



Enhancing customer experience – creating a human-centered concept with design thinking

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Public services are facing unprecedented challenges. Better services are required with less resources. The growing demand for more personalized and experiential services should drive organizations to create truly human-centered solutions. The role of customers as well as interaction between customers and organizations are changing. This means that customers are more aware and able to challenge and demand organizations to offer better services than before.

The importance of design in generating value for customers, organization, and other stakeholders cannot be highlighted too much. Today's versatile problems and challenges are too complex to be tackled by a single discipline or approach. Driven by human-centered approach, creative and analytical thinking, empathy, and iteration, design thinking can be utilized from problem definition to change management and solving wicked problems.

The purpose of this project is to develop a new concept for the courtyard of Riihimäki Town Museum by focusing on human-centered approach. The objective is to explore the context and customers' expectations of their spare time and through in-depth understanding produce insight about customers' lives. The goal is to co-create solutions which respond the demands of the customers. Also, the aim is to support the case organization to be more customer-centered through understanding customers and exploiting holistic and human-centered approach.

The theoretical grounding of this thesis is based on understanding the customer-dominant logic and human-centered design. Moreover, it discusses also design thinking and service design, as its methods are applied in the empirical part of the thesis. The empirical part of this thesis consists of first three phases of the double diamond model starting from understanding and proceeding to reflection and ideation. As the case organization is undergoing big changes, implementation is not included in the scope of this project.

Keywords: Customer-dominant logic, design thinking, human-centered design, empathy, service design

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1 Introduction

Public services are facing unprecedented challenges. Better services are required with less resources. Megatrends such as extending lifepaths, globalization vs. nationalism, and digitalization transform societies. (Sitra 2018) In municipalities residents are not requiring only better services but urge services to support their personal goals. In addition to demands for cost reductions and more effective public services there are even stronger requirements for human-centered services which take the diversity of people and their versatile situations into account. Passive citizens and residents have been transformed to active customers. Governmental organizations as well as municipalities need to reposition themselves to service providers whose actions are customer-centric, transparent, trustworthy, and who focus on citizens' wellbeing. (Albury 2005; Hilgers & Ihl 2010; Jyrämä & Mattelmäki 2015, 27)

Governmental organizations that prioritize the wellbeing of citizens have realized that the only way to develop services which satisfy residents is to radically change the way they operate. Even national strategies emphasize service innovation to be a core reform. (Jyrämä & Mattelmäki 2015, 31-32) Innovation processes need to shift from top-down to bottom-up processes which involve diverse stakeholders and customers. Tukiainen, Leminen and Westerlund (2015) argue that municipalities should establish an active dialogue with their residents and both private and public sectors in order to co-create, develop, test, and offer service innovations that utilize various platforms. (Tukiainen et al. 2015)

The role of customers as well as interaction between customers and organizations are changing. This means that customers are more aware and able to challenge and demand organizations to offer better services than before. Goodwin (2009) highlights that designers need to plan and frame economically viable solutions that meet the emotional, cognitive, practical, and physical needs of a wide range of people. (Goodwin 2009, 62) In addition to the change in a designer' role, the value creation process is changing as well. Traditionally in the value creation process the customers remained outside the organization and value was created inside the organization. Today, customers want to influence organizations and co-create value. (Prahalad & Ramaswamy 2004, 6)

The purpose of this thesis is to create a human-centered concept by applying design thinking. The case organization is undergoing extensive changes. Diminishing resources combined with customer requirements add pressure to create innovative and economically sound solutions. In general, growing demand for more personalized and experiential services should drive organizations to create truly human-centered solutions. Mulgan (2014) argues that public administrations haven't utilized design thinking and collaborative methods but the interest in design thinking has increased. Expectations are that utilizing design methods in developing public solutions would take them to the next level and benefit the society more than

conventional structures. (Mulgan 2014) Design thinking as a discipline has not been considered relevant when developing services in municipalities. For me design thinking skills in a larger scale are the core skills for a developer. Design thinking and a human-centered approach place people in the center of a development process. Thus, they are both essential in creating better concepts.

Nowadays, designers are not only creating tangible products but are increasingly involved in designing strategies and systems. Strategic design thinking has one main goal, to understand and solve problems for customers. In addition to strategic design thinking I've been interested in human-centered approach, empathy, and value proposition. I have a personal interest in culture. Being able to connect my thesis with my own passion as well as serve the case organization's new strategy made this project even more interesting to me.

1.1 Research and development objectives

The purpose of this project is to develop a new concept for the courtyard of Riihimäki Town Museum by focusing on human-centered approach.

The objective is to explore the context and customers' expectations of their spare time and through in-depth understanding produce insight about customers' lives. The goal is to co-create solutions which response the demands of the customers. Also the aim is to support the case organization to be more customer-centric through understanding customers and to exploit holistic and human-centered approach.

The project covers first three phases of creative process model starting from understanding and proceeding to reflection and ideation. As the case organization is undergoing big changes, implementation of the solutions is not included in the scope of this project. Theoretical understanding of customer-dominant logic, design thinking, and service design methodology are applied.

The research questions of the project are:

- What are people's latent needs and expectations of culture and leisure services?
- What are the elements of customer-centered solutions which also serve the organization's strategic goals?
- How to create customer-centered solutions?
- What are the benefits of applying service design?

1.2 Introducing the case organization

Riihimäki Town Museum is a cultural historical museum located in Riihimäki, approximately 70 kilometers to north from Helsinki. Founded in 1961, the museum stores, explores, and presents Riihimäki's cultural heritage. In addition to the changing exhibitions and permanent

collection, the museum holds a collection from the ceded Karelia Antrea area. The museum showcases annually approximately 2-3 larger and 2-3 smaller exhibitions as well as organizes various events. In year 2017 10 689 visitors came into the museum. (Riihimäen kaupunginmuseo 2018; Yli-Karhula 2018a. Pers. com.)



Figure 1: The main building of Riihimäki Town Museum (Järveläinen 2018)

The first railway in Finland was built through Riihimäki in 1857-1862 to connect cities Helsinki and Hämeenlinna. Later, in 1868-1870 a railway connection from Riihimäki to St. Petersburg was built. The new railway was important for the growth and wellbeing of Riihimäki. The town around the railway station started to grow and at the beginning of the 20th century Riihimäki was the main town in the area. By 1919 Riihimäki had its own local council and the right to appoint officials and set up committees. Riihimäki was accorded the status of township in 1922 and received full town rights in 1960. (Riihimäki 2018a)

Riihimäki Town Museum is located in the historical railway park (Rautatienpuisto) near Riihimäki railway station. The museum building is built in 1858 into the home of the railway station master's family, ticket box, and telegraph office. Railway parks can be considered as a Finnish phenomenon. Historically station parks were planned and built at the same time with railway stations. At that time the state-owned railway company had their own architects and gardeners and railway parks were often the first public parks in small towns and villages. (Häme-Wiki 2018)

Rautatienpuisto area is a valuable entity that plays an important role in the history of the Finnish railway company. The buildings in the area are built for the most part between 1857 and 1949. Only a few buildings from in the early days of the Finnish railroads still exist. The Riihimäki Town museum building is one of them and it is one of the oldest buildings in Riihimäki. Rautatienpuisto is determined to be a nationally significant cultural-historical environment listed by the Finnish Heritage Agency. (Häme-Wiki 2018)

In addition to cultural perspective, the uniqueness of the area was one important reason to choose this project. The museum's neighbourhood can be called a hidden gem and it has a huge potential when discussing the development of Riihimäki and its' region. The Government's regional development priorities 2016-2019 are growth through renewal, vitality through regional networks, and wellbeing through partnerships. (TEM 2019)

1.3 Key concepts

The key concepts used in this report are defined and explained next.

Co-design is a specific instance of co-creation and it refers to the shared creativity of designers and people not trained in design working together in development process. (Sanders & Stappers 2008)

Co-creation is a collaborative creative action referring to co-design as a whole, sometimes used to refer to a single event. (Sanders & Stappers 2012, 299)

Customer refers to a person who is utilizing or buying the products or services of a company or an organization. In this report it also refers to a term user or end-user.

Customer-dominant logic is a theoretical framework which prioritize the customer and focuses on understanding customer logic and context. The focus is on holistic understanding of customer's life instead of thinking about how organization can involve customers in their processes. (Heinonen, Strandvik, Mickelsson, Edvardsson, Sundström and Andersson 2010)

Design thinking is a mindset, a human-centered approach to seek innovative solutions to problems. Driven by creative and analytical thinking, empathy, and agile iteration, it can be utilized from problem definition to change management and solving wicked problems. (Tschimmel 2012)

Empathy refers to an ability that enables one to experience and understand others' emotions and to recognise why they do what they do. (Michlewski 2015, 69)

Human-centered design is defined by The International Organization for Standardization's ISO 9241-210:2010 as "*an approach to interactive systems development that aims to make*

systems usable and useful by focusing on the users, their needs and requirements, and by applying human factors/ergonomics, and usability knowledge and techniques.” (ISO 9241-210:2010)

Organization is used in this report to describe an organization that provides service or product and can be also referred to provider or company. The case organization refers to Riihimäki Town Museum.

Service design is a methodology of solving problems, translating ideas into reality and making abstract tangible. It is human-centered, collaborative, interdisciplinary, iterative, and holistic and utilizes research, prototyping, and different tools to create solutions. (Stickdorn et al. 2018, 27)

1.4 Structure of the report

In this report the chapter *1 Introduction* includes the background of this development project, the research and development objectives, key concepts, and the case organization. Chapter *2 Theoretical background* introduces theoretical knowledge and approaches of this thesis. Chapter *3 Development process and methods* presents service design process and chosen methods used in this development project. Chapter *4 Results* presents the empirical part of the thesis and each step of the design process. In the final chapter *5 Conclusions and summary* the phases and results of the development project are summarized, the process and results of the development project are evaluated, and potential further research possibilities are suggested. The report is concluded with references and list of figures and tables presented in the thesis.

2 Theoretical background

This chapter introduces customer-dominant logic and human-centered approach, which are the frameworks and theoretical grounding in this project. Moreover, it discusses also service design, as its methods are applied in the development project. Because human-centered approach was selected as a framework of this development project customer-dominant logic was chosen as the theoretical background as it is a truly human-centered approach and takes the customer into consideration comprehensively. (Heinonen et al. 2010)

2.1 Design thinking

The word design has traditionally been used to describe concrete and tangible products that may have an aesthetic value. The role of design has expanded significantly from crafting products to transforming systems, strategies, and organizations. Today's versatile problems and challenges are too complex to be tackled by a single discipline or approach. Design thinking is a mindset, a human-centered approach to seek innovative solutions to problems. Driven by creative and analytical thinking, empathy and agile iteration, it can be utilized from problem definition to change management and solving wicked problems. Design thinking is one of the core competences in an organization that can be utilized in development, communication, and brand management and it should be adopted as a part of the strategic thinking. (Miettinen 2014, 13; Tschimmel 2012)

Mootee (2013) defines design thinking as “the search for a magical balance between business and art, structure and chaos, intuition and logic, concept and execution, playfulness and formality and control and empowerment”. (Mootee 2013, 32) Papanek (1971) states that “design is the conscious and intuitive effort to impose meaningful order.” (Papanek 1971, 4) Furthermore, according to Curedale (2013) the essential elements of design thinking are ambiguity, collaborative, constructive, curiosity, empathy, holistic, iterative, nonjudgmental, and open mindset. (Curedale 2013, 16)

In value creation design is a key resource. The importance of design in generating value for customers, organization and other stakeholders can't be highlighted too much. To create value for customer, sensitivity, intuition, and creativity is needed. Papanek (1971, 4) argues impressions, ideas, and thoughts collected unknowingly on a subconscious, unconscious or preconscious level are gathered through intuitive insight. Even intuition affects design in a profound way, intuition itself is difficult to define as a process or ability. However, it affects design in a profound way. (Papanek 1971, 4) The more a designer gets back to basics, the more sophisticated solutions are created. (Shedroff 2009, 106) For me one of the best quotes related in design is Rams' statement “Good design is as little design as possible”. (De Jong 2017, 130) Pure, simple and less, but better. Concentrating on essential instead on non-essentials.

Creative process is often fragmented and unclear. Embracing ambiguity, uncertainty, and ingenuous attitude are essential skills for designers. Engaging deep empathy on design process requires courage, integrity and rejecting one's own mental models. People engaged in a design process need to consider as human beings and not as medium for a project.

Mostly design processes can be messy so a designer needs to accept that instead of having all the answers one needs to be ready to ask questions. Designers' tacit and strategic skills as well as ability to create new meanings and ways of thinking by combining information from different sources and comprise versatile points of views are at the core of designer mindset. (Michlewski 2015, 53-57) A designer should be able to understand the context (*emotional intelligence*), combine customer and other stakeholders needs and capabilities that deliver value (*integral intelligence*), and understand and activate all five human senses in order to make solutions tangible and lively (*experiential intelligence*). (Lockwood 2009, 48-49)

Design thinking utilizes human-centered approach and tools to integrate people's needs, technological possibilities, and business requirements into solutions and customer value. (IDEO 2015) Characteristic to the design methods is that they are orderly, inclusive, and innovative. (Lockwood 2009, 48) Designers have adopted user-centricity decades ago and have been dealing with different types of users, target groups and product testing. Design understands and describes people's needs, desires and expectations. Focusing on people and highlighting the emotional value, a design process is human-centered not technology or product centered. (Kolko 2014, 16-23; Kolko 2014, 74-76; Mootee 2013, 29-32)

Rams (2017) proposes that good design is understandable and needs to emphasize the usefulness and satisfy not only functional but also psychological and aesthetic needs. (De Jong 2017, 94-130) As a designer I believe in high-quality design, it separates the wheat from the chaff. For me the purpose of design is to improve one's life and increase wellbeing. Aesthetics are essential because design is used daily and therefore effects on people and their wellbeing. Wellbeing thrives in a functional, aesthetic and stimulating environment.

At its best, the function is expressed by making use of the user's intuition. As Nurmesniemi (2006) stated "an object should not be designed simply to fulfil a purpose, but for the user. Simply, a designed object is wrong, if its use is complicated." (Nurmesniemi et al. 2006, 25) Good design does not make itself more powerful or valuable than it really is. It shouldn't promise the consumer anything that cannot be kept. Good design lasts several years and has an important role in saving resources and minimizing physical and visual pollution. (De Jong 2017, 94-130)

Nowadays it's common to think that every developer should embrace design thinking. Surely human-centered design thinking should be adopted and utilized in every organization but still I think that design thinking is one of the expertise designer masters. Like a dentist masters

the way to operate one's mouth and by utilizing his or her knowledge can teach customer how take care of one's mouth.

2.2 Human-centered design

The core of any design activity is to identify the meaning which a product or service can offer to people. Above all, every design activity should concentrate on questions of motivation, dialogue, and learning before proceeding to implementation stage. In other words, the people who face the problems to be solved are the ones who have the answers. (Krippendorff 2004)

Human-centered design (HCD) is a creative approach to deeply understand people and create innovative solutions based on people's real needs. HCD has its roots in fields such as ergonomics, computer science, and artificial intelligence. HCD focuses on questions, insights, and activities of people for whom the product or service is intended, instead of designer's personal creative process, material or technology. What distinguishes HCD from the other problem-solving approaches is that it is based on the methods which communicate, interact, empathize and stimulate the people involved. By placing people in the center, HCD builds solutions on understanding the context, behaviour, motivations, and needs of the customers. Embracing human-centered approach means seeing new opportunities and develop solutions to problems by focusing on real human perspective. (Giacomin 2014; IDEO 2015)

ISO (The International Organization for Standardization) defines HCD in the ISO 9241-210:2010 standard as "an approach to interactive systems development that aims to make systems usable and useful by focusing on the users, their needs and requirements, and by applying human factors/ergonomics, and usability knowledge and techniques. This approach enhances effectiveness and efficiency, improves human well-being, user satisfaction, accessibility and sustainability; and counteracts possible adverse effects of use on human health, safety and performance." (ISO 9241-210:2010)

Furthermore, the ISO standard ISO 9241-210:2010 describes six key principles which guarantee that the design is human-centered (Curedale 2013, 19):

- The design is based on thorough understanding of users, tasks, and environment.
- Customers are involved all along design process.
- The design is driven and refined by customer evaluation.
- The process is iterative.
- The design addresses the whole customer experience.
- The design team has multidisciplinary skills and perspectives.

Giacomin (2014) introduces the human-centered design (HCD) pyramid in which questions of who, what, when, in what way, and why have been associated with design semantics to structure the complexity. At the bottom of the HCD pyramid lies the facts about human

physical, cognitive and emotional characteristics. Social aspects locate in the middle of the pyramid. The layers transform more complex towards the top. At the top of the pyramid is the meaning which is essential for creating valuable designs. If the answers to uppermost why question can be given, the more meaning customers can derive from a product because the design is deeper embedded in people's minds and everyday lives. (Giacomin 2014)

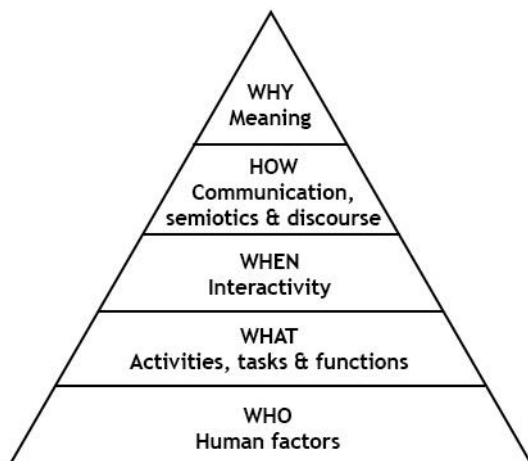


Figure 2: Human-centered pyramid (Giacomin 2014, 613)

When discussing HCD in this project, it can be defined as a framework and a mindset which has also been communicated to the case organization. As discussed later, empathy is about truly understanding the people whom solutions are designed for. HCD lies at the intersection of empathy and creativity. Further, empathy lies at the intersection of a customer and a designer. As the foundational principle of HCD is that the customers should truly be understood before solutions are created. Applying a human-centered approach in this project has made it possible to connect better with the stakeholders.

2.3 Customer-dominant logic

During the last decade the role of the customer has changed fundamentally. (Voima et al. 2010) Due to increasingly empowered customers, organizations must gain insight about customers' lives and interactions. As all interactions are not visible to organizations, those hidden interactions which happen in the customer's life should be recognized. (Heinonen & Strandvik 2015) Customers' emotional and unconscious behaviour is emphasized, which means that their actions may seem very irrational. Customers have physical, mental, and virtual identities: they are connected and appear on many levels at the same time. Therefore, service providers should concentrate on understanding who the customers really are and how they think. (Voima et al. 2010)

During the 20th century, manufacturing and distributing tangible products has been the purpose of an organization and the function of all economic exchange. (Lusch & Vargo 2014,

4) Goods-dominant logic (GDL) has focused on the economic value of commodities. Services were seen only as an intangible asset, a production unit, or an add-on which increases the value of the goods. (Vargo & Lusch 2008) The customer was mostly ignored in the value creation process. Value was embedded in goods through the manufacturing process, determined by the manufacturer, and realized when the product was exchanged (value in exchange). (Vargo & Lusch 2004)

In the 2000s, new perspectives have shifted logic from providers and manufacturers to the customers. The focus is more on relationships, intangible resources, and co-creation of value. (Vargo & Lusch 2004) In 2004 Vargo and Lusch published their article focusing on the new logic in marketing and introduced the service-dominant logic (SDL). In SDL, services are the key element in all economies and all organizations are service organizations. SDL suggests that the exchange between an organization and a customer does not happen at the purchase but in use (value-in-use). (Lusch & Vargo 2014, 23) Value is not always co-created, it is dependent on the situation and is always unique to the situation in which the service is used (value-in-context). (Lusch & Vargo 2014, 23) Vargo & Lusch (2016) introduced updated five foundational axioms, which service-dominant logic is built on:

- A1: Service is the fundamental basis of exchange.
- A2: Value is co-created by multiple actors, always including the beneficiary.
- A3: All economic and social actors are resource integrators.
- A4: Value is always uniquely experienced and determined by the beneficiary.
- A5: Value co-creation is coordinated through actor-generated institutions and institutional arrangements. (Vargo & Lusch 2016)

Lusch & Vargo (2014) present resources that can be classified as operand and operant. Understanding difference between operand and operant helps to identify how an organization treat their customers. Operand resources are tangible and often static. To create benefit, an actor needs to know how to utilize them. Operant resources are intangible and generally dynamic, e.g. human skills. Operant resources are capable of acting on other resources to provide benefit. Mostly, operand and operant resources are interlinked. (Lusch & Vargo 2014, 57)

Later in 2000s, Heinonen et al. (2010) came up with an argument that both GDL and SDL are provider- and production-focused logics. To shift the focus, they introduced the customer-dominant logic (CDL) which has challenged SDL. CDL is a perspective on business and marketing which prioritizes the customer and focuses on understanding customer logic. Heinonen & Strandvik (2015, 472) define CDL as “a marketing and business perspective dominated by customer related aspects instead of products, systems, costs, or growth. It is grounded in understanding customer logic and how firm’s offerings can become embedded in customer’s lives or businesses”. (Heinonen et al. 2010; Heinonen & Strandvik 2015)

	Provider-dominant logic	Customer-dominant logic
How	<ul style="list-style-type: none"> - Value creation is an active process - Value creation is a cognitive and conscious process 	<ul style="list-style-type: none"> - Value formation may also be a passive process - Value formation is also a mental and emotional process
Where	<ul style="list-style-type: none"> - Value creation has a special focal context - Value creation takes place in the control zone of the company 	<ul style="list-style-type: none"> - Value is formed in multiple visible and invisible spaces - The scope of value is the life of the customer - Value formation takes place in the customer's often uncontrollable life sphere
When	<ul style="list-style-type: none"> - Value creation has a temporal context defined by the company 	<ul style="list-style-type: none"> - Value is longitudinal and has multiple dynamic time frames
What	<ul style="list-style-type: none"> - Value creation is relative in a service context - Value creation may be measured through traditional research instruments 	<ul style="list-style-type: none"> - Value is relative on multiple levels - New methods and instruments are needed to study value formation
Who	<ul style="list-style-type: none"> - Value is perceived subjectively - Value is embedded in the object (interaction, service) - Value is often individual - Value creation is orchestrated by the service provider. Value is created in the mutual co-creation process 	<ul style="list-style-type: none"> - Value is personal - Value is embedded in the life of the customer - Value is collective and shared - Even the customer cannot always orchestrate value formation - The customer determines what value is

Table 1: Comparison of a provider-dominant logic and customer-dominant logic (Voima 2010)

CDL differs from the SDL in that CDL does not differentiate products and services but identifies them both as the basis for value. CDL focuses on the role of the customer and aims to comprehensively understand their experience. It concentrates on the customer's routines, practices, and how they include services in their daily life. Adopting this view means shifting the focus from how organization provide service and involve customers in their processes to how customers embed service in their processes (Heinonen et al. 2010; Heinonen & Strandvik 2015)

Heinonen & Strandvik (2015) present five essential foundations of CDL: Business perspective, customer logic, offering, value formation, and customer ecosystems. CDL considers the essence of marketing a holistic strategic foundation. It highlights the importance of

understanding customers when developing profitable solutions. CDL is cognitive and affective and only partly explicit. As a holistic concept it includes both tangible and intangible elements. Value formation is preferred to value creation to point the difference between value-in-use and value creation. Both positive and negative value formation outcomes are possible. (Heinonen & Strandvik 2015)

Business perspective	Marketing is seen as a revenue management and as a omnipresent mental model with customer logic as a foundation for business. It is based on a conceptualization and realization of how an organization participates in customer value formation and simultaneously earns money. It highlights understanding customer logic to create appropriate, profitable solutions.
Customer logic	Customer logic is defined as customers' individual reasoning of and their sense making about appropriate ways for achieving their goals and conducting their tasks. Customer logic is cognitive and affective and only partly explicit. Customer logic influences how customers choose among available offerings and how they experience the value of different offerings.
Offering	Offering is a generic concept for the holistic entity an organization has developed and intends to provide, including material and immaterial elements to achieve its own goals. As a concept offering covers traditional concepts, such as products, services, solutions, value propositions and relationships.
Value formation	Customer value formation is defined as customers' emerging behavioral and mental processes of interpreting, experiencing and integrating offerings in their daily lives. An organization's value formation is defined as its evolving process of strategizing, designing and implementing offerings based on its capabilities and skills and interpretation of customer logic.
Customer ecosystem	A customer ecosystem is defined as a system of actors and elements related to the customer and relevant to a specific service. This includes service providers, other customers and other actors, as well as installed physical and virtual structures related to the service. Service ecosystems are only a part of a customer ecosystem. Customer ecosystems are not only social, but also have commercial, physical and virtual features.

Table 2: Overview of five essential foundations and perspectives of customer-dominant logic (Heinonen & Strandvik 2015, 477-480)

The value creation process is complicated and can be affected by the environment, product, organization, customer service, or the culture where the customer lives. (Stickdorn & Schneider 2012, 50-51) Traditionally, value creation took place in a certain time frame. In the GDL value is created during the exchange (value-in-exchange) whereas in SDL value is created

in using the service (value-in-use). The CDL argues that value formation is not necessarily an active process, which challenges the term “creation”. (Voima et al 2010)

Heinonen & Strandvik (2010) argue that value is formed when the solution produces value and pleasure to the customer and the service is embedded in the customer's life, activities, practices, and experiences. As a term value formation is used rather than value creation to highlight the characteristic of value-in-use. Customer value formation is influenced by customers' interpretations of their behavioral and mental processes and how solutions are integrated in their daily lives. Provider value formation is influenced by an organization's processes such as designing and implementing solutions based on its capabilities and interpretations of customer logic. (Heinonen et al. 2010; Heinonen & Strandvik 2015)

Heinonen & Strandvik (2015) present essential features of customer value formation (Heinonen & Strandvik 2015)

What (outcome)	Customer logic, tasks and needing (not needs) determine how the solution is experienced and forms value-in-use.
How (process)	Value is formed in two separate but related processes, one for customers and one for providers. The customer value formation process is driven by customer logic and activities and is influenced by the actions of other actors. The provider value formation process is driven by the organization's business logic and activities and is influenced by other actors' actions.
Location (where)	For a customer, value-in-use occur in a certain context. In the customer's world, activities and experiences are related and unrelated to a specific organization and can possibly lead to value formation.
Time (when)	Value-in-use develop as a process that continues over an indefinite time and include positive and negative phases and elements. Value-in-use is interpreted continually and evaluated relatively at different time periods.
Customer (who)	Customers orchestrate value formation. There are many types of customers, such as consumers, companies, organizations or other actors represented as individuals, groups or other units.
Provider (who)	Providers can be organizations, companies, persons or other operators who provide solutions to customers.

Table 3: Essential features of customer value formation (Heinonen & Strandvik 2015, 479)

The customers evaluate value-in-use based on their service experience which is embedded in their context. From the customer's perspective, service contains three types of elements:

outcomes of the service providers' internal activities, co-creation processes and their outcome elements, and outcomes of the customer's own activities. In this context, co-creation is seen as an element of service that forms a part of the customer experience. (Heinonen et al. 2010)

Below a summary of the characteristic of three logics related to customer's role, activities, value formation.

	Goods-dominant logic	Service-dominant logic	Customer-dominant logic
In a core	Provider	Service	Customer
Key activity	Product manufacturing and exchange	Interaction between a provider and a customer	Customer experience
Customer	Is passive	Is an active participant	Comprehensive actor
Value is formed	In exchange	In co-operation	As a part of a customers' life
Value is determined by	Provider	All beneficiaries	Customer

Table 4: Summary of different perspectives of the customer's role, activities, and the value determination

2.4 Empathy

Empathy as an ability has enjoyed great popularity in recent times. The origin of the word empathy dates back to the 1880s and the term "einfuhlung" ("in-feeling") was invented by a German psychologist Theodore Lipps, to describe the emotional appreciation of another's feelings. (Ioannidou & Konstantikaki, 2008) Today, empathy is an essential element in design processes and one of the core skills for a designer. Taking empathy into consideration is a norm when discussing about customer experience and it is even considered to be a competitive advantage for an organization. For me as a designer empathy is a key tool for developing human-centered solutions.

When talking about creativity and innovation, empathy refers to an ability which enables a person to experience and understand others' emotions and to recognise why they do what they do. (Michlewski 2015, 69) Ioannidou & Konstantikaki (2008) define empathy as "the

capacity to share and understand another's state of mind or emotion. It is often characterized as an ability to "place oneself into someone else's shoes", or in some way experience the outlook or emotions of another being within oneself." (Ioannidou & Konstantikaki, 2008) Similarly, but emphasizing a design process, IDEO (2011) defines empathy as "a deep understanding of the problems and realities of the people you are designing for". (IDEO 2011, 89)

Sometimes empathy can be confused with sympathy which can be described as more passive than empathy. Sympathy is an ability to have concern or compassion for another person. Sympathy does not necessarily require one to feel others' feelings in a deep way. Sympathizing is not very helpful in a design process because reacting to other's feelings does not support deep understanding. (Curedale 2016, 15)

Michlewski (2015) introduces that there are three levels of empathy. First, the minimal level of empathy recognizing other's existence. Secondly, the average level - trying to imagine how others feel in a given situation. Thirdly, the highest level - choosing to experience the world through other's basic assumptions and values, temporarily abandoning one's own. (Michlewski 2015, 68) Aaltola & Keto (2017) in turn introduce different forms of empathy from which cognitive and affective empathy are helpful in a design process especially during the understanding phase. Cognitive empathy can be called 'perspective-taking'. It's an ability to observe someone without emotional charge and still deduce what others are feeling. Cognitive empathy does not include compassion. It can be motivated by emotions but does not share another person's emotional experiences. Moreover, the ability to feel and respond to other people's emotions is called affective empathy. Affective empathy enables a lot but without the support of cognitive empathy it can't reveal others' hidden intentions. It might be easy to feel emotions but it might be hard to notice and understand the motivations behind emotions. Shortly, affective empathy means feeling what other people feel; for instance, if you see happiness, you feel happy. Whereas cognitive empathy is knowing what other people feel; if you see happiness, you know they are happy. (Aaltola & Keto 2017, 33-45)

In human-centered design process understanding the customer is often highlighted. Empathy combines conscious understanding of another's situation and adopting their perspective, as well as the emotional ability to identify feelings and motives. Both abilities are needed. (Curedale 2013, 27), Thus empathy towards other people is one of the most important elements of service design. (Tschimmel 2012, 6) Utilizing empathy in a design process is a relatively low-cost and low-risk way to identify customer's unarticulated needs. (Leonard et al. 1997)

When human needs, experiences, and preferences are understood it is possible to design attractive human-centered solutions. Therefore, a designer must be able to identify people's values, roles, their context, and environment in utilizing empathy aids in order to understand customer's emotional and physical needs. (IDEO, 2009) Without empathy, responding to people's underlying needs is impossible. (Jackson et al. 2005) Kolko (2014) argue that understanding and empathy are not the same. Shortly, empathy is about emotions whereas feelings and understanding are about knowledge. The difference between understanding and empathy is fragile. In most cases the goal is both to understand and to gain empathy. (Kolko 2014, 75)

Empathy helps to approach others as subjects, not as objects. (Aaltola & Keto 2017, 13) When designing services for people whose values, lifestyle and interests differ from the designer's own assumptions those should be set aside. With the help of empathy, one should get a thorough understanding of problems that need to be solved. Thus, it's not possible to experience everything that someone else does but empathy helps to get closer. (Curedale 2016, 15)

In addition to cognitive and affective empathy Aaltola & Keto (2017) introduce projection and simulation which also are useful tools for a designer. Projection refers to putting oneself into someone else's shoes. One project her/himself into someone else's position by "travelling into their minds". To complete this one's personal experiences and emotions need to be neglect. Projection has been criticized because it can be seen egoistic. It's might be difficult to separate one's own emotions when trying to experience how the other person feels. (Aaltola & Keto 2017, 24) Furthermore, simulation is about how people understand each other. It states that empathy is possible because when seeing other person experiencing an emotion, that same emotion is 'simulated' or represented in oneself. Thus, it is possible to sense how another person feels. Projection asks, 'how I would feel if I would be another person?' whereas simulation asks, 'How does another feel?' (Aaltola & Keto 2017, 19-20)

2.5 Service design

Service design has come increasingly popular in many areas. Defining service design can be challenging and it can be explained in many ways. If you ask people what service design is, you get as many definitions as respondents. Each definition is only a part of the picture. (Stickdorn et al. 2018, 21) The term design has many different definitions, but at its heart it is a process of solving problems, translating ideas into reality and changing abstract to tangible and concrete.

The word design can often be used to describe the driving force of the creative thought itself. In English language the word design as a noun form is suggested in dictionaries as concepts of sketch, drawing, plan, pattern, intention or purpose, or the art of producing them. In its verb

form dictionaries suggest elements of definition involving representing an artefact, system or society, or the fixing of its look, function or purpose. Therefore, the word design has many meanings ranging from the abstract conception to the actual processes required to achieve it. Furthermore, service design is all about making the services usable, easy, and desirable. Service design is an established discipline with a deep history. With roots in early manufacturing, architecture, and industrial design it is always customer centric. (British Council 2005; Giacomini 2014; Ojasalo et al. 2014, 71)

Stickdorn et al. (2018) define service design as a “human-centered, collaborative, interdisciplinary, iterative approach which uses research, prototyping, and a set of easily understood activities and visualization tools to create and orchestrate experiences that meet the needs of the business, the user, and other stakeholders”. (Stickdorn et al. 2018, 27)

Moreover, as human has a focal role in service design, it is the core to understand customers’ desires, latent needs, motivations, and their context as well as organizational goals and capabilities. Service design builds heavily on the understanding of humans, in other words, people remain at the heart of services. Service design can be applied in solving different kind of complex problems such as products, service, space, experiences, processes, systems, and strategy. (Moritz 2005, 35) By seeking latent needs and responding with innovative solutions service design aims to find a balance between business needs, technology, people, and context. (Curedale 2013, 14-17; Polaine et al. 2013, 36)

Service design is

Human-centered	Services should take all stakeholders’ views into account and consider their experience.
Collaborative	All stakeholders should be actively engaged in the design process.
Iterative	Service design is an iterative process that proceeds from exploring toward implementation.
Sequential	Services should be visualized and run sequentially by action. the sequence of a service must be well-orchestrated.
Real	Every phase of the design process should be occurred in reality.
Holistic	Services should address the needs of all stakeholders.

Table 5: Service design shortly (Stickdorn et al. 2018, 27)

Service design tools and methods help in understanding customers, organizations and context as well as in developing ideas, translating them into solutions and then finally implementing them. (Moritz 2005, 40) There are numerous methods and tools available for the different

stages of design process. The type of the project, available resources and the objectives defines the application of the tools. Many frameworks and templates are created by various independent academics or companies so there is no particular framework to a certain situation. (Lockwood 2009, 161) It is fundamental that service design begins with understanding stakeholders and defining a problem and thereafter ideation, prototyping, and testing.

2.6 Double diamond

The double diamond is a design framework created by the British design council in 2005. Represented by a diamond shape and divided into four distinct but consecutive stages - *discover*, *define*, *develop*, and *deliver* - double diamond maps creative process. The four phases of the double diamond can be simplified into two main stages: Stage 1—Understanding and defining problems (*discover* and *define*) and stage 2—Designing solutions (*develop* and *deliver*). Double diamond is scalable in many cases and helps to form a strategy, find suitable methods, and execute new or existing solutions. (British Council 2005; Stickdorn & Schneider 2012, 126)

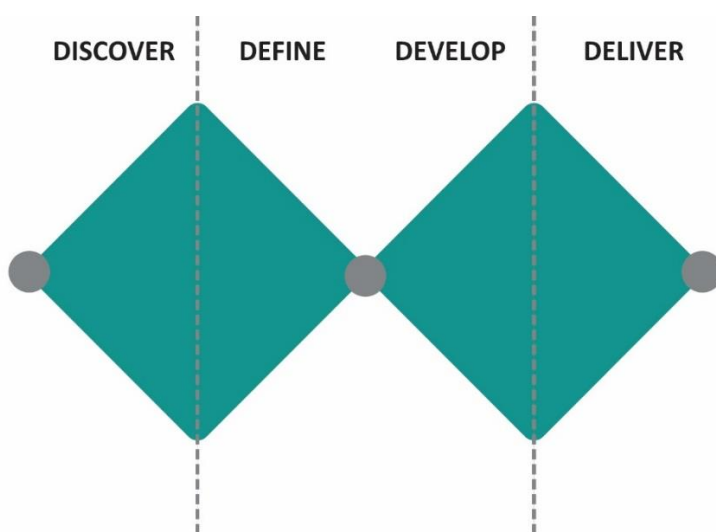


Figure 3: Double diamond framework

The phases of the process are either diverging or converging. During the divergent phase an open mind and broad thinking are essential and anything and everything should be considered. The convergent phase focuses on narrowing and crystallizing findings and insights. (British Council 2005)

As the first diamond searches and defines problems the second diamond designs and delivers solutions. The creative process is iterative which means ideas are developed, tested and refined several times over. Suitable ideas are kept alive and weak ideas are dropped out. This

iterative cycle is an essential part of a design process. (British Council 2005; Stickdorn & Schneider 2012, 126)

There are many other design process models such as B.C. Service Design Model or Stanford d.school Design Model. Both models describe a human-centered design process and though would be suitable in this project. (British Columbia 2018; Institute of Design at Stanford 2018) I decided to apply the double diamond framework over many others because it visualizes the design process in an unambiguous and informative way and the phases fit to the development project well. In my project I concentrated on the first three phases to create a concept which can be developed and delivered later by the case organization.

As discussed earlier in chapter 2.2 human-centered design approach is utilized in this project to ensure that the solutions are relevant and beneficial for the customers. Below a summary of the compatibility of human centered and double diamond process models.

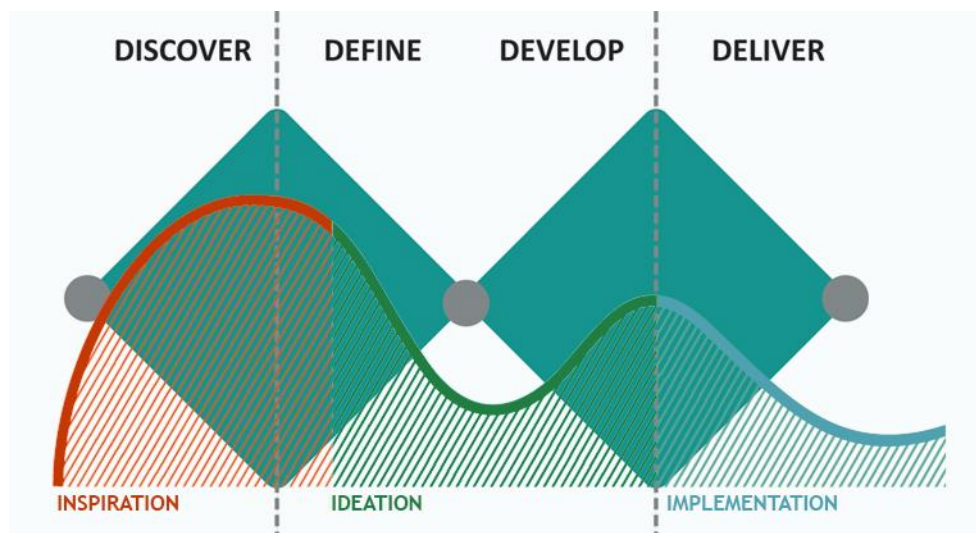


Figure 4: Summary of the compatibility of human centered and double diamond process models (British Council 2005; IDEO 2015, 13)

2.7 Co-creation

The terms co-creation and co-design are widely used in the creative processes and thus highlight the importance of collaboration. They are often used simultaneously and it can be unclear which actions are co-design and which co-creation. The terms co-creation and co-design are widely used in creative processes and both stress the importance of collaboration. (Sanders & Stappers 2008) This chapter deals with the terms co-design and co-creation and how I've utilized them in this project.

Today, the role of the customer is changing and they are more aware and able to challenge organizations to offer better services than before. Customers want to influence organizations

and co-create value. (Prahalad & Ramaswamy 2004, 6) Organizations should focus on their customers and at least in some way involve and let them influence the development processes. Collaboration with the customers offers an organization both short and long-term benefits and an active relationship with the customers enables reacting effectively on customers changing needs. Furthermore, a deep relationship with the customers offers knowledge about their needs, enables to validate concepts, ease decision making, and reduce costs. (Steen, Manschot & De Koning 2011) The customers consider organizations that have customer insight in their core more attractive and loyalty among customers is higher if customer insight and co-creation are systematically combined. (Jansen 2017, 19)

The practice of collective creativity in design, in the past called participatory design and nowadays called co-design and co-creation, has been around approximately 40 years. (Sanders & Stappers 2008) One generic definition of co-design defines it as developing together with various stakeholders; customers, end-users, employees, and suppliers. (Stickdorn & Schneider 2012, 39) Furthermore, Ramaswamy et al. (2014) defines co-creation as “joint creation and evolution of value with stakeholding individuals, intensified and enacted through platforms of engagements, virtualized and emergent from ecosystems of capabilities, and actualized and embodied in domains of experiences, expanding wealth-welfare-wellbeing.” (Ramaswamy et al. 2014, 14) Sanders & Stappers (2008) argue co-design is a specific instance of co-creation and co-design refers to the shared creativity of designers and people not trained in design working together in a development process. Moreover, co-creation refers to any act of collective creativity. (Sanders & Stappers 2008)

Still a slightly different definition of collaborative design is defined by Jansen (2015) as complete co-creation which means involving customers and assigning them an active co-creative role at every stage of a design process. (Jansen 2017, 15-18) According to her, complete co-creation is “the transparent process of value creation in ongoing, productive collaboration with, and supported by all relevant parties, with end-users playing a central role.” In co-creation customer’s and an organization’s knowledge and skills complete each other and lead to a better end-result. Complete co-creation aims to create value for customers, organizations and the environment. (Jansen 2017, 32)

Many organizations state that they design for people and call themselves human-centered organizations. Yet, there is a difference in designing for people or designing with people. When I was planning the project I asked myself that can a co-creation process rely only on the contribution of the customers or does it need to be led by a professional designer in order to deliver a creative and structured outcome.

Sanders & Stappers (2008) argue that co-design is the utilization of collective creativity as a part of a structured design process which is to say designers and people not trained in design

work together. This development project follows Sanders & Stappers' definition about co-design because collaboration is an essential part of empathic design and as a trained designer I wanted to give customers a large role in the project in order to create value. My role as a designer was to keep the process on a track. Give the participants a position of an expert of their experience to discover and develop phases and to provide tools for idea generation and development. Opinions about when, where and who should be involved in design process varies. Involving people with different backgrounds and perspectives at the earliest stage of the design process as possible can help define the real problem. To involve multiple stakeholders throughout the process can be challenging, but in the human-centered design processes the customers should be engaged into the design process as much as possible. (Ramaswamy et al. 2014, 15) In this development project stakeholders were involved in research and ideation phases. In the first discover phase the customer insight and data was gathered and in the third develop stage multiple customers participated in ideation workshops and built on others' ideas.

Co-creation requires transparency and openness from both the customer and the organization. (Grönroos & Voima 2013) Likewise Steen et al. (2011) state that communication with the people involved in a co-design process is crucial. To be transparent during the whole process all relevant information should be accessible to all participants. (Grönroos & Voima 2013; Steen et al. 2011)

Creating the design process with customers ensures that the solutions meet their needs and are usable. Projects may fail because the purpose, goals and problems are not articulated precisely. There is a risk that co-creation activities produce fewer benefits than targeted. During this development project I tried to communicate the purpose and goals as clearly as possible. As Jansen (2017) recommends a designer should communicate the goals of the project as well as the benefits of co-design activities. (Jansen 2017, 15-19; Steen et al. 2011)

	Benefits for the service design project	Benefits for the customers	Benefits for the organization
Improving idea generation	<ul style="list-style-type: none"> - Better ideas - Better knowledge about customers' needs - Better idea generation 		<ul style="list-style-type: none"> - Improved creativity - Improved focus on customer - Better co-operation between stakeholders and disciplines
Improving the service	<ul style="list-style-type: none"> - Higher quality of service definition - More successful innovations (e.g. reduced failure risk) 	<ul style="list-style-type: none"> - Better fit between service and customers' needs and better service experience - Higher quality of service - More differentiated service 	
Improving project management	<ul style="list-style-type: none"> - Better decision making - Lower development costs and reduced development time - Continuous improvements 		
Improving longer-term effects		<ul style="list-style-type: none"> - Higher satisfaction and loyalty of customers - Educating customers 	<ul style="list-style-type: none"> - More successful innovations - Improved innovation practices, processes, and capabilities - More support and enthusiasm for innovation and change - Better relations between service provider and customers - Better public relations

Table 6: Benefits of co-design in service design process (Steen et al. 2011, 58)

According to Steen et al. (2011) Sanders defines three approaches to interacting with customers during a design process: *say*, *do*, and *make*. In this project all three approaches were used. *Say* is related to listening: during interviews is important to listen and understand. During the understanding phase interviews and visual diaries were utilized. Observation offers a possibility to see what customers *do* and how they use the services. *Make* is associated with co-design. In workshops people can express themselves by doing, solve problems by *making* solutions. *Make* or co-design approaches support joint creativity between an organization and the customers. *Make* occurred during three ideation workshops where customers ideated and created solutions. (Steen et al. 2011)

Value creation

Co-design as one of the five main elements of service design is also an essential element in customer value creation. (Stickdorn & Schneider 2012, 39) As described earlier interaction between customers and organizations has been changing and therefore value creation is also changing. The role of the customer has shifted from a recipient and passive object to an active participant and developer. (Prahalad et al. 2004, 2)

Defining value as a concept and what value is, where, how, by whom, and when it is created is complicated. (Voima et al. 2010) Sanders & Stappers (2012) defines three values of the co-creation: monetary value (earning money in more efficient ways), value of use/experience (creating products that meet user needs) and societal value (seeking long-term and sustainable ways of living). These three types of value in co-creation can work together. It is important to understand them and develop them together. Societal value can provide use/experience value and, over time, monetary value. (Sanders & Stappers 2012, 26)

Finally, a summary of the frameworks, approaches, and methodology applied in this thesis project is presented below.

Concept	Explanation	Role in this project
Design thinking (DT)	DT is an approach for creative and analytical thinking, and empathy which can be utilized from problem definition to solving wicked problems. (Tschimmel 2012)	DT is a focal mindset in this project as it is strategic, holistic, and collaborative. It utilizes human-centered approach to understand and integrate people's needs into concept and customer value.
Human-centered design (HCD)	HCD is a creative approach to deeply understand people and create innovative solutions based on people's real needs. (IDEO 2015)	A framework and a mindset which helps truly understand and connect with stakeholders during the whole development process.
Customer-dominant logic (CDL)	CDL is a theoretical framework which prioritize the customer and focuses on understanding of customer's life. (Heinonen et al. 2010)	A theoretical background which support to prioritize the customer and to create concept which meet their needs and which value is embedded in their lives.
Empathy	An ability which enables a person to experience and understand others' emotions and to recognise why they do what they do. (Michlewski 2015, 69)	Empathy is an essential element in HCD process and helps to see customers as subjects, not as objects. With empathy the designer get a thorough understanding of customers and problems need to be solved.
Service design (SD)	A multidisciplinary discipline and methodology of solving problems, translating ideas into reality and making abstract tangible. It is human-centered, collaborative, interdisciplinary, iterative, and holistic. (Stickdorn et al. 2018, 27)	SD is based on the principles of design thinking. SD considers the perspective of both customers and the case organization so it helps to understand customers and create concept which deliver more value for both customers and a case organization.
Double diamond	Double diamond is a design framework which is divided into four phases. It can be simplified to two stages 1: Understanding and defining problems and 2: Designing solutions. (British Council 2005)	A design framework visualized the design process in a lucid and informative way and the phases supported this development project well.
Co-creation	Co-creation is a collaborative creative action referring to co-design as a whole, sometimes used to refer to a single event. (Sanders & Stappers 2012, 299)	As collaboration is an essential part of emphatic design I wanted customers to have an active input in the project in order to create value.

Table 7: Summary of the frameworks, approaches, and methods applied in this thesis project

3 Development process

In this chapter, the development process is introduced. The purpose is to describe the development process and chosen methods utilized during each phase of the design process. The empirical findings are presented in chapter 4. The schedule of the project is presented below

4/2018	5-7/2018	8/2018	9/2018	9/2019	10/2018
KICK-OFF, STAFF WORKSHOP 1 2+1 participants Duration 2 h	OBSERVATION INTERVIEW VISUAL DIARY 5 customer interviews, 2 visual diaries, 4 expert interviews	IDEATION WORKSHOP 1 19 participants Duration 2 h	IDEATION WORKSHOP 2 21 participants Duration 2 h	IDEATION WORKSHOP 3 18 participants Duration 4 h	STAFF WORKSHOP 2 2+1 participants Duration 2 h

Table 8: Visualization of the project timeline

3.1 Discover

The first phase of the double diamond model, *discover*, includes the start of the project. The *discover* phase is characterised by divergent thinking as the context is observed in a fresh way and insights are gathered. Human-centered design process starts with a profound understanding of people and the needs that the solutions are intended to meet. (British Council 2005)

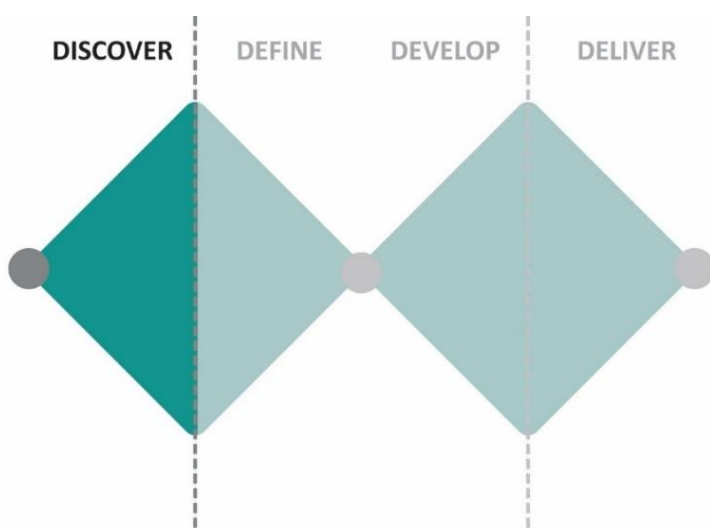


Figure 5: First phase of the double diamond

Observation

A design process should focus on real behaviour instead of segmentation based only on demographics. Observation is a useful method to get structured information and deeper understanding about how, when and why people act like they do. Observing provides qualitative data about the customer's real-life actions and detailed information about emotion, mood, and body language. The aim is to find patterns on how and why people do something. Observing provides special insight on those moments where people act in a certain way but may say other things. The documentation is done as the situations are seen by a designer: by writing, photographing or recording in order to get a full picture of the customer's world. (Curedale 2013, 200-201; IDEO 2009, 160)

Observation can be conducted in several forms. Davies (2007) introduces three psychosocial approach. Participant observation is an involving technique where a designer operates with the subjects of study. In covert observation the aim is to observe people without them recognizing the designer or knowing the purpose of the research. If covert observation is done it's important to take ethical issues into account. Non-participant observation is used when a designer wants participants to behave normally and without noticing the designer's presence. (Davies 2007, 30)

In this project the covert observation method was used because I wanted to minimize the effect of my presence on the behaviour of the visitors. I wanted to observe the visitors' natural behaviour and perceive insight as it happens naturally.

Interview

One basic mode of human interaction is talking and listening. If you want to learn how people live their lives and understand their world, a simple and effective method to gather insight is interviewing. An interview is an active process where the interviewer and the interviewee produce knowledge through interaction. Listening is one of the main skills for a designer. It is an effective way to form heart-to-heart discussion. Interviewing is mostly intent listening and especially it is important to understand what you hear. The quality of interviewing is evaluated by the value and strength of the knowledge generated. (IDEO 2009; Portugal 2013, 24)

The purpose is to understand people's experiences, emotions, attitudes, fears, and hopes. By asking a person what and why s/he is doing, what type of goals s/he has, and what s/he wants to achieve their perspective is understood. To gain deep knowledge, it is useful to concentrate on questions that support a person to be descriptive active, and physical, i.e. to

ask ‘how do you use this product?’. A less helpful question would be ‘is this product good?’. (Brinkmann 2005, 20-21) In a semi-structured interview method, which is used in this project, the same or almost the same questions are presented to all interviewees. The interviewer can change both the form of the questions and the order in which the interview is conducted. (Hirsjärvi & Hurme 2009, 47)

Preparing a detailed interview plan is an essential step because interviews seldom go as imagined. An interview guide, also called a field guide, is a document which guides what will happen in the interviews. An interview guide should include research goals and other inputs and also cover activities, tasks, and logistics. Usually an interview guide includes introduction, the main body, dream questions, and wrap up. (Portugal 2013, 39)

Stakeholder map

Building a relationship with stakeholders is essential in a design process. Stakeholders are people who either have the power to affect or are affected by the designed service. They may range from somebody on the street to end users or from staff to top management. (Curedale 2013b, 235)

A stakeholder map is a visual method that gives important information about everyone involved and those who should be involved. By mapping and analyzing the stakeholders, possible risks and interplays between them can be discovered. A stakeholder map offers a clear indication of different groups or people needed to be taken into consideration during a design process. (Stickdorn et al. 2018, 150)

Mobile Ethnography

In addition to the interviews, observation, and workshops, customer insight can be gathered by using mobile ethnography. Mobile ethnography is a self-documentation method where customers document their daily life with mobile devices. Participants capture snapshots or videos about their daily life and write down their thoughts about the images. It is a useful method to get visual insight about people's true life. Mobile ethnography alone would not give enough data and requires additional methods as well. (Ojasalo et al. 2015, 77; Stickdorn et al. 2018, 124)

3.2 Define

The second phase of the double diamond *define* aims to make sense of all the possibilities identified in the *discover* phase and to synthesize knowledge into insight. The objective is to prioritize the previous findings and understand what the customers feel, seek, wish, and do. In addition, the goal is to define a design brief which frames the fundamental design challenge and to identify design drivers. (British Council 2005)

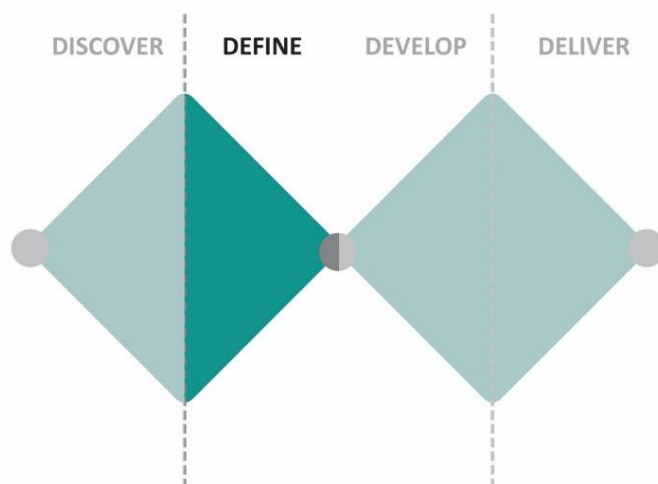


Figure 6: Second phase of the double diamond

Affinity map

Affinity map is a tool for organizing and analyzing research data which helps discovering relationships between insights. It also enables to find a structure for large or complex issues by clustering data in related groups. (Moritz 2005, 202) For example personas or customer profiles can be identified by analyzing interview data with an affinity diagram. (Goodwin 2009, 217)

Empathy Map

Empathy map is a simple tool to understand and organize qualitative insight about customers. In order to identify customer's needs, emotions, desires, and fears related to the case. (Tschimmel 2012) Providing an overview of a person's experience, an empathy map consists of six quadrants (*think&feel*, *hear*, *see*, *say&do*, *pain*, and *gains*) that are filled in based on the insight and research data. (Curedale 2016, 67-69)

Customer profiles

Customer profiles, in most service design projects called personas, are profiles representing a particular group of people or a small subset of users. Customer profile is a fictional representation and generalization based on research, but not a stereotype. (Stickdorn et al. 2018, 41)

Customer profiles should be based on research and represent persona's attitudes, needs, values, and motives. Customer profiles are important tools throughout the process when communicating with different stakeholders. They help stakeholders to get onto the same page and have a shared vision of a process. (Ojasalo et al. 2014, 77)

Customer profiles utilize narratives when describing a person and outline a person's background story. Aaltola & Keto (2017) introduce Gallagher's argumentation that narratives are one of the most important things when discussing about empathy. With the help of narratives people become real and their needs and feelings are understood. Narratives are great way to simulate other's emotions and can be achieved when focusing on listening and observing. (Aaltola & Keto 2017, 25)

Design drivers

Defining the design challenge is a crucial step in the design process. Design drivers are derived from research data and set the guidelines and tone for the design process and the activities that follow. Design drivers crystallize what the solutions should offer and to which needs they should answer to. Carefully evaluated and determined design drivers address the customer's needs and objectives and help in developing the solutions which meet customer's needs. (Tuulaniemi 2011, 156-157)

3.3 Develop

The third phase of the design process, *develop*, is about developing solutions for the problems that were identified in the *discover* and *define* phases. Customer's needs and desires are understood in the *discover* phase, and observations are analysed and synthesized in the following *define* phase which ends up with a problem statement and design drivers. *Develop* phase focuses on thinking all possible ways to respond to design drivers. Ideas are generated and solutions and concepts created. (British Council 2005)

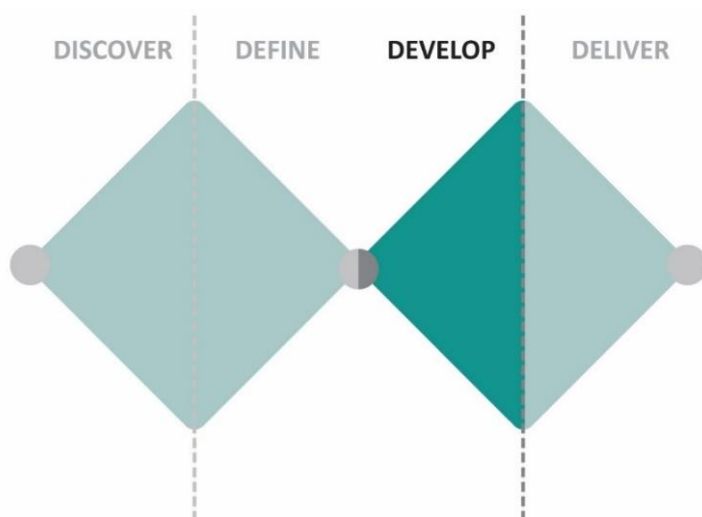


Figure 7: Third phase of the double diamond

Idea generation

Creativity is in the core of the development process. Creative problem solving is about creating lots of ideas and then narrowing them down for further development. Ideation techniques help to generate ideas to solve the design problem. Many ideation techniques, like round-robin or six hats, are simple exercises which can be used to stimulate creativity, idea generation, and group discussions. During an ideation session it is important to encourage idea creation without judgment because too early evaluation terminates participants' creativity and motivation. (Ojasalo et al. 2014, 158-159; Stickdorn & Schneider 2012, 174)

Round-Robin brainstorming

Round-Robin brainstorming is a technique for getting feedback and developing ideas in a structured way in a group brainstorming setting. The participants generate ideas without elaboration, explaining or evaluation. It is an iterative process building off consecutive contributions by each participant. (Barkley et al. 2014, 108)

Six thinking hats

Six thinking hats -method, created by Edward de Bono, is a simple and systematic technique for ideation and analysing. The idea is to view the problem from different perspectives which are called hats that separates thinking into six categories. Each topic is identified with its own colored metaphorical thinking hat and during a workshop one adopts a different perspective when wearing a particular hat and reviews the problem from that particular angle. The six hats and perspectives they represent are: *White*; facts, figures, data. *Red*; Emotions, feelings, and intuition. *Black*; Judgements, difficulties, and danger. *Yellow*; Optimism, positive, and looks for benefits. *Green*; Creativity, possibility, and new ideas. *Blue*; Control the thinking process, broad viewpoint. (Ojasalo et al. 2014, 165-166)

The final phase of the double diamond is the delivery stage where solutions are finalized, launched, and implemented. In addition to delivery, evaluation and gathering feedback are key activities. (British Council 2005) Due to the project framing and time restrictions, the deliver phase is outlined from this project.

4 Development process in practice and results

The methods applied in this development project were introduced in the previous chapter 3. This chapter presents the results of the project. The design process and qualitative research started on spring 2018.

4.1 Exploring insights and empathizing with customers

This chapter presents the insights of the first phase where observations, interviews, and mobile ethnography were conducted. Those methods enabled to discover insights that inspire useful and desirable solutions.

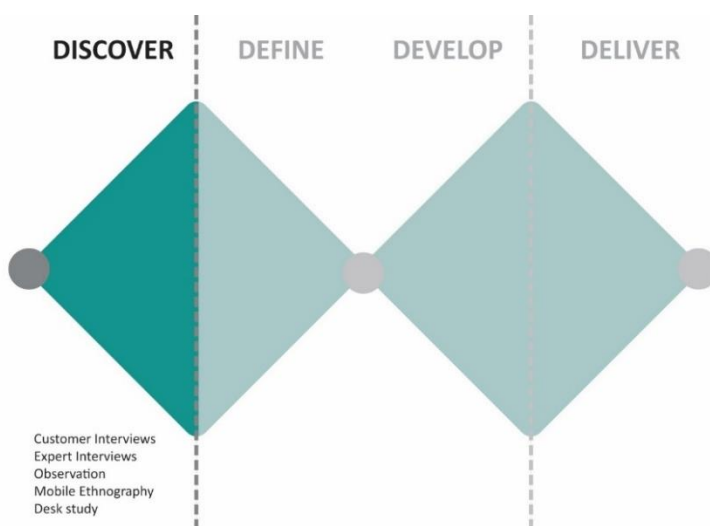


Figure 8: First phase of the design process and tools utilized

Observation

As introduced in chapter 3.1 Discover, I decided to use the covert observation method because I wanted to minimize the effects of my presence on the behaviour of the visitors. I wanted to observe the museum's visitors without them recognizing me to gain genuine insight about their behaviour and understand what actions take place in the courtyard. As Ojasalo et al. (2010) states observation must be systematic and holistic. In addition to human behaviour concentrate on gestures, odors, and sounds. (Ojasalo et al. 2010, 103-105)

During the Night of the Museum event on May 2018, I spent four hours at the Museum. Approximately 1500 people visited the museum during the event. (Yli-Karhula 2018b. Pers. com.) Due to pleasant weather I was lucky to have an opportunity to observe people specially in the courtyard. I observed, recorded, and learned the visitors' interactions and activities.

To have similar experiences as the visitors I strolled at the courtyard and spending time at the cafe.

In general, the atmosphere was friendly, restrained, laid back, relaxed, tranquil and even phlegmatic. Locality played an important role and the courtyard seemed to be a place to meet friends, neighbours, and acquaintances. The customers could be divided roughly in three different segments. The largest customer segment were local pensioners. For them the courtyard represented a laid-back environment where to meet friends, see blooming flowers and trees and have coffee and snacks at the cafe organized by the local Martta club. Other unambiguous segment were adults with small children. Families with children visited the Museum at the beginning of the event and many of them took part in activities, such as playing Fortuna or Mölkky that were organized by the Museum. The third and a bit smaller group were middle aged couples. The visit seemed to offer them a nice program for Saturday evening, after having a beer at the pub and then cycling to the museum to enjoy the beautiful spring weather and some culture.



Figure 9: Observing customers at the Museum's courtyard (Järveläinen 2018)

Certain patterns of behaviour occurred after a few hours. First, socializing seemed to play the most important role when visiting the museum courtyard. Second, activity and motivation to do something physical during a visit was notable. Children enjoyed the rocking horses and both adults and children liked to play king size Fortuna, Chess, and Mölkky. I was surprised to see how much motivation and fun the adults had when playing those games. Visitors arrived

to the museum mostly by foot, secondly by cycling, and thirdly by car. I noticed that car parking spaces at the Museum area were a bit unclear. It was confusing which parts of the courtyard were for parking and which for the visitors to spend time.

Observation alone does not offer enough insight and explain causes of the behavior. It works well when used parallel with other discovering methods such as interviewing and design probes.

Interviews

To obtain information from both the Museum staff as well as the customers I decided to conduct interviews in an early phase of the project. During spring and summer 2018 altogether 5 customer interviews and four expert interviews were conducted. The interviewees were recruited by the Museum staff and through my personal network. All interviews were conducted in Finnish and recorded with a smartphone to be analysed afterwards. Interviews lasted 40-80 minutes depending on how willing to talk interviewees were. After the thesis was finalized I deleted all interview recordings as I had promised full confidentiality to the interviewees.

To get insight from different perspectives I set up the following criteria for the recruitment of the customer interviewees: One person who is active and is interested in culture, one who lives in Riihimäki but commutes daily to the capital area and one who is already an active customer to the museum. The interviewees had various backgrounds, age, life situations, and professions.

Before conducting the interviews I planned the interview guides to set loose guidelines on how to provoke conversation. The interview guide for both the customer interview (Appendix 1) and the expert interview (Appendix 2) were created. The themes were defined but the order of the questions was not fixed. The semi-structured interview method suited this case well as it enabled modifications during the interview according to the interviewee's thoughts. It also helped to collect further insight in addition to the actual interview questions. (Ojasalo et al. 2014, 106-107) The expert interview guide helped to perceive the full context, the background of the project, current situation and goals, needs and motivations.

The staff interview was conducted at the Museum and customer interviews either at the cafe or via Skype depending on their wishes. My only restriction for the locations was that the interview should be done somewhere else than at the Museum. The benefit of an individual interview is that other people can not interfere or influence the conversation. (Hirsjärvi et al. 2010, 92) I wanted to meet on neutral ground in order to create an unbiased atmosphere. Even though the interviewing locations varied I couldn't find any differences between the results. I think that when people can choose the location where the interview takes place it

will build trust and comfort between the interviewer and the interviewee. The interviewees were both happy and motivated to share their stories and reveal their thoughts, hopes and experiences towards the Museum.

The customer interview guide mapped out everyday lives of the interviewees, their needs, pains and hopes. Secondly, there was a discussion about their associations with the city of Riihimäki and the Museum as well as their experiences, likes and dislikes towards the Museum in general. They were asked about Museum's communication in general and they were requested to describe their personal dream museum and how the museum could help them to meet their needs.

All interviews proceeded in a conversational manner and a positive atmosphere. The confidential environment and good atmosphere helped to provoke more in-depth conversation so the interviewees feel comfortable sharing their personal insights. (Stickdorn et al. 2012, 162-163)

These interviews provided broad information about their lives, motivations and also thoughts and wishes about the Museum and the city of Riihimäki. The interviews revealed that the customers find the Museum's activities interesting and described them compelling and enjoyable. Those who were familiar with the museum liked especially the friendly atmosphere and described that visiting the Museum makes them feel good and relaxed. The opening hours appeared unclear and narrow and for some the Museum's vision and goals were vague. The Museum's neighbourhood was described as a hidden gem.

Stakeholder map

During the staff workshop stakeholders were listed and a stakeholder map was created. After the staff interview I asked the participants silently to write down to post-its both internal and external stakeholders and think which of these stakeholders are essential, important, or interesting.

After ten minutes of silent writing I asked participants to plot their post-its on a canvas and cluster the stakeholders in groups. At this point strong facilitation was needed. It wasn't clear how a stakeholder really is defined and who are the primary ones and how the stakeholders should be clustered and prioritized. Also stakeholders who weren't named but need to be involved in the project in some way were added to the stakeholder map.

task was 10 days and total 68 images were gathered. Instagram worked well in monitoring daily life. Attendees actively added images and text to the probe and found the data collection relevant. Instagram also offered significant differences to a paper-filling probe. The participants were able to do it real time and I could follow the data gathering daily. After gathering data I utilized affinity mapping and clustered the images and identified four themes; nature & gardening, playing, food, reading, and TV & sports.



Figure 11: Clustered data gathered by mobile ethnography (Järveläinen 2018)

4.2 Identifying problems and opportunities

In the second phase, *define*, insight gathered in the *discover* phase was analysed to understand core problems. It was about making sense of insights by looking across observations, identifying patterns, themes, and relationships within the data. The research data was synthesized to define design drivers which lead toward solutions. During the *define* phase insights were analysed and communicated by using affinity mapping, empathy mapping, and customer profiles.

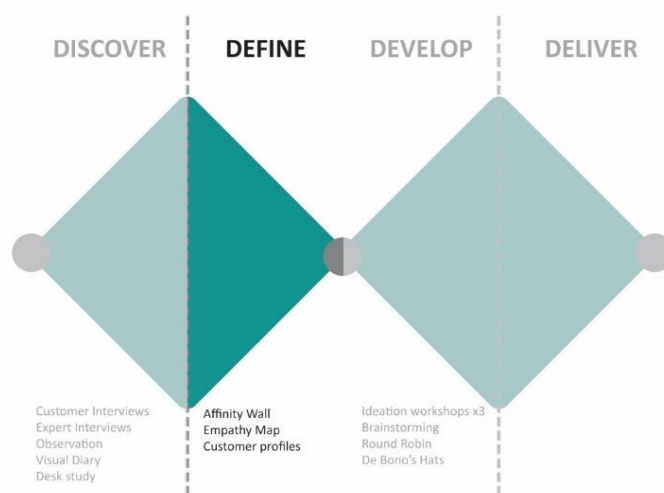


Figure 12: Second phase of the design process and utilized tools

Analysing research data

The gathered data must be analysed first and interpretations can only be made after that. (Eskola & Suoranta 1998, 150) Qualitative methods are used in this project because they aim to interpret and understand people's thoughts, perspectives, and personal experiences in different environments. Qualitative research is used when the research object is human and data is collected in real situations. (Hirsjärvi et al. 2010, 164)

Unlike qualitative methods, quantitative methods offer answers to explicit questions but do not give answers to why-questions or reveal underlying reasons behind the data. (Stickdorn & Schneider 2012, 121) Moreover, Polaine et al. (2013) argue that statistics are not very useful for designers because latent causes and in-depth understanding is not found in statistics. (Polaine et al. 2013, 39) Quantitative methods were not used in this project because by nature they do not fit in the framework and mindset of the project.

Making sense of the collected data requires seeing and discovering patterns, themes, categories, and relationships between the insights. It is important to find true motivations behind behaviour and understand the mindset of all stakeholders. The research data needs to be organized to find key insights and latent meanings within. Identifying key insights unveil new and surprising things and enable to see the initial problems from a new perspective. (IDEO 2011, 94)

Qualitative data analysis was carried out to examine the data from different perspectives. No interpretations were made at this point. Affinity mapping, empathy mapping, and customer profiles were used. Moreover, the interviewees' quotes were imported to an Excel document

according to the interview questions themes. In the end of the analysis, the most relevant insights were transformed into design drivers.

Affinity map

As a logical tool, affinity mapping was used to make meaning out of the research data in order to find interpretations. After conducting the interviews I listened to them a couple of times and picked the relevant insights and wrote them on post-it notes and on an affinity diagram. Post-it notes were clustered according to themes that emerged during the analyzing process.

Images gathered in mobile ethnography were also analysed and clustered by using affinity mapping.

Affinity mapping produced 10 groups of notes organised under five themes. Although the scope of the affinity mapping was framed by the research questions, new topics emerged from my analysis which I was not aware of before conducting the fieldwork.

Topics such as urban environment, identity, and community were relevant to how customers value their hometown. Milieu, atmosphere, emotion, and communication were the key topics related to the case organization.

Empathy map

Data gathered from interviews and mobile ethnography was synthetised with an empathy map. Participants' needs, attitudes, and behaviours were analysed and three profiles were identified; aesthetician, urban culture enthusiast, and communal.

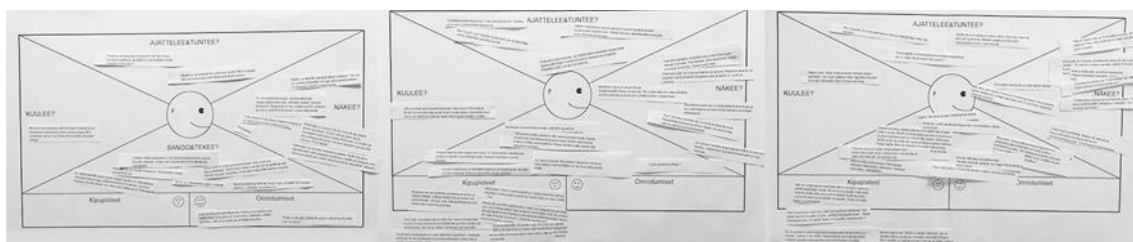


Figure 13: Data analysed with the empathy maps

Customer profiles

Deliberately I didn't use the traditional persona tool in this project. I decided that using personas wouldn't give a desired value at this early stage of the development process. I was also worried that personas would have too much power and narrow down the thinking in the

case organization which could mislead further development. I recommended the case organization to use persona profiles later when iterating and developing the concept.

In this case I find it more valuable to define loose customer profiles which were based on analysis described earlier in this chapter. They do not focus on who the customer is, but rather what they do and why they do it. Presenting subsets of the customers, these profiles can be called some kind of behavioural archetypes as they relate to the mindset and typical examples of customer behaviours.

After analysis three customer profiles were identified:

	Aesthician	Urban culture enthusiastic	Community person
Challenges	<ul style="list-style-type: none"> - Does not get enough information about Happenings, exhibitions etc. - Feels that there are not enough services needed (restaurants etc.). 	<ul style="list-style-type: none"> - Is afraid that Riihimäki regresses. - Currently not enough culture and incentives available. 	<ul style="list-style-type: none"> - Feels that Riihimäki lacks places to meet and socialize. - Feels at being at odds because would like to use services but cannot find suitable ones.
Needs	<ul style="list-style-type: none"> - Wants to have esthetic and spiritual experiences. - Attractive surroundings and atmosphere important. - Loves museums, flea markets etc. and Would like to visit them more often. 	<ul style="list-style-type: none"> - Longs for a lively city culture - Want the city to take a more active role in organizing and creating hype. 	<ul style="list-style-type: none"> - Wishes for more meeting places. - Wants to find and use services nearby. - Emphasizes the residents' active role. - Feels that Riihimäki can stand on its own feet only with the support of locals.

Table 9: Customer profiles

Design drivers

In many cases, organizations want to have quick solutions or new ideas to the challenges they face but human centered design process starts with questions, not answers. Attitudes, feelings, and behaviours are some of the key insights that drive towards problem framing. Framing the core problems is a crucial step that occurs only after understanding customers' needs. Finding root causes ensure that the project is focusing on right problems and thereby creating desirable and viable solutions.

To truly understand core problems requires trust to the process and patience before trying to solve them. In the beginning of the project framing the challenge was difficult. The case organization had some difficulties naming their problems or crystallizing the challenges. During the discover and define phases customer needs and organization context were understood and problems clarified.

In this project design drivers for the concept development are formed through key insights from discover stage and communicated with the affinity map, empathy map, and customer profiles. Five design drivers identified:

MILIEU	AESTHETIC	URBAN CULTURE	FOOD & DRINK	ACTIVITIES
<i>“I love the whole neighbourhood. This kind of areas is not in every town but here it has not been branded at all.”</i>	<i>“This may sound boring but it would be nice if there was be a cosy place where to could make appointments. That place should be easy to pop in and it would look cool and stylish.”</i>	<i>“It would be really nice if the city center would be lively. If only there was a place to go spend time. And a new cafe.”</i>	<i>“When I’m working outside my office I always have a problem where to go for a lunch and where to work at the same time.”</i>	<i>“If I could play some yard games there or other casual games I’d love to go there with friends.”</i>

Table 10: Design drivers with customer insights for concept development

4.3 Generating ideas and co-creating solutions

Gathering and analyzing data from interviews, observation and defining design drivers leads to the develop phase. This phase is about divergent thinking. Potential solutions to problems are created, prototypes are tested and iterated, and feedback gathered. (British Council 2005)

In this project, co-creating with customers was an essential part of the *develop* phase. Co-creation also fits the case organization’s mode of operation. Customers need to be involved in

a design process in order to meet their needs. Different people were involved in workshops than those who were interviewed. This offered a broader perspective and more in-depth insights.

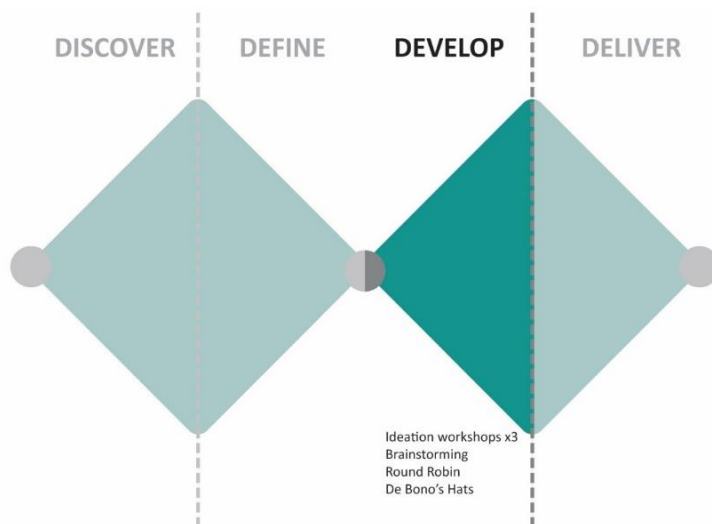


Figure 14: Third phase of the design process and utilized tools

First ideation workshop

I organized three different workshops to support creativity and divergent thinking in the initial stage of ideation. By building a deep and versatile collaboration between customers and the Museum, future problems and challenges are easier to resolve.

The first ideation workshop was organized in August 2018. The participants were 18 ninth grade pupils from Kara school. Teenagers are an important customer group for the Museum and I also wanted to involve a wider range of age groups in the development process. As in Finland pupils in schools are selected by their living area, a socio-economic variety exists which again widens the perspective of thinking. It was important to organize the workshop in a real context, in the Museum courtyard. I wanted the teenagers to become familiar with the Museum's neighborhood.

At the start of the workshop the goal and purpose of the workshop were clarified. I also wanted to highlight the workshop rules which included: 1. There are no bad ideas. 2. All participants are equal. 3. Quantity over quality is important when ideating. When working with teenagers a facilitator should allow creative thinking and encourage teenagers to express their own ideas, not judge them. (Nuorten Akatemia 2015, 5)

The workshop started with a warm-up task to get the energy level up and thereafter the whole group was divided into smaller groups of 4 to 5 people. Ideation focused on creating as

many ideas as possible. The first task was Yes, and... where the groups wrote down ideas related to design drivers. The purpose was to build on others' ideas by saying yes and improving this idea by adding one's own idea. After the first task each group had 2-4 different ideas and it was time to narrow down and select the best ideas for further development. The groups voted for the best idea. Each participant had two votes and after voting every group had one idea that they continued to develop. The participants had a short walk-through the courtyard and neighborhood in order to reflect the ideas and collect material for the second workshop. In the end of the workshop each group had a bunch of drawings, photos, and video clips which would be needed the following week in the second workshop.



Figure 15: First ideation workshop in action (Järveläinen 2018)

After a week, the second part of the ideation workshop was organized at the Kara school in Riihimäki with the same participants as the first workshop. The material ideated and collected last week was finalized. Leading the participants through this phase required patience and concentration. During the week, participants partly lost their enthusiasm for the project and they were more or less tired. I repeated the scope of the workshop and explained the goals. Groups worked with their ideas and chose methods to present their solution proposals. One group ended up making a video, three other groups made visual presentations. In the end each group had finalized their solution proposals and presented them to the other groups. The solution proposals created were *Ice-cream bar*, *Food market*, *Relaxing area*, and *Renovation*.

Second Museum staff workshop

At the second Museum staff workshop I presented the insight gathered and analysed in the *discover* and *define* phases and also ideas generated during the ideation workshops. After a general discussion I wanted to gather feedback and comments on four solution proposals created in the ideation workshops. I had noticed earlier that the staff wasn't comfortable to give direct feedback so I decided to use the Six thinking hats technique to gather feedback. In my previous projects I have learned, that it is a powerful decision-checking and feedback technique in group situations. It forces participants to move outside their habitual thinking style and look at things from different perspectives.

During the Six hats task the following points were gathered:

White; facts, figures, data. A cafe is needed. Current cafe space has no heating and it's quite cramped. The courtyard holds a parking lot for about 20 cars.

Red; emotions, feelings, and intuition. If a new cafe is opened, it might be a disappointment for the current cafe staff. It is good and refreshing to have a new operator. In general, it is important to renew and develop.

Black; judgements, difficulties, and threats. In the beginning it can be challenging to communicate with customers. Is the suggested organization capable to operate cafe and manage the whole process? Will there be enough customers?

Yellow; optimism and positive attitude. Good to have new activities in the courtyard which support the Museum's core operations. It is interesting to develop something new and have the possibility to employ disabled people.

Green; creativity, possibilities, and new ideas. Year-around services in the courtyard can increase the number of visitors at the Museum. Can the local Recycle center operate the cafe? Could there be an ice cafe or a sauna cafe?

Blue; control, broad viewpoint. Every organization involved needs to be responsible for their operations. One organization needs to manage the concept. It can't be the Museum because it lacks the resources.

The information gathered with the Six hats technique was helpful and supported further concept development. I found it to be a supportive method. When used alone it would not be enough.

Second ideation workshop

Developing solutions with the customers continued after the second staff workshop. Feedback from the staff was analysed and methods for the second customer workshop was chosen according to the analysis.

Ideation and building on others' ideas continued on September 2018 at the annual Riihimäki day festival. During the Festival in the Museum courtyard I presented the concept ideas created in previous workshops to inspire visitors to build on these ideas. I wanted a diverse group of people to have an opportunity to express their ideas and give everyone an equal voice. I encouraged visitors to contradictory thinking and to come up with new ideas. To make sure that the concept would please different customer groups it was important to involve different personality types, age groups, and genders. A total of 3240 visitors took part in the Festival. (Yli-Karhula 2018b. Pers. com.)

There was little risk that the loudest voices got more attention than the silent ones as people entered the workshop space individually at different times. I wanted to use a method that would support everyone to express their ideas and therefore I used the Round-Robin method. Unlike in the traditional Round-Robin task I set the initial ideas on templates. As there were four concept ideas (*Ice-cream bar*, *Food market*, *Relaxing area*, and *Renovation*) there were also four different templates for the participants to fill. The first task was to criticize the initial idea in silence and write down the critique on a template. After writing down the critique, the template was passed to the next person. Then he/she was asked to digest the initial idea and critique and develop an enhanced idea.

In some cases it can be a disadvantage that Round-Robin is not anonymous. Passing ideas around may restrain participants thinking because they do not want others to see what they have written. That wasn't a problem here because most of the people didn't know each other and they participated in the workshop anonymously. I think this method suited this case well. Many people weren't willing to talk and give honest feedback so silent writing enabled them to express their ideas freely.



Figure 16: Second ideation workshop during the Festival (Järveläinen 2018)

A total of 18 Round-Robin templates were done. After the workshop I summarized the data and concluded that eating, relaxing, and different activities were the most popular themes. (Appendix 3 & 4) Many participant mentioned that a cafe and activities are something they want to have in the area. However, they had doubts about a commercial operator succeeding. A renovation concept also inspired participants and there was lively discussion about the uniqueness of the Museum's atmosphere and neighborhood.

Solution proposals and the concept

This section describes the main elements of the solution proposals and a new concept for the courtyard of Riihimäki Town Museum. The concept was finalized after the last workshop.

As in many development projects the insight analysis during the *define* phase reveals root causes and development areas which were unknown and undefined at the start of the project. The case organization Riihimäki Town Museum is administered by the city of Riihimäki. During the analysis some development areas related to the city of Riihimäki came up. Even though this wasn't the original purpose of this project proposals for operational development areas for both parties were identified.

The themes related to the city were urban environment, identity, and community. The themes related to the Museum were milieu, emotion, and communication. Each theme includes challenges and solutions proposals which are justified by the customer quotes.

Proposals for operational development sections based on customers' experiences about city of Riihimäki:

	Urban environment	Identity	Community
Challenges	<ul style="list-style-type: none"> - There is no clear city center, residents do not experience that they live in a city with a proper center. - Structure of the city seems unclear. 	<ul style="list-style-type: none"> - Place of residents vs. identity to be a resident. - How communication supports residents' identity? - How municipal decision-making affects residents and support their identity? 	<ul style="list-style-type: none"> - Feeling of the community's vary a lot. - Lively and versatile urban culture is nonexistent. - There are not enough possibilities for communal interaction.
Suggestions for improvement	<ul style="list-style-type: none"> - Crystallize Riihimäki city strategy and vision; what does it mean when talking about city center of Riihimäki? - Strongly involve residents to development process on all levels. 	<ul style="list-style-type: none"> - Co-create identity with residents. - Transparent communication about actions and changes. - Supporting businesses and associations in developing services which support identity. 	<ul style="list-style-type: none"> - Creating bottom-up possibilities to improve community experience. - Utilize current positive community experience in communication. - Supporting businesses and associations to develop services which support community experience.

Table 11: Proposals for operational development sections based on customers' experiences about city of Riihimäki.

Proposals for operational development sections based on customers' experiences about Riihimäki Town Museum:

	Milieu	Emotion	Communication
Challenges	<ul style="list-style-type: none"> - Town Museum neighbourhood Rautatienpuisto (Railway Park) has not been utilized in the city's communication. - Despite the Museum central location it is not widely known. - Residents like the neighbourhood but do not remember it exists. 	<ul style="list-style-type: none"> - Current cafe in the courtyard building does not meet customer needs. - Exceeding customers' expectations can be challenging in a future. 	<ul style="list-style-type: none"> - The Museum's opening hours and events can be unclear for some customers. - Reaching new customers can be challenging.
Suggestions for improvement	<ul style="list-style-type: none"> - Exploit current good reputation and conceptualize it according to customer needs. - Engage Rautatienpuisto and Riihimäki Town Museum strongly to city's communication. 	<ul style="list-style-type: none"> - Develop a cafe concept that support the Museum offerings. - Develop the Museum's capabilities to create better customer experience. - Ensure the Museum has satisfactory resources to operate in a customer-centric way. 	<ul style="list-style-type: none"> - Improve signposts to the Museum. - Cross use communication materials between the City and the Museum. - Communicate in customer-centric not organization-centric way. - Clarify the city's communication management and develop metrics.

Table 12: Table Proposals for operational development sections based on customers' experiences about Riihimäki Town Museum

The final concept was crystallized based on the insight, analysis, and co-creation during this project. The concept for the case organization consist of two sub concepts – Old Riihimäki and Pesutupa (in English the Laundry).

As mentioned earlier the Museum is located in the Rautatienpuisto (The Railway Park). The customer insight revealed that the area is valued and many even called it a hidden gem. The Old Riihimäki concept was created to promote this existing beloved area. The concept

supports the implementation of the city's strategy and is one of the key messages in its' communication and branding. To communicate the concept, stories explaining the history of the area are created. Maps and signpost are updated in the area, at the Railway station, and along main roads. Benches, tables, plants and a barbeque are constructed. Sponsorship opportunities for local companies are also explored. The conceptualizing is operated by the city but it also needs a contributions from local associations' and businesses'.

Concept	Old Riihimäki
What?	<ul style="list-style-type: none"> • Conceptualize the Museum's neighbourhood to meet customer needs. • The concept is a concrete action when implementing the city's strategy.
How?	<ul style="list-style-type: none"> • Stories to explain history of the area and buildings, streets, and plants. • Maps and signpost updated in the area, at the Railway station, and along main roads. • Benches, tables, barbeque, and plants. • One of the key messages in City's communication.
Who?	<ul style="list-style-type: none"> • City of Riihimäki • Local associations • Local businesses
Benchmarks	<ul style="list-style-type: none"> • Fiskars Village • Telliskivi • Old Porvoo • Old Rauma

Table 13: Summary of the concept Old Riihimäki

To meet customers' needs is the Pesutupa concept created. Pesutupa is located in a barn in the Museum's courtyard. The courtyard together with Pesutupa make up a living room where people can enjoy themselves, relax, play games, and participate in various events. Pesutupa's services include a cafe serving lunch, a co-working space, game rentals, and a public sauna. The public sauna is a rental sauna where in addition to the history and stories related to the surrounded Museum, food and refreshments are available. I created a customer promise of Pesutupa: *Pesutupa is a cozy living room and cafe in the Railway Park. Pesutupa offers delicious food and snacks in a unique setting.*

Pesutupa is operated by the Museum and Rivakka which is the center for people with disabilities. In addition to Rivakka, some activities are organized by local associations. Pesutupa offers job opportunities for people with disabilities. Working at Pesutupa contributes to their independency and inclusion. In Finland services for disabled people are organized municipally.

According to national disability policy “the aim is to support a working and functional capacity of people with disabilities to cope with everyday life.” (STM 2018) Rivakka organizes services and support for people with disabilities according to the Social Welfare Act and the Disability Services Act. The idea is to promote participation of people with disabilities in co-operation with local communities and networks. The goal is to strengthen social skills and inclusion. Rivakka is a part of Social Welfare Services in Riihimäki. (Riihimäki 2018d)



Figure 17: The Museum’s courtyard – on the left the barn where cafe Pesutupa will be located and on the right the Main building (Järveläinen 2018)

Concept	Courtyard of the Museum (Pesutupa)
What?	<ul style="list-style-type: none"> • Pesutupa is a living room and cafe in the courtyard of Riihimäki Town Museum in Riihimäki Railway Park.
How?	<ul style="list-style-type: none"> • Cafe Pesutupa • Public sauna • Games, blankets etc rentals • Organizing activities • Daily operations are organized by people with disabilities
Who?	<ul style="list-style-type: none"> • Riihimäki Town Museum • Rivakka Center for People with Disabilities
Benchmark	<ul style="list-style-type: none"> • IPI Kulmakuppila (Cafe IPI)

Table 14: Summary of the concept Pesutupa

Once the concept was finalized, the project was presented to the Museum staff, the head of culture and wellbeing, the head of urban planning, and a planning architect from the city of Riihimäki. Together they can further support iteration and execution of the concept. In addition, management, development and details need be planned so the positioning of the concept amongst other services in the City can be defined.

5 Summary and conclusions

This last chapter summarizes the whole project including theoretical background, key insights from qualitative research and results. It evaluates the process, methods, and results as well as explores the value of the study and transferability of the results. Finally, it presents opportunities for further research and discusses the conclusions.

Summary

The purpose of this thesis project was to develop a new concept for the courtyard of Riihimäki Town Museum by focusing on human-centered approach.

The work was done by exploring the context and customer's expectations of how to spend their spare time in order to produce better insight on their lives through in-depth understanding. This allowed to co-create solutions which respond to the customers' demands. Another objective was to support the case organization to become more customer-centered by understanding and applying a holistic and human-centered approach.

The theoretical background was a selection of approaches, frameworks, and methods all of which more or less focus on human behaviour. The fundamental frameworks were design thinking, human-centered design, customer-dominant logic, co-creation, and service design. These were applied in practice during the development process. The methods and tools were chosen to support a human-centered approach and customer-dominant logic framework.

The empirical study part consisted of first three phases of the double diamond process model, *discover*, *define*, and *develop*. Moving from understanding to reflection and ideation. Solutions proposals and the concept for the case organization were made iteratively based on research data and analysis.

The first research question *What are people's latent needs and expectations of culture and leisure services?* was set to offer deep customer insight. It examined the customer's spare time habits and revealed their wishes on how to improve existing leisure services. Furthermore, it dealt with their aspirations related especially to the case organization. This qualitative part of the research was done in the *discover* phase. The research included observation, a stakeholder map, interviews, and visual diaries. Customer insight guided the whole design process and also offered knowledge to the case organization for their daily work, communication, and collaboration between organizational units.

The second research question *What are the elements of customer-centered solutions which also serve the organization's strategic goals?* aimed at combining strategy and design thinking in practice. Design thinking is an excellent approach for implementing strategy into practice. Answers to the above question together with the data gathered in the *discover* phase

provided a basis for the next phase, *define*. The data was analysed by applying affinity and empathy maps. After the analysis customer profiles and design drivers were defined.

The third research question *How to create customer-centered solutions?* explored the fundamentals of a human-centered design process. During the project empathy had a major emphasis on building and maintaining relationships with the stakeholders. To find answers to this question deep customer insight was gathered in the *discover* phase and two co-creative workshops were organized during the *develop* phase. In the first workshop the participants ideated solutions which were later used as a base for further development. The second workshop included different participants and the solutions resulting from the first workshop were iterated.

The fourth research question *What are the benefits of applying service design?* discusses and evaluates the methods utilized in this development process. The empirical findings revealed that service design as a methodology enabled deep understanding of the customers. Analysis of the service design methods applied and their effect on the development process were conducted parallel during the whole process. Due to the nature of service design tools and methods the development process was human-centered, collaborative, and iterative.

Reflection on the process and results of the development project

This section discusses how the design process proceeded and co-created concept meet the customer insight and five design drivers.

Public organizations have begun to understand the importance of innovation in their assigned tasks and problem solving. This might be one reason why they have started to apply innovative methods when developing new services, operations, and internal processes. (Collm & Schedler 2012) In this project the customer data was collected in four months by applying empathy, human-centered approach, and service design methodology. Solution proposals were co-created in three customer workshops over a three-month period.

In public sector development it is vital to break silos and shift focus from internal processes to wider perspectives. This offers an opportunity to operate in a human-centered way. The human-centered approach promotes collaborative methods such as service design and co-creation. When discussing the role of municipalities in co-creation, Tukiainen et al. (2015) argue that they should orchestrate co-creation in order to create and maintain sustainable ecosystems. However, the role of an orchestrator alone will not be enough in the future. To make the ecosystems sustainable, open data, collaboration, empowering stakeholders, and crowdsourcing are needed. (Tukiainen et al. 2015)

One important design thinking principle is collaboration. (Curedale 2013, 16) Therefore the empirical study methods used were co-creational. Co-creation allowed to achieve good results and it can be said that it suited this case well. This approach was also in line with the case organization's way of working. Through human-centered approach and co-creation a profound understanding of customers' lives was achieved. Customers were involved in the process as active co-designers and developed workable solutions. Co-creation with versatile stakeholders seemed to be time consuming but it was worth it. Feedback from the co-creation workshops was mostly positive. The involvement of different customers was extremely important as collaboration has never taken place in this scale before in the case organization.

As a design process model the double diamond was suitable for this project particularly in identifying and contextualizing problems and opportunities. Throughout the project it helped to structure thinking and it gave tools for improving the creative process and achieve real outcomes. The ideology, phases, and tools related to each phase were easy to communicate to the stakeholders.

Throughout the project I found the service design methods to be highly useful. The chosen tools were applicable in the thesis context. Especially interviews and co-creation workshops, just to highlight couple of the most valuable tools. The interviews provided in-depth understanding of the customers' world and helped to identify root causes behind the comments. They also revealed why certain issues have an impact on their experiences. The co-creation workshops enabled active input and provided valuable ideas for the final concept. Proper facilitation and scheduling were essential. My role was to ensure that the purpose of the workshop as well as all practicalities and goals were clarified.

After discovering and understanding problems in the *discover* and *define* phases, design drivers were identified to ensure that the project is focusing on finding the right solutions to the problems. Five design drivers were identified: Milieu, aesthetic, urban culture, food & drink, and activities. Once the concept was finalized, its compatibility to the design drivers was reviewed. The concepts seemed to match perfectly with the design drivers:

Old Riihimäki: Milieu, aesthetic, urban culture, food & drink, and activities

Courtyard of the Museum (Pesutupa): Milieu, aesthetic, urban culture, food & drink, and activities.

In the final presentation to the case organization, the concept was presented and discussed. Unfortunately, the Museum staff was slightly hesitant to give direct feedback about the project. After the final presentation I got feedback from other people who attended the presentation. They were very satisfied with the concept in general and how it supports Riihimäki strategy. The results were in line with the customer insight they had gathered

earlier. They stated that concept offers high value for them in their future development work.

Transferability of results

Transferability refers to generalization of results to other contexts and projects. This study was carried out as a single case study. A case study is a usual way to do qualitative research. Stake (2005) argues that a case study is a choice of what should be studied not a choice of methodologies. A case can be complicated or simple. (Stake 2005, 443-444) The context in which qualitative data gathering took place defined the data and contributed to the interpretation of data. Hence, generalization of the qualitative research is limited. The objective of the study was to explore the context and customers' expectations related to the case organization, not to create an overall generalization. In other words, provide in-depth understanding of customer experiences.

The concept created during the development project has potential for transferability to other projects or contexts. The concept itself is transferable. It is especially applicable in other similar contexts. For example, the operating model of the Pesutupa can quite easily be transferred to other public locations e.g. heritage organizations or institutions. The execution of the proposals for operational development sections are dependent on the current situation in the case organization.

Proposals for future research

The created concept is the first prototype, so in order to get feedback it needs to be tested with customers and other stakeholders. During the process the customers seemed enthusiastic to share their opinions and co-create. I encouraged the case organization to continue co-creation with stakeholders. In other words, as a next step and future research it would be interesting to proceed to the *deliver* phase which I consider one of the trickiest stages in the service design process. Even good design can fail in implementation so it is crucial to address enough internal resources to it. It would be fascinating to follow how the solutions are implemented and developed iteratively.

In addition to implementation it would be interesting to monitor how design thinking continues delivering value. A study how to utilize design thinking in building and implementing strategy would also be valuable.

Furthermore, the role of empathy in a design process would be an appealing research topic. Besides empathy's role one could learn how organizations might improve their external and internal processes by utilizing empathy.

Conclusions

As discussed earlier public sector is undergoing a historical transformation. Hämmäläinen (2015) argues that when speaking about wicked problems the public sector should adopt a role of the orchestrator. It should drive interaction, participation, and maintain dialogue between all key stakeholders. (Hämmäläinen 2015, 76-77)

In addition to the transformation of the public sector the role of the resident aka customer is also changing. Customers seek novelty and variety in their leisure experiences and therefore museums need to adopt more innovative approaches to attract diverse audiences. Heritage organizations such as the case organization compete with commercial leisure attractions e. g. retail and entertainment venues. Emphasizing customers and co-creation provides them a chance to differentiate and increase their audience. (Minkiewicz et al. 2014) It is vital that public organizations involve stakeholders into their processes. A human-centered approach and a design-driven culture place the customer in the center of development and ensure successful implementation of concepts.

The case organization has somewhat involved their customers but not in a large scale. Concepts and services are developed in silos throughout the main organization, city of Riihimäki, and customer segmentation is almost nonexistent. From a customer's point of view developing services in silos does not make sense even it may seem justified from an organization's angle. Polaine et al. (2013) state services which are designed in silos are experienced in silos and not as a holistic service. It is not enough that services are well designed, they should also be developed as a whole. (Polaine et al. 2013, 22)

Utilizing design thinking to improve an organization's capability improves also its ability to execute strategies. To execute a strategy requires engaging stakeholders, targeting accurately, and communicating clearly. Hämmäläinen et al. (2016) argue that a strategy turns into reality in customers' experiences. Emotions matter and play a key role when implementing a strategy. Implementing strategic goals are ultimately related to how people embrace and experience them. (Hämmäläinen et al. 2016, 225-226)

City of Riihimäki released their latest strategy in 2017. The strategy sets out priorities and a long-term vision and describes how it will be achieved. The strategy states that future is generated by encounters. The strategic goals are e.g. Riihimäki is a place for its residents' recreation and daily life and it has the most active and happy residents in the region. The city's flourishing cultural activities, sports facilities, and diverse education possibilities attract newcomers and improve residents' wellbeing. (Riihimäki. 2018b) In order to strengthen the implementation of the Riihimäki strategy, separate projects have been formed from policy programs and key projects of development. (Riihimäki. 2018c)

The concept is well in line with the case organization's strategy and also supports implementing the strategy on an operational level. Besides the concept, the identified customer needs were also mostly in line with Riihimäki strategy. Furthermore, I wanted to crosscheck that the concept met with megatrends.

Megatrends illustrate large, long-term phenomena which do not transform in short term and are often interlinked. The Finnish Innovation Fund Sitra's megatrends list has been annually published since 2011. These megatrends are based on long-term data analysis and interpretation of major development of trends. They help to anticipate the future and provide an interpretation of the direction of global change-related phenomena. The megatrend listing contains various phenomena that has already seen affecting daily lives, whole societies, and the future. (Sitra 2018)

It was compelling to crosscheck the megatrends, the case organization's strategy, and the concept. I found that they were in line with each other enabling the case organization to benefit from the concept when implementing their strategy.

Especially the following megatrends support the concept:

Strengthening local presence: Along with globalisation, local presence will become stronger with the help of new technological applications.

Emphasis on health and wellbeing: The scope of wellbeing covers an experience of inclusion, meaningfulness, and understanding own possibilities.

Emphasis on social capital: There is an emphasis on social capital, both from the viewpoint of well-being and from the perspective of working life. Social capital means social networks, and the trust. Social capital is formed, among other things, from civic engagement, voluntary work, networks and the support and trust received from them.

Culture of experimentation: Increasingly, products, services and methods are developed in an agile manner and iteratively. The direction can be quickly repositioned, and incompleteness is no longer regarded as a defect. (Sitra 2018)

Below is a summary and comparison of the concept, four megatrends, and the case organization's strategy.

Concept	Sitra Megatrends 2017	Riihimäki Strategy 2030	City of Riihimäki Key Projects 2017-2029	City of Riihimäki Political Programmes
Old Riihimäki Courtyard of the Museum (Pesutupa)	<p>Strengthening local presence</p> <p>Emphasis on health and well-being</p> <p>Emphasis on social capital</p> <p>Culture of experimentation</p>	<p>Recreation meets ordinary life</p> <p>Riihimäki has the most active and happy residents in the region. The cultural activities, sports facilities and diverse education possibilities attract newcomers and improve people's wellbeing.</p>	<p>Developing the city and cityscape</p> <p>Development plan for areas surrounding the railway station.</p>	<p>Thriving city centre and good connections</p> <p>Cityscape and cozyness to be improves.</p> <p>The urban structure renews and becomes more compact. An attractive environment for housing, business and leisure.</p>

Table 15: Summary of the solutions and how they're connected to megatrends and the strategy of the city of Riihimäki. (Riihimäki 2018b; Sitra 2018)

Based on the findings from the empirical part of my study atmosphere is one of the key insights when talking about the case organization. Customers described the location, atmosphere, and spirit to be special. Value formation is a mental and emotional process and it is formed in multiple visible and invisible spaces. (Voima 2010) Norberg-Schulz (1980) argues that the spirit of the place occurs when people have a good relationship with the surroundings in a psychological and physical sense. He introduces a term Genius loci which refers to a location's distinctive atmosphere and a spirit. (Norberg-Schulz 1980, 10-11) It can be concluded that Genius loci is a comprehensive feature and asset of any place and hence also the case organization.

In conclusion, the public sector has a focal role when talking about value co-creation and value formation. Government and municipalities have a once in a lifetime opportunity to utilize collective creativity in their transformation. This would lead to concepts which are implementable and form value. Concepts that have adopted and understood real customer needs can give a new meaning into a person's life.

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Appendix 1: Example of a customer interview guide

1. Opinnäytetyön ja projektin tavoitteet
2. Kerro lyhyesti kuka olet?
3. Kerrotko mitä teet työksesi, millainen on työpäiväsi?
4. Miten ja missä vietät vapaa-aikaasi? Mitkä asiat ovat sinulle tärkeitä?
5. Minkälaisia mielikuvia sinulle tulee mieleen Riihimäestä? Mistä pidät, mistä et pidä?
6. Mitä Riihimäki merkitsee sinulle?
7. Onko Riihimäen kaupunginmuseo sinulle tuttu? Miten?
8. Voisitko kertoa syitä miksi käyttäisit/et käyttäisi Riihimäen kaupunginmuseon palveluja?
9. Minkälaiset asiat mielestäsi parantaisivat Riihimäen kaupunginmuseota?
10. Jos olet huomannut Riihimäen kaupunginmuseon viestintää, kuvailenko mitä sinulle on jäänyt mieleen ja mitä mieltä olet viestinnästä?
11. Millainen olisi ”sinun” Riihimäen kaupunginmuseosi? Mitä kertoisit ystävällesi Riihimäen kaupunginmuseosta?
12. Miten kehittäisit Riihimäen kaupunginmuseon aluetta/miljöötä?
13. Mihin tarpeeseen/”ongelman” ratkaisuun voisit käyttää Riihimäen kaupunginmuseon aluetta? Voisiko kaupunginmuseo auttaa sinua joissakin asioissa?
14. Terveisesi Riihimäen kaupungin kehittäjille?
15. Tuleeko teille mieleen jotain mitä haluaisit vielä kertoa?

Appendix 2: Example of an expert interview guide

1. Opinnäytetyön ja projektin tavoitteet
2. Esittely: Kerro lyhyesti kuka olet ja mitä teet työkseksi? Kerrotteko taustaa museon toiminnasta ja vaiheista viime vuosien aikana? Minkälaisia tavoitteita museolla on tulevaisuuteen liittyen? Ketkä ovat keskeiset asiakasryhmänne?
3. Haasteet: Mikä on haasteellisinta työssänne? Mistä olette saaneet negatiivista palautetta? Mitkä ovat olleet suurimmat epäonnistumisenne viime vuosina? Miksi? Miten pyritte ratkomaan haasteita? Minkälaista tukea olisitte tarvinnut?
4. Haaveet ja toiveet: Mikä tekee työpäivästänne onnistuneen? Miksi? Kerrotteko toiveistanne ja unelmistanne museon piha-alueeseen liittyen? Miksi juuri nämä haaveet ovat tärkeitä? Miten näette museon vuonna 2030?
5. Onnistumiset: Mitkä ovat mielestänne tärkeimmät onnistumisenne? Mistä asioista saatte eniten positiivista asiakaspalautetta? Mitkä asiat helpottavat työtänne?
6. Mitä hyötyä museon konseptoitu piha-alue toisi asiakkaillenne? Entä museolle ja kaupungille? Miksi? Tuleeko teille mieleen vastaavia kehitysprojekteja muissa museoissa?
7. Muuta: tuleeko teille mieleen jotain mitä haluaisitte vielä kertoa?

Appendix 3: Solution proposals and Round Robin templates

JÄÄTELÖKIOSKI

Kritiikki; tämä ei tule onnistumaan, koska... Asiakkaan/kaupunginmuseon/Riihimäen kaupungin kannalta huono, koska...?	Paranneltu ratkaisuehdotus, kritiikki huomioon ottaen.
Sijainti on vähän syrjässä, muun toiminnan puute.	Opastekylttejä selkeämmäksi, hyvää mainontaa. Jos olisi leikkipuisto tms niin toisi kävijöitä.
Vaatisi hyvän ja sitoutuneen toimijan joka olisi kiinnostunut tekemään jäätelöä vain yhteen paikkaan.	Tulisin tänne jäätelölle koska missään muualla ei saisi samaa jäätelöä kuin täällä.
En tulisi tänne jäätelölle kun kioskki olisi sen verran syrjässä.	Riihimäen jäätelökioskit ovat useimmin suljettu. Jos tämän kioskki olisi joka päivä varmasti auki niin tällöin tulijoita olisi varmemmin.

REMONTTI

Kritiikki; tämä ei tule onnistumaan, koska... Asiakkaan/kaupunginmuseon/Riihimäen kaupungin kannalta huono, koska...?	Paranneltu ratkaisuehdotus, kritiikki huomioon ottaen.
Ei sovi ympäristöön, ei "tunnu museolta	Vanhaa voi kunnostaa, mutta ei uutta tilalle!
Moderni ilme ei sovi tänne	Remontti ideana hyvä -> pitää pysyä samanlaisena kuin nyt, ei rajuja ulkonäkömuutoksia.
Riihimäki on ollut lasikaupunki, mutta tämä lasivitriniikin on jo mennyttä aikaa. Sopisi väistötiloiksi, kun vanhaa taloa korjataan.	Korjataan vain vanhaa niin, että se pysyy pystyssä
Vanhat rakennukset kertovat paikkojen historiasta	Rakennetaan uusi moderni museo muualle Riihimäelle
Museo on juuri hyvä sellaisena kuin se on. Kokonaisuus eli piha, rakennukset ja koko alue. Moderni ei kuulu tälle alueelle.	Pidetään nykyisellään ja kunnostaminen tehdään niin, ettei rakennus pääse rapistumaan.
Vanha rakennus säilytettävä, uusia lasisia rakennuksia saa rakennettua mihin vaan eikä ne erottaudu muista.	Museon alue on hienoin paikka Riihimäellä ja rakennusta remontoitava vanhaa kunnioittaen

Appendix 4: Solution proposals and Round Robin templates

RENTOUTUMINEN&SEURUSTELU

Kritiikki; tämä ei tule onnistumaan, koska... Asiakkaan/kaupunginmuseon/Riihimäen kaupungin kannalta huono, koska...?	Paranneltu ratkaisuehdotus, kritiikki huomioon ottaen.
Miten riippukeinujen sun muiden lainaaminen hoidetaan.	Hienoa saada uudenlaista toimintaa museoalueelle. Tarvitaan paikkoja missä voi rentoutua luonnon helmassa. Riippukeinut jne voisi hakea lainaksi kahvilasta. Ja ihmiset voi tulla omien riippukeinujen kanssa ja ripustaa niitä pihalle.

RUOKAMARKKINAT

Kritiikki; tämä ei tule onnistumaan, koska... Asiakkaan/kaupunginmuseon/Riihimäen kaupungin kannalta huono, koska...?	Paranneltu ratkaisuehdotus, kritiikki huomioon ottaen.
Rahoitus? Kunnalla ei varaa, löytyykö muualta kiinnostusta? Asiakkaat?	Jos laadukasta ruokaa&vaihteleva ruokalista -> brunssi esim.
Vetovoima ei riitä (pelkkä ruoka) tuomaan porukkaa.	Ruoka: Vaatisi oheishjelmaa, esim. leikkipaikka/puisto lapsille. Leikkijät ovat aina nälkäisiä.
Kukaan ei tajuaisi tulla tänne.	Tulisi olla laaja toimijaverkosto, jotka kaikki panostaa markkinointiin. Kaikkien tulisi olla paikallisia, esim. Pientuottajia ja luomu.
Haasteellista voi olla kahvilan asiakasvirrat. Lisäisi kilpailua jo olemassa olostaan taisteleville yrityksille. Alueelle ei ole riittävää kyltitystä, mainostusta eikä parkkipaikkoja.	Työllistettäviä/harjoittelijoita apuun. Katettu tapahtumalava, jonka tapahtuman houkuttelevat asiakkaita. Viitoitus kuntoon.
Jos kahvila/ruokapaikka ulkona niin on ilmojen armoilla, tilat rajalliset ja vesi pitää hakea museorakennuksesta.	Sää-riski on muuallakin ja muissa tapahtumissa. Paikka on idyllinen ja kaunis, että sillä on jo arvo sinänsä. Ruokamarkkinoilla tulisi olla joku spesiaali "nimikotuote", jonka vuoksi ihmiset tulisivat uudestaan ja toisivat muitakin. Lisäksi pitäisi yhdistää muihin tapahtumiin esim. Pilates, jooga.