

PKDD2000 WORKSHOP:  
KNOWLEDGE MANAGEMENT THEORY AND APPLICATIONS  
  
DESIGNING KNOWLEDGE SPACES THAT WORK FOR LEARNING:  
THE EXPERIMENT OF THE ART EXHIBITION  
AND THE GARDEN SHED

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**ABSTRACT**

This paper builds on previous joint enquiry by the authors. Two previous papers examine the effective design of knowledge spaces for work. We start from the different contexts of knowledge management and management learning (on a spectrum from didacticist to constructivist) and adopt the position that in general we consider work to be 'situated learning' (Lave and Wenger 1991). We then use this starting point to develop specific themes of knowledge classification and knowledge spaces. The paper examines how an experimental attempt to adopt the constructivist/situated approach led to the evolution of the exhibition whose central exhibit was a garden shed. The results of the experiment are analysed and then compared with the emerging body of evidence from our work and research into the reasons why intranets fail. The relationship between physical, virtual and psychological spaces which foster learning and knowledge transfer is, in our conclusion, a fertile area for further research.

Key words: complex adaptive system, self organising, volunteer, trust, didacticist, constructivist, situated learning, classification, collection, mnemonic, artefact, tangible, intangible, structure, surprise, collaboration, substitution, shed.

# 1 CONTEXT

## 1.1 Knowledge management context

There are, broadly speaking, four models of knowledge management (Ward and Snowden, email discussion 1998/9) which one might classify crudely as follows:

- Technological ('it can all be solved by search agents and databases')
- Mechanical ('it can all be solved by structured process')
- Market ('it can all be solved by (re)packaging and trading')
- Biological/evolutionary ('understanding the rules of interaction in a complexity model')

It is the last which is most significant. Successful, organisational structures are now often described, in an organic metaphor, as Complex Adaptive Systems (CAS), systems, which learn from and organise themselves and so evolve (Kauffman 1995). As David Smith from Unilever put it to one of the authors recently "I almost forget sometimes that we arrived at knowledge management from strategy and look to biological and CAS forms as new organisational structures - because that is what organisations are. So CAS is not a way of looking at organisations - organisations are CAS, i.e. they have self acting agents (humans) acting within a set of design principles and the result is emergent and unpredictable."

In effect, any models of knowledge management or conscious planning for knowledge transfer can only be effective within the understanding that individuals, networks and organisations are complex and adaptive. Mutual interdependence is an essential part of effective collaboration.. This implies a fundamental rethinking of effective organisational structures. Weick (1995) quotes Myer (1982) on the balance between formal and informal structure on which successful organisations depend: "Since robust ideologies incorporating harmonious values elicit self control and voluntary co-operation, they can substitute for formal structures designed to achieve the same ends"...successful decentralisation is preceded by centralisation on core values....tight control over core values allows loosely coupled systems to survive and cohere through idiosyncratic local adaptation.'

How does this fragmentation, decentralisation and inversion of previous business models impact on the creation of different types of knowledge space for work?

## 1.2 General theories of management learning

We draw on an earlier empirical study of executive learning (Holtham and Courtney, 1998). During the 1960s there was a movement in favour of a 'less classroom, less hierarchical' form of management education (Revans, 1978), rooted in managers analysing their own situation and in sharing their experiences with peers. The proposed process would require a physical environment, not dissimilar to the atelier of an artist, to be created for accelerating practical learning of both novices and more experienced practitioners (Argyris & Schon 1978). This was action learning and it led to Kolb's observation that "experiential learning is a process that links education, work and personal development" (Kolb 1984) and the concept of the reflective practitioner (Schon 1983). The conclusion from the fieldwork of our own study (Holtham and Courtney, 1998) had four key findings.

- 1. A variety of approaches are required.** Those involved in skills development is often attracted to particular approaches to personal and organisational development.
- 2. The learning process must be dynamic and overcome asynchronous friction.** The results indicate strong top level buy-in to the asynchronous learning processes and materials. But most of the asynchronous electronic discussions have failed to achieve anything like the critical mass of users needed to lift this learning option above the lower levels.
- 3. Metaphors speed up managerial learning.** During the development of the learning materials we observed that a majority of participants took readily to the use of metaphor – see Turner (1974) for an indication of the general power of metaphor. But the impact of metaphors can be variable. They were regarded as extremely powerful by some executives, and seen to be trivial by others.
- 4. The acquisition of strategic skills is motivated by perceived business benefit.** It is essential for executives to be able to internalise the problems and their solutions.

## 1.3 Constructivist learning and situated learning

Brown, Collins, & Duguid (1989) discuss how a constructivist model of learning has been proposed as an alternative to the transmission (didactic) model implicit in all behaviorist and some cognitive approaches. The underlying principle is that two kinds of knowledge are created by two kinds of learning. One kind is inert, easily forgotten, and untransferable beyond its initial context of learning because it was "pre-emptively encoded" (Spiro, Coulson, Feltovich, & Anderson, 1988, p. 377) by an expert for transmission to a learner. The other kind is memorable and transferable to novel contexts because learners have encoded it for

themselves out of raw data, or at least raised it from a lower to a higher level of organization, by forming and testing hypotheses as professional scientists do (Resnick, 1987; Cobb 1999).

Knowles theory of andragogy (adult learning) aims to differentiate the way adults and children learn. Kearsley identifies the implications of this: "andragogy means that instruction for adults needs to focus more on the process and less on the content being taught. Strategies such as case studies, role playing, simulations, and self-evaluations are most useful. Instructors adopt a role of facilitator or resource rather than lecturer or grader (1996)."

Lave and Wenger (1991) consider the difference between learning and instruction and "shift away from a theory of situated activity in which learning is reified as one kind of activity and towards a theory of social practice in which learning is viewed as an aspect of all activity." They argue that "agent, activity and the world mutually constitute each other". It is this notion of 'situated learning' need for knowledge absorption, transfer or creation, which we will take forward in this paper.

#### 1.4 Experimental Learning Spaces

The rest of this paper reviews a collaboration between Sparknow (referred to in the rest of this paper as 'Spark', founder Victoria Ward) and City University Business School (Professor Clive Holtham), a conscious decision to experiment with a different type of learning space.

Spark is not a management consultancy, but rather a design, communications and research consultancy which has a small core organisation and then a web of associates, collaborators and clients – the Spark network. The implementation of Spark 005 was therefore, as with all Spark work, a collective and collaborative exercise rather than a hierarchical one.

City University Business School has been active in elements of knowledge management since 1989 via research, teaching and innovation. It has specifically developed a technique for accelerating learning via structural virtual teams (The Dynamic Knowledge Network). The planning work on the new business school due to open in 2002 has led to in depth study of both formal and informal physical spaces to accelerate the creation and sharing of knowledge. This included a specific wish to experiment with novel approaches.

## 2 WHY A SHED AND AN EXHIBITION?

### 2.1 The circumstances

Spark has been running events for about a year now and seeks, with each event to experiment with a new format. Event Spark 005 coincided with the date by which Spark had to respond to a request, for Design and Education week, to provide a tangible representation of the Spark brand and a presentation for one of the events: “The presentation you make should be about Knowledge Management. It is particularly about the new knowledge products that you work on and the design management aspects of this. But I also want you to emphasise the methodologies you have employed and the sources that you use. I am keen to elaborate a scenario within which there is a firm understanding of the social, economic, political and cultural interplay. The product for exhibition can be represented by any number of things.”

[email correspondence with Christine Atha, 25.2.00]

We seized the opportunity to experiment with artefacts and spaces as a representation of situated learning and knowledge transfer.

### 2.2 A framework for knowledge management

Some background first. (We describe this system for narrative, not marketing purposes, it should be noted.) The Sparknow consulting method was to be drawn upon directly in both the detailed and overall design of the exhibition. It is based on eight dimensions of knowledge management, which are: Mapping, Experiments, Models, Collections & Libraries, Language & Image, Stories, Membership, Space. These eight ‘buckets’ are used as approximate headings under which to create some kind of order (known internally as the Sparkive) around which to understand, categorise, link and generate new insights from Spark’s work, methods, research, stories and expertise.

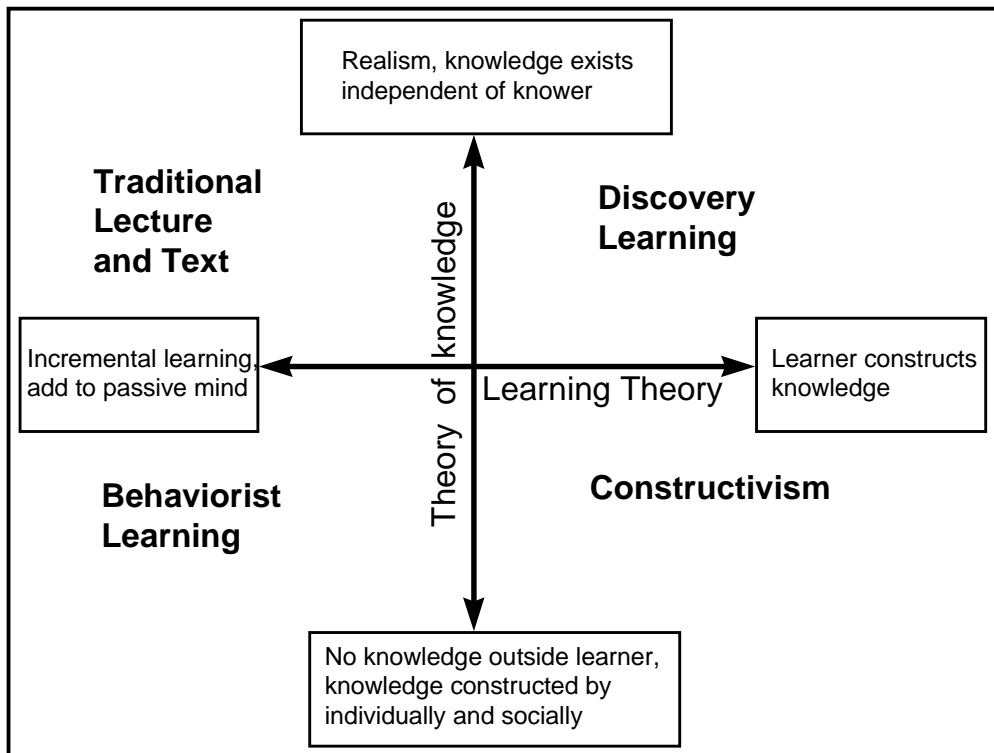
## 2.2 A framework for considering knowledge and physical space

The exhibition also explicitly drew on a relatively unheralded approach to the role of the physical office, which derived from experimental work by Milan-based design organisation the Domus Academy (1990). We could identify many parallels between the key words in the Domus framework for physical space for knowledge work, and those in the Spark framework for knowledge management more generally: Territoriality, Play, Amenity, Theatricality, Meeting, Status, Erotism.

## 2.3 A framework for exhibitions, museums and knowledge

Hein (1995) draws explicitly on constructivism as the fundamental theory underpinning the museum in its educational role: “By considering both the epistemological basis for our organisation of exhibitions and the psychological basis for our theory of learning, we can develop museums that can respond to the dispositions of our visitors and maximize the potential for learning. The constructivist museum acknowledges that knowledge is created in the mind of the learner using personal learning methods. It allows us to accommodate all ages of learning.”

Drawing on his Figure 1 below, Hein (1997) argues that the “systematic museum”, represented in the upper left quadrant is one based on the belief that the content of the museum should be exhibited so that it reflects the 'true' structure of the subject matter. It should be presented to the visitor “in a manner that makes it easiest to comprehend.” In contrast, “proponents of the constructivist museum would argue that the viewer constructs personal knowledge from the exhibit.” Such museums “allow visitors to draw their own conclusions about the meaning of the exhibition....In such a museum, it is not assumed that the subject matter has an intrinsic order independent of the visitor, nor that there is a single way for the visitor best to learn the material. Constructivist museum exhibits have no fixed entry and exit points, allow the visitor to make his or her own connections with the material and encourage diverse ways to learn”.



**Figure 1 Hein's Museum Education Framework**

So there are parallels in the professional management of museums and collections for again envisaging scope for a constructivist approach. Roschelle (1995) goes further and identifies a role for museums in change: “Museums are potentially well-positioned as sites for conceptual change. Museums provide the visitor with opportunities to experience authentic objects directly. Cognitive confrontations provoked by interaction with objects are at the heart of Piaget's theory, as well as Dewey's. Museums allow visitors to learn socially in small, voluntary groups.”

Finn (2000) highlighted two key features of US museum designer Applebaum: “.. Appelbaum's belief is in "the museum as an agent provocateur". Eighteen million people a year see, and remember, what Appelbaum has come up with; they just don't always know it. His exhibitions provoke thought, and attendance.”

We also sought, like Applebaum, to “teach without lecturing” and to act as an “agent provocateur”.

### 3 THE SHED AS AN OBJECT AND A SYMBOL

#### 3.1 A metaphor for learning about knowledge: the Scriptorium

This intangibility of knowledge, and of knowledge management itself, creates great problems to those of us who have to teach and create awareness about knowledge management. There are, of course, excellent books and articles on the subject, plus a growing number of videos and computer-based learning materials. But these are not the only vehicle for communicating understanding. One distinctive approach is taken by John Kao's Idea Factory, which draws on many of the educational concepts of the primary school. According to Gove (1999) Kao claims that the Idea Factory's blend of strategy, theater, and design brings abstract ideas to life: "It's about creating a shared reality that doesn't exist yet".

What brought our own endeavours to a head was being faced in March 2000 with two overlapping requirements. The first was to run an evening event about knowledge management, which would be "interactive", and should particularly seek a way of making tangible the intangibles of knowledge management. The second was the invitation, as has been mentioned, was to produce an "exhibit" on knowledge for the UK's Design and Education Week, complementing those produced by leading schools of art and design. (Current UK government policy lays particular emphasis on the central role of knowledge in the new economy, and this terminology spans the creative, design and media industries, as well as all other aspects of manufacturing and service businesses.)

This event was designed in the nature of a modern art exhibition, with the purpose being to stimulate attendees thinking about the relationship between knowledge and physical space. This relationship had been highlighted in our earlier work (Ward and Holtham, 2000; Holtham and Ward, 2000) and on the organisation of the Spark event. The event was titled Spark 005, as it was the 5th event in a series which all related to knowledge management, but adopted an artistic or performance-oriented approach.

An early decision was made to create some unspecified type of artefact that could be first used at the evening event and then re-used at the Design and Education exhibition. At a late stage in the project planning that theatre designer, writer and poet Angie Dove suggested that the artefact should be a garden shed. Her imagination had been stimulated by reading a book on Dr. James A. H. Murray (Murray, 1977). Murray was the first editor of the Oxford English

Dictionary, the first volume of which, covering **a – ant**, ran to 352 pages, cost 12 s 6d and was described on its cover as “New English Dictionary on Historical Principles, Founded Mainly on the Materials Collected by the Philological Society, edited by James A.H.Murray LL.D. Sometime President of the Philological Society, with the Assistance of Many Scholars and Men of Science”. The dictionary, created by Murray from thousands of small slips of paper sent in by volunteer readers grew too voluminous for his house, so he was banished to work in a metal shed in his garden, filled with pigeonholes, which he called his “scriptorium”. (The OED defines this as “a writing-room; specifically the room in a religious house set apart for the copying of manuscripts.”)

At the initial sessions where this idea was developed, it is worth noting that it was only the co-ownership of the event between Spark and CUBS which resulted in the final artifact: Victoria understood immediately from having read “The Surgeon of Crowthorne: a tale of murder, madness and the Oxford English Dictionary” (Winchester 1998) the potential for a Scriptorium as a visualisation and collaborative tool to represent Spark’s identity, while Clive recognised from his work on Renaissance studies and monasteries, the power of reflective, intimate, individual knowledge spaces.

The particular symbolism of the Scriptorium as places for ordering and classification, the connection with Renaissance scholarship, the role of buildings housing collections, the imagery of garden sheds as spaces for idleness, reflection and reverie are covered in more detail in a longer version of this paper.

### 3.4 Classification system

It was decided to develop the pigeonholes using these dimensions as one axis, and the various types of contribution as the other axis (see Figure 3). Into each pigeonhole were placed small index-type cards with, as in the case of the James Murray Scriptorium, initial contributions by the editor. The plan was for delegates to add further index cards but this was not done to a very great extent.

At Natwest Markets, Victoria Ward had developed a directory of expertise, and copies of this were physically available for consultation in the scriptorium. The home-made seed packets

were seen as a metaphor for storing information about an individual that could then ‘grow’ as a result of others reading it. It mirrored the real-life directory of expertise.

	WHITE Definitions References	BLUE Ideas Quotes	PINK Uses	GREEN Stories Questions	YELLOW Conscious Amateurs
Mapping					
Experiments					
Models					
Collections & Libraries					
Language & Image					
Stories					
Membership					
Space					

**Figure 2 Layout of Pigeon Holes**

The level of contribution on both inside and outside of the packets was really very revealing. Here are some examples (fictitious names used here, but real names used in actual event):

<b>Name</b>	<i>Jane Doe</i>	<b>Name</b>	<i>John Doe</i>
<b>Role</b>	<i>Knowledge Manager</i>	<b>Role</b>	<i>Librarian/Library Technologist</i>
<b>Expertise Areas</b>	<i>Information Architecture, Indexer, Violinist</i>	<b>Expertise Areas</b>	<i>Classification, design of information systems (in a non-silicon environment), serendipity, synchronicity, creative writing, actor, copyrighter</i>
<b>Symbol</b>	<i>Stories conveyed in music Samoan house – no walls, only structure</i>	<b>Symbol</b>	<i>Inactive material waiting for ignition</i>

**Fig 3. Illustrative Seed Packets**

### 3.5 Enclosure and density

In constructing the shed and its contents we were also mindful of the notions proposed by Stuart Kaufmann (1995) about the importance of enclosure or density for Complex Adaptive Systems. In order for a system to develop self-organising characteristics, energy must flow into and from the system. Kaufmann makes some points about this energy which we drew on in our design, both of the shed and of its contents, down to such details as the templates. Firstly, enclosure will increase the chance of self-organisation. So too will, for example, the confining of reactions to surfaces, or an increase in density. Rather than letting reactions occur in large volumes, a move to 2D from 3D, or to a more concentrated space both increase the chance of things bumping into each other, and a series of actions and reactions unfolding from this catalyst.

### 3.6 Logistics and planning

The logistics of procuring, testing, moving, setting up and storing the scriptorium is worthy of a separate technical note, and at times seemed to be on the epic scale of Hannibal's crossing the Alps, so great appeared to be the obstacles and difficulties, all overcome by project manager Colin Michell. In addition to her role in conceiving of the scriptorium, the planning team also benefited from Angie Dove's professional expertise in the design of exhibitions and displays.

### 3.5 Linking the frameworks

	<b>Seven Domus Terms</b>	<b>Literal</b>	<b>Metaphorical</b>
Mapping	Territoriality		Inside separated from outside Pigeon Holes
Experiments	Play		Originality of idea Unfreezing due to unexpected stimulus
Models			Artefacts and Tools Overall garden metaphor
Collections & Libraries		Murray in Scriptorium (OED)	Pigeon Holes
Language & Image	Amenity		St Jerome/Hemingway Why can't I have this as my office? View from window
Stories	Theatricality	Writers in sheds	Privacy/Reflection People recalled own shed experiences Reading of other people's seed packets/expertise

Membership	Meeting	NatWest Expertise Directory	Expertise Directory
Space	Status Erotism		Enclosure Intimacy

**Figure 3 Linking the frameworks**

Figure 3 draws together the frameworks. In the first column are the 8 key phrases in the Spark knowledge management methodology. In the second column the corresponding words from Domus Academy are shown for reference. The third column highlights the relatively limited areas where the shed/scriptorium can be seen as having a literal significance. The final column identifies the more metaphorical dimensions implied by the shed/scriptorium exhibit.

## 4 CONCLUSIONS

### 4.1 Reflections and Learnings

The format of an art exhibition, with the garden shed as the central exhibit, led to a quite exceptional level of response and stimulation, with particular stimulation achieved by the Shed exhibit. Other exhibits, even those planned to be ‘interactive’, however, attracted rather less interest.

With the benefit of experience, it can be seen that the shed and its contents proved to be a powerful and tangible metaphor for key aspects of knowledge management. It created a self-evident climate of warmth and intimacy, quite different from exhibits in open space just a metre or two away. The sharing of experiences via the “seed packets” in particular was very candid. So the shed worked at three levels:

- 1. In literally making the intangible into a tangible form**, e.g. with the physical analogue classification system
- 2. At a metaphorical level**, containing a wealth of symbolism relating to key processes in knowledge management. It reinforced the idea of knowledge as ‘organic’ rather than ‘mechanistic’.
- 3. Surprise, a transitional object.** Its sheer unexpectedness acted as a stimulus to ideas about knowledge management and essentially as a source of creativity. It appeared to act as an “unfreezing” device and there is little doubt that the shed played the role of a transitional object or transitional state(Winnicott, 1971, Kaufmann 1995),.

As we continued to study the shed, we collected more and more examples of the use of the shed as a space for creative work. In identifying these, the shed was not a metaphor, but an actual tangible physical artefact that directly contributes to the creativity phase of knowledge management, as was also the case with Murray's shed! Many delegates also used the shed ambience to reflect back on their own experiences of the physical offices in which they are expected to create knowledge.

#### 4.3 Application of learnings to other knowledge spaces for work?

How might these learning apply more generally to the design of knowledge spaces for work, regardless of whether they are virtual or physical? And, more importantly, how might the learning be applied to different categories of business challenge, such as the challenge of invention, design and redesign in the engineering sector for example?

The shed, generalised, has the following characteristics:

- literally makes tangible
- invites participation, prompts serendipitous encounter and social connection
- plays, provokes curiosity
- promotes 'organic' not 'mechanistic' approaches
- unfreezes, interrupts
- balance of structured and unstructured , structure and surprise (Kaufmann 1995)
- historical associations of shed with creative arts and reflection
- association of 'scriptorium' with collecting and ordering
- association of OED with voluntary contributions by experts
- permits "unauthorised" behaviour

It also has importance as a mnemonic (Yates 1966), or story space. It works as a space to trap and track otherwise ephemeral moments, and build them into a collective and usable organisational memory constituted from personal experience and reflection. Perhaps there is a general principle to be derived about collaboration around a shared artefact: "the generality of any form of knowledge always lies in the power to renegotiate the meaning of the past and the future in constructing the meaning of present circumstances" (Lave and Wenger, 1991)

It is only a short step from here to comparing these lessons with those we are deriving from research we are currently undertaking into the key patterns that recur in the failure of intranet design. We have identified five general patterns at present.

**Pattern 1: starting.** Projects are rarely well founded. Thinking in a kind of consultative way about the founding artefact (blueprint, strategy document, plan) actually is a kind of collective document, indeed a collective space of ‘negotiated meaning’ constructed from ‘participation’ around an ‘artifact’ (Wenger 1998).

**Pattern 2: the right amount of structure.** Little thought is given to the balance of structure and lack of structure, frozen and unfrozen (Kaufmann 1995) and how those two things are coupled together. Encouraging people to find their way around but also to feel they are inclined to want to make a contribution and provide feedback. Kaufmann’s description of Complex Adaptive Systems as ‘a grand compromise between structure and surprise’ goes unheeded.

**Pattern 3: communicating, invitation and context.** People forget to invite people to **join**. There is a lack of invitation at the beginning. This leads to confusion because there is no overall fabric into which individual contributions may be woven to contribute to a coherent whole, or to reluctance – a lack of willingness to contribute because there is an absence of trust, mutuality or a shared understanding. An invitation implies a voluntary, freely given response which will be valued. Richard Sennett (New Statesman 1998) said that ‘the short term time frame of modern institutions limits the ripening of informal trust’. Effective knowledge creation, contribution and transfer will only emerge from networks of trust.

**Pattern 4: media substitution.** So long as you have a choice to do something easier, you will take that choice if you are under pressure. Inescapable in the development of effective virtual spaces is to keep in mind this is only one section of media and that there are related decisions around other media. What you will **stop** doing as a consequence of having intranet? What must you give up in order to make the space for new ways of working? In seeking to develop our own intranet spaces as ways to manage extended communities engaged in shared work, and in our intranet research we have started to understand the difficulties of transfer from one medium for collaboration to another. Even our own behaviours as enthusiastic co-authors and collaborators reflect this. Every time life gets difficult, for example in finishing a joint research paper we have tried to negotiate it through intranet in an attempt to create a collective, co-authored asset, but end up thinking ‘its easier to use e-mail’ – and immediately reverting back to old behaviour.

**Pattern 5: ‘new media work us over’ (McLuhan 1966).** When thinking about technologies, all sorts of things are a technology. Its not just about the substitution choice (‘if I can do it an easier way I will’) but also the new media completely change our ways of working in ways we are often very ignorant about. And so, being aware of how they will touch the way you work is an important consideration point when building intranet spaces. When thinking about technologies, all sorts of things are a technology. Its not just about the substitution choice (‘if I can do it an easier way I will’) but also the new media completely change our ways of working in ways we are often very ignorant about. And so, being aware of how different media and workspaces will touch the way you work is an important consideration point when building intranet spaces.

### 4.3 Conclusion

The original driving force behind the exhibition concept was converting the intangible into tangible form to fulfil the brief from Atha at the ICA, while experimenting with the role of artefacts in situated learning. Two further outcomes were an understanding of symbolism and of the potential for unfreezing and the use of surprise in prompting new connections and insight. More generally, the positive experiences of this exercise suggest that there is scope for further experimentation with novel methods of training, development and management awareness, particularly in the method used here of the ‘art exhibition’. Much remains to be learned from our experiences on how to curate and evolve the art exhibition approach to management development, and much too, to be learned about how this approach might be adapted to the design processes for other, complex artefacts, such as engineered products.

What the experiment does illustrate the power of some kinds of designed spaces to support and enhance the learning process. Inverness Research Associates (1996) articulate the idea that formal school education can be complemented by an “invisible” infrastructure. In the light of our specific experiences here, we do not discount that a similar “invisible” infrastructure might be envisaged for managerial learning, not least in areas such as knowledge management which are intrinsically intangible.

It is ironic that at the very pinnacle of development of electronic information resources, one of the most valuable additional facilities for the development of knowledge may be actually be a physically-based facility, with “location-and-object specific attributes”.

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## APPENDIX 1: INVITATIONS

### SPARK IN SPACE ON MARCH 28<sup>TH</sup>

You are cordially invited to come and join us to investigate

Liminality  
Third Spaces  
Performance spaces  
Exchanges  
Artefacts that prompt collaboration  
Exploratories that make the tacit visible  
The War Room  
Public and private spaces  
Safe spaces  
Boundaries and density

Venue: 2 Dufferin Avenue. Time: 6.00 – 9.00 p.m.

We hope that it will prove to be a thoroughly interesting and challenging evening for you,  
one well worth your time.

A Sparkrule for Sparknow monthly evenings: please don't forget to bring either a bottle or a gift.

As always, space is short, so we ask that you RSVP to [sparkteam@sparknow.net](mailto:sparkteam@sparknow.net) as soon as you can

### **Why a garden shed as a repository of word and image?**

Garden sheds are perfect for the job. Many great writers and philosophers wrote their best work in huts and sheds. Martin Heidegger, George Bernard Shaw, Ernest Hemingway all had huts. Mahler composed his 2<sup>nd</sup> and 3<sup>rd</sup> symphonies in one. Dr. Murray constructed the Oxford English Dictionary at the bottom of his garden.

Not only is the shed a place of seeds and tools, it is a quiet place, reflective and contemplative.

We have used the shed as a working model of Sparknow's business in the flow of information, communication and knowledge. Come into a different world from the outside. Come inside, have a dig around and contribute. Perhaps you could make up another index card (don't forget to put in the reference to yourself) or put some seeds in our seed packets. Whatever you do, please contribute.

## APPENDIX 2: KNOWLEDGE SEEDS

### KNOWLEDGE SEEDS FOR THE SPARKNOW SCRIPTORIUM

WHITE SPACE - name:

**YELLOW SPACE** - your professional knowledge, assets and networks eg. experience, expertise, qualifications, publications, skills, countries and languages, contacts you could offer

**RED SPACE** - your informal knowledge and networks, eg. membership, talents, hobbies, quirky knowledge and skills which you could share

**GREEN SPACE** - Your vision.

If this Sparknow network works well, what will an association with Sparknow look/feel like for you? You are invited to use this space to make statements that capture precisely things will be different from how it is currently, eg. "I will be able to use my theatre design expertise in new contexts" or "I will make new friends and be very happy" etc etc

**BLUE SPACE** - Your commitment.  
What role might you want to play in the Sparknow network?

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### INSTRUCTIONS FOR THE SEED PACKETS

#### KNOWLEDGE SEEDS FOR THE SPARKNOW SCRIPTORIUM

Looking at the index cards in the Scriptorium might prompts ideas and contributions from you. If so please feel free to add them.

**You might also want to add Knowledge Seeds. If you do, please fill in the Knowledge Seed Template, fold it and put it into a Knowledge Seed Packet.**