HYBRID SPACES

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1 INTRODUCTION

Designers have always influenced the world and the reality they originated themselves in. In the 1950'es there were a shift in Europe, and the designers started modelling and shaping the offices, homes and spaces within our society (Sparke, 2013). The culture of design and how we live have changed many times since, and in the late 20th century the open-plan office space was introduced to the world. Corporations immediately went from closed and singular offices to open spaces with multiple employees in one room, sharing the facilities. Nobody wanted to be left behind on this trend. Not only did this mean change regarding rearranging the office venue, it as well meant a whole new organisational structure of the organisation. The physical walls between employees, managers and superiors was removed, which culturally meant that the workflow and processes didn't have the physical and mental limits (Gehl, 2007, p. 58; Allen et al., 2004; Bakke et al., 2007). Suddenly the processes between organisational layers became clearer and more fluent, because of the transparency. The general activities and tasks provided by each employee became broader, and the variation of employees became more considerable. Having a more variated team, fewer walls and more interactions between the employees as well, required a new set of tools for the employees to fulfil their jobs correct in these new settings. The more open and collective office space have only been evolving and growing till today, embracing the more collective workflow, structural changes and cooperative feel (Allen, et al., 2004).

The open-plan office space has of course received some criticism as well after having been tested through the years, especially for not embracing individualities and different workflows. The diversity of the modern workspace quickly became clear to many organisations, as they needed to embrace the essential requirements for individuality, confidentiality and contemplation. The individual employees have different needs and some doesn't thrive in open-plan office spaces, which of course at some point will clash with the culture and behaviour in the accessible and buzzing space. The general research of the modern office space has therefore moved towards making niches within the open space, dismantling the total collectiveness and adapting to the individual needs of the employees, incorporating a space for different necessities and tasks (ibid.). The degree of flexibility within the spatial system in open-plan offices will provide a higher degree of freedom in the performance of work than organisations with fixed offices. This non-territorial workflow, supported by the flexible office structure, will give the employees the possibility to use the space as needed, or seek outside the building, exploring the frames of their work environment (Bakke et al., 2007, p. 28-30).

A few offices have taken this a step further, making their office a hybrid space. The hybrid space and organisation combine multiple functions and platforms within one space, allowing several organisational functions to happen, collectively and inseparable to each other. Working within an hybrid office space where walls, tables and furniture are objects for changing the everyday space, will provide the employees the creative and spatial flexibility they need for their job, reshaping for the individual projects and needs. The interior design is still closely connected back to the open-plan office space, but the function of the space has become more polyvalent, exposing signs of Design Thinking. Instead of having only one function, the organisations combine tasks, workforces and businesses within the space, sharing employees, assignments and purpose. Due to only few Danish offices have conquered this new form of structuring the organisation, the offices have been selected to this thesis based on their success in adapting the hybrid functions.

Coming with vastly different backgrounds and industries, these organisations have managed to solve a complex and different kind of organisational structure throughout the hybrid space. Combining a classic flat organisational structure with a more complex matrix structure, but still not following the guidelines of the structures, the organisations are fluent in tasks, departments and positions. But can the hybrid structure be adapted by just any business, or are some organisations more associated and compliant with the structure and culture of a hybrid space? Despite researchers and scholars around the world having made thousands and thousands of investigations and studies on office spaces and efficient work flows, the hybrid space still hasn't been mentioned in the studies related to office space yet. Right now, the term is still claiming its name in the Danish business world, and many of the Danish companies using the structure have made an individual statement on how they use the hybrid space. The aim for the thesis is therefore to connect the elements of the hybrid space, making a clear organisational design for future organisations to use. By fleshing out the organisations and assembling the essentials of the hybrid space, can give other organisations the right tools to understand what this structure requests.

ABSTRACT

When looking at work environment and organisational design, they are both being valued higher today by the businesses and employees than just twenty years ago. Office spaces are designed to suit the individual organisational structures and the constructiveness of the employees. Lately a few Danish organisations have experimented with the upcoming organisational design, the hybrid space, combining multiple functions, operations and tasks within one single organisation. The hybrid

space is a polyvalent space, rethinking the organisational structure, strategic use of employees and affiliation to the organisation. Through office design and diverse projects, the employees have more transparency in their assignments, organisation as well as in their teams. Because the hybrid space is new to the Danish organisations, this thesis aims to flesh out the structure and occupation of this organisational design within the office space of selected Danish organisations.

Findings indicated that the hybrid organisation embraces flexibility and creativity on individual and organisational plan. Due to this creative structure, the hybrid space creates spatial belongings within the space, structured by both organisational factors as well as personal factors. Having a polyvalent space like the hybrid space constructs social subgroups and spatial boundaries for the users of the space, embracing both the creative and dynamic flow in the space.

LITERATURE REVIEW

Many students and scholars have studied the topic of strategic design, but mostly with the main focus of the business side. Design have always been known as making something intended for a specific purpose (Oxford Dictionary, 2005, p. 413), mostly in the form of a product, a building or a service. Adding 'strategic' in front creates an addon for the term of design, allowing the combination of the product, the usage and the business to fuse, making the design more beneficial. When using the tools provided by the strategic design, the rules from both the design and business world are adapted, creating different outputs and solutions than if only using classic business tools. The literature of this thesis will therefore take some of the classic approaches of the business world, combing them with characteristic architectural considerations, relating to the physical space. Having divided the space between business and architecture, an additional layer will be applied, considering the affiliations of the users of the space and their prospects within the space. Because the thesis and the problem statement include the physical space of organisations, the combination of both business and design needs to be present in the literature to grasp how offices have changed in structure and decoration in the past twenty years.

Firstly, the definition of the hybrid space was determined by using other researchers' classification and usage of the term. Authors like Peter Zellner (1999), Greasley & Wang (2015) and Johansen (et al., 2015) have all been forming the definition by their analysis and designation of the hybrid elements within the observed organisations. The different definitions have therefore been compared to make parallels between the very assorted data and definitions. Some of the definitions build upon each other, linking the definitions together by supporting the general foundational positions in the

hybrid space and organisation. By isolating parts of the definitions and adding Design Thinking theories (Sparke, 2013), the basic structures and thoughts of the hybrid space starts to evolve. Continuing with the basics of the hybrid space, adding upon the structure, the classic organisational designs (Hatch & Cunliffe, 2012) were analysed in the context of the basic structures and grid of the new organisational form. Despite having looked for alternatives regarding merging structures of both organisational design and organisational structures, the general theory of organisational structure is rather set, only mentioning fusions of the organisational design within merging organisations. The general indication of a mixed structure has not yet been found in the organisational design, indicating the lacking literature on the subject or within the field.

Reviewing the analysis with the structure used by Marianne Stang Våland (2010 & 2019), the organisational design will start to form a collaborative pattern towards the general construction of the space and the design elements represented in the hybrid space. Here the clear shapes and characterisation of Design Thinking (Sparkle, 2013) will show a strong implementation of the design strategies. To emphasise this construction, the notions of Jan Gehl (2007) have been employed to analyse the physical space where people interact and work. The tools to analyse the physical surroundings and the division of space have as well contributed to understanding the social space and its function. Hidden boundaries of private and public levels, social distances and the actual use of the space have all been stronger in the process. The notion was extended in the context of Lefebvre's spatial triad (Lefebvre, 1991), analysing the perceived, conceived and lived space. Just like Jan Gehl, the usage of the room will create different boundaries for the user to engage in.

Despite wanting to define the hybrid space and having seen the usage and production of this space, the literature within the field is very insufficient. The literature from the organisational design combined with the literature of physical surroundings have given a thorough and profound understanding of the function, structure and usage of the space. This has as well provided a general understanding of the dilemmas and problematics produced when operating in a hybrid space. Viewing the usage of the space can too function as a future guide for organisations interested in implementing the hybrid organisational design and how to read the diversity of a space.

PROBLEM STATEMENT

Since the term hybrid space, or hybrid organisation, is new and haven't found is stable ground in Denmark yet, few organisations have still tried to comprehend the

new organisational form. In selected studies organisations abroad have as well given their proposal to the hybrid space, contributing with multiple definitions to the term. But despite their many definitions, numerous of them becomes too narrow, creating an extremely constricted frame for other organisations to unite with the hybrid organisational design. Having a limited frame will not only constraint the organisations by their industry, but the general implementation strategy must be investigated and established from scratch every time. Since there already are multiple organisational designs, describing the structures within the organisations in generally implementable terms, the hybrid organisation needs a general description and affiliation, making the structure easy to implement. Since the term and structure is new, both abroad and in Denmark, the general establishment needs to be mapped out, representing the right and compliant organisations. With its embracing and flexible workflow and combination of organisational structures, the hybrid space allows multiple workflows and teams to exist within a polyvalent office space. Therefore, the following problem statement have been set, to solve and define the actual definition of a hybrid space, simplifying the transformation for organisations wanting to implement this new and innovative organisational design. The problem statement goes:

How can the hybrid space and organisation support a creative and diverse work environment within the organisation? And can you design an organisational structure that involve hybrid spaces?

COLLABORATIVE PROCESS

Being enrolled on the master programme Strategic Design & Entrepreneurship, the expected, sensational and very complex combination of Copenhagen Business School and The Royal Danish Academy will as well be brought into this thesis. Due to the duo-functional education, the balance between business and creativity will construct the framework for the thesis. To ensure the combination of theory and ontology, and to create value and understanding between the two educational institutions, the thesis have been made in collaboration with Julie Ebdrup Maar from The Royal Danish Academy. Because the educational structure of this program is never seen before, the thesis will contain elements and themes from both educations, exploiting this unique opportunity to combine two very diverse and harmonising institutions. Because of the very different requirements and study regulations from both institutions, the collaborative project will be registered as two individual thesis projects, complying the individual required guidelines.

The collaborative process has involved the thesis topic, collecting data, observing and analysing the results. The strategic design has been an essential part of the topic,

due to complying both study regulations and supporting the connection between the design of the product and the analysis. The process has therefore involved supervisors from both institutions, ensuring beneficial process for both parties and institutions.

Because of the individual thesis projects, the observations have been planned, selected and collected in collaboration, guaranteeing a joint dataset being beneficial for the cooperative project as well as the individual projects. In the planning and formation of the methodology related to the observations, the method has been focusing both on the general observations of the space as well as the interactions within the space. Especially when doing the observational study, the use of two observers have been particularly important enabling a better and more comprehensive data collection and eliminating some of the possible biases that could occur in an observational study. Having multiple tasks like fieldnotes and ethograms have as well been possible when working with two observes, dividing the tasks between observers.

Being able to chain the two studies have contributed to the joint leaning as well as being able to contract the best from both educations. When combining this thesis to the product completed by Julie, the strategic design of the research will show, linking the business to the design and back. The thesis compliments the product, contributing with the thorough investigation of the problem statement, leading to the product as a result of the thorough analysis. The exchange of theories, perspectives and individual knowledge from the field of business and design have as well brought a nourished and fairly argumentation and debate about the different problematics and solutions. Each topic has been carefully discussed in the context of business and design, discovering similarities and differences between the two, bringing new and diverse perspectives into the project.

2 METHODOLOGY

Striving to observe and detect social patterns and uses within a specific space, this thesis has an interpretivist research philosophy and a social constructivist ontology. The two theories complement each other by how they search for the socially constructed and unspoken patterns, which in this thesis is grown by the organisational culture and contained by the function of the space. The culture we have learned as a group within groups cannot be observed directly, why an understanding for the community and the social influence is needed to fully grasp the underlying structures and how to spot these. Working with different organisations, containing different actors within different cultures, the methodology assists to sort and align the information. This requires a large set of skills and cultural understanding to sort in these millions and millions of imprints, patterns and structures, being able to spot the pattern behind the action, and not just to react on the act. Being able to understand the data and to associate the organisations, some universal laws need to be set to reduce the complexity of insights (Bryman, 2012; Holm, 2011).

The interpretivist research philosophy emphasises that humans are social actors working in social groups, when trying to understand and analyse the different phenomena surrounding them. Collecting these phenomena will help create a meaning between the people and the impact they will have on the social group. Based on the person's role and social act, the phenomenon can be understood and analysed, understanding the background and societal context of the actor. Because people construct and form the meaning, the researcher will study these meanings. Especially when observing in the business settings present in this thesis, the complexity is often quite unique due to the context. Here the social actors meet in subgroups, constructed and shaped by the organisations, coming with one set of social skills. These skills will be inflicting with the social construction set by the organisation, but in many cases, these will blend into the organisational skills, having a dynamic social culture. The social setting and culture therefore need to be understood by the individual organisation, and afterwards put into the established universal laws related to the society (Saunders, Lewis & Thornhill, 2019).

Contributing to the research philosophy, the social constructivist ontology emphases that humans are social actors, living in a social community. We create our world by whom we surround ourselves by. The American philosopher of science, Thomas S. Kuhn argues that we are having a social community, and the social paradigm will decide what we will see, focus on and choose not to see. Reality is a social construction, and the humans living in the act are shaping the reality together, being

social actors shaping the world we know. We generate our ecosphere by the relations we have, creating subcultures within subcultures. The value of money and the prestige of being a doctor has an appointed value, because we as a collective have agreed upon this (Bryman, 2012, p. 32-35; Holm, 2011, p. 27-36).

The ontology has been pivotal for the thesis and the project because of its connections and concerns to the different actors experiencing and participating in the hybrid space. Working from a perspective of a social paradigm have as well been shaping the design process, leading the design of the thesis towards a more spatial expectation of the classic organisational structure and work flow. The design process has as well been a frequently used concept throughout the thesis when evolving hypothesis and structuring the data collection. The general production of the data used in this thesis have been structured around the inductive method. Starting with a blank paper, the research, learnings and findings will shape the direction of the theory and the results. Going opposite to the deductive method, the theory will develop the outcome of this research. Working within the method of searching before asking, the few observations completed have been generalisable to make a representative hypothesis, in the combination with the selected theories. The combination of both data and theories have arranged the results, to support eventual observational differences and theoretical deviations by sustaining each other. To conduct correct and optimised observational data, there have been some prior observations to the investigation, establishing some ground theories about the problem statement, enabling the observers to collect the most relevant data. The method prior to the observations has therefore been a combination of inductive and deductive. The foremost method has been the inductive, with a modicum of deductive method. This has allowed the probability to go back and forth between the data and theory, progressing the results by ensuring the validity between the two (Bryman, 2012, p. 24-27).

EMPERY

The general structure of this thesis is a theoretical/empirical construction, combining a smaller and non-representative dataset with various theories to support the problem statement. The empirical data have not been sufficient enough to make well-argued assumptions and generalizable results for the over-all hypothesis. Therefore, the thesis will have its base in a theoretical approach, building upon literature and models with bordering topics and theories relating to the subject of the hybrid space and organisation. The collected empirical data will then be used as supporting arguments to the theory, giving crucial insights in the usage of the theoretical approaches (Bernhardt, 2006, p. 69-75). The theoretical part of the thesis will therefore have an

individual character, only being supplemented by the empirical data. The collected data will help to either solve questions regarding the theories, clarify any wonders or point out where the theories are deviating from the empery. The theoretical part will therefore function as a frame for the empirical data, organising and structuring the empery.

The combination of both theory and empery will assist to clarify and simplify the term hybrid space in practise and implementation for organisational use. The term will be defined in more precise means and terms, due to the very vague and contradicting definitions found on the term. Because the hybrid organisational structure and space is rather new, both as an organisational design and as a term in Denmark, the general construction haven't been tested much in Danish organisations yet. Only modern, creative and innovative organisations have so far been experimenting with the hybrid space, adjusting and remodelling the structure as needed due to the lacking general structure. Therefore, the theoretical analysis will enlighten both strengths and weaknesses of the academic literature, as well as adding and adjusting the term in combination with supporting research. Because the hybrid space and organisation are still found in many variations, the conclusive design is still finding its natural shape. Positioning the theories with the empirical findings will consequently confirm or deny the actual use of the theories in the selected Danish hybrid organisations, getting closer to an actual definition. This will not only challenge the multiple definitions already made of the hybrid space and organisational design, but as well if the usage and design is truthful in the observed organisation.

PRIMARY DATA

If wanting to learn about certain behaviours amongst a social group or work interactions, direct observations is the method to understand what people really do and why they do it. But there are as well some important and ethical considerations when choosing direct observations, regarding the observed people. How will people react to the presence of the observer and will this change their behaviour? Should the observer participate in the study, to be part of the activities in the space? There are many questions for the observer when initiating an observational study, and the answers of every can affect the outcome of the result. At first the primary focus of the observation was to flesh out what to collect and how to ensure the right data was collected at the scene (Spradley, 1980). According to H. Russell Bernhardt (2006), before starting any observational study, four questions must be answered:
1. Who do I watch?
2. Where do I go to watch them?
3. When do I go there?

4. How long do I spend watching people where I am?

Building the scene for the observations by imagining the people using the space, made it possible to map out the process, visualising the elements needed to fulfil the observational study. Having fleshed out the setting and the prospects of the outcome, the overall guidelines for direct observations formed the general observational structure being respected throughout the study. Despite observations are seen as the most convincing form of evidence regarding data collection, this form is often side-lined in the business and management field, when collecting data (Sandiford, 2015). Many researchers and research philosophers all agree, that direct observations require a lot of training in order to really grasp the potential of the method (Spradley, 1980; Bernhardt, 2006; Sandiford, 2015). Since the timeframe of this thesis didn't allow multiple experiments prior to the observations, practising the skills and used sampling methods, it could be argued that all individuals do participant observations when learning to live and commit in our modern society. As humans we observe the people around us, reflecting upon the patterns we see while decoding them, in order to mimic them ourselves. Determined by where we are living and working, we will enter and be part of new cultures and subcultures more often than we even think (Sandiford, 2015).

Working with direct observations assists the observers to achieve more accurate results, being in the field surrounded by the results. By observing the actual usage of the space it's possible to address issues that is typically not studied easily, allowing more in-depth problematics to be found and solved. Of course, the direct observations as well require quite a lot of the observers, often feeling exposed during the observations. Alone the physical presence in the space can intimidate or shatter the actual users of the space, either by noticing the observers or the notations of the activities. Because the typical direct observations are quite time consuming, the very intense presence of the observer within the space can as well reveal the observer's purpose, giving people the opportunity to stop the observations by contacting the observers (Bernhardt, 2006). Relating back to the research being an a posteori investigation (Holm, 2012, p. 8), an establishing observation were made in the observed space to ensure the correct information was obtained in the observations. The method therefore needed to be broad, to understand the complex patterns, usage and types of organisation operating within the space, but sill narrow enough to collect the specific findings for observing and analysing the organisational design for a hybrid space. Consequently, after having tested multiple hypotheses of outcome, the method of direct observations has been chosen, confirming an observational type for researching behavioural patterns.

The sampling frame for the data collection have been made on the basis of cluster sampling, due to the unique composition of the social groups and individuals.

Because there are no convenient list or framework for the observed individuals, their only link is their presence in the space, as a natural cluster, relating to either Cobe Architects or Dapanneur. Their sociological factors like geography, religious beliefs, specific activities etc. cannot be accumulated into just one list, the combination only exist in the cluster they are and exist within. The cluster have been chosen through selection of the organisations firstly, choosing organisations who have adapted the hybrid organisational structure or space, and then secondly their level of adaptation. Their geographical position has as well been a criterion for selection, due to the restricted time frame of the thesis. As a result, only Copenhagen based organisations have been selected for the observations, despite hybrid organisations is more widely seen abroad. Having created a narrow list of possible organisations, the organisations were contacted in order to arrange the observations and the final selection was based upon the results of the conversations (ibid., p 157). Because the sampling frame was quite narrow, and the organisations were chosen upon their individually take and adaptation of the hybrid space, the degree of representativeness have been low regarding a populational view (ibid., p. 151-152). In the context of their cluster, the sample is representative for the individual organisation, allowing the observers to get a more realistic dataset within the organisation.

In the process of collecting data, direct observations have been used in the office of Cobe Architects, in their café, hosted by Depanneur. Cobe Architects is a Danish architectural studio, working in the field of urbanism, landscape and architecture, located at the North Harbour of Copenhagen. Their studio is working as a laboratory, giving the 150 employees endless possibilities to experiment and investigate new forms of working and modelling (Cobe, Office, n.d.). Depanneur is a design driven convenience store and bar, with its main store located on Nørrebro in Copenhagen. In addition to their bar and café, they as well produce a number of products in the form of beverages, locally and organic produced (About, n.d.). According to the barista, Depanneur chose this collaboration to give something back to the area and community (appendix 3).

To understand the interactions between the employees, the general visitors and their individual use of the space, continuous monitoring have been used. The monitoring has provided multiple sets of data making it possible to compare both patterns of the individual persons and employees, but as well patterns within social groups. Clear social structures and patterns have been noted down using field notes, making it able to compare with theories in the analysis. The method has as well been used when assessing relations and interactions in the work environment and have in other studies often been used to observe how people use architectural spaces (Saunders, Lewis & Thornhill, 2019, p. 137).

For collecting the correct data, the participation of the researchers has been inactive, in the process of facilitating passive observations (Spradley, 1980). This have been chosen due to the extremely delicate situation of observing an office/café environment containing teams, colleagues, arranged meetings, private persons and friendly gatherings. If the observers were to engage in the observations, their presence would have seemed too obvious, creating more noise in the observational sphere, than without their attendance. Of course, the participation of the observers must as well fit the philosophical orientation and the research question of the thesis, accompanying their choice. Consequently, the chosen method of inactive observations has some tensions regarding the methodical pulls of the research demands. Obviously, it can be really hard to code for socioeconomic class and sense of belonging when the observer can't talk to people, asking questions about the space, the usage or how they perceive the transitions (Bernhardt, 2006). Still, the anticipated output didn't directly demand any additional interviews or participation, continuing in the chosen direction of being anonymous. As the complete observer, the attempt is to combine both involvement to the space, the social patterns within the groups and the data, while as well detaching from the social activities, by not interfering with the usage of the space. The observer's participation will always contaminate the settings by their presence, and the inactive participation is a method chosen to influence the results as little as possible, despite being a challenging technique (Sandiford, 2015). Observing within the settings of a public café as well contributes to the observer's anonymity blending in as an ordinary guest, leaving the observations as intact and true to the ordinary as possible.

The direct observations as well have its limits expressed in the form of the observations – it is not possible to observe everything or to note down everything. Therefore, two additional approaches have been used to supplement eventual observations neglected in the observations. Complimenting the use of direct observations, the observers have used field notes taken at the observations and ethograms made in the prior observations, establishing the schemes and observational important settings. Collecting multiple forms of data while sampling will somehow affect the sampling, either by distracting the observer from observing all the time or focusing on lesser important patterns. Despite having chosen two additional methods while sampling, the ethogram has been made to count quantitative doings in the space and to either confirm or disconfirm premade assumptions. The fieldnotes will as well function as supplementary notes to the observed, assisting when analysing for specific patterns, and during the analysis, giving the opportunity to revisit the observations multiple times (ibid.).

Regarding validity, it was not possible to record any of the observations on video, due to the very open and self-reliant space. Having the function of being both the main

entrance for the Cobe Architects' employees, a café for the local community and a place for hosting job interviews, the private sphere would have been contaminated by the use of camera, losing its integrity and the natural behaviour of the cluster. Because the space is architecturally very open, the use of camera could have been spotted by the by passers, creating a false and unnatural usage of the space, making the observations incorrect. In general, the size and usage of the room made internal validity hard to circumvent in the form of recording the observations. Creating internal validity for the study have been attained through random selection, the use of two observers, fieldnotes and ethograms. The combination of the four elements have been the most ideal method for the observation to create validity at the given space, within the frame of the chosen observational method. The external validity of the study will be present in the exclusion criteria set for the observed organisation, regarding the hybrid organisational structure. Replications of the study would be possible at other organisations, meeting the requirements set by the observers. On the other hand, the situational factors, in the form of the observed hours, will contain the uniqueness of the space and selection bias work in contradiction of external validity (Bernhardt, 2006, p. 113). In the context of the observational validity is as well the possible biases throughout the observations. Observers can of course rehearse their observational skills, and observer bias can never be eliminated completely, but training can make the observations more reliable and accurate (ibid.). As in this observational study, the data was collected in the accustomed surroundings of a Danish organisation, working in a familiar cultural setting typically seen in the observers every day work life. There are as well dangers of conducting observations in an environment that the observer is familiar with, containing both advantages and disadvantages when thinking of biases. The cultural settings and frames of a typical Danish work environment is already known by the observers, giving them a more profound understanding of the space and the social settings. Knowing the cultural surroundings of both a Danish café and a Danish office can as well create anchoring bias in the form of interpreting information or having specific expectations to the space, missing important details in the clusters. Observing in one's native country, observers tend to only look for the unnatural behaviour, neglecting important details that could be clearer and more visible to the unknowing eye. Therefore, it is important that the observers recognise their position and knowledge in the field and relation to other participants, regarding their internal social acts (Sandiford, 2015). The two supplementary methods used to construct and collect the data will be described in the following sections.

Ethogram
The use of ethograms has been used to structure the observations and type of data. In modern observational studies, the use of ethograms is standard practice in ethology. Supporting the observer and the precise data, the identification of the

mundane and extraordinary in the social settings must be set, which have been done through ethograms (Sandiford, 2015).The ethograms have been made after observing the space for a day, determining which data to be of importance and which not to bring into the observations based on the people and the usage of the space. A coding scheme could as well have been made in advance, because the segment is known to the observers, but a scheme has not been formed due to the potential of incorrect observational direction (ibid.). When working with an ethogram, it has been possible to divide the observations, having both qualitative data in the observations and quantitative data in the ethograms. After having generated the structures for the ethograms, their usage during the observations have guaranteed a more structured observation, with several field notes, codes and samples, without affecting the sampling. In the search for specific patterns, the ethogram had a quantifying structure, making it able to compared across days and types of gatherings, when observing (Bernhardt, 2006).

The ethogram made at Cobe Architects and Depanneur were mainly divided into the time of the day. Depending on the interval, the attitude and social patterns would change, challenging the structures, usage and spatial belonging of the space. The ethogram therefore seemed broad at first, due to the variation of observational patterns matching the different interludes.

Fieldnotes

Ensuring notes and additional observations besides the ethogram, fieldnotes have as well been conducted during the observations. Due to the risk of causing noise when collecting data, the notes have been conducted by only one of the observers at a time, guaranteeing at least one person observing the space at all time. The fieldnotes have afterwards been discussed, analysed and compared by both observers, paralleling notes and ensuring homogeneity in the observations. Because the notes have been collected by both observers, alternating between the observers, the restructuring of the notes was important to obtain repetitiveness in the tone and observations. Many of the biases and subconscious interpretations were also reduced in this process, discussing the finding and scopes of the day (Bernhardt, 2006, p. 387-404).

Contrasting the ethograms, the fieldnotes provided a more deep and individual understanding of the situations arising in the space. It's been possible to collect qualitative data with the use of fieldnotes, due to their descriptive and illustrative function, adding more details to the data. The notes as well provided crucial insights regarding patterns and internal social hierarchies, contributing to the analysis as an additional inclusion of theories.

SECONDARY DATA

Making coherence between the different concepts and the primary data, desk research in the form of additional theories and academic papers have been used to consolidate the different perspectives of the problem statement. The secondary data has brought the primary frame for the characterisation of the organisation, building the theoretical foundation for the definition of the hybrid space. Using the data and results from other researchers, have created a secondary dataset for comparing characteristics regarding the hybrid space. The general similarities and especially the dissimilarities of the two datasets became clearer, as compared and analysed, having the secondary dataset at an additional test to the collected dataset.

To establish the fundamental definition and structure of the hybrid space and organisation, secondary data in the form of prior investigations and evaluations of hybrid organisations have been collected and used. Building upon the premade definitions set by other researchers, have made the intended basis of the hybrid structure, enabling to form and add upon the hypothesises. The individual definitions all contain some general similarities and dissimilarities, but all builds upon the same structure, often extending and elaborating on the suggestions and results from the analyses. This have indicated some ground rules and parallels, assisting in the general definition of the rules connected to the hybrid organisation. Despite some dissimilarities in the analyses, these have still provided crucial insights when clarifying the thoughts and considerations behind their results. Viewing the results of the secondary data have as well brought some clarity regarding the definition of the hybrid space, exposing the many differentiations within the definition of the space. This could suggest that the space is hard to define, having a principal definition combined with multiple adjacent classifications. Therefore, basing the foundation of the definition upon secondary data have not only provided the thesis with comparable cases, but as well the endless possibilities when viewing the nearby arrangements of the individual organisations.

ETHICAL CONSIDERATIONS

When working and observing a space and the interactions in the space, the many people passing by and the users of the space will naturally be included in the observations. Because they define the space and the function, their presence is important and essential for the analysis of the space. Since the persons as individuals have no impact on the data, the observations have been made without their knowledge of the data collection. Being the subsequently holder of the credibility in the investigation, the observer must create and maintain the needed trust to the observed individuals, ensuring that the trust is neither broken or abused. If the trust is lost, the credibility of the investigation is ruined. The method of direct observations has been chosen after several discussions within the team, regarding the ethical impact a method like this have on the study.

The main ethical question when doing unobtrusive observations, where the observed don't know they are observed, is if the credibility in the researchers will be suffering from the feeling of manipulation. Because the observation site consists of both employees and guests, the guests are being observed without knowing, due to their secondary role and impact on the observations. This have been chosen within the team, to limit the potential change in people behaviour, making them act natural in the space when being observed. The fieldnotes and ethograms have as well only been collected in physical notebooks, removing any noise and imaginable disharmonising work methods when working with a computer. Mirroring the habits of the guests as well led to the usage of physical notebooks, due to the other guests and employees typically weren't using computers as well. The last was chosen after observing the room making the ethograms, seeing the typical workflow and use of the space. Some of the employees were informed of the observations and were as well able to give their consent of participating in the observations. As researchers, the credibility will create the needed trust in the observed through the method and research. If this trust is abused, the credibility of the researchers will be lost. So, if the guests of the observation site noticed the collection of data, will this impact their use and interaction of the space, refraining themselves from their normal behaviour within the space? And will this change the output of the results, creating non-representative data?

LIMITATIONS

After being in dialogue with a handful of companies, planning and arranging an observational study of their use of the space, the study was cancelled by the Covid-19 pandemic. Due to the total lockdown of Denmark, all non-important activities were cancelled throughout the society, and many businesses had to shut down for a period of time. Therefore, there were only collected two days of observational study at Cobe Architects and, before all of the companies closed down due to safety regulations issued by the Danish government. Because the pandemic procrastinated, it was not possible to continue the collection of data after the pandemic as it was too close to the deadline of the thesis hand in. Therefor the general structure of the thesis has been changed halfway through the process, focusing on a more theoretical oriented thesis instead of the original observation-based thesis. The thesis will therefore be based on different theoretical approaches, fleshing out the organisational design and structure of a hybrid space, using the collected observations as examples and discussion themes. The desired discussion and comparison of organisations was therefore not possible, because of the missing collection of data.

The companies selected for the observational study were at first chosen upon their qualities, adaptation of the hybrid space and their leading role within the field. Despite long dialogues with some of the companies, the two biggest organisations leaped the arrangement of the observations just a week before planned. This was of course very unfortunate for the data collection, but as well created some possibilities regarding researching other companies embracing hybrid spaces in a slightly different way. A secondary selection round was made and two additional companies were chosen, this time focusing more on their employment talents. After having visited one of the planned observational sites, The Audo, a general impression of the room was given to the observers, which will as well take part of the analysis in the thesis.

3 THEORY

The theoretical framework of the thesis is built upon a structure going from organisational plan to the individual person. When working with a physical space within an organisation, many approaches can be practised. Coming from both the KADK and CBS, the combination and interaction between architecture and business is indispensable when solving an analytical hypothesis. The connection and belonging of the two terminologies do not only compliment what the other is absent in, they as well collaborate on many levels. Because the thesis has a theoretical/empirical approach, the theories chosen for the analysis will as well form the structural frame connected to the hybrid space and organisation. Building upon prior definitions of the hybrid space and the hybrid organisational design, their results and definitions have been compared and evaluated, forming the definition used throughout this thesis. Altering and adding theories to the foundational structure, different approaches from both the business and design field will be enhanced to outline a more precise definition of the hybrid space and organisation.

The literature used to analyse the hybrid space varies from architectural studies, observational findings and analyses, organisational design and definitions of spatial belonging. Starting broad by analysing the organisation, theories covering organisational design, efficiency, organisational creativity and organisational structures will be used to investigate the social flexibility when working within a hybrid and polyvalent space. The organisational layers and structure will adopt onto the employees, setting the workflow, team formations and subdivision of responsibilities. Working with an organisation and a physical space, the workspace will not only be constructed by the subconscious organisational structures, but as well the material frames establishing the organisation. Therefore, theories concerning the physical space, spatial belongings, public/private spaces, architectural tools and literature for the general construction and composition of the space will be used to clarify the physical workspace of the organisation. When working within an organisational space, the social structures are a dynamic constellation, changing depending on the space and the spatial belongings. The architectural tool will therefore as well give insights to the social constructions of an office space.

ORGANISATIONAL THEORY

ORGANISATIONAL DESIGN

In the world of organisational design there are thousands of authors who have given their proposal to the different strategies and approaches. Although their many diverse suggestions, they have all agreed on four organisational strategies, among others, existing across most of the business segments. Using the organisational theories defined by Hatch & Cunliffe (2012), the different organisational designs will be endured to comprehend their organisational dynamisms and structures. These four classic organisational designs have a long list of benefits if used in the right organisation with the right type of organisational manager and number of employees. Of course, they as well have specific disadvantages, typically connected to the leadership style, organizing of the employees and the size of the organisation. Implementing the wrong organisational design can have crucial outcomes to the organisation and employees.

Since the thesis aims for defining the hybrid space and its organisational form, the classic organisational designs will be brought into the analysis, to establish the elements and definition of their organisational design. By analysing the different organisational designs, the patterns and relationships will become clearer in the context of the hybrid space, making the definition and structure clear.

The Simple Organisation

This is the simplest form of organisational construction with a transparent horizontal structure. The structure is flat, which is typically an optimal structure for smaller, new and organic organisations with fewer employees. The very simple design will characteristically only involve a minor degree of subdivision and managerial layers, because of the size and transparency of the typical flat organisation. Having fewer managerial layers between the employees and a low degree of delegation is a typical indication of the simple organisational form. Because this organisational type is very accessible, the people within a Simple Organisation often work together on different projects, on order to compete the task. Working within an organisation like this therefore demands a high level of collaboration between the employees, as well as the CEO or manager. A very positive effect of this organisational type is its opening of flexible relationships and quick response if adapting to a new product or market. With fewer layers, the distance between the top and the bottom are diminutive and directorial decisions are made faster and with fewer unprecedented stops. Naturally, it is possible to have the Simple Organisation structure as a larger company, but often leaders will lose overview of the organisation, when there are no subdivisions

throughout the establishment. When an organisation experiences a sudden growth, both in production or workforce, the typical handling of this situation would be to change organisational structure, adjusting to the needs of the leaders, market and employees (Hatch & Cunliffe, 2012).

The Functional Organisation

The Functional Organisation structure is highly efficient when organising people. The organisation will be divided into subdivisions, separating people into departments based on skills and specific knowledge. The general structure of the organisation will be vertical, divided by the departments, having managers being responsible for the individual departments. The progressive function of the department structure is used for people working within the same field with similar skills and knowledge. Their tasks and work will be more efficient and goal-oriented, specializing themselves through time. Since the structure is still simple, the employees within the departments will know who to answer to and who they should turn to if they have questions or general requests.

As an employee working within a Functional Organisation, the loyalty is often greater within the department rather than in the organisation, creating diversity within the organisation. The managers of the departments will of course always make the most of the team and their goals, which could create a more powerful team, but on the other hand separating the department from the organisational goal. To the CEO, the managers will be their eyes and ears in the department, providing the needed information from the individual teams to have the full overview. Having the extra organisational layer with managers between the CEO and the departments, needless communication and noise towards the CEO will be eliminated and filtered by the managers, making the information coming from the managers sharper and more concrete. As a CEO this will save time, not only when communicating but as well during decision-making (Hatch & Cunliffe, 2012).

The Multidivisional Form

Working within a Multidivisional Form, or M-Form, this structure has different divisions according to customers, products and the geographical location of the organisation. This organisational design will be constructed by multiple organisations, having one general mother company to lead and manage the other organisations direction. Each organisation will have their own functional departments, operating as a small enterprise. Because there are multiple organisations under the mother company, these organisations have all specialized in i.e. a specific product, service or geographical location, being more responsive to changes and adaptations. Each division can then be competitive and compared with other competitors in the market.

Companies who are operating under the multidivisional organisational design by competing within different industries and markets are as well knows as conglomerates, working across national borders and international markets. Despite their great range and coverage of multiple markets, this structure is often less cost efficient and very complex, due to every organisation have individual departments and managers, instead of having one over-all department within the mother company. Working across different organisations, but still staying under same general organisation, can as well hinder and complicate the communication between the organisations.

Departments and communication can be a clog to this organisational design, but never the less is the multidivisional organisations characteristically bigger than a classic functional organisation, giving them greater influence on the market and in their environments. This influence will as well be clear when they hire and recruit new employees, giving them a better pool of qualified employees to choose from. Having different organisations under one will as well attract a much more diverse workforce, demanding multiple skillsets and knowledge (Hatch & Cunliffe, 2012).

The Matrix Form

The original idea with the Matrix Form was originated from the efficiency of the functional design concerning the flexibility and responsiveness from the M-Form. In the matrix design there are two structures, depending on responsibility and the types of managers. There is the functional side, which is coordinated by general managers, allocating people to the different projects. The other, the project side is organised by project managers, who supervise the different projects. As an employee in a matric organisation, you have typically two functional managers per project, shifting considering the project.

As a manager, it is important to ensure the balance between projects for each employee, and think of their individual skills, ensuring they match the team and the tasks. As an employee the multiple projects and dual lines of authority can be difficult to navigate within, because of the conflicting demands coming from the different projects and individual project leaders. Despite the shifting decision-makers across the organisation, many managers and employees thrive in this organisational design because of its extreme level of flexibility. The projects are easily handled by the manager and the right team, having multiple skills within the organisation and ready to use. It is as well easy to hire specialists, since they can participate in many different projects and use the full potential of their knowledge (Hatch & Cunliffe, 2012).

Combining the classic organizational designs with the observations will create the framework for the analysis, regarding the structural take on the hybrid space. Because there isn't any written or described organizational design of the hybrid space, the different organizational designs will be combined, to form the design of the hybrid organisation. The creation of the design will take part of the analysis, combined with additional theories, supplementing the structure of the design.

OFFICE EFFICIENCY

Since the hybrid space and organisational design is new, many questions occur regarding if the organisational form is actually better. Here many different tools can be suggested, but a typical organisational measurement is established in efficiency. The organisational efficiency has therefore been analysed in the perspective of the hybrid space, establishing if the organisations have a higher degree of efficiency. Using the structure and analysis from Tim Allen et al. (2004), the efficiency has been analysed by setting some measurement for efficiency. Because there are thousands and thousands of different organisational structures, types of employees and varieties of products, setting some basic dimensions for measuring efficiency can be extremely difficult. By using Tim Allen et al., the definition of basic factors and diverse factors have been established, finding similarities and dissimilarities to establish a foundation. Setting some organisational differences can through the analysis help to understand what the hybrid organisations do different, mapping out the routines and culture. The alterations in the workflow or structures of the tasks can be a parameter for the employees to be more efficient, just like new technologies and inspiring surroundings can affect the efficiency.

Using office efficiency as a parameter for analysing the hybrid organisational structure is one of the chosen tools to investigate the general impact of the design. Efficiency is often used in companies as a measuring tool, ensuring if the organisation or team is moving in the right direction with the right pace. Setting some efficiency factors for the hybrid organisations used in the thesis can therefore indicate if the organisational structure is more or less efficient, when viewing their industry.

ORGANISATIONAL CREATIVITY

Being close related to the organisational design is the organisational creativity. Having established the design and structure of the organisation will as well influence the use and articulation of creativity. The theory of Sotiris T. Lalaounis (2018) have therefore been brought into the analysis, to understand and investigate the creative level and effect in the hybrid space. Lalaounis distinguish between two types of creativity; the

organisational creativity and the individual creativity. The organisational creativity will be seen in the culture and communication of the organisation, referring to the articulation of creativity. The individual creativity will arise from the frames set by the organisation, suggesting the different rewards, recognitions and career progression. Balancing between the two, there are as well some conflicts regarding the creativity. The passion-discipline paradox is a paradox related to the passion needed to engage in a creative process, both within the teams and as an individual, which as well restrict the creativity. The paradox consists of four elements who individually will secure a better and more creative process; the person, the process, the product and the press. *The person* will refer to the temperament, intellect and attitude for the individual person. Ensuring personality traits and acknowledging intrinsic and extrinsic motivational factors among the individuals of the team is important to maintain the creative process. Sometimes opposites can generate innovative and creative results, but if the motivation or temperaments are dissimilar, the process can have the wrong outcome due to discrepancy. *The process* relates to the different thinking methods and where they will be incorporated in creative process. If the creative thinking will occur at different times in the process, the creativity will keep its flow, but as well keep changing the outcome and eventually not reach the deadline of the project. *The product* is the result of the creative process, guaranteeing that the product or service will be in line with the organisation and the existing products. Here a clear directional line can make the path for the team, but this can as well eliminate the creativity by eventual restrictions. Lastly *the press* is the surrounding factors, including culture, leadership and the rewards. The culture will define many of the guidelines when it comes to creativity and the general honesty and openness within the organisation, setting the general mood within the team (Lalaounis, 2018, p. 142-144).

The creativity will be viewed in the four selected organisations, showing how the different organisational structures and products can affect the creativity. The creativity will differ from organisation to organisation, exposing how the culture and spatial settings can change the creative process, despite having similar organisational design.

SPATIAL THEORIES

Because the hybrid organisation is highly dependent of the hybrid space, selected theories regarding the physical space have been chosen for the thesis. Through the analysis they will provide the framework for the organisations and the employees, investigating their behaviour within the space, and how the architectural decisions will affect their work and their social compositions.

THE NOTION OF PUBLIC AND PRIVATE SPACE

Being able to grasp both the business as well as the architectural margins of this thesis, the architectural theories are among other originated by Jan Gehl, a Danish architect and global leader in people centred urban planning. With his specialization within landscape architecture and urban planning he has received numerous of architectural prizes for his work and guest universities all over the world. Despite working with the physical frames of the outdoor constellations, Jan Gehl typically brings in numerous perspectives of the users every-day life, routines and social patterns, making the space fit the users' needs and norms. Working with the social and psychological constellations of the user, he makes spaces for real people, designed for real people. Most of his work comes from the reflections of the outdoor space and how people interact between the houses, and is characteristically bounded in more open and inviting spaces. Many of his works is known in the outdoor space, making the purpose of the space and the needs of the users unite (Jan Gehl, n.d.).

Especially his theory of the public, semi-public and private space, and how this historically has changed through the years, have contributed to the thesis and analysis. According to the theory, there are degrees of privacy, relating to everything between the living room of a family to the square of the city hall. Staring in the individual homes of a residential neighbourhood, this will be the *private space*, being available to the persons living there and if they invite others into their private space. Moving a bit further, there is the *semi-public space*, being a fusion between the private and the public space. An example could be the front yard next to the sidewalk and street outside the house. Strangers passing by will feel like they are interfering in the private space of the garden, if the residents of the house are sitting close to the sidewalk, despite still sitting in the private space. If a neighbour or a friend were passing by, the interference would not be present, due to their permit in the space. In general, the residential families living on this particular street, they may feel like the street belongs more to them than the people just passing by, making the space become a fusion between the private and the public space. Some semi-public spaces are harder to read, only allowing very restricted social groups within. Often these are created by the individual, due to the private space often stretching beyond the actual private space, but the users of the private space will typically understand the adjacent spaces as part of their private space too. Lastly, the *public space* is the café down the street, not having any restrictions regarding the social groups or spatial belonging. The space is open to anyone, and the general social feeling within the space will correspondingly be more mutual, allowing all social groups and constellations (Gehl, 2007).

When viewing a space from the perspective of the user, the clear lines between the private garden and the public playground are fundamentally grounded in us; there are certain rules and patterns that we recognise and makes us capable of separating and distinguish the two. But what about the front garden of a tenement, being a public garden for the residents but as well a private garden for the tenement? Sometimes the lines are blurred and the levels of public feeling will variate within a space, making the structures and levels between private and public seem diffuse and hidden. In the past, the common spaces were much more dictated by the basic, vital and social needs within a community. They used to be clearer and have a greater importance to people, than they do today. The vein of the city used to be the local markets and squares, where people typically would meet neighbours, friends and family for receiving news and the daily chats. The public space used to have the fundamental social functions of the community like communication, traffic and trade. Today the industrialization has made a more western imprint on the traditional common spaces, giving the public space a more indirect value rather than the necessity it used to have before. Currently the social public space is seen more as a 'nice-to-have' function rather than a 'need-to-have' function, using the space as it suits our individual needs and purpose. The social functions and interactions within the common space is as well changed today, being set by a new set of parameters, both moving away from the social need in the past and towards a more collaborative and including process (Gehl, 2007, p. 35-47).

The theories of Jan Gehl will be used in the analysis to both describe the physical room, as well as the social structures happening within. Especially his theory regarding the public, semi-public and private space will be transferred to the observed space, where the transitions will be established and analysed for their correct crossings and affiliations to the different social groups. The different belongings of the groups will have diverse connotations and associations to the spaces, making the transitions clearer to some groups than others. This will as well reveal some of the spatial belongings within the spaces, determining why some have a stronger connection to some parts of the space.

THE STRUCTURE OF DESIGN AND BUSINESS

Being a lector and supervisor at the Strategic Design and Entrepreneurship education, Marianne has experience with not only the structure and combination of design and business, she as well comes from a business background, working in the creative industry (Marianne Stang Våland, n.d.). Her experience and understanding within the field of creative industries have been used throughout the thesis, impacting

the conclusion as well as setting the right questions throughout the analysis. To find the right structure and literature connected to this crossdisciplinarity thesis, different articles and projects written by Marianne have been used, finding inspiration as well as guidance within her studies. Her analysis does not only clarify the analytical structure of the polyvalent space, it as well shows many of the analytical design tools implemented in the settings of an organisation.

The term 'hybrid space' have not yet been found in her works, but she engages in the margin between business and design, working with many other relevant topics like Design Thinking and innovation. To assist and compare with other investigations, academic papers from other researchers like Zellner (1999), Greasley & Wang (2015) and Johansen (2015) have been analysed, viewing their definition and structure for the hybrid space. Their results have then been paralleled with the structure and design of Marianne's analysis, ensuring a homogeneous approach to the selected cases used in the analysis.

LEFEBVRE'S SPATIAL TRIAD

Henri Lefebvre was a French Marxist philosopher and sociologist, who was well known for his critique of everyday life. His most famous publication was 'The Production of Space' from 1974, being very dissimilar from his other works. In his book he brings in theories of language, history and different paradigms when viewing, analysing and perceiving a space. His most famous and cited theory from the book is his spatial triad, arguing about the perceived, the conceived and the lived space (Tonboe, 2009).

Throughout his book Lefebvre (1991) argues of how we know a space. We know what the room of an apartment is, the corner of a street, the square in front of city hall – all of these are terms of everyday discourse. They correspond to a specific use of the space that we have decoded, and are now educated to use subliminal. But do we really understand the space, when we don't give them the paradigm that gives them their meaning? Because every space has a spatial code or a 'system of space' that we must understand and decode as users of the space. The spatial code can be the relation between space and language or convenience and the social aspect, helping us to understand what the space comes from historically and how to interact within the space.

Moving further in his book, he describes a spatial triad, containing three concepts; *The Conceived Space*, *The Perceived Space* and *The Lived Space.* This triad is to be used as an analytical tool and is related to analysing organizational space, in order to

decode and read the space. The elements of the triad, are all part of how social space incorporates the subject, the actions within the space, the social actions and the collective, and Lefebvre describes the three elements as:

Perceived Space

This is the space in our daily routine and urban reality. We know what the space demands from us and we know which activities to do within the space, both as an individual and within the given social relationships. In the terms of social space, this suggests that there are certain levels of competencies and performance within the space and can be recognized when we look at where the power permeates within it (Lefebvre, 1991, p. 33). During the book, the Perceived Space is also mentioned under the term *Spatial Practice*.

Observing the entrance to a museum, a home or a simple shelter, composes a certain chain of reactions and expectations, just as complex as the linguistic act when expressing yourself through proposition of sentences. Yet, despite the lingual practices will educate you through repetition, the complexities of observing and choosing discourse of a space will be truly different every time (ibid., p. 226).

Conceived Space

This is the combination of signs and symbols by which we understand the world and space we are in. This is as well called *Representations of Space* throughout the book, because it is a space of representational practice. The space is established by rules, plans and systems, often given by the architect or coordinator of the space. By using plans and systems, the space will be ideal for the preferred relations and actions between people and objects. The space will therefore be subordinate to the logic planned for the space (Lefebvre, 1991). Representations of space are absolutely abstract, because the people and objects have a relation, being subordinate to the logic given the space. But they take great part in the social and political practice being planned for the space, breaking people up due to the logical arrangement and formation of the space. The rules and intentions of the space will therefore guide and lead people into their roles and social constructions, designed for the space (ibid., p. 41).

Lived Space

The Lived Space, or *Representational Space*, is the space of the everyday experience. The space is a combination of the conceived and perceived space, and will contain both together with politics, art, social life etc. When being in this space, people can often be shocked into new formations of social life, because the space is sometimes coded, sometimes not. Since the space is a combination of both the

predictable and unpredicted, the space encourages people to feel as though they can fool it, being superficially uncontrollable yet constant (Lefebvre, 1991). Representational space speaks, it's alive. It embraces the passion of action within the lived situations. Consequently, it may be qualified in various ways: it may be directional, situational or relational, because it is essentially qualitative, fluid and dynamic. Representational spaces, on the other hand, doesn't obey the rules of consistency or cohesiveness, like the Representations of space does (Ibid., p. 41-42).

It is only reasonable to assume that spatial practice, representations of space and representational spaces contribute in diverse ways to the production of space, allowing their different qualities and attributes to dictate the space. Society, mode of production and the historical period will as well inflict the space, in combination with the triad. The triad of the three elements are never either stable nor simple, just like they are not positive or negative (ibid., p. 46). According to Lefebvre, the triad will lose its form and function if it is used as an abstract model, but can be used as an analytical tool in the process of uncovering a space. Therefore, the triad have been used in this thesis, complimenting the theories of Jan Gehl, to describe the physical space and the subliminal level of the people perceiving the space. Because it is a triad, all three elements will be present as some point in a space, just in different proportions. To Lefebvre is it as well important that any individual from a given social group should be able to move from one element to another without confusion, just like Jan Gehl argues in his public/private theory. The transitions within the given space will therefore be analysed through the spatial triad, reviewed by the people using the space and their perception of the passages.

REFLECTIONS

Due to the very complex situation with the Covid-19 pandemic, leading to a national lockdown and the cancellations of the observations, some observations were still made. Despite only have observed one of the sites twice, the general relationships between the two organisations, Cobe Architects and Depanneur, were interestingly very different. Despite having a hybrid and polyvalent space, containing multiple social groups interacting within the same space, the barista of Depanneur shared, that some elements of the space were too open and will be reorganised in the future. According to the observers, some of the changing objects were especially the elements keeping the space accessible, creating a dynamic area to include the different groups. Therefore, the process regarding the decision and the creation of the improved space could have been an interesting angle to investigate. Having multiple theoretical approaches to analyse the space in its current state and finding

subsequent flaws or misdirection of the special elements, could as well have created an interesting angle, supporting why the hybrid space needs bigger considerations than just the organisational design and diverse work flows.

The observers as well discovered some divergences between the employee of Depanneur and the employees of Cobe Architects. These differences were embedded in their communication, body language and behaviour, estimating the differences to be related to a more professional and career-minded state. Working in one of the leading architectural companies of Denmark compared to working in an organically established café, focusing on the good products, must have different political agendas as well as organisational ambitions. Because the organisations attract two very different types of employees, the mindset and ethics of these two groups must accordingly be unalike. Of course, they will share many parallel opinions and values, working under the same roof, but the differences are still clear to the observers as well. Going more in depth with the employees, their relations and work ethics could as well have been an interesting viewpoint, inspecting some of the factors where the hybrid space could meet diversified signals. As the open-plan office space needed some habituation, the hybrid space will as well have an adjustment period for the employees, learning to work within these new structures and work flows. Working with the observations and adding interviews with the employees from both organisations, could have provided a better view of the organisational structure in practise, and where it could be improved.

4

ANALYSIS

THE CONCEPT OF HYBRID SPACE

In 1999 Peter Zellner wrote the book 'Hybrid Space: New Forms in Digital Architecture', being one of the first to set the overall theme of the term hybrid space. According to Peter, the hybrid space was the combination of the physical space and the cyber space, making it able to combine the digital with the physical world. Since Peter Zellner is an architect, the purpose of his book was to illustrate the possibilities architecture and design could have, when combining their studio with digital competencies (Zellner, 1999). Newer the less have this book started the definition of the hybrid space, and when searching for hybrid organisations or any literature and articles related to the subject, many are influenced by Peter Zellner's book and his definition of the subject. But today the hybrid space necessarily doesn't have any direct influence or collaboration with a virtual space. Organisations today need more flexible solutions, suiting their needs as a polyvalent organisation and supporting their employees and the innovation within the organisation.

The foundation of the hybrid space started even long before Peter Zellner's book, through innovative thinking relating to teams, assignments and flexibility within the organisation. In the 90'es, IDEO changed the world of design by introducing a new conceptual design method, that involved consumer insights and rapid prototyping, creating quick and innovative results – on daily basis. The method was called Design Thinking and is today widely used in all creative businesses and educational institutions all over the world. Because it moved towards a more inviting viewpoint in the design process, engaging the end-user into a supplementary collaborative process, more complex and innovative problems could now be solved faster and smarter. The classic way of designing was suddenly turned upside down, focussing solely on the problem rather than the solution first. The classic idea of designing used to be the designer creating a product or a service *to* the user, instead of designing a product or service *for* the user. The adaptation of the user's actual needs made the products and prototypes more convenient, matching the end-user at a much higher level than before. Being part of the design process was no longer exclusively for the designers, a broad range of business consultants, graphic designers and strategic consultants were brought into the conceptual considerations. Design was no longer just a pretty colour or shape, design became a concept, an intelligent path and usage of the product. The product in itself was not enough, the function and idea were equally important to the actual design (Sparke, 2013, p. 161-164).

The general terminology of design as well transformed, moving away from the word 'design' and towards the more embracing and broad term 'strategy'. Despite having a large public awareness about design and the progressive qualities of being a designer, the designers themselves started to move towards a more strategic field and level, facilitating new projects within the business industry. Because the Design Thinking changed the way of solving problems through design and strategic insight, we today explore experience-based designing in almost every modern building or design. The general process of designing is much more centred around research of the end-user, ensuring the best and most suitable products, services and spaces (ibid.). Especially the design of the spaces has evolved throughout the Design Thinking period, and architects today design on the principle of the function of the space. So, despite not being the hybrid space yet, the Deign Thinking was the first steps towards the flexible organisation seen in today's hybrid organisations.

Viewing the analysis of the transformation of a Danish city hall, researcher and lector Marianne Stang Våland have observed the Design Thinking process between the architect, and the end-user of the space last mentioned, being both the employees and the citizens. Throughout her analysis she conceptualizes the space, how to read the room and how to observe the space, allowing all the different theoretical tools to form the analysis. According to her analysis the spatial-material arrangements of a building contributes to the conscious shape of identity of the person working within the building and environment. She argues, that peoples' sense of identity will be challenged and accommodated by where they work and by their surroundings. In her observational study, the architect has a close dialogue with the users as well as the managers of the city hall, keeping the experience-based designing within the architecture. The dialogue with the architect combined with the analysis of the personnel and their usage of the space, fleshes out the interaction between architectural design and everyday work practices of an organization. The space, materiality and identity were all analysed in the context of the organizational construction, which in this case is being in the context of a public service function (Våland & Georg, 2019). Because the space is analysed in the context of management and leadership theory, besides the architectural reading of the space, the analysis moves towards the hybrid space, allowing both sides to shape the space and organisation. Together they do not only form the functionality of the space, they embrace the tasks that is performed in the space, helping the users and guests to understand and read the space. Organisational space is not static, it's active (ibid.). The hybrid space is as well active, adjusting to the organisations, the employees and the special needs in their tasks. What is observed right now at the Danish organisations who are embracing the hybrid organisational design is that creative organisations are more prone to test and use the hybrid organisational design.

Looking more abroad, where the hybrid organisations have been known for a bit longer than in Denmark, the definitions and organisational structure are still confusing and complexing the terminology. Looking at the analysis made by Greasley & Wang (2015), their definition of the hybrid space is very closely connected to the definition Peter Zellner has, defining it as a technological tool for business planning and communication. Moving a bit away from Peter Zellner, they analyse the physical effects of the tool and how the environment generally improve the communication within the organisation. Same year another analysis of hybrid space was released, observing the combination between the public and private sector. Here the institutional logics in the organisations were the outcome of the hybrid space, as well as the mix of organisational forms (Johansen et. al, 2015). These are just two of the many definitions existing on either the term 'hybrid space', 'hybrid organisation' or 'hybrid institution'. Earlier this year the book '*Handbook on Hybrid Organizations*' (Billis, 2020) came out, having multiple authors giving their review on the hybrid organizational form. The book is divided into three subdivisions; organisations in the public sector, organisations in the private sector and the combinations of the two, relating back to the focal point in the analysis of Svein T. Johansen (et al., 2015). Having looked through different chapters of the book, one of the authors have defines the hybrid space as *'hybrids are organisations that combine different organisational elements under the same metaphorical roof'* (Billis, 2020, p. 206). Agreeing mostly on the definition, the hybrid space should be a constellation of different organisational elements within the organisation, but as well under a physical roof. Having looked through different articles and books on the subject, they each grasp fragments of the hybrid organisational space and organisation. Each case seems quite unique, making the organisations hybrid on different levels and parameters. Despite having many similarities, they still don't share the exact same definition, dividing themselves by either business types or the involvement of technology.

The definition used in this thesis builds upon a combination of the many pieces and definitions made prior by analysing organisations. The definition of hybrid space is constructed by two main parameters; The Hybrid Organisation and The Social Space. The hybrid organisation builds upon the organisational design and structures, allowing the hybrid space to combine organisational designs, fitting the organisational space to its purpose, employees and directional goals. Because the hybrid organisation as well contains multiple missions and operations within the same physical space, the organisation needs bigger flexibility regarding the organisational design and structure. Organising employees, teams, tasks and responsibilities can be difficult and a huge managerial task, especially within a transparent organisation. Combining organisational structures can therefore guide and organise the organisation, mixing the best methods to suit the organisation and utilize its full potential. Individual needs

will demand distinct solutions, allowing the organisation to adjust the parameters befitting and embracing the work flow. The social space is a combination of the physical space and the social constellations within this space. Balancing between multiple operations within the same physical space will naturally create subspaces with a higher feeling of affiliation among some of the employees. Despite working within the same organisation, the distribution of tasks among the teams will mildly divide the employees into subgroups, just like hobbies, interests etc. will create social subgroups within the organisation. Depending on the task, responsibility and structure of the assignment, the team will typically be allocated a space or a function to maintain. Therefore, this polyvalent space within the hybrid space will have its natural divisions, subconsciously separating the space by assigning the teams by their task. Of course, the teams will still interact within the same space, functioning as one organisation, but still having their subspaces and subgroups.

Some of the best examples seen in Denmark of the hybrid space, based on the definition above, is The Audo, Space 10 and Bolsjefabrikken. Cobe Architects are as well amongst the best examples and the analysis will be based on their organisation, being the observed case. Considering The Audo, they have seven functions under one roof in just one space; a showroom, a hotel, a shop, a café, a restaurant, a library for materials and office spaces. The Audo are one of the leaders of the hybrid organisation in Denmark, having a truly multifunctional and polyvalent space within one space (The Story, n.d.). The hotel suites, the library for materials, the restaurant and the office spaces are all located in adjacent rooms, but the all come together and are combined by one room – the lobby, or hybrid space. Being the heart of the organisation, the entrance, or the lobby, tie together the house and the many functions of the organisation, making everything flow and connect. Entering the house, their entrance area is furnished like a living room, functioning as a showroom, hotel lobby and seating for the café guests. Everything the eye meets can be purchased, making the space a shop as well (Home, n.d.). Working within this space requires multiple functions, an often the same employees doing these functions. The barista will function as a receptionist for the hotel and the restaurant, while expediting and guiding customers of the shop and showroom. The employees associated in the adjacent constellations and the office will as well be present in the entrance area, assisting if needed, giving tours or helping guests of the house – because it is one organisation helping each other. The Audo's hybrid organisational structure is profoundly rooted in both of the parameters being a prime example of the hybrid space used in this thesis. The organisation is consistent of multiple operations, working under the same roof and combining various tasks and teams. The different roles of the employees are affiliated in the distinctive spatial constructions, dividing the space between them while still operating within the complete and intact space.

Another example of a hybrid space is Space 10. Being an Ikea-founded hub, this research and design lab creates unseen and innovative solutions for some of the biggest complications around the world. Their office space contains the workplace for the employees, a test kitchen, a gallery, an event space and a meeting area, functioning as both a private organisation for the employees and a gallery open for the public. Their solutions are often highly connected to societal changes, affecting people and the planet for the future years to come. Because their missions and ambitions are extraordinary, the lab has a great deal of specialists, all being part of the projects by contributing with their knowledge. Although, a collaborative approach is used in the organisation, they still hire people with the right knowledge or skills in order to complete the tasks in the best imaginable way (About, n.d.). Being an organisation handling major and diverse problematics, the organisation needs a polyvalent space, enabling the teams to work with anything from food to digital fabrication to augmented reality. Therefore, the space was transformed last year, making the space flexible to both employees as individuals and teams, and the projects as well. With changeable walls, the space will be able to rearrange and reshape itself, fitting whatever project the day may bring and allowing any kind of experiment (Ingram, 2019). Again, the structure of the hybrid space becomes visible through the hybrid organisational structure and the social space. The difference of Space 10 is, that most hybrid organisations act like multiple organisations within one, having either multiple product lines, operations or diverse jobs within the space. Space 10 deals with multiple projects, where the tasks and assignments act like individual suborganisations. Each of their projects will be displayed in their gallery, viewing the solution to the public while acknowledging the project and the team. Where the suborganisation would demand an organisational structure, the projects of Space 10 will do the same in a very similar way, organising both the team and external consultants. The multifunctional and flexible room is a new and innovative way to change and rearrange the social associations connected to the subspaces within the space.

Following two spotless textbook examples, the last organisation is established in the voluntariness segment, being a non-profit organisation. Bolsjefabrikken is a non-commercial art community located at outer Østerbro, Copenhagen. The house consists only of volunteers, arranging and managing the many different events and workshops around the house. Their mission it to make art and culture available to everyone, challenging the classic organisational structure by removing any kind of capital, creating more innovative and edge seeking events and concerts – for free. Their house on Østerbro therefore include a wide variety of happenings, classes and workshops, covering everything from dance, to yoga, to woodwork. Many of the shops as well focus on restoration of the building and furniture, helping the organisation to be self-propelled. The volunteers run their own classes, deciding on the topic and how

often the class is repeated, working under the principles of community, equality and freedom (Welcome to The Candy Factory, n.d.). Again, the organisational structure is transformed, both by the users and the volunteers, creating the structure together. Just like Space 10, the projects and workshops become individual suborganisations working within the same 'mother organisation'. The social structures and spatial belonging will be much more fluent and still fragmented here, due to the multiple events and happenings within the house, as well as the time spend by the individual volunteers. Because the house is free of use to the volunteers and their workshops, the space will have numerous affiliations, creating new constellations of people every time the space is used.

The fourth example of a Danish hybrid space is Cobe Architects in their collaboration with Depanneur, which will be the main case used throughout the rest of the analysis, where the hybrid space will be elaborated even further. The hybrid space and organisation will be connected to supplementing theories, expanding and clarifying the general definition of the hybrid space, supported by the Cobe Architects and Depanneur case.

THE HYBRID ORGANISATION

THE ORGANISATIONAL DESIGN

When speaking of an organisation, it will typically be constituted by a product or a service, having a coordinated set of employees with the right skillset to handle and connect the product to the end-users. Behind the product and employees there are some fundamental structures, deciding how and when things will be done, and by whom. These structures will typically be divided according to responsibility separated by departments, handled by managers or the CEO. The organisational structures are therefore connected to the hierarchy within the organisation, determining the relationships between the organisational members, teams and departments. These relationships will as well communicate in a clear manner the lines of authority and responsibility, related to the involved parties (Lalaounis, 2018). Analysing and viewing the organisational structures are build upon science and humanities, where science helps with the understanding of the systems and laws within the organisation. Using science to describe an organisation, is a way to link the known empirical data into a wider network of data and concepts, understanding and determing the characteristics of the organisation. Because science has a natural descriptive and analytical approach, any existing phenomena will become clear (Romme, 2003). When viewing and analysing the hybrid organisations used for the thesis, their organisational structures often seem quite flat, horizontal and simple (Hatch & Cunliffe, 2012). Their

general description of themselves are embracing their openness and how they work within the organisations, being in changing teams and with multiple projects. Due to their very open and creative structure, the simple organisational form embraces the quick decisions with its absent subdivisions and managerial layers. Having many and diverse projects as the chosen hybrid organisations claim to, the transition between teams as well as projects must be as even as possible, and would especially be supported by the missing managerial assessments and distance from top to bottom. The flexibility within the organisations is not only seen vertically, having no departments or subdivisions, but as well horizontally when discussing the layers and authorities and the decision-making process is much closer to the employees. This construction of flexibility is especially rationalized through the simple and flat organisation, allowing the organisation to shift directions when needing, in terms of products and projects, perusing new opportunities when spotted (ibid.). According to Lalaounis (2018) many creative organisations have a flat structure, allowing the creativity to flow because it doesn't employ many levels of command. This being said, it is as well important in a flat and creative organisation, that the strategic direction is set, so everyone doesn't have an opinion on the stategic direction, but still being a common responsibility. Despite the flat structure seen in the four Danish hybrid organisations, some of the organisations have been using minor separations within the structure, here referring to The Audo and Cobe Architects. They both have sub businesses within the business and the space, creating altered needs among the employees, concerning the numbers of sub businesses. The described structure will lead many thoughts towards the functional organisational form, having clear subdivisions and departments separated by people's skills and knowledge. But in the hybrid organisations like the four selected, the managerial structure will be absent due to the non-existing departments and divisions, separating the functional organisational structure from the hybrid organisation (ibid.). Despite the different strategic goals, the teams at The Audo and Cobe Architects will still function across the subdivisions, overlapping their presumable affiliation to their sub business. Looking at Bolsjefabrikken and Space 10, their employees will carry the knowledge of a specialist, being able to incorporate that knowledge to any given project. Their projects will typically not need the same degree of splits as The Audo and Cobe Architects do, as well because Bolsjefabrikken and Space 10 isn't a constellation of multiple business types like seen in the first two.

Being innovative and creative organisations, having few managerial layers, but still shifting between projects, the organisational design of the hybrid space will as well be drawn towards the matrix organisation, when reflecting upon their work flow and structure of the tasks. Just like the flat horizontal organisational structure, the matrix organisation has a great deal of flexibility and further on embraces the diversity in the everyday tasks. Like Space 10, The Audo and Bolsjefabrikken, the best suited people

will be selected for the different teams, solving different tasks in changing teams. Usually the structure and allocation of teams would be divided by to managers, a functional and project manager, ensuring a balance between the tasks and the amount of work per employee (Hatch & Cunliffe, 2012). Unfortunately, it hasn't been possible to observe three of the organisations and their managerial distributions within the organisations, why these will not be analysed further, only being estaimtes of what is seen at the first visit. Despite having observed Cobe Architects and Depanneur, the observational study has taken place in the entrance area, where the hybrid organisational space is most substantial. This have as well meant that the offices of Cobe Architects haven't been observed, and only the collaborative touchpoints between the two organisations have been observed.

Although the arrangement of the organisational managers hasn't been observed or described by the organisations, the general description of the volunteers from Bolsjefabrikken points towards no managerial intermediaries. The volunteers are individually responsible for their own workshops, collaborative partners and the general booking of the needed space. Internally they are equally responsible for the allocation of space and operational execution (Welcome to The Candy Factory, n.d.). If looking at Space 10, the general team have been strewn with fancy titles, making the transparency of their team structure hard to figure out. Never the less, the general description of the teams and projects is almost beyond the matrix structure, having experts and specialists, contributed to the projects, if their special knowledge is needed. Their structure suggest that the employees are having perhaps even more projects at a time, than the classic matrix organisation is (kilde). The managerial structures within The Audo is a bit harder to anticipate, due to their many suborganisations within the space. When the space was visited by the observers, the general impression was, that the employees functioned within multiple of these suborganisations. Their roles and teams seemed regulated by the space, allowing the receptionist of the hotel to as well receive the guests from the restaurant, visitors for the offices, as well as guiding and expediting customers from the shop and showroom. Some functions, like the employees at the office and the staff from the restaurant, perhaps don't have the same multifunctional roles like the frontend staff, but it must be assumed that some of personnel is able to maintain the frontend functions, assisting if needed. Lastly, the observed Cobe Architects and their collaboration with Depanneur is, in the matter of employees, a more divided and unidirectional process, regarding tasks. The employees of Depanneur have a double function of being both the barista for the guests in the café and offices, as well as being the receptionist for Cobe Architects. The employees of Cobe Architects do not have the same function the other way around, only working in the constellations and teams set for the architectural office. This regimentation regarding the tasks and workflow have been witnessed in one of the observations, where the employees of

Cobe Architects spend their mornings in the bar, right across from the barista, rather than sitting at the long table further back or bringing their coffee to their desks. Here the different social groups meet for breakfast, a coffee or something as simple as reading the paper, conversating across the bar with each other. From time to time they involve the barista asking food-related questions, general jokes or tasks related to the reception and the general guests in the house. There is as well a general flow to and inside the bar, where many of the architects stops by to consult or discuss the tasks and meetings of the day, ensuring their meetings are prepared (appendix 2). Despite the closer relation between the architects, the barista is still a part of their morning routine, creating the space for their regular talk shops and planning of their day.

Another group in the Cobe Architect office is the picolines, typically seen in the adjacent cafeteria. They have a much more collaborative contact and flow with the barista, helping each other through the day. Before the architects arrive in the morning, the picolines assists the barista behind the bar checking the screen with, assumable, the scheduled plans, meetings and guests of the day. Afterwards the barista helps the picolines filling up the different inventory and beverages in the cafeteria, as well as removing and distributing boxes in the cafeteria. When the lunch arrives, the barista again helps by carrying the food to the cafeteria (appendix 2). Throughout the observations, the picolines and the baristas supplement each other by preparing for meetings, filling stocks and in general holding the responsibility and administrational part of guests with the hybrid space (appendix 1 & 2). Having similar tasks and working within the same space, the picolines and the barista have many common characteristics, just like the architects have alike assignments. The collaboration between the two organisations within the hybrid space are tightly connected by the administrative tasks, done by the frontline workers. The same was observed in The Audo, having the same combination of organisational alliance.

An additional observation has been made in the hybrid space of Cobe Architects and Depanneur. Despite having a diverse space, functioning as an office and workspace for both organisations, and the public as well, the general workflow is still missing the community-feeling. Through one of the morning observations, an additional ethogram was enhanced to the list, because the simple gesture of a 'good morning' was missing from many of the architects when entering the space. The barista greets every person entering; guests of the café, the house or architects, but only twelve of the 90 observed architects greets the barista back. A few persons nods or waves at the barista, but the majority just walks past her, ignoring her 'good morning' (appendix 2). Since additional interviews or observations weren't possible, a valuation of the situation could be, that the organisational missions are too far from each other, seen from the perspective of the architect. There are a more clear and characteristic

synergy between the barista and the picolines, due to a perhaps more identical tasks and jobs. In the cases where the architect and the barista have cross-functioning tasks, like arranging the meetings of the day, the relationship and general communication improves significant. The same is observed when eating breakfast at the bar, being physically closer to the barista. If the other hybrid organisations have the same struggles regarding lacking communication between the operational layers, it has unfortunately not been possible to observe or in any other way prove.

Summing up on the organisational design, the hybrid organisation has taken some of the best elements from the two most flexible structures. Creating a fusion between the flat and the matrix structure, the hybrid organisation is suited for the innovative and polyvalent tasks that the hybrid space may bring, always ready to shift course if needed. Balancing between a very simple structure, with fewer organisational layers, the employees of the organisation will have a higher degree of flexibility and diversity, regarding the teams and tasks. Because the structural design still is new to many organisations, it is as well interpreted by each individual organisation adapting the design for their own implementation. The general structure is therefore a bit diverse in each of the four cases, but having multiple identical traits. Still, within these qualities, every organisation has a set of conflicting assets, separating them from the each other. The structure of the design as well means, that the organisations aren't too big, relating to the missing managerial layers. If an organisation like the hybrid space grows too big, the flexibility and mixed teams could become a limitation instead of being their foremost advantage. A suggestion for the growing hybrid organisations could be the multidivisional form, dividing the organisations into little hubs of hybrid organisations. An example of this could be Space 10, who have recently established a pop-up innovation laboratory in New Delhi, India (Space 10 Delhi opening, 2019).

OFFICE EFFICIENCY

Organisational structure is not only the backbone of the organisation, many significant dilemmas and subsequent constructions of the employees will as well be attached to the structure, deciding upon the workflow and effectiveness in the organisation. Some of the benefits and difficulties have been viewed through the organisational structure, revealing selected workflows between the employees and eventual managers seen in the organisations. The workflows have as well briefly been discussed, related to the structure and the constellation of the hybrid organisational design. One question keeps coming back, and have only briefly been answered through the definitions made by Zellner, Greasley & Wang and Johansen, regarding selecting the hybrid organisational design; is the hybrid space and organisational structure more productive? Many managers, CEO's and board members across the globe would

imaginably want this answer as well. But making a direct connection between the workplace and the productivity can be problematic, due to the many factors related to the term 'effectiveness'. Which factors should be considered when measuring the efficiency? Should these factors be comparable across organisational structures, perhaps eliminating some of the features in the hybrid design? When trying to determine the aspects of analysing the effectiveness, they all affect people in different ways, creating a crooked measurement of the joint effectiveness (Allen et al., 2004).

Of course, there are still some obvious and primary factors, like hygiene, temperature, lighting etc., being the basic facilities to every workstation and office space. Without these basics even the simplest tasks couldn't be performed. The basic factors are often easy to identify, but the factors being directly connected to the productivity of the employees are often harder to establish subsequently to the basic needs. Because every business is different, the tasks and workflows of the employees differ, especially being a hybrid organisation where the operations are intertwined and teams are shared across functions. This as well means that one solution can't fit all, making the efficiency even more hard to establish and make some general rules about (ibid.).

A key to designing an efficient workspace is therefore for the organisations to establish what the employees actually do, mapping out the work completed and how it's done. This process does not only imply the tasks, but as well the interaction with other people, the dynamic in the team and how the work can be optimized. Two important elements for understanding the routines of the employee is the organisational culture and management style, identifying how the organisation supports their employees through their organisational missions and vision. Tim Allen (et al., 2004, p. 13) claims, that supporting technologies can change and encourage the work activities, maximising the effective work and resulting in a more inspired workforce. The inspiration will further result in reaching their targets more easily, creating a better balance in the employer's work and personal time.

Determining some general factors for the efficiency within the hybrid organisational design, the missing managerial layers, the team structures and the polyvalent tasks are some of the most significant organisational differences. Of course, all four hybrid organisations have the basic factors, enabling them to accomplish their tasks. Space 10, The Audo and Cobe Architects all work within industrial spaces, decorated with classic minimalistic Danish furniture. Their spaces circulate warmth, having cosy couches and niches for teams as well as individual reflections. Bolsjefabrikken have a more distinctive and unique clientele than the three other organisations, making their space more targeted towards their users. Here graffiti, pallet sofas and the uniqueness of homemade are much more suiting, rather than the more streamlined offices of the three other organisations. Looking further into the general productivity, a

general observation among all four organisations is their flexible structure, both seen in the organisational design and how they structure their tasks. Some have bigger flexibility than others, referring to Bolsjefabrikken and Space 10, while The Audo and Cobe Architects have flexibility in specific parts of the organisations. The hybrid space at Cobe Architects involves the combination of two organisations, creating two types of work. Here the technology isn't the factor, more the supporting teams, referring to the collaboration between the barista and the picolines, making the tasks and general functioning of the day smoother and effective (appendix 2). The same is related to the lunchtime, where the architects bring their meals to the café, instead of their cafeteria, sharing the space with the general customers of the café. Here the lines between the two organisation gets more transparent, making the physical space a hybrid of employees, guests and tasks (appendix 1). The other organisations as well have this flexibility, allowing employees to be included in multiple projects and group formations. At Space 10, they describe their efficiency by the people they employ, hiring experts within different fields and bringing in specialists if additional knowledge is needed (About, n.d.). Bolsjefabrikken is perhaps the organisation with the most flexibility, having everything planed and arranged by the individual volunteers. This leaves all the organisational responsibility to the volunteers, dividing the entire organisational obligations among the people working there. This does not only demand more commitment from the volunteers, their jobs at Bolsjefabrikken becomes more significant due to their individual obligations (Welcome to the Candy Factory, n.d.). Many people thrive in a dynamic environment like the four hybrid organisations, feeling a greater purpose and connection with the organisation through the liability put on them. Often this is seen as a factor creating more engagement among the employees, connecting them extra to the task and the organisation. A sense of responsibility is therefore not only motivational, but it could as well be a factor when measuring the efficiency.

In general, the flexibility will create a diverse every day for the employees, being a general benefit and organisational value that many people within the creative business industry appreciate, influencing their choice of occupation. Despite the four organisations have very diverse methods for creating flexibility within the teams and their tasks, they all pursue a higher level of freedom and responsibility in their employees, resulting in the greater deal of flexibility. This as well relates closely to the missing managerial layers, distributing the responsibility from the general managers onto the individual employees, producing more engagement through trust and freedom. Another general observation would be, that not all people are suited for working within a hybrid organisation, because of the diverse and different workflow. Many people need clear lines, defined roles and some kind of superior manager, renouncing themselves from the responsibility that hybrid organisations are built upon.

These people would not be efficient in the hybrid organisation, due to the culture and organisational design.

For the employees of a hybrid space to be efficient, a great deal of knowledge is expected. Because of the structure, the organisations have a higher need for multifunctional employees, fascinating different tasks regarding the projects or the needs in the suborganisations. The efficiency can therefore as well be measured by the individual organisations in relation to the tasks expected to be carried by the individual employee, as well as the team. Nevertheless, the efficiency in the hybrid space can be measured by many different parameters, mostly related to the organisational creativity and flexibility. Having an organisational design that embraces the flat and simple construction demands structuralised employees, who are aware of their own and their colleagues' roles in the organisation. The general efficiency will therefore be seen in the engagement of the employee and their adaptation within the projects, teams and polyvalent tasks.

ORGANISATIONAL CREATIVITY

Another consideration related to the organisational design is the creativity within the organisation, and how the structure embraces the creativity. Creativity is as well important in the hybrid organisations, as the four hybrid organisations used in the thesis comes from a more creative industry. Since creativity is a broad term, this thesis will focus on two types of creativity; the organisational creativity and the individual creativity.

To understand organisational creativity, you must have an in-depth understanding of the creative process, comprehending the product, the person, the situation and the creative interaction between all of the elements. Starting with one of the fundamental elements of the organisational creativity, it is important that the organisations supports the creative process, having established a system which emphasises creativity, as well as communicating the level of creativity internally. By communicating to the employees that creativity is a fundamental portion of the organisation, the employees can investigate the procedures made for incorporating their individual creativity. This must similarly be implemented in the organisational culture, promoting both the risks and the breakthrough ideas. The balance between the crazy ideas and conventional wisdom should encourage the employees to think in both terms when innovating. The organisation can then reward their employees for their creative thinking by recognition, career progression or a bonus (Lalaounis, 2018). Many researchers and academic observers have through the years tried to map out the creative process within organisations, but due to the very individual characters of the creativity, the

proses have always been difficult to restructure, due to the diversity in every organisation. This too apply to the four hybrid organisations and spaces when mapping out their creative processes. Since Space 10 is a design and innovation hub, their strategy regarding organisational creativity is slightly different than the three other organisations. Despite living in a world where corporate secrets are the most sacred, Space 10 are 100% transparent throughout their projects. Already when the ideas are being pitched, they are accessible in their webpage, being available to whomever might need them or develop the idea further. Being as transparent as Space 10 creates a more open and honest design process, allowing many different followers to pitch into the project. The selected team will of course sill have the lead on the project, giving their final solution to the problem, but external people are welcome to use their data and the general problem statement to innovate with other solutions (The rights of Users, 2019). Solving big and complex problematics like Space 10, the team must test multiple results, letting the crazy ideas dominate the conventional wisdom. Some could argue, that their margin of errors can be slightly bigger than the conventional organisations, not having to pay for possible miscalculations like other corporate organisations do. A mistake in the for-profit organisations can have severe consequences regarding their income and budget. By not having these restrictions, the process at Space 10 can get wilder and bolder than many other organisations dare to do. Looking at The Audo and Cobe Architects, they are the only two companies with a commercial purpose, being the for-profit organisations. This as well changes the dynamics in the organisational creativity, moving towards a more secretive process with more financial sensitivity. Publishing their results and design process could mean that other design and architectural companies might announce a project faster, owning the rights of the design. Their offices are therefore more isolated, only allowing the public in delimited areas of the hybrid space. This was observed in the hybrid space of Cobe Architects and Depanneur, only allowing the observations in the café area and not in the cafeteria or offices (appendix 1 & 2). The Audo have as well separated the offices of Menu from the rest of the hybrid space, having the offices at the first floor behind closed doors.

Reflecting upon their very different approaches regarding the organisational creativity, they all possess a higher level of creativity and innovation in relation to other organisations. Being a mix of both for-profit and non-profit, the most clear and distinct creativity is seen at the two non-profit organisations. Perhaps this is due to their transparency, allowing the outside world to be part of their design process. The two for-profit organisations might have the same structure, but this is just not visible to the common user. The for-profit organisations too have more to lose, both financially and product wise, if their design process is fleshed out, like at the non-profit organisations. Nevertheless, the organisations have a culture embracing creativity, allowing the employees to test and experiment with materials, the process and the format.

Culturally the agenda allows the projects to push the boundaries, collaborating on different levels and within different understandings of the subject.

Going a step deeper into the organisations, the creativity will as well be seen on the individual creative worker's level. Having established that the employees are working within an embracing organisational culture, it is their job to maintain and develop the creativity. Because, despite the organisation contains a creative culture, the creativity typically comes from the people working within the organisation. Being an employee in a creative environment like the hybrid space will often generate a high level of passion to the projects, due to the high level of engagement from the superiors and the colleagues. This is what Lalaounis calls the passion-discipline paradox, occurring because *"passion fosters intrinsic motivation that builds commitment and excitement for the work, while discipline channels individual's efforts from ideas to fruition"* (Lalaounis, 2018, p. 146). In order to create and innovate on a creative level, the employees need to feel passionate about their project, both on an individual plan but in the team dynamic as well.

Having the passion-discipline paradox as a passionate employee working with innovative and world changing projects would to many sounds like the perfect profession. But working within a creative organisation can as well create some paradoxes of creativity amongst the employees, typically related to four parameters; *the person, the process, the product* and *the press*. As a *person*, the personality traits like intellect, attitude, temperament and attitude needs to fit into the selected team, as well as the intrinsic and extrinsic motivational factors. The *process* relates to the different thinking methods and where in the process the creativity will occur for the individual employee. The *product* is the result of the creativity, creating a novelty product or service. Lastly the *press* is the environmental factors that influence the creative performance, like culture, leadership and rewards (Lalaounis, 2018, p. 142-144). Having to function within a team while being creative can be demanding, matching thinking patterns and the spatial belongings as well. Therefore, the composition within the team is closely related to the individual creativity, finding members who will complement each other's knowledge and supplement the needed knowledge. Finding the right knowledge and skills can be done more or less straightforward, where finding a team matching in temper, thinking structures and workflow can be very complex. Having passionate employees are not only the key to organisational creativity, it is as well a necessity. But the organisation carries a great deal of the responsibility, supporting the employees mentally, culturally and physically. If the employees are not in a welcoming environment or if certain parts of the creative process is miscommunicated, unfortunate boundaries could eliminate essential ideas from the employees.

As mentioned earlier, the hybrid organisation is a term seen more frequently in the last five years. Although the term is mentioned repeatedly when analysing or describing the actual hybrid organisation, the term isn't yet steady or fixed on a well-founded definition. Having analysed the hybrid organisation, many patterns regarding the organisational design and structure have shown some similarities among the selected hybrid organisations. This has as well shown many of the advantages of the hybrid organisation and how the organisational design embraces the creative and flexible organisation, encouraging their employees to a more creative and diverse every day. Working within a flexible space like this demands employees and leaders functioning well in a changeable environment, having multiple projects and roles within the projects. Their unpredictable workflow gives the organisation the possibility to change course or follow trends faster than many other organisations, letting the employees test and experiment within their teams. By supporting their creativity and pioneering approaches, the hybrid space often achieves more innovative results, reaching even further. This being said, the hybrid organisations are very complex, demanding the right leaders and mindset in order to function. Because the general structure is flat and the typical division of departments will be absent, the responsibilities of a typical manager will be put onto the employees. The CEO or leader will therefore need to use other tools to fully overview the organisation, often having this responsibility solely. The leadership approach therefore needs to be very rigorous, adapting to the different needs and functions of the individual employees.

In general, the hybrid organisational design requests a high level of design in the workflow, products and within the space. Despite the structure is simple, spontaneous and transparent, the employees and leaders must as well agree on a common workflow, allowing and constraining the creative process. Being as transparent as the hybrid organisation as well means a greater division and take on the organisational responsibilities, giving the individuals an additional deal of the obligations. Therefore, employees thriving in a high-pace and responsible environment with diverse skills will find the hybrid space the perfect office space.

Having determined an organisational design option, the thesis will now look into the physical frame surrounding the organisation and the employees. Having an organisational structure that allows this level of creativity and flexibility requests a space embracing all of the different workflows and structures. The physical frame will therefore be analysed in the following segment.

THE SOCIAL SPACE

Having determined the organisational design and organisational structures within the hybrid spaces, the physical space will now be analysed. The organisational design has fleshed out the fundamental and subconscious structures among the employees, leading the workflow and creative processes in the organisation. Moving away from the transparent arrangements and towards the physical hybrid space, the general spatial belongings will be evaluated in relation to different parameters and social groups. Different roles and spatial allocations will affect the people within the space, guiding them in the space. But sometimes these divisions of the space can be hidden, confusing the users of the space and their belonging in the space. Spatial design today does not only include the building and offices, it includes the space where colleagues interact on a daily basis, where design solutions are made and where the individual reside as well. The distribution of the space and the spatial strategies will allow the individuals to move from place to place, both inside and outside the space, keeping the flexibility from the teams in the physical space as well (Bakke et al., 2007, p. 29). Because there only have been repeating observations in the hybrid space of Cobe Architects and Depanneur, the spatial analysis will mostly take position in their construction of the hybrid space. The physical space of The Audo, Bolsjefabrikken and Space 10 have only been briefly visited, but not thoroughly investigated.

SPATIAL BELONGING

When looking at a physical space, there are many architectural and emotional parameters influencing and effecting the general situations happening within the space. Design is important, and the hybrid spaces contains a very specific spatial design in order to function and support the employees. Despite the importance of design, design in itself cannot determine the culture or functioning of the workspace, but spatial solutions can be implemented to help and specify some tasks (Bakke et al., 2007, p. 5). The social groups will have different belongings within the space, related to different parameters of design and theories, but all being operating at the same time. Depending on the relations and associations, individuals of the space will have different properties, taking ownership of the subdivisions of the space. When analysing the space of Cobe Architects and Depanneur, the structure of Marianne Stang Våland (2010 & 2019) have been used for structuring the observations and architectural approach. Entering the space, the observers will start by approaching the counter from a customer's perspective, exploring the different perspectives the counter has; the workplace for a barista and the workplace for a receptionist. This is their workspace and culturally any given customer would know not to move within their workspace. Moving further on by looking at the persons in the café, they can both be

customers, but might as well be employees in the adjacent offices, perhaps sitting here every day. Both the guests of the café and the architects from Cobe Architects are all sitting spread out in the café, either using the room as a space for working or a relaxing timeout. If looking beyond the bar and café area, the cafeteria of Cobe Architects will be seen as an extension of the café. The cafeteria is bigger than the café, but less lightened and furnished with lesser cosy areas and furniture, telling the clear difference between the two spaces. The bookcase, dividing the café from the cafeteria, is semi-transparent, letting guests have a view inside the cafeteria and the other way around, when viewing the products on the shelves. Many of the guests of the café explore the many architectural models from Cobe Architects, some of them only visit the space for the sight of the models (Appendix 2 & 3). In general, a very classic café environment, being busy in the first two hours and around lunch (Appendix 1, 2 & 3). But when investigating the space further, different approaches will reveal the harmonies and subdivisions of the space, divided by social groups and spatial belonging.

The space consists of two social functions; a cafeteria for hosting lunch, gatherings and social events for the employees of Cobe Architects, and a public café (Depanneur) for private gatherings, studying and meetings. The café as well have a joint purpose, functioning as both the main entrance for the Cobe Architects employees and the reception for meeting, gusts and other in-house visitors for Cobe Architects. Because the space is a combination of both a cafeteria and a café, the social and physical composition of the space can be seen in the enormous space, only divided by a semi-open bookcase. It's very clear, that the purpose of the space was at first the social structure, embracing different people within one space. Having two social functions in a space of this size could be motivated by the social functions of the room, subsidising the social structures like in a living room or at the square. Additionally, the space as well contains two organisations, collaborating about the joint space, but containing three main types of groups; the personnel of Depanneur, the architects of Cobe Architects and the guests of the café. Because these groups have different spatial belongings, some having multiple, this will generate subgroups within the space, determining the spatial belongings. Since the architects were the original residents of the space, they will have a greater relationship to the space, both being the majority of the residents in the building and having the biggest part of the hybrid space, their cafeteria. The barista from Depanneur will have a double employment and therefore being part of both organisations, having a greater relationship to the room and multiple spatial belongings. The barista, functioning as the receptionist for Cobe Architects, will have the greatest belonging to the café area, being the only person who operate the space for both organisations full-time. Looking at the guests, they will have different relations to the space, depending on their use and frequency. Starting by viewing the architects, they are both owners and guests to

some parts of the space. The hybrid space is their entrance to their workplace, but as well a spot for them to have breakfast, their coffee, lunch or work if they need a changing scenario. The space will to them represent the organisation they work for, a space for work, the entrance to their offices, but also a place to relax, having a coffee in the café or enjoying lunch with the colleagues in the cafeteria. Other guests in the space can be regular customers, getting their everyday morning coffee, or customers who will meet the space for the first time. In the observations, some people only enter the space to examine the models made by Cobe Architects, others feel so comfortable that they hold job interviews in the space, without even working in the building (appendix 2).

THE PRIVATE AND THE PUBLIC SPACE

When viewing the hybrid space at Cobe Architects and Depanneur through the eyes of architect Jan Gehl, some very clear social structures occur. In his book *The Life Between Houses* (2007) he argues for the *public, semi-public* and *private* space, dividing the space by social groups and the spatial belonging. Between the *public* and *private* spaces there are these diffuse areas, where there is an unclear physical structure, between the clear and defined structures. Because the *semi-public* area can be hard to read, it is important to have some kind of physical marker, showing where the private and the public spaced are starting and ending. This will not only help the social groups to read and understand the space, avoiding any kind of misunderstanding, but as well set some physical boundaries for the space. Related to the physical marker, it must not be to strict, because this can conclusively end by intimidating people, making them avoid the space. It is therefore recommended that the markers of the space are made smooth and soft, to make a better transition without frightening or eliminating any one. This can on the other hand result in easily exceeded boundaries, making the spaces more blurred and almost removing their function (Gehl, 2007, p. 54-57). The theory is especially interesting when viewing the hybrid space due to the many different groups and functions within the same space. Because every group have shared as well as individual roles in the space, some of the lines and transitions between the spaces can be blurred, confusing the users of the space. Since the users of the space have individually and multiple spatial belongings, the space will always be dynamic. When focusing on the three functions of the room, the room gets more and more private the further you enter it. Not only in functions, but as well in atmosphere. Entering the café, the user enters the public space, functioning as a common area for residents of the area, students, guests of the offices, employees from Cobe Architects and other coffee craving people. This is as well the only entrance to the building, for the guests of the café and the employees of the offices. Being decorated with couches placed in groups, a long table in the centre

of the room and barstools in the windows, the user will quickly recognise the settings as a public setting, substantiated by the outside signage and the counter. The café will be a public area, being open to all social groups within the space, no matter roles. The space behind the bar will be a private space, being private to the barista and the picolines, but as well to the architects who have questions or requests regarding the tasks of the receptionist. Some of the architects too go behind the bar to talk to the receptionist, but will be awaiting if the barista is taking orders. Here the architects show a clear sign of the transition between the public and the private space, respecting the space of the barista (appendix 2). Right across the café, parallel to the bookcase, there is a fringe of semi-public space, goring from wall to wall, straight across the space. The semi-public fringe is dividing the spaces, separating the public area in the café from the private area in the cafeteria. Standing by the bookcase, the structure and design of the bookcase allows people to glance into the cafeteria of Cobe Architects, almost intruding the private space on the other side of the bookcase. Despite the semi-public space typically don't allow users of the public space within, the customers of the café are still allowed in the space due to the products on the shelves. To many of the public space users, the changeover fringe will be so clear and close to the private space, that they won't use the semi-public space, getting the impression of interfering with the private space. Although many have interpreted the signals of the space, there are as well people who don't understand the boundaries of their social role, intruding the spaces they don't have a spatial belonging to. According to one of the baristas, many people have difficulties reading the room and the transition to the private space, often misleading people into the cafeteria, despite only being allowed in the public space (appendix 2 & 3). This has as well been observed, having guests of the house neglecting the reception or customers of the café who are looking for additional architectural models (appendix 1 & 2).

But, if the space isn't clear to all the individuals within, perhaps there are a general misunderstanding of the spatial belonging. According to Lalaounis, there can be some increasingly paradoxes of belonging, due to blurring social relations and contemporary constellations. The paradox of belonging is connected to the issues of membership and understanding the identity between 'self' and 'other'. If looking at an organisation, this tension can occur when employees try to express themselves, both expressing a part of their individuality and being a part of the team. Because social groups are a dynamic arrangement, it will grow and adjust according to the individual members' communication to the group. But, being a social group as well means that there needs to be some kind of stability, similarities and agreement, requiring that the individual members maintain some of the overall rules and guidelines. These differences can lead to breaks from the group, something as well required for the group to evolve. Going back and forth between agreeing and challenging the group will both support and threaten the group, evolving and strengthening the group, but as

well threatening the individuality amongst the group members. Here another paradox arises; the boundaries within the group. Every group membership is often determined by how the group differentiate itself from other collectives, and as employees in a hybrid space, they will typically be included in many teams, social groups, subcultures and the organisation itself. The different groups will have many levels of affiliation, forcing the individual to evaluate and determine the different memberships and the level of commitment to each group. Other investigations have as well shown that within the creative industries, the tension is typically caused by the persons creating within a collective, struggling with their individual career and reputations. When working within the creative industry, the individual is expected to be unique, passionate and self-expressing, fostering innovative solutions and art pieces. But as well when being in an industry, they are expected to deliver their projects within budget, deadlines and a specific and set product line, eliminating many of the creative processes. Therefore, many creative workers need a more business-like mindset, understanding the structures and processes behind a production (Lalaounis, 2018, p. 140-141).

Viewing the hybrid space of Cobe Architects and Depanneur, there are many spatial belongings related to many different social groups. The architects will have general belonging to Cobe Architects, being a member of the organisation and the offices with their colleagues. The teams and projects they individually work within have not been observed, but the general estimate is, that each architect will be included in two or more projects at a time, making them part of two or more social groups. Further they will interact in social constellations across teams and projects, but solely building on interest or mutual meanings. Some of these subgroups have been observed in the café, where a group of architects share their breakfast together in the bar. Although they do not arrive at the same time, they join in on the conversation very naturally, suggesting that they do this often. Some of the individuals read the paper while in the group, others have their breakfast. The same have been observed at lunch, where the architects bring their lunch to the long table in the café, again joining into the mutual conversation the minute they sit down (appendix 1 & 2). Here the architects have a clear spatial understanding of their density, choosing the spots with the most seating, allowing more people to join their group. It is unfortunate unclear if the architects are aware of the customers of the café and their spatial belonging, or if the architects will only take on the space, like they do, if the customers and the space allow them. Smaller groups have as well been observed, but instead of sitting at the bar or the long table, they retreat to smaller seating located near the walls or the windows. Being in smaller groups could change the spatial belonging of the architects, either by seeking a more intimate and private space or by the public space in general, reducing their spatial belonging to a level as the regular customers.

When looking at the baristas and their spatial belonging, they have two employments within one – their general job is accomplished through Depanneur, with the extra-job of being the receptionist for Cobe Architects. Already here their spatial belonging is divided, but with a greater employment performance in the Depanneur favour. The café will therefore be 'their' area and domain, being responsible of all activities and people within the space. Their secondary role and employment, connected to Cobe Architects, will allow them in the rest of the space and building, having an administrative position in the house. If they actually feel like a part of the society within Cobe Architects is not known to the observers, especially because only few of the architects actually communicate to the baristas, other than just orders in the café (appendix 2). Their collaboration with the picolines can create a closer commitment to Cobe Architects, but both the picolines and the barista doesn't seem too involved with the architects, having their own subgroup within Cobe Architects (Appendix 1 & 2).

The last group, the guests of the café, is the most restricted group, needing a general social understanding and reading of the space, to understand the levels of privacy. Because the space consists of so many different social groups with diverse errands, the levels of privacy changes due to their relation in the space. The typical guest of the space will be a person with little or no relation to the two organisations, typically arriving in minor social groups. The primary focus of the guest will be centred around the components of a café, like beverages and food. These guests will therefore only be allowed in the public space, perhaps as well the semi-public space, having no further spatial belonging. Another type of guest is the guests arriving for Cobe Architects, who at first are only allowed in the public space, but with their confirmation of their meeting and being accompanied by an architect, the private space will suddenly be open for them as well. When they enter the space, they have the same rules and restrictions as the general guests of the café, which will then be completely changed by their access to the offices. The same will be valid when viewing the hybrid spaces of The Audo and Space 10, having guests as well as employees in the same space. Their users of the space will have the purpose of purchasing products or getting inspired by the exhibitions, and will again be invited into the private space if they have a purpose in the house. The invitation from the hybrid space will lead the guest to adjacent spaces, leaving the hybrid space. It can therefore be stated, that the hybrid space is only present in some part of the hybrid organisation, having private spaces within the organisation as well. The private spaces are needed for contemplation for the employees, giving them the possibility to change between the spaces, regarding the project. Because Bolsjefabrikken is a community, consisting of volunteers and regular users of the space, their spatial belonging and division of the public, semi-public and private space is slightly different organised. Their separation of the private space will not be as clear or divided like the other organisations, having an open house like they do.

Inspecting the different cases of the four hybrid organisations, they all have one of more groups with a greater spatial belonging than the other social groups. Some of the groups have a stronger belonging due to the tasks they fulfil or the time they spend in the space. The observed spatial belonging of the architects in Cobe Architects is very superior, picking and choosing between the private and public space and subspaces. Being able to enter both the public and the private space, with a strong spatial belonging in both spaces, gives the architects a higher spatial belonging, connecting to multiple groups, teams and projects within the same space. They are not only owners of the space, they are as well guests, employees and friends within the space, having multiple functions and commitments to the space. Their attitude when entering the café is very reserved, typically seen by how they don't greed the barista, despite her greetings to them (appendix 1 & 2). But when they need the receptionist or a coffee, they will lose a bit of the attitude, levelling with the barista.

The general picture of a superior group within the space is perhaps not a usual sight for the hybrid space. Looking at The Audo, Space 10 and Bolsjefabrikken, their employees and volunteers all belong to the same group, only having minor subgroups with different spatial belonging. At The Audo, all of the functions within the hybrid space is connected, letting the same personnel carry out their jobs with equal knowledge and affiliation to each sub-business. In Space 10 the employees all carry out their individual part, sharing their knowledge on an identical level in the different teams. Since the teams are created on the basis of the project, the employees are constantly changing teams and subgroups as well as altering the space. Their spatial belonging will perhaps be slightly different, adjusting the space and limits every time. This means that the spatial dynamic and belonging will change from project to project, adjusting the space to the specific needs of the project. Lastly, Bolsjefabrikken have many different actors pending in the space, since they are hosting many different events and workshops. The volunteers will perhaps have the closest spatial belonging, being the organiser of the workshops, events and general usage of the space. Since the space is organised by the volunteers, it can only be assumed that the different volunteers have preferences regarding the areas used for their workshops. Because the space is very closely connected to the users of the space, being repaired and decorated by the users, the space will have many points of spatial belonging.

Again, the hybrid space is diverse in so many ways. A general observation and common characteristic, is that the for-profit organisations have a more clear separation of the hybrid space and the private space. For their organisations to function, the employees and teams needs a space for contemplation and variety, allowing the different personal types in the space. Regarding Cobe Architects, their

social groups have been observed more systematic than the other organisations, giving a more structuralised image of their social constructions. Here the two organisations, Cobe Architects and Depanneur, are still incredibly divided, generally only sharing the space. The employees only have few social groups across the organisations, while Cobe Architects have multiple within, relating to their quantity within the space. The social groups can change the behaviour in the space, but sometimes the simple structures or unclear rules and symbols can as well affect the usage and performance in the space.

THE SPATIAL TRIAD

Having a very close connection to the theory of Jan Gehl, Henri Lefebvre as well have a division of the space and how the social groups will read the space. Instead of working in the public or private, Lefebvre works in three levels of understanding the space, working through his Spatial triad (1991). The three parameters, *The Perceived Space, The Conceived Space* and *The Lived Space* being the elements of the triad, will help to decode the space, making us understand and read the space correct. Starting in the notion of the *perceived space*, this is the daily routines within the urban reality. Here we find the known, recognition of a space and the familiar, guiding yourself through the space because the structure and activities within the space is known. Moving on to the *conceived space*, this takes the user of the space a step deeper, letting the user understand the logic of the space. Here there are plans and systems within the space, telling the user how to use it and which social groups are allowed in the space. Lastly the *lived space* is a combination of the perceived and the conceived space, but the lived space is as well active. Therefore, this space will often surprise people, because the typical understanding of the space often won't fit. To many people the hybrid space will surprise them by the changing and dynamic environment, having multiple functions within. When a guest enters the space, the many different functions have different spatial codes. The codes of the conceived space are individually easy to read, and the many daily routines within the perceived space will automatically guide the understanding. But when these spaces are in one, which rules decides how to act and is there a dominating set of codes (Lefebvre, 1991)?

Entering the space of The Audo, Space 10 and Bolsjefabrikken, the user will meet many different spatial codes. The Audo will perhaps be the most confusing, being a brand-new concept in Denmark and therefore changing the expectations of the usual space. Being decorated like a living room, the user will at first feel like they have entered a private space, having all the codes and daily routines ready. Many users will perhaps know the reading of the showroom, and therefore understand the rules of

the conceived space. Consequently, both the conceived and perceived spatial expectations will be put out of play, letting the unpredictable lived space take over the two. Despite having many elements of the everyday, the space still shocks in its constellations and relations to the purposes. When the observers went to The Audo for the first time, the employees of Menu were having a Friday bar, letting the observers believe that the space was occupied and they were interfering and interrupting the privacy of the employees. The perceived spatial connotations where therefore at first misunderstood by the observers, and could perhaps be mistaken by the guests of the space as well. If the guests of the space had read about the different functions of the space in advance, the understanding of the polyvalent space could perhaps improve. The same counts for Space 10, having their exhibitions at ground floor as well as their test kitchen and other project-based functions. Because they have two additional floors for office space, the public area won't be as crowded and diffuse like at The Audo. The expectations of a classic exhibition will arise before the guest enters the space, because this constellation is known to them and is a situation they have tried before. But the space will then be provided with additional functions, which will typically not be present at a museum, gallery or other exhibition sites; people working, talking and interacting with each other. The general expectations. elements and rules of the space will still be present through the conceived and perceived space, but only in selected areas, letting the lived space control the surrounding subspaces. Since the space is transparent in its functionality, the space can as well have the effect of the lived space on the employees. The space is shaped for the different projects, making the reshaping of the space a regular happening. To the employees who are not part of a specific project, the spatial expression can have changed during the day or after their departure, letting them experience the space as new when re-entering the space (Ingram, 2019).

Again, since Bolsjefabrikken is a different arrangement than Space 10 and The Audo, their community will create a stronger feeling of the perceived, letting the patterns and symbols of the conceived be more and more clear as they use the space. The lived space will only be present when they first meet the space, forming a relationship to the space and volunteers as they use the space. The space is what some would call provoking and unusual, due to the decorations and exploitation of the house, which will be appealing to many of the users, choosing the space above other places around Copenhagen. To many of the users, the space will be their lived space, being a place of happiness and community, sharing the space with likeminded people who as well enjoy the crooked and spirited spaces (Welcome to the Candy Factory, n.d.).

Moving back to the observational site of Cobe Architects and Depanneur, the space will consist of two groups; the employees and the guests. As the employees of both organisations work within the space, they will have a natural spatial belonging, having

the hybrid space as their perceived and conceived space. They know the rules and symbols of the space, and feel familiar with the space. Still, the two sets of employees have different understandings and interpretations of the symbols and the rules of the conceived space. Since the hybrid space is the workspace of the baristas, they will apply a different set of rules to the space than the architects, who as well have the adjacent offices for their work. Again, these rules can be seen in the behaviour of the barista, being very service minded in the gestures to the guests and architects. Here the architects are not having the same hospitality towards the guests of the café, because of their employment in the nearby offices and not the café. The rules and signals of the conceived space is to the majority of the architect the same as it is to the customers of the café; they are guests in the space, expecting the same service as the guests. To the baristas the space will be their workspace and their responsibility, having a strong set of rules regarding their liabilities to the job. To them, the space will only shock them like the lived space can, if Cobe Architects host an event, changing the setting of the space without their knowledge. The guests of the space will be more easy to surprise. When arriving at the space as a guest, the conceived signs have already given the user a clear idea of the spatial expectations. A big sign on the street will reveal that this is a café, leading the guests into the mindset of what is perceived in the space of a café. When entering the space many of the classic settings and spatial arrangement will be in line of what is expected by a café. Here both the perceived and the conceived space will be correctly guiding the customers through the space, showing them the behaviour and expectations of the space. Because the hybrid space of Cobe Architects and Depanneur is more divided than the three additional organisations, the café will be a unaccompanied experience to the customers, perhaps not knowing or feeling the changing dynamics and tasks within the space. The only difference to them is, that the space will change during the day, changing the expectations of the user. During lunch, the cafeteria of Cobe Architects will be buzzing with life, tempting the guests of the café with the food and louder talking. But since the cafeteria is private, the users of the café can experience a scenery of the lived space, thinking that the café as well will be serving a similar lunch too. As observed and told by the barista, here the guests enter the private space, not intentionally knowing that the space is private, perhaps because under the influence of the lived space (appendix 1, 2 & 3). Here the users will evolve and learn from their experience, and the lived space will therefore change in their onward usage of the space.

Having a hybrid space typically changes many of the expectations, letting the lived space surpass what is perceived and conceived in the space. The everyday expectations and typical rules and guidelines of the space are suddenly not functioning, having multiple arrangements within the space. The hybrid space and organisation will therefore typically shock the user or the employees by their ability to

reshape or combine businesses within. Understanding the spatial triad as a unity for the hybrid space is not possible, but for the individual organisations the triad can contribute to crucial understanding of the space and of the users. The spaces will consist of different formations of the triad, surprising and shaping the user as they experience the space. Working within different industries, the space, and the triad as well, will restructure based on the limitations of the space and of the organisational structure. The spatial triad will therefore be a functioning tool for the individual organisations, complementing the theories of spatial understanding and belonging by Jan Gehl. The two theories will consequently be most functioning for the individual organisations, understanding their space and eventual misunderstandings and problematics within the space.

5 CONCLUSION

The hybrid space and organisational design is a continually altering size, being a dynamic structure within the organisations. The organisations choosing the structure are all within the creative and innovative industry, demanding a higher level of flexibility, not just from the employees but from the organisation itself. Seizing the hybrid structure and space is therefore a diffuse experiment, trying to understand the fundamental aspects, rules and constructions of the few Danish hybrid organisations. Throughout the thesis many similarities have been found in the four selected organisations, but for every rule there have as well been an exception in all of the cases.

Starting by defining the hybrid space, it is constructed by the two parameters; The Hybrid Organisation and The Social Space. The hybrid organisation will contain the hybrid space, following the rules of the social space. With its embracing and flexible workflow and combination of organisational structures, the hybrid space allows creativity, multiple operational functions and shifting teams to exist within a polyvalent office space. The space is a multifunctional platform for combining organisational functions, collectively and inseparable to each other.

Although the hybrid space contains many constructive and progressive actions for the hybrid organisation, it is important to not only have a hybrid space, but adjacent offices or spaces for the employees to retreat. It has been stated through the four cases, that the hybrid space needs additional spaces in order to function at its optimum. The employees need to have spaces away from the dynamic, creative and flexible flow, finding contemplation for work, meetings or other activities. A general observation and common characteristic, is that the for-profit organisations have a clearer separation of the hybrid space and the private space. Leading and organising a space like the hybrid space therefore demands specific management skills and a rigorous leadership style. Because of the flat and flexible organisational design, the organisations are often working without vertically or horizontal departments, delimiting managerial layers, having lesser tools to structure the employees than many other organisational designs. This of course brings the decision-making process closer to the employees, but as well demands a great deal of the leader, necessitating a greater view of the organisation single handed. To emphasis with the leader and the leadership style typically analysed and observed in the hybrid organisations, the responsibility of the leader has been distributed to the individual employees of the organisation, giving them a higher level of freedom and obligation to the organisation.

Not only does the leader carry a big responsibility in the hybrid organisation and space, the employees as well need to have the right mindset and skills to operate within the hybrid space. Working within diverse and shifting teams and operating different projects at the same time, demands an open mindset and passion about the projects. The different functions, needs and constructions of the team requires a transparent transition, relieving the many tasks, skills and expected knowledge of the individual employees. Because the employees are experiencing a higher level of organisational responsibility, knowledge and creativity, working in a more creative industry, the employees of the hybrid spaces as well have some individual dilemmas, regarding creativity and efficiency. Because the structure, teams and environment are so dynamic and flexible, the individual employee needs to know their specific skills and how to interact in a team, in order to function in the organisation. People thriving in a diverse and everchanging environment is therefore the perfect employees for the hybrid organisation and space, allowing themselves to have a great deal of responsibility and foster their creativity on a daily basis.

Viewing the hybrid organisation of Cobe Architects and Depanneur, their collaborative space is a rallying point for both employees, local residents, other organisations and general guests. Their polyvalent space consists of both work, friends, colleagues, social gatherings and contemplation, having multiple social groups with individual spatial belongings. The lines between the two organisations are transparent in the space, but restricted by the physical rules of the hybrid space. Despite only sharing the hybrid space, many of the spatial belongings within their space becomes restricted by their division, missing the community-feeling amongst the two set of employees. It has although been observed that people within same employment and identical tasks will share a better relationship with significant improvement in communication, referring to the interaction of the architects in between, and the barista with the picolines, despite being from different organisations.

Because Cobe Architects and Depanneur are slightly different in their adaptation of the hybrid space, not sharing the same hybrid organisational structures, the space is as well a bit more divided than other hybrid organisations. To the guests of the café, the hybrid and dynamic space might not be as perceptible as within the other organisations, sharing the organisational structure as well. Therefore, many will only experience the hybrid space of Cobe Architects and Depanneur as a cosy café, serving great coffee on the outskirts of the harbour, without ever grasping the polyvalent tasks, groups and dynamic structures of the space. But, if the space isn't clear to all the individuals within, perhaps there are a general misunderstanding of the spatial belonging and synergies. Relating to this, Cobe Architects and Depanneur are considering to divide their hybrid space further, eliminating the general

misunderstandings in the space, but perhaps as well rejecting the hybrid space as a function in the future.

Summing up on the hybrid organisation and space, the organisation has taken some of the best elements from the two most flexible organisational structures, creating an embracing and multiverse organisational design. By creating a fusion between the flat and the matrix structure, the hybrid organisation is suited for the innovative and polyvalent tasks that the hybrid space may bring, always ready to shift course if needed. With the right managerial skills and structuralised employees, the fluent team structures will maintain the organisational creativity, innovating on many levels. Because the hybrid organisation is a creative and flexible organisational design, this as well means that one solution can't fit all hybrid organisations, having multiple factors and measures to consider when viewing the organisation. In general, the organisational design distinguishes itself from others by its missing managerial layers, the team structures and the polyvalent space. The four viewed cases used in the thesis all have individual adaptations of the hybrid organisation, as well as their usage of the hybrid space, demonstrating the diversity of the organisational design. Because the hybrid space is only present in some parts of the organisation, the individual organisations will have the possibility to adjust and adapt the adjacent spaces to their individual organisational needs, ensuring the best environment for their employees.

PERSPECTIVATION

Having worked with the concept of the hybrid space and organisation under the given circumstances have given many additional thoughts. Due to the Covid-19 pandemic that shut down all of Europe, the planed observations at the organisations were unfortunately impossible, leaving many questions unresolved. The original thought of the thesis was to observe the dynamics, relations and spatial use for employees working in a hybrid and polyvalent space. Having no biased expectations to the findings, the general structure and patterns of the hybrid space would have shown throughout the observations. Instead the few possible observations made have been the primary source of comparison for paralleling with theories from the field of business and design, mixed with the visits at the three additional organisations. Together, the theory and observations have formed the definition and the concept of the hybrid space in Denmark, drawing parallels to the definitions made abroad.

If the observations had been possible, the organisations could have been observed on the basis of specific ethograms, setting a standard for specific and set definitions. Because the organisational design and execution of the hybrid space is so individual

and grounded in the type of business, the definition keeps forming and evolving, trying to embrace everything from the hybrid space. Since it's not possible to grasp every detail into one joint hybrid design, another way of determining the value within the hybrid space could have been to set some standards for the space within a set of ethograms, observing the space and afterwards comparing them. The comparing could then establish a scale, positioning the companies on a set measurement within some established categories. The different categories and the score within each of the categories would then define how hybrid the space is, helping the companies to determine where their organisations are identical and where they distinguish from other hybrid organisations. A scale like this could also help future organisations wanting to implement the hybrid structure and design in their organisation, having measurable parameters and scales to follow their development and progress.

Based on the current definition and qualities of the hybrid space, there are right now four categories that would be supportive to defining the hybrid space. The first would be the *Innovation type*, defining if the organisation is a product or a service. It has at multiple stages of the analysis been stated that the typical hybrid organisation is within the creative industry, which is a quite broad term, but still indicates some kind of innovation. Therefore, the specific product or service would be helpful, both to indicate the numbers of suborganisations within the space, but as well the constellation of employees and their tasks. The second category would be *Organisational type*, defining if the organisation is within the private or public sector. Previous studies and definitions concerning the hybrid space have typically been divided by their relation to the public or private sector, and have as well been seen within the four organisations used in the thesis. The division of the two will therefore be important to understand the hybrid space, in both organisational types. The third category, *Organisational size* will have a clear and direct connection to the organisational structure, determining the arrangement in the organisation. The bigger the organisation the more crowded space. A bigger organisation as well demand something quite unique from the leaders within the organisation, due to the typical flat structure of the hybrid organisation. Lastly is the category *Environment*, establishing if the culture, structure and workflow is turbulent or stabile. Despite 'turbulent' could sound like a negative term, this will in the hybrid organisation be a symbol of the creative flow, used in the correct context. Again, this will as well be determined by the type of employees and their personal requests regarding the workflow and office arrangements.

The four categories can help organisations who want to either become more hybrid or polyvalent, and the organisations who are considering moving towards this new organisational design. The organisational design allows flexibility and innovation across employees and strategies, giving other organisations the possibility to solve

complex problematics more fitting to the actual end-user. The organisational design will therefore be a great opportunity to many Danish organisations, if having the correct managerial skills and employee mindset.

But since the observations haven't been possible, the location and definition of the categories could be an interesting assignment for future research within the field of organisational design.

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APPENDIX I

Cobe Architects, Orientkaj 4, 2150 København. Thursday 5th of May, 10.53 – 12.45

Observations at Cobe Architects, in their hybrid space.
Collaborative partner in the space: Depanneur

The collaborative space/hybrid space:
- The café is as well the reception
- The café area is the only entrance to the building
- The café is the first meeting

The café:
- 3 sofas
- Seating by the window
- Long table in the middle of the space
- Shelves (a mix of Cobe, Depanneur and other brands + is used as a spatial divider)

Observations:
- People come in just to look at the models made by Cobe.
- Guests arrive by taxi, look at the models and leave again, no purchasing of beverages or other from the café.
- The picolines are preparing lunch in the adjacent cafeteria.
- There are 4 persons in the café (11.03)
- The Cobe employees start to arrive at the cafeteria, having their lunch (11.30)
- Two of the Cobe employees bring their lunch to the café, sitting at the long table.
- Another three employees bring their lunch to the long table, joining the two other employees.
- The guests of the café are quite interested in the lunch at the cafeteria and seem interested in the lunch on the plates brought by the employees to the café.
- Additional two employees join the long table with their lunch, joining the five other architects.

APPENDIX II

Cobe Architects, Orientkaj 4, 2150 København. Tuesday 10th of May, 08.06 – 11.32

Observations at Cobe Architects, in their hybrid space.
Collaborative partner in the space: Depanneur

Observations:
- The café is empty, only the picolines and the barista are present (8.10)
- The barista helps the picolines, walking back and forth between them and her screen behind the bar.
- An employee from Cobe arrives and a customer. The customer greets the barista on a friendly matter. Buys a to-go coffee (8.17)
- Two employees from Cobe arrives (8.20)
- An employee from Cobe arrives, greets the barista (8.22)
- Two employees from Cobe arrives, the female greets the barista (8.23)
- Two employees from Cobe arrives, one buys a coffee and enters the cafeteria (8.25)
- Three employees from Cobe arrives, only one greets the barista (8.28)
- An employee from Cobe arrives and starts talking to the picolines in the cafeteria (8.29)
- Two guests of the house enter the space. They enter the cafeteria briefly before they become aware of the reception in the bar, where they then contact the barista/receptionist (8.31)
- Four employees from Cobe arrives, the two females greet the barista (8.32)
- An employee from Cobe arrives and orders breakfast. He's small-talking with the barista in a chattery tone (8.33)
- Three employees from Cobe arrives, the female greets the barista (8.40)
- Five employees from Cobe arrives, one smiles to the barista, one male greets the barista (8.45)
- Three employees from Cobe arrives, one of them orders breakfast. Two employees re-enter the space from the adjacent offices, one ordering breakfast, another is ordering coffee (8.46)
  - Three employees from Cobe arrives. The café is starting to fill with the employees from Cobe, either having breakfast, coffee or just chatting with each other (8.48)
  - Five employees from Cobe arrives, three of them greets the barista. Additional three employees and a guest enter. The guest walks straight into the cafeteria before returning to the space (8.50)
  - Five employees from Cobe arrives, where one of them re-enters the space shortly after, assumable because the person was a guest and not a employee of the Cobe office (8.53)

- There are sitting two in the café, away from the bar. The picolines enters the space and walks behind the bar, checking the screen.
- Four employees from Cobe arrives, one male greets the barista (8.56)
- Two employees from Cobe arrives and a dog, and two guests. The two guests meet with another guest in the café, ordering breakfast and coffee for all three (8.57)
- Eleven employees from Cobe arrives, one waves at the barista (9.01)
- The barista is now cleaning the café after the employees and guest, when the time allows.
- Two employees from Cobe arrives and walks straight to the bar ordering coffee, and sits at the couches afterwards (9.03)
- Nine employees from Cobe arrives, two of them meet with a guest in the café, one of them orders coffee for all of them. They sit at the long table in the middle (9.04)
- One of the guests leaves with a to-go coffee, while two Cobe employees arrive (9.07)
- Six employees from Cobe arrives, one of them orders coffee (9.08)
- An employee from Cobe re-enters the space with a computer and sits at the couches. Shortly after a guest enters and joins the employee (9.10)
- For the last 15 minutes there have been a line of Cobe employees in the bar, ordering coffee and breakfast, but as well just sitting in the bar eating their breakfast, reading the paper or talking to the people in line.
- The barista is wearing a Cobe shirt.
- Four employees from Cobe arrives, and more employees re-enter the space room the adjacent offices (9.14)
- The employees are having breakfast in the bar, but almost severing the barista.
- Two employees from Cobe arrives. The people in the bar starts to split up, going back to the offices or bringing their coffee to the cafeteria (9.18)
- Two employees from Cobe arrives (9.21)
- Two employees from Cobe arrives and two guests leave (9.27)
- Two employees from Cobe arrives (9.29)
- The meeting with the two employees, a guest and the dog leaves. Perhaps the two weren't employees. Bringing a dog inside a public café and hosting a meeting at a public café shows a great deal of trust in the place.
- Bigger and bigger activity from the employees from Cobe in the cafeteria.
- The last meeting leaves the space as well, again showing great trust in the space.
- There have been quiet in the café for the last hour, only the catering has been entering with the food for the cafeteria. Both the picolines and the barista helped with the delivery (10.22)
- A team of craftsmen enters, two buys coffee, one asks the barista questions (10.27)
- Four guests arrive, goes straight for the models build by Cobe in the corner of the café. They enter the cafeteria and the offices, but re-enter after 10-15 minutes and leaves.
- The barista sorts the mail.

APPENDIX III

Cobe Architects, Orientkaj 4, 2150 København. Thursday 5th of May, 10.53 – 12.45

Informal interview with the barista of Depanneur in the café.

- Depanneur will help Cobe if they need catering for bigger events. Depanneur will be the main supplier of drinks and beverages at any party or event, and the catering if it's for minor events.
- Depanneur wants to give something back to the area, and that's why they entered the collaboration with Cobe. Because the area has been a construction site for several years, Depanneur think it's time to give something back to the slowly growing community at the North Harbour.
- In the future the two organisations want to be more separate.
- Cobe wants to host more events when the metro opens, to embrace the area and all the people who have been isolated from visiting the area.
- Local businesses often go to the café for their morning coffee, either to stay or to-go.
- "The café is an intermezzo between street, harbour and studio."
- Local businesses can use the café as their office space or for meetings.

General issues observed by the barista:
- Right now there are missing some physical boundaries that are missing in the space
- "People are often confused about where the café stops and Cobe begins"
- A new shelving system could help with this, and the two organisations are already looking at a solution to this

Additional observations while interviewing:
- People enter the café to look at the models, but without purchasing anything
- Employees of Cobe bring their lunch to the café, despite having a cafeteria right next to the café
- The guests of the café seems quite interested in the lunch at the cafeteria at Cobe