

# THE DEATH OF *THE* ARCHITECT

Conceptualisations of authorship and the emergence of open source in architecture discourses

Rob Tönissen



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MSc Thesis Socio-spatial Analysis GEO 80436

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Wageningen, September 2013





...

“What is the architect doing?  
He is by the riverside  
What is he thinking out there?  
He is committing egocide  
Now isn't that a strange thing?  
Well to him it feels just  
Well we guess a person's gotta do,  
what a person feels he must.”

dEUS - The Architect

...



# ABSTRACT

This study investigates the different conceptualisations of authorship and the emergence of open source in architecture discourses. Current and past literature tends to discuss and explore authorship in architecture from the perspective of the author as an individual and mostly neglects alternative constructions of authorship in the organisation and production of architecture. This research explores this alternative perspective on authorship in architecture, by concentrating on a geographically widespread emerging open source community that is shaking up the established (traditional) conceptualisations of authorship in architecture. First, an extensive chronological overview of the various formations and transformations of authorship in open source and architecture discourses shows the strong relationship between developments in society and conceptualisations of authorship. Secondly, in-depth semi-structured interviews with three landscape architects addressed the discussion of authorship in the organisation and production of contemporary architecture. Third, discourse analysis compared the different conceptualisations and modes of authorship in open source and architecture discourses. Since the emergence of the realm of collaboration in architecture discourses, the mode of authorship changed to a mode where the architect performed no longer exclusive in the design process, but inclusive with other experts and users. This “inclusive” author-feature of the architect results in a more complex construction of authorship; including that the architects, other experts and potential users have similar social status, but different roles in the organisation and production of open source architecture. The series of decisions that are made by the open source architecture community on providing openness to social and technical aspects of the project delineate the conceptualisations of authorship. Therefore authorship can constantly change and is not solely produced by the architect, but is also dependent on the ongoing complex power-knowledge interactions between the members, the project’s context and innovations of that time.

**Keywords:**

Authorship, Modes of authorship, Conceptualisations of authorship, Architecture, Open source, Discourse.



# PREFACE

Who would have thought that the question I had when starting my study landscape architecture in Wageningen - quite some time ago - would also become the basis for my master thesis: What or who is a (landscape) architect?

After exploring this question first in the landscape architecture program, I switched to socio-spatial analyses in my master because of my interest in the socio-spatial relations between people and their environment. And in particular how people could be more involved into the organisation and production of designs for the public space.

During several conversations with Martijn Duineveld we came across the subject of “authorship” in architecture, and before I knew it, I had started reading philosophical and sociological theories that introduced me to the conceptualisations of authorship. Later this would become my theoretical framework and the basis for my master thesis research.

In a way, this thesis represents for me the struggle that I have had during my study with this question: What or who is a (landscape) architect. In fact I think I might have, unconsciously, tried to find the answers to this and many other questions I still had after all those years of studying. And yes, finally I can conclude with this master thesis in which I have been able to extensively explore these questions and find some answers - for myself at least.

And also, I got to question myself: Who am I? What do I do? The time I spent in Wageningen, took longer than I had ever imagined. But the people I have met and the things I have gotten to know and do, besides studying, have been worth every minute of my time! Therefore I want to thank all my lovely friends and family, for being there, supporting and helping me to explore my own questions in life.

Utrecht, September 2013

Rob Tönissen

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# 1.INTRODUCTION

## 1.1. Background

In the last 30 years innovative technological and software developments from the digital revolution have strongly influenced the way we think about sharing and working with knowledge in contemporary society. Various operating systems (e.g. Windows, Macintosh and Linux), the Internet and related software (e.g. Google Chrome, Yahoo and Mozilla Firefox) have become known to a wider audience and are hard to be ignored in our everyday practices. Especially digital social platforms (e.g. Twitter, LinkedIn and Facebook) and digital sharing platforms (e.g. Dropbox, Yousendit and WeTransfer) take a more significant position into our contemporary society, the rise of the network-based knowledge society is accelerating and is also starting to influence the way we think about organising and producing new knowledge or work.

Despite these innovations are not emerged in all contexts yet; the developments from the digital revolution have put the fitness and flexibility of the traditional structures and mechanisms in our society into question and gave room for other movements to emerge. A remarkable tendency in this context is the open source movement that generated a different attitude towards the power-knowledge interactions in the organisation and production of work. This alternative organisational movement emerged previously only in the technological and software contexts (Raymond, 1999), but many other contexts followed ever since and the developed open source model has become generally accepted and applicable in new knowledge development (Weber, 2000). According to Weber (2000) the model will also have considerable legal, economic, political and social consequences. He describes the open source model as the child of both, the network economy and a potentially rich source of lessons for functioning within it. Therefore the emergence of the open source model has important parallels with technical, political, economical and social developments in the contemporary network society. Most of these developments are not new, but are in their incipient stage entering and changing the current systems in other contexts. Von Hippel (2004: 93) labels these emerging open source movements as “*innovation communities*”: Such communities become sources of user-led innovation whereby new changes in processes and products are increasingly developed by users and aided by improvements in computing and communication technology (c.f. Sergio J. Rey, 2009: 195).

Initially the digital revolution has had a major influence on the representation techniques and tools used in architecture, while the new developments also made the emergence of the open source model possible. However the open source model has already proven to be successful in the development of technology and software (Raymond, 1999), it is still virtually an underexposed model in the context of architecture that concerns the art and science of designing buildings and other physical structures or projects in the public space (e.g. urban design and landscape architecture). While according to Kaspuri (2005),

this would be a desirable organisational renewal for the architecture discipline that is increasingly consumer-driven and becomes at the mercy of the market. Kaspori stressed the potential importance of open source in contemporary architecture for the network-based knowledge society already in 2005:

*“The digital revolution thoroughly upset prevailing Western ideas about intellectual property.” (David Garcia, 2002: 37). Thanks to the Internet there is an extensive network in which ideas are not so much protected by copyright as developed collectively. Ownership is not what counts, but use.” (Kaspori, 2005: 328).*

He advocates that architects should redefine what they could contribute to the contemporary network-based knowledge society. By not only looking inwards applying their inventiveness to the production of their designs, but also by looking outwards and forwards to the organisation of their practice in order to search for countless opportunities offered by these turbulent times of political and economical instability (Kaspori, 2005). This seems especially important since the implementation of developments of the digital revolution and the emergence of alternative collaboration models in architecture, like the open source model, again question the current roles that architects play in the organisation and production of contemporary architecture.

## **1.2. Problem statement**

The architect’s position and role has always been under intense discussion (Alberti, 1452; Pevsner, 1936; Jencks, 1977; Wigley, 1998) but up to now this did not significantly change the conceptualisation of authorship in architecture as a single master creator (Alberti, 1452). The architect’s personality remained strongly identified with the architectural design and object that he or she had made public. Herein the architects played different dominant roles in the development and creation of total designs (Wigley, 1998), isolated from the external world and the designs were only made public until they had reached a polished stage of maturity (Rey, 2009). Architecture was mainly produced in these traditional design models until alternative collaboration models emerged in late postmodern society.

In the 1960s and 1970s new socially progressive community-based and transgressive anti-architectural design groups emerged and were conceived as collaborative alternatives to the standard traditional design models with the single master creator at the hierarchical top of the design process (Lee, 2007). It was until then that the idea of the architect was perceived solely as this autonomous unique creator. While the collaborative alternatives in the counter culture of the 1960s gave new perspectives to who or what an architect could be, the call for complex urbanism by Jane Jacobs (1961) and complex architecture by Robert Venturi (1966), did not significantly change the traditional conceptualisations to dominate the professional identity of the architect. However, aided by the developments in digital and social technologies in the

1990s, such demands started to be realised and seem to have transformed the most authorial acts of designing and drawing. Since late postmodernism's "*desire for architecture that communicates with its users, and one based on the heterogeneity of our cities and global culture*" (Jencks, 1977) the logic of authorship in architecture has become more complex in the network-based knowledge society. New techniques, emerging collaboration movements and an evolving society, define the era of contemporary society where it is easier than ever before to make a reproduction or to get access to information of people, places and products all over the world.

This makes authorship in architecture and the role(s) of the architect again subject of discussion in the organisation and production of contemporary architecture. Just as Lee (2007: 1) describes in his research to design discourses: "*Design has become an everyday activity rather than a professional study*". Lee (2007) illustrates with this that with the current technological and software developments it seems that everyone is nowadays able to have access to designs or to the act of designing itself. Ultimately, Wigley (1998) continues in his study to the relicts of total design in postmodernism to emphasise that:

*"Architecture is first and foremost a discourse, mobilised by the concept of design that is constantly invoked but rarely examined."*

(Wigley, 1998: 8)

Design in architecture is according to him a matter of theory and since this is becoming an increasingly collective good rather than an exclusive property of architects, the role of the potential user becomes also an increasingly important part of the authorship discussion in architecture. By enabling the potential user to join the design process early and often, relying on a large amount of delegation and being open to external input through a process of network collaboration (Rey, 2009), the open source model shakes up the established conceptualisations of authorship in architecture:

*"To question this (or any) logic of authorship is to question the most fundamental shared value of an authorial discipline, its belief in itself as a game and in the stakes that make it a game that merits being played - one that is, furthermore, distinct from others. In cultural history, the logic of authorship is a representation, an "operation of classification and delineation that produces the multiple intellectual configurations by which reality is constructed in contradictory ways by various groups."*

(Lipstadt, 2007: 164)

Therefore the significance of emerging new collaborative models' challenge to authorship can, according to Lipstadt (2007), not be underscored enough. In particular because the developments in the digital revolution and the emergence of user-led open source models are contrasting the traditional organisation and production of design models in architecture.

### 1.3. Research purpose and question

The continuous discussion on the changing roles for architects and their position in and contribution to society relates to the emergence of open source in architecture. To understand these changes and consequences of the technological developments and the emerging open source model for authorship in architecture, it is interesting to explore and analyse the formation and transformation of different conceptualisations of authorship in both open source and architecture contexts. This has resulted in my thesis research question:

*How is authorship conceptualised in Open Source Architecture discourse?*

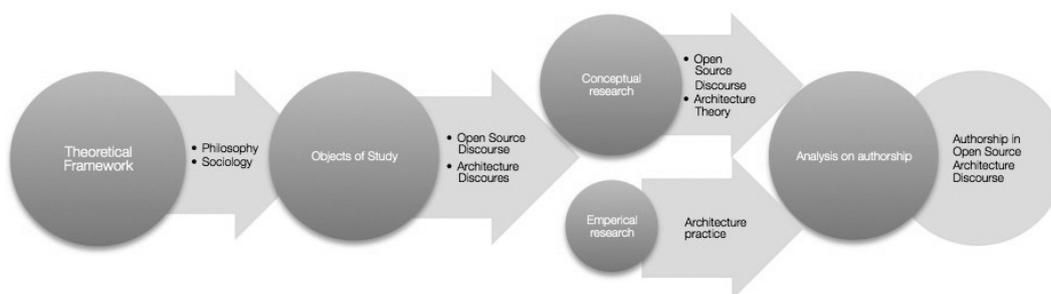
This new perspective on authorship in architecture will probably have consequences for the current ideas and attitudes towards the organisation and production of contemporary architecture. In the end, the general purpose of this thesis is to contribute to the discussion of authorship in architecture and to explore the possible conceptualisations of authorship in the emerging open source architecture discourse. Therefore the thesis research main objectives are to explore:

- The conceptualisation of authorship in open source contexts.
- The conceptualisation of authorship in architecture contexts.
- The consequences of the emerging open source model for authorship in contemporary architecture.

### 1.4. Structure of this thesis

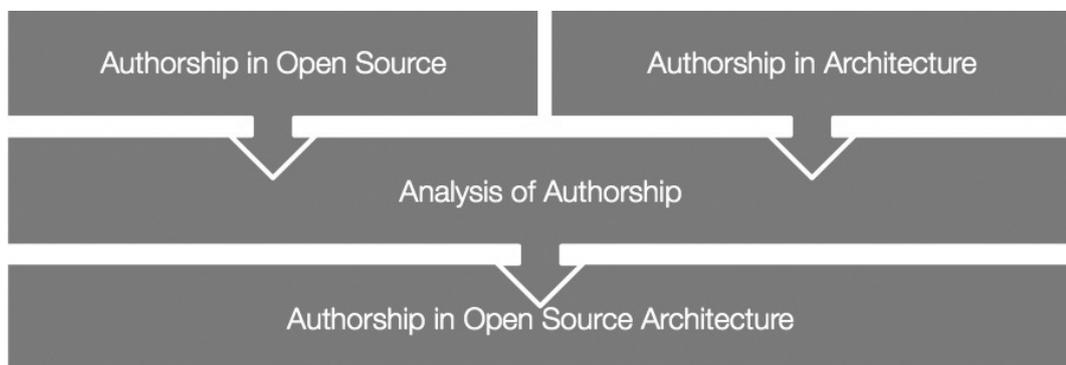
For this thesis research I will use philosophical and sociological theories in my theoretical framework to look at my objects of study in the open source discourses and the architecture discourses (Figure 1.1.). Then, the research will consist of a relatively larger conceptual research to the different conceptualisations of authorship in open source and architecture theory, and a relatively smaller empirical research to the different conceptualisations of authorship in architectural practice. In the end, analysis on conceptualisations of authorship from both parts of the research is expected to explore the research's main objectives and be sufficient to answer the main question.

Figure 1.1. Research Model



To understand how the emergence of the open source model (trans)forms the conceptualisations of authorship and how this always has been centre of discussion in architecture, the conceptual framework focuses on the conceptualisations of authorship within open source and architecture contexts. Explorations of the different concepts of authorship in both contexts will chronologically outline the different roles and features that authorship involves in open source and architecture. Then analysis of the overlapping or conflicting conceptualisations of authorship from both contexts will give insight into the consequences of the emerging open source model for authorship in contemporary architecture (Figure 1.2).

Figure 1.2. Conceptual framework



The aim of this conceptual framework is to be able to answer the main question, which theoretically could be done after studying authorship in the two contexts. Therefore it is in line with expectations that the conceptualisation of authorship in open source architecture is derived from analysis of authorship in the overlapping realm of open source and architecture. This space represents the shared features and conceptualisations of authorship in both analysed contexts from this particular study. For research purposes this conceptual framework will be used in the first place, but if important elements of the conceptualisation of authorship in open source architecture appear to lie outside this framework, extra emphasis will be put on these findings in the final chapter.

The research will continue in the next chapter (2. Theoretical Framework and Methods) to explain the perspective of the research and how the research is done. The focus will be on the conceptualisations of authorship in open source architecture. Therefore research will be done in a conceptual research to the conceptualisation of authorship in open source (chapter 3. Authorship in Open Source Discourses) and architecture theory and in an empirical research to the conceptualisation of authorship in contemporary architecture (chapter 4. Authorship in Architecture Discourses). The latter will be done to

complement, if necessary, and support the theoretical exploration of the different conceptualisations of authorship. Then it is possible to analyse these conceptualisations of authorship (chapter 5. Analysis of “Authorship”) in both open source and architecture discourses, and to explore the consequences of the emerging open source model for authorship in contemporary architecture (chapter 6. Conclusion).



## 2. THEORETICAL FRAMEWORK & METHODS

To answer the research question of this thesis I will first outline the research's approach in the conceptual framework. Then, since the focus of this study is on “authorship” in open source and architecture contexts, I will introduce the theoretical framework that I will use in order to recognise different conceptualisations of “authorship” in both contexts and to understand the (trans)formations of these concepts. Next, I will describe in the methods how I have analysed these conceptualisations of authorship and how the research is done.

## **2.1. Theoretical Framework**

The complexity and variety of conceptualisations of authorship make it difficult to identify the various forms and scales that authorship involves. In order to recognise the different conceptualisations of authorship and to understand how they have transformed over time in open source and architecture contexts, I will use theory that already has analysed and described the concept of authorship and theory that already has analysed and described the formation and implementation of authorship in social sciences.

The concept of authorship is theorised extensively in significant philosophy, sociology and literature studies by Roland Barthes' *“The Death of the Author”* (1967) and Michel Foucault's *“What is an Author”* (1969). These studies have contributed to the discussion of what authorship is, and how the relation between author and work can be understood and recognised.

Theorists in philosophy and sociology consider these studies to authorship as the main important in contemporary analysis. Therefore I will use their theories in my theoretical framework to recognise conceptualisations of authorship in other contexts and to be able to analyse and compare them. And also, Michel Foucault (1926-1984) is considered to be the most influential author on power-knowledge interactions and their implications for user-involvement that both serve and construct the different conceptualisations of authorship (Allen, 1991; Flyvbjerg, 1998; Sharp and Richard-son, 2001; Flyvbjerg, 2002; Hajer and Versteeg, 2005). Therefore his perspective on subject and object formation, as being products from their discourses, allows the research to understand the formations, transformations and implementations of the different conceptualisations of authorship over time. Foucault (1980) states that in the power relations that work in the organisation and production of new work; change is always possible, counter discourses may appear and resistance practices may emerge:

*“Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power.”*  
(c.f. Van Assche et al., 2011: 16)

Or in other words, as Foucault (1997a, 1997b: 291–292) states himself:

*“Power relations are mobile, they can be modified, they are not fixed*

*once and for all.*" (c.f. Van Assche et al., 2011: 16)

In which Foucault's (1998) perspective is made very explicit in his conceptualisation of power that should according to him be understood:

*"As the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization (...)"* (Foucault, 1998) and therefore he states that: *"Power is operative everywhere and is exerted from various positions."* (c.f. Van Assche et al., 2011: 4)

Because power interactions in different contexts constantly serve and construct conceptualisations of authorship, analysis of these power-knowledge interactions in the different conceptualisations of authorship in open source and architecture contexts will also provide insight into the conceptualisations of authorship in open source architecture.

### **2.1.1. Recognising modes of authorship**

In postmodernism the discussion increased about authorship and the desired relationships between author and work. The first philosopher, literature theorist and critic who wrote a significant work about authorship is Roland Barthes (1967). In his work, Roland Barthes questioned:

*"The relevance of the author to the work, thereby liberating the text from the automatic presumption of its holding a fixed and unified meaning."* (Anstey et al., 2007: 4)

In this argument, Barthes continues, writing is a:

*"Neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing"...and "As soon as a fact is narrated no longer with a view to acting directly on reality but intransitively, that is to say, finally outside of any function other than that of the very practice of the symbol itself, this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins."* (Barthes, 1967: 142)

In other words, when something is narrated it marks according to Barthes the moment when a disconnection between author and his or her work occurs. It is language that speaks, not the author and the act of writing is to reach that point where only language acts - performs - and not the author (Barthes, 1967). Ultimately, this leads to Barthes (1967) main point that the reader holds more responsibility to the work than the author. Though, society has made the author an individual performer in conceptualisations of the modern figure:

*"Emerging from the Middle Ages with English empiricism, French rationalism and the personal faith of the Reformation, it discovered the prestige of the individual, of, as it is more nobly put, the 'human person'."* (Barthes, 1967: 142-143)

The glorification of the individual in this respect is according to Barthes (1967) a logical product of our society. Since our society is constantly changing and individualism is considered more important than ever before, a shift towards a more collective approach makes the conceptualisations of authorship more

complex in the continuous changing society. According to Barthes (1967) these conceptualisations of authorship can be traced to two dominant modes of authorship: the traditional author-God and the emerging author as mediator.

First there is the author as the traditional Author-God: This mode of authorship can be seen as a relict from traditional author features and is still present in today's production of work. Here, the author is central to the process and the explanation of the end-product will according to Roland Barthes (1967) always been sought in the man or woman who produced it. This notion of authorship in modernism changed when Roland Barthes wrote this landmark essay. He explains:

*"A text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and crash."*

(Barthes, 1967: 146)

In "The Death of the Author", Barthes (1967) used three different types among who the location of significance and meaning of any text is: the author, the reader and the scriptor.

From this perspective the author is not solely important in the production of work, and this turnaround in thinking transforms the way a text or work is produced. Therefore according to Barthes (1967) a text is made of multiple writings, drawn from many cultures and is entering into mutual relations of dialogue, parody and conflict. Then authorial intention will disappear, as the text opens a space of multiple readings and interpretations, according to the particular experiences and insights of the individual reader. This by Kristeva (1980) so-called "intertextuality" supports Barthes (1967) perspective on the concept that the meaning of a text is not only produced by the reader in relation to the text, but also in relation to the complex multiple readings and interpretations between texts.

Eventually Barthes (1967) states that there is one place where this multiplicity is focused and that place is the reader, and not, as was taken for granted until the 1960s: the author. In Barthes' (1967) conviction:

*"The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination". In the end, "the birth of the reader must be at the cost of the death of the Author."* (Barthes, 1967: 148)

This shift from writer to reader results in another definition of who recreates the text in the act of reading and onto a new writer or scriptor whose writing is based on "between the lines" texts, and therefore results in implicitly quotational practice of all reading and writing. Barthes understood the relation between works and authors, together with the confirmation of authorial status that it implies, as something socially produced and subject to challenge.

So in Barthes view, theorising about writing should be more focused on the reception and interpretation by the reader than on the origination and intentionality of the author. This second mode of authorship is, according to Barthes, the author as mediator:

*"In ethnographic societies the responsibility for a narrative is never assumed by a person but by a mediator, shaman or relator whose "performance" - the mastery of the narrative code - may possibly be admired but never his 'genius'."*

(Barthes, 1967: 142)

The features of the author's work is admired and not the author's individual personality. Therefore in this relationship the power-knowledge interactions between the author(s), the work and the reader(s) need to be understood, or in terms of this thesis research: the architect(s), the architectural object/design and the user(s).

### **2.1.2. Recognising author-features**

The theory of Roland Barthes (1967) is useful to recognise types of authors in both, the open source and architecture contexts, but conceptualisations of authorship cannot always been sought in the personification of an author. Therefore the research also needs another significant theoretical work, written by Michel Foucault in reaction to Roland Barthes' "The Death of the Author", Michel Foucault wrote in 1969 his answer: "What is an Author". In this paper Foucault sets aside a very brief socio-historical analysis of the author as individual and the numerous questions that, he thinks, deserve attention in this context:

*"How the author was individualized in a culture such as ours; the status we have given the author, for instance, when we began our research into authenticity and attribution; the systems of valorisation in which he was included; or the moment when the stories of heroes gave way to an author's biography; the conditions that fostered the formulation of the fundamental critical category of 'the man and his work'."*

(Foucault, 1969: 300)

Michel Foucault also acknowledges authorship as a social construction, but unlike Roland Barthes, he suggests that the mechanisms of authorship are enduring and might usefully reveal the mechanisms of society. He writes:

*"We should re-examine the empty space left by the author's disappearance, we should attentively observe, along its gaps and fault lines, its new demarcations and the reapportionment of this void; we should await the fluid functions released by the disappearance."* (Foucault, 1969: 303).

So after the author is gone, the actual fact that he or she is death, also stretches the boundaries of how the author's mechanisms work. To study the functioning of these author-functions, across different discourses, it will reveal much about the disciplines, their legitimising institutions and the allegiances in their discourses (Foucault, 1969).

In other words, Foucault (1969) suggests that the mechanisms of authorship may subsist even without requiring the class of authors or works as self-evident species to exist. From this perspective it would be equally valid to say that the author is a construction produced out the work and its time as visa versa: the author as a produced subject. He concludes his socio-historical analysis of authorship with:

*“Unlike a proper name...the name of the author remains at the contours of texts - separating the one from the other, defining their form, and characterising their mode of existence.”* He writes, *“the function of an author is to characterise the existence, circulation, and operation of certain discourses within a society”*

(Foucault, 1969: 305).

Therefore the boundaries of how authorship is conceptualised are according to Michel Foucault (1969) also stretched into a construction produced out the work and time period. His perspective on the power-knowledge interactions that both serve and create conceptualisations of authorship operates everywhere and is produced out different positions. So in Foucault’s view, each discourse, each perspective on a part of reality, creates that reality for us, but the choices implied simultaneously veil alternative constructions, alternative delineations of objects and subjects, backgrounds and relations (Van Assche et al., 2011). In other words, the choices made in different discourses, perspectives on parts of reality, create different conceptualisations of authorship. Therefore authors are products of a set of practices or strategic games within which realities are produced.

### ***2.1.3. Discourse theory and conceptualisation of authorship***

In order to still be able to analyse and compare the conceptualisations of authorship in both contexts the research uses “discourse theory”, inspired by the works of Foucault (1970; 1974) and Derrida (1970) to focus on the power relationships in open source and architecture discourses. Therefore the research is focussing on the expressions of authorship in both discourses through:

*“Structuring relations, in determining whether groups turn into opponents rather than collaborators, whether a confrontation leads to joint governance or to conflict.”* (c.f. Hajer et al., 2006: 261)

This exploration to how the conceptualisations of authorship are shaped in the discourses reflects various forms of power relationships (Given, 2008; Magalhães et al, 2009). In these reflections of power relations, are according to Foucault (1969) some general author-functions that can be isolated in four different features:

1. “The ‘author-function’ is tied to the legal and institutional systems that circumscribe, determine, and articulate the realm of discourses”
2. “It does not operate in a uniform manner in all discourses, at all times, and in any given culture”

3. "It is not defined by the spontaneous attribution of a text to its creator, but through a series of precise and complex procedures"
4. "It does not refer, purely and simply, to an actual individual insofar as it simultaneously gives rise to a variety of egos and to a series of subjective positions that individuals of any class may come to occupy."

Even despite the fact that the author-functions can vary depending the period and the form of the concerned discourse, there are according to Foucault (1969) still some "*transhistorical constants in the rules that govern the construction of an author*" (Foucault, 1969: 307). Discourse theory would therefore enable the research to analyse and compare the different conceptualisations of authorship in open source and architecture discourses over time.

Thus, whereas Roland Barthes questions in his paper "The Death of the Author" (1967) the relation between author and its work and concludes that the author must figuratively die, because the reader holds more responsibility to the work than the author. Michel Foucault's paper "What is an Author" (1969) takes a step further back and questions first of all what the concept of "author" is and concludes that author-features persist even without the actual existence of authors as persons. He states that there is not one author, since authors are products of discourses within which realities are produced and visa versa. Therefore discourse theory will enable the research to not only recognise modes of authorship in actual people, but also to recognise less obvious author-features, ideas about authorship and activities that construct authorship that are interwoven in open source and architecture power-knowledge interactions.

My research conceptualisation of authorship is derived from this general theoretical framework. I consider authorship as a construction produced by multiple individuals out of that time, used as a tool for managing the organisation and production of knowledge-power interactions in designing. The different conceptualisations of authorship are seen as temporary structures managing the organisation and production of knowledge and power in designing, because the continuous confrontation with other structures that organise and produce knowledge and power in designing transform the existing conceptualisations of authorship. In this thesis research, I am interested in the different conceptualisations of authorship through time in open source and architecture discourses, in order to understand the potential consequences of the emerging open source model for authorship in contemporary architecture. Furthermore, in these continuous transformations and implementations of authorship, that simultaneously and necessarily includes and excludes, various constructions of the user compete as products of discourses (Goodwin, 1998). In this, different roles for users emerge within that network and once created, they contribute to the (trans)formation of conceptualisations of authorship.

## 2.2. Methods

For this research I have investigated the conceptualisations of authorship in open source and architecture discourses. Since the exploratory background of these two main important discourses in this research and the subjective nature of the architectural practice discourse, a qualitative approach seemed appropriate (Creswell, 2009).

The theoretical framework provided the research with theories to recognise and understand the formations and transformations of the different conceptualisations of authorship in both discourses. Thereafter, discourse analysis is used to analyse and compare these conceptualisations in the open source and architecture discourses. This analyse method is often used in broader perspectives: *“suggesting ordering works through linguistic systems, though ‘vocabularies’ or ‘repertoires’ that shape the way in which people perceive and judge concrete situations”* (Potter and Wetherell, 1987). Where this thesis research perspective of the discourse analysis draws on French post-structuralist theory (e.g. Michel Foucault), *“scholarship suggests that language allow us to look at a much more ingrained, well-embedded system of ordering”* (Hajer et al., 2006: 261). Nevertheless, discourses can also be seen as patterns in social life and is here no longer synonymous with *“discussion”* (Hajer et al., 2006: 261). Therefore these patterns not only guide discussions, but also are institutionalized in particular practices (Burchell et al.: 1991). Discourse analysis is used to analyse an ensemble of concepts and modes through which meaning is given to conceptualisations of authorship. For the research to the different conceptualisations of authorship in open source and architecture discourses I analysed documents from the Renaissance to 2013 in the conceptual part of the research. In the empirical part I conducted in-depth interviews on architecture and authorship with landscape architects. The collected data is then used to explore the patterns and to relate these patterns back to the practices in which authors operate when designing in architecture. The functions and mentalities that are represented in the different conceptualisations of authorship in open source and architecture discourses exposed the knowledge-power interactions in the organisation and production of work.

For this exploration two different data collection techniques seemed relevant for the conceptual and the empirical research. Therefore the conceptual research is provided with data through literature studies and the empirical research is provided with data by the conducted interviews with professionals in the landscape architectural practice. In order to understand the conceptualisation of authorship in architectural practice, and still be able to explore this in the conceptual framework, semi-structured interviews seemed to be the best choice (Creswell, 2009). The data collected with these semi-structured interviews complement and support the conceptual research with quotes and

insights in contemporary architecture practice. Of course it is impossible to collect data from all the professionals in architecture, but since the qualitative approach makes it possible to extensively explore the main important themes in this discourse, I expect it to be sufficient for my research aims. The three semi-structured interviews took on average one and a half hours and also left room in the conversation for other interesting remarks that were underexposed in the literature study and relevant for the formation and transformation of authorship in contemporary architecture discourses.

Except important relations between the different conceptualisations of authorship in the discourses, discourse analysis made also the differences clear between these conceptualisations. Therefore this analysis on the conceptualisations of authorship and the emergence of open source in architecture allow me to answer the main question of this thesis.



# 3. AUTHORSHIP IN OPEN SOURCE DISCOURSES

This chapter explores the formation and implementation of the different conceptualisations of authorship in open source discourses. For this exploration, this part of the research will focus on the rise and development of the open source model and then continues to explore the complex knowledge-power interactions that work in the organisation and production of work in open source discourses in order to understand and recognise the different conceptualisations of authorship in open source discourses.

### **3.1. Introduction of the open source model**

Collaborative models like the open source model are emerging in postmodern times as a reaction to the modernistic approaches on the organisation and production of work and offering alternatives for the established models through active participation of all parties. These innovative ideas and products are, according to Kaspori (2005: 327), *“no longer developed in a closed production process organised around the autonomy of the artist or company, but evolve out of the pragmatism of use”*. Not only the models, but also how communities manage their work in these models generates large differences in the process of such collaboration and product development. If the work is intellectual property of the author, the work will according to Kaspori (2005) probably not stimulate innovators to improve the product(ion). These protecting instruments, assure that economic rents are created and that the innovator - author - can appropriate some proportion of those rents.

Steven Weber notes in his essay “The political economy of open source software” (2000) that if this were not the case, a new and improved version of the original would immediately be available for free to anyone who chose to look at it. The original author - inventor - would have no claim on the knowledge or any part of the profits that might be made from it. Weber (2000) states:

*“The system unravels, because that person no longer has any ‘rational’ incentive to innovate in the first place”* (Weber, 2000: 2).

The software discourse shows that there are models that can be open and be able to collaborate successfully and produce a sophisticated piece of product, without direct monetary incentives. These open source models are organised in communities that consist of individuals who share an interest for the project. Although, the eventual successful functioning of these open source models depend much on technical and social decisions made by the open source community’s members or, if present in larger communities, elected open source community’s leaders (Baldwin and Clark, 2006).

The open source movement started since Eric S. Raymond announced his Open Source Initiative in 1988 and released an influential, and now commonly used, theory in 1999: The *“cathedral and bazaar”* theory. From that moment other theorists considered this theory as the most fundamental in the open source discourse and leading for understanding alternative organisation

models since its emergence in late postmodern times. The cathedral and bazaar theory of Raymond (1999) puts emphasis on the distinction between two important organisational structures in knowledge development.

In this theory the cathedral stands for a traditional closed model with a strict hierarchy and is based on competition, in which the bazaar stands for a new emerging open - collective - approach and is based on cooperation (Raymond, 1999: 23). The bazaar model represents the open source movement in this theory and challenges modern capitalism and also how intellectual property, rights, production and value adding are transformed into profit within it. The logic behind this “bazaar” network model therefore questions the basis of the organisational structures in the modern and postmodernism “cathedral” systems that are still present and based on the right of copyright and intellectual property - the legal protection of authorship. In the next sections I will explain and describe the open source model by using the two different models from Raymond’s (1999) theory. On the basis of these differences the various conceptualisations of authorship in the open source model and traditional models become clearer.

Eric S. Raymond’s theory (1999) represents competitive organisational structures that originate from the modern ideas of capitalism by the “cathedral” model. Like a real cathedral, this model is built and designed very carefully by individuals or an isolated group of commercial related individuals (e.g. a company) from the external world. Important is that the organisation has a distinctly hierarchical top-down structure, with a central role for the author. This system will protect the copyright and intellectual property of the author in order to stimulate competition. The author’s source of work is not open for others to use or improve and can be called a “closed system” unless the author gives permission to use the source code - his work. Raymond (1999) explains that the author is central in the organisation and process, since he or she controls this process from beginning to end and decides when a project is finished. During flourishing economic times, the cathedral model stimulated strong competition that has to ensure innovation and even more economic growth. Nevertheless the downside of this strong competition according to several theorists, such as Raymond (1999), Kaspori (2005) and Lipstad (2007) is the “*enormous fragmentation*” in society as a result (c.f. Lipstadt, 2007: 167). This includes the seemingly increasing gap between established traditional cathedral-like models and new developments in the contemporary network-based knowledge society.

The bazaar model is in contrast to the cathedral model based on collaboration instead of competition. As a concept the bazaar model represents, Raymond (1999), a place where “*something that was produced in the past is recycled and changes direction - an object that was once used according to a certain*

*concept finds new applications*". This self-organising system is a "*seemingly disconnected but functioning web of relationships*", as he describes the cooperation-based bazaar model in this theory. Still it is driven by individual goals, but the collective need of this community comes from "a similar demand for tools and the willingness to do something to get them" (Kaspori, 2005). From this perspective, the objects are in this model more important than the author of the objects, because the model assumes that the work of the author finds it meaning by its use instead of its ownership.

The production of new knowledge in this type of cooperation involves according to Kaspori (2005) a shared interest between different disciplines, professionals and hobbyists. Also the free distribution of these new ideas is part of this cooperation-based model. All in all this does not mean that the generated knowledge is for free and that competition is out of the question. It is still a competing system, but Kaspori (2005) expects that only knowledge itself is the "*prime competitive advantage*" in the network-based knowledge society.

The different conceptualisations of authorship in both models are therefore strongly linked with the different attitudes towards knowledge-power interaction management in cathedral and bazaar models. While conceptualisations of authorship in the cathedral model are considered by Raymond (1999), Kaspori (2005) and Rey (2009) to be more centralised around an a priori author, the conceptualisations of authorship in the bazaar model are more evolutionary and delineated by the collaborative interactions. Therefore the author in the beginning of the emergence of the open source model, functioned as a co-developer, working together with other experts and users on a project.

Ultimately, the functioning of an open source community does not simply stand or fall with the work's source openly available, but also with the creation, nurturing and growth of communities of shared interests (Rey, 2009). This is considered to be essential in the formation and transformation of open source communities in order to persist and therefore the communities have to function as a constantly changing and adapting community, dependent on its individual contributors.

### **3.2. Open source: from model to discourse**

The bazaar theory, developed by Raymond (1999), formed the basis for the development of the open source model. Through important technical innovations in software (e.g. Internet) it became possible for the open source model to emerge in other contexts. Initial developments of the model's origin will always be found in software and computer contexts, but the further development of the model went beyond the scope of this particular software and computer context.

According to Kaspori (2005), the open source model's capacity to adapt and to collaborate developed an outward- and forward-looking practice that makes the model *"capable of identifying developments at an early stage and responding accordingly"*. From this perspective it is remarkable to ascertain that these features made the model interesting for other contexts to adopt and adapt to their own use. Weber (2000) covers in his summary of applications of the open source model these aspects:

*"A particular methodology for research and development; the core of a new business model (free distribution of software means that new mechanisms for compensation and profit need to be created); the social essence of a community, a defining nexus that binds together a group of people to create a common good; a new "production structure" that is somehow unique or special to a "knowledge economy" and will transcend or replace production structures of the industrial era; a political movement."* (Weber, 2000: 3)

Weber (2000) states this moment marks that the developments of the open source model became independent from the software discourse. New collaborations emerged from different organisational origins of the communities and began to define their own principles on the use of the open source model. Since different communities began to use the model, the conceptualisation of authorship in the original open source model became more complex than the original co-developer conceptualisation in the bazaar theory of Raymond (1999). This made the open source movement a discourse on its own, with different degrees of "openness" in the communities and therefore also different attitudes towards authorship in the open source discourse.

Studies of Carliss Y. Baldwin and Kim B. Clark (2003, 2006) and Joel West and Siobhan O'Mahony (2008) have both analysed what made the open source model more complex and how this influenced the initial conceptualisation of authorship in open source discourse. The research of West and O'Mahony (2008) shows that the founding of these open source communities can be found in two different origins: individually - organic - open source communities and in organisationally - synthetic - open source communities.

For the aim of this thesis research, the focus is on the knowledge-power interactions in both of these communities that influence the conceptualisations of authorship as described in the theoretical framework. In the exploration to the conceptualisations and roles of the authors (features) in open source discourses, a distinction can be made between two main types of open source communities (O'Mahony, 2007):

- Autonomous (non-sponsored) open source communities
- Sponsored open source communities

These communities represent in general terms their governance and their founding state and *"help scholars examine open source communities over their*

*lifecyle*" (West and O'Mahony, 2008: 4). Therefore authorship is depending on the interactions between the members in these communities, and also, these new conceptualisations of authorship are able to produce new communities.

Autonomous, non-sponsored, open source communities are defined by O'Mahony (2007) as independent of any firm and are community managed. He described the sponsored open source communities as communities where one or more corporate entities control the community's short or long-term activities. According to O'Mahony (2005) autonomous open source communities operate outside the reach of authority, embedded in employment relations. His research also shows that it is still possible for the members of the open source community to be paid by their employers, but the decision-making on the project takes place independently from the employment structure that guides the workplace. So the projects can be supported by non-profit organisations, but these organisations will never have total authority over their members.

The sponsored open source community is in contrast to the autonomous open source community dependent in its decision-making on the sponsors and therefore these sponsors have greater authority over their members than in an autonomous open source community. The level of dependence of the members of the community - the developers - and the sponsors form in these collaborations the main differences. While one of the main principles of the cooperation-based open source movement is the non-hierarchical character, the knowledge-power interactions vary between the two different conceptualisations of open source communities in the open source discourse on different levels. In autonomous open source communities, there is a much weaker dependency on a sponsor and therefore less influence from a higher level in the possible hierarchical production of knowledge than in sponsored open source communities.

### **3.3. Types of authorship in open source discourses**

Central in the formation and transformation of conceptualisations of authorship in open source discourse is how *openness* is managed in the community. In order to enable innovation it is essential for autonomous and sponsored open source communities to have their organisation and production of knowledge open for potential other experts or users. This means that forming an open source community, the prerequisite is to have an open character that enables potential external people to participate. It changes the way collaborations are created and managed, and therefore includes different conceptualisations of authorship. In addition, the two types of communities that operate in the open source discourse have different ideas about managing the knowledge-power interactions in the organisation of their open source community. In the next sections the research will concentrate on the different power relations that reflect the openness in the different open source communities.

### 3.3.1. *Openness in open source communities*

The study of West and O'Mahony (2008) investigated how these mechanisms in autonomous and sponsored open source communities work, and defined two types of "openness" in what we know as open source communities: transparency and accessibility (West and O'Mahony, 2008: 6). Both types of openness represent a different aspect in the management of knowledge-power interactions in the open source communities.

Transparency allows in the first place that people outside the community understand and are able to make use of the knowledge and products of a particular open source community. Nevertheless this does not include any direct influence on the direction of the community's process or developments. Accessibility is therefore an important type to investigate according to West and O'Mahony (2008), because this aspect of openness allows people from outside the community, in a greater or lesser extent, to have influence on the production and organisation of the community's work. Especially interesting for potential sponsors is according to the study of West and O'Mahony (2008) the accessibility of an open source community, because the sponsor can to a certain extent affect the process and therefore have control over the desired outcome. The degree of transparency and accessibility, *openness*, in an open source project is representing the different approaches on the organisation and production of the autonomous and sponsored open source communities.

This dualistic character of open source projects is difficult to manage as sponsored open source communities face a fundamental tension between two conflicting goals. For autonomous open source communities the most important reason to have an open source approach is to achieve a greater external participation and technical adoption. While in sponsored open source communities the sponsors are also interested in open source projects to advance the goals of their sponsoring organisation.

Herein is the key difference between autonomous and sponsored open source communities: the conflicting tension between the degree of control over a project and the openness such a project intends. Both types of open source projects are willing to be more transparent to external community members, but especially sponsored open source communities had, according to West and O'Mahony (2008:9):

"Varied considerably in the importance they placed on providing accessibility to external parties."

Therefore it is plausible that managing the tension between openness and control in open source projects in general still needs more detailed understanding. Although, West and O'Mahony (2008) provided with their research an important insight in the basics of creating and managing two types of communities in the open source discourse. The two different approaches on managing an

open source community give insight in the different formations of authorship, and what they are authoring, in the autonomous and sponsored open source communities.

The complex management of openness and control provides sponsors also with the benefits of participation of external parties in open source projects. On the one hand, the external participants provide direct benefits; such as concrete contributions to the open source project and also they report faults and mistakes. On the other hand, the external participants provide indirect benefits; such as marketing and adoption benefits from their open approach. Sponsors from closed communities were asked what they think that would be the primary benefit from creating an open source community. According to their answers it appeared that those sponsors did not see the primary benefit from direct community contributions, but rather from *“increased public awareness, accelerated low cost distribution, and reduced costs of marketing”* (West and O’Mahony, 2008: 7).

In order to understand what influences the degree of openness - transparency and accessibility - in open source projects and therefore also in the formation of the two main conceptualisations of authorship in open source, their research identified three important open source community design dimensions (West and O’Mahony, 2008: 9):

- Organisation of production
- Governance
- Intellectual property

The series of choices made in these dimensions by the community in the technical and social architecture of a project, define how the tension between openness and control is eventually managed in the project. Therefore the study of West and O’Mahony (2008) provides important insight in the community’s knowledge-power interactions and what is determining the ability to attract external participants and growth of the open source community (West and O’Mahony, 2008: 7). This ability is one of the key features (Rey, 2009) of an open source project in order to function as a network community and is therefore essential to understand the discourse’s different conceptualisations of authorship within these two types of open source communities.

### **3.3.2. Organisation of production**

The ability of an open source community to incentive potential external participants to join an open source project is according to West and O’Mahony (2008) first of all depending on the series of choices made in the organisation of production. Therefore they have explored three parameters (West and O’Mahony, 2008: 10) that strongly influence the ability for these potential contributors to have transparency and accessibility into the development process:

1. *Live code access:*  
Provides transparency by enabling external contributors to follow the community's development cycle and offering them the chance to review "live" versions of the source code. The rise of the Internet made this possible and has important parallels with the development of the open source movement in general and is also building on the principles of the network-based knowledge society. This technical architectural innovation made it possible to develop, release and share work with a larger group of people over the internet and making use of other developed internet services (e.g. e-mail, web pages, cloud storage etc.). Also, this content is easily accessible and the source is less protected. Therefore it is possible as a community, making use of these services, to respond quickly to developments so that the model can adapt and collaborate. The development of these tools and techniques are pioneered by autonomous open source communities, but are now used by "free riders" in the sponsored open source projects.
  
2. *Public commit process:*  
Provides the right to the community members (see also 3.3.3. Governance) to become directly involved in the production process through enabling them to directly commit source code changes. This determines how much influence a (potential) member can achieve in the open source project and therefore have access to the source code development. Earning these commit rights is the ultimate degree of accessibility for an open source project member.
  
3. *Subproject creation:*  
Enable new projects to grow and adapt to new functionality or new directions, based on the (sponsors) original source code. This would give the community members the opportunity to shape the future direction of the project. Also, by decentralising control over growth and innovation it allows external participants to propose new ideas and get them accepted through creating a subproject. In design processes the outcome is uncertain at the start, but this uncertainty can cause new designs to have "option-like" properties. So this new "start-up" creates the ability, but not the necessity, to do something in a different way. Of course, this does not have to be adopted by the original community, but it will or can be adopted if it is better than the old (Baldwin and Clark, 2006). Therefore subprojects create option value and can incentive potential external members to participate.

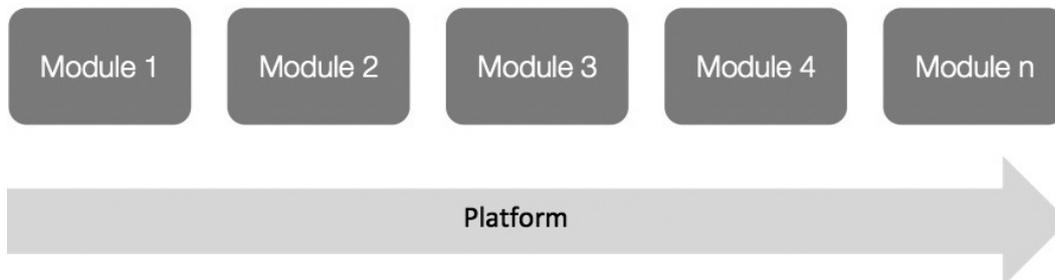
Together, the series of decisions made by the community in these parameters express the degree of openness in the organisation of production and therefore define the specific conceptualisation of authorship for an autonomous or a

sponsored open source community. For example, the study of West and O'Mahony (2008) concludes that more sponsors were likely to provide transparency in their production process, than they would give accessibility. But theoretically it is possible for a sponsored open source community to pose authorial features that initially account for the conceptualisation of the autonomous open source community. Besides these technical and social open source community design decisions, one critical technical factor that stimulates potential external participants to join an open source project is to have modular architecture in the open source development process.

Baldwin and Clark (2006) show that the open source community could achieve a greater degree of openness in their organisation of production by introducing modules in the technical architecture of their community. Here, to avoid confusion, with "architecture" the researchers refer to an alternative organisational structure of production in development processes. Modularity in design is a complex system of parts that can be designed independently, but work together to support the whole. This allows developers to work on one assignment at the time, without having to learn the whole system. Modular architecture and the quality of code documentation affect the ability of outside members to understand the source code well enough to contribute (West and O'Mahony, 2008). This is expected to increase developer's incentives to join and remain involved in an open source development effort and eventually decreases the amount of free riding. Also after the first development of a particular module, this type of architecture allows module designs to be changed and improved over time. This increases the possibility to add value option and because of the independent iterative character of the modular process development, the architecture is "*tolerant of uncertainty*" and "*welcomes experiments*" (Baldwin and Clark, 2006: 1117). A circular self-organising open system that makes use of modularity is able to respond to developments and can adapt and collaborate.

Consequently, an outward- and forward-looking practice can be developed. This means that the system is open to external influences and capable of identifying developments at an early stage and responding accordingly. So in order to make the different modules compatible, the open source community should aim for shared architectural design rules and codebase. First, the design rules are obeyed by all the developers and should be made by the open source community in advance. Second, is to construct a codebase that consists of a platform and a set of modules (figure 3.1).

Figure 3.1. Codebase: platform + set of n modules



The platform is the core of the project and supports the set of modules that makes use of the platform services during the development process (e.g. a website, forum, e-mail list, etc.). The set of modules are subprojects that can be developed independently, during an interval, in order to contribute to the open source project in general. Social and technical decisions that an open source community could make in the organisation of production of these modules directly and indirectly form and transform the specific conceptualisations of authorship of such a subproject open source community.

### 3.3.3. Governance

Many theorists and developers wonder the question if one should join an open source project in the first place and how this should be governed. According to a survey of Ghosh et al. (2002) of open source developers there are four significant motivations for individual (potential) participants to initially join an open source project:

*(1) acquisition of new skills (2) sharing of their knowledge and skills with other developers (3) participate in new forms of cooperation associated with open source projects (4) develop improved products.*

(c.f. Sergio J. Rey, 2009: 194)

These motivations show that developers are willing to radically transform the fundamental organisational principles of the current organisational system and they want to share their knowledge in order to contribute to improvement and innovation. The founder of the initial idea of the Open Source movement, Eric S. Raymond (1988), was even himself surprised that the “*great babbling bazaar of differing agenda’s and approaches*” appears to work without to compromise at the production speed (c.f. Kaspori, 2005). The adoption of the bazaar systems - the open source model - therefore is encouraged as “*a process of growing awareness*” and a way to present an alternative for the current organisational system in this society. In this alternative model the potential for external members to join the community, as is stated before, is essential for the open character of the project’s community. The form of membership in the governance of an open source project expresses the extent to which transparency and accessibility will be offered to external members to join and contribute.

The second open source community design dimension considered by West and O'Mahony (2008) that influences this balance between keeping control and providing openness in an open source project, is the amount of decision-making control that sponsors allow the community to have. The degree of transparency and accessibility in this dimension is dependent on the form of leadership and legitimacy that some communities have. In autonomous open source communities the members believe that sharing control is necessary to attract talented external participants. In these communities are most members involved in the key governance decisions. While in sponsored open source communities, the sponsor does not allow all members to be involved in this decision-making process. Therefore these communities have a formal concept of "membership" and are, depending on the type of membership, more or less transparent and accessible to participants. Also, having members creates the possibility to elect leaders and develop a sense of belonging and responsibility for the community's future. West and O'Mahony (2008: 11) have identified four types of technical and social community design parameters that influence this openness in governance:

1. *Non-profit foundation:*  
Provides legal status to negotiate with external entities and is independent from individuals or other institutes. In order to manage such an organisation, a group of people should have regular meetings and therefore increases the transparency and control of the community.
2. *Membership:*  
Provides the community a membership base, where the members can have influence on the governance decisions and therefore on the future direction of the community. Whether a member is recognised as an individual or as a firm, the presence of a membership organisation makes it possible to share the control over multiple participants instead of remaining sponsor-controlled or remaining ad hoc governance mechanisms.
3. *Membership fee:*  
Provides communities a commercial base by selling memberships.
4. *Release authority:*  
Provides the members with authority in final production decisions. In autonomous open source communities the community often holds the authority over these decisions, but in sponsored open source communities keeps the sponsor the authority.

It appeared that gaining the membership status in an open source community was perceived as motivational for potential external participants to join the open source community.

#### **3.3.4. Intellectual property**

Finally the third dimension that influences the openness of an open source project, according to West and O'Mahony (2008), is also the most dramatic in difference between autonomous and sponsored open source communities.

In general, open source can be seen as a collection of tools and processes through which individuals create, share and apply new knowledge. Originally in software theory and computer science, the most fundamental of the open source movement is that the source code is freely available and necessary for the innovation and progress (Rey, 2009: 193). In reality there are still two types of software products that are being confused in the open source discourse. On the one hand you have "free software"; this software is freely available for users and they can therefore modify the program, but on the other hand there is the so-called "freeware" or "shareware". Shareware is certainly not free to use and is released with the expectation that users will pay for the program.

The intention of the open source movement by Raymond (Raymond, 1988: Open Source Initiative launch announcement) was to promote free software in order to make better and faster improvements. Today, this initiative is commonly referred to as an "*open source philosophy*" instead of a "*free source philosophy*" (Rey, 2009: 193). Nevertheless in practice, practitioners and scholars from both philosophies use the term "*open source*". Yet it is important to note that free software is always open source, but that does not necessarily mean that open source software is always free.

Again, the study of West and O'Mahony (2008: 12) identifies that the open source community's tradeoffs are associated with the ownership and licensing of the community's produced work. This relates to the question what the authors in the different open source communities are authoring and how they could organise their ownership. The four parameters that influence these two associated key elements in intellectual property are:

1. *Content ownership:*

In sponsored open source communities, the ownership of the open source project remained with the sponsor. While in autonomous open source communities, the content ownership is spread among its members and therefore more transparent and easier for members and external participants to access the open source project.

2. *Subproject ownership:*  
If the community allows the creation of subprojects, the conditions and degree of openness can be different in the ownership of the subproject from the core project.
3. *Software/Product license:*  
The use of product licences approved by the Open Source Initiative brings benefits to all the participants. Each of them has their own goals and aims that eventually add value to the community's open source project. In order to maximise the outcome of the open source project, each participant that joins the licensing process has certain responsibilities to fulfil.
4. *License type:*  
If the community chooses to use a product license, the type of license determines the degree of use restriction by its members.  
Since the beginning of the open source discourse, both, the autonomous and the sponsored open source communities have developed different modes of ownership and licensing.

Within the open source movement this is considered to be a growing concern (Rosen, 2004). Because the legal framework that provides protections for the freedoms in these open source communities is realised and embodied in the traditional development of projects. Ultimately, this concern comes from the original comparison by Raymond (1999) between the cathedral and bazaar model. The availability of the code is not the main difference between the traditional cathedral and the new bazaar model, but rather the manner in which the code development is managed (Rey, 2009: 194). Now it happens that just the organisation of these developments is structured with traditional, cathedral developed, legal frameworks instead of the open source, bazaar model, principles.

### **3.4. Conceptualisations of authorship in open source discourses**

The open source discourse is relatively new and has emerged from the open source model in postmodern software theory as an alternative model for the existing organisation and production of work fundamentals that were based on the competitive ideas of capitalism. Critical theory, technical innovations and developments in postmodernism as a reaction to modernism enabled the open source model to emerge in different communities, other than the software context it originated from. These communities adopted and adapted the open source model to their own use and therefore the conceptualisation of authorship became more complex than the model's initial conceptualisation of authorship in Eric S. Raymond's cathedral and bazaar theory (1999). Roland Barthes (1967) states that a shift towards more collective approaches, such

as the open source discourses, make the relations between author and work much more complex. Through the cooperation of multiple authors, the authorial intention disappears and then only one place is left in Barthes' (1967) view where all the developments are focussed: the reader. In user-orientated contexts, as where the open source discourse operates, Barthes would suggest that the utility of a product or design lies not in its origin but in its destination. With this, he means that the shift from writer (developer) to reader (user) redefines "who" is developing or recreating and results into a new kind of authorship.

The conceptualisation of authorship in this new definition of who is creating and developing, is based on implicit space, something socially produced and subject to change. In this conceptualisation of authorship are the origination and intentionality of the developers not the most important, but rather the reception and interpretation by the users. While the glorification and importance of the individual author is in Barthes (1967) view a logic product of the modern society where individualism seems to play an important role in everyday life. He states that since collaborative approaches have emerged in postmodern society, authorship has become more complex. As explained, the open source model became a discourse on its own since the different communities received and interpreted different degrees of "openness" of the open source model and therefore developed different attitudes towards authorship that formed and transformed specific conceptualisations of authorship in the open source communities.

The theory of Barthes "The Death of the Author" (1967) shows two modes of authorship and the emergence of collaborative models like open source in postmodernism resulted in a shift from author-God mode to the author as mediator mode in these contexts. As a consequence of this shift, it seems no coincidence that the cathedral and bazaar theory of Raymond (1999) shares important author-features with the author as mediator mode of Barthes' theory (1967). Most remarkable is that both are based on cooperation and interaction in order to produce, instead of the former competition fundamentals from the capitalistic era. The author features of the open source community on this basis are mainly defined by the shift in focus from the creator(s) to the users by operating and developing products *with* the users instead of *for* the users.

Consequently the mode of authorship in this open source discourse has shifted from the author-God (closed traditional structures), where the author is taking the centre stage, to the author as mediator (open structures), where the focus is on interaction. The new mode of authorship resulted in other conceptualisations of authorship like co-developers in open source contexts.

This co-authorship of multiple individuals or groups of individuals removes the author as single-creator from the produced work and the community's network

creates the socially produced work. Unless the open source model ultimately strives to remove *the* author from its text, the authorial mechanisms continue to work in the community. As described previously in the theoretical framework, Foucault (1969) suggests that the void of the author does not automatically mean that the mechanisms of authorship are disappeared too. As the open source community evolves, a new conceptualisation of authorship will be produced out of the new social construction that is formed by the different social groups in this community. In this case, the substance of this emerging mode of authorship in contemporary open source discourses is to be given by the many community decisions that must be made in the organisation of production, governance and intellectual property. These series of decisions determine the degree of openness and result in specific features of the authors - developers - in the open source community and therefore expose the different conceptualisations of authorship in open source discourses.

The significant studies of Joel West and Siobhan O'Mahony (2008) and Carliss Y. Balwin and Kim B. Clark (2003, 2006) to the architecture of open source communities show that these decisions can be divided into technical and social decisions in the participation architecture of the open source community. The obtained features of the developers in these communities result in different conceptualisations of authorship in open source discourses. A stronger degree of control provides less transparency and accessibility to potential external participants to join an open source project.

When the community's autonomy becomes under the sole control of the initial members of the community, the mode of authorship shifts from author as mediator again to the predominantly author-God mode and will no longer function as an open source community. Therefore key for a successful functioning open source community is to constantly enable potential external participants to join. More openness, obtained by the community seems to incentive these potential external participants to join and contribute to the open source project. The developers in this kind of community have a stronger degree of openness and cooperate or function, described by Barthes (1967), as the mediator mode of authorship.

In the end, the social and technical decisions that open source communities make in managing openness (3.3.1, 3.3.2, 3.3.3. and 3.3.4), reflects the inherent tension between the two conflicting authorship goals of open source communities: retaining control and providing openness. The series of decisions in the participation architecture of the open source community, therefore strongly influences the conceptualisation of authorship and result in two dominant conceptualisations: autonomous open source communities and sponsored open source communities (Figure 3.2.).

Figure 3.2. Dominant modes and conceptualisations of authorship in open source discourses

Period:	Mode:	Conceptualisation:
Middle Ages	-	-
Renaissance	-	-
Modernism	-	-
Postmodernism	Author as mediator	Co-developer Autonomous OS community
Present	Author as mediator	Autonomous OS community Sponsored OS community

Ultimately, the main goal for both communities is to enable innovation on a shared interest for a project and this means that the prerequisite is to attract potential external participants into the design process. Autonomous open source communities are less dependent on a sponsor and can provide more openness than sponsored open source communities, because they do not have to take the sponsor's interests into account. Therefore authorship in autonomous open source communities will focus on social and technical decisions that stimulate more transparency and accessibility into the design process for attracting potential external participants. This results in an ever-changing composition of the autonomous open source community and with it the desired power-knowledge distribution of author-features. Sponsored open source communities on the other hand are less willing to provide endless openness into their design process, because they still have economical interests to live up to.

So the series of decisions made by the autonomous open source community in the organisation of production, are aimed at stimulating more transparency and accessibility. As well as in their decisions made in governance, the autonomous open source community is convinced that sharing control is necessary to attract more potential participants. Therefore everybody should be involved in the decision making process. Also their decisions concerning intellectual property are aimed at the availability of work to potential external participants.

In contrast to the autonomous open source community, the sponsored open source community has sponsor interests to take into account and this results in considerations that are less aimed at attracting potential external participants. The decisions made by the sponsored open source community in the production of work are mainly focussed on providing transparency, not on accessibility. Also in their governance they apply another concept of membership that, depending on what type of membership you have, someone

has more or less accessibility to the decision making process. Eventually the most difficult dimension for the sponsored open source community to make decisions is in intellectual property. Since they have sponsor interests to take into account, the decisions made in this dimension are aimed at providing openness up to a level where they can still protect their ideas so that they can meet their sponsor's interests.

However, this is becoming a growing concern (Rosen, 2004) in open source discourses since it is difficult to control the ownership and licensing of these ideas. The organisation and developments are still mostly based on traditional closed structures and therefore it is difficult for open source communities to meet the licensing requirements and still function as an open source community.

# 4. AUTHORSHIP IN ARCHITECTURE DISCOURSES

In a time of rapid technological developments, discussions about the significance of these developments all question the traditional ideas of authorship in various contexts. The previous chapter has explored the formation of different conceptualisations of authorship in the emerging open source discourses. In order to continue this study to conceptualisations of authorship in open source architecture discourse, this chapter will explore the different conceptualisations of authorship in architecture discourses. The research will especially concentrate on how the ideas about authorship in architecture discourse are formed and transformed over time.

#### **4.1. Architectural authorship until the beginning of modernity**

Before the contemporary conceptualisations of an architect emerged in architecture, the author of a building in the early Middle Ages was more likely to be identified with the patron who ordered the construction than with the person who created and supervised the construction. This only began to change at the time that the relationship between patrons and builders was subject to dramatic change. In “De re aedificatoria”, Leon Battista Alberti (1452) asserts that this space for discussion can be seen as the place in which the modern idea of the architect was born (Anstey, 2007). He describes in his work that there is an authorial link between the architectural object and the architect as a person. The ability of architectural objects to affect an audience is in particular seen as a strong power of the architect’s skills. The quality of a building or the affect an architectural object could have on its audience and environment depends on the architect’s skills to manipulate the material of a composition. This is where the modern idea of an architect as single “creator” originated.

Ever since Alberti identified architecture with the persona of the architect in his consideration “De re aedificatoria” in 1452, authorship in architecture will thereby be marked for a long period in the architectural discourse. Yet, Alberti claims that there is a structural difference between building a physical object and building as an idea. According to him, architects make representations of buildings and did not “make” buildings, which is the builder’s concern. Thereby Alberti introduces authorship in architecture as:

*“To make something that appears to be convenient for use, and that can without doubt be afforded and built as projected, is the job not of the architect but of the workman. But to preconceive and to determine in the mind and with judgement something that will be perfect and complete in its every part is the achievement of such a mind as we seek”*  
(Alberti, 1452)

In the Renaissance the socio-political, economical and technological fields developed space for improvement and innovation and redefined the architects’ role of the figurative creator, or initiator of an architectural object. With the emergence of representation techniques, like drawing mathematical perspectives, it became possible to translate initial ideas into drawings and

affect an audience with this emotional power of visual persuasion. Through this ability of visualising, the architect was able to literally create and influence the intention of an architectural project. Therefore the architect became the true author of a building or design even if the actual construction was still done by others (Pérez-Gómez, Aet al., 1997).

In the 15th century people were fixed on the idea of the architect as artist who is a producer of unique works. Giorgio Vasari's book *"Le Vite delle più eccellenti pittori, scultori, ed architettori"* (Lives of the Most Excellent Painters, Sculptors, and Architects), first published in 1550, consolidated the reputation and status of these artists without people actually having to see the works (Gordon and Orgel, 1982). The obtained authorial features of the architect resulted in an even stronger relationship between the architect and its work and the architect's oeuvre became a special commodity. This is how the authorial features of architects were extended with *"property"* and *"individuality"* in the 18th century (Anstey, Grillner, Hughes, 2007).

By the early 19th century, architecture has become an important commodity since the architects became less dependent on the church and state as patronages. This freedom gave the architect the opportunity to sell their work on the open market and contributed to the suggestion that there is something of the architect's self in the work. The strong relation between the production of architecture and the architect resulted in a strong sense of ownership of the architect over the architectural objects. Ultimately, the developments of the Industrial Revolution called for someone who could draw all the elements of the architectural object in order to show the different craftsmen the construction of the different elements. This also contributed to the architect's identification with the architecture he designed.

The architects' authorial features in the Renaissance, described by Alberti (1452), are obtained as "single" creator in which the architect is mainly focused on the design outputs and not on the user's interests. The architect as artist considers himself as an expert who works on a unique object where he or she can show mastery of the materials and composition. As Henri Lefebvre (1991) explains, the design expert and the user operate in separated conceptual workspaces during the Middle Ages. The eventual buyer or user is not involved into the artist's abstract workspace during the design process and therefore the architects' abstract world remains separated from the users' real world during the design process in these conceptualisations of authorship.

#### **4.2. Architectural authorship in Modernism**

When collaborative organisations of artists emerge and carry out the architectural mission to *"create environments with an extraordinary density of sensuous effect"* by the mid 19th century, the conceptualisation of the

architect as artist is starting to transform (Wigley, 1998: 1). As a response to the increasingly industrialising world, two concepts of total design, inspired by Richard Wagner's mid-19th-century concept of "*the total work of art*", start to influence the formation of the architectural discourse in the beginning of the 20th century (Wigley, 1998: 2). In Wagner's concept, the architect would orchestrate the overall theatrical effect in the collaboration of different forms of art and also in architecture schools, the concept of total design emerged.

First, Wigley (1998) describes the concept of the implosion of design in total design as the focussing of design inward on a single intense point. Second, he describes the concept of the explosion of design in total design as the expansion of design out to touch every possible point in the world.

*"In either case, the architect is in control, centralizing, orchestrating, dominating. Total design is the fantasy about control, about architecture as control."* (Wigley, 1998: 1).

This claim of the architect on the whole world in modernism is therefore starting to transform the conceptualisation of the architect as artist to the architect as coordinator in the beginning of the 20th century.

Architecture was understood to be everywhere and Walter Gropius' redefinition of Wagner's "total work of art" concept into the "total architecture" concept, where the architect is authorised to design everything, is becoming an influential concept in the formation of architecture discourses in modernism. Gropius redefined and extended the role of the architect in his conceptualisation of authorship in *The New Architecture and the Bauhaus* (1935):

*"My idea of the architect as a coordinator — whose business it is to unify the various formal, technical, social and economic problems that arise in connection with building — inevitably led me on step by step from the study of the function of the house to that of the street; from the street to the town; and finally to the still vaster implications of regional and national planning. I believe that the New Architecture is destined to dominate a far more comprehensive sphere than building means today; and that from the investigation of its details we shall advance towards an ever-wider and profounder conception of design as one great cognate whole."*

(c.f. Wigley, 1998: 4)

Wigley (1998) explains that the embracement of the industrialisation in the 20th century had began with the explosion of the designer, in which not only objects were designed, but also the designer him- or herself was designed as a product, to be manufactured and distributed.

This relates to Michel Foucault's postmodern perspective on the author as a construction produced out the work and its time as *visa versa*. Wigley (1998) gives the example of Walter Gropius' program, worldwide known as the The Bauhaus, which produced and exported designers as products around

the world. The redefinition of the conceptualisation of authorship in modern architecture by Gropius, is according to Nikolaus Pevsner (1936) directly developed form design arts. In that architects took over the revised concept of design in their claim to conquer the whole world with their architecture. He even argues that modern architecture is

*“...nothing but design at a large scale, from details of domestic wallpaper to ideas about the overall organisation of a city”* (cf. Wigley, 1998: 4).

Pevsner (1936) evaluated the ideas of Gropius on the architect as coordinator and concludes that he has turned design into a form of management. Before Gropius designed objects, he designed relationships with other designers and architects and formed a collaborative designers and architects community. Mark Wigley (1998, 4) explains that this is not so very modern:

*“The idea of the architect as a form of management dates at least to Vitruvius and to the idea that the architect needs to know a little something about everything.”*

In the evolving conceptualisations of authorship in architecture as management, the autonomy of the design process is still kept under the sole control of the designers and architects community.

Nevertheless, by the end of modernism and as a form of architecture as management, the design community gradually started to acknowledge the usefulness of people as passive subjects who “live” in an abstract space. The analysis of people living in this space should lead to innovative design concepts and the designer’s aim: *“challenging user perception and providing new design experience/concepts for users”* (Lee, 2007). Lee shows in his study that any possible form of design participation in modernism happens in an imaginary and remote way, because the architect or designer wants to maintain absolute autonomy in the design process. He describes this type of designer-user relationship as: “Design participation for innovation”. Hence the emergence of “the user” in architecture the architect as master became the dominant conceptualisation of authorship in architecture later in modernism/ beginning of postmodernism.

Also the work of John Page (1972) already described how the authors as masters try to invent characteristics for the world of users during this architectural period. While the real world contains real users, the masters work with abstract users according to Page (1972). He explains that eventually when the product emerges from this so-called “*design god*”, it exists in the real external world and makes an impact on this external world. Though, this does not have to be a necessary good impact, because until the actual release of the design no real people were involved in the design-process.

Until the shift in thinking, historians and critics of modern architecture tend to frame architecture as part of a quasi-autobiographical sequence of creative and original works identified with the person, the life, and the passions of the architect. The persona of the author is the supposed key to deciphering a work, and therefore of defining and delimiting its meaning (Anstey et al., 2007: 144). From the mid-fifteenth century till the mid-twentieth century the architect operated in an abstract world, separated from the concrete world of users and developed himself as a figure or “design god” as John Page (1972) notes who stands central in the organisation and production of architecture. Technological developments and the call for complexity in architecture began the questioning of this traditional architectural figure and the debates and theories surrounding them became more critical towards the end of modernism.

### **4.3. Architectural authorship in Postmodernism**

In the meantime, the continuing creation of popular audiences for architecture such as awards, narrative film and documentaries continue to perpetuate, reconstruct and kept alive the mythical stereotype of the architectural author as person (Anstey et al., 2007: 59). And also technological developments and the tools of digital representation by the end of modernism made architecture an artwork to be looked at instead of experienced. But still, the concept of architecture as management showed no sign of going away by the end of modernism and the beginning of postmodernism in architecture discourses Wigley (1998: 4):

*“On the contrary, the proliferation of different architectures through the 1960s and ’70s, in the wake of always-frustrated attempts to unify modernism, can be understood as a proliferation of different theories of management.”*

The new ambition of architects to organise and produce architecture with the rise of technological developments called for collaborations between engineers and architects to produce works of art by operating on every scale in terms of the architect’s singular aesthetic vision.

Despite the issues raised by postmodern architects and theorists that signal the end of the concept of “*total design*” and the corresponding conceptualisations of authorship in architecture, Wigley (1998: 5) argues that, on a closer look, these are:

*“...a thin disguise of the traditional totalising ambitions of the architect”.*

In fact, he states:

*“...arguments about the impossibility of “the total image” are employed to produce precisely such an image - a signed image that fosters brand loyalty” (Wigley, 1998: 5).*

As an evolved critique to Nikolaus Pevsner’s singular account of “totalitarianism” in modernism, Charles Jencks responded with his account of “*plural movements*” in postmodernism (Jencks, 1973). For his argument of “*pluralism*”

in postmodernism, Jencks made charts in which he positioned every architect and tendency in a system of evolutionary branches and shows that everything eventually flows into everything else. With his perspective on the different forms and theories in architecture, all architects and architectures are genetically related and “*cross-fertilise*” promiscuously (Jencks, 1973). Ironically, this chart of Jencks captured an image of the history of architecture in a single glance and therefore becomes, according to Wigley (1998), nothing but a design, a total design. The extension of total design in the production of publications, as well as books, exhibitions, museums, etc, provided a totalising space in which the diversity of mass-produced objects could be inserted.

#### **4.3.1. Architects as Starchitects**

Despite the rising critique on the “totalising” author-God that was considered as the dominant role of designers and architects until postmodernism, relicts of these modernistic author-Gods in the postmodern era are still present. The collaborations of architects with other experts in the architecture as management discourse resulted in iconic and highly visible architecture within the site or context. In the beginning of postmodernism this was associated with avant-gardism novelty and linked to the popular culture, strongly influenced by mass media, that according to Jencks (1973) had been ridiculed by modernists. The status of an architect became dependent on the visibility in the media and resulted in the so-called “named” authorship conceptualisation in architecture (Anstey et al., 2007:13) or also known as “*Starchitects*”. This is the ultimate glorification of an architect, functioning more or less as a brand and symbol of status rather than a person. The architect is here a composer of abstract elements where society can perform and the two worlds, abstract and concrete, do not have to be shared by the architects and the users in the design process.

The status and conceptualisation of the architect as “*Starchitect*” persisted through the frequent reproductions of work of these architects in architectural magazines, although they are often not built or unbuildable. Also the successive developments in technology did not change this conceptualisation of the architect. On the contrary, the progress in architecture is celebrated by unique structures and system engineering and the industrial aesthetic had popular appeal to the public and contributed to the architect’s status.

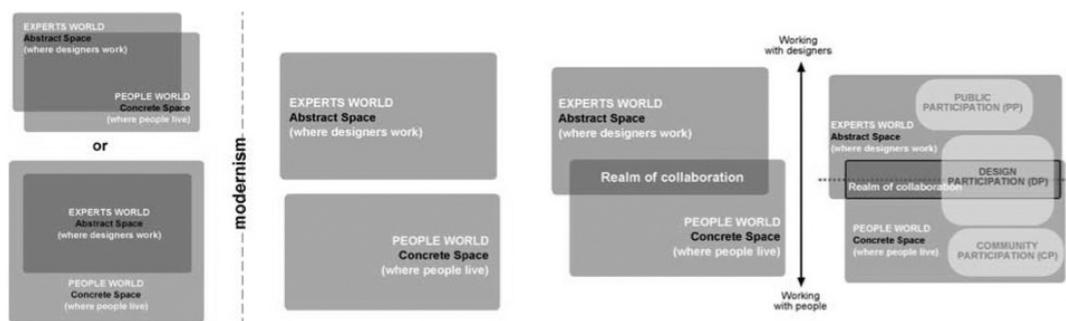
#### **4.3.2. Architects as facilitators**

Further developments in critical postmodern theory and with the rise of structural linguistics (Barthes, 1967 and Foucault, 1969) in literary studies during the 20th century, authorship became a central concern within architecture discourses. In architecture it was related on one hand to technology, particularly the growth of computer technologies, and on the other to the rise of user-oriented (participatory) design (Anstey et al., 2007: 9).

These two developments in society influenced the knowledge-power interactions in architecture. Especially since the technological developments in software and computer discourses accelerated the emergence of the realm of collaboration in design participation (Lee, 2007: 6).

In postmodernism the design communities continued to exist, but in contrast to the modernistic communities these explicitly wanted to merge their expert' abstract workspace with the user's concrete workspace in the organisation and production of designs. As a reaction from the design communities and critique of the public against functionalism and form-oriented design practice in modernism, this resulted in "design participation for collaboration" in postmodernism (Figure 4.1.).

Figure 4.1. Emergence of design participation (Lee, 2007:6)



They created platforms for designers and users to interact in order to get better feedback and developed aims to encourage user involvement as an extension of the design process and improve the user experience. Lee (2007: 9) explains in his essay that:

*“Design Participation in community based environmental design is becoming more important in many societies with an increasing awareness of a sense of community. Since architectural design processes are longer in timeframe, and influence more people, the practice of architecture can only involve a small group of representatives of the users.”*

The design community exists of architects and designers who are considered as experts in the field of design. Nevertheless, the increasing sense of community involves also involvement and commitment of the users into the design process. Therefore the expert design community has to invite the users' concrete world into their abstract workspace.

While it seems unreal, to Lee (2007), to work together with *all* the users of the concrete world into the architect's abstract world, the design community in postmodernism succeeds to overlap their abstract space with the users' concrete space and formed the realm of collaboration (Figure 4.1.). In this overlapping realm the architects and designers do not act as author-Gods

who want to retain authority in the design-process, but become co-designers or facilitators together with the users who act as co-workers in this realm of collaboration in the organisation and production of architecture.

#### **4.3.3. Void of the architect**

Another type of design participation emerged parallel to the “design participation for collaboration” type also as a reaction to modernism. Around the '50 design participation without a design community arose as an alternative model: design participation for motivation. This type of model works when there is no separation between “*designers' space*” and “*users' space*”. Only one conceptual space exists where the users are designers and the designers are users. This do-it-yourself culture is the only real type of design participation where people invent their own rules and where there is no distinction between experts and users. This particular alternative model in design participation was not adopted by the mainstream, and would only be successful in low scale projects.

This model embraces the idea of the void of the architect when designing a place. From this perspective everyone is writer and reader, architect and user, at the same time. This would turn the established role of the architects and designers into craftsmen and the role of the users into active clients (Lee, 2007: 7). While the “*Starchitects*” are considered to be the ultimate personifications of author-Gods, here the architects do not have a significant different role than the other members of the project's community. Because the two conceptual worlds, Lee (2007), of architects and users blend together into one workspace without a distinction between architects' and users' social and authorial features, it is only self-motivation from people that sets the precondition to create architecture.

Cedric Price, for example, initiated the “Fun Palace” as “readerly” architecture, in which form and function were determined not by the author or architect, but by the individual users themselves. Price's goal was to enable architecture to adapt to the changing needs of society, and hopefully, to enhance the quality of life as well (Anstey et al., 2007: 146). It started as intended but despite Price's efforts to create “readerly” architecture at a higher scale of the collaboration, the “Fun Palace” failed eventually in removing the distinction between designers and users social roles and authorial features. The project is ironically enough nowadays still identified with Cedric Price, just as Leon Battista Alberti already had described in “*De re aedificatoria*” (1452) in the Middle Ages.

#### **4.3.4. Architects as writers**

The theoretical space that was generated in the postmodern discussion in architecture, gave also space to other developments in the architectural discourse. Technological developments had already great influence on the

design process, but the tools for representation had also great influence on the authorial features and the workspace of architects in architecture theory discourse. With the critique of modernity's functionalism and form-orientated design practices, another type of architect emerged: the architect as writer. Instead of the "architect as designer" the "architect as writer" makes critical use of drawing in architecture and the architect focuses moreover on allegorical design than on the physical design. Penelope Haralambidou (2007: 118) describes allegorical design as:

*"A critical method that distances the architect from the construction site and redefines her as a commentator between design and theory, the allegorical architectural project combines creative and critical traits and can be compared to a visual equivalent of literary or critical theory"*

The gap between design and theory creates space for interpretation and this is where the user, or reader, performs a secondary creative art that often cannot be controlled entirely by the author. Therefore the role of the architects as writers changed them into a new kind of author. By writing books of architecture opposed to books about architecture, where the users are becoming part of the design.

#### **4.4. Architectural authorship in contemporary society**

By the end of postmodernism, experience of the users had become the ultimate design goal, not the physical forms. However, in the contemporary society conceptualisations of the architect as artist are still developing. Total architecture will according to Wigley (1998) always exist close to the surface of new developments in the field of architecture and will also continue to produce evolved conceptualisations of architects as artists on different levels in the contemporary society.

The new digital representation tools, produced since the digital revolution in the 1980s, enabled the architect's new ambition to master the total experiences of the potential users in 3D representations of a design. These technological innovations developed further into a strong focus on representation skills of the architect and became a more important element in the design process and transformed the conceptualisation of the architect again into an artist, artist "2.0". Contests and competitions that were issued by potential clients stimulated the development of making use of these techniques in order to capture the future experiences of users as realistic as possible. The more important this element became, the more important authorship in this discourse was concerned with the legal protection of these unique works. Ironically, the same developments from the digital revolution enabled a wider audience to reproduce these designs easier and better than ever before in history. Therefore authorship in this architectural discourse provided less openness to others to participate in the design process and resulted in a stronger control of the architects or architect's community over the produced work.

And also, the ease with which work can be reproduced makes the originality of the work less important than the quality with which it is reproduced or adapted. Where first the question raised if the work is an original or a copy, now the focus of critique shifts to the quality of the (re)produced work by asking the question: *“Is it well or badly reproduced?”* (Latour and Lowe, 2010: 4).

Especially in the current society, where digital techniques making it easier than before to reproduce original work, it is considered that the attention of the reader should be shifted from the detection of the original to that of the quality of its reproduction. In the case of multiple reproductions, every new version runs the risk of losing the original. In particular if the traditional relation between author and the original work is weak. Eventually the ideas, thoughts and work are becoming free from its comparison with the original. This ensures that the use of these ideas and thoughts are becoming more important than the link with the author. For the sake of the common goal of a project in these emerging hybrid collective processes it is, according to Latour and Lowe (2010), necessary that reproduction is accepted. They write:

*“Then we might be able to convince the reader that the really interesting question is not so much to differentiate the original form the facsimiles, but to be able to tell apart the good reproduction form the bad one”.* (Latour et al., 2010: 10). Especially, he writes, *“since all originals have to be reproduced anyway, simply to survive, it is crucial to be able to discriminate between good and bad reproduction”* (Latour et al., 2010: 14)

Latour and Lowe (2010) intend that all original work risk the chance of being copied, in order to subsist. Since this can be considered inevitable we should, according to them, rather be critical on the quality and the necessity of the reproduced work than concerning the origin of the work and identifying it to the authorship of a person.

Meanwhile, in the past thirty years, the users have gradually become an essential part in design research development as Lee (2007: 5) explains in his essay: *“the concept of ‘people’ in the design process exists in most design research activities but there are different levels of user involvement”*. The extents to which the design activities are accessible and transparent to the user mainly determine these levels, as also explained in the previous chapter. The architects still act in design-processes as experts, but ties in with the populist’s approach to design as mentioned by Shamiyeh (2005: 25) as design *with* people but not solely *for* people. In this, the architect’s attitude is to stimulate people’s creativity and ask for user’s advice in the design-process. Exactly the contrary to that of what the modern architect intended in the welfare state (Lee, 2007: 9). The postmodern ambition of the architect to collaborate has evolved into a more sophisticated collaboration

between experts and users in the ambition of architects in the contemporary architecture discourses.

Further development of technology and the implementation of user-orientated (participatory) design in the digital environment question the possibilities for these new models in the real world of organising and producing architecture. Especially since the experts' and users' conceptual workspaces are starting to share conceptual space in the emerging digital world. In this realm of collaboration between architects, other experts and users in design participation, the illusion of transparency and opacity are two aspects that enable the emerging digital world to serve as a platform that involves users in the organisation and production of designs. In this postmodern tendency the architects and users can have different roles but also have a similar social status, because the created platforms serve the architects as well as the users. Therefore the architect's conceptual workspace is surrounded by the user's conceptual workspace in the design-process, which indicates that architects are now part of the public (Figure 4.1).

This type of design participation is called "design participation for emancipation". In this type the architects have a participatory mindset and design in order to emancipate users through architecture and the architect acts as a mediator in the design community of a project.

Despite the similar social status of the architects and users in this conceptualisation of authorship, the design community of a project is still dependent on the decisions made by the client or sponsor. This strong depending relationship between the designer's community, the user's and the sponsor is maybe not idealistic for an equal distribution of power in a collaboration, but it also prevents that the architect (or the user) will have total autonomy in the project. Even though this would probably never happen according to Montlibert (1995), because architects will never have the same level of autonomy as the other professions in cultural production:

*"While architecture is not reducible to the material realisations that go by that name, a materially realised of any complexity and in public presence requires a client. This architecture circulates in a right-side-up world of economic profitability; interest is openly avowed, and while there is an exceptional dependency on clients with regard to opportunities to create, there is also a privileged proximity to the field of power. As sociologists frequently note, the result is that the autonomy of the writer, the painter, or the poet is an "impossibility" for architects."* (c.f. Lipstadt, 2007: 166).

Therefore instead of clinging to the architects traditional authorial role, the architect's social role is evolving with technological and social developments from that of a Developer (working with the design community), Facilitator (designing with people in the conceptual concrete space) or as a Generator

(collaborating with professionals in the conceptual abstract space), to facilitating innovative collaboration and creating platforms for social inclusion in the organisation and production of contemporary architecture.

In these new conceptual workspaces the architect is always depending on other people and will never be completely autonomous as a person. Collaboration is increasingly becoming a bigger concern in the organisation and production of contemporary architecture, as this quote of a landscape architect shows:

*“Alone you go faster, together you will get further!”* LA3

And is changing the traditional ideas and conceptualisations of authorship in architecture, like this quote illustrates how the image of the architectural profession is changing:

*“The image that people have of an architect is someone who can draw how something should become, as an instruction to the people who build. And I think we should leave that idea behind us, as an architect/designer, you should still have the imagination of how something can be, but that the development of how that can be done, cannot be done all at once, but in small steps: like a process with different actors in society. I think this will become common and that this should become part of the skills you should need to have as an architect/designer.”* LA3

So according to this landscape architect, the traditional standard roles of architects are already changing in landscape architecture practice and this is also supported by another quote of another landscape architect:

*“...that is the most important change for us architects and for the profession: the traditional roles are changing. Fortunately the “Default-Machine” is broken.”* LA2

Adaptation of authorship in architecture in this mediator mode is also interpreted by landscape architects as being the person between the different elements of knowledge in the design community:

*“...you are the link between all the different pieces of information... everyone is important, but contributes something different...as a landscape architect you should be able to translate these pieces of information into an image in which everyone can find his or her contribution in back.”* LA1

This accordingly calls for someone who operate as:

*“...a ‘knowledge agent’ between people and knowledge and someone who is also able to process this into new content that is transferable.”*  
LA3

The ability to generate new knowledge out of the different collaborations is also seen as an important feature of the architect as mediator in the organisation and production of contemporary architecture.

Also important in this mediator mode of authorship is the architect's critical attitude towards this new developed knowledge and towards the client or sponsor:

*"...if you let build a house or design a garden, it is extremely important that the architect listens carefully to what the client wants and tries to translate this into the design. As he tries to translate the wishes of the client into a design, he enables the client to understand what he actually wants, because the client only has a limited amount of references. For example, if you are only familiar with black and red roofs, you will never think of you may want a grass roof. So the architect has the very important role to understand the underlying wishes of the client, not only in shape but also in functionality or in atmosphere: just one layer deeper. But also to broaden their client's scope and to ask critical questions. So to actually find the question behind the question. For the program requirements of a project, which usually begins as a program of known possibilities, only by asking the question behind the question and really get to know each other, you will get to the deeper questions and wishes of the client. The learning process goes both ways and consequently you come together to produce something beautiful." LA3*

Therefore this critical attitude of the architect to its client also applies to the role he or she should fit in the development of a project with users as potential clients, but this is only more complicated because:

*"...people often disagree among themselves, and because you often do not have the opportunity to visualise the underlying need really well. But this must nevertheless be the ambition that you are trying to really understand these wishes, avoiding the pitfall of emphasising your own vision. Because when you give people the impression that they are aloud to determine the form, it is very difficult to point out that what they actually want could best can be done in a different form." LA3*

In the emerging realm of collaboration the traditional design-expertise of the architect or designers remains to be found essential in the development of an architectural project. Especially since participation of multiple actors have made the design process more complex, it is found important that the architect has a critical role both as an expert to the client and as a designer. As argued by this landscape architect:

*"...others think of nicer shoes than you do. So you want things that you did not know you wanted. Then you walk past the window and you are sold on a particular pair of shoes: you need to have those shoes! Without you ever been asked..." LA2*

Or when the social and technical problems are more complicated the traditional design methods are probably not sufficient:

*"... with lots of standard stuff it is fine that people design their own kitchens with the Ikea kitchen planner, but when you want a different*

*kind of kitchen where water and energy are more sustainably consumed. Then you do not get there with the Ikea kitchen planner.” LA3*

And with the emerging collaborations in architecture, the architect’s role is also:

*“The ability to integrate different elements into a meaningful and appropriate design that meets functionality and beauty remains a professional skill. It is no wonder that architects are getting better as they get older. A mathematician is at his or her peak at age 25, but that is a different way of thinking. Designers keep learning and learning. It really is a craft.” LA3*

Accordingly, the increasingly important becoming contribution of the architects is their skill to integrate and communicate all the different elements of the participants in a project’s community into a meaningful and appropriate design that meets functionality and beauty.

Good communicational skills seem therefore important features for architects in the emerging discourses in architecture, aided by innovative technology. Especially since most successful collaborations are primarily based on trust between the members of the project’s community:

*“Cooperation is mainly based on trust” LA1; LA2*

Therefore architects should have the talent to communicate and showing their vulnerability in the design process in order to become accessible for others to approach. Consequently working on a relation of trust:

*“Showing vulnerability and sincerity makes you accessible to others and can create confidence in a collaboration.” LA1*

As stated before, the traditional organisation and production of architecture is changing. The conceptualisations of authorship are therefore developing with these changes. According to a landscape architect working in the field of concept and process architecture we are in a transition phase and we are developing other types of interaction:

*“At the level of your Ikea kitchen you will go a long way with the standard kitchen planner, but when it becomes more complex and are no standard situations, or if you also want to bring in innovation, then it requires a different type of interaction. You then need translation between the expert knowledge of the designer, the other designers (or technicians) who are working on the project, and the users that are involved. This should be a little more unravelled, I think, and than it is no longer the one-on-one interaction of client-architect any more.” LA3*

The ambition to integrate and translate all these different elements in the context and with potential users of the design is, on the contrary to other discourses in architecture, already been implemented in landscape architecture discourses and is still developing. Nevertheless, other design disciplines seem to be further in developing interactive design processes and with the application

and integration of:

*“...the question of feedback regarded the user as co-developer of their products and also getting feedback on products over the Internet.”*  
LA3

The architect should accordingly also develop these author-features along with the emerging technological innovations:

*“It is the skill of listening that the architect should have to pick up those signals. That remains essentially the same as the one-on-one conversation with the architect at the table with the pencil. Only now he picks up these signals from Twitter and from many different people. And then you also have to filter critically: what are really important tendencies and to what should I pay extra attention? This also requires experience in the ability to filter. Just as well as you should filter what the client actually wants in one-on-one conversations.”* LA3

Innovative technologies aid the ability to facilitate these new kinds of interactions easier and with more transparency and accessibility for other potential participants. The rise of the Internet and social media make it possible to share and show other your ideas and plans and it seems these innovative technological developments serve and construct these alternative types of interaction. The emergence of the open source in architecture is therefore also interpreted as a logic consequence of the need for openness and sharing knowledge on a larger scale in order to innovate and make better designs.

For some the aim to release products in an open source environment is to share their knowledge in the hope that others might use your knowledge in their projects. Such as this quote illustrates:

*“...so that also applies to the Groot Apeldoorns Landschaps Kookboek: these recipes that everyone can and should use, is as open source as it gets! That was the goal: reaching the people. Not that the people asked for it anyway, but they do want it. The book is super useful for the rest of the Netherlands as well. Numerous agencies also use this book and are now and making better yards and village greens and understand the landscape better. But you cannot and should not just steal the layout, my drawings and my photos; that is theft!”* LA2

This example shows the difficulty of open source projects in the current traditional organisation of architecture. New collaborations are emerging and also the power-knowledge interactions within these organisations of architecture are willing to change, because the society and the profession call for this change. Nevertheless, a major breakthrough seems still difficult, because the emerging conceptualisations in architecture collide with the still existing traditional organisations and structures in clientship.

Therefore these changes also call for another kind, or a turnaround, in thinking about clientship and the legal organisation of authorship in the organisation

and production of architecture in these emerging conceptualisations in contemporary architecture:

*“The fact that people can more easily search and find other people with the same interest in a particular topic and together conclude: ‘we can do that too’, we do not need the government for that. That will cause gigantic changes.”* LA3

The study to authorship shows a tendency that the traditional roles and methods in architecture are changing. And also more often experts, such as (landscape) architects, take the initiative to address problems or opportunities in the public space. Therefore they actively search for new collaborations in order to tackle and solve the problems through developing a design community around the project. Multiple experts and users are working together with a similar social status and with different roles in the process of such project, without having a sponsor that instructs the design community to start up. As this quote shows:

*“People will find each other with a particular question or wish and consequently they form a collective. You notice that there are initiatives emerging, especially from the entrepreneurial scene. They collect money and then seek provincial or state support to start the project.”* LA1

New conceptualisations of authorship are emerging in the search for new collaborations in contemporary architecture discourses. Collaborations between architects, other experts and users on projects that are present in the architectural domain, transform the conceptualisation of the architect as emancipator into the architect as entrepreneur.

In this conceptualisation of authorship in architecture there is a shared clientship between all the members of the project, in which the architect is trying as entrepreneur to:

*“...develop a product that does not yet exist but of which we believe it is a very desirable product.”* LA2

And is also developing social interaction skills in order to author the new obtained author-features with the emerging social and technological innovations in the organisation and production of architecture. Especially since:

*“...it is inevitable that people start getting involved if the knowledge is accessible.”* LA3

Authorship in the architect as entrepreneur conceptualisation is constructed out the need for new collaborations in the network-based knowledge society and the need for critical professional expertise, the lesson learnt from postmodern times, but also combined with the new forms of clientship. Resulting in experts and users working together on a shared interest, with the same social status but with other roles in the development of the project. And also potentially without a formal client or sponsor in the initial design community of the project, other than the members of the project's community themselves.

#### 4.5. Conceptualisations of authorship in architecture discourses

Architecture discourses show a strong relationship between social and technological developments and architectural expressions. Further analysis also shows that in these relationships the different conceptualisations of authorship are reflected too. The identification of the architectural design with the architect or the strong attempt to remove the architect from its architecture are both reoccurring phenomena in the history of authorship in architecture discourses.

The notion of authorship is central to the discussion since its architectural beginnings and therefore shows an interesting insight in the evolving modes and conceptualisations of authorship in architecture discourses over the centuries (Fig. 4.2.).

Figure 4.2. Dominant modes and conceptualisations of authorship in architecture discourses

Period:	Mode:	Conceptualisation:
Middle Ages	Author-God	Patron or Initiator
Renaissance	Author-God	Artist
Modernism	Author-God	Artist Coordinator Master
Postmodernism	Author-God Author as mediator	Master Starchitects Co-designer or Facilitator Craftsmen or Builders Writers
Present	Author as mediator	Artist 2.0 Emancipator or Stimulator Entrepreneur

##### *Middle Ages*

In the early Middle Ages the conceptualisation of authorship in architecture was primarily found in the personification of the patron of an architectural project. The architect as we know now was only considered to be the builder or craftsman of the project. The identification of the project with the person who initiated the project continued to dominate the architectural discourse until the beginning of the Renaissance. According to Barthes' theory (1967), this identification from the end product with the patron resulted in a glorification of the author. Here, the patron shares important features with the author-God mode of authorship and dominates the production of architecture.

### *Until Modernism*

From the fifteenth century, architects started to claim and defend their territories and tried to maintain their status through changing the notions of authorship and intention. The emergence of the use of mathematical formulas to draw perspectives enabled the architect to create and visually influence the intention of an architectural project with its representation. During the Renaissance, architects as artists had first learned to consider themselves as superior beings with a great message and no longer identified themselves with the craftsmen that they used to be in the Middle Ages. This strong relation between the production of unique architecture and the architect resulted in a strong sense of ownership of the architect over the architectural objects. Therefore the architect obtained features of the author-God mode of authorship in the production of architecture from the patron. Property and individuality became new obtained features in the conceptualisation of authorship. This gave the architect the opportunity to make its unique collection of works a special commodity and resulted in an even stronger conceptualisation of the architect as an artist, in which the architect's personality is considered essential.

### *Modernism*

The modern architect finds its original idea of being the artist of unique works still from the Renaissance. This conceptualisation of authorship was even only strengthened by the emergence of the open market in the early 19th century. The organisation and production of architecture became less dependent on the church and state and therefore the architect's own intentions and ideas could be freely expressed in its work. This conceptualisation of authorship dominated for long in modernism, until mid 19th century the concept of "total architecture" emerged together with collaborations with other artists. Architects began to claim that they were authorised to design everything in order to control the environment and this started to transform the conceptualisation of the architect as artist into the architect as coordinator in the beginning of the 20th century. The architects embraced further technological developments in this century, especially since this could help them to retain control in architecture on multiple scales and themes.

The architects' community kept sole control in the collaboration with other experts, but gradually by the end of modernism and with the new emerging user-experience goals as the ultimate innovation in architecture, the analysis of people living in a place becomes acknowledged. Nevertheless, the user was only interpreted as someone who lives in this conceptual abstract space that had to be understood and therefore the architects only performed participation with the users in the design process in an imaginary and remote theoretical way. Here, the architects' perspective is still dominant in the interpretation of the users' abstract space where they live in, and authorship in architecture became conceptualised as the architect as master. The author still performed

as an author-God and this was predominantly expressed by technological and constructional mastery of materials in architecture. In the architect as artist conceptualisation this was also desirable, but in the architect as master conceptualisation the focus in the production of architecture shifted from primarily unique aesthetical compositions to “form follows function” in designs. By the end of modernism and the beginning of postmodernism, architects or collaborations of architects in communities continued to keep control through architecture over the environment and now also expanded their authorial claim by including the characteristics for the conceptual world of users in their production of architecture.

### *Postmodernism*

Technological developments in architecture provided architects with new techniques and tools to make their drawings again unique works to be looked at rather than experienced. First, these new obtained features of the architect contributed to the author-God mode of authorship and the conceptualisation of the architect as artist. Then, as the technical innovations continued to develop at other fronts by the end of modernism and the beginning of postmodernism, the enduring ambition of architects to coordinate architecture at every scale called for new collaborations with engineers and technical experts. The totalising author-God in architecture was still present in the beginning of postmodern architecture and the new collaborations resulted in iconic and often highly visible architecture that was identified with the architect's person. Visibility in the mass-media became important and without their designs need to be built, the architects became famous. The frequent reproductions of their work in magazines, books and exhibitions contributed to the status of these architects as “Starchitects” and the media became the architect's showcase for their mastery of new techniques, structures and other innovative ideas through architecture. Despite the collaborations that are included in the authorship of the architect as “Starchitect”, authorship still shares important features with the already existing author-God mode by this time. In a sense, this conceptualisation relates to the two authorial ambitions of modernism's architects to create unique work as artists and show mastery of innovative technological development as masters in architecture.

Until then the developments in society had not yet resulted in significant other modes of authorship in architecture, but this gradually began to change. As a reaction to modernism's individualistic conceptualisations of authorship, the realm of collaboration emerged in architecture discourse. The architecture community recognised for the first time the presence of people making use of the eventual design and that the analysis of people living in this space could lead to innovative design concepts.

Together with the continuous developments in technology, the developed

perspectives on pluralism and call for complexity in architecture resulted in a turnaround in thinking and shifted the architects' focus from designing (artistic or technical) "forms" to "user-experiences". Ideas, persons and identification of the architect as a person with the architectural object became less important and, in contrast, the ideas and desires of the users became more and more important in order to produce designs. Consequently the author-features evolved with this shift in design focus since they had something else to author and became dependent on user's input. This resulted in the beginning of postmodernism in a mode of authorship that performs somewhere between the author-God mode and the author as mediator mode. Architects started to get interested in users, in order to innovate. Therefore the conceptualisation of authorship in the developing realm of collaboration started as design participation for innovation, in which the design community still retains sole autonomy in the design process. People and context were used as informants or guides in order to define experience design goals and were not involved into the design process itself, because this was still under the control of the architect as master conceptualisation. The author tries in this conceptualisation to retain the mastery over the design in order to show its skills.

Nevertheless, this can be regarded as the first real sign of transformation in the architecture discourses from a predominantly author-God mode of authorship towards the author as mediator mode. The conceptualisation of this mediator author was no longer determined and focussed by a single person, but began to become a result of a series of social and technical decisions made by a community that consisted of experts and users.

Later in the postmodern architecture discourse new collaborations with other experts are further explored and developed, and a higher degree of user-involvement into the design process became a growing concern in authorship. Nuances between the different conceptualisations of authorship are no longer only found in the individual design intentions and ideas of the architect's self, but instead in the social patterns (Foucault: 1969) of the community participatory design decisions.

The author as mediator mode has made its appearance since the emergence of participatory design in the realm of collaboration in architecture discourse. After the design community had to shift from "designing with designers" in the beginning of postmodernism to "designing with people" in order to meet their new experience design goals, the choices in the organisation of production, governance and intellectual property of an architectural project define the degree of user-involvement and thereby the conceptualisations of authorship of the community in late postmodern realm of collaboration in architecture. In the design participation for collaboration type of design communities, the authors are conceptualised as co-designers or facilitators. Here, the design

community is still existing, but is also inviting users into their design process and is looking for new collaborations with other disciplines. The design community is no longer autonomous in the decision making of the design process, but still determines who is invited and therefore control is still in the hands of the design community.

Parallel to the design participation for collaboration type, the design participation for motivation type emerged in the '50 also as a reaction to modernism. In contrast to the previous discussed type of design participation community, this type did not want the design community to continue to exist. Therefore users became designers and designers became users and turned the architects into craftsmen in this conceptualisation of authorship. Ultimately this is the highest degree of involvement that one could have in the participatory design process.

In the end, it is quite remarkable that the idea of the modern architect and the identification of architecture with the person of the architect survived most of the developments in the postmodern society. Apparently the image of the traditional architect is still appealing to our imagination of what an architect is and is still influencing the way people think that a community should perform its authorship. However, developments in the postmodern society have began to question this traditional mode and conceptualisation of authorship and started to evolve.

Besides the emergence of participation in postmodern architecture, also the critical attitude towards modernistic conceptualisations of authorship resulted in other conceptualisations in postmodern architecture, such as the architect as writer. This conceptualisation of authorship focuses primarily on providing critical commentary on the interpretation between design practice and theory and not so much on the physical design. Barthes (1967) and also Foucault (1969) emphasise the importance to understand the author-reader relationship, or in the case of architecture the architect-user relationship, because there will always be a gap between theory and design. As a writer in postmodernism, the architect uses drawing as a critical tool to articulate theory rather than representing the physical architectural construction. Despite the fact that the author does not explicitly operates in the collaborative realm with users and experts, the author still opposes to the form and function obsessed modern conceptualisations of authorship in architecture. Hereby the architect is not central, but the interpretation of design by users in practice is what makes the architect as writer also performs as a mediator. The architect as writer operates therefore independently from its design community and this conceptualisation lies entirely in the spirit of the postmodern society that is opposed to conceptualisations of authorship in modernism.

### *Present*

In reaction to the postmodern conceptualisations of authorship, further development of technology and the further implementation of participatory design in architecture resulted into evolved and more sophisticated conceptualisations of authorship. And also, the digital revolution of the 1980s enabled the emerged realm of collaboration to make use of the innovative developments of this revolution and to accelerate in architecture discourse into a more refined conceptualisation of authorship in contemporary design participation. But not before the technological developments that the digital revolution offered, enabled architects to make use of the digital representation innovations. This fitted to the architect's new design goals in postmodernism, but also fitted to the architect's close-to-the-surface modern ambition of total architecture. Innovative tools made it possible for the architects to master the experiences of the users in a digital created design world. In this conceptualisation of authorship in architecture, the architect as artist 2.0 had become a social exclusive figure again in the design process instead of society's tendency to become a social inclusive figure in the production of architecture. Nevertheless, also these conceptualisations will continue to exist and develop in contemporary architecture, as alternatives to the now emerging conceptualisations of authorship in architecture that are focussing on involving other experts and users into the production of architecture.

Despite the initial conceptualisation of the architect as artist 2.0, the innovations of the digital revolution made it also possible for the emerging design participation communities to emancipate people through design in architectural projects. Resulting in designers and users groups that work together on created digital platforms, that serves the entire design community with potential transparency and accessibility into the project. In this type of design participation community the architects, other experts and users can have different roles but also have a similar social status. The author-features of the architects in this kind of community are conceptualised as stimulators or emancipators, in which the architects work together with users in the design process. Technological developments and services such as the Internet made it easier for the community to share ideas and work and therefore provides transparency and accessibility for potential other users to be involved. These developments in the technical aspects of the design community have contributed to the eventual conceptualisation of the architect as emancipator in this type of design participation. In this, authorship involves facilitating and stimulating innovative collaboration and creating platforms for social inclusion.

Implementations of these new constructions of authorship-features of the users transform also the power-knowledge interactions with other experts and architects in a project's community. Authorship in this conceptualisation in

architecture will therefore become dependent on the interaction between the willingness of the design community to provide transparency and accessibility to include a higher degree of user-involvement, as well as the willingness of the other experts and users to play an active role in the development of the community's project. In order to keep functioning as an innovative and productive community it is essential for the project's community to constantly grow and change its composition of users and experts during the process.

Furthermore the conceptualisation of clientship is also changing and therefore the architect as entrepreneur is emerging in contemporary architecture discourses. In this conceptualisation, the architect performs in the author as mediator mode and can also be the initiator of a community's project. Through actively searching for collaborations with other experts and users, the architect as entrepreneur is forming a community around a project and serves as a critical expert for both the interactions between participants as for the designing.

# 5. ANALYSIS OF AUTHORSHIP

The previous chapters have explored the different conceptualisations of authorship in open source and architecture discourses. So what can we see? In order to explore and understand the internal logic and patterns of conceptualisations of authorship in both discourses, this chapter will analyse and discuss the similarities and differences between these conceptualisations of authorship within the research's theoretical framework. As explained before, the different author-features and modes of authorship that can be recognised in these conceptualisations of authorship will expose the power-knowledge interactions that work in these conceptualisations. Discourse analysis on the expressions of authorship in open source and architecture discourses will give insight in the possible power relations that work in the (trans)formation of the different conceptualisations of authorship in open source architecture.

The classical author-God mode of authorship became subject of change in postmodern discourses since the emergence of new goals in the organisation and production of work. No longer the product itself was the focus in the production process, but the eventual experience of the product by its users. Up to now, the author was primarily identified with the end product and over time the author's features and his or her work became increasingly interdependent.

The explanation of Barthes' (1967) author-God mode of authorship relates to the modern architect who aims to have total control over the intention and production of the (conceptual) design. He also notes that when the author is considered central, he or she is conceived as the paternal antecedent, origin, and past of their creation:

*"The notion of authorship, so central to Modernism, remained largely unchallenged until the 1960s, when author Roland Barthes wrote his landmark essay "The Death of the Author". This essay, which signalled a shift in Barthes' thinking from structuralism to post-structuralism, concisely and elegantly deconstructs and historicises the concept of authorship as an ideology of fetishised individuality, genius, and the mythology of pure creativity from the conceptual tabula rasa of the human mind."*

(c.f. Stanly Mathews, 2007: 143-144)

However, as a reaction to modernism: the rapid change, discussions about the significance of technology, the nature of producing and the impact of digital technology all questioned these traditional ideas of authorship. The extent to which the work was identified with a solitary author or creator, determined for a long period of time the conceptualisations of authorship in both discourses. The new movements that emerged in the postmodern social sciences were focussed on alternative discourses and meaning rather than on goals, choices, behaviour, attitudes and personality (Potter and Wetherell, 1987: 8). The translation of these elements to their audience and to author the meaning of a design, *"involves a surrendering of self-mastery combined with*

*a highly disciplined command of materials*" (Anstey, Grillner, Hughes, 2007). In this respect, the author cannot have total control over the perception of its audience and is also dependent on external factors.

Also the developments in technology questioned the importance of one's original thoughts and ideas and therefore the new digital representation techniques began to play an increasingly important role in the changing focus. As the digital techniques make it easier possible than ever before, to copy and to reproduce work on a larger scale. The rapidly becoming better techniques even allow the copy to qualitatively match the original, or even make a better version. The link between the author's persona and its original produced work are, following Roland Barthes's theory (1967), therefore less important than the interpretation of the reader - its user. Consequently the considered intellectual ideas and thoughts from a specific author become "to be used" services instead of "to be owned" products. From this postmodern perspective it makes sense that the mode of authorship began to change from the *author-God* into the *author as mediator*, as the work and its interpretation by the users became the focus in the production of work. This is clarified by Barthes' theory (1967) as that the author's presence eventually fades, while the work remains present in an eternal "here and now". This would mean that, once complete, the meaning of the work no longer dwells within the person of the author, but within the consciousness of the beholder, the reader. Realising the importance of "the reader" instead of "the author", when producing work, therefore explains the different mode and conceptualisations of authorship in postmodern design processes.

The initial ideas, thoughts and interests of the solitary author became less important and the users' ideas, thoughts and interests became just more and more important in order to obtain the new focus in postmodern design processes. However, the absence of the author as a person does not imply that the author-features disappear too. The theoretical framework has explained that according to Foucault (1969) these author-features are still represented in the different conceptualisations of authorship that can be found in the social decision patterns of the design communities. Their choices made in different perspectives on parts of reality create a set of practices or strategic games within which realities are produced and different conceptualisations of authorship are formed. In contrary to architecture discourses, it is in these interactions where the open source discourses seem to have led the way with developing alternative conceptualisations of authorship in the author as mediator mode.

The figure below (fig.5.1) shows an overview of the main different modes of authorship and conceptualisations of authorship in open source and architecture discourses that are formed and transformed. Special attention is given to the analysis of authorship in open source and architecture discourses since the emergence of the realm of collaboration. The abstract conceptualisations of authorship in postmodernism and the present are compared and show the following overall differences and similarities:

Figure 5.1. Overview of main modes and conceptualisations of authorship in open source and architecture discourses

		Open Source Discourse	Architecture Discourse
Middle Ages:		-	Author-God mode:
	Conceptualisations of authorship:	-	Patron, Initiator or Creator
Renaissance:		-	Author-God mode:
	Conceptualisations of authorship:	-	Artist
+/- 1800	Emergence of the open market		
Modernism:		-	Author-God mode:
	Conceptualisations of authorship:	-	Artist
			Coordinator
			Master
+/- 1950	Emergence of the realm of collaboration		
Postmodernism:		Author as mediator mode:	Author -God mode:
	Conceptualisations of authorship:	Co-developer	Master
			Starchitects
			Author as mediator mode:
			Co-designer or Facilitator
			Craftsmen or Builders
			Writers
+/- 1980	Digital revolution		
		Open source community	Artist 2.0
Present:		Author as mediator mode:	Author as mediator mode:
	Conceptualisations of authorship:	Autonomous OS community	Artist 2.0
		Sponsored OS community	Emancipator or Stimulator
			Entrepreneur

## **Postmodernism:**

### *Co-developer - Master*

#### Differences:

Co-developer is based on total co-authorship of multiple developers, whereas the Master is still based on sole control of the design community over the users.

#### Similarities:

Acknowledgement of the user in order to innovate.

### *Co-developer - Starchitects*

#### Differences:

Starchitects search for new collaborations with other experts in order to show their mastery over the materials and new technological developments. While Co-developers start new collaborations in order to include the user into the design process.

#### Similarities:

Use new collaborations in order to innovate.

### *Co-developer - Co-designer*

#### Differences:

-

#### Similarities:

Designers community and users community working together in the realm of collaboration on the same project.

### *Co-developer - Writer*

#### Differences:

Writer does not operate explicitly with the users in the real world.

#### Similarities:

Authors as mediator mode of authorship, with a focus on interpretation as a reaction to modernism's focus on form and function.

### *Co-developer - Craftsmen*

#### Differences:

Co-developers have still a designers and a users community and provide less openness than the Craftsmen. However the Co-developer is successful on the larger scale in contrary to Craftsmen.

#### Similarities:

Intention to work together with designers and users on a shared project.

### *Open source community - Artist 2.0*

#### Differences:

Open source community uses the (social) services that the digital revolution developed in order to enable further collaboration between experts and users in the digital space. Whereas the artist 2.0 in architecture used primarily the (technical) representation innovations from the digital revolution in order to power their skills in representing designs as realistic as possible. So they both used the innovative products from that time in a different way to communicate with their community: experts and potential users. While the open source community sees the opportunity to integrate experts and users into the organisation and production of the design, the artist 2.0 sees the opportunity to master the representation of experiences.

#### Similarities:

Use developments from the digital revolution in order to innovate.

### **Present:**

### *Autonomous open source community - Artist 2.0*

#### Differences:

Autonomous open source community include a variety of experts and users working together with a similar social status and different roles on a shared project. While the artist 2.0 includes other experts and users as informants in order to master the representation of experiences, they exclude them from the actual production of architecture designs. Because the artist 2.0 exclusively masters the digital representation techniques in order to lead users experience the design before production.

#### Similarities:

Acknowledges the importance of other experts and users in order to design experiences.

### *Autonomous open source community - Emancipator*

#### Differences:

Emancipator is often dependent on a client/owner of the product/space. The autonomous open source community is changing and functioning without a main sponsor or client: they are both clients and developers at the same time.

#### Similarities:

Similar social status between designers and users. Facilitating innovative collaboration and creating platforms for social inclusion in contemporary architecture. In these new workspaces the architect is always depending on other people and will never be completely autonomous as a person. Stimulates to attract potential external users into the design process in order to continue growth.

### *Autonomous open source community - Entrepreneur*

#### Differences:

Autonomous open source community's composition of active experts and users changes throughout the project, while the entrepreneur will more likely be identified with an individual or a group of individuals who want to stay involved. Also during the project the entrepreneur can become dependent on a client and therefore potentially can provide less openness into the project to other people.

#### Similarities:

Absence of an initial sponsor or client. Actively looking for new collaborations with other experts and users in order to innovate.

### *Sponsored open source community - Artist 2.0*

#### Differences:

Sponsored open source community includes a variety of experts and users working together with a similar social status and different roles on a shared interest. While the artist 2.0 includes other experts and users as informants in order to master the representation of experiences, it excludes them from the actual production of architecture designs. Because the artist 2.0 exclusively masters the digital representation techniques in order to lead users experience the design before production.

#### Similarities:

Acknowledges the importance of other experts and users in order to design experiences.

### *Sponsored open source community - Emancipator*

#### Differences:

Sponsored open source community's composition of active experts and users changes throughout the project, while the emancipator will more likely be identified with an individual or a group of individuals who want to stay involved.

#### Similarities:

Both are depending on a client/sponsor who will influence the developments of the community's project. E.g. who will be invited and who not, since competition is still present and the sponsor has its interests to join or sponsor the project.

### *Sponsored open source community - Entrepreneur*

#### Differences:

Sponsored open source community's composition of active experts and users changes throughout the project, while the entrepreneur will more likely be identified with an individual or a group of individuals who want to stay involved.

### Similarities:

Both conceptualisations can work with a client who becomes the main investor of the project and has specific interests that need to be fulfilled. Therefore the client becomes a member of the decision making process and can potentially cause less openness for other experts and users to participate in the project.

Analysis of the different modes and features of conceptualisations of authorship in both discourses, show that conceptualisations of authorship in late postmodern architecture discourses shares important parallels with conceptualisations of authorship in the postmodern open source discourses. To a certain extent the conceptualisations of authorship in the open source model of Raymond (1999) relates to the author as mediator mode of Barthes (1967). The power-knowledge interactions that work between author, work and reader in the explanation of Barthes's mode shares collaborative features with the developer, work and users in the open source model. Conceptualisations in the open source discourse therefore relate to the conceptualisations of the architecture discourse since the mode of authorship had transformed from the author-God to the author as mediator mode.

Over all, conceptualisations of authorship in open source and architecture discourses remained essentially constructions out of their work and time period. The postmodern perspective on the production of work and the importance of user-involvement, aided by the technological innovations of the digital revolution, enabled the shift from the author-God mode to the author as mediator mode. Resulting initially in open source discourse in conceptualisations of authorship that are formed out of social power-knowledge interactions between members of the open source project's community. The choices made in these communities have created different conceptualisations of authorship in open source discourses. By the time that architecture discourses also shifted from the author-God mode to the author as mediator mode, the open source discourse already had developed conceptualisations of authorship on the basis of this mode.

Nevertheless, in architecture discourses the participatory architecture discourse had also constructed similar author-features as conceptualisations of authorship in open source discourses out of its reaction to modernism's individualism and form orientated production in architecture. Again, technological innovations made it possible for postmodern and present architecture discourses to include other experts and users to a higher extent in the organisation of architecture. Also resulting in conceptualisations of authorship that are formed out of social power-knowledge interactions between the members of the architectural project's community. The use of digital innovations in present architecture is expressed in the emerging conceptualisations of authorship in contemporary

discourses by a turnaround in thinking about the organisation of architecture. Architects, other experts and potential users are increasingly working together on an ambition in a project's community. In these emerging collaborations, all members initially have a similar social status but also have different roles in the organisation of the architectural project.

In the later conceptualisations of authorship the role of the client seems to become a more determining element in delineating authorship for the members in the project's community. As the two main discourses in open source show, the place and role of the client in the organisation of a community can strongly influence the conceptualisation of authorship of this community, depending on the social and technical decisions that are made in providing transparency and accessibility in the project. In this, the client's role in autonomous open source communities is inclusive to the projects community and has a similar social status as all the other members. However, if a client wants to protect it's interests with traditional systems, it is likely that he or she is less willing to provide transparency and accessibility to all the (potential) members of the projects community. Then authorship tends, despite its collaborative features, to retain to the more traditional conceptualisations of authorship, where there is a person (or company) central in the organisation and production of work in project.



# 6. CONCLUSIONS

In this thesis research to conceptualisations of authorship in open source architecture, the formation and transformation of conceptualisations of authorship in open source and architecture discourses and the emergence of open source in architecture contexts has been the focus. Therefore the power-knowledge interactions between the theoretically described constructions of authors, work and potential readers by Roland Barthes (1967) and Michel Foucault (1969), are analysed in open source and architecture discourses in order to answer the main question:

*How is authorship conceptualised in open source architecture discourse?*

So what are the potential external consequences of a geographically widespread open source community that is emerging in other contexts like in architecture, and how are conceptualisations of authorship constructed? If architects claim to be the author, what is it exactly that they are authoring and how have the evolving ideas about authorship affect the way architects have worked in the organisation of architecture with other experts and potential users?

Discourse analysis of authorship in open source and architecture discourses has shown an overview of modes and conceptualisations of authorship since the Middle Ages and has given an insight in the construction of authorship throughout time. Roland Barthes' and Michel Foucault's theories about authorship and the implications of power-knowledge interactions for user-involvement showed how the choices made in different discourses, perspectives on parts of reality, created different conceptualisations of authorship. Thereby the research has shown that the spirit of time and the transformation in modes of authorship, and consequently the conceptualisations of authorship, are also products of each other.

### **6.1. Authorship in open source discourses**

Analysis of conceptualisations of authorship in open source discourses showed that the series of decisions made by the open source community in managing openness, form and transform conceptualisations of authorship. The willingness to provide transparency and accessibility, the two pillars that construct openness, to others versus the willingness to keep control reflect the open source community's power interactions between members, and more specific, express their ideas about authorship. Reception and interpretation by the users are in these conceptualisations of authorship more important than the origination and intentionality of the developers. Resulting initially in the conceptualisation of the co-developer and later in postmodernism in the autonomous and the sponsored open source community conceptualisations of authorship in open source discourses.

The series of decisions made on social and technological aspects in the

organisation of production, governance and intellectual property delineate authorship of the community and its members in both conceptualisations. The autonomous open source community is on the contrary to the sponsored open source community less dependent on a sponsor and can provide more openness than sponsored open source communities, because they do not have to take the sponsor's interests into account. Therefore authorship in autonomous open source communities is mostly concerning social and technical decisions that stimulate more transparency and accessibility into the design process for attracting potential external participants. This results in an ever-changing composition of the autonomous open source community and with it the desired power-knowledge distribution of between the members.

Sponsored open source communities on the other hand are less willing to provide endless openness into their design process, because they still have economical interests to live up to. Authorship in sponsored open source communities is therefore also constructed out of the possible unequal power-knowledge interactions in such communities where a sponsor would rather keep control over providing openness in the community's project for potential external participants. It is especially difficult for the sponsored open source community to provide openness in the intellectual property. The decisions of the sponsored open source community are aimed at providing openness up to a level where they can still protect their ideas so that they can meet their sponsor's interests. This is difficult to control, since the organisation of ownership and licensing of these ideas are still mostly based on traditional closed structures and therefore it is difficult for open source communities to meet the licensing requirements and still function as an open source community.

## **6.2. Authorship in architecture discourses**

Analysis of conceptualisations of authorship in architecture discourses showed that sociological and technological developments form and transform the different power-knowledge interactions that produce conceptualisations of authorship. These more complex becoming interactions between architects, users and architecture is constantly changing and producing new conceptualisations of authorship because "what" they are authoring is changing too and needs another form of authorship.

Therefore conceptualisations of authorship in architecture can be interpreted as a product from its architectural period as *visa versa*. In contrast to modernism's ambition of the architect to control the whole world through architecture and postmodernism's ambition of the architect to collaborate with other experts, in contemporary architecture discourses the architect's ambition to collaborate evolved into a wider and more sophisticated collaboration between experts and users. In which technological developments of the digital revolution in the 1980s aided the power-knowledge interactions in the organisation and

production of architecture up to another level of user-involvement. Since the emergence of the realm of collaboration in architecture discourses, the mode of authorship, and therefore the conceptualisations of authorship with it, changed to a mode where the role of the architect performed no longer exclusive to the design process, but inclusive with other experts and users. This “inclusive” feature of the architect results in a more complex construction of authorship since the emergence of participation architecture. The shifted power-knowledge interactions between architects, architecture and potential users delineate new conceptualisations of authorship in contemporary architecture discourses.

### **6.3. Discourse analysis “authorship”**

In general, both discourses have developed various alternative conceptualisations of authorship on the basis of the author as mediator mode, emerged as a reaction to traditional form and function orientated modes and architecture as control conceptualisations of authorship in modernism.

This includes that, in Barthes (1969) view, the focus in the production of work shifts from origination and intentionality of the author to the reception and interpretation of the user. From this perspective, decisions are not made on the basis of one’s thought or artistic conviction, but in a series of social and technical decisions made in the organisation of production, governance and intellectual property of a community that operates in the realm of collaboration. From this turnaround in thinking about authorship arose the open source discourse out of the initial open source model in software and computer discourses.

In contrary to the open source discourse, the architecture discourse had already a stronger tradition when it comes to authorship. Therefore features of the new emerging conceptualisations of authorship were not so quickly taken up by the majority and developed in architecture discourses than it did in the open source discourses. Nevertheless, the discourses in participatory design communities in postmodern and contemporary architecture share remarkable similar features of authorship with the discourses in open source communities in open source. Cooperation or collaboration on a shared project between experts and users is the main condition for these conceptualisations of authorship to function. In contrast to modernism, where also alternative forms of collaboration emerged, technological developments and the further implementation of participation in late postmodern society enabled the communities to finally share and work together on a larger scale. Ultimately, this gave the opportunity for a wider audience to join a project’s community and therefore the successful functioning of these communities is also due to the possibility for them to nurture and to grow their own communities and easily create new communities with the same interest.

Later, architecture discourses started to adopt and adapt some features of the conceptualisations of authorship from open source discourses in order to provide and author openness in their participation architecture. Both these discourses have explored the new applications of the innovations of the digital revolution. However, by the end of postmodernism it seemed that the digital revolution in the 1980s initially influenced the tools of representation in architectural discourses and did stimulate the architecture discourses to a lesser extent to evolve their design process with the services of the emerged open source model. On the contrary, conceptualisations of authorship in architecture returned to the fundamental author-features from the traditional conceptualisations of authorship: the author as artist. Only this time the aesthetical image or representation of the design served the pre-experience of the user instead of showing the mastery of materials. In a way the architects tried to show, again, their mastery over the obtained authorial goals and had become visualisers of composed experiences. Probably the rapid developments in technology stimulated a majority of the architectural community to make use of 3D tools for showing their audience the possible experiences.

The initiated direction of evolving collaborations in late postmodern architecture became difficult since authorship became a very exclusive expertise again, and the author-features returned to authoring representations of experiences instead of on the actual user-experiences. Users therefore became passive informants, like in the authorship as master conceptualisation, in order to innovate and design unique experiences. Thereby this focus on the representation of the design and the increasing traditional competitive architectural context collided with the emerging author-features in the need for collaboration in architecture practice. In a way, the increase in competition can be seen as a logic consequence of the need for protecting original ideas of experience-designs. This in turn, resulted in providing less openness in the design process since the interests are becoming bigger.

Maybe architecture has refused the user to be born until the need for the emerging open source model was very large in society. Conceptualisations of authorship in architecture were up to then formed and transformed around the person of the architect, as Barthes (1967: 143) notes:

*“The explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author “confiding” in us.”*

But since then, architecture discourses could no longer ignore the emergence of new collaborations and this shook-up the established conceptualisations of authorship again.

Resulting in:

A shift in the mode of authorship from the author-God mode to the author as mediator mode. As a result from social and technological developments in society that served and created new user-experience design goals in architecture discourses.

A shift in conceptualisations of authorship, evolved from this new author as mediator mode of authorship. Power-knowledge interactions became more complex because more people started to become part of the formation of conceptualisations of authorship. New conceptualisations of authorship are therefore constructed out of the power-knowledge interactions between the members of the project's (open source) community, their work and the innovative developments of that time period.

Main similarities:

The use of technological developments in the organisation and production of architecture: Contemporary conceptualisations of authorship are mainly based on the mediator mode of authorship. This change began in late postmodern times, and is still developing and aided by continuous technological innovations. Competition is aimed at knowledge and quality in the network-based knowledge society. Therefore late postmodern architecture discourses started to use the technical services of these innovations for the organisation and production of designs in order to compete in contemporary architecture.

Main differences:

Conceptualisations of authorship in contemporary architecture are now essentially concerning the openness that the project's community members are willing to provide to other potential participants. Thereby the client's consideration to keep control or to offer openness, strongly influences the author-features of the community. This is expressed in the degree of involvement that is provided in the organisation of production, governance and intellectual property of the open source community's project for potential participants and delineates the different conceptualisations of authorship in contemporary architecture. However, architecture discourses have not adopted these social services of the innovations of the digital revolution to the same level as the open source discourses did in the organisation and production of work.

From a scientific perspective, it is also remarkable that research to authorship in architecture discourses is often concerning the publication and content protection aspects of authorship (Powers, 2009), or the ethical role of the architect in society (Correa, 1983). Although there are many other

studies in architecture discourses that are concerning authorship-features, but these are very often focussed on the architect as a person and his or her theories and styles, or give a historical overview of an architect's oeuvre (e.g. Le Corbusier, 1923; Mackinnon, 1962; Tavernor, 2005; Venturi, 1977, Wright, 1943). On the contrary, in software and computer discourses research to the formation of conceptualisations of authorship is more often done (Bredemeyer, 2000; Dusollier, 2003; Gore, 2003; Kruchten, 1999; Rosen, 2004) and actually concerning the author-features rather than the author as a person. As many of the current and past architectural studies concern the role and the ideas of the author, few studies have actually studied these formation and transformation of different conceptualisations of authorship. Therefore I have used theory from design discourses too, in order to understand the different forms of authorship in designing discourses (Lee, 2007; Anstey et. al, 2007). However, more empirical research to authorship in architecture discourses would improve the delineation of conceptualisations of authorship in contemporary architecture. Since it was difficult to find existing open source architecture communities, I focussed on the exploration of conceptualisation in my conceptual research. Especially because authorship in these open source architecture conceptualisations are in all probability not constructed out of one person, but are formed out of various interactions like in the open source discourses.

#### **6.4. Main conclusion**

With the conclusions drawn from the discourse analysis on authorship in open source and architecture discourses, it is now time to consider the main question:

*How is authorship conceptualised in open source architecture discourse?*

Architecture discourses seem to have adopted and adapted primarily the technical applications of developments from the digital revolution and are now facing the consequences that they have not adopted and adapted the social applications of developments from the digital revolution as might have been desirable. The evolving conceptualisations of authorship in the mediator mode of authorship are changing the existing fundamentals of traditional authorship in open source architecture discourses, or as Roland Barthes (1967: 148) notes:

*"The birth of the reader must be at the cost of the death of the author"*

This relates to the exploration of authorship in open source architecture, in that ideas and conceptualisations of authorship should start with the figurative death of the traditional architect in order to enable new conceptualisations of authorship in contemporary architecture discourses to be reborn.

The shift in the mode of authorship, as is stated by Roland Barthes (1967) and Michel Foucault (1969), transforms not only the role of the author in the process,

but has also an effect on the produced work in the future. In contemporary society this includes adopting the emerging open source model in architecture by managing openness in the open source community of an architectural project and producing other kinds of products in smaller steps. Especially in the organisation and production of landscape architecture it is not always clear who the author(s) are and given the fact that the landscape is probably the biggest open source system already in existence, the open source model seems to have great potential within the landscape architecture discourses. Besides, conceptualisations of authorship within contemporary landscape architecture discourses are already for a longer period of time common with participation architecture and therefore share more author-features with the emerging open source communities than the build architecture discourses did until more recently.

However, architecture discourses are not solely responsible and able to adapt to another organisation and production of architecture. The context, as Michel Foucault (1969) notes, will always set the frame in which other discourses will arise and disappear. And also, the fact that the author will be gone does not include that the features of the author will disappear too. From this perspective, the members of the project's community will adopt these features and this makes the relationship between architects, architecture and users more complex, but also more flexible and with bigger support. Then, the production of architecture will not be a product of a relatively closed traditional organisation, with an author-God central in the design process, because everyone becomes more dependent on each other. Instead, it will act as an open circular organisation that constantly will improve and produce another version of the existing architecture, managed by the active members of the project's community.

Conceptualisations of authorship in open source architecture discourse are constantly developing and will also produce new discourses and therefore new conceptualisations of authorship. Perhaps the best way to understand architectural authorship within the emerging and evolving open source communities in architecture discourses is to make the author not exclusive, but inclusive in the organisation and production of contemporary architectural projects. Including that the architects, other experts and the potential users share author-features by providing openness on social and technical aspects in the project's open source community to the members.

Ultimately, it are the continuing combinations of decisions of these members that will delineate the different conceptualisations of authorship in an open source architecture community. Therefore authorship can constantly change during a project and is dependent on the ongoing power-knowledge interactions between the members, the project's context and innovations of

that time. From the perspective of open source architecture, creativity and innovation are given space through the welcoming of potential great ideas that are generated through active involvement and collaboration between experts and users on a project.

### **6.5. Recommendations for further research**

The complexity of authorship in open source architecture calls for another organisation than the traditional systems and tools to manage or determining conditions for an open source architecture project. The initial attempt to turnaround thinking about authorship in architecture calls therefore also for a turnaround in thinking about clientship and ownership. As in the open source discourses, there are already alternative organisations and structures emerging that provide services for clients to meet their interests, without abandoning openness in the organisation of the open source project. Further research to conceptualisations of clientship and to newer forms of licensing in architecture would therefore be interesting. Especially because there is already a tendency of emerging alternative forms of organisation and production in architecture. For example, the Creative Common License, that the open source discourse already has developed. In-depth case studies to architectural projects that use these forms of licensing would consequently contribute to the further exploration of new conceptualisations of clientship and ownership, and very likely constructs new conceptualisations of authorship.

And also, further research to service applications for open source architecture would be interesting for developing methods and products that fit the emerging open source architecture (e.g. Scrum methods from the open source context). Or a research focussing on the power-knowledge interactions between the members of an open source architecture project community and the potential participants that do not have access to this digital space. In a way, the increasing use of developments of the digital revolution in the organisation and production of architecture is including the architect, other experts and users into the development of a project, but is at the same time excluding people who do not have access to the digital space. Further research could probably clarify if certain groups of society are therefore excluded from participation in these emerging tendencies in the production of new work and explore what the consequences of that would be for the conceptualisations of authorship in this emerging digital realm in architecture.



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**Interviews:**

LA1: Ilse Verwer

Landscape architect at Taken Advisors and Engineers. Bilthoven.

LA2: Harro de Jong

Landscape architect at Buro Harro, Schaarsbergen.

LA3: Dr. ir. Jannemarie de Jonge.

Landscape architect at Wing, Wageningen.



...

“I know we all like to keep a few things  
to ourselves, but surely the real joy of a secret  
is in the sharing of it.”

Raymond Blanc,  
Chef Patron of Le Manoir au Quat' Saisons, Great Milton

...



