



Service journey and Customer experience in Marimekko shop Berlin

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Summary

When you have two design shops right next to each other, and each of them sells the same shirt at the same price, service design is what makes you walk into one and not the other. My vision is that when people have to choose between two design shops they will walk into Marimekko shop.

Service designers visualize, formulate, and choreograph solutions to problems that do not necessarily exist today. Designing helps to improve existing services or perhaps innovate something completely new out of the old.

The purpose of Marimekko design is to create aesthetic experiences for every moment of life. But are the needs, expectations and experiences of the customers meeting with the service the company is offering?

Gaining authentic customer insights the service designer slips into the customer's shoes to understand their individual service experience and its wider context. In my work I have used various service design tools to find what people are experiencing while buying design.

With the help of the Design box I created, customers have brought forth their thoughts in written and visual. Marimekko personnel have written a diary and I have observed other design shops. Based on both understanding the experience the customer desires to have and the journey customer goes through, I will create two tools for the personnel: Marimekko persona and touch point messages.

When the customer enters the shop, the sales person can immediately imagine this persona and the experience or products she might look for. When the customer continues her journey and faces some touch points and departments the sales person also knows how to act on the right way. This change in service mind set will lead to satisfied customers and growth in sales.

In the end, I am presenting steps for Marimekko to design further and finally deliver the service. Within time Marimekko shop could be known as the shop of experiences. The aim is that visiting Marimekko shop Berlin brings joy in life. It is an experience with inspiring departments and friendly personal service.

Keywords

service design, design thinking, customer experience, customer journey, touch point

1 Introduction

When you have two coffee shops right next to each other, and each of them sells exact the same coffee at the exact same price, service design is what makes you walk into one and not the other. (Stickdorn, Schneider 2010, 33)

“There is no common definition to service design. It’s a (new) way of thinking as its focus on human rather than organization and stakeholders. The way ideas spread and how organizations are organized is shaping how service design plays out in the company. More important than thinking if service design is part of marketing or something else is to understand the value and relations between people and other people, between people and things and between people and organizations. Gaining authentic customer insights the service designer slips into the customer’s shoes to understand their individual service experience and it’s wider context. (Stickdorn, Schneider 2010, 37)

My vision is that when people have to choose they will walk into Marimekko shop. Based on both understanding the journey customer goes through and the experience the customer desires to have I will create two tools for the personnel. The aim is that visiting Marimekko shop Berlin brings joy in life. It is an experience with inspiring departments and friendly personal service.

Marimekko is a Finnish textile and clothing design company manufacturing high-quality clothing, interior decoration, bags and other accessories. The world of Marimekko arrived in Berlin in November 2010 when the company opened a flagship store. Marimekko celebrating 60th anniversary is known for its original prints and colours. The meaning of Marimekko design is to create aesthetic experiences for every moment of life. (Marimekko Annual report 2010, 1).

In my work I’m using various service design tools to find out why people are buying design and what they are experiencing while buying it from a shop. With a help of a Design box I’ve created customers are bringing forth their thoughts both in written and visual. Afterwards I’m making a depth Marimekko customer persona and finding out how the different touch points (meaning the different points where the customer is connected to

service) in the shop should be improved. I'm valuating every touch point and discovering why they are either good or weak points on a service journey. After I have a brighter look about the service period in the shop and more understanding about the service journey customer goes through.

Not forgetting the people who deliver the service the Marimekko staff also takes part in my service design work. They are keeping diary for few working days about their daily feelings and service situations with customers. This irons out if the service mindset is what the company wants to provide and if the service is what customers are expecting and experiencing.

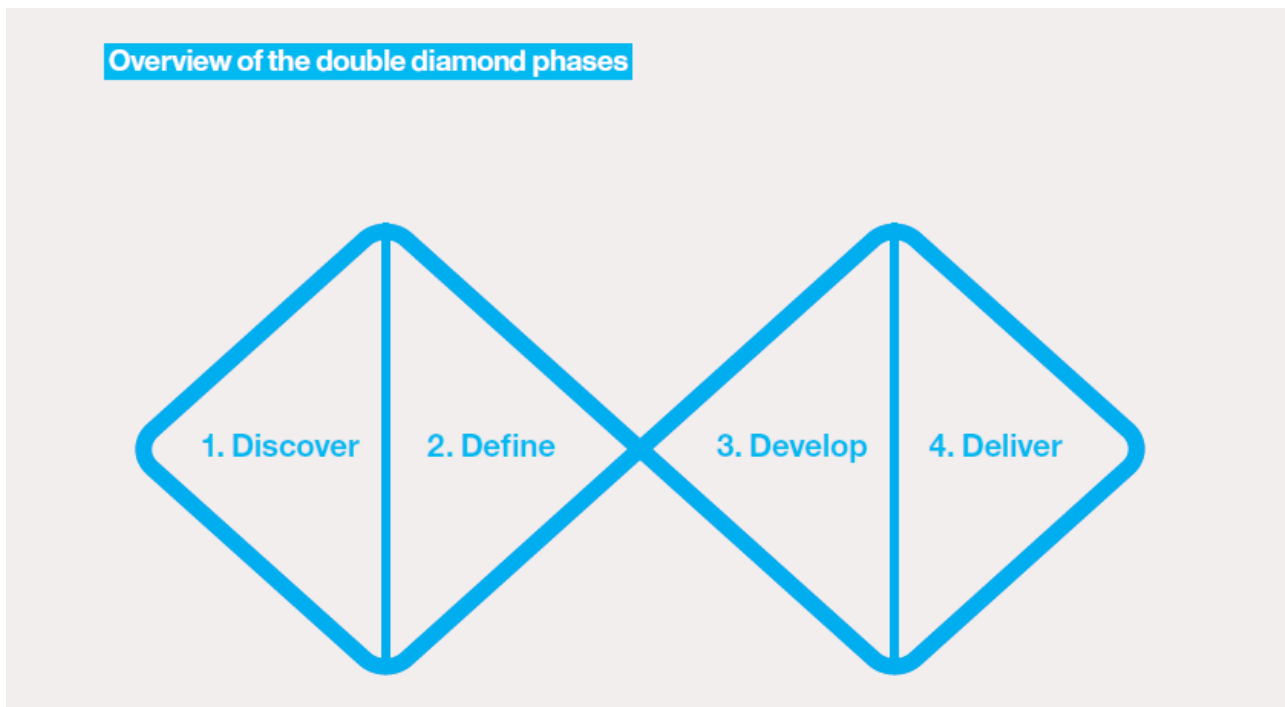
By taking into account comments gathered from the customers I'm considering how sales personnel is able to facilitate customer's purchasing decision. Simply how increase sales with right kind of a service and product placement.

Service design helps to improve existing services or innovating new. In order to keep up to date, it is vital to learn from others who work in the same field. "You have not given birth to any new ideas yourself and you probably never will." To loosen my thinking and to gather ideas wider I'm observing other design shops in the same area with Marimekko and interviewing their store managers. I'm in a look for something that does not fit in to my ability to think and that way I am aiming to gather new insights for my project.

In the end I have a deep understanding about the customer experience in Marimekko shop Berlin. I know what kind of a persona Marimekko customer is and what are the products she might look for and why. When the customer steps into the shop the sales person can imagine what kind of a service the customer would like to have. She can act the way supporting the expectations and guide the customer near the touch points that might provide the experience she desires.

Marimekko is continuing internationalization and opening new retail shops. Two summarize, service design can help Marimekko shop Berlin to become an innovative customer experience example. Experience can be used in marketing and communication to share people the strong brand story Marimekko has.

2 Describing the project



Picture 1: Double diamond phases (Design Council. Design methods for developing services)

The idea in to my work came when I saw the line *"Marimekko opens its own shop in Berlin"* in company's website. Almost a year has passed from that moment and lots has happened. For that reason I shortly tell a story about this project. The double diamond helps to understand the phases I have gone through.

2.1. Discover

I had heard about some service design methods and after some idea drafts I ended up service design to be my inspiration theme. I explored the world of designing services more in detail and found it interesting. I wanted to search the service experience in the Berlin shop. I did a great plan and got the answer *"Yes"* from Marimekko.

One of the basis of service design is to involve customers. So, next I had to decide how to examine the experience. Tools I picked were questionnaire, customer journey map with open end answers, taking pictures, interviews and writing diaries. Three stakeholders

involved in my research project: Marimekko loyal and randomly picked customers, sales personnel and store managers from other shops.

Was time to take a flight to Berlin and start working in the Marimekko shop. In about two week time period seven customers were experiencing the shop. I had created a Design box that included design questionnaire, the shop map with all the departments and a camera.

Same time the Marimekko personnel were writing a diary about their everyday life with customers and I interviewed two store managers. Of course I also kept my eyes open for every customer action I saw in Marimekko shop and in other shops too.

After all this I had a wide range of mixed material in my hands. Customers had explained the role design plays in their lives, commented the experience in the shop and taken pictures. The personnel had written many pages of diaries. I had my interview notes. Was time to bring this all together.

2.2. Define

I retyped all the sentences I had in written form and put them under the headings to have a brighter look. I had to go really deep and analyze what parts of the materials I had were meaningful and related to the experience. I went through all the material critically and tried to make connections between them.

Second essential tool for service design, in addition to customer participation, is visualization. Words can have various meanings to every people but in a context with pictures the message is easier to conceive.

Basis of the design questionnaire I created one Marimekko persona. The idea is that if Marimekko would have only one customer she would be like that.

Customer journey map and comments on every department (also called touch points) I used when I created kind of a tool box for the personnel. This tool box and touch point messages are made to understand customer's behavior and that is also the way the personnel can act in the way customers' desire.

From diaries I got a broad view of the working culture in the shop, knowledge the personnel has and the good service moments or problems they face when serving customers.

Based on two interviews I created two customer experience examples from other stores which from Marimekko can learn and take inspiration.

I also squeezed my project under a three titles: Company's strategy, Discovered user's problem and Service vision. That helped me to make clear how the process should go on.

2.3. Develop

I had made the research. I had all the materials gathered in one or presented in visual form. You could think I was almost ready now. But no, no matter how great the data is, it is useless without development and delivery.

The world of service design was new for me and I already had asked some professionals to help me before. At this point their help was golden. I realized, I had to go back to start and think what was the problem I have and how is it going to be solved in a best way.

I had to clear up from which pieces an excellent customer experience in Marimekko shop Berlin consists of. What is already made well and what has to be changed. My vision now is that when the customer arrives in the shop, the sales person can imagine how is that customer like, and when the customer meets all the touch points in the shop during her service journey the sales person knows how to act. This way the experience is what the customer is looking for. That will lead to customer satisfaction and increase in sales.

To make the vision come true, requires Marimekko to continue my work, use the tools I have created and lead the personnel to change their service mind set. Final aim is that Marimekko shop Berlin is an experience with inspiring departments and friendly personal service. The service as a whole will spread the story of Marimekko.

2.4. Deliver

In this point responsibility shifts to Marimekko staff. In the end of my work I will advice how to evaluate my proposals, select which proposals to concentrate on, how to make a prototype and a pilot and which indicators to select. In addition, I will suggest few service design tools that can help this developing project to succeed.

3 This is Service design

On lecture hold 2009 Arne van Oosterom from Design Thinkers clarifies Design thinking and Service design:

Empathy = Ability to sense and understand someone else's feelings as if they were your own.

Design thinking = Building empathy with people.

Service design = Designing tools or systems with people and for people, to self organize, have a meaningful conversations and to facilitate the need for sharing.

3.1. Service cannot be copied

The economic basis of Western industrial nations has changed dramatically in the last three decades from manufacturing to the provision of information and services. Services now typically represent between sixty and seventy percent of the gross domestic product of developed nations and almost all new companies being founded and jobs created are in this sector. (Design Dictionary 2006)

Goods are easy to manufacture and produce. Now service adds the value, which customer is ready to pay for. Therefore, only customer service can create a significant competitive advantage. Service knowledge is related to the culture and culture usually refers to community's spiritual and material achievements. This cannot be copied, but everyone has to build up their own. (Tuulaniemi 2011, 33)

3.2. Service design steps in

In the past, investments within research and design were made primarily in the manufacturing industry. Means and processes of production were optimized, products innovated, and investments in market research, marketing and design of products were

made as a matter of course while research, development and design for services were an exception. This situation is now changing essentially – and this is where Service design comes in. Within Service design, Service interfaces are designed for intangible products that are, from the customer's point of view, useful, profitable and desirable, while they are effective, efficient and different for the provider. (Design Dictionary 2006)

Service designers visualize, formulate, and choreograph solutions to problems that do not necessarily exist today; they observe and interpret requirements and behavioral patterns and transform them into possible future services. (Design Dictionary 2006)

3.3. Service design and Design thinking

Essential for service design is to design the service from the customer's point of view, and not, as is often done, based on the company backgrounds or technology. Service design focuses on improving the customer experience. As competition intensifies in all areas, customer's experience is a crucial factor in customer purchasing behavior point of view. (Comment: Palvelumuotoilu on käännösvirhe 2010)

New ideas cannot be developed on the basis on the data from past. Also design thinking brings a new perspective on classical analytical approach. Design thinking is taking shape as an attitude, as a methodology, as a philosophy. Perhaps also as an approach on learning and designing learning. Certainly if its methods are able to deliver on the promises, unlocking potential, setting creativity free, but in a collective and collaborative context, aiming for durable and sustainable ends, then it more than envisages an existing and viable future. How can this be tested? Imagine, discover, think, prototype, test, iterate, implement. (This is service design thinking page 89) Many fine words, but each of them means much and is essential when you want to succeed.

The book This is Service Design Thinking written by Stickdorn and Schneider 2010 illustrates five principles of service design thinking.

user-centered

Services are created in interaction between service provider and customer. Not being tangible services need involvement of the customer. Intention of a service is to meet the

customer's needs and, as a result, be used frequently and recommended heartily. It requires a true understanding of habits, culture, social context and motivation.

co-creative

When customers get the chance to take part in the development in early basis they more likely are engaged and loyal to the service. Of course various other stakeholders are also involved in the process where ideas are created and evaluated, prototyped and tested. These people can be for example managers, marketers, engineers, customers or front-line staff.

sequencing

You could imagine service as a movie. Somehow you get in touch with the service (for example an advertising in a fashion magazine), then there's the actual service period (experiencing the shop) and finally the post-service period (loyal customer newsletter). Service like a movie is having a rhythm. Customer might get bored if the process is too slow or somehow boring.

In the shop customer goes through a service journey in certain period that includes service moments and touch points. Customer's individual choices, values and attitudes are shaping how the customer experiences the service journey designed by the service provider and if the customer then feels satisfaction or dissatisfaction.

evidencing

Service has visible and invisible aspects. Visible evidencing can occur in a variety of forms: bills, emails, brochures, signs, price tags, souvenirs and other products. (Stickdorn, Schneider 2010, 43)

holistic

We see, hear, smell, touch and taste. We need to focus on the environment where the service takes place. There are a number of touch points and customer journeys so it's impossible to consider every aspect but thinking the service sequence there should be focus on alternative customer journeys too. It's good to map the mood and feelings of all stakeholders throughout the service journey. And after that form a functional complex.

3.4. Services as a series of interaction

To value your customer you need to understand two things in the system where the customer goes through many different touch points during the service journey. First, seeing your service through the customer's eyes, and second, designing in such a way that customer receive experiences over time which they consider valuable. (Stickdorn, Schneider 2010, 80)

Desirable in the service fires desire in the customer. Desirable service is something you want to tell others about, you trust and are loyal to and have a strong emotional contact. Sounds good, but it's not easy to build. It requires thinking across the traditional norms and to act inside company. Desirability can make the company from good to great. In addition to desirability and emotional level the company must take a look at utility (what the service offers the customer and how is the experience like) and usability (is it easy to interact with the service and how personnel is supporting this). This all should naturally go hand in hand with brand strategy and what your company is all about.

3.5. This is how Service design works

Every designer has a slightly different approach and different design specialists also have their own ways of working, but there are some general activities common to all designers. The Design Council has developed the 'Double Diamond' model (Picture 1) to illustrate this.

Divided into four distinct phases: Discover, Define, Develop and Deliver, it maps how the design process passes from points where thinking and possibilities are as broad as possible to situations where they are deliberately narrowed down and focused on distinct objectives. (Design methods for developing services)

When considering the design process it is important to keep a few fundamental considerations in mind. It is necessary to make recurrent leaps between designing in detail and designing holistically. This means that whilst working on the details of a touch point you need to keep in mind where that touch point fits within the whole customer journey,

or when working on redesigning employee interactions you need to consider the organizational structure as whole. (Stickdorn, Schneider 2010, 127)

Important factors to consider when developing and applying service design processes:

- Understanding the service design challenge: the users, business environment and applicable technologies
- Observing, profiling, creating empathy for the users, participating with the users and thinking visual during the whole process
- Creating ideas, prototyping, evaluating and improving including the clients and the users in the process
- Implementing, maintaining and developing the services
- Operating with business realities

(Miettinen, Koivisto 2009, 14)

3.6. Tools and methods

Methods of service design are not rigid protocols to be followed unthinkingly, but frameworks that can and should be adapted to the task at hand. Some of the tools work best at big picture thinking while other focus on specific project details. Balancing and linking the two is important to develop the best outcome.

Most tools and methods can be adapted by altering the level of detail, sketching quickly or developing in-depth, depending on the outcomes needed or time and resources available. (Design methods for developing services)

3.7. It can help to deliver better services

Interaction and Service Designer Jamin Hegeman reminds: "Organizations often know when there is a problem with their service. But often the problem is unclear or taken for granted. One of the roles of service design is to ensure that the stated problem is the best

problem to design for.” (Stickdorn, Schneider 2010, 295) He has an obvious, but often forgotten point here: finding the right problem. Another starting point for a successful design project is to know who our customer is. So answer for the question who we are designing for. No matter size of the organization, services tend to be delivered through multiple departments that are designed to support their own operational efficiencies rather than deliver a holistic service experience for the customer. (Miettinen, Koivisto 2009, 128)

Those who root their innovations in insights gained from observation of human behavior then resonates their solutions with the people they are designed for, and deliver lasting and profitable results. By using techniques that allow our clients to get closer to consumer that encourage collaboration across every part of an organization and that free the client from their fear of failure, we believe that our human-centered approach allows us to say “yes, designers can indeed deliver better services”. (Miettinen, Koivisto 2009, 135)

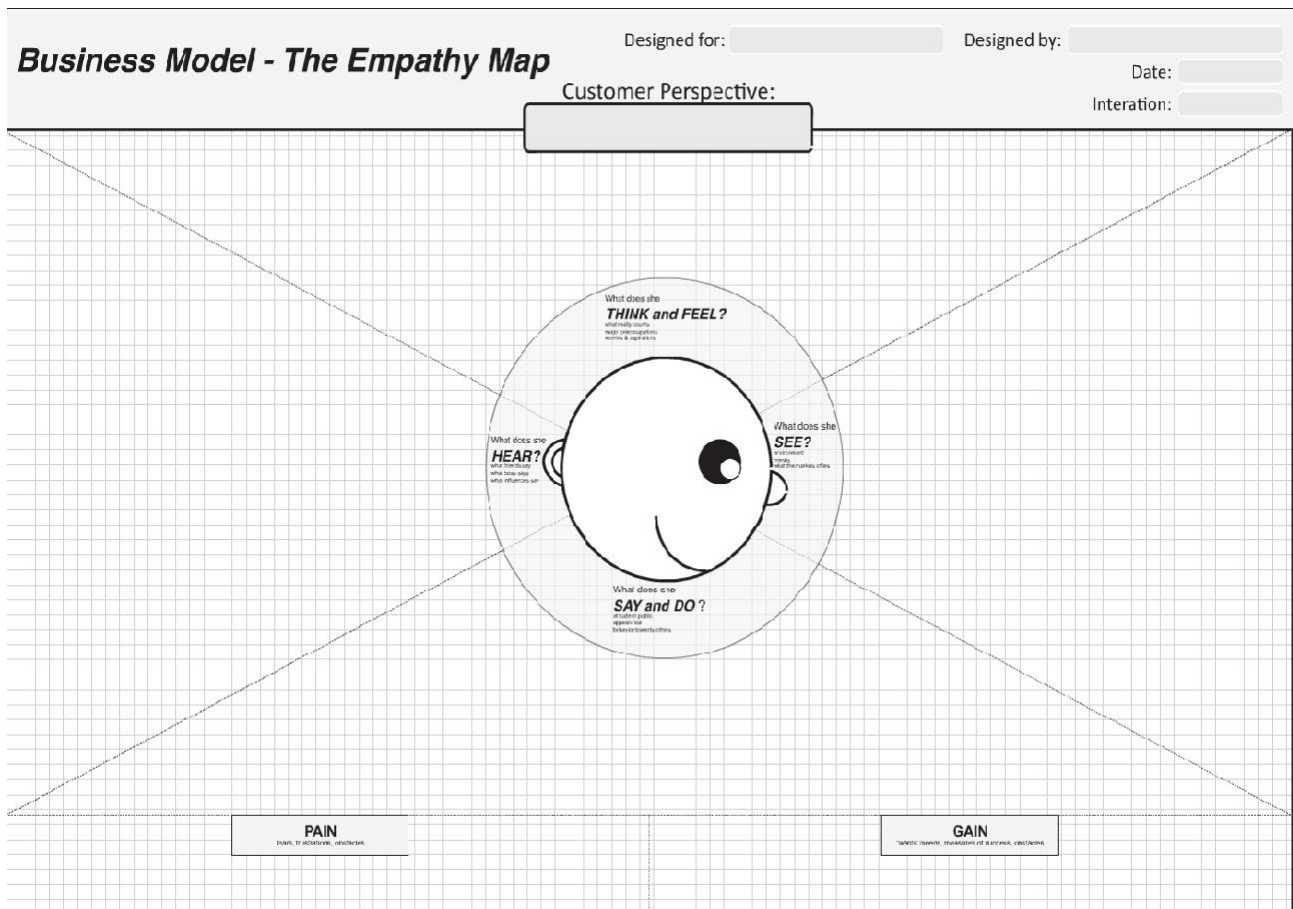
3.8. Customer-centric business model design

“Businesspeople don’t just need to understand designers better; they need to become designers.” claims Roger Martin from Dean Rotman School of Management (Osterwalder, Pigneur 2010, 24) Businesspeople unknowingly practice design every day. We design organizations, strategies, business models, processes and projects. What businesspeople lack are design tools that complement their business skills. (Osterwalder, Pigneur 2010, 25)

Building business models on customer insights means that we should include the customer perspective when evaluating a business model. Successful innovation requires a deep understanding of customers, including environment, daily routines, concerns, and aspirations. (Osterwalder, Pigneur 2010, 128)

This customer-centric business model building can be connected to the service design ideology of knowing your customer. The Empathy Map is a simple customer profiler tool that helps to go beyond customer. Ultimately it allows you to better understand what a customer is truly willing to pay for. (Osterwalder, Pigneur 2010, 131) Marimekko persona

presented has got its inspiration and basis from this map. Customer-centric design can help deliver right kind of a service and experiences.



Picture 2: Customer Empathy Map (Chicoria 2010)

3.9. Customer experience

Service Design cannot escape talking about experience and experiences. The current and future experiences of people – service customers, clients, users, patients, consumers, etc – are the context that service design works in. (Service thinking: Experience, experience, experience)

Arne van Oosterom from Design Thinkers in his presentation brings forward basic human needs: eating, drinking, health, relationships and community. (van Oosterom 2009) When these are fulfilled, service still can have more to offer. From the live|work company blog: Customer experience is in some senses the sum of the tasks involved in using a service. If I am constantly frustrated then I may leave and go elsewhere. However, it is also something

more than that. As a customer I have expectations of a service in terms of quality and value that overarch the day-to-day tasks I undertake. These expectations are set by the brand and my experience of other services and are closely tied to the amount I am paying, states the unknown writer. (Service thinking: Experience, experience, experience)

In the competitive world of business, what separates an industry's players is often the service that comes with the product offering – the customer experience. Quality of service determines whether a customer will be loyal, or leave.

Service design is a relatively new discipline that asks some fundamental questions: what should the customer experience be like? What should the employee experience be like? How does a company remain true to its brand, to its core business assets and stay relevant to customers? (Gaynor 2010)

Service design is also a rapidly growing field that has since been given a theoretical and methodological basis and has established itself internationally in research, teaching, and consulting. However, it is still a very young discipline that contains many exciting, undiscovered lines of research and continues to invite us to explore the unknown and pursue exciting experiments. (Design Dictionary 2006) Following I will present the service design project with Marimekko shop Berlin and the tools I used to gather insight from different stakeholders.

4 Searching the customer experience in the shop

A successful project involves finding a workable combination of service design tools. In my work I'm using various tools to explore the service. There is no right or wrong ways of using the tools. What matters is to find new perspectives and develop new insights. Tools I'm using with the Berlin shop customers:

4.1. Cultural probe

Cultural probes are information gathering packages based around the principle of user-participation via self-documentation.

The possibilities in the design cultural probes are almost endless. I have combined three different service design tools and named my cultural probe a Design box. It's including a questionnaire, a camera and Marimekko shop's layout map with selected touch points.

Design box is given to chosen loyal customers and some selected customers who have entered the shop. Loyal customers are invited per e-mail with a special invitation attached and they are given the possibility to visit the shop for prolonged period of time. All project participators are having a small gift from Marimekko as thanks for their time and help. When the customer arrive the shop we are meeting face to face and I'm giving a short instructions. Customers are having limitless time to discover the shop. I'm present but the customers are working with the Design box individually.

Cultural probes provide knowledge of people's beliefs and desires and bring diverse people and perspectives into design process.

4.2. Design Box



Picture 3: Design box including Welcome letter, Questionnaire, Customer journey map and Photographing instructions

4.2.1 Customer journey map

We have made a map of the shop's layout and named touch points together with the Marimekko personnel. (Picture 4 and Picture series 1) Customer is choosing at least six points to comment. I'm collecting information from two aspects. First, what the customer has experienced, and secondly, what kind of changes there could be made. To clear up the idea of the map I made an example about fitting rooms.

4.2.2. Buying design questions

Customer is continuing sentences I have picked up before. Those are concerning everyday personal life and free time, design buying habits and expectations and ways of collecting information. I'm using these responses when creating partly fictional Marimekko persona. Persona represents a "character" with which client and design teams can engage. (Form 1 and Appendix 3)

4.2.3. Taking pictures

Taking pictures is a visual and easy way to discover which touch points or decorations the customer finds most attractive in the shop. The task is to photograph the three most stunning places in Marimekko shop. (Appendix 1)

4.3. Diaries

Diaries are used to document everyday life, routines, thoughts and feelings. It is often helpful to explain an idea, a product, service or an opportunity through a story. People can also tell personal issues about themselves, and thus open a subjective view into their lives with their personal way of expressing themselves. Some personal issues are easier to write than say aloud. (Mattelmäki 2006,149)

Personnel play a great role in creating customer experience. Every customer is unique so the sales person has to adapt to different kind of situations during the workday. Work is largely customer service and decorating but of course also teamwork, learning and keeping up the motivation.

Stories can be an effective way of communicating to others problems with current work processes and the value of new interaction being proposed. (Miettinen, Koivisto 2009, 24)

Marimekko personnel are keeping diary for few working days. (Appendix 2) I meet with every sales person and explain what my project is all about. Writing the diary is voluntary and it may be written during working hours. Personnel are asked to keep customer's experiences in their mind but otherwise the only instruction is to be open as possible. I have chosen a few phrases that might be helpful if someone wants to think about the perspective from which she wants to write on. They can write for example what they have explained the customers about Marimekko, why they were frustrated, how was the last customer like or why they love their job. Diary writer also has to assess the day starring different themes from one to five. The themes are enthusiasm, creativity, responsibility, selling, learning new and teamwork. In addition two themes can be picked and starred freely.

All the information gathered from diaries will help me understand service mindset and working culture among the sales personnel.

4.4. Service safaris and interviews

Berlins Mitte is known for its shopping opportunities - from young "Berliner" designers to established international labels, everything is there. (Alte und Neue Schönhauser Strasse: Ultimate Shopping Mitte 2007) Even in the same street with Marimekko shop there are many other shops that attract customers and equally the money they carry.

Significant innovations are often born the way that an interesting phenomenon is first noticed outside own field or context. After this phenomenon or idea is transferred to a new context and is utilized in own field of business. (Trendiraportti Media 2011) For that reason widening perspective is heartily recommendable.

The method Service safari means going out "into the wild" and observing and documenting the service. It's a really simple way to gather experiences. I visited two shops that are located at the same area than Marimekko shop Berlin. I walked in, looked around

me and observed people's behavior. After a while I asked if I could talk with a store manager for a moment.

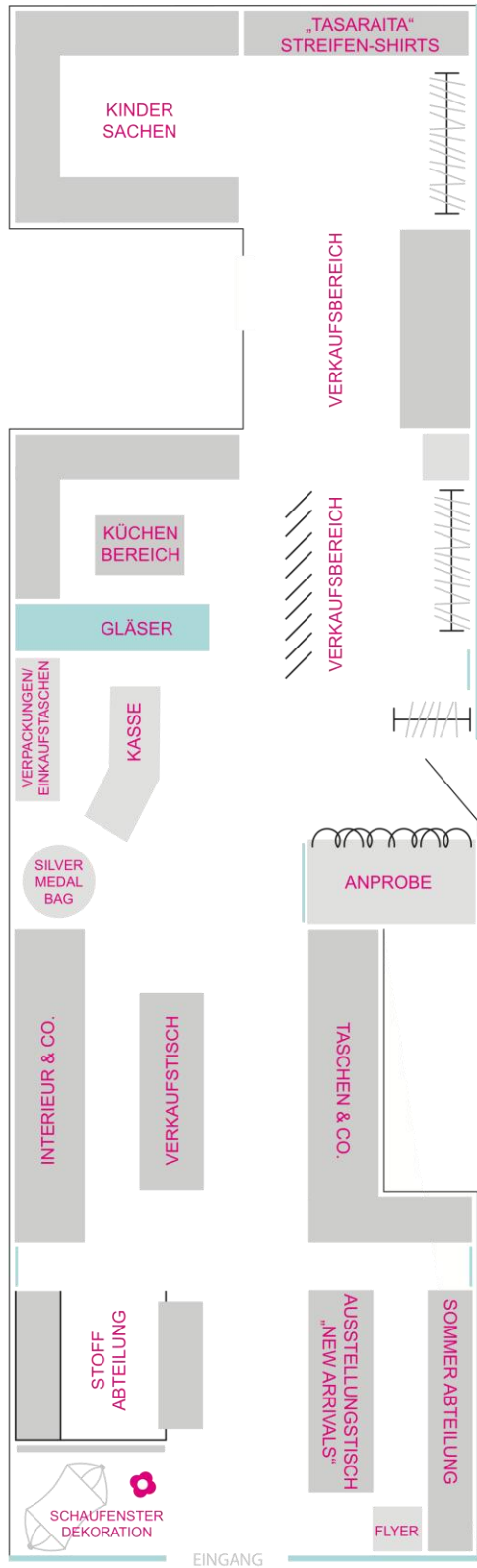
Ethnography appeals to designers because it provides a window onto the ways consumers interact with products in their everyday lives. (Wasson 2000) Observation and documentation are very much present in identifying, discovering and understanding the service context and the users. Looking at the range of services helps to understand the common needs customers have and problems they come up with. (Stickdorn, Schneider 2010, 20)

I observed two shops, one is according to their own words the jeans, clothes, shoes and distraction company (Diesel 2011) and the other a Finnish design company specialized in houseware objects and believing in lasting design (Iittala 2011).

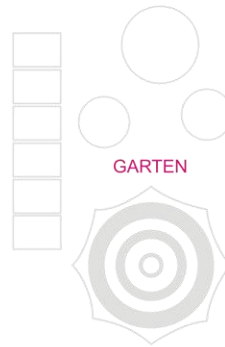
Interview is typical tool of ethnography as a means of detection. The interview can take place in everyday situation as an informal discussion. (Tuulaniemi 2010, 148) I was able to interview both Diesel and Iittala store managers right away. I had couple of questions prepared but in both cases the conversation flowed freely. Diesel Store Manager Thomas Pohle explained me without reserve about product placement, shop atmosphere and the ways personnel welcome the customers. With Iittala Store Manager Nils Kuhlmann we discussed in depth about the story Iittala wants to communicate and how they are going to bring it even stronger part of the experience.

Contextual interviews allow researchers to gain an understanding of the social and physical environment surrounding the service being examined. This helps generate a far more holistic understanding than is possible via traditional interviewing techniques. (Stickdorn, Schneider 2010, 162)

4.5. Visual content of Design box



IHRE SERVICE REISE IM MARIMEKKO SHOP BERLIN



Wählen Sie bitte mindestens sechs Punkte und beschreiben Sie:

A/ Was haben Sie erlebt?

B/ Welche Änderungen würden Sie gern machen?

Folgende Punkte können Sie auch beurteilen:

MUSIK

LOGO

PERSONAL

BELEUCHTUNG

PREISAUSSZEICHNUNGEN

Picture 4: Service Journey map (by Anne Müller)

Translations from German into English:

Ihre Service Reise im Marimekko shop Berlin
Your Service Journey in Marimekko shop Berlin

Wählen Sie bitte mindestes sechs Punkte und beschreiben Sie:
Please choose at least six points and describe:

A/ Was haben Sie erlebt?
A/ What have you experienced?

B/ Welche Änderungen würden Sie gern machen?
B/ What changes would you like to do?

Folgende Punkte können Sie auch beurteilen:
You can also describe the following points:

Musik = Music
Logo = Logo
Personal = Personnel
Beleuchtung = Lightning
Preisauszeichnungen = Price tags

Schaufenster Dekoration = Shopwindow
Stoff Abteilung = Fabrics
Interieur&co. = Interior&co.
Verkaufstisch = Sale table
Silver medal bag = Silver medal bags
Verpackungen / Einkaufstaschen = Packing materials and shopping bags
Kasse = Checkout
Gläser = Glasses
Küchen Bereich = Kitchen department
Kinder Sachen = Children department
Tasaraita Streifen Shirts = Tasaraita stripeshirts
Verkaufsbereich = Cloth collections
Garten = Garden
Anprobe = Fitting room
Taschen&co. = Bags&co.
Sommer Abteilung = Summer department
Ausstellungstisch/New Arrivals = Display table / New Arrivals
Flyer / small table = Flyer / Small table

Picture series I: Touch point pictures



Shopwindow



Shopwindow



Fabrics



Shopwindow



Sale table



Interior&co.



Interior&co.



Interior&co.



Silver medal bags



Kasse



Gläser



Kitchen department



Küitchen department



Children department



Children department



Tasaraita stripeshirts



Cloth collection



Bags&co.



Fitting room



Display table/New arrivals



Bags / Summer department



Summer department

Form 1: Design questionnaire from Design box

I'M THINKING ABOUT DESIGN

- **Something I like**

- **Here are five random facts about me**

1

2

3

4

5

- **I'm ____ years old**

- **My favorite product**

- **The story behind it**

- **Design clothes make me feel**

- **Here are my five favorite web sites**

- **Something that inspires me**

- **Just to let you know I bought a product from**

- **Designer I have lately seen in media**

- **I'm ready to pay more when**

- **Blog post I read was about**

- **I want new home textiles fit to old ones**

Yes

No

- **Designer I can remember because she/he has an interesting life story**

- **I gather information about design world from**

- **I expect from design (choose 3)**

quality

enviromental friendly

lastingly

known designer

pattern

brand

uniqueness

origin

material

comfortable

timeless

colourful

- **I want to tell this too**

5 Marimekko

Marimekko is a Finnish textile and clothing design house renowned for its original prints and colors. The company designs and manufactures high-quality interior decoration items ranging from furnishing fabrics to tableware as well as clothing, bags and other accessories. (Marimekko 2011)

5.1. World of Marimekko

Marimekko products are original and always have their own recognizable characteristic. Designers and patterns or models they create are essential part of Marimekko brand. Every designer and the stories behind give soul to products. So, in addition to products, the customer buys these stories and emotions.

Marimekko has a strong ideology and is not afraid to tell it. "Marimekko is about living, not pretending. Marimekko is about understanding and accepting the beauty of life just as we encounter it every day", explains CEO Mika Ihamuotila (Marimekko 2011) Emotions and caring are part of the business. Marimekko is an easy company to approach.

Another story from the CEO: "I was recently talking with the manager of a Marimekko store in the United States, and she told me that people drop into the store every day who say they come just to feel good – not intending to buy anything." (Marimekko Annual report, 6) Creating this atmosphere has taken a lot of time and work.

5.2. Contrast between domestic and foreign markets

"That's Marimekko for you. Finnish in its spirit. Unique in its heritage." (Marimekko Issue 2011) In Finland, Marimekko is known and loved brand. Abroad, story of Marimekko is not that known. Marimekko has a challenge to communicate their story in a new environment. In addition to traditional, another word describing Marimekko is creative. How to communicate these both?

5.3. Marimekko 60 years -together

Armi Ratia, Marimekko's legendary founder once said that their patterns, printed fabrics and clothes are – first and foremost – a way of thinking. This insight continues to live on in Marimekko (Marimekko Issue 2011) and fits to service design ideology too.

Marimekko's 60th anniversary year has also featured plenty of new products and shops, major investments in manufacturing and a lots of fun. In the spring Marimekko shops were opened in Crate and Barrel stores in New York, Chicago, Los Angeles and San Francisco, followed by the summer launch of Marimekko's online shop in the US.

Later in autumn Marimekko US flagship store was opened at 200 Fifth Avenue in New York. (Marimekko issue 2011) This was reported prominently in media. Expansion in Scandinavia continued also this autumn when new shops in Copenhagen, Oslo and Stockholm were opened.

Marimekko promises in the magazine that investment in manufacturing will ensure that designers can continue to work together with expert printing personnel. For customers this means more wonderful design true Marimekko's commitment to quality and sustainability.

5.4. Going international

Mika Ihamuotila's aim has been to strengthen the Marimekko brand and make it an international brand. (Aav, Kivilinna, Viljanen 2011, 136) "Our vision is to be the world's most prestigious pattern designer and one of the most fascinating design brands."

The company has a long-term international growth strategy; its goal is to grow and succeed in the international arena as a Finnish design company that has a strong identity. (Marimekko 2011) Marimekko products are sold in approximately 40 countries. (Marimekko 2011)

5.5. Answers service design can offer to Marimekko

The aim of service design is to design economically, socially and ecologically sustainable service products. (Tuulaniemi 2010, 25) “We at Marimekko firmly believe that when consumer chooses a Marimekko product, they are making an ecologically sustainable purchase. A well designed, timeless, high-quality and functional product will bring joy to its user for a long time -it will not be abandoned when fashion shift. Ideally, this fondness can last a lifetime.” (Marimekko Annual report, 30)

5.6. Picking up cornerstones from the Marimekko strategy

THE CORNERSTONES OF THE STRATEGY			
Unique design and a strong brand	A more customer-driven and profitable product concept	Developing the distribution network	Creativity combined with operational efficiency
<p>The brand is built to be more international and the profile is raised with the help of Marimekko's unique and fascinating design.</p> <p>Marimekko's skills as an expert in colours and patterns are accentuated more clearly as a factor of differentiation.</p> <p>High-quality and innovative design expertise is maintained and enhanced as a factor boosting competitiveness.</p>	<p>Growth is sought with new customer groups and with product innovations.</p> <p>The coordination of product lines and collections is improved.</p> <p>The share of in-house product design in the collections will be stepped up and it will be integrated better with Marimekko's strong expertise in patterns.</p> <p>The number of accessories and small utensils in the ranges will be increased to enhance the profitability of the product concept.</p>	<p>More profitable retail store and distribution concepts will be built.</p> <p>The brand's competitiveness and attractiveness will be reinforced in the different distribution channels.</p> <p>The distribution network will be expanded in a controlled manner, primarily by increasing the number of concept stores and shop-in-shops.</p> <p>Geographically, the focus is on areas in which the Marimekko brand is already known or where there is a natural demand.</p>	<p>Operational efficiency will be improved along with systematic working and coordination in all business areas.</p> <p>A creative corporate culture that emphasises internal entrepreneurship is encouraged and the personnel's expertise is reinforced.</p>

Picture 4: The cornerstones of the strategy (Marimekko Annual report, 12)

I will open two cornerstones from the Marimekko strategy and explain how those will be taken into account in my project.

“The brand is built to be more international and the profile is raised with the help of Marimekko’s unique and fascinating design.”

In Marimekko Berlin the internationality can be seen both in the backgrounds of the personnel and in the variety of customers visiting the shop. Later I will present a way the personnel and the brand can consciously communicate the story and for example uniqueness and fascination to the customers.

“A creative corporate culture that emphasis internal entrepreneurship is encouraged and the personnel’s expertise are reinforced.”

I will analyze the working culture in the shop and explore the unused potential the personnel maybe has. Based on my own observations and diaries the personnel has written I will present which themes in culture are fine and which ones need improvement and support from the team leader.

5.7. The shop Neue Schönhäuser Allee 42

Marimekko shop Berlin opened on 8 November 2010 in Mitte district, which is known as a centre for pioneering and distinctive design and fashion. (Marimekko 2010) The shop is located on a beautiful small street with a large amount of other fascinating shops as well.

Germany is a key market for the company and the unprecedented atmosphere of the Berlin city fits to Marimekko’s design philosophy well. The low-key architecture forms an effective background to the colorful world of Marimekko patterns. The shop is an inspiring meeting place where customers can discover new, individual solutions for their wardrobes and home. (Marimekko 2010) Also the Shop Manager Ulla Esposito-Nurminen highlighted the idea of the shop being a place where to meet other interesting people. She also squeezed up Marimekko in three words: beautiful, lasting and high quality. Answer to the question why Marimekko exists was easy for her: to make people's daily life beautiful.

The shape of the shop is challenging but also interesting. It is long and narrow as can be seen from the map. (Picture 4) Outside the shop walls there are two possibilities to stand out. First, on the street in the front of the shop can be designed decorations that can convey the message of daily life’s beauty. Second, there is a small courtyard where Marimekko customers can relax for a moment but also for neighboring salon customers sometimes spend their waiting time there. The courtyard garden would be an amazing show room for Marimekko patterns if only the neighbors will allow that. The interesting shop form and varying customers gives space for the personnel to be creative and learn and the shop manager has a great opportunity to build a passionate team.

“This is the 4th Marimekko shop where I am working. This Marimekko is somehow most different of them all! The form of the store, co-workers (international), customers and the ways of working. I guess it is the newness of this shop. There are no strict rules how to do things. The personnel works really in their own way which makes the atmosphere relaxed but it stressed me out sometimes because I am used to the rules from other shops.”
(Quote from a diary)

5.8. Personnel

5.8.1. Marimekko strategy

“I only want to bring people together so they can get to know each other and gain something from an another.” Reads in a speech bubble in Marimekko’s careers website and name Armi Ratia stands under it. (Marimekko 2011)

Marimekko says their personnel are skilled, creative and committed Marimekko people. Our success has come from the solid commitment of our personnel and our ability to bring out each individual’s skills in the form of creative and productive inputs. Emotions and caring are always involved in what we do. (Marimekko 2011) This ideology is strongly seen in Berlin shop too, both among the sales persons and in leadership. At Marimekko there is a unique spirit and an open, unpretentious corporate culture, one which is based on creativity and entrepreneurship. (Marimekko 2011) Team spirit was mentioned in every sales person’s diary several times. Also creativity was picked up: “It’s good to be able to be creative and I am very grateful for Ulla (Shop Manager) and Marimekko for trusting our creativity. ” (Quote from a diary) Inversely, in diaries creativeness was mostly starred to the average level.

The induction of the personnel at the shops opened in Berlin and Malmö in November was arranged by sending the shops a mentor from Finland for about a year to guide and support the new Marimekko staff. (Marimekko Annual report, 26) Both shops opened their doors first in year 2010 and compared to that I found the personnel in Berlin was surprisingly committed and motivated team.

5.8.2. My observations

When I visited Berlin shop for the first time I immediately was warmly welcomed and the personnel was eager to know about me and my project. In two days I had the feeling I was part of the Marimekko world. The relaxed atmosphere the shop had surprised me. There was no feeling at all for working in a big international company. I could sense the atmosphere of caring and willing to serve customers. The personnel adjusted well to the extraordinary person being present. I got to be myself and work with the customers in my own initiative.

From time to time I had a surreal feeling in the shop. Sales persons' work seemed too comfortable. Often person works most effectively under a pressure. Marimekko personnel have daily, weekly and yearly goals to achieve. Those goals are not personal but set to the whole team. The shop is rather new so the working culture and routines naturally form within time. During my time in Berlin shop the shop manager was on a vacation. On the one hand that might let me see the personnel working in their most authentic way and on the other hand without the pressure of manager being present. I could compare in my opinion too relaxed atmosphere in the shop to an example about a gold fish.

Imagine you being a gold fish. You are going through a time of your life happily without thinking and without worrying too much. You probably know someone like that and you are naturally different. Nobody wants to be compared to the gold fish. Water is something so natural to a gold fish that it cannot think any other choices. The difference between you and the gold fish: you are able to reflect on what is obvious to you. (retelling Rehn 2010, 53-54)

What I want to point out is that if the working day goes through like the life of the gold fish, have you then used all the potential you have? My answer would be no. Later I will give the personnel advices and thinking models to set out their creativity and full potential free.

Sales persons had earlier received their own diaries on behalf of Marimekko to support learning. However, only one had continued writing up to that day. So it was interesting to see whether the approach from outsider would make a difference. Part of the personnel

was on summer vacation and had no opportunity to write the diary. Seven sales persons had a chance to write down their thoughts in a form of a diary and I was returned three of those diaries.

When I designed the service design methods the idea in my head was that every stakeholders have to be involved. For that reason I chose the diaries for the personnel. Sometimes I was not sure if I am going to use those at all. The only point for them seemed to be supporting my thinking. When the project went on and the topic deepened I noticed that diaries are in greater role that I had imagined.

5.8.3. Talk with the Shop Manager

“We stick out from other by being ourselves”, says the Shop Manager Ulla Nurminen-Esposito. She continues that every team member has her own personality and so has every customer too. You do not need to play any role.

It is important that every person working in the shop can be herself and feel like being home in Marimekko world. Due to this the working culture in the shop is relaxed and encourages openness and honesty.

“Marimekko sales person is not only a sales person but also provides solutions and makes life easier”, argues Ulla Nurminen-Esposito. When new collection arrives, the key information is gone through with every sales person. In addition, this autumn four sales persons are travelling to Helsinki to participate the Marimekko selling days where they will get tips for selling the new collection and other products. The personnel have also learned tips for selling with the shop manager. But in the end everyone’s own motivation is what takes learning into an action. Of course you can always arrange competitions and give feedback. However, under a long period of time it is still all about the motivation.

Motivation has been described as the “energisation and direction of human behavior” (Reeve, 2005). We now live in the world where individual autonomy and self-determination play essential role in defining our individual philosophic, economic and social viewpoints. (Stickdorn, Scheider 2010, 303) Marimekko Berlin team has an amazingly lot of potential

and enthusiasm. Skilful leadership and new motivating practices would take the team into another level.

5.8.4. Diaries

As mentioned team work and good spirit was mentioned again and again in diaries. The personnel needed to evaluate different topics by starring them from one to five after every working day. Most starred topics besides team spirit were motivation, enthusiasm and responsibility. Learning new gathered least stars and creativeness and selling were on the average level.

One of the most valuable notices from the free writing part was the customer activity and its impact on the selling mood or customer's point of view on the intimacy. I realized this is where Marimekko has room for improvement and opportunity to change the experience. These comments from the diaries are supporting my conclusion:

"Where are all the customers? It is sometimes difficult to keep yourself in a good selling mood, if there is nobody in there=no reason..." (Quote from a diary)

"At first there were no customers but the last hours were really busy. Selling and telling about the products and patterns is more fun when there are more people. The customers have more courage in a group?" (Quote from a diary)

"To see other people in different Marimekko-looks must be inspiring for other customers. Sometimes they start to talk with each other and change comments about the clothes. The more people, the more good energy! Our customers are all nice." (Quote from a diary)

"The customers also get excited and are more open and eager to buy when they realize we (the personnel) are active. To an empty shop no-one is that happy to come than to a full shop where you blend in with the others." (Quote from a diary)

Obviously, active atmosphere greets good selling mood and gives a reason for serving the customers even better.

“For the customers who came in today I told about the fabrics and patterns.” (Quote from a diary) Marimekko personnel have a wide knowledge about the products, designers, prints and the story behind them and the company. The personnel are proud of Marimekko and love to share stories with customers. Marimekko provides the personnel access to information. “It annoyed me that I could not remember without checking up in which year the pattern *Ruusupuu* was designed. It is good that we have all these books in the store.” (Quote from a diary) Marimekko supports learning, but still the personnel says they lack of learning new.

5.9. Customers

We see Berlin as one of the world’s most fascinating signpost for visual culture. A huge amount of new and unexpected things are constantly being created there. We believe that Marimekko’s design philosophy fits in perfectly with the city’s atmosphere of the unexpected and original. (Marimekko 2010) This quote from a diary supports that “This is the 4th Marimekko shop where I am working. This Marimekko is somehow most different of them all! The form of the store, co-workers (international), customers and the way of working.” (Quote from a diary)

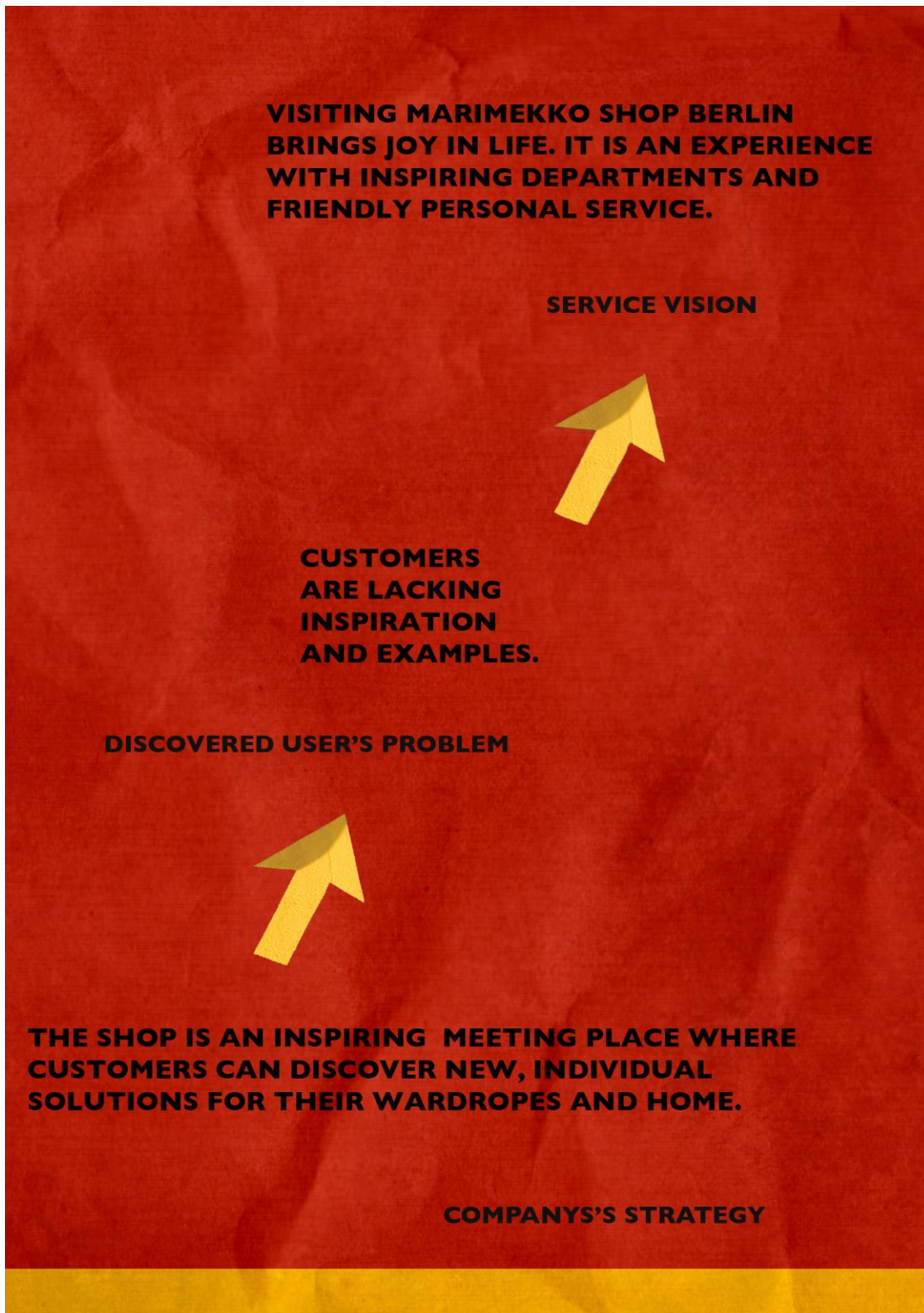
The two quotes above, one from Marimekko press release and the other from a sales person tells something about the uniqueness of the Berlin shop and the people living or visiting the city of Berlin. The only definition of Marimekko shop Berlin’s target group is *mentally young*.

The company is experiencing a period of strong growth, which calls for more and more expertise in international business. Employees working in various capacities with Marimekko will have increased opportunities to work in a multicultural environment and enhance their expertise. “(Marimekko Annual Report 2010, 26) Berlin is a model example about this with its international personnel and customers. From the customers visiting Marimekko shop about half is German and another half English speaking. “The personnel were really friendly and speaking perfect English with tourists” commented one customer when working on a Design box. Wide and varied clientele sets challenges. Still, each and every customer is equally important (Nurminen-Esposito 2011)

5.10. Going deeper

I have now discovered some service design theory and presented the tools I used in my research project. I have examined Marimekko company strategy and visions, the Berlin shop and both its personnel and customers. That was it about discovering and a bit of defining already. Next there is the project visualized and squeezed in few sentences. Then it is time to define Customer journey and experience further and after that move on to make deeper analyzes. Meaning, develop and deliver.

6 Service Design project in Marimekko shop Berlin



Picture 5: Service design project presented

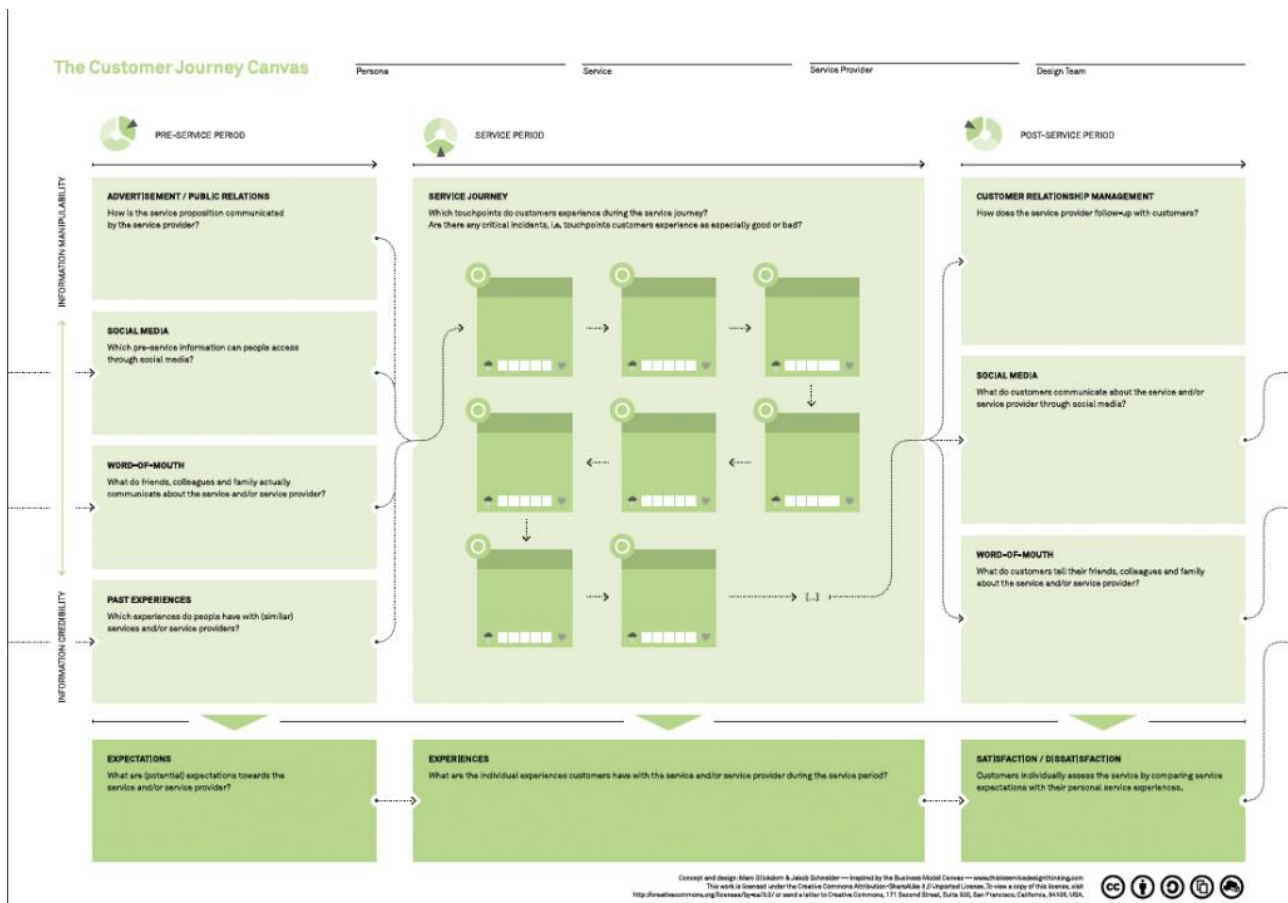
7 Service journey and customer experience in Marimekko shop Berlin

For this far I have gathered a great amount of information from different stakeholders. Now it is time to gather loose pieces of the puzzle together. I understand now:

- The customer experience and means of the touch points
- Expectations and buying behaviors the customers have
- Working culture and personnel's motivation
- The strategy and vision of Marimekko

On the basis of this understanding I am now going to build an overall picture of the service and experience. Customer journey canvas is a practical tool for visualizing the wholeness.

7.1. Customer journey canvas



Picture 6: Customer Journey Canvas (Stickdorn, Schneider 2010, 158)

A customer journey map provides a vivid, but structured visualization of a service user's experience. (Stickdorn, Schneider 2010, 158) Canvas is created to support design processes.

Customer's journey through the service is divided into three sections: into Pre-service period, Service period and Post-service period. This service design project focuses on service period and to be precise on service period in the shop. It means that the journey starts when the customer is arriving in the shop and ends while leaving it.

Pre-service period means the ways the customer is in contact to the brand before getting into the shop. For some reason the customer wants to go in to that specific Marimekko shop. There are some factors causing this state of mind. Those impulses could come from advertisement, social media, by word-of-mouth or from past experiences. What also contribute to the future experience are the expectations the customer has towards the service provider.

Identifying the touch points where users interact with the service is crucial. These can take many forms, from personal face to face contact between individuals, to virtual interactions with a website or physical trips to a building. (Stickdorn, Schneider 2010, 158)

As mentioned, after being connected with one of the pre-service touch points and having some form of a stimulus the customer arrives the shop. During the service period in the shop the customer goes through various touch points. This is called the service journey. Every customer has her own experiences about the service and the service provider. Despite this, it is essential to service provider to understand that the experience is sequencing.

After the customer has left the shop the service period there ends, but the journey continues. The service provider has customer relationship management strategy and follows-up the customer through post-service period actions. Social media and word-of-mouth are also playing a role after the service as well as in the pre period. The company should be aware of what their customers communicate through social media and do they tell their friends, colleagues and family about the service. In the end the customer decides

if she is satisfied or dissatisfied. Service expectations and personal service experiences are naturally affecting to that.

The customer journey canvas helped me to limit my service design subject. My project is about the service period in the shop. Still, I have to understand the pre-service period and its impact to service experience in Marimekko shop.

7.2. Touch point messages

Service design is about selecting the most relevant touch points for service delivery and designing a consistent customer experience across these many touch points. It looks for opportunities to introduce potentially new and more effective touch points, remove weak touch points, and coordinate the user-experience across touch points in relation to brand message and user needs. (Stickdorn, Schneider 2010, 215)

In this way the Finnish design company specialized in house ware objects communicates their brand message. Furthermore, they have an impressive touch point coming to the store.

7.3. Iittala is about selling the story

Iittala has two stores in Berlin. The one in Friedrichstrasse is a normal flagship store and this other one near Marimekko shop is different and unlike. It is designed to tell stories and to be less the premium. The aim is also to pass on the feeling of real and urban experience.

The history of Iittala is transmitted to customers by decoration of the store. For example the dry racks are from the old factory. In addition, it encourages customers to grab the products.

In near future Iittala store will have a special show room to communicate their story of a lasting design and to show the customers how the products would look at their own

homes. In plans is to built a kitchen and create an atmosphere like being at someone's home. (Kuhlmann 2011)

In my opinion, this will be one of the key touch points in terms of customer experience. When I visited littala store for the first time the entrance drew my attention. And I am not the only one. I heard from a sales person that many customers and also tourists are taking pictures of the entrance and its inspiring wall.



Picture 7: Piece of history in the shop: Dry racks from the old factory



Picture 8: Touch point to remember: littala shop Entrance wall

7.4. Service journey and touch point messages in Marimekko shop Berlin

Canvas presented earlier is developed to support design processes. You can use it not only for yourself to get a quick overview of certain service processes, but also with providers for a self-portrayal and with customers and other stakeholders to explore and evaluate services.

From the photos customers have taken (Appendix 1) can be drawn a conclusion that most stunning touch points or products in the shop are:

- Decorations
- Fabrics
- Patterns and especially Unikko one
- Self-sewed products

On the other hand also individual products have attracted customers. Pictures were evenly from different parts of the shop. Thirteen of the twenty one possible physical touch points were seen in pictures. Obviously customers like products that give room for the imagination.

Touch points that received the most meaningful development comments in terms of impacting customer experience were Shopwindow decoration, Fabric department, Kitchen department, Kids department, Bags&co. and Table with New arrivals. Various touch points, however, have different impacts and in the end that forms the whole journey.

The Marimekko shop map was created based on the Customer journey canvas. It made it easier to customers to evaluate the touch points and write down development ideas.

Besides visually simplifying existing services, you can also use it to sketch service improvements and innovations. I have modified the idea of the canvas further. I have created every touch point three dimensions: a message, experience and action.

Message

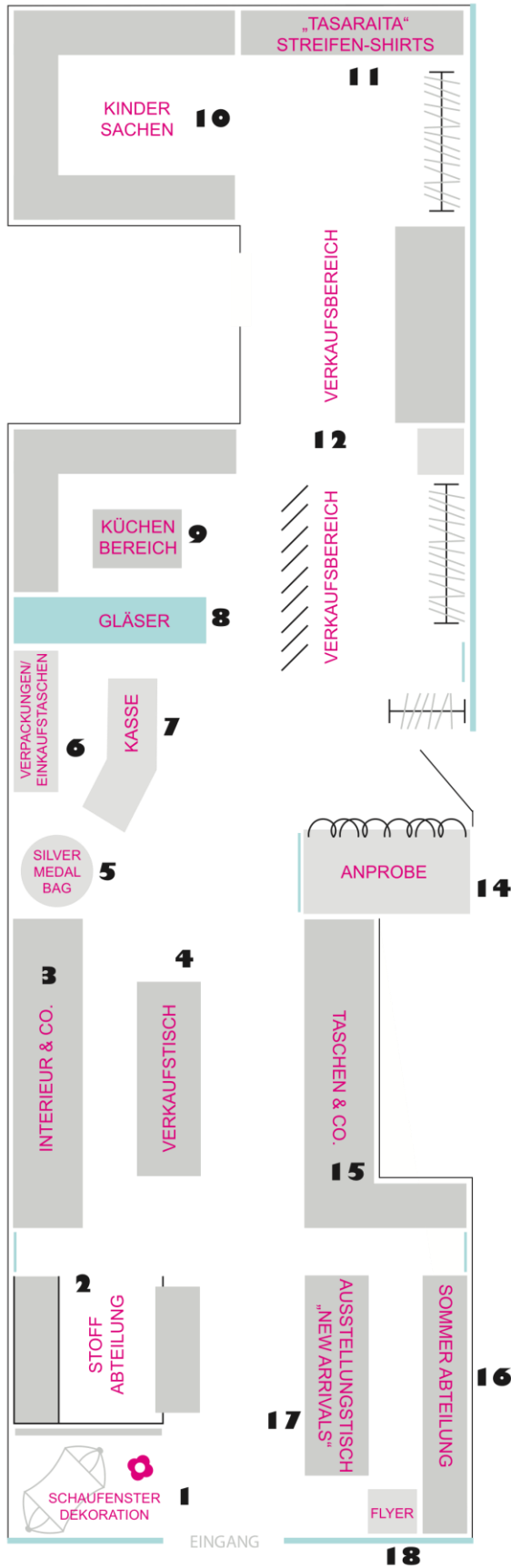
Messages are summarizing how the experience near each touch point should be. Both, the touch point and the message it should communicate, are described with one simple saying or sentence. One message simplifies thinking.

Experience

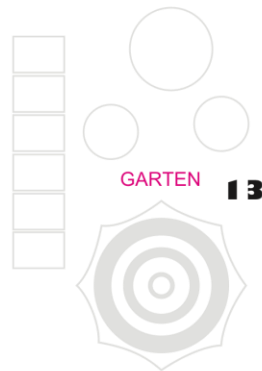
The experience this exact touch point should provide for the customers. Based on the comments Marimekko customers have given. (Appendix 3) If that touch point was not commented at all, the information is based on my own observations and experiences.

Action

Describing the way the experience should be taken into account in decorations and customer service. Interior design and decoration are not my core competences so I would suggest Marimekko team to think these action parts more deeply led by the store manager.



IHRE SERVICE REISE IM MARIMEKKO SHOP BERLIN



Wählen Sie bitte mindestens sechs Punkte und beschreiben Sie:

A/ Was haben Sie erlebt?

B/ Welche Änderungen würden Sie gern machen?

Folgende Punkte können Sie auch beurteilen:

MUSIK **19**

LOGO **20**

PERSONAL **21**

BELEUCHTUNG **22**

PREISAUSSZEICHNUNGEN **23**

Picture 9: Service journey map with touch points

1 Shopwindow

Message: Welcome!

Experience: Clear Marimekko image and products in their full glory.

Action: When decoration, having a clear idea of the big set-up where products have space to stand out from the background.

2 Fabrics

Message: Stories at your home.

Experience: The patterns are amazing and telling stories. For that reason the fabrics should be more on display and visible. Fabrics are inspiring and make many customers think what kind of products could be made themselves.

Action: Here the customer should be encouraged to get inspired. Fabrics sorted into colours easier the decision where to start looking. Customers should have easy access to shelves and possibility to touch and open the bolts. Or the patterns could be looked through a touch screen.

3 Interior&co.

Message: Brave match.

Experience: Different shades of colours, versatile products and patterns make people curious.

Action: Built here product combinations the customers could imagine at their homes. The way that it encourages the customer to buy them all at the same time. Also real life pictures could awaken creativity. Here should always be something self made on display too.

4 Sale table

Message: Surprise me.

Experience: Really pretty, but a bit close quarters.

Action: Make here surprising product combinations and something that has never been seen before.

5 Silver medal bags

Message: We are many, choose the one looks like you.

Experience: Nice to dig around and think what is your favorite.

Action: Best to use with volume products that are alike except different pattern or colour.

6 Packing materials and shopping bags

Message: Sustainable beauty.

Experience: Communicates quality and aesthetic beauty.

Action: In case, ask the customer if she wants the product to be packed nicely.

7 Kasse

Message: Stay happy! We like you as you are.

Experience: No need to hurry.

Action: Opportunity to exceed the customer's expectations. Besides caring instructions, tell a story about the product, its designer or the pattern. Ask if the customer want to join Marimekko tribe and be a loyal customer.

8 Glasses

Message: Colours make your day!

Experience: Open two-sided look with all the variety of colours enables a nice overview.

Action: When there is a product with great volume and it can also be sold with a large volume, this could be a touch point to choose.

9 Kitchen department

Message: Play with seasons.

Experience: This touch point is found unorganized and one customer hopes she could try out combinations.

Action: If possible, organize the products by the four seasons and the colours they always have. In the middle here could be a Play table where the customers could get creative and try different decorations by themselves.

10 Children department

Message: Play and be happy!

Experience: This department is in the back and gives a feeling it being separate from the others. A kid could ride a Marimekko horse here, but otherwise she might get bored. No place for a baby carriage.

Action: Who are really here –kids, moms, dads or their friends and families buying presents? Kids department took a lot of space. Maybe this location in the back could be in better use or could be made more playful. Buying children clothes should be happy so maybe there could be for example dolls which can be dressed with old and new Marimekko kids clothes. This would communicate Marimekko story too.

11 Tasaraita stripeshirts

Message: I am your everyday friend.

Experience: Colourful great assortment

Action: Tasaraita shirts have various models in same colours. One model could be presented at the time. In catalogs can often be seen traditional Tasaraita shirt combined with a new piece of cloth. Why not to bring these combinations as examples.

12 Cloth collections

Message: Looks like you!

Experience: Not too many clothes.

Action: Communicate clear what is a new collection and bring out the products that fit for the season. Give clothes the space they need to be seen. The personnel wearing inspiring outfit encourages customers too. Play with your personality. Sense customer's state of mind: ask questions or give a peace.

13 Garden

Message: Forget the time.

Experience: Place for relaxing while shopping and a great venue for a showcase.

Action: If possible, here could be arranged small happenings or theme week showcases to pass on the brand message and stories are crucial to that. As an example a fabric exhibition and storyboard about the journey the fabric goes through from designer's idea up in the finished product. Also amazing personal service could be provided: offer the customer a moment of relax in garden with a drink and Marimekko catalogs, books or women magazines to read.

14 Fitting room

Message: You are lovely!

Experience: Enough room to place clothes and a big mirror is found positive. The personnel always ask if the customer needs help.

Action: Time to use your personality and selling skills. Be honest to customer and encourage her to try bravely. Make her feel good and give time. Share stories so the customer feels she is not only buying a cloth.

15 Bags & co.

Message: Crab it and go out to see the city.

Experience: The self is a mix of different type of products and due to that a bit chaotic. Customers find it difficult to touch the bags.

Action: Create clear combinations. When you notice that the customer is interested in bags go and pass the bag on the customer and she gets the feeling it being hers.

16 Summer department

Message: WOW!

Experience: Here should be shown attractive design.

Action: An entire wall is free to be used creatively. Here is the chance to fascinate the customer immediately she has stepped in. Show here something that stands out from the traditional collections.

17 Display table / New Arrivals

Message: Get inspired!

Experience: All the products are on display: fabrics, plates, cups, notebooks, hand towels, pinnies etc. The customer can quickly have an overview. More inspiration could be awoken if there would be fewer products.

Action: Less is beautiful. Pick up together volume drivers and unique products. Bring in the feeling of being home with real food articles, magazines or by mixing something old looking into new ones.

18 Flyer / small table

Message: Get to know Marimekko and friends.

Experience: At this point it is possible to influence the customer to enter the shop. The table should be more exiting and not so empty.

Action: Share here the new marketing materials like new collection catalogs or the flyers telling about next Marimekko events. Also a great place to tell who are Marimekko partners (Iittala, Kippis: Finnish design shop, Berlin fashion week etc.) or let the customer read newest articles about Marimekko. If there are decorations, keep it simple.

19 Music

Message: Enjoy the atmosphere.

Experience: Music is part of the atmosphere but also silence would be pleasant.

Action: Music should be peaceful but cheering up.

20 Logo

Message: Design lasts.

Experience: Beautiful, elegant and looks worthy.

Action: Used as company advices.

21 Personnel

Message: Welcome to friendly Marimekko tribe

Experience: The personnel are very friendly and pleasant to everyone. They are professional and have a great knowledge in languages and about the products.

Action: Motivation to learn and grow should be encouraged by Marimekko and the store manager. This service design project and its conclusions can help to understand the experience and through it to be a better customer servant.

22 Lightning

Message: Softness

Experience: Lightning is OK. What was heard from the personnel that during the dark seasons lights should be brighter near fitting rooms.

Action: If needed, some extra light could be installed. Lights could be either Finnish design or decorated with Marimekko patterns.

23 Price tags

Message: It is original Marimekko

Experience: Clear visual look with price information.

Action: Price tag has two sides, always turn the logo side up or hide it inside the product.

Suggestions about new touch points:

Men

Marimekko has Jokapoika shirts that are both for women and men. No the message for having something for men too is not delivered at any point of the journey.

Do it yourself!

Marimekko has participated in many events where people have had the opportunity to sew small things from Marimekko fabrics. Offering the same in the shop would be exceptional compared to other design shops.

Stories

Strong history is part of Marimekko brand. Not only the company, but designers and their patterns and products have stories. The personnel have no time to tell the stories to every customer and not everyone wants to hear. Anyway, Marimekko produces a lot of interesting and visually beautiful material. It should be shared with customers and it also would support personnel's learning. There could be a touch screen where everyone can explore the world of Marimekko: read stories, leave comments, join the Facebook, be a loyal customer and so on. More ideas will be presented later on.

8 Marimekko brand and customer experience as sales promoters

8.1. Service is best marketing

“The future of marketing is more and more service. However, instead of interrupting, companies must be able to create well-packaged services that are based on understanding of the world, customers and their behavior”, crystalizes Riku Vassinen working as a Strategist at N2. (Tuulaniemi 2010, 42)

One cornerstone of the Marimekko international brand strategy is to raise their profile with the help of unique and fascinating design. But can matter and goods express the brand – isn't the customer service the most impressive way of seeing how the brand really treats you?

In the book *Palvelumotoilu* Tuulaniemi reminds that services offer much more touch points where the brand and customers are connected than goods. Each interaction between the service and people has the opportunity to tell the brand story. (Tuulaniemi 2010, 48)

8.2. Bringing value for Marimekko

Service design can obviously help to deliver better services and offer customers memorable experiences, but what are the values for the company?

From the company point of view desirable features of service are:

- Profitable
- Effective
- Differentiation

(Tuulaniemi 2010, 102)

One cornerstone of Marimekko's strategy is that Marimekko's skills as an expert in colours and patterns are accentuated more clearly as a factor of differentiation. (Marimekko

Annual report 2010, 12) The Shop Manager again says: "We stand up by being ourselves." Here the term differentiation opened from two perspectives.

Service is profitable when it produces what it promises. Effectiveness means in short the rational use of resources. (Tuulaniemi 2010, 102) Companies spend a great deal of time and money trying to improve customer loyalty by measuring and managing metrics like satisfaction and Net Promoter Scores. But traditional gauges of loyalty correlate poorly with what matters most: share of wallet. This is the percentage of a customer's spending within a category that's captured by a given brand, or store or firm. Customers may be very satisfied with your brand and happily recommend it to others—but if they like your competitors just as much (or more), you're losing sales. Making changes to increase satisfaction won't necessarily help. This doesn't mean traditional metrics aren't valuable; it can be very useful to know whether your customers are satisfied and would recommend you to their friends and colleagues. But these measures in themselves can't tell you how your customers will divide their spending among you and your competitors. (Keiningham 2011)

At one point of this project one Service Designer asked me: What are the benefits of your work for Marimekko? What is the novelty this brings to them? How are you going to surprise the Marimekko people?

Repeated, desired kind of customer experience helps to deliver better service that should lead to customer satisfaction. Despite, what matters is the share of wallet. If the customer likes some other company as much as Marimekko, Marimekko is losing sales.

Instead, companies should understand exactly why their customers use each of the brands they do. If you're not number one, you should ask your customers why they prefer your competitor and use the insights you gain to move up the ranking ladder. The Wallet Allocation Rule is clear on this point: If you can't improve your rank, you can't improve your share of wallet. (Keiningham 2011)

After points of this article, my own observations about working sometimes being too comfortable for the personnel and brainstormings with Marimekko personnel and service design professionals was clear that project had to be considered again from a new

perspective. New point of view was squeezed up into this question: How the sales person can facilitate the customer's purchase decision?

Looked from outside everything in Marimekko world might seem easy and lovely but the money part should not be forgotten. These interesting claims on the one hand question the importance of customer experience and satisfaction and from the other hand say that those are most valuable matters for the company when their brand is chosen to be the number one. Ideal situation is to full-fill both requirements.

8.3. Customer service as sales promoter

The shop is an inspiring meeting place where customers can discover new, individual solutions for their wardrobes and home. (Marimekko 2010) This is the target. Anyway, as presented earlier customers are lacking inspiration and examples. And in turn, the vision is that visiting Marimekko shop Berlin brings joy in life. It is an experience with inspiring departments and friendly personal service. Touch point messages and actions are created to make this vision come true. The aim is to set the spot on the customer's needs and around the value generating actions.

I have done my best to create the personnel clear instructions and visual presentations for understanding the customer experience and support selling. In addition to these touch point messages I will later present a persona that helps the personnel to understand customer's expectations.

8.4. Chancing the service mind set

The aim is to change the serving mind set and give new ways to widen personnel's thinking. This is the way developed selling skills and get the tools created in use.

The personnel have a vital role in delivering the service and creating the experience. Two themes clarify the actions should be seen: active personnel and inspired customers. This is based on the comments from customers and personnel from diaries.

One sales person has already a model in her head: "I would like to give every customer a "virgin" feeling, like they can come in a nice looking store and discover something beautiful (not to come in and notice that 1000 others were already here)". (Quote from a diary) The Marimekko persona introduced soon will help the personnel to understand who is the customer coming in and what she might look for.

8.5. New sources of competitiveness

Scarcity in the world today can be found in such things as divergent thinking, building trust, storytelling, sense of beauty, caring, inspiring, learning fast, picturing and managing large complexes or service expertise. (Trendiraportti Media 2011) Here to name few. Anyway, things people want from work are changing. Identificating the sources of scarcity is challenging and contextual, but vital matter in terms of both personal success and successful organization. (Trendiraportti media 2011) Previous findings support the fact Marimekko personnel has these skills, but also unused potential. In order to utilizing these skills Marimekko has to be conscious of them. First after that change of mind set these skills can be seen in action. In the end, customers will notice it too as a superior service experience.

Next quote from Lao Tzu summarizes why it is vital to have the right service mindset:

What I have heard, I don't forget.

What I see, I remember.

What I do, I understand.

(Tuulaniemi 2010, 194)

I would actually reverse the order: What I understand, I do. This is how the understanding of the service journey is realized as experience.

8.6. Selling styles of Diesel

When a customer enters the Diesel store she hears music and gets a friendly greeting. After that the sales person often asks a question that cannot be answered yes or no. Now the customer is active and maybe tells immediately or eventually what she has come to look for. The advice for the personnel is to be real. Diesel Store Manager Thomas Pohle explained that women seek for experiences and whole outfits. Man instead almost always knows what he is looking for. His example about man and women shopping jeans together was interesting: often woman decides in the end and chosen pair of jeans might be same wash as hers bought earlier.

At times the store is visited by mystery shoppers. Therefore the sales person always has a pressure to serve every customer as good as possible "until the end".

Decoration and product layout plays great role in Diesel shops. First after stepping in the customer sees a specific area called focus area and it of course has to awaken excitement. Volume drivers are set into the best points. Those are as well used to clash styles, for example volume driver can be next to a more rock stylish cloth. Also color stories are part of the product placement design. Area Manager is checking on the sales and in every two three weeks the shop is re-organized. If needed, articles are chanced from store to another. In case, the customer does not find the exact product she has come to look for, she is guided to check the Diesel online store.

9 One Marimekko persona

9.1. Customer personas

Each consumption situation person has some kind of a tribe to which she belongs. Tribe members have similar preferences for the service, although in other issues their life style and habits might differ from each other. Tribe culture also directs individual's behavior, sets limits and creates habits and behavior patterns in consumption situations.

(Sammallahti 2009, 42)

Personas can provide a range of different perspectives on a service and allow design teams to define the different interest groups that may exist within their target market. Effective personas can shift focus away from abstract demographics, and towards the wants and needs of real people. (Stickdorn, Schneider 2010, 178)

Every single customer sees the shop through her own worldview. As many experiences as there are customers. For that reason, I am concentrating on one meaningful persona instead of many. That persona helps personnel to understand customer's behavior and needs in service situations.

9.2. Finding the right person

You really don't want to be lots of things to lots of people. You want to be something inspirational to the RIGHT person — the ONE person. And if you inspire that ONE person and enough numbers of that ONE person, then you will dominate that niche. You need to speak to the ONE person that is your target audience. (Firepole Marketing 2011)

Who buys Marimekko stuff? Who is Marimekko's ONE person. Can you imagine him or her? In Marimekko's case her. Once, Marimekko's founder Armi Ratia said that Marimekko has clothes for all ages and both sexes. However, primarily for girls. And especially for Marigirls. (Heikkilä 2011)

You have to be a company that inspires that ONE person. Then, your message and consistency will inspire a whole bunch of others who either:

- a. Feel affinity with that ONE person,
- b. Aspire to be that ONE person, or
- c. Admire what that ONE person represents

Then these people will also become your clients. Grandma wants to feel connected and modern. Let her! So quit worrying about shutting everyone else out if you talk to the ONE person. You won't. If anything, you will attract loads more people inspired by your precise and clear brand. (Firepole Marketing 2011)

Marimekko should define and concentrate on that Marigirl. I am sure the personnel have already some image in their heads but how they differ and if they are aware of it, is another issue. "At this point I thought it is pretty hard to try to contact the customer "in a right way" without knowing anything about them." (Quote from a diary)

9.3. This one Persona arrive the shop

Persona gives a clear aiming point. The goal is that when you close your eyes you can see her alive in front of you. (Takala 2007, 113)

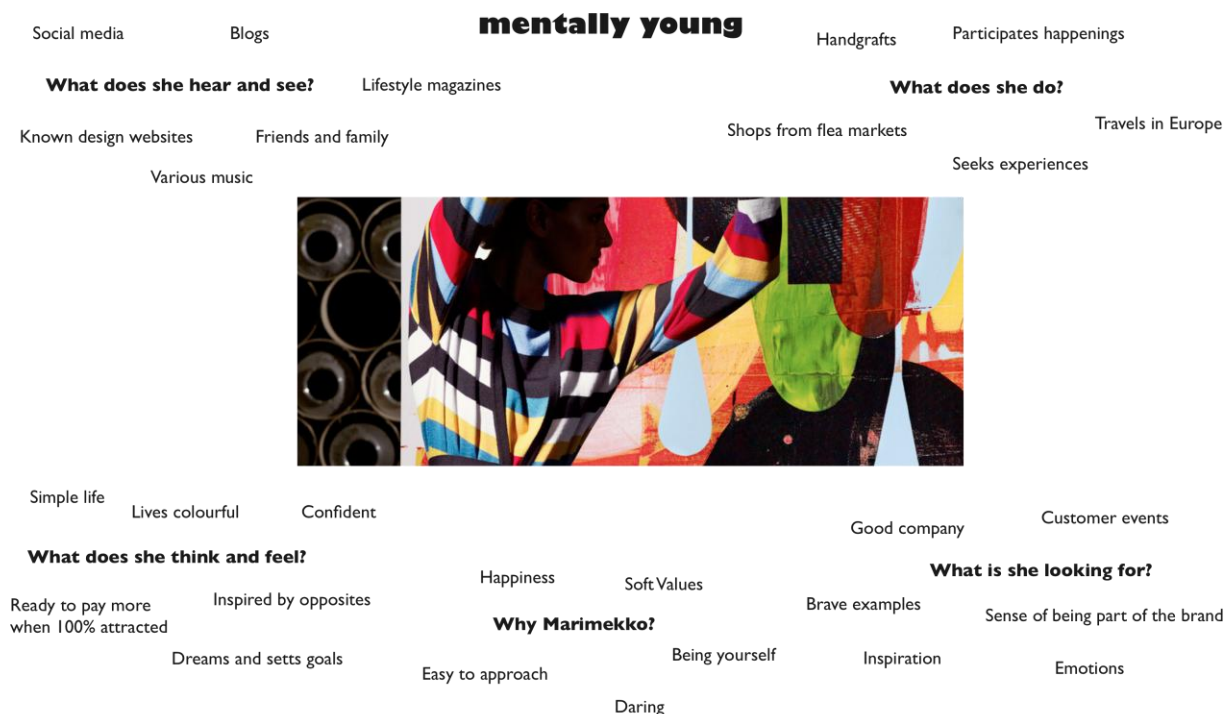
When the customer enters the shop, the sales person can immediately imagine this persona and the experience or products she is looking for. The customer of course goes through some touch points presented earlier and the sales person can then easily imagine the experience there too and act on the right way. To summarize, imaging the persona and touch point messages the personnel can act on a desired way. This leads to satisfied customers and growth in sales. Persona created is based on the answers of design questionnaire.

9.4. Marimekko customer description

Marimekko customer is a demanding person or company that values price-quality ratio. Company does not want to define the target group in more detail. In year 1965 the magazine Anna defined Marigirl as follows: Mari girl is a sophisticated woman, sexy, confident and she has an interesting face. She is ageless woman who loves life, a woman surrounded by the vital atmosphere and a woman who refuses to be bored. Picture of a female Marimekko consumer probably has not changed much during the decades. (Heikkilä 2011)

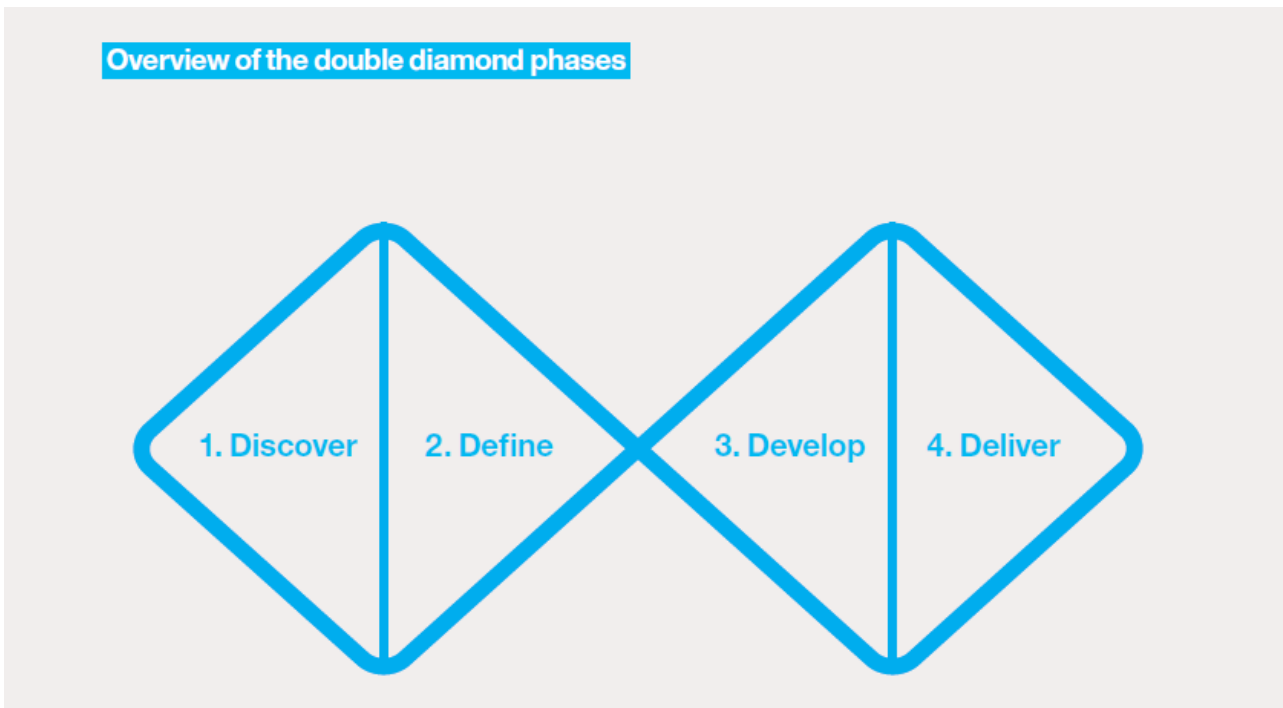
9.5. Berlin shop customer

Mentally young is the only target group definition for the Berlin shop customers. If Marimekko would have only one customer, it she or he would be like this.



Picture 10: Marimekko persona

10 Conclusions: Delivering the service



Picture 11: Double diamond phase (Design Council. Design methods for developing services)

Service designer can help to deliver better services but the Marimekko people have to be the change itself. Next six steps are created based on discussions with Palmu Inc. Service Designer Reima Rönholm.

10.1. Six steps to make the Marimekko shop Berlin the world of experiences

I dare to say that I have a new sort of view of the customer experience in the Berlin shop and a lot of potential ideas Marimekko could grab, develop and then decide which ones should be made come true.

So that all the knowledge I have gathered would not only stay in my head I am keeping an inspiring presentation to Marimekko staff and sharing my learning with them. Ideal situation would be to continue co-working with Marimekko. Here are 6 steps how the fourth part deliver can be executed.

10.1.1 Evaluating the development proposals

I have presented two practical tools for the personnel to facilitate customer's purchase decision:

- Service Journey map with touch point messages, experiences and actions
- Marimekko persona

Marimekko people should value these tools for example answering these questions: What is good on them? What could be made better? What can we learn? How can we make this happen?

And of course, at the same time, keep the company strategy and future visions in mind.

10.1.2. Selecting the most interesting ones and prioritization

Listing problems can help to understand where to focus. One idea tool presented in book *Game storming* is to write down the topic *Service journey and customer experience in Marimekko shop Berlin* and answer following questions: Who? What? When? Where? How? Then everyone individually starts to write down questions that begin for example with the word Who. Then all the questions are read and collected together.

This innovation method reveals issues widely and after that questions can be divided into new groups. To give an example, which question concerns decoration and which ones communication and so on. After this process it is easy to pick up the most meaningful issues where to concentrate on.

My service design project was made with Berlin shop, so the company has to choose if they want to make a pilot there too. And second, consider if some ideas must be shaped to serve all the shops.

10.1.3. Prototyping

Before launching the pilot, a prototype should be made. Prototyping can test:

- If the service works
- Whether the service is interesting and attractive from the customer point of view

- If service is easy to use
- Whether the service fits to company strategy
- Whether the service is financially viable

In this case, storyboard could be practical. The storyboard is a tool derived from the cinematographic tradition; it is the representation of use cases through a series of drawings or pictures, put together in a narrative sequence. The service storyboard shows the manifestation of every touch points and the relationships between them and the user in the creation of the experience. (Service design tools: Storyboard 2009) Storyboarding is probably known at least among designers so they could also be involved to design experience in the shop. In this case storyboarding is actually bringing my ideas about the touch point messages even further and helps to think what really changes. So, what is the effect on customer experience and growth in sales.

After the desired changes are chosen, the concept can be created and then Marimekko can proceed to pilot stage.

10.1.4. The Pilot

First at this stage we can really see the impact of changes. The personnel create a significant part of the experience. The Store Manager or an external coach leading the change has to make sure the personnel understand why the changes are made and explain in an inspiring way all the advances those will have. The personnel must be able to imagine and get excited about the new ways of serving customers and given a possibility to share their own ideas. When everyone is part of the design process and know why changes are done, people are also highly motivated and committed. Based on what I have experienced, Berlin shop personnel are already really motivated and have team spirit required to make new vision come true together.

10.1.5 Selecting indicators

Building the indicators and measuring the results are important in pilot project. These are basis to further service improvements. Marimekko should pick up various indicators measuring different things like the action of personnel, customer's experiences or sales

figures. The indicators should consider all the stakeholders: the personnel, customers and the company. To motivate the team, some indicators could be chosen together.

Indicators can also be:

- Customers' willingness to recommend
- Average purchase
- Frequency of purchase
- Job satisfaction

The indicators selected depend on where Marimekko decides to concentrate. Surprises during the pilot are expected and for that reason, the development of ideas during the process must not be forgotten.

10.1.6 Taking up the challenge

Take the tools I have created, persona and touch point messages, in use and make them look even more Marimekko. Feel free to steal all the ideas. I want to see innovative shops, helpful highly motivated sales persons selling great and good looking Marimekko customers being their selves where ever they are.

I want to set a development challenge for the Marimekko leaders. How Marimekko brand story is communicated in the shop and how the shop serves the personnel as a tool delivering the experience?

There is no difference between customer service and sales. (Löytänä, Kortesuso 2011, 87) I want to see Marimekko shops telling, selling and sharing stories.

To quote Marimekko: Why not together?

11 Service Designer

I do not want to name this project final thesis. Of course that what it is, but for me it was more.

It was my idea, my dream, my passion and something I wanted to give 100%. The beginning of everything was when I saw the sentence "Marimekko opens its own shop in Berlin".(Marimekko 2010) It let me face challenges and moments of success, even before the answer was "Yes" from Marimekko side. Train trips to Helsinki, summer in Berlin and long nights writing at the university Proacademy.

Sounds like fun! Still, this was not only a nice project or at least not an easy one. It not only forced me to go deep into the world and theories of service design but also to leave outside the office and ask help because I had not enough knowledge. "You cannot be proud without being humble, you cannot be brave without experiencing fear. " (Pohjavirta 2011)That summarizes my attitude towards this project that lasted almost a year.

This type of design is in fact an "active philosophy" dedicated to making space for life. Why should not design – service design – be a love for life? And why should not life, in all its incredible variety, be the key giving us access to design? (This is service design thinking page 323)

Be a love for life is much said. Anyway, people want to make their dreams come true by doing meaningful things no matter how long or hard they have to work. Work and free time are converging -working from 8 till 16 is outdated. If you feel the work you do has a purpose you are ready to make choices and are capable to achieve incredible results just because you love what you do.

On the other hand, service design consultant Adam Lawrence once came out with the sentence under a topic Never fall in love: "Your first ideas might be great but later ones Could be better. Work fast and work dirty" (Lawrence 2010)

The biggest mistake in this project was that I did not define the problem in the beginning. Setting and achieving your goals is much easier when you know where you are aiming for.

Although, what I appreciate and find curious in service design is that there really is no wrong or right ways to achieve your goals. In this project the goals were blurred. The idea and topic I first introduced to Marimekko people are shortly: *Service experience in Marimekko shop Berlin and description of how service design can take advantage when designing new shop openings*. Now it is: *Service journey and Customer experience in Marimekko shop Berlin*.

It's a great feeling to be a Service Designer. I've learned to be brave and curious! If I could give an advice for all the future aspiring service designers, I'd quote Steve Jobs: *"Keep looking, don't settle."* (Homma 2011) Service designer needs to forget what she wants. Many times I got brilliant ideas -at least in my opinion. When I worked further I noticed that I would love it but I needed to forget my desires. What matters are the customer and Marimekko vision.

My opinion however, is that you can never design a service that would not look a bit like you. Quoting Anais Nin: *"We do not see things as they are, we see them as we are"*. When you give your heart to the project even the research methods you choose must actually be fitting to your ways of working.

Nevertheless, remember to kill your darlings. How I killed mine was asking regularly some service design professionals to comment my work so far. I got confidence that I am doing the right things but I also had uncomfortable meetings that made me re-think and work harder. All the same, without these competent feedbacks this service design project or neither result would not be this creative and deep. I want to thank Janette Palmu (Marimekko), Reetta Keränen (Kolmas Peroona), Sami Oinonen (Yatta), Mikko Törmälä (AKQA), Delia Dumitrescu (TrendOne), Reima Rönholm (Palmu Inc.) and you.

12 Futures Marimekko shop Berlin

Service experience is an opportunity to stand out and unique service is hard to copy. Idea worth thinking is to combine marketing campaign and brand building to a customer experience in a physical place. In this case, meaning the Marimekko shop. Besides products, Marimekko shop Berlin could market their experience.

12.1. Technology and trends create possibilities for new experiences

Digitalisation and the opportunities created by technology is one of the trend mentioned in the "Services shaping all the sectors" -research made by the Technical Research Center of Finland. (Tuulaniemi 2010, 25)

I will present two trends Marimekko could utilize: Gamification that is a technology related trend and the other about co-creation. Both can offer new kind of customer relationship.

12.2. Gamification

Also marketers have become aware of the benefits of gamification. Good games are addictive, and the same element is in aim to bring in the customer relationship. The desire of gaming is to make applications and services funnier. (Trendiraportti Media 2011, 37)
Here one concept where gamification is brought into a physical store.

12.3. Example: Trying clothes in a shop window

To promote their latest fashion collection, the American start-up GoldRun has launched an augmented campaign called "X Marks The Spot" on behalf of the Swedish chain H&M in New York. Shoppers are given the chance to try on the clothes presented in the Manhattan shop windows virtually, by photographing them on their phones and then seeing how they look using the GoldRun application. They are also given a discount on the price of the

items they try on, take part in a contest to win clothes and can post their snaps to their Facebook page.



<http://goldrun.tumblr.com>

(TrendReport 2010)

According to Media Trendreport 2011 "Social media has proven to be functional environment among the young diginative people."

12.4. The atmosphere of Berlin city fits to Marimekko's design

"The unprecedented atmosphere of the Berlin city fits to Marimekko's design philosophy well." (Marimekko 2010)

The Berlin shop is located in Mitte area that is known for its shopping opportunities. There can be found almost everything, young Berliner designer to international labels. As said earlier, about half of the customers visiting the shop are tourists or English people. Marimekko should take an advantage from that segment.

"When it comes to fashion, art, design and music, the German capital is the city to watch. A global influx of creativeness has turned it into a cauldron of cultural cool reminiscent of New York in the '80s. What draws them is Berlin's legendary climate of tolerance, openness and experimentation infused with an edgy undercurrent that gives this 'eternally unfinished' city its street cred." (Introducing Berlin 2011)

There could be a market for Berlin related product collection. In this 60th anniversary year Marimekko organized the international Marimekko design competition "Why not together"

where design students of the world's top design schools could participate. It is part of the Marimekko spirit to constantly do things together in a new way. And Berlin is definitely the place for testing new ideas.

Collaborations and co-creation was one of the twelve Trends from Cannes year 2011. John Willkins from naked Communication and Stuart Wells from Nokia presented the three C's of modern creativity: Community, Crowd-sourcing and Collaboration. (12 Trends from Cannes 2011)

Marimekko shop Berlin could make be part of the Berlin atmosphere and bring the Berlin based artists but also other people come together to get to know design. Marimekko Berlin could present a print design competition for all the "artists" living in Berlin. This competition could be based on an idea that everyone is an artist of her own life. So you do not have to be a professional to join. Marimekko shop could arrange events where people could learn the basics of print design process and after that design their own prints. Events could be organized in Marimekko shop or nearby. In the end, best prints could be voted for example in Facebook and then produced into Marimekko Berlin collection that includes various articles.

Creative events are already now part of Marimekko customer management. And later this concept could be adapted to other cities too. Within time Marimekko shop could be known as the shop of experiences.

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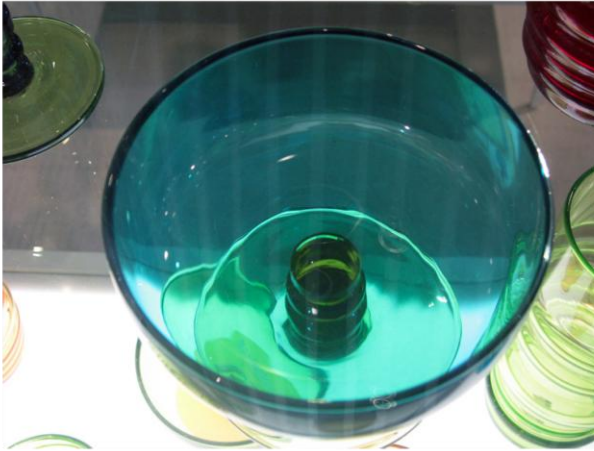
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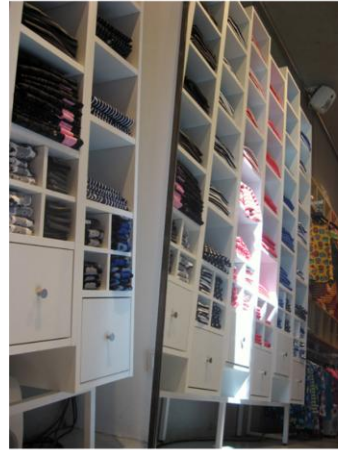
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Attachments

Appendix I: Most stunning places - customers' pictures



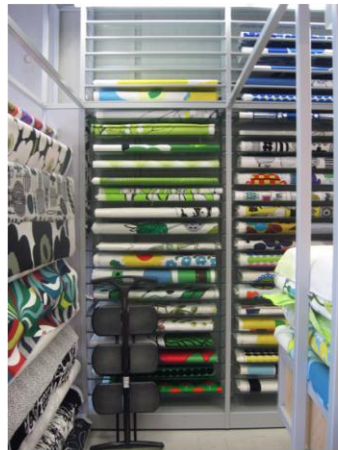
Glasses



Tasaraita stripeshirts



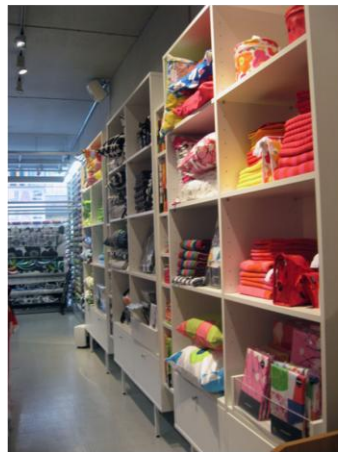
Display table / New Arrivals



Fabrics



Garden



Interior&co.



Pattern



Personnel



Pattern



Display table / New Arrivals



Summer Department



Display table / New arrivals



Cloth collection



Shopwindow



Shopwindow



Kitchen department



Decoration



Fabrics



Display table / New arrivals



Kitchen department



Bags&co.



Interior&co.

Appendix 2: Diary



Liebes Personal!

Hi! I'm Aini and doing my final thesis to Marimekko with a title **Design shopping service journey and customer experience in Marimekko shop Berlin.**

I will find out why people are buying design clothes and what are they experiencing while buying it from a shop.

In my work I'm using different *service design* methods. Main idea when designing desirable services is to involve all the people that are part of the service the company offers.

Customers are experiencing the shop with a help of a Design box that I have made. Take a look to that. Besides I'm going to observe other design shops. And then there's you! Personnel is a vital part of the shopping experience and one part of the service journey (=customer arriving the shop, going through different touch points and after a while leaving the shop). Your feedback and thoughts will help to understand the experiences of the customers more deeply.

I hope together we can create ideas to improve customer service skills, we know who we are selling the design products to and finally we know how to make Marimekko shops the world of experiences!

What I would like you to do?

Is to keep a diary during a week. I would like you to be open as possible when writing down your thoughts. That's how it helps the most. There are some questions ready but feel free to make it look like you. I wish you are keeping the word the *customer experience* in your mind when writing. I may publish some parts of your stories in my work but without a name, so you will stay anonymous. If you have any questions, I'm happy to answer. You can write in German. Have a great week!

**With love,
Aini**

Some sentences to continue

I want to be better ...

Here I have learned...

Checout I thought...

Today I explained about these products...

My colleagues...

I have the feeling...

I succeeded in...

My last customer...

To sell more is...

Product of the day was...

I love my work...

I did not like serving customers while...

Before my working day I thought...

I told customers about Marimekko...

I feel I am meaningful when...

I frustrated because...

My opinion on the shop is...

The story of Marimekko means to customers...

Brochures help me...

Colourful enviroment...

Today this went good...

DIARY

Name: _____

Monday
Morning

Evening

Enthusiasm
Creativity
Responsibility
Selling
Learning new
Team spirit



marimekko.

Appendix 3: Customer journey map comments

A/ What have you experienced?

Shopwindow

- A good try
- The sale curtain does not allow you to have a look inside which is a dismissed opportunity. The right side seemed to be badly designed. The hammock in the back is beautiful and designed colourfully - but the hand bags are missing.
- On the left side there is four clothes in simple hangers, one hanger is empty. On a right side there is the sign "New arrivals" and the magazine Mitteschön
→ the shop window connects you to shop and makes you feel welcome
- Really inspiring, to be creative and great possibilities to combine

Fabrics

- I was delighted to notice that you can also buy Marimekko fabrics and sew something with nice patterns
- Fabrics sorted by colors are inspiring and make me think what I could sew and in which projects the fabrics could be used
- Beautiful and practical
- The fabrics should be hanging more, it looks pretty squashed (ahdas)
- The table was a great working point in Surrur -workshop

Interior&co.

- Different shades of colors make me feel happy
- Fabrics realized as a product is an amazing idea (Melooni pillow)
- Versatile products, patterns and colors make people curious → positive factors
- Feeling of quality

Sale table

- Nice, not too many clothes, works well
- Really pretty

Silver medal bags

Packing materials and shopping bags

Checkout

Glasses

- The kitchen department looks open, like a colorful wall of glasses - with all the variety of colors
- It is sorted by color -easy to have an overview
- In the shelf which you can see from both sides, the glasses can be seen nicely

Kitchen department

- A bit unorganized and messy

Children department

- In the back side of the store
- Feeling that this is separate from other departments, don't know if I find it good or not
- If I would be here with a kid, she/he could ride the Marimekko horse

Tasaraita stripeshirts

- Great sortiert
- Multi-coloured

Cloth collections

Garden

- Place where you can fresh up „erholen“ while shopping
- No design looked like a place where one could store things on (?) - which was a disappointment

Fitting room

- Easy to close, big mirror
- Enough room to place the clothes
- Someone always asks if I need help
- Good, everything positive
- Stage to make a catwalk and modeling photo competition (Mode-Fotowettbewerb)

Bags&co.

- This shelf is a bit chaotic and do not give you an overview of the whole assortment of bags.

Summer department

Display table/New Arrivals

- All the products mixed (new fabrics, plates, cups, note books, hand towels, pinnies) - I get an idea how I could use the products at home
- I like the colors

Flyer/small table

Music

- Atmosphere in the shop is peaceful and music on the back is part of it
- Silence would be better

Logo

- Beautiful, elegant and looks like having a high worth
- Is great

Personnel

- Was really friendly and speaking perfect English with tourists
- Also good, pleasant and friendly
- Very friendly
- Super, professional (that is these days not conventional)

Lightning

- is OK

Price tags

- is OK

More place to write

Also make translations for the names of well known patterns & designers in German. I think it is great that the names are so original and well picked.

The shop is really small; I hope to have a bigger shop with wider assortment.

Would like to have a dummy.

It is nice that products are organized by colors and patterns, so you can find variety of products in your favorite patterns.

B/ What changes would you like to do?

Shopwindow

- A good try – too colorful and a lot of things, clear image is gone.
- Clothes do not stand out from the background. The fabric wall destructs the view. The empty hanger seem like gone lost – sold out? The right side of the display window is uninspiring.
- New arrivals=1 black bag!?
- Marimekko should have a big and broad shop window to show the amazing patterns. There should also be (at all times) a table with changing decorations.
- I would like to have a bigger shop window - more like a picture, not so open.

Fabrics

- The fabrics do not show their full glory
- Fabrics "go lost" in the shelf, many design needs space
- You can not twist the fabrics –that is important to Marimekko?
- I am missing some inspiration –what to do with the fabrics? (inspiration)
- In a totally wrong place, should somewhere in the back
- Rolls of clothes are lying on top of one another. You have to turn them much. As a customer you get distracted. (hämmentynyt)

Interior&co.

Sale table

- Really pretty but a bit close quarters (ahdas paikka) when someone browses (katsella ympärilleen) the table, other person has no space to see what is in the self

Silver medal bags

Packing materials and shopping bags

Checkout

Glasses

Kitchen department

- Products should be organized seasonally
- In the middle there is separated table where are bags -I would hope there to be a table where you could match up the kitchen things = play table!

Children department

- No place for baby carriage
- ... but the kid might feel bored, f.ex. there are no toys

Tasaraita stripeshirts

Cloth collection

Garden

- Tables and chairs could be standing here, not table clothes and fabrics. The big space could be used as some sort of a showcase
- A table with Marimekko table cloth would be nice

Fitting room

- It disturbs a bit that there is only a curtain between
- I would like to have a new more colorful curtains

Bags&co.

- Is difficult to see and touch the bags

- All the pillows, shoes and books should be removed/organized differently. What I'm missing: cosmetic bags, shoulder bags and more money bags.

Summer department

- Not so impressive, too colorful, here should be shown attractive design

Display table/New Arrivals

- I immediately find products that I would like to buy. Many products are shown „in a *Blick*“ but more inspiration could be awoken if fewer products and more ideas → more like at home (for example: feel, tunnustella)
- Maybe there should be a real table for eating with plates, cups and glasses. The sign should be in German: like “Neue Produkte” -Marimekko does not come from England.

Flyer/small table

- Too empty
- Should be more exiting, because the look here and the customer decides if she/he comes in or not

Music

Logo

Personnel

Lightning

Price tags