PROJECT-IN-A-DAY: FROM CONCEPT MOCK-UPS TO BUSINESS AT PLAY

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ABSTRACT

In innovation work that spans various professional contexts, there is an overreliance upon verbal explanations and one-way presentations, as opposed to demonstrating, trying and performing. Organizing project teams across organizations and professional competencies relies upon creating active collaborative activities that allow participants to both move forward with the project, while reflecting upon how they work together. Innovation work involves not only discovering what could be possible, but also bringing novel solutions into practice, and driving the business to get them there. This contribution seeks to explore how staged role-play activities can raise practice-specific issues. The authors argue that by staging prospective project trajectories, especially at the outset of a project, the partner team members have the opportunity to orient their future actions according to potential desired and undesired futures.

INTRODUCTION

Innovation work across disciplines and across organizations requires working out both overall project directions and goals, but also what Corbin and Strauss (1993) refer to as "articulation work", working out the practical details of what will be done, when, how, and by whom. Team constellations are often in flux and understanding is partial. Noncohesion or the dissolving of cohesion can occur for a variety of reasons. However, the chances increase when exploring undefined project spaces where the "what", of a potentially valuable outcome, the "who", as far as the competences of people involved in the outcome, the "how", of activity details, the linking of activities, and people working together and apart, and the "and then what", of who will carry the outcome further for what purposes and how, are part of the project challenge.

Aside from having robust "boundary objects" (Star & Griesemer 1989)— common objects such as a project proposal that constitute a shared understanding when together, but become highly specified in relation to each specific organization— for mediating interdisciplinary relationships across organizations, the audience(s) of a project effort can play an important role in focusing the working relationship among partners and team members throughout the span of a project. Academic researchers generally gear their efforts toward the research community they participate in, and/or the constituencies of project domain (subjects/users and stakeholders). Consultants first and foremost gear their efforts toward their paying clients. However, there are also secondary and tertiary audiences inside and outside the organizations people work for. These may involve current and future collaborators, supervisors, trainees, or policy makers.

In our case, one of us works for a design consultancy and the other a research institute. In recent years we have been partners in two innovation projects that challenge each of our organization's standard working practices. The projects have been state funded, without a direct client, yet with explicit goals for innovation and methods explorations. As innovation projects, they were expected to reach further into the business agenda than either organization generally works. Additionally, they were initiated under the ideal of three equal partners. We find two challenges that arise in innovation research projects on both the inter-organizational level and the interdisciplinary level: (a) when externally based stakeholders, such as a clients or funder, does not define the di-

rection and output of the project, these issues must be attended to through the project process; and, (b) the mismatch of expectations and understandings of the work of others, between project partners and between phases, become increasingly explicit the further a project moves from the planning and funding stage to the practicalities of organizing and conduct project work, especially as the final outcome of the project nears.

We ask the questions, how can we create an activity that provides insight into the competence of not only the various participants necessary in the project, but in the types of trajectories the project could take through various phases?

What is the value of creating a microcosm of the entire project process?

To begin addressing these issues at beginning of a project, we introduce the "project-in-a-day", a compressed version of an entire project process. We draw our example from an activity that we held at the beginning of the Språkskap project. Språkskap set out to support Swedish language learners in Sweden to turn their everyday interactions with Swedish speakers into learning encounters. This involves developing new tools for supporting learners outside the classroom setting. The project brought together three partner organizations classified by the funders as the "problem owners" (language school), the "technology developers" (design consultancy) and the "research organization" (research institute). It was funded to develop an IT demonstrator with business considerations and user-driven design methods. The project team faced not only the prospects of a multidisciplinary project team make-up, but an inter-organizational collaboration. The project was funded to tackle a complex issue, while at the same time funded to explore new user-driven innovation methods. The core team representing the three organizations was made-up of a software engineer, an interaction designer, a language pedagogue, and a design anthropologist.

Here we are interested in taking a closer look at the one-day of project activities meant to combine an effort to align the project team and organizations with productive generation of possible

future directions of the project. This involved an attempt to understand different perspectives enough to act together, integrate various competences and values into project solutions, and project into the future enough to identify candidate project trajectories, their opportunities and obstacles.

We start by introducing a filter for analysing professional practice in action. After an overview of the *project-in-a-day* activities, we draw on criteria for analysing 'professional vision' to help us explain the different visions raised during the 60 minutes of sales pitch drama activity. We explore how the business actions at the end of the project created a viable business plan that re-shaped potentially key characteristics of the language support concepts. We conclude with reflections on the value of such activities and practicalities of organizing the project-in-a-day.

PROFESSIONAL VISION

Goodwin suggest that to understand a professional practice, a practice-based theory of knowledge and action looks to understand the professional vision that is created in communities of practice. This involves analysing practitioners' *coding and highlighting practices and their production and articulation of material representations* (Goodwin 1994).

(1) coding, which transforms phenomena observed in a specific setting into the objects of knowledge that animate the discourse of a profession; (2) highlighting, which makes specific phenomena in a complex perceptual field salient by marking them in some fashion; and (3) producing and articulating material representations. By applying such practices to phenomena in the domain of scrutiny, participants build and contest professional vision, which consists of socially organized ways of seeing and understanding events that are answerable to the distinctive interests of a particular social group (Goodwin 1994: 606).

With the goal of improving our abilities to align our working understandings, we wish to raise and understand the socially organized ways of seeing and understanding by the multiple partners in a project, as well as the multiple disciplinary phases of a project, but in a way that can practically inform the working relationship. Our explorations into techniques that conflate the very

issues of articulation work into each aspect of the working process, arise out of the premise that such issues as team building, alignment, and appreciation of each other's competence, should not be an isolated set of activities. Rather, these issues should be integrated into the research, design and innovation process itself.

PROJECT-IN-A-DAY

Early in the Språkskap project collaboration, the project core team of four (pedagogue, design anthropologist, software developer, interaction designer) held a compressed version of a "complete" project process. We (a design anthropologist and a designer) worked out a plan for the day that involved a set of activities that were meant to represent the types of activities that we thought would be in the project. The idea was run through a rough, rushed process that started in representations of the use context, then went through two interactions of prototyping concepts iteratively with user involvement, and concluding by pitching the concept to investors. The workshop took place at the design consultancy offices, so we were able to recruit employees to be the users and stakeholders that fit the profiles required in the project. We involved two language learners each in the begining stages of learning Swedish, two fluent Swedish speakers, and two business representatives. The schedule was timed carefully to be able to involve the users and stakeholders at the agreed upon time and to motivate quick conclusions.

This paper draws on the video documentation, pictures and our notes of the final one-hour activity. We chose to analyse the material from the business activity because of the strong contrast between the design practice we are familiar with and the unfamiliar business practice.

Overview: The day was split into six activities:

- **Mock-it-up:** Attend four stations: (a) Context; (b) Adding; (c) Content; (d) Provoking learner/coach, generate ideas to support encounter between learners and speakers.
- **Try-out 1:** Engage the other team with your ideas through having them try out use scenario.
- **Refine & mock-up:** Prepare for sec-

ond try-out.

- **Try-out 2:** Engage guest Swedish learner & guest Swedish speaker in try out scenario.
- **Document & summarize:** prepare sales pitch
- **Sales pitch drama:** Engage two guest business professionals

We organized the activities with a focus upon people "acting out" situations as if they were real and in real time, and creating activities that allow people to play themselves rather than fictitious characters.

The four team members worked in pairs throughout the six activities. Each pair started from pictures of everyday situations where learners and speakers meet, such as a parent (learner) dropping the children to kindergarten (speakers), a person (learner) waiting at the bus stop and asking a woman (speaker) for bus information, or a someone (learner) picnicking with a group friends (speakers), and sought to support interactions between learners and speakers.

For the first try user out session, the other pair played the users. For the second try out session, learners and speakers unfamiliar with the project were recruited from the company. For the sales pitch drama activity, we involved the company CEO and the director of marketing and business development. While the first activities of the day followed rather common collaborative design practices with designers and users working together (e.g., Kyng 1995), the final activity introducing the business perspective, was not.

COLLABORATIVE PROTOTYPING & PERFORMANCE

The *project-in-a-day* activities draw upon a long history of cooperative/collaborative design in Scandinavian tradition of Participatory Design (PD). Participation in PD was initially a re-action to *formal description* in systems design as a way of representing worker activities. PD focused on how specific knowledge (skill) can (or cannot) be represented and shared. PD's agenda has focused on developing technologies that support skill building rather than deskilling workers through the creation of expert systems (Bjerknes et al. 1987). Collaborative prototyping is an activity that has played a central

role in supporting the mutual learning between designers and users in the design process (Greenbaum & Kyng 1991). Representations of use and of design, often in paper and cardboard, are used in collaboration between users and designers to enact future possibilities while drawing on design and technological expertise and user experience and skill. These representations are meant to allow end users to simulate their work while using a future working system (Kyng 1995).

While there is a long history of co-operative/collaborative prototyping, there is less work done to bring work concretely with a future orientation to the business aspects of design and innovation. Moving in the direction of business and planning, Mattelmäki et al. (2009) organized a partner workshop where they introduced collaborative prototyping for mocking-up the strategic relationship between two organizations in the public health research. Similar to the *project-in-a-day*, they focused on creating a series of "authentic-like" activities mimicking a project process. The workshop activities rely upon acting out rather than description, and the creation of material representations acted out for video recording. In the second day of the workshop, the participants used the material output of the workshop to concretely plan future activities.

Matthews and Clark (2005) explored how a boardroom drama activity was used to hand-over the results of a service design project from a design research team to a company client. The team facilitated a boardroom drama creating mixed teams of researchers and the client to enact an exaggerated scenario of pitching and critiquing the potential concepts. The role-play activity was used as a basis for exploring value of the concepts in relation to the company strategy and organizational particulars. The case demonstrates how in the role-play, the local business participants draw upon their knowledge of the company to merry the incoming concepts with issues the consultants were not privy to.

Through the *project-in-a-day* case, we are interested in further exploring how practice-specific knowledge, especially in relation to business issues, can be introduced in a format relevant to the in-

ter-organizational project team. In our final activity of the day, like the boardroom drama, the team seeks to stage an activity that draws on the knowledge of the specific professionals. However, the knowledge is not drawn from a specific organization practice, but rather drawn from a competence specific practice. In the next section we will explore what happens when we invite guests with a specific professional vision to put their competence "in play" in relation to our specific project?

60 MINUTES OF INNOVATION BUSINESS

Here we wish to focus upon the shift from developing new concepts for supporting language learning in everyday encounters, to the business issues that arose in the sales pitch drama. After a fast-pace day of concept development through collaborative prototyping, the final activity was scheduled at 3:00PM, a one-hour timeslot for two of the design consultant's business experts to join. As the two teams finished their preparations for short presentations, the design consultancy's CEO and director of marketing and business development arrived to the room on schedule. The four team members and two guests spent the following 60 minutes focusing the business potentials and short-comings of the project concepts. The hour involved:

- Introduction to the project and purpose of activity.
- Concept presentations I & II
- Sales Pitch Drama preparation (A. Pitch team, and B. Venture Capitalist team).
- Sales Pitch Drama

CONCEPT PRESENTATIONS I & II

After a short introduction to the one-hour schedule, each team gave a five-minute presentation of their concepts to the two guest business representatives. They sat at a table listening, while each team stood and presented using paper and foam materials. The presentations introduced the need and the functionalities of their concepts and described use scenarios to demonstrate why they were strong, useful, and innovative concepts for supporting language learning in context.

I. *The Language Magnifier* is a device that breaks-up a single word into letters and sounds. The team used a

Diagram 1. Beacon presentation to business representatives

bulky foam prototype that displays a word and allows tangible manipulation of the letters and sounds. They presented a scenario from the earlier user test of a woman (Swedish learner) finding a note on her apartment building bulletin board and asking another woman passing by (Swedish speaker) about the contents of the note.

II. *The Beacon* is a web service combined with a hand-held device that allows users to identify and connect with Swedish conversation partners in public spaces. The team describes how it works using themselves as an example of Swedish speaker and a Swedish learner. As is common when presenting together, the presenters speak as if telling the same story:

A:	You are enrolled in the program
B:	the Språkskap site where I have a profile, which says what I want to do. What kind of commitment I am willing to do and this little thing [holding a cardboard device in his hand pointing to a color piece sticking out] means I want to talk to people that are interested in interaction design, people in my age, I want social chitchat and so on.
A:	and then I'm a learner and I have the same similar life myself and also what type of dilemmas and also issues [I am having].
B:	And when we pass each other in the train, it beeps.

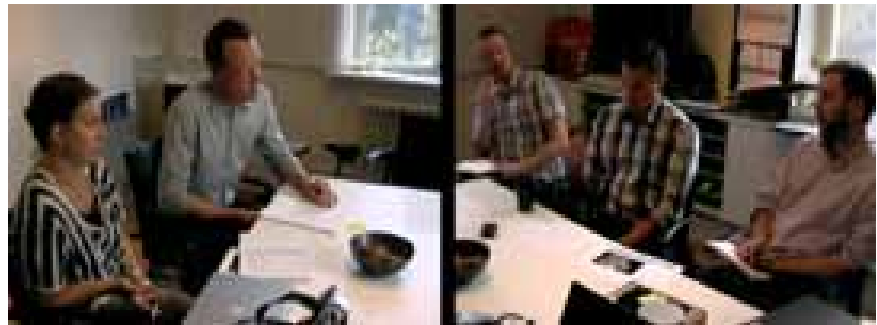*Example 1. Excerpt from Beacon concept presentation.*

Diagram 2. Sales Pitch Drama: Investor team on the left and pitch team on the right.

SALES PITCH DRAMA PREPARATION

Instead of engaging in a discussion about the ideas, however, we split into two groups of three. Each group had one member of each team, and one of the business guests. One group was assigned the task of preparing a "pitch" for both the concepts, and the other group was asked to be the investors who would scrutinize whether the concepts were worthy of funding. The groups were given 20 minutes to prepare before returning for the sales drama. The director of marketing and business development led the pitch team and the CEO led the investor team. When they returned from their preparations, the teams sat across from each other at the table.

THE SALES PITCH DRAMA

The design anthropologist introduces the drama activity. He then takes his seat as a member of the pitch team and the role-play begins. The director of marketing and business development sits between the two group members with a single piece of paper on the table in front of him. The pedagogue holds his group's prototype. The two investors sit with their notes in front of them on the table (the third member is behind the video camera). The design anthropologist starts the activity by holding up a piece of paper and stating:
Pitch1: We would like to give you this two-minute video. [Pause] You are now convinced that this is an amazing concept.

Invest1:	Yep, good concept!
Pitch1:	So, no, this is the actual product. Exciting isn't it?

Dialogue 2. Concept introduction.

There is group laughter as the director of marketing and business development (Pitch1) begins the presentation for the pitch team:

Pitch1: We have some information about what we thought about the business model, and distribution, how we think about customers, customer segments, the margins we have. We will tell you a little bit about the management experience in the company. And a little bit about the non-existing competition. But maybe you would like to run it according to your agenda.

Invest1:	It's very much according to our questions.
Invest2:	Yep
Invest1:	So...

Dialogue 2. Pitch introduction

At the outset of the drama here, Invest2, the co-organizer of the workshop, turns to her partner Invest1 and informs him about the structure of the activity:

Invest2:	I forgot to mention Invest1, our plan is that you're, you are like the leader from our side.
Invest1:	Am I?
Invest2:	Yeah.
Invest1:	Ok, am I? OK.
Invest2:	I'm the sidekick.
Invest1:	Ok, you are the sidekick. Ok. Um, but please continue.

Dialogue 3.

Pitch1 then introduced the business model, followed by questions and answers over the course of the next 20 minutes.

As you saw, this is a service that you run on a digital device. And it can be used in many different ways to enhance communication between people uh learning a language. We are not planning to develop our own devices because that's too costly and we think that the technology already

exists in current mobile phones and devices that people carry. So even though we showed it on our own device, our goal is to develop a pure software application and it's gonna be a global version. We will start by rolling out Swedish, because that's what we are uh... have started actually experimenting with so far. But we have a roll-out plan with English, Spanish, Mandarin. So four languages. So, and it's gonna be a software that we are going to sell and put on all the app stores of mobile phone providers such as iTunes, Sony Ericsson store, Nokia store, and so on. And all the other [places such as] airplanes.

Dialogue 4.

Here at two minutes into the presentation, as the business representative talks, the pedagogue puts down the prototype that was not presented in any way, takes out his notebook and begins writing. The design anthropologist takes out his notebook and also starts writing. In contrast to the previous concept presentations, these first three minutes of the drama produce a strong contrast between the issues *highlighted* in the project by the core team and the business representative. Through introducing the business model, Pitch1 departs from the original concepts as they were presented earlier, by stating that it will not be a new device, nor will it be focused specifically on Swedish. Rather, as if excusing the team for having focused on Swedish, in the business criteria of market size the Swedish market is very small while the English, Spanish and Mandarin markets are very large). In relations to affordability of development, hardware is too "costly", while software is affordable. The important tangible features of the concepts are reduced to software that is only activated via an mobile application, leaving the physical nature of interaction to what can be found in existing mobile phones and computers.

The pitch drama continues in a question and answer format in 15 minutes between the "lead investor" (Invest1) and the "lead pitch man" (Pitch1), with an occasional comment from the design anthropologist and the pedagogue. The core Språkskap team of four are left as a complicit audience to the re-shaping of their research and design

agenda by the business representatives. The questions and answers demonstrate how the business argumentation "should" ideally be supported in research. For instance, in the exchange below, Pitch1 fabricates his story about testing the product and conducting surveys to address an important business question:

Invest1:	How do you know that they will buy this software?
Pitch1:	We actually don't know yet. In these target groups we have tested the product and we have conducted surveys about how they feel and if they would like to use it.
Invest1:	Hmm
Pitch1:	And our numbers are based on those surveys.

Dialogue 5.

This dialogue highlights that in building a business case that solidly demonstrates people will buy a software product, more is required about interest in the product and using it than simply product tests and surveys. At the same time, Pitch1's emphasis that "our numbers are based on those surveys" can be views as an off-hand way of demonstrating a certain level of certainty, while stating that it is not certain. Pitch1 continues throughout the drama to evidence through exaggerated or fabricated accounts, the work that the group has done.

Invest1:	Who is your target group?
Pitch1:	Yeah, we have segmented our market
Invest1:	Hmm
Pitch1:	And we have casual business users, we have global companies, we have vacationers, we have immigrants to the country, and then love refugees…
Invest1:	Yeah
Pitch1:	…people coming to the country because of loved ones. And we have done some studies and we think the penetration of this service in the different segments is gonna be after three years. Three years from launch, we are going to have 5% of the casual business users that are often-and-on traveling to different regions and need to explain something in a business meeting or understand something in the document or something like that and it could be more, but we think about 5% according to our studies. Vacationers is going to be significantly lower. It's going to be about one percent because it is a bit harder for Sweden to pay for a service like this.

Dialogue 6.

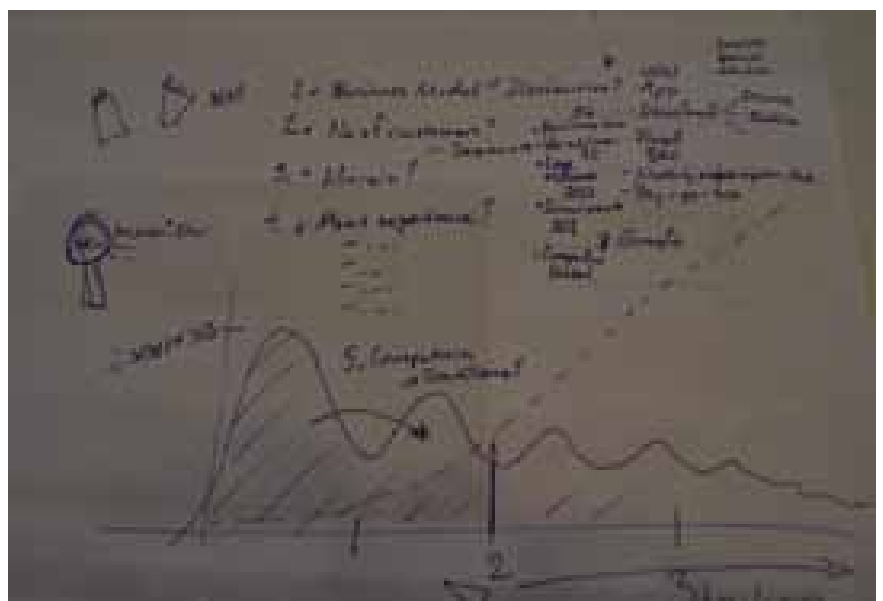In this segment, Pitch1 again fabricates a storyline about "studies done" and

Diagram 3. Pitch1's notes and charts

percentages of markets penetrated. At the same time, he incorporates the needs and a description of use.

Pitch1 looks at his single page of notes throughout the presentation. Invest1 looks down to his notes before asking questions. Six minutes into the drama, they begin pointing to the same chart Pitch1 had written demonstrating the roll-out of various languages, the investment and return.

There is a sequence in the video when Invest1 asks the question, *Where are you in development of this product? How far away from product can be put on the market?* The cameraman makes a slight laughing sound while the pedagogue opens his hands shrugs his shoulders, as if saying "nothing". Pitch1 quickly glances at the pedagogue and back again to the paper in front of him, rotating the paper around to be readable by the investors while answering, the "development phase!". He then points to the graph and says:

Pitch1: The initial investment is done. So we have the programming for and we have all the data for the Swedish language.

Invest1:	Hmm
Pitch1:	So, I would say the main investment is done. In order to...
Invest1:	And how much is that?
Pitch1:	That's uh 25 million crowns. It's very little actually. And the next hurdle is going to be when we are going to take English.
Invest1:	Hmmm
Pitch1:	It's going to go from a single language translated to a multilingual
Invest1:	Hmmm
Pitch1:	So it is still quite big, but then we can add each other languages without so much extra.

Dialogue 7.

Invest1 interrupts while he points to a place on the graph:

Invest1:	Which language is that?
Pitch1:	This is Swedish plus the development time of the initial software.
Invest1:	Oh, O.K.

Dialogue 8.

This dialogue demonstrates a familiarity, interest and negotiation of understanding around the diagram and the discussion about investments and returns by the two business professionals. Rather than acknowledging the current status of the project and raising his hands and shrugging as the pedagogue does, the business professional turns to his prepared diagram, and provides a coherent explanation for how an investment and return process could work over multiple years while "rolling out" different languages for different markets. He adds an arrow to the diagram as he discusses. Investor1 points to the same diagram, asking for clarification. Satisfied, they move on to the next item.

In this instance, the business representatives provide a demonstration of business knowledge in action and in practice as it unfolds over the course of a business investment meeting. Here we see the Pitch1 articulates his representation in a way that allows he and Invest1 to carry on a coherent discussion that convincing reflects that of business knowledgeable investors. The credibility of their business knowledge, despite their "play-acting", the laughing and exaggeration with fictitious numbers and evidence, arises out of the naturalness of their discussion, shared vocabulary, and appreciation of, and ability to negotiate the details of similar representations. From the moment Pitch1 introduces the agenda and Invest1 responds the agenda is "very much according to our questions", we are able to recognize a shared *highlighting practice*. To reinforce this reading of the situation, we introduce a final episode from the drama.

Invest1:	You mentioned percentage. Did you mention anything about the total market potential in terms of money?
Pitch1:	No. We have not yet. The time spent doing...but that we could do.
Invest1:	Yeah, I can understand it. It is pretty hard to estimate that if that is not an existing product on the market.

Dialogue 9.

This time Invest1 provides a business explanation for why Pitch1 could not have yet addressed the value of the market. In this instance, the business representatives negotiate the limitations of market research in relation to a new market. Pitch1 did not attempt to fabricate appropriate numbers as in the other examples, but instead said that they could do it. Invest1 then highlights, as if agreeing, the lack of appropriate material to easily conduct such a market analysis.

A BUSINESS SHOWCASE

The 60-minutes with guest participation in the project team's activities provides a showcase for not only business practice, but of the contrast between design concepts embedded in use context and use scenarios, and the concepts evaluated in relation to their value-generating potential (return on investment, etc.).

In the concept presentations to the business representatives, the teams presented the functional merits and pedagogic value of the Language Magnifier and the Beacon. In the sales pitch drama, the business representatives ignore the details of these concepts, and instead discuss the their worthiness for investment. The pitchman and the investor raise a host of business concerns complete with demonstrations of possible ways of addressing those concerns. They draw on both the project material they were presented by the project team at the beginning of the hour, as well as drawing on what business vocabulary, including fictitiously filling-in unaddressed business concerns with satisfactory answers.

Most striking when putting the concept presentations and the sales pitch drama together is the great difference in terminology and use of representations. The pedagogue on the pitch team appeared ready for the prototype to be used as a prop in the presentation as in his previous presentation, only to put it down without any acknowledge of it. At the same time, when the question about what stage the project was in, the director of marketing and business development had prepared a representation that appeared robust in its ability to communicate adequately to the concerns of the CEO acting as investor.

STAGING & ROLE MAINTENANCE

We successfully staged the sales pitch drama so that the business represen-

tatives that were called in to help the team understand business concerns played the lead role on both pitching the project and scrutinizing the project as an investor. This allowed the project team to take an audience role watching a display of the practice of turning concepts into profitable business propositions. Pitch1 and Invest1 put on display the building and contesting of business innovation practice through the case of a new offer for language learning support outside the classroom setting. The sales pitch drama did involve a certain amount of coordination. Inviting the right people at the right time to coincide with the project team's work. Tactically picking teams and a valuable sequence of activities. The role-play relied upon a playful atmosphere and the ability to develop the rules and roles along the way. For instance, at the beginning of the drama, Invest2 informed Invest2 that he was to take the lead role in the investor team. Despite such maintaining actions along throughout the activities, the main content did not seem to suffer.

DISCUSSION

The project-in-a-day, as emphasized by the final activity, successfully puts into play a wide variety of issues relevant for project partners. We were able to invite guests not as workshop participants, but as representatives of their field, to bring their knowledge to bear in an active way, on our material.

In this set-up, the four members of the project team are left watching and supporting their side of the argument. The way the sales story unfolds is, to a large degree, outside of their control, yet they are left to witness the possible dismantling or enhancement of their own ambitions for the project. In one respect, they are offered a coherent scenario of how the project could be handled from a business perspective. Here, the issues of affordable production, unrolling of the product, realistic distribution channels, and market potential dictate the development of the project. The social shaping of the project can be seen, heard, and felt by the differently positioned team members. They are left to assess whether the projected trajectories suit their organizational concerns, or whether they must

take actions to address the project trajectory.

In contrast to a question and answer format where the project team would ask the business representatives about their opinion and be asked to answer certain questions about the project, the unfolding of the case allows the team (as audience) to understand how the case could develop version, especially in the case that the core team delegate the project maintenance to others. A future orientation to the business potentials: potential benefits, potential pitfalls, and the shaping that goes along with it, in this case, demonstrates an uncompromising set of criteria for a concept to attract investment.

The project-in-a-day leaves the team with material to use for articulating a wide range of project-related issues. For instance, by placing the two concepts together with the web service, they can ask, is this the type of outcome we are working toward (the what)? In reference to the try-outs, is this how we intend to engage users (the how)? Will we pass the project on to business representatives like this (then what)? Do we need anyone else in the project?

We do not claim that holding a project-in-a-day activity at the outset of a collaboration can solve issues, but rather that, it provides a showcase for how the social shaping process in a project can unfold.

Through the example, we demonstrate of the paper, that the process of creating and performing concept mock-ups in the design process can also bring great value to the business aspects of innovation. Attention to how professionals code and highlight specific issues and their production and articulation of representations can provide great insight into their professional practice. Rather than spending long periods of time working out the details of multidisciplinary interorganizational activities, we favor staging authentic-like aspects of the project in a way that favors action over description. We demonstrate that it is possible, in a rather short amount of time (an hour, for example), to bring the tensions between different practices together in playful rehearsal-like activities.

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