MIKE KIPPENHAN
910 SE 42th St., #410
Portland, OR 97215
503-583-0753
kip@compoundmotion.com
www.compoundmotion.com
Instagram: ultratype

Contemporary Reframings of Design with/for Community

Background.

At Company, the Customer Communications Department (CCD) is comprised of over 80 individuals including designers, writers, account directors, production specialists, and various support roles.

Currently, there are seven Art Directors (ADs):

Senior AD General Merchandise, 11 years with company

Senior AD, Clothing, 5 years with company

AD, General Merchandise, 9 years with company, 1.5 years in role of Art Director, reports to A

AD, Electronics, 9 years with company, 6 months as Art Director, reports to A

AD, Clothing, 8 years with company, 2 years as Art Director, reports to B

AD, Food, 8 years with company, 14 months as Art Director

AD, Interactive media, 10 months with company

Discussion

Prior to the hiring of G, and promotion of F and D, the ADs constituted a clique centered around A and B. While this held true with the promotion of F, F was affiliated through title only. Once promoted, D quickly assimilated themself into the clique culture as A was directly responsible for D's promotion. Even though G was hired before D was promoted, G was pretty quiet for the first few months and thus the clique held its form. Ultimately, G began to distance themself from the clique and F soon became aligned with G. With this move, the AD clique became only a sub-group of the larger CCD and ADs A, B, C, D, and E reformed a new clique.

Scott (2000, p 114) described a clique as "a sub-set of points in which every possible pair of points is directly connected by a line and the clique is not contained in any other clique." As described above, ADs A, B, C, D, and E comprise a clique. With the addition of ADs F and G, the AD sub-group can be illustrated as a component group. This component group is one of several that composes the CCD.

Figures

1. A) AD Value Diagram. Heavier red line indicates stronger connection. 1. B) Value Chart. Illustrates that both senior ADs have the strongest connections. ADs F and G have the weakest connections to other ADs.

2. AD Clique Diagram illustrating A, B, C, D, and E clique and F, G grouping

3. Illustrating "double" size AD cube.

4. Illustrating "Art Director Row" and proximity to windows.

5. Floor Chart showing current position of all ADs.

6. Proposal for Seating Re-Org illustrating AD Clique and F,G grouping

Reducing inequality.

1. Job Titles

Due to the fact that Company—which CCD is part of— is very hierarchial, maintaining the current job title structure would make it almost impossible to break the AD clique. It is the opinion of AD G that ADs A, B, C, D, and E use their job title to maintain power positions over the junior level designers, writers, and account people.

Solution: Job Title changing is not an option.

2. Performance Reviews

Currently, all ADs preform reviews of the junior level designers in their team. Since reviews are directly related to position promotions and pay raises, this offers the AD tremendous power over their team. In turn, junior level designers avoid conflict with their ADs while also exhibiting desire for promotion to AD level—who can blame them when—its fun at the top.

Solution: Utilize a rotate system for reviewing junior level designers, thus not leaving power in any one AD's hands.

Contemporary Reframings of Design with/for Community, *continued*

3. Team Composition

Junior level designers stay with the same group (General Merchandise for example) for years on time.

Solution. Allow junior level designers to rotate teams with regular frequency, thus allowing them to interact and report to different ADs.

4. Seating

Currently, three of the ADs (two of whom are Senior) occupy “Art Director Row” the most secluded area of the floor which has the added benefit of having a full wall of windows.. The remainder of the ADs are scatted over the subsequent rows. In the planned seat reorganization slated for late May, all of the will occupy two full rows, thus reinforcing their power and reinforcing the A, B, C, D, E clique.

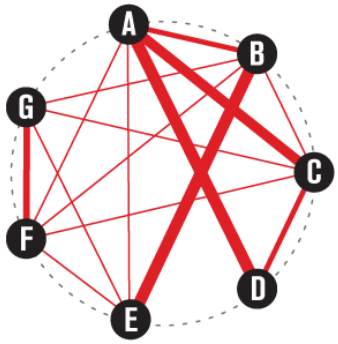
Solution: Scatter the ADs throught the floor, thus breaking up proximity of clique.

5. Cube Size

Currently, ADs have double sized cubes, junior level designers have single size.

Solution: All ADs move to single sized cubes.

Figure 1



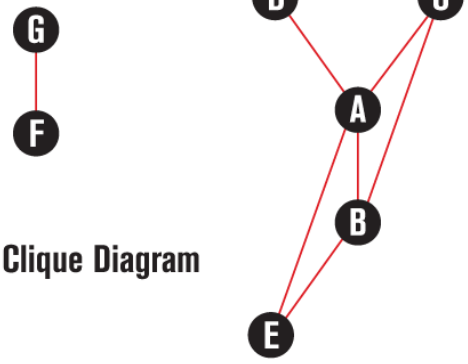
Art Director Value Diagram

Heavier line = stronger connection

	A	B	C	D	E	F	G
A	-	3	6	7	1	1	0
B	3	-	1	0	7	1	1
C	6	1	-	3	0	1	1
D	7	0	3	-	0	0	0
E	1	7	0	0	-	1	0
F	1	1	1	0	1	-	4
G	0	1	1	0	0	4	-
Sum	18	13	12	10	9	8	6

Art Director Value Chart

Figure 2



Art Director Clique Diagram

Figure 5

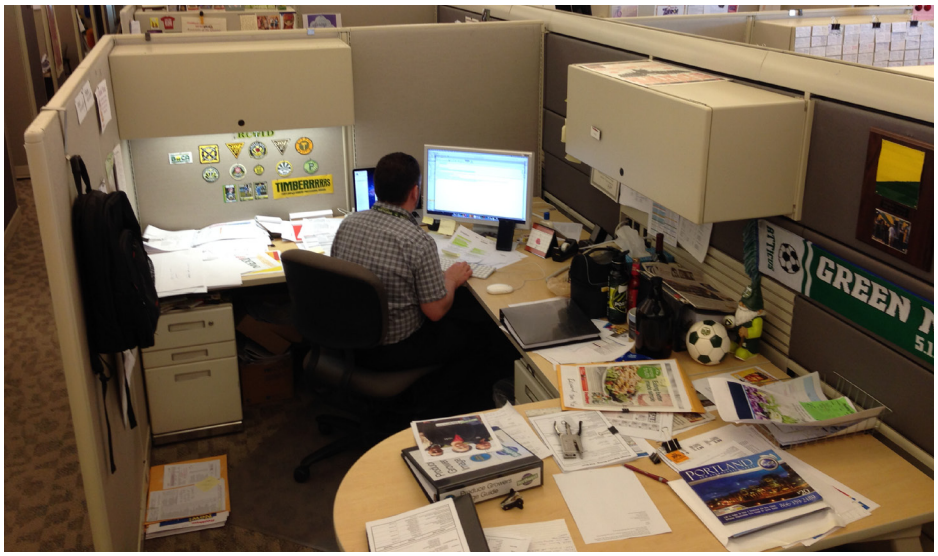


Figure 6

Figure 5

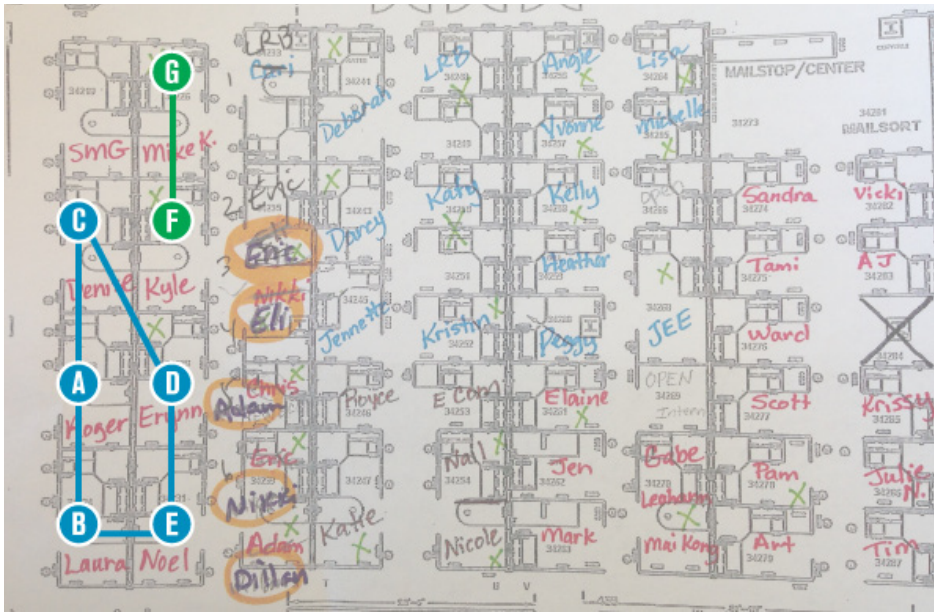



Figure 6