 ,302 5	-,314 ,411 9	,437 ,239 9
17 Not-functioning ICT	-,775 ,225 4	-,316 ,684 4	. ^a .a 5	. ^a .a 5	-,361 ,340 9	-,021 ,957 9

APPENDIX 20: DATA EMPIRICAL STUDY 5 - ASSOCIATIONS FORMAL PROPERTIES

Formal property	Associations made by surgeons	Associations made by teachers preliminary school
1. Harmony	Quality and transparency 2x The partnership Cooperation Operate	4x Cooperation with colleagues Same orientation staff
2. Climax	Doing surgery 3x The operation Successfully completing an operation Emergency Policlinic	'Golden moments' after meetings Inspiration of colleagues A top day Study days Pleasure
3. Contrast / variety	Patients Organization of the partnership Work schedule 2x Type of work (on service, department, OK, emergence)	Differences in taking responsibility Not to much administrative work The lessons Irritation
4. Symmetry	Aesthetic results scar 2x Building	The building Balance Ongoing concern and development Boring
5. Repetition / Rhythm	3x Work at the Policlinic Variety Work schedule	Annual plans Every day new chances for learning Same things every year Securing repetition Social safety
6. Unity	2x The partnership (the firm of doctors) 2x OK-team Teams of assistants	Similar methods in different groups (classes) Together using same learning methods 2x Team The framework
7. Balance / coherence	3x Work – life balance The partnerships	Work – life balance 2x Workload - resting Skewed task distribution
8. Grouping	Work by specialization Professional groups 3x Surgery group	2x Socialibility (with colleagues) at Friday afternoon Classes 1-8 Group building Groups (isolated)
9. Transparency	2x Complications Results Work and patient delegation	Transparency of school results Transparency towards each other 2x Transparency of communication

	Organization structure	
10. Focus / dominance	Quality Me Patients care Focus on the work Group of older surgeons	Moroccan community Barkers are recognized and rewarded Innovations Results Motivation
11. Dynamic	The care process Moving = living Having service The surgery specialism Emergency Policlinic	The group of children in the classroom 2x Varied work Position in society

APPENDIX 21: OVERVIEW DATA PROFESSIONALS AND GENERAL EMPLOYEES

	GENERAL EMPLOYEES		PROFESSIONALS		Differences	
	I have beautiful work	Mark 'beautiful organization'	I have beautiful work	Mark 'beautiful organization'	Non-profs - P-profs Work	Non-profs - P-profs Org Aesth
OVERVIEW CORRELATIONS						
Employee qualities	0,32	0,48	-0,06	0,39	0,39	0,09
Composition of staff	0,37	0,48	-0,22	-0,09	0,59	0,58
Employees' work attitude	0,45	0,43	-0,03	0,13	0,48	0,29
Attention for craftsmanship	0,39	0,52	-	-	-	-
Employees' goals	0,33	0,48	-	-	-	-
Collegiality	-	-	-0,14	0,26	-	-
Contacts with customers	0,36	0,48	0,27	0,56	0,09	-0,09
Feedback of colleagues	-	-	,649*	0,39	-	-
Qualities of management	0,45	0,65	-0,45	0,52	0,91	0,12
Style of management	0,38	0,62	0,02	0,10	0,36	0,52
Decisions of management	-	-	-0,24	0,38	-	-
Support of management	-	-	-0,31	0,53	-	-
Offered challenges	0,53	0,56	0,18	0,58	0,35	-0,03
Attention for new ideas	0,28	0,49	0,04	,658*	0,24	-0,17
Contacts with management	-	-	0,30	0,34	-	-
Balance between organization goals and employees' goals	0,35	0,62	0,30	,797**	0,05	-0,18
Alignment of activities	0,31	0,60	0,29	0,38	0,02	0,22
Variety of work	-	-	0,37	0,33	-	-
Autonomy	0,36	0,41	0,16	0,24	0,20	0,17
Internal communication	0,33	0,55	0,00	0,06	0,34	0,49
Alignment between management and employees	0,36	0,63	-0,19	0,51	0,55	0,12
Possibility of goal achievement / task completion	-	-	,775**	0,08	-	-
Business approach	0,43	0,62	-0,28	0,45	0,71	0,17
Organization rituals	0,38	0,56	-0,34	0,14	0,72	0,41
Working towards same goals	0,42	0,60	0,21	0,57	0,21	0,03
Influence on planning	-	-	-0,02	0,35	-	-
Appreciation from organization	-	-	-0,05	0,00	-	-
Work atmosphere	0,40	0,67	0,00	0,29	0,40	0,39
Products and services	0,42	0,54	0,31	-0,31	0,11	0,85
Image	0,26	0,49	0,03	-0,21	0,23	0,70
Organization mission	0,43	0,44	0,07	0,14	0,36	0,30
Organization goals	0,41	0,45	-0,06	0,19	0,47	0,26
Contribution to society	0,39	0,33	0,07	0,17	0,32	0,16

OVERVIEW CORRELATIONS	GENERAL EMPLOYEES		PROFESSIONALS		Differences	
	I have beautiful work	Mark 'beautiful organization'	I have beautiful work	Mark 'beautiful organization'	Non-profs - Profs Work	Non-profs - Profs Org Aesth
Attitude towards society	0,43	0,63	0,20	0,34	0,23	0,28
Organizational adaptability	-	-	0,42	0,04	-	-
Workplace	0,18	0,40	0,42	0,59	-0,24	-0,19
Interior	0,23	0,44	,806**	0,48	-0,65	-0,03
Cooperation (internal)	0,38	0,62	0,35	0,62	0,02	0,00
Personal development opportunities	0,40	0,53	0,43	0,62	-0,04	-0,09
House style	0,23	0,40	0,35	0,50	-0,12	-0,10
Organization size	-	-	-0,10	-0,07	-	-
Team size	-	-	-0,13	-0,08	-	-
Coherence of things	0,40	0,63	0,15	0,21	0,25	0,42

APPENDIX 22: OVERVIEW QUESTIONS FOCUS OF ORGANIZATIONAL AESTHETICS

	A. Strategy-approach	B. Management-approach	C. System-approach
Critical moments and occasions	Are product and services, company philosophy, goals / strategy, mission and image perceived as beautiful?	Are qualities of management, management style, decision making, management support, offered challenges, balance between organization and personal and attention to new ideas perceived as beautiful?	Are alignment of activities, offered variety of tasks, autonomy, internal communication, alignment management with employees, goal achievement and task completion perceived as beautiful?
Induce PAEs <u>Representati</u> <u>on</u>	Represent product and services, company philosophy, goals / strategy, mission and image the values of employees and / or customers?	Represent qualities of management, management style, decision making, management support, offered challenges, balance between organization and personal and attention to new ideas the values of employees?	Represent alignment of activities, offered variety of tasks, autonomy, internal communication, alignment management with employees, goal achievement and task completion the values of employees?
<u>Coherence</u>	Do product and services, company philosophy, goals / strategy, mission and image show coherence with each other?	Is what aspect show management style coherence?	--
<u>Accomplish-</u> <u>ment</u>	Which goals and learning goals have been achieved?	Is management style supportive to employees and to their learning needs?	Contribute alignment of activities, offered variety of tasks, autonomy, internal communication, alignment management with employees to accomplishment and learning?
<u>Collaboration</u>	Is good internal collaboration considered as a competitive advantage?	Is management style supportive to internal collaboration?	--
Avoid NAEs	Which product and services, company philosophy, goals / strategy, mission and image are perceived as ugly?	Which qualities of management, management style, decision making, management support, offered challenges, balance between organization and personal and attention to new ideas are perceived as ugly ?	Which alignment of activities, offered variety of tasks, autonomy, internal communication, alignment management with employees, goal achievement and task completion are perceived as ugly?
Incorporate in organization	Is aesthetic appreciation a requirement for	Is aesthetic appreciation a requirement for applying qualities of management,	Is aesthetic appreciation a requirement for applying alignment of activities, offered

	A. Strategy-approach	B. Management-approach	C. System-approach
routines	defining product and services, company philosophy, goals / strategy, mission and image?	management style, decision making, management support, offered challenges, balance between organization and personal and attention to new ideas?	variety of tasks, autonomy, internal communication, alignment management with employees, goal achievement and task completion?
Guard mystery	How are product and services, company philosophy, goals / strategy, mission and image kept exciting?	How are qualities of management, management style, decision making, management support, offered challenges, balance between organization and personal and attention to new ideas kept exciting?	How are alignment of activities, offered variety of tasks, autonomy, internal communication, alignment management with employees, goal achievement and task completion kept exciting?

	D. Staff-approach	E. Culture-approach	F. Structure-approach
Critical moments and occasions	Are employees work attitude qualities, collegiality, contacts with customers, development opportunities and internal cooperation perceived as beautiful?	Are organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence and employee recognition and appreciation perceived as beautiful?	Are interior / exterior, house style / internal communication perceived as beautiful?
Avoid NAEs	Which employees work attitude qualities, collegiality, contacts with customers, development opportunities and internal cooperation are perceived as ugly?	Which organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence and employee recognition and appreciation are perceived as ugly?	Which interior / exterior, house style / internal communication perceived as ugly?
Induce PAEs <u>Representati</u> <u>on</u>	Represent employees work attitude qualities, collegiality, contacts with customers, development opportunities and internal cooperation the values of employees?	Represent organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence and employee recognition and appreciation the values of employees?	Represent interior / exterior, house style / internal communication the values of employees?
<u>Coherence</u>	--	--	--
<u>Accomplish-</u> <u>ment</u>	Contribute employees work attitude and qualities, collegiality, contacts with customers,	Contribute organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence	--

	D. Staff-approach	E. Culture-approach	F. Structure-approach
	development opportunities and internal cooperation to accomplishment?	and employee recognition and appreciation to accomplishment?	
<u>Collaboration</u>	Contribute employees work attitude and their qualities to internal collaboration?	Contribute organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence and employee recognition and appreciation to internal collaboration?	Contributes interior of the organization to internal collaboration?
<u>Complexity</u>	Do employees demand challenges and task variety?	Contribute organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence and employee recognition and appreciation to offered challenges and task variety?	--
Incorporate in organization routines	Is aesthetic appreciation a requirement for work attitude qualities, collegiality, contacts with customers, development opportunities and internal cooperation?	Is aesthetic appreciation a requirement for organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence and employee recognition and appreciation?	Is aesthetic appreciation a requirement for interior / exterior, house style / internal communication?
Guard mystery	How are attitude qualities, collegiality, contacts with customers, development opportunities and internal cooperation kept exciting?	How are organization philosophy, organization rituals, working on the same goals, involvement / solidarity, employee Influence and employee recognition and appreciation kept exciting?	How are interior / exterior, house style / internal communication kept exciting?

APPENDIX 23: INVITATION VALIDATION WORKSHOPS

Beste relatie,

Ik ben ruim drie jaar bezig met mijn promotie-onderzoek naar schoonheidsbeleving in werk en organisaties aan de TU Eindhoven onder leiding van prof. Mathieu Weggeman.

De belangrijkste resultaten van dit onderzoek zijn 1) een (geprioriteerde) lijst van 'schoonheidsdragers' zoals samenwerking, de samenhang der dingen in de organisatie en waarden van management en collega's, 2) de conclusie dat de principes voor schoonheidsbeleving in organisaties overeen komen met die voor beschouwing van de kunsten en dat mooi bijdraagt aan goed. In mooie organisaties is sprake van een hoge mate van werkplezier, trots, eigenaarschap en binding wat volgens onderzoek direct bijdraagt aan prestaties.

Ik bevind me nu in de fase van Design en zou graag in drie organisaties een aantal ontwerpprincipes willen toetsen. Ik zou dat graag doen in maart gedurende een gratis workshop van 3 uur met ongeveer 6-10 medewerkers.

Mijn vraag is daarom of uw organisatie mee zou willen werken, door medewerking te verlenen aan deze gratis workshop die ik zelf zal uitvoeren. De opbrengst voor uw organisatie is inzicht in welke aspecten medewerkers als mooi en lelijk ervaren en naar welke interventies hun voorkeur uitgaat. Ik zou enorm geholpen als enkel medewerkers van uw organisaties gehoor willen geven dit initiatief! Uiteraard bespreken we vooraf de opzet en dergelijke.

Ik kijk uit naar uw reactie. Mocht uw vragen hebben over dit verzoek, dan kunt u mij uiteraard benaderen.

Vriendelijke groet
Steven de Groot

Bijlage

BIJLAGE

Op 10 april a.s. geef ik de workshop 'Schoonheid in organisaties' in het kader van mijn promotie-onderzoek. Fijn dat je hierbij aanwezig bent!

Om de tijd tijdens de workshop goed te besteden helpt het me als ik vooraf al wat antwoorden van je heb. Wil je de 3 onderstaande vragen beantwoorden en deze fysiek of elektronisch voor 6 april a.s. aan me sturen (steven.de.groot@vtspn.nl)?

1. Kijk eens terug op je vorige werkweek.
Welke 3 aspecten in je werk en/of organisatie ervaar je als mooi?
 - a.
 - b.
 - c.
2. Kijk eens terug op je vorige werkweek.
Welke 3 aspecten in je werk en/of organisatie ervaar je als lelijk?
 - a.
 - b.
 - c.
3. Waardeer met een cijfer (1-10; 10 is zeer mooi) de schoonheid van de volgende 16 schoonheidsdragers

Schoonheidsdrager	Oordeel in cijfer 1-10
1. Cultuur in de organisatie	
2. Kwaliteiten van management	
3. Samenhang der dingen in de organisatie	
4. De houding tegenover onze omgeving	
5. De afstemming tussen management en medewerkers	
6. Interne samenwerking	
7. Organisatie-filosofie (zo werken we hier')	
8. Managementstijl	
9. Balans tussen organisatiedoelen en individuele doelen	
10. Onderlinge afstemming van activiteiten in onze organisatie	
11. Werken aan dezelfde doelen	
12. Organisatie rituelen (zoals borrels, attentie bij ziekten / vreugde, etc.)	
13. Aangeboden uitdagingen in werk	
14. Interne communicatie	
15. Producten and diensten	
16. Leer- en ontwikkelmogelijkheden	

TIJDENS DE WORKSHOP 'SCHOONHEID IN ORGANISATIES':

4. Welke 2 ontwerpprincipes zijn volgens jou momenteel het meest geschikt voor je organisatie?
 - a.
 - b.

5. Welke 2 activiteiten adviseer je om morgen mee te starten om te komen tot een mooie(re) organisatie?
 - a.
 - b.
 - c.

6. Reflecteer op het idee van schoonheid in organisaties.
Noem 2 redenen waarom je organisatie wel / niet aan de slag zou gaan met dit onderwerp.

7. Reflecteer op de workshop.
Wat is voor jouw persoonlijk het effect geweest van deze workshop?
Noem maximaal 2 effecten.
 - a.
 - b.

Het ingevulde formulier graag achterlaten bij Steven
Dank voor je bijdrage!

APPENDIX 24: DESCRIPTION VALIDATION WORKSHOPS

Target group:	<ul style="list-style-type: none"> - 5 Dutch professional organizations - Staff and management (7-12 employees) 	
Goals:	<ol style="list-style-type: none"> 1. Enhancing employees' aesthetic consciousness and their attention to aesthetics (priming and starting reframing) 2. Achieving same language and a collective ambition about organizational aesthetics 3. Selecting interventions the organization probably will apply after the workshop <p style="text-align: center;"><u>Secondary goals, in particular for the researcher:</u></p> <ol style="list-style-type: none"> 4. Testing the recognizability and usability of the list of interventions 5. Collecting ideas about functional requirements 6. Collecting indications and contra-indications 	
Duration:	2-3 hours	
Agenda:	<u>Steps</u>	<u>Methods and Supplies</u>
5 min.	1. Start (introduction manager), agenda and goals	<ul style="list-style-type: none"> ● Presentation (sheets)
20 min.	2. Introduction Organizational Aesthetics	<ul style="list-style-type: none"> ● Presentation (sheets)
30 min.	3. Reflection on collected answers: beauty and ugliness in work and organizations and appreciation of OAS	<ul style="list-style-type: none"> ● Answers Quick scan
15 min.	4. Difference between good and beauty	<ul style="list-style-type: none"> ● Presentation (sheets)
10 min.	5. From OAS to design principles	<ul style="list-style-type: none"> ● Presentation (sheets)
15 min.	6. Starting with organizational aesthetics?	<ul style="list-style-type: none"> ● Discussion
20 min.	7. Collecting en selecting ideas for interventions	<ul style="list-style-type: none"> ● Discussion and presentation (sheets)
15 min.	8. Collecting ideas about requirements, indications and contra-indications	<ul style="list-style-type: none"> ● Discussion and presentation (sheets)
5 min.	9. Conclusions	<ul style="list-style-type: none"> ● --

APPENDIX 25: DATA VALIDATION WORKSHOPS

Overview of participants of the workshops

Organization	Participants
vtsPN	16 m/v: 15 employees (Information management consultants, performing same work) , 1 manager
Waterschap AA en Maas	6 m/v: 4 employees, 2 managers
CCL	14 m/v: 13 employees (psychologists, performing same work), 1 manager
Waterschap Valei en Veluwe	6 m/v: 6 employees
Min SZW	5 m/v: 5 employees

Reactions after asking participants before to workshop to register 3 things they experienced as beautiful and 3 things they experience as ugly in their work and organization and to value the most strongly 13 OAS found during earlier conducted field research.

Organization	Statements
vtsPN	'The questions triggered me' 'The issue effects both sides: myself and my organization' 'Ugliness can also be not dysfunctional' 'The questions forced me to define what gives me satisfaction in my work' 'Beautiful things can be destroyed' 'Beauty can positively effect good'
Waterschap AA en Maas	--
CCL	'The questions were never asked me before' 'They forced me to think why I really go to work'
Waterschap Valei en Veluwe	'Beautiful things are much easier to define than ugly things' 'It was easy to choose 2 things for both categories, and hard to mention a third'
Inspectie SZW	--

1. Choice of design principles

Design principles	vtsPN	AA en Maas	CCL	Valei en Veluwe	Insp SZW	Totals
1. Enhance aesthetic awareness (priming and reframing)	3	1	2	2		8
2. Utilize critical moments for attention to aesthetics	1	1	4	1		7
3. Apply collaborative change / design methods	4	2	4	1	4	15
4. Avoid NAEs: remove barriers for goal progress	4	1	4	1	2	12
5. Induce PAEs:	8		5	2		15
a. reinforce <i>coherence</i> by formal properties)						
b. stimulate <i>interaction</i>	5	2	6	2		15
c. condition <i>accomplishment</i> (goal progress and achievement and task completion)	6		7	2		15
d. enhance <i>representation</i> (value and goal congruence)	0		3	3		6
6. Incorporate the attention to aesthetics in organization routines	0		2		1	3
7. Guard mystery:	2	1	1		1	9
a) avoid habituation to beauty and ugliness				--		
b) offer new chances for aesthetic experiences				4		
8. Increase the chance of a good P-O fit for new employees (based on aesthetic commitment)	0	1				1
9. Other	0					1
- remove obstacles that are unnecessary (vgl. 4)		1				

2. Choice of interventions

Interventions	vtSPN	AA en Maas	CCL	Valel en Veluwe	Insp SZW
<p>a. Measure organization's aesthetic consciousness (DP1):</p> <ul style="list-style-type: none"> - visit other organizations for reflection on own organization - Conduct an employee satisfaction survey - Improve consciousness of quality of work - Collect and exploit 'nice moments' / PAEs <p>- Discussing 'PAEs at the end of the day</p> <p>- Celebrate beauty</p> <p>- Apply positive reflection</p> <p>- Share PAEs with each other</p> <p>- Exploit new employees (fresh look) to collect PAEs</p> <p>- Focus on positive characteristics of employees</p>	<p>DP 1</p> <p>DP5a/5b DP1/7</p>		<p>6</p> <p>DP4/5ac/ DP3/6 / DP5b/5c / DP3/4 / DP2/5 / DP3/5</p> <p>4</p> <p>DP4/5ac/ (DP3/6)/</p> <p>DP3/5 DP3/6 DP1/5b 3 DP1/5b / DP4/5c</p> <p>DP3/7</p> <p>DP4/5c</p>	<p>DP1/7b</p> <p>DP1/7b</p>	
<p>b. In a workshop(s), reflect on 'the current awareness and state of beauty' (DP1);</p> <ul style="list-style-type: none"> - determine what to make more beautiful - Offer trainingen (SZW Academy) Org. Aesthetic - Workshop for MT 	<p>2 DP1/4* DP3/5a</p>	<p>DP1/7</p>			<p>DP3/4</p> <p>DP3/4</p>
<p>c. Use a simplified edition of the BEL-book (DP1)</p>			<p>2</p> <p>DP4/5ac DP3/6</p>		
<p>d. Exploit existing performance improvement</p>					

Interventions	vtsPN	AA en Maas	CCL	Valel en Veluwe	Insp SZW
/ quality teams (DP6)					
e. Design and implement bottom-up (with teams, departments and BU's) (DP3): - Apply collaborative change / design methods (design principle 3) - Apply collaborative change / design methods	DP5a/5b DP5a/5b/5c				
f. Stimulate ideas and initiatives against ugliness and for beauty by a 'Pandora's box' (by analogy with ideas-box) (DP3)			DP3/6		
g. Collect (causes for) NAEs (DP4): - remove barriers for goal progress (design principle 4)	DP5a/5b	DP2/5b	2 DP2/5c / DP3/7		
h. Elaborate and align employees' values and goals with organization values and goals (shared values) (DP5d): - Describe / let employees tell who is doing what and where - Hang a board with our values on it - Define (shared) values - Improve possibilities for identification with the organization - Introduce 'added value'	3 DP5a DP2/5b DP3/5a	DP3/8 DP5b/9	DP4/5 DP4/5ac 3 DP5a/b / DP3/7 / DP4/5		
i. Stimulate and improve interaction between colleagues and between staff and management (DP5b): - stimulate interaction based on coherence of things of sequence of things - Better listening and show respect - Ask more often help from colleagues / improve interaction - Improve identification management with 'floor' - Stimulate (better) interaction between employees - Create meeting places in the organization - Work together beyond the boundaries of BU's	DP2/5b DP3/5c 3 DP3/5c DP 5a/5b DP5a/5b	DP3/4 DP3/4 DP5b/9	DP3 DP5a/b		DP3/4
j. Associate and value most common aesthetic formal properties					
k. Make coherence transparent and value links and interdependencies (DP5a):		2 DP3/8 DP2/5b	2 DP4/5 DP2/5	DP3/5	

Interventions	vtsPN	AA en Maas	CCL	Valel en Veluwe	Insp SZW
<ul style="list-style-type: none"> - Define current activities as starting point for standardization of processes - Make transparent who can contribute to individual quality of work - Reinforce <i>coherence</i> by formal properties) - Define who is expert in what 	DP3/5a DP1/7 DP5a/5b/5c			DP5/7b	
l. Coordinate coherence (DP5a): - relationship strategy – planning and control		DP3/8		DP4/7	
m. Define a collective ambition (DP5c): - Define clear goals	DP4/5a 2 DP2/5b DP3/5c		DP4/5		
n. Elaborate and agree conditions for realizing agreed tasks / goals (DP5c): - Condition <i>accomplishment</i> (goal progress and achievement and task completion) (design principle 5c) - Show effects of internal cooperation - Improve autonomy of employees - Improve space for creativity of employees / retaining curiosity	DP5a/5b DP5a/5b	DP3/8		2 DP1/3 DP5/7b DP3/7	
o. Add the role of beauty in the PDCA-cycle (Plan-Do-Check-Act) (DP6): - Incorporate the attention to aesthetics in organization routines	DP5a/5b/5c				
p. Add ‘beauty’ as a requirement for quality and performance (DP6)		DP2/5b		2 DP3/5 DP1/3	
q. Add ‘contribution to organizational aesthetics’ to the HR-cycle (DP6)					
r. Guard mystery (DP7)		DP1/7	DP2/5		
s. Describe organizational indentifiability during a job interview (DP8)					
NEW					
t. Shift responsibility for results to employees	2 DP3/5a DP5a/5b				
u. Reduce bureaucracy (DP4)	DP4/5c				
v. Improve communication about reorganization Better sharing information	DP4/5c DP3/5a				DP3/4
w. Based on design principle 5c: Split projects in smaller periods (DP5c)	DP5c				
x. Design (artistic) workplaces					DP3/4 DP3/7

Interventions	vtsPN	AA en Maas	CCL	Valel en Veluwe	Insp SZW
Design workplaces in relation to type of work					DP3/4
y. Start 'own' ICT team as part of projects to improve cooperation	DP4/5c				
z. Start 'own' ICT team as part of Police processes to improve cooperation with business	DP4/5c				
aa. Based on design principle 7: test match with organization psychology	DP 7				
bb. Provide job security (in relation to reorganization)	DP4/5a				
cc. Celebrate successes	2 DP3/5c DP1/4		DP1/5b	DP4/7	
dd. Roulation of work	DP1/4				
ee. Time-out (really out of work)			DP3		
ff. Inform new employees better			DP3/5		
gg. Limit the number of projects		DP1/7			
hh. Improve employee commitment (more autonomy, commitment, craftsmanship) (DP5c/d)		DP3/4			
ii. Improve openness and alignment on strategy		DP5b/9			
jj. Focus on learning organization				DP5d/7 b	
kk. From tie to jacket (everyone same style)				DP5d/7 b	
ll. Enhance competence management					--

* = number of mentioned intervention (earlier mentioned Design Principle by the respondent to have attention to in his/her organization)

Relationship design principles and interventions

Interventions/ Design Principles	1	2	3	4	5a	5b	5c	5d	6	7a	7b	8	9
a. Measure organization's aesthetic consciousness (DP1)	4 R	1	7	5	4	5	7	3	4	2	4		
b. In a workshop(s), reflect on 'the current awareness and state of beauty' (DP1)	2 R		3	3						1	1		
c. Use a simplified edition of the BEL-book (DP1)	R		1	1	1		1		1				
d. Exploit existing performance improvement / quality teams (DP6)									R				
e. Design and implement bottom-up (with teams, departments and BU's) (DP3)			R		2	2	1						
f. Stimulate ideas and initiatives against ugliness and for beauty by a 'Pandora's box' (by analogy with ideas-box) (DP3)			1 R					1					
g. Collect (causes for) NAEs (DP4):		3	1	R		2	1			1	1		
h. Elaborate and align employees' values and goals with organization values and goals (shared values) (DP5d)		1	3	2	4	3	1	R				1	1
i. Stimulate and improve interaction between colleagues and between staff and management (DP5b)		1	5	2	3	4 R	2						1
j. Associate and value most common aesthetic formal properties					R								
k. Make coherence transparent and value links and interdependencies (DP5a)	1	2	3	1	6 R	6	5	4		1	2	1	
l. Coordinate coherence (DP5a):			1		R							1	
m. Define a collective ambition (DP5c):		1	1	2	2	2	2 R	1					
n. Elaborate and agree conditions for realizing agreed tasks / goals (DP5c)	1		2		3	3	1 R	1		1	2	1	
o. Add the role of beauty in the PDCA-cycle (Plan-Do-Check-Act) (DP6)					1	1	1		R				
p. Add 'beauty' as a requirement for quality and performance (DP6)	1	1	2		1	2			R				
q. Add 'contribution to organizational aesthetics' to the HR-cycle (DP6)									R				
r. Guard mystery (DP7)	1	1			1	1	1	1		1 R	1 R		
s. Describe organizational indentifiability during a job interview (DP8)												R	
NEW													

Interventions/ Design Principles	1	2	3	4	5a	5b	5c	5d	6	7a	7b	8	9
t. Shift responsibility for results to employees													
u. Reduce bureaucracy (DP4)													
v. Improve communication about reorganization Better sharing information													
w. Based on design principle 5c: Split projects in smaller periods (DP5c)													
x. Design (artistic) workplaces Design workplaces in relation to type of work													
y. Start 'own' ICT team as part of projects to improve cooperation													
z. Start 'own' ICT team as part of Police processes to improve cooperation with business													
aa. Based on design principle 7: test match with organization psychology													
bb. Provide job security (in relation to reorganization)													
cc. Celebrate successes													
dd. Rotation of work													
ee. Time-out (really out of work)													
ff. Inform new employees better													
gg. Limit the number of projects													
hh. Improve employee commitment (more autonomy, commitment, craftsmanship) (DP5c/d)													
ii. Improve openness and alignment on strategy													
jj. Focus on learning organization													
kk. From tie to jacket (everyone same style)													
ll. Enhance competence management													

3. Arguments for starting / not starting with the organizational aesthetic perspective

Arguments for YES / NO	vtsPN	AA en Maas	CCL	Valei en Veluwe	Insp SZW	Totals
ARGUMENTS FOR YES						
A. Attention to aesthetics positively effects work experience ('welfare before prosperity'), quality, productivity and/or organization improvement Beauty can contribute to good	10	1	1	3	1	16
B. This makes me happy (more work pleasure), which makes me perform better	4		1			5
C. The perspective is causing more motivated employees	3	1	1	2		7
D. The perspective will effect a better serviced customer	1					1
E. Better understanding of in where to embed beauty	1					1
F. The perspective strengthens the belief in the future of the business unit New way working can be realized along this perspective	3				1	4
G. A reason to achieve more transparency / harmony / balance in the organization	3				1	4
H. Understanding the work perception of colleagues	1					1
I. Adopting this perspective contributes to a better image of the business unit and to cooperation with other units in the organization	1					1
J. It supports the essence of our services (helping young people)			3			3
K. It validates our work approach			1			1
L. It enhances the awareness for beauty in our organization		1	2			3
M. Our organization is receptive to this perspective			2			2
N. Employees' improved aesthetic awareness contributes to customer satisfaction			1			1
O. Speaking in terms of aesthetics simplifies language ('care language')			1			1
P. Fits with our attention to subjectivity			1			1
Q. Enhances the attention to keep our organization beautiful			2			2
R. Possibility to connect beauty to revenues			1			1
S. This perspective avoids to think negatively			1			1
T. Perspective guards our identity		1	1			2
U. It can be even more beautiful		1				1
V. Awareness for beauty could form a stable base in case of organization change		1			2	3

	vtsPN	AA en Maas	CCL	Valei en Veluwe	Insp SZW	Totals
ARGUMENTS FOR NO						
W. Not by using the terms aesthetics or beauty, it is a container concept, hard to define	2					2
X. First the work and results need to be defined	1					1
Y. No attention to aesthetics in case of future reorganization	2					2
Z. Other priorities		1	1	1	1	4
AA. We are focusing on efficiency				1		1
BB. Our organization is too conservative / wants to have everything in control				1		1
CC. We already implicitly work on beauty				1		1
DD. Low priority in times of cuts					2	2

4. Effects on participants of the workshop

Perceived effects of workshop	vtsPN	AA en Maas	CCL	Valei en Veluwe	Insp SZW	Totals
GOOD FEELING						15
1. Nice to talk about work / organization in this way	3	1	3	1		8
2. Nice to discuss this subject with colleagues			3	1		4
3. Positive feeling			1			1
4. Inspiration		1		1		2
CHANGED ATTITUDE						20
5. Awareness		2		3	1	6
6. Awareness of the importance of coherence of things		1				1
7. We should really have more attention to ugly things in our organization				1		1
8. Thinking different / more nuanced about good and its difference with beauty					1	1
9. Being consciousness to keep what we have			1			1
10. Changed my attention from bad things to beautiful things			2			2
11. Becoming more enthusiastic about my organization			1			1
12. Reflection on own daily work	4	2		1		7
NEW KNOWLEDGE / INSIGHT						47
13. Understanding that the perspective increases the resistance to entrenched ways of thinking	1					1
14. Trigger for thinking differently, new opportunities	2		5	1	4	12
15. Extra attention for focussing on internal cooperation	2		1			3
16. Food for thought	2	1				3
17. Understanding of the work perception of colleagues	4	1	2	1		8
18. Understanding that beauty can contribute to good	2	1				3

Perceived effects of workshop	vtsPN	AA en Maas	CCL	Valei en Veluwe	Insp SZW	Totals
19. Possibility to validate our organization approach			1			1
20. New grasping point for discussion with colleagues			1			1
21. By registering aspects which are perceived as beautiful and ugly, the concept become more clear			3			3
22. Understanding that 'beauty' doesn't need an explanation (It is beautiful because you perceive it is) and does not cause a discussion about what is good	1					1
23. Understanding that organizational aesthetics could be a new design principle and how to apply these	4	1	2	2		9
24. Understanding about more to focus on nice things in my work				1		1
25. Even in times of economic crisis, many things seems to be beautiful				1		1
ACTIVATION						4
26. Activation: - beauty is my own responsibility - we really should start with this perspective			1 2			3
27. Recommend workshop to colleagues				1		1

APPENDIX 26: VOCABULARY ORGANIZATIONAL AESTHETICS

Aesthetic commitment

Aesthetic commitment is the degree of employees feel attached to an organization based on organization's aesthetic properties and aesthetic value and the work the organization facilitates.

Aesthetic properties or qualities

Features of organizational aesthetic stimuli (OAS) which cause aesthetic experiences, such as aesthetic formal properties (balance, harmony, peak-shift, unity, etc.), aesthetic representational properties (values, goals, etc.) and aesthetic expressive properties (color, sound, etc.).

Aesthetic judgment

Perceiver's judgment of the aesthetic value of organizational aesthetic stimuli (OAS) a result of the evaluation of the cognitive mastering stage (expressed in a degree of beauty - ugliness) and an emotion (an emotional reaction which is a by-product of the processing stages of the aesthetic process).

Aesthetic value

Value of organizational aesthetic stimuli (OAS) perceived by an observer that causes an aesthetic experience because of recognition or attribution of (a degree of) aesthetic properties or qualities in these stimuli.

Affect grid

Grid (based on Russell, Weiss and Mendelsohn), formed by an X-axis and Y-axis, in which respondents position their aesthetic judgment (degree of beauty - ugliness) and their (degree of) emotional impact of an aesthetic experience.

Affective commitment

Affective commitment, as part of employee commitment, is a feeling of attachment and belonging to an organization, that includes the structure of the organization, the type of work experiences, and personal characteristics. It is categorized by a strong belief and acceptance of the goals and values of the organization, a willingness to put extra effort on behalf of the organizations and a desire to remain a member of the organization.

Affective Events Theory

The *Affective Events Theory (AET)*, developed by Weiss and Cropanzano (1996), aspires that affect driven behaviors will be predicted by affective reactions and not by cognitive evaluation or overall job satisfaction. The AET framework is build by the boxes (and connections in between) *events*, influenced by *work environment features* and *dispositions* (personal characteristics), which cause *affective reactions* which cause the 'anticipated outcomes' *judgment driven behaviors*, *work attitude* (job satisfaction) and *affective driven behaviors*.

Beautiful organization

Organization which is valued as beautiful by their employees' experience, because of having much positive aesthetic experiences (PAEs) and less negative aesthetic experiences (NAEs) because of the degree of presence and attribution of aesthetic properties such as coherence and representation in organizational aesthetic stimuli (OAS).

BEL book

The Beauty Experience Log book (BEL book) is a self-report and method for collecting and valuing daily aesthetic (positive and negative) experiences.

CIMO

A CIMO is as a technological rule applied in Design Science Research which argues that the logic of prescription is 'if you want to achieve outcome O in context C, then use intervention type I'. In relation to organizational aesthetics, CIMO-configurations show constructions of a context (C) in which aesthetic properties in organizational aesthetic stimuli (OAS) are revealed and exploited (I), in which it is likely that aesthetic experiences will take place (M) and will contribute to affective commitment of employees (O).

Design principle

A design principle emphasizes the importance of a certain type of solution in view of certain values or goals (e.g. 'to achieve A, do B'). Design principles outline the deeper meanings and intentions behind design interventions.

In relation to organizational aesthetics, the major design principles are: add aesthetic value to organization design, accept that aesthetic value (beauty) is in the eye of the beholder (object-subject construction); predicate organization design based upon motivational needs, rearrange form and properties (of organization design) as a consequence of changing needs and values of employees, designate and exploit organizational aesthetic stimuli (OAS) to effect aesthetic experiences (PAEs / NAEs) and aesthetic properties (formal, representational and expressive properties in OAS) supervene on non-aesthetic properties (components of ESH-model).

Design causality

The relationship between form, properties, function, needs and values in design propositions.

Design (*form*) is made by people for its *properties*. Because of these properties it can fulfill one or more *functions*. By fulfilling functions a design satisfies *needs*, and give people the possibility to satisfy one or more *values*. Following these fundamentals, the design of the organization needs to change as a consequence of changing roles and needs of the employees.

Design principles or rules

Design principles or rules are solution-oriented guidelines for the design process (e.g. 'if condition C is present, to achieve A, do B').

In relation to organizational aesthetics, the major design principles are: enhance aesthetic awareness and sensitivity (priming and reframing), utilize critical moments and occasions for attention to aesthetics, apply collaborative change methods or design methods, avoid NAEs, induce PAEs, incorporate the attention to aesthetics in organization routines, guard mystery.

NAE

A negative aesthetic experience (NAE) is an aesthetic experience that causes a negative aesthetic judgment to the observer.

OAS

See Organizational aesthetic stimuli.

Organizational aesthetic experiences

Experiences (PAEs and NAEs) caused by organizational aesthetic stimuli (OAS).

Organizational aesthetic process

By an observer experienced internal process of observing organizational stimuli of perceptual analysis (complexity, contrast, symmetry, order, grouping), implicit memory integration (familiarity, prototypically, peak-shifts), explicit classification (style and content), cognitive mastering context-specific-interpretation and self-related-interpretation), and evaluation (understanding, ambiguity and satisfaction).

Organizational aesthetic properties

Organizational aesthetic properties are qualities or characteristics of organizational aesthetic stimuli (OAS) which are the originators of aesthetic experiences.

Particular to organizations, coherence, complexity, accomplishment, representation, collaboration and mystery are most influential aesthetic properties that cause aesthetic experiences at employees.

Organizational aesthetic stimuli

Organizational aesthetic stimuli (OAS) are those stimuli or cues that cause aesthetic experiences because of the degree of presence or attribution of aesthetic properties in these OAS. Examples of OAS are coherence of things, collegiality, work attitude of employees and personal development opportunities.

Organizational aesthetic value

Perceived value based on aesthetic experiences.

PAE

A positive aesthetic experience (PAE) is an aesthetic experiences that causes a positive aesthetic judgment to the observer.

SUMMARY

Developing beautiful organizations

A design study to design principles for combining aesthetics with functional value in organizations.

Many current Dutch organizations are designed and controlled primarily from a functional perspective, partly due to the influence of Scientific Management paradigm which was introduced at the end of the 19th century. Functionally in a way that organizations should strongly focus on financial returns and particularly on effectiveness and efficiency.

In disciplines such as product design and architecture design principles as 'user-centered' and 'form follows meaning' are translated into a distinction between functional value and aesthetic value. While people have aesthetic experiences in daily life and fulfill their needs for these, in their working life they seem to have less attention to aesthetic value.

To analogy of 'doing good things in a good way' (efficiency x effectiveness), could be 'doing beautiful things in a beautiful way' (beauty production x production beauty) a fruitful idea? Do employees experience alongside functional value in their work and organization also aesthetic value? And if so, in which stimuli and because of which properties do they experience aesthetic value? And if so, which design principles can be applied to develop beautiful organizations? This research started from the research question: What design principles (design protocol) can be used to develop, design and sustain an organizational design for professional organizations which decrease negative aesthetic experiences and increases positive aesthetic experiences of professionals?

This design research thus focuses on the aesthetic value for employees in their work and organizations and on the possibility (design principles) to increase this value. The scarce literature on this relatively new subject discusses whether an aesthetic perspective on organizations could be a fruitful perspective and suggests some and initial aspects in which employees could experience aesthetic value in their organization. These first contributions on 'organizational aesthetics' are characterized by a high deductive nature. There is little empirical research in organizations to aesthetic experiences of employees. Furthermore, the few contributions in the literature are hardly embedded in existing organizational theories, in other design disciplines and in theories of aesthetics.

The described three main ingredients of an aesthetic perspective on organizations are therefore (1) aesthetics and design disciplines in which the role aesthetics is indisputable, (2) organizational design and (3) emotions in organizations and in particular the contributions to affective commitment of employees. Affective commitment concerns the involvement of employees based on affection or positive emotions.

Through an extensive literature review and empirical research (mixed methods (qualitative and quantitative): interviews, self reports and survey), consisting of five empirical studies (318 respondents from 25 organizations), a diagnostic analysis of the problem described above has been performed. The literature review has resulted in a design logic (based on Roozenburg & Eekels, 1995) in which the adoption of aesthetic value, based on employee needs to aesthetic experiences, affects the function, properties and form (design) of the organization. Which in practice cause a good chance that employees (subject) will have positive aesthetic experiences within their organization (object), which leads to the feeling of 'I work in a beautiful organization' which ultimately contributes to their affective commitment. The latter reasoning refers to the applied affective events theory of Weiss and Cropanzano (1996).

These studies show that employees are having daily positive and negative aesthetic experiences (PAEs: positive aesthetic experiences; NAEs negative aesthetic experiences) experienced in more or less the same stimuli (OAS: organizational aesthetic stimuli), regardless of the variety of organizations in which they work. Negative aesthetic experiences are mostly due to the dysfunction aspects in the organization. The aesthetic properties of the 30 stimuli that cause PAEs are categorized along four specific properties of 'beautiful organizations': (1) the coherence of things (coherence), (2) recognition (especially values and goals), (3) goal and task achievement (accomplishment), and (4) collaboration. The study also proved that employees get used to stimuli that cause daily aesthetic experiences to them. Their aesthetic appreciation decreases over time. Therefore another property of beautiful organizations is added, which is (5) mystery. Attention to mystery must prevent employees (subject) to the habituation of stimuli that offer them daily aesthetic experiences. And it also challenges the organization (object) to offer employees constantly new discoveries and new aesthetic experiences. A striking conclusion is that these properties, besides collaboration, are very similar to the properties of stimuli in the arts creating aesthetic experiences to viewers, such as painting or architecture. The study also shows that these six clusters are embed in all types of organizations. This means that all kind of organizations have the ability and potential to apply and to exploit organizational aesthetics (and thus aesthetic value).

Further has been proved that aesthetic value in organizations can be functional as well and so, in other words, can strengthen the functional value organization. Functional beauty supports thus two purposes: (1) realizing positive aesthetic experiences of employees (beauty because of beauty) which leads to a (perceived) increase of pride, job satisfaction, ownership and a decrease in absenteeism, which together result in (2) an increase of affective commitment and thus performance (good because of beauty).

This research resulted in design principles for organizational aesthetics and thus focuses on the practical applicability. Therefore, this aesthetic perspective on organizations is not only research based designed, based on a new organizational aesthetics framework, but also provides a practical solutions to the questions above.

The chosen research strategy is 'design science research' (DSR). This strategy integrates the regulative cycle and the reflective cycle, and aims to generate valid, reliable and transferable knowledge (in the knowledge stream) to solve a field problem (in the practice stream). Design science research uses the so-called CIMO-logic: an intervention (I) deployed to solve problems in the context (C), will trigger a generative mechanism (M) that leads to outcome (O). For applying organizational aesthetics, organizations that do not exploit the opportunities of organizational aesthetics (C) in which organizational aesthetic properties are adjusted (*object-oriented* interventions) and /or employee's awareness and perceptions of organizational aesthetic properties are influenced (*subject-oriented* interventions) (I) cause increased attention to (organizational) aesthetics (M) which will increase aesthetic value to / and affective commitment of the employee (O).

Because of the emphasis on solving field problems in design science research, the design principles for organizational aesthetics have been tested during an α -test (workshops with 47 participants on behalf of five organizations). This concerned only two interventions of eight proposed design principles, because only the effect of one of the design principles (to enhance the aesthetic consciousness) could be realized and measured on a short term.

Those eight design principles for organizational aesthetics are detailed in nineteen practical object and / or subject-oriented interventions, providing organizations practical suggestions they could start with tomorrow, from the phase of awareness to securing aesthetic value. This set of design interventions also provides a new and broader repertoire of opportunities for organization improvement and performance improvement.

DUTCH SUMMARY

Developing beautiful organizations

Een ontwerpstudie naar ontwerpprincipes voor het combineren van esthetische waarde met functionele waarde in organisaties.

Veel huidige Nederlandse organisaties zijn vooral vanuit een functioneel perspectief ingericht en bestuurd, mede door de dominantie van denken in termen van Scientific Management dat aan het eind van de 19^e eeuw zijn opmars maakte. Functioneel in die zin, dat organisaties vooral effectief en efficiënt dienen te zijn en met een sterke focus op financieel rendement.

In ontwerpdisciplines zoals productontwerp en architectuur hebben ontwerpprincipes als 'user-centered' en 'form follows meaning' zich vertaald naar een onderscheid tussen functionele waarde en esthetische waarde. Terwijl mensen dagelijks esthetische ervaringen hebben en hun behoeften hieraan vervullen, lijkt de aandacht hiervoor in hun werkende leven minimaal.

Bestaat naar analogie van 'op een goede wijze goede dingen doen' (efficiency x effectiviteit) in organisaties zoiets als 'op een mooie wijze mooie dingen doen' (productieschoonheid x schoonheidsproductie)? Ervaren medewerkers naast functionele waarde in hun werk en organisatie tevens esthetische waarde, doordat zij esthetische ervaringen hebben tijdens hun werk? En zoja, in welke stimuli en door welke eigenschappen van deze stimuli ervaren zij esthetische waarde? En zoja, met behulp van welke ontwerp- en veranderprincipes zijn organisaties mooier te maken?

Dit ontwerp onderzoek richt zich dus op de esthetische waarde voor medewerkers in hun werk en organisaties en op de mogelijkheid (ontwerpprincipes) deze waarde te doen toenemen. De schaarse literatuur over dit relatief nieuwe onderwerp stelt zichzelf met name de vraag of een esthetisch perspectief op organisaties iets zou kunnen zijn, en doet eerste suggesties voor aspecten waarin medewerkers esthetische waarde zouden kunnen ervaren in hun organisatie. Deze eerste bijdragen over 'organizational aesthetics' kenmerken zich door een hoog deductief karakter. Er is nauwelijks empirisch onderzoek gedaan in organisaties naar esthetische ervaringen van medewerkers. Verder kenmerken de enkele bijdragen in de literatuur zich door een slechts magere inbedding in bestaande organisatietheorieën, in andere ontwerpdisciplines en in theorieën over de esthetica.

De beschreven drie hoofdingrediënten van een esthetisch perspectief op organisaties zijn daarom (1) esthetica en ontwerpdisciplines waarin de esthetica een belangrijke rol speelt, (2) organisatieontwerp en (3) emoties in organisaties en in het bijzonder de bijdragen aan affective commitment van medewerkers. Affective commitment betreft de betrokkenheid van medewerkers bij de organisatie op basis van genegenheid of positieve emoties.

Dit onderzoek resulteert in ontwerpprincipes voor organizational aesthetics en richt zich daarmee op de praktische toepasbaarheid. Hierdoor is een esthetisch perspectief op organisaties niet alleen een op wetenschappelijk verantwoorde wijze ontworpen, op basis van een eerste *organizational aesthetics framework*, maar biedt tevens een bruikbare oplossing voor het hierboven beschreven vragen. Het onderzoek start vanuit de onderzoeksvraag: 'Definieer ontwerpprincipes voor Nederlandse organisaties waarmee de esthetische waarde voor medewerkers toeneemt en daarmee de bijdrage aan hun affective commitment'.

De gekozen onderzoeksstrategie is 'design science research' (DSR). Deze strategie integreert de regulatieve cyclus en de reflecterende cyclus, en heeft als doel valide, betrouwbaar en transfereerbare kennis te genereren (in de kennisstroom) om een veldprobleem op te lossen (in de praktijkstroom). Design science research hanteert de zogenaamde CIMO-logica: Wanneer je bij problemen in de context (C) een interventie (I) gebruikt, zal dat het generatieve mechanisme (M) triggeren die leiden tot outcome (O).

Vanwege de nadruk op het oplossen van veldproblemen in de design science research, zijn de ontwerpprincipes voor organizational aesthetics getoetst tijdens een α -test (workshops met 47 deelnemers namens 5 organisaties). Het betrof hier een test van twee interventies van slechts één van de acht voorgestelde ontwerpprincipes, omdat enkel het effect van dit principe (het vergroten van het esthetische bewustzijn) op een korte termijn realiseerbaar en meetbaar is.

Door middel van zowel een uitgebreid literatuuronderzoek als een empirisch onderzoek (*mixed methods* (kwalitatief en kwantitatief): interviews, self reports en survey), bestaande uit vijf deelstudies (318 respondenten uit 25 organisaties) is een diagnostische analyse van het hierboven beschreven probleem uitgevoerd.

Het literatuuronderzoek heeft geresulteerd in een design logica (gebaseerd op Rozenburg & Eekels, 1995) waarin de adoptie van esthetische waarde, op basis van behoeften van medewerkers aan esthetische ervaringen, gevolgen heeft voor de functie, de eigenschappen en de vorm van de organisatie. Waarbij in de praktijk de kans groot is dat medewerkers (subject) positieve esthetische ervaringen hebben binnen deze aangepaste organisatievorm (object), wat leidt tot het gevoel van 'ik werk in een mooie organisatie' wat uiteindelijk bijdraagt aan hun affective commitment. Deze laatste redenering verwijst naar de toegepaste affective events theory van Weiss en Cropanzano (1996).

Deze studies tonen aan dat medewerkers dagelijkse positieve en negatieve esthetische ervaringen (PAEs: positive aesthetic experiences; NAEs negative aesthetic experiences) hebben door min of meer dezelfde stimuli (OAS: organizational aesthetic stimuli), ongeacht de verscheidenheid van organisaties waarin zij werken. Negatieve esthetische ervaringen komen veelal voort uit het disfunctioneren van zaken in de organisatie, waarmee 'lelijk' veelal geassocieerd wordt met 'niet goed' of disfunctioneel. De eigenschappen van de gevonden 30 stimuli zijn terug te voeren naar vier specifieke eigenschappen van 'mooie organisaties': (1) de samenhang der dingen (coherence), (2) herkenning (identificatie met waarden en doelen), (3) doel- en taakrealisatie (accomplishment) en (4) samenwerking (interne). Omdat tevens is aangetoond dat medewerkers wennen aan stimuli die dagelijkse esthetische ervaringen bij hen veroorzaken, waardoor hun esthetische waardering hiervoor afneemt in de tijd, is een vijfde eigenschap van 'mooie organisaties' toegevoegd: (5) mystery. Aandacht voor mystery dient te voorkomen dat medewerkers (subject) op de lange termijn wennen aan de stimuli die hen dagelijkse esthetische ervaringen bieden. En het daagt de organisatie (object) uit medewerkers nieuwe ontdekkingen aan te reiken zodat zij voortdurend nieuwe esthetische ervaringen ondergaan.

Een opvallende conclusie is dat deze vijf eigenschappen, op samenwerking na, sterk overeenkomen met de eigenschappen van stimuli in de kunsten, zoals de schilderkunst of architectuur, die leiden tot esthetische ervaringen bij beschouwers. Ook tonen deze zes clusters aan dat alle typen organisaties de potentie hebben om organizational aesthetics (en dus esthetische waarde) in te bedden en te benutten. Verder is aangetoond dat esthetische waarde in organisaties functioneel kan zijn en dus, in andere woorden, de functionele waarde kan versterken. Functionele schoonheid dient daarmee twee doelen: (1) bewerkstellingen van positieve esthetische ervaringen van medewerkers (mooi om mooi) wat leidt tot een (gepercipieerde) toename van trots, werkplezier, eigenaarschap en tot een afname van ziekteverzuim, wat tezamen resulteert in (2) een toename van affective commitment en daarmee prestatieverbetering (goed door mooi).

De acht ontwerpprincipes voor organizational aesthetics zijn uitgewerkt in 21 praktische object- en/of subjectgerichte interventies, waarmee organisaties per fase van bewustwording tot en met borging van esthetische waarde morgen aan de slag kunnen. Én waarmee tevens een nieuw en breder repertoire van interventies wordt aangereikt voor organisatie- en prestatieverbetering.

ABOUT THE AUTHOR

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