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**Cooking the dimensions of study of organizational artifacts:
an embodied analysis of a bistro's kitchen ethnography¹**

Introduction

It is known that organizational artifacts should be studied through their instrumental, symbolic and aesthetic dimensions. The theorization about the theme has demonstrated that there is a “separate and complementary” relation between such dimensions, which represent the actions of doing, acting (instrumentality), sensing (aesthetics), and thinking (symbolism) (Vilnai-Yavetz & Rafaeli, 2006). Our objective is to increase the discussion on the ways of understanding the organizational artifacts once these are privileged means of understanding the dynamics of organizations (Gagliardi, 1990; Rafaeli & Pratt, 2006).

We will propose a counterpoint to the analysis by Vilnai-Yavetz and Rafaeli (2006) regarding the “separate and complementary” character of these dimensions, having as reference the conception of the world of perception of Merleau-Ponty (2005b). Our idea is to think the study of artifacts from an organizational perspective that tends to work with “fluid”, associations, “fuzzy” instead of with fixed categories.

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Considering that we had the aim of comprehending the organizational artifacts through a “fuzzier” perspective – intertwinements between the dimensions – the methodological choice was for a qualitative approach which would allow the participation of the researcher in the interaction of the subjects of the study (and the researcher herself) with the “objects” of study, which were the artifacts. In order to accomplish this, the ethnographic method was adopted.

We have organized this article into four sections. In the first section, we present the development of the theory of organizational artifacts focusing on the study of Vilnai-Yavetz and Rafaeli (2006). In the second section we explain the concept of the world of perception by Merleau-Ponty (2005b). The third is devoted to the explanation of methodological issues as well as to the analysis of the empirical data. Subsequently, in the closing section, we perform the final analysis of the key findings of this research.

About Organizational Artifacts

Since the beginning of the 80s, the studies about artifacts have received the attention of scholars who study organizations in order to better understand cultural (Dandridge, Mitroff, & Joyce, 1980; Schein, 1984; Trice & Beyer, 1984) and aesthetic matters in the organizations (Gagliardi, 1996; Strati, 1992, 1996).

Organizational artifacts can be analyzed, through a cultural perspective, as manufactured objects which facilitate the expression of cultural activities (Trice et al., 1984) or as inanimate material (or immaterial) symbols, such as company products, logotype, awards, badges, pins and flags (Dandridge et al., 1980), technology, architecture, layout, dressing manners, public documents, and guidance material to the employee (Schein, 1984). It is still possible to find references that the artifacts are animated material (or immaterial) elements, such as human behavior (Schein, 1984) or as the worker herself (Harquail, 2006).

Schein (1984) views artifacts as one of the levels through which organizational culture can be analyzed. For Schein (1984) artifacts are easy to see and hard to interpret. It is possible to use them to describe ‘how’ a group of people builds its environment and ‘what’ its patterns of behaviour are, but it is difficult to use them to unveil ‘why’ a group behaves in a certain manner (the underlying logic). Among other implications, this

assumption has discouraged researchers to study organizational artefacts in a non-instrumental direction.

More recently, Vilnai-Yavetz and Rafaeli (2006) have worked with the idea that in order to study organizational artifacts three dimensions should be used. These dimensions would be the instrumental, the symbolic and the aesthetic. For the authors, the instrumental dimension can show the potential that an artifact has to collaborate or to hinder the performance of tasks or the accomplishment of goals: “Instrumentality is the impact of an artifact on the tasks or goals of people, groups, or organizations” (Vilnai-Yavetz et al., 2006, p.12). The aesthetic dimension can reveal the sensorial experience that can be extracted from an artifact, while the symbolic dimension can show the meanings and associations evoked by an artifact.

Vilnai-Yavetz and Rafaeli (2006) believe that the use of these three dimensions in the analysis of artifacts, enables the integration of behavior, sensory and cognitive aspects, which, respectively, represent the actions of doing (instrumentality), sensing (aesthetics), and thinking (symbolism). However, for the analysis of the three dimensions, the authors recommend that they be dealt with as separate dimensions, but complementary of the same artifact (figure 1).

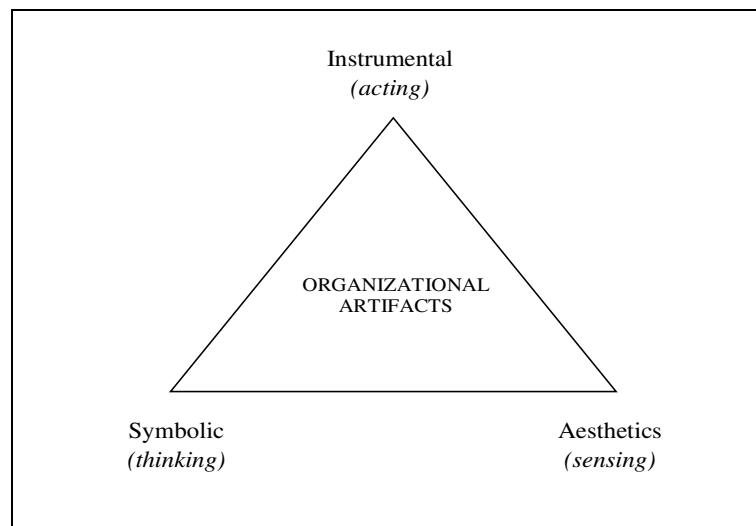


Figure 1 – Three dimensions of study of organizational artifacts

Source: adapted from Vilnai-Yavetz & Rafaeli (2006).

Regarding the current theorization on organizational artifacts, one question, referring to the “separate and complementary” character of the study of the organizational artifacts proposed by Vilnai-Yavetz e Rafaeli (2006), guides our research,: is it possible to understand the dimensions of the study of the artifacts in a more intertwined perspective?

Regarding this question, Gagliardi (1996) offers us a clue. The author has already acknowledged, even in more practical objects, the impossibility of separating the instrumental function of the object from its capacity of arousing sensations (aesthetic) and from its symbolic meaning, since he considers that the power of an object derives from its capacity – as symbol – of awakening sensations, feelings and reasons for the action. Therefore, theoretically, it seems that the possibility that the dimensions of study of organizational artifacts are intertwined was debated.

To look for intertwinements means to look for a less analytical comprehension of the research object, that is, to make an effort in the sense of knowing the world through the way it is experienced or, using Merleau-Ponty’s (2005a; 2005b) terminology, through the way it is perceived.

Merleau-Ponty and the world of perception

For Merleau-Ponty (2005b), the world of perception refers to the world that is revealed to us by our senses and by our life experience. It is a world that is different from the world of science since it does not need any instruments, calculations or any other form of analytical thought to be accessed; besides “it would seem that we can fathom it simply by opening our eyes and getting on with our lives” (Merleau-Ponty, 2005b, p.39). The world perceived, for example, is not the one represented in classic paintings of landscapes. In the classical doctrine, Merleau-Ponty (2005b) examines that the painter transposes only one representation of what he sees onto the canvas. In the case of a landscape painting, Merleau-Ponty describes what happens while an artist chooses the elements that will be part of his painting:

He sees the tree nearby, then he directs his gaze further into the distance, to the road, before finally looking to the horizon; the apparent dimensions of the other objects change each time he stares at a different point. On the canvas, he arranges things such that what he represents is no more than a compromise between these various different visual impressions: he strives to find a common

denominator to all these perceptions by rendering each object not with the size, color and aspect it presents when the painter fixes it in his gaze but rather with the conventional size, colors and aspect it presents when the painter fixes it in his gaze but rather with the conventional size and aspect that it would present in a gaze directed at a particular vanishing point on the horizon, a point in relation to which the landscape is then arranged along lines running from the painter to the horizon (Merleau-Ponty, 2005b, p.52-53).

The world of perception, however, is not this world represented, constructed from an analytical mode of knowledge formation. The analytical perspective of landscape painting, for example, can be seen in the various interruptions that the painter makes in the work process – he closes an eye to better focus on one part of the landscape and makes use of instruments to compose objects of his painting - in order to generate a representation of the landscape that "does not correspond to any of the free visual impressions. This controls the movement of their unfolding yet also kills their trembling life" (Merleau-Ponty, 2005b, p.53). A "free look" of this landscape, on the other hand, involves the body insertion of the painter himself in the landscape, since what is being painted is a localized perception instead of an abstract representation of reality. In this new painting, for example, the distances between "things" are redefined; the perfect focus "of objects" gives way to blurriness that, in turn, makes it less easy to distinguish the beginnings and ends "of things".

The perceived world is, therefore, a world in which person and world are not separate, as in the case of the classical painter who paints the landscape as if it were something separate from him. Unlike the world of perception, it is one in which there is an initial and inseparable entanglement from the carnal world and the carnal person, or by using the expression of Crossley (1995), a "carnal bond" between them. Seeking to construct a phenomenology of perception, Merleau-Ponty (2005a, 2005b) has already worked with this relational and external essence of the perceived world so, in the philosopher's analysis, perception occurs in the world (and not in mind). A perspective of the perceived world (relational and corporeal) is then referred to a pre-objective understanding (pre-reflective, corporeal, embodied) of the world, understanding that presupposes the non-existence of objects, because objects are already the result of a rational-analytic process (Csordas, 1988).

Therefore, this pre-objective corporeal relationship that people establish with the world precedes the reflective thinking, but, it is important to note, it is not prior to the cultural world (Merleau-Ponty, 2005a: vii). The pre-objective experience (pre-reflective, corporeal, embodied) is mediated from the beginning in the sense that “things” belong to a certain culture. Hence, the world and “their things”, are not seen in a perspective of the perceived world, as something “in itself”, with an essence that can be drawn independently of historical and cultural construction of their meanings. The reflection, which is responsible for building the world of objects, the analytical knowledge, and the culture as a system of representation, always occurs from a non-reflective and cultural prior experience, since “the world is always ‘already there’ before reflection begins” (Crossley, 1995). Therefore, when talking about the world of perception, we should not consider it as something related only to the sphere of feelings, but emphasize the biological sense that is offered to this term. The perception, in contrast, is a significant setting (cultural-historical) of the sensations which means that perception is both (and inseparably): sensitive and significant

Another important point to be considered is that perception, which is constituted in a relationship between the body and world, does not have as its first function the contemplation, but the practical involvement. Actually, action and perception intertwine and form themselves on the context of the project independently of any kind of involvement regarding objective, reflective or reflective thinking (Crossley, 1995). The project that is here proposed concerns the teleological condition in which people's lives have always been immersed. Actions turn to ends to be achieved from large plans such as the choice and development of a career, to ordinary daily events such as preparing dinner, organizing a soccer match with friends or repairing a door. It is through projects that things acquire a meaning. The meaning of “things” is constituted according to a destination, which can be more or less conscious. Ultimately, the project concerns the actions of individuals, which are always directed to some purpose or direction. Perception is part of that experience process of the project.

The perceived world refers to a relational and external (pre-objective) comprehension of the world, which, on its turn, is sensitive and significant (meaning a significant configuration of the sensations) and occurs in the field of pragmatics (practical

involvement) and not in the field of contemplation. In order to have some comprehension about the world of perception, it is necessary to question the analytical modes of study and understanding of the field of information, which means that we miss the promised “perfect focus” of knowledge and open a space for a “fuzzier” comprehension of the empirical “objects” of research. It is in this context that we set an empiric strategy of research in order to allow an analysis of the possible intertwinements of the dimensions of study of organizational artifacts.

Ethnography in a kitchen of a bistro

Method

The scientific work requires the choice of a path to follow when searching for information which must be consonant with the entire research project. In this sense, our methodological choice was for a qualitative approach which would allow the participation of the researcher in the interaction of the subjects of the study (and the researcher herself) with the “objects” of study, which were the artifacts. In order to accomplish this, the ethnographic method adopted a more specific viewpoint of embodied auto-ethnography.

Sinclair (2005, p.92-93) also suggests the application of an embodied and ethnographic methodology – “watching my own and others bodies while doing [...] research” – which, in the analysis of qualitative research tradition, the author classifies as auto-ethnography or self-reflective critique. Pink (2009), also proposing the insertion of the body (researched and researcher) in the ethnographic process, offers the sensory ethnography nomenclature. According to the author this type of ethnography is the one that “takes as its starting point the multisensoriality experience, perception, knowing and practice” (Pink, 2009, p.1).

In this work, we seek to attend Pink’s request (2009, p.2) regarding the need of researchers of the senses, to be more explicit about the ways “their sensory knowing has become academic knowledge”.

Considering that, one of us, who will here be identified as M, entered the kitchen of a *bistro* with the objective of finding the “empirical proofs” of the existence of

intertwinements of the study dimensions of organizational artifacts. The kitchen of a commercial establishment seemed to us an interesting environment for such investigation due to the multiplicity of artifacts that it has and produces, such as facilities, equipments, utensils, ingredients and the food itself.

The bistro referred here is located in an affluent neighborhood in a city in southern Brazil and produces sweets, finger food and lunch in a homemade manner. This production is offered in the bistro or sold under pre-order. In addition to that, the bistro hosts a weekly menu of small dishes that are offered to customers at lunchtime.

For the preparation of the food the kitchen of the bistro was divided in three work areas, which in emic terms are referred to as: the bakery, the confectionary and the stove. The ethnographic experience was based on M's participant observation in these three areas. The researcher did the observations twice a week for approximately 8 hours each day, during the months of October, November and December 2008 and January 2009. Working in the kitchen of the bistro represented to the participant researcher a chance of having a corporeal experience by "putting her hands on", smelling the aromas, feeling the warmth of the kitchen, feeling fear and disgust. In conclusion to have full cooking experience in a gastronomic environment. The registers of the incursions were materialized by M in field diaries (Malinowski, 1992).

Besides the participant observation, researcher M was able to interview 5 out of the 6 kitchen employees, which were: cook C, kitchen assistant T, baker V, confectionery A and the confectionery assistant L – besides the owner of the bistro, the chef. The interviews took 7 hours on the total and were fully transcribed. Researcher M was unable to continue the interview with baker J due to the interviewee's request. In both, the participant observation and the interviews, the primary purpose was to understand the relationship established between organizational artifacts and employees. The empirical material was read and data was organized with the support of the Nvivo software. Through an interpretative process, segments of the transcripts (observation and interviews) were distributed in categories related to the instrumental, symbolic and aesthetic dimensions. Besides these categories, all the field transcripts that dealt with the relation between workers (or researcher) and the organizational artifacts were included in

another a temporary group called “others”. These segments referred to things other than the dimensions proposed by Vilnai-Yavetz and Rafaeli (2006).

As this initial categorization was finalized, we reread the category “others” so to find if there was any synchronicity in this material. It was in this context that we perceived that there was a great amount of information related to emotional matters. Let us first analyze how the issue of emotion is presented in this specific field of research to further work towards understanding the intertwinements between the dimensions of the study of organizational artifacts.

An analytical and embodied understanding of emotion in the kitchen of the bistro

Regarding the outbreak of the emotion dimension, we obtained field information related to the so-called negative emotions – fear, guilt, dislike, irritation, fatigue, stress, nervousness, frustration, hopelessness, misery, suffering – and also to the most commonly called positive ones – satisfaction, fascination, involvement, love, pleasure, passion, love, courage, happiness, charm, warmth, sense of comfort, sense of protection. In the first case, emotions are usually tied to a specific work context of the bistro characterized by the participants (and the researcher) as something complex in respect to: the organization of work flows, scarce labor resources, the delay in the payment of wages and the negative atmosphere of work that often comes from that context.

Unlike the negative emotions, the positive emotions were primarily linked to the ingredients and the food. This emotion was showed when the interviewees spoke of their moment of insertion in the professional world of the kitchen – the satisfaction of learning the craft of cooking, the enchantment of making the first pie, the fascination with the dough which makes the bread – but they also appeared when they spoke of their relationship with the first kitchen of their lives. Specifically, the issue of the first kitchen evoked memories and family and, along with those memories, feelings of comfort, warmth and affection.

During the interviews, the memories of the family kitchen generated a less dichotomous way of experiencing and, therefore, analyzing the emotion: the cry. Cook C’s cry seemed to be related to the emotion of love. Regarding confectionery J’s cry, we

do not have any idea for the reasons of her cry, since, as she was asked about her first kitchen experience, she started crying and asked to no longer participate in the interview. Baker's V and the chef's silent crying, in turn, may be related to their being men. In the cultural group in which they live, the idea that men should not cry is traditional. The cry is presented as a phenomenon that brings us to the experience of an emotion that is not necessarily related to any of the binary positive-negative.

In the mid-1990s Williams and Bendelow (1996, p.126) had already brought the idea that: "A major strength of the study of emotions [...] lies in the ability to transcend these dichotomous ways of thinking which serve to limit social thought and scientific investigation in unnecessary and self-perpetuation ways". In this sense, we work with the intention of thinking about emotion in an embodied manner and not in a dichotomous manner (positive-negative). An embodied understanding of emotion assumes that people are not separated from their body and emotion is understood not as something that is "expressed", as Rafaeli Vilnai-Yavetz (2004) have asserted, but as something that is bodily experienced, felt. In this study prospective, crying is an example of the corporeal experience (not the body language) of an emotion which occurs from a specific cultural and historical context, i.e., the emotion is embodied (Merleau-Ponty quoted in Crossley, 1995).

Unlike Rafaeli and Vilnai-Yavetz (2004), a distinction between the three dimensions – instrumentality, aesthetics and symbolism – and the idea of emotion will not be considered. It should be noted that for Rafaeli and Vilnai-Yavetz (2004) emotion is not considered as a study dimension of organizational artifacts, but a critical element for artifact sense making. Sense making of organizational artifacts, on the other hand, refers to the three dimensions. However, we are not interested in analyzing the process of artifact sense making, but rather in developing an embodied understanding of these artifacts. Accordingly, we have decided to, firstly, treat emotion as a dimension in itself, so to, from this point on, analyze how the relations between dimensions of the study of the organizational artifacts are formed and how emotion is seen in this relationship.

Therefore, a dimension called emotion was created and all the material interpreted as representative of emotional matters was included in it (figure 2).

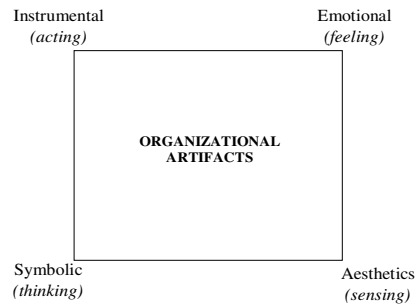


Figure 2 – Four dimensions of study of organizational artifacts

After having determined this new dimension, the research issue we sought to answer was the query about the existence of intertwinements between the dimensions of the study of organizational artifacts. The challenge, therefore, was not to examine the empirical material separately (categories), but find their intertwinements. Hence, we seek to find statements or experiences that demonstrate the co-existence of two, three or even four dimensions. In our view, the search of this co-existence would bring elements which would allow an analysis, reviewing the theorization of separation and complementarity of organizational artifacts proposed by Vilnai-Yavetz and Rafaeli (2006).

An embodied understanding of the dimensions of organizational artifacts

Through the concept of world of perception by Mearleau-Ponty (2005a; 2005b) we pose ourselves the challenge of understanding artifacts in a non-analytical manner.

There in, we sought to disclose the moments in which the cooking artifacts did not have a perfect “focus”, which means that its limits of analytical dimensions (beginning and end) were more difficult to distinguish. In order to do that, the field material was reviewed. In this review our intention was not to find extracts of the participant observation or the interviews in which each of the dimensions were “found” in their “pure” form, but to detect the co-presence of another dimension of analysis of artifacts without trying to distinguish the beginning and end of different dimensions. It was in this sense that so many connections were established according to what the empirical material provided us with.

Through the review of the empirical material, several intertwinements were identified. Some of them referred simultaneously to instrumentality and symbolism (12); instrumentality and aesthetics (34); instrumentality and emotion (17); symbolism and aesthetics (9); symbolism and emotion (1); instrumentality, symbolism and aesthetics (17); instrumentality, symbolism and emotion (2); instrumentality, aesthetics and emotion (7); symbolism, aesthetics and emotion (1) and others elicited the presence of all dimensions (11). At this point we perceived a non-“purity” in relation to the study dimensions of artifacts. Also, we found that the dimension of emotion did not have a distinguished position in relation to the other dimensions.

Therefore, of all these intertwinements, we chose one in which the four dimensions were present. The extract below refers to a moment captured by the participant researcher during field observation. In the diary, the experience of insertion/detachment reported by the participant researcher rationally reveals something that she had been feeling along the ethnographic experience.

Today I realized that I am afraid of handling the oven of the bistro. I noticed that when I have to open it to place or remove baking tins, I approach it carefully, moving my self backwards. When I open the door, I try to do this action as fast as possible and, as soon as the door opens, I usually contract my body and close my eyes as tight as I can. Now thinking about it, I realize that the oven brings back a childhood fear, the noise it makes when the door opens is scary. It resembles something that has been closed for a long time, that has been closed at vacuum, and finally opens. The sound also reminds me of something like “the gates of hell opening up”, this feeling is intensified by the blast of “infernal” heat I feel in the skin and eyes. Through a practical perspective, this may be related to the fear of being burned, something that has always terrified me because of the pain felt when these things happen (field notes).

Firstly, let us analyze this extract through the three main concepts of world of perception by Merleau-Ponty (2005a; 2005b), that is, its relational and external (corporeal) character, its sensitive and significant configuration and its practical (and not contemplative) practical purpose. Regarding the relational and external character (corporeal) of the perceived world, there is the concept that perception is something that is constituted in the world (and not in the mind) through a pre-objective (pre-reflective, corporeal, embodied) comprehension of the person in relation to the world. In respect to the field material presented, it is possible to see that the intertwined relation between person and world comes as prior to the “being aware” of the fear of the bistro’s oven of

the participant researcher. Before the “being aware”, there was already a relation between her and the bistro’s oven, relation which was not objectified in the sense of a rational qualification of the oven as something dangerous. The emotion “fear of the oven” was noticed, felt and experienced through an external relation between researcher M (body person) and the oven of the bistro (noise, heat ⇔ caution, moving backwards, contracted body, half-opened eyes). This corporeal, pre-objective relation that the researcher established with the bistro’s oven is prior to the reflective thought (the “being aware”) but, most importantly, it is not prior to the world of culture (Csordas, 1988). The emotion “fear of the oven” refers to a pre-objective (pre-reflective, embodied) experience that is mediated by the sense that “things” (oven) are from a specific cultural setting (oven ⇒ heat = hell + burning) which exists before any reflective, that is, is embodied (caution, moving backwards, contracted body, half-opened eyes). The world of perception, thus, seems to be simultaneously constituted through, a sensitive (fear of the oven, heat, pain) and significant (heat = hell + burn) relation.

Finally, regarding the idea of the world of perception, the involvement between body person and the world occurs from a practical involvement (project with purpose), not through a contemplative one. Action and perception, thus, intertwine and are formed in the context of the project which, on its turn, refers to the teleological relation (purpose) of human actions. The project, in this particular case, is related to the opening of the oven for the placement or removal of baking tins (purpose). It is only in this project context that “things” (oven) acquire a meaning. It is through the process of having a practical involvement, oven-person, that the sense of “things” (oven) appears (fear, care, removal, contracted body, half-opened eyes).

Intertwinements between the dimensions of organizational artifacts

A world of perception apprehension refers to a not detached understanding between subject and world, between the sensitive and significant matter and between the idea of action and perception. In this sense this view motivates us to understand that the extract from the field observation is a rich source for analyzing the intertwinement of the four dimensions of the organizational artifacts present in this field.

The “fear of the oven” (emotion dimension), for instance, does not occur separately or in an analytical vacuum. The “fear of the oven” occurs in a practical context (instrumental dimension) in which the person has a project with a purpose that is more or less conscious. In this case, the purpose would be placing and removing the tins from the oven. Besides that, the emotion “fear of the oven” occurs through a relation simultaneously sensitive (aesthetic dimension) and significant (symbolic dimension) between person and oven. The sensitive perception is related to feeling (bodily) the heat which, on its turn, is mediated by the meaning that is attributed to the heat by a person in a specific cultural context (cultural representations; heat = hell + burning).

These empirical findings allow us to infer that all dimensions of the study of the artifacts seem to be connected. This intertwining occurs through a person-body who is the one that simultaneously constitutes an instrumental- symbolic – aesthetic-emotional relation with the organizational artifacts. This relation between person-body and artifacts, under a perspective of world of perception, refers to an embodied (pre-objective, pre-reflective) relation between the world and the person-body. In the center of this process there is the person who places and removes the tins from the oven, that feels the heat, that listens to the sound, that fears in a cultural and embodied manner (oven \Rightarrow heat = hell + burning \Leftrightarrow cautious handling + moving back + contracted body+ half-opened eyes).

Considering this analysis, we believe that it is possible to add two-way arrows which seek to represent the existence of a relationship between the four intertwined dimensions of the study of organizational artifacts. These arrows demonstrate that in the experience dimension of organizations it is difficult, if not impossible, to point out the beginning and end of the four dimensions. In this sense, we end the criticism to Vilnai Yavetz and Rafaeli (2006) stating that the dimensions of study of the artifacts are intertwined and not only “separated and complementary” (figure 3).

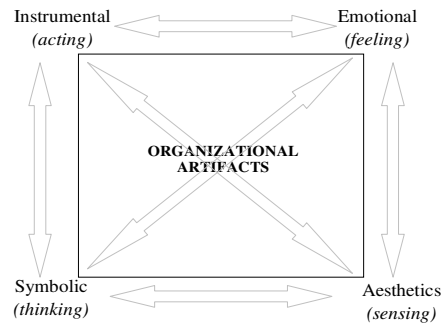


Figure 3 – Four dimensions of study of organizational artifacts and their intertwinements

Conclusion

In this article, an addition to the theory of organizational artifacts proposed by Vilnai Yavetz and Rafaeli (2006) is reported. The proposal of Vilnai Yavetz and Rafaeli (2006) regarding the “separate and complementary” character of the dimensions of study of organizational artifacts, having as a reference the concept of the world of perception by Merleau-Ponty (2005a; 2005b) is criticized having as a counterpoint to this idea, the proposal that an experienced (not analytical) comprehension of the organizational artifacts allows examination of the intertwinement among its dimension of study. The subject of emotion in relation to the organizational artifacts appeared in our field material (auto-ethnography, observations and interviews). However, differently to what Rafaeli and Vilnai-Yavetz (2004, p.674) proposed, we did not consider that “emotion surfaces when people make sense of an organizational artifact”. In this work, emotion was not thought of as something which is not dichotomous (Williams and Bendelow, 1996), especially in respect to the dichotomy body-mind. In this sense, emotion does not appear as something that comes after the process of “making sense”, but as something implicated in the body-person-object context. Initially emotion was analyzed as one more dimension of the study of organizational artifacts. Only later, we thought of it in relation to the other dimensions.

Transposing Merleau-Ponty’s (2006) analysis to the way Vilnai-Yavetz and Rafaeli (2006) designated the dimensions of study of artifacts as “separated and complementary”, it was possible to perceive that the authors adopted an understanding of the scientific world in which you can look at each of the “parts” as if they were not

intertwined. This is a kind of analysis that incentives a detachment of the person in relation to the world (relation person-object) once it provides the observer the possibility of comprehension of the object through an exclusively rational (mental) action. In this manner, even though Vilnai-Yavetz and Rafaeli (2006) propose the inclusion of an aesthetic perspective (sensitive, corporeal) for the study of organizational artifacts, the theoretical model does not provide subsidies for a real intertwining relation of the person (body) with the world.

Thus, the comprehension of the world of perception by Merleau-Ponty (2005a; 2005b) inspired us on the search of the intertwinements of the dimensions of the study of the artifacts. Simultaneously, the construction of these intertwinements allowed the insertion of the person as somebody who is (corporeally) connected to these artifacts.

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