

Designing Brusko Concept

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<p>The main purpose of the thesis is to develop a new service concept for a small brewpub with craft beer and bruschetta as its core elements in the Helsinki area: Brusko – Birra & Bruschetta. The concept was developed by the author and represents a new approach in hospitality in Helsinki. In fact, this type of offering is not present in the Finnish Capital.</p> <p>The theoretical part of the thesis explores the history and tradition of the bruschetta providing a comprehensive knowledge of this particular recipe, starting from the origin of its name and its regional differences, to more contemporary takes and variations of the bruschetta.</p> <p>An introduction to craft beer with a chapter dedicated to Italian beer, the brewing process and an analysis of current trends complements the thesis, allowing for a deeper understanding of beer as a whole.</p> <p>In the last theoretical chapter, the Service Design process is introduced. Various tools and exercises are analysed to showcase their use in creating a brand-new concept for an old and traditional cuisine such as the Italian one.</p> <p>Part of the Service Design process, a quantitative research was conducted in order to assess the likeability of the concept. In the form of an online questionnaire, the research helped in achieving a good understanding of potential customers in the greater Helsinki area. The response analysis further showed the potential of this concept and helped fine-tuning the experience at Brusko.</p> <p>The empirical part consists of the actual designing process, where some of the Service Design tools are put into practice and applied to Brusko concept. The above-mentioned quantitative research allowed to gather the raw data, that was eventually channelled towards the concept using Customer Personas. A brainstorming session highlighted the best ideas, that were eventually included in the remaining tools later introduced such as Service Blueprint as well as Business Model Canvas, both critical in the rendition of the concept from the perspective of all stakeholders.</p> <p>The outcome of the process here represented allowed the author to validate the concept, thus showcasing the reasons why craft beer and bruschetta are the two core items chosen for Brusko.</p>	
Keywords Brusko, Craft beer, Bruschetta, Helsinki, Service Design	

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1 Introduction

Helsinki's restaurant scene offers a large variety of choices in the Food and Beverage sector as there are many different types of food from many different countries for customers to choose from. Among these numerous restaurants, we start to see very specific cuisines. In most cases, these cuisines represent a specific area or region of a country. This is also a global trend which is strongly affecting the restaurant business.

A positive implication of this is represented by the fact that customers learn the typical dishes of a restricted area and they learn more about the culture of a specific country. In this matter, Italy is a great example. How many times have we heard of "Italian restaurant" even though there is no such a thing as "Italian food"? As stated by Frank Jacobs, Italian food does not really exist. Italian food as a unified group exists only outside of Italy (Jacobs 2018).

As mentioned above, finding different cuisines in Helsinki is rather easy, and authentic Italian food is available at several locations. However, in the author's view, no existing enterprise is currently providing the atmosphere and ambience that Brusko is going for. A social space, somewhere to relax and entertain, Brusko aims to introduce the Italian pace.

"Life is less hurried in Italy. People don't rush around with to-go cups of coffee, but rather sip their espresso at the "bar" (aka coffee shop). Meals tend to linger, whether they be at restaurants or at home. Pedestrians tend to meander. There's significantly less emphasis put on being on time -- rather, the emphasis falls on how that time is spent." (Miller 2017)

The aim of the thesis is to create a new service concept for a small-sized brewpub virtually located in the Helsinki Metropolitan Area, with craft beer and bruschetta at its core. Through this work, the author seeks confirmation of the fact that the concept would indeed work and be well received in Helsinki, ultimately supporting the author's idea that this type of establishment is not yet widely available and thus proving the concept valuable.

Beer and bruschetta, whose qualities are later described and analysed throughout the thesis, were chosen as protagonists to represent great taste found in simplicity. Both centuries-old recipes, they find in versatility their common denominator. The choice behind these two particular products lies on the fact that they both provide a great amount of variety within, effectively expanding the range and proportion of the offering.

Through a study of Service Design, it was possible to develop ideas and solutions tailored exactly for this specific concept. Based on the results of the quantitative research conducted, it was possible to define the customer base and their view towards the core items in the offering. Service Design tools were then applied to further refine the concept and visualize its functioning.

The design process for the creation of Brusko is here reproduced, covering 3 of the 4 stages of the Service Design process. The work focuses on the Research, Ideation and Prototyping phases. The fourth and final phase, Implementation, is not taken into consideration, as the objective of the work is to ultimately test and prove the likeability of the concept, and a physical implementation of the concept is not yet contemplated by the author.

Focusing mainly on the service, some aspects of the physical premises of Brusko such as floorplans, schematics, permissions and other bureaucratic documents are not addressed as, in the author's view, they represent important details that would otherwise shift the attention away from the core items of Brusko here discussed.

Divided into two parts, the theoretical side of the thesis explores the bruschetta as a versatile food item, and craft beer as a trend that is, in the author's perspective, effectively improving and adding to consumers' knowledge of beer thanks to its wide variety and availability. Service Design is introduced to provide an understanding of the process and tools used to achieve the service concept for Brusko, ultimately showcased in practice in the empirical side of the work, final part of the thesis.

2 The bruschetta

With recipes older than Rome, Italian cuisine is one of the better known worldwide (Camillo 2006, 25). The Italian culinary tradition developed through the centuries, and it is very diverse within each region and province. What is possible to taste from north to south is radically different, proof of the long history of the country.

Italian traditional food is however quite simple. Good quality ingredients usually overtake any complex cooking process, “quality over quantity” is in fact one key aspect of Italian cuisine in general. In the rural areas, farmers had to make the most of what they had, and developed ways to reduce waste whilst creating delicious recipes falling under the category today known as “poor kitchen” (Eataly 2017). A roasted slice of bread, lightly brushed with garlic and topped with olive oil, salt and pepper becomes the perfect base for a great appetizer.

In this chapter, the origins of the bruschetta and its regional differences as well as some contemporary examples are showcased to provide a better understanding of the versatility of this simple yet variegated recipe.

2.1 History and regional traditions

Examples of bruschetta date back to the Roman Times, when bread was used to taste young olive oil produced by the farmers. Today available throughout the Italian peninsula, the bruschetta as we know it originated in the area between Tuscany and Lazio regions, with some differences in name and recipe as it spread across central and southern Italy.

Just like almost every dish in Italy, Bruschetta is considered a “poor dish” with no noble origins. As a snack or a meal proper, it fed farmers for many centuries and provided a solution to salvage bread that had gone stale. The origins of bruschetta are uncertain as historians are still debating whether it is coming from the Etruscans or the Ancient Romans (Kern 2015).

Indeed, many believe that it was the Etruscans who began dressing with olive oil their bread while occupying the land between the regions of Lazio and Tuscany. The recipe has changed during the centuries and today tradition calls for brushing it with a clove of garlic and adding some olive oil on each slice. As variations came along we started to see different types of dressing, the most popular one being the tomato bruschetta.

Legend has it that the farmers working in the tomato fields after its introduction started adding this ingredient to slices of stale bread (Perasso 2013), possibly to add value to their snack.

Essentially the same recipe, the bruschetta is often addressed in different ways depending on the geographical location in the bel paese: in the Calabria region, for example, “fedda ruscia” is the translation from the dialect for “roasted slice”. In the Piedmont region the bruschetta is also known as “Soma d’aj”, main difference being that the tomato here is a spread paste, rather than cut in bits (Piedmontcooking 2016). Called “fettunta” in Tuscany, this variation calls for the use of the traditional saltless bread (“pane sciocco” or “silly bread”), particularly useful to appreciate new batches of olive oil around the month of November (TasteAtlas 2020).

However unclear the history behind the bruschetta might be, its qualities as comfort food with simplicity as its strongest asset are apparent. Just like in the past, bruschetta is beloved for its simple deliciousness conveyed with high-quality and yet affordable ingredients (Perasso 2013).

2.2 Example recipes

The bruschetta is an extremely versatile recipe that could be easily topped with any type of flavour. Regional and seasonal variations are easily available, where different kinds of cheese, vegetables and cured meats are mixed to create the perfect balance. Some slightly more adventurous recipes are often found, and could surprise for the unusual combination of their ingredients: caramelized figs & goat cheese, lard & chestnut honey or prosciutto & melon are three out of infinite possibilities (Taste Magazine 2019).

The classic bruschetta, perfect as an appetizer, includes chopped tomatoes mixed with basil and a generous amount of olive oil, salt and pepper balancing the taste. The preferred bread is rather rustic and cut in fairly thick slices. Once roasted, it is enough to lightly brush the slices with a clove of garlic and top up with the tomato and basil.

As previously mentioned, the versatility of the bruschetta allows for an unlimited variety of combinations. Replacing the tomato with mushrooms, and the basil with rosemary, oregano and thyme will deliver a radically different experience. Similarly, local and seasonal ingredients can be mixed to showcase a particular recipe tailored for an occasion.

3 Craft beer

The brewing process developed across the centuries to become a relatively simple one. Beer production relies on four key ingredients whose combination bring different beer styles to life. The key ingredients needed to brew beer are water, malted barley, hops and yeast (Willaert 2006).

According to locality and tradition the brewing process can vary significantly. Not only the ingredients used, but also the fermentation methods, the hopping, the cooling and the maturation are achieved in several different ways, allowing brewers to yield very diverse products with similar raw material. The brewing equipment is also quite diverse in terms of shapes and sizes, and it goes without saying that the larger the production, the larger and more expensive equipment will be when compared to the systems used by microbreweries, brewpubs or homebrewers.

For the sake of clarity, a distinction has to be made between craft beer and what is commonly called “big beer”, that is industrial, commercial beer: craft beer is brewed by small and independent brewers (Brewers Association 2019), whose production is very often limited according to local regulation. Above said limits, breweries are considered industrial enterprises and will be therefore considered as different types of companies.

Smaller breweries and craft beer came on the rise in the recent years, gradually securing a good amount of market share. Craft beer appreciation grew to the point where larger industrial beer companies decided to start producing what is called, adding to the confusion of most, “crafty” beer (Birramia 2019). That is to say different styles of beer produced by large beer companies in order to “win back” the market they lost, this way confusing the final customer. For this reason, in order to safeguard craft brewers and their customers, several brewers’ associations around the world instituted ways to prove their independence in the attempt to clear at least some of the confusion that was created.

In Italy this was achieved in 2018 by Unionbirrai, the Italian Brewers Association (Unionbirrai 2019).

In the following chapters the brewing process is described to allow for a basic understanding of the necessary steps to produce beer. Supporting the second part of the thesis, chapters about Italian beer and current trends enforce the author’s idea that Italian-style beer is indeed flourishing and currently missing from Helsinki’s beer scene.

3.1 The brewing process

The brewing process takes place in 6 or more steps to be followed precisely and meticulously, temperatures and measurements are to be registered at several stages to ensure the beer is in the right parameters as per recipe.

The combination of different kinds of malts, in fact, not only affect the taste but also the clarity and color of the beer. The Ph and water profiles are carefully analyzed and tweaked by brew masters in order to reach the required target for the specific recipe; the hops are used in multiple stages of the process to deliver the bitterness and aroma to the beer, allowing for great diversity in the glass.

It is important to consider that the brewing process is rather complex at the chemical level, and the composition of each element is key to the final quality of the beer. The main stages of the brewing process are analyzed, the specific formulas describing the chemical reactions in the beer before and after fermentation are intentionally left out by the author.

- Milling and malting: Malting is the process of preparation of the grains to create malt. In this first phase the grains are milled at a specific thickness forming the "grist", which is then moved into hot water for the mash. This process allows for the extraction of sugars from the starches in the grist.
- Mashing and lautering: In this phase the grist is kept in hot water for approximately 1 hour to allow the starches to turn into sugars. At the final mashing temperature, the starches are converted and the amount of fermentable sugars is fixed. The spent grains are then removed through the filtration process called "lautering". The liquid product of the process, known as "wort", is essentially unfermented beer.
- Brewing: As the wort is boiled for 1 hour or more, the hops are added at specific intervals in order to give the desired bitterness and aroma to the beer. In this phase a number of chemical reactions occur: sterilization of the wort and coagulation of the proteins happen during the boil, effectively designing the beer's final taste. After the wort is cooled down to the appropriate temperature, it is filtered to the fermentation vessel.
- Fermentation: Fermentation is a critical phase of the brewing process, here yeast come into play to convert the sugars in the wort into alcohol. The fermentation process lasts usually about 2 weeks and is carried out in 2 separate fermentation vessels. After the first week of fermentation, in fact, the brewer is still able to modify the final product by adding for example fruits or additional hops as per recipe requirements. Once the second fermentation is complete, the beer is considered ready for ageing and maturation.
- Conditioning, filtration and packaging: at the maturation phase the beer is stored, and the taste and aroma develop. The beer is filtered one last time before packaging in order to clarify the end product and avoid sediments, then some sugars are added to the bottles, cans or kegs for carbonation. Depending on the size of the

operations, ageing and maturation may occur in different types vessels such as wooden barrels, stainless-steel tanks or kegs, if not directly in the bottle.

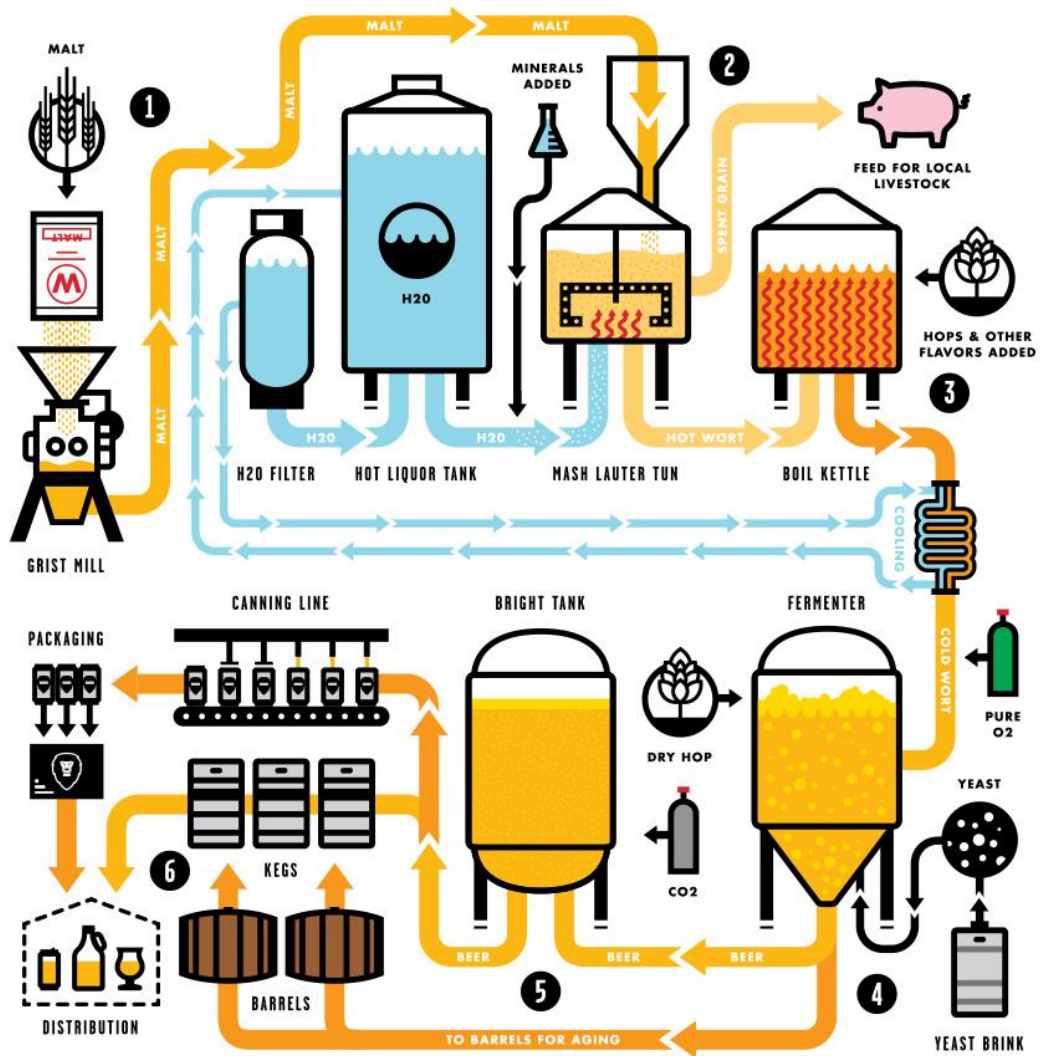


Figure 1. The Brewing Process (Aslan Brewing Co. 2020)

3.2 Italian beer

Due to its long tradition in winemaking, Italy is mostly referred to as a “wine country”. Universities throughout the peninsula offer courses and master’s degree programmes in Viticulture and Enology Sciences, proof of the presence and importance of wine in Italian culture. However, beer is nonetheless extremely popular and has been brewed commercially since the 1800’s (Bressi 2015).

Peroni, Moretti and Menabrea area among the most popular Italian commercial beers and all fall under the category of Pale Lagers. Rather dry, clean and crisp, this style of beer is an international standard and can be found in infinite iterations throughout the world

(Nuttall 2018). With a malty character and rather “easy” and uncomplicated taste, pale lagers pair well with all foods.

Although commercial beers have been brewed for a very long time already, the Italian craft beer movement is still rather young with the first microbreweries opening around 1996, year in which homebrewing became allowed in Italy. The lack of actual tradition in craft beer, when compared to for example Belgium or Germany, allowed Italian brewers to experiment freely and without any restriction in recipes and processes.

While there is no official Italian style beer yet, over the years Italian brew masters came up with radical recipes that utilize alternative raw materials such as rye, oats or buckwheat just to mention a few. Barrel-aged and fruity beers are now becoming more and more available, and an “Italian style” is actually emerging: the IGA (Italian Grape Ale) is a type of beer that falls under the fruity beer category, and was “officialized” by the Beer Judge Certification Program (BJCP) in 2015.

“Produced by many Italian craft breweries during the last years, it represents a communion between beer and wine promoted to the large local availability of different varieties of grapes across the country. They can be an expression of territory, biodiversity, and creativity of the brewer. Normally seen as specialty beer in the range of products of the brewery.” (BJCP 2015)

Through Italian Grape Ales and several awards at international level, such as 19 gold medals at the European Beer Star competition in 2018 (The Italian Craft Beer 2018), Italy is slowly starting to make a name for itself in the craft beer industry and it looks like it might add to the international scene thanks to the Italian brewers’ creativity.

Within the past 10 years or so, Italy has seen an incredible growth in craft beer production and consumption (Pazzano 1029), with microbreweries opening in all regions and delivering very interesting brews often characterized by innovative approaches to more classical beer styles. It is safe to say that, for being a wine country, Italy is doing something right with beer, and with enthusiastic brewers continuously improving their offering it is quite possible to see an official Italian-style beer shaping up in the near future.

3.3 Trends

Just like any other product, fashion or architecture, food or music, also beer is subject to trends: if a few years ago it was much harder to find much more than the usual commercial lager, in the recent years the market grew exponentially, and it is now possible to pick from a much greater selection of beers both national and international.

The massive growth in craft beer allowed consumers to develop a specific taste to many different beer styles, ultimately adding to the beer culture of a country. It is safe to assume that many started enjoying beer only after being introduced to craft beer, as there is a lot more to be found nowadays.

One particular style that benefited the growing in popularity of craft beer is without a doubt India Pale Ale (IPA). Bitter and very hoppy, IPAs are nowadays considered a must in any bar around the globe. Likely due to the radically different taste profile compared to commercial beers, IPA consumption skyrocketed since craft beer revolutionized the market. According to Andy Sparhawk, IPA is in fact “synonymous with the craft beer revolution” (Sparhawk 2016) and seemingly not stopping anytime soon with different varieties such as hazy and juicy IPAs being created frequently.

Sour beers styles, such as Lambic and Gose, have seen an important yet slow increase in popularity, and their rise is expected to keep growing (Swartz, 2020). Traditionally brewed in Belgium and Germany, sour beers’ particular taste conquered beer connoisseurs world-wide, and will possibly become more and more popular in the future, for some representing the next IPA. (Watson 2015)

The above-mentioned IGA (Italian Grape Ale) will possibly be enjoyed everywhere, as Brut IPAs and other wine-forward styles will be released in the near future. Different varieties of yeast are in fact being experimented with, creating an interesting style of beer that blurs the line between beer and wine (Cappiello 2019).

4 Service Design

Defined as “a practical approach to the creation and improvement of the offerings made by organizations”, Service Design is applicable to both tangible products as well as intangible services. Through a series of activities and practices, Service Design allows to “create and orchestrate experiences that meet the needs of the business, the user, and other stakeholders” (Lawrence 2019).

In their book “Service Design for Business”, Flu, Reason and Løvlie highlighted three trends that helped the growth and spread use of Service Design, justifying the need of Service Design more than ever before. These trends are of economic, social and technical nature, and all connect to reveal how, as “Services have the additional benefit of supporting customers to get the best from products and drive loyalty” (Flu & al. 2015), consumers develop higher and higher expectations towards those services and products, thus creating a new need for well-designed experiences.

Technical advances changed the way we all interface in some aspects of our daily lives, in many cases reducing the interaction between people and thus automating some processes that before the digital era were handled otherwise. While this change created value in a way, it also removed the human touch in another, however “Service design offers tools to domesticate and humanize technology” (Flu & al. 2015).

As mentioned above, Service Design is applied to a wide variety of products and services with the goal of facilitating the end user and optimize the processes in which all stakeholders are involved, ultimately solving a given problem. Moreover, Service Design can be seen as a mean to improve and shape customer behaviour in key aspects such as well-being and sustainability (Toivola 2018), Service Design is therefore to be regarded as an important and powerful tool.

A key aspect to be considered is what differentiates Service Design from other forms of design, often confused and interchanged. For example, UI- (User Interface) differs from UX (User Experience) Design in that, although both defining a connection with the user, UI Design serves the purpose of improving usability of a digital product or service. Usually referred to in a digital form as well, UX Design takes into consideration more aspects of the User Experience overall, and handles all interaction between user and service provider (Lamprecht 2020).

Service Design is otherwise to be regarded as “a multi-disciplinary platform of expertise”, through which is possible to create and optimise a concept in all its aspects, allowing for the satisfaction of the needs of both customer’s as well as service provider. (Moritz 2009, 40.). With a number of tools such as Service Blueprint or Business Model Canvas, later described and applied to Brusko’s concept, it is possible to visualize the relation between front- and backstage, providing the big picture to designers from all perspectives.

In this chapter the process through which designers go and the tools they use in Service Design are introduced and analysed in order to deliver a better idea of the concept development for Brusko.

4.1 The Service Design Process

A human-centered and collaborative effort, designing a service is a process that involves adapting knowledge to create anew or improve an existing concept. As explained in “What is Service Design?” the approach may vary greatly according to the final goal of the designers (Lawrence & al. 2019). Designing a physical or digital product or service, in fact, entails the use of different methods and different tools. For however the process might differ, it is possible to divide it into at least four phases: research, ideation, prototyping and implementation.

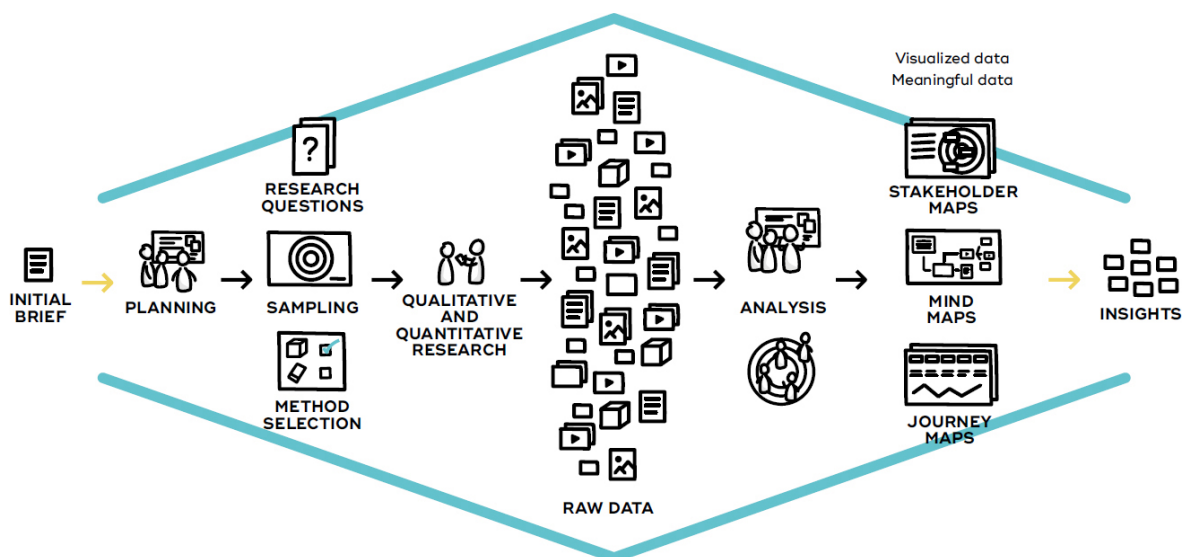


Figure 1. Research process (Stickdorn & al. 2018)

As shown in figure 1, the research phase serves the purpose of gathering data and analyse it to develop new ideas. Often using both quantitative and qualitative methods, through research designers can “understand people and their behaviour in relation to a service or product, whether physical or digital” (Lawrence & al. 2019).

Some tools used during the research phase include for example ethnography and interviews. These types of observational exercises help gathering amounts of raw data that can be translated into valuable insights. Creating Personas is a great tool to conveniently group together information based on larger segments, thus allowing to shape a service or a product around the archetype of a customer or user rather than solely on raw data. Similarly, Journey maps allow for a depiction of the concept from several points of view, allowing for a deeper understanding of the problem.

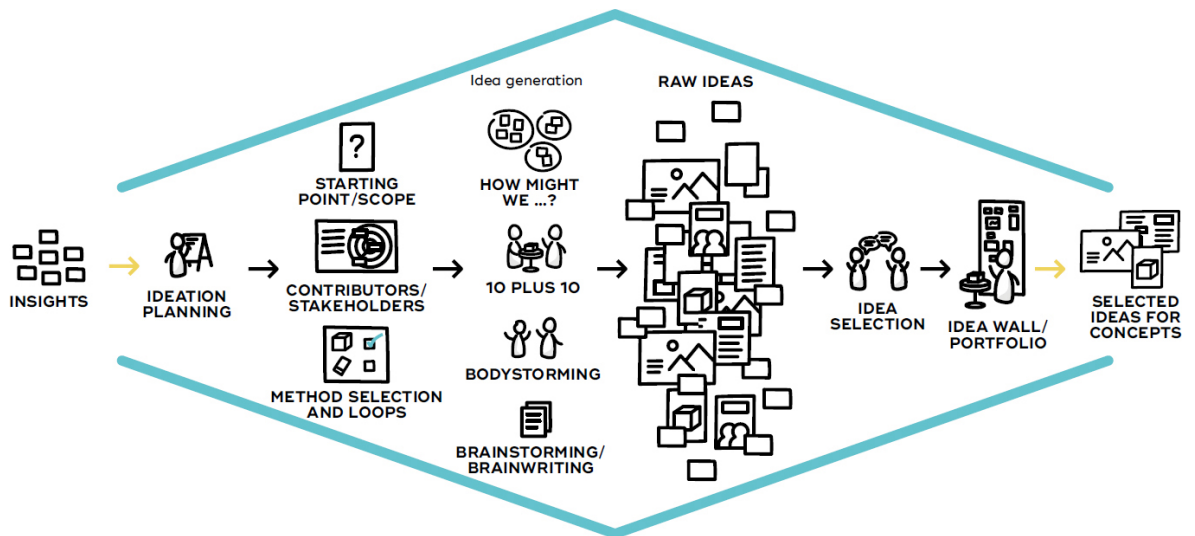


Figure 2. Ideation process (Stickdorn & al. 2018)

During the ideation phase (figure 2), ideas are generated and explored in order to narrow-down the solutions to the problem based on previous research. Raw ideas are then selected and ranked thus allowing to prioritize the aspects on which designers want to develop further (Stickdorn & al. 2018).

The tools used in this phase help generate ideas through activities such as brainstorming and bodystorming. Breaking down the challenge has often positive effects on the formation of new ideas, the “Five Whys” and “5 Ws + H” methods for example allow for a deep analysis of a problem. The creation of an Idea Portfolio helps with the sorting of the best ideas to be developed.

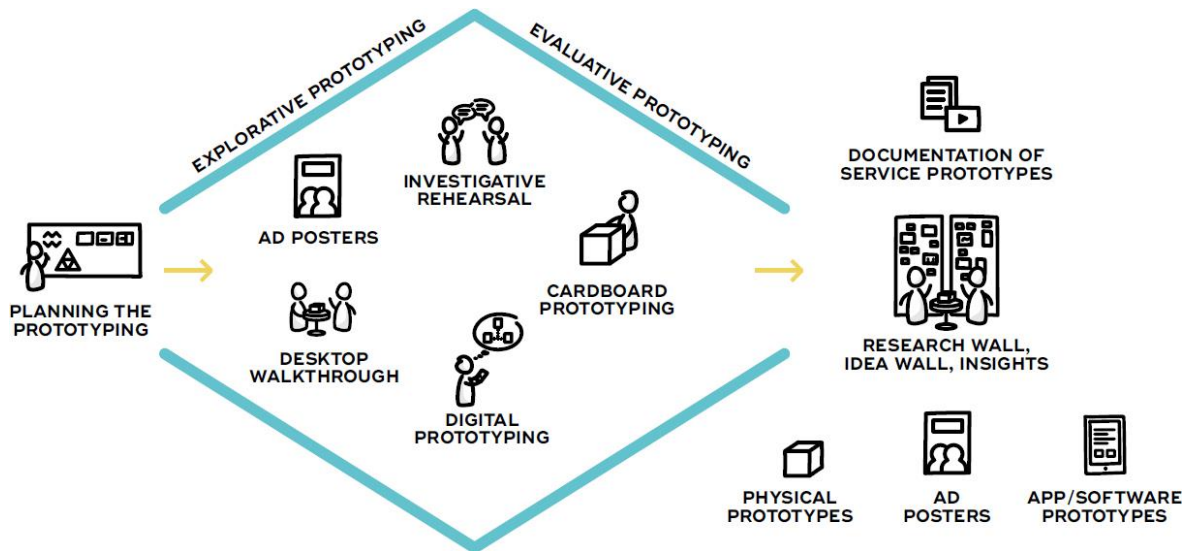


Figure 3. Prototyping process (Stickdorn & al. 2018)

In the third phase, prototyping (figure 3), the ideas towards the solution of the problem are put together into prototypes to be tested. This part of the Service Design Process is critical, as it allows to provide a clear, more tangible picture of the concept and therefore facilitating intervention where and if needed (Miettinen & al. 2012)

Useful tools at the Prototyping stage are for example walkthroughs simulating a service or product. Mood boards are used to provide a visual representation of the concept, the Business Model Canvas is a set of tools that offer an overview of several sides of the concept.

The final part of the Service Design Process is that of implementation, in which the service or product is finally launched.

4.2 Tools and methods

The tools used in Service Design are numerous and all serve a specific purpose. As previously mentioned, the goal of this thesis is to develop a concept for a small brewpub, the approach used and the methods and tools here analysed are therefore hospitality-forward. Table 1 introduces the tools used by the author, and aims to better define the following part of the thesis in which the tools are taken into practice. For the nature of the thesis, the implementation phase is not taken into account.

Table 1. Brusko concept development tools (Tacchini 2020)

SD Phase	Tool	Use
Research	Quantitative research – questionnaire, Personas, Journey maps	Gather bulk data, test concept likeability, Define customer base, Define experience touchpoints
Ideation	Brainstorming	Generate service ideas, Rank feasible ideas
Prototyping	Moodboards, Service blueprint, Business Model Canvas	Provide big picture of service, premises, offering, business model

The method adopted by the author is based on “This is Service Design Doing” Framework (TiSDD) by Stickdorn, Hormess, Lawrence & Schneider, published in 2018 and containing recent and comprehensive material to achieve the development of Brusko concept. This literature was chosen for its streamlined approach and detailed information available. However, a number of different methods are available in Service Design and provide useful information across the board.

One particular approach, Design Council’s Double Diamond design method, is widespread and received recognition worldwide (Design Council 2020). The framework proposed by the Double Diamond method is also divided into four stages to solve an initial problem: Discovery, Definition, Development and Delivery (Costa 2018).

When compared, the similarities between approaches in Service Design are apparent, as multiple methods allow for the creation or development of products and services in a similar way. In fact, it is easy to see how the phases described in TiSDD (Research, Ideation, Prototyping and Implementation) are closely related to that of the Double Diamond. Ultimately, what differentiates the methods are therefore the tools used by designers to achieve their goals (Stickdorn & al. 2018).

Another highly regarded approach is Stephen Moritz’s Service Design Framework, in which the process is broken down in six separate stages: Understanding, Thinking, Generating, Filtering, Explaining and Realising. In this framework, each stage is divided into tasks facilitating designers and establishing the mindset needed for reaching the objective (Moritz 2009, 123).

5 Brusko concept development

As stated by Jay Brooks, beer shares many elements of comfort food. Not only beer is high in carbohydrates, beer is also unpretentious. Unlike an expensive bottle of wine, you do not need a specific reason or a special occasion to drink beer. You can just relax and enjoy it. That is comfort. (Brooks 2010)

Brusko is to provide a very simple yet versatile food item like the bruschetta combined with craft beer that is exclusive to the premises. The idea behind Brusko is to give potential customers a place where they can stay, a shared public living room. They can decide to go to Brusko for drinking only, for eating only or for both; they would not have to leave after finishing their bruschetta but rather they would be most welcome to stay and have a beer, play card games, entertain with new friends. This is what Brusko is all about. An unpretentious place where people can enjoy a pint of locally made beer.

Craft beer as a macrotrend has grown exponentially in the past few years (Thompson 2018), and the wide array of styles and ingredients allow for the creation of an astounding number of combinations. Plenty of small producers keep the market fresh, and new and interesting seasonal recipes are available throughout the year. Per concept, Brusko's own recipes are brewed together with local breweries, and are available on the premises only. Such definition in the offer is balanced by rotating guest taps as well as bottles, with Italian beer here represented.

The bruschetta, essentially a thick slice of roasted bread topped with olive oil, salt and pepper, is the base for infinite possibilities. Large or small, vegan or gluten free, the bruschetta can be prepared with virtually any ingredient. The preparation is usually rather quick, and does not require a large kitchen. The freedom in the creation of recipes allow the bruschetta to be easily paired with any beer style. It is often served as a meal, as well as in multiple smaller sized portions meant to be shared.

Rather than reinventing the idea of brewpub per se, Brusko aims at introducing an aspect of hospitality that, in the author's very own opinion, is somewhat lacking in Finland: a warmer, more personal approach to the bartender-patron dynamic. The former acts as a host and a "link" between customers, encouraging interaction between patrons and thus developing, over time, a strong sense of community. Rather than an entertainer, the figure of the bartender acts almost as a facilitator, stimulating discourse and small talk eventually enabling networking as well as the creation of meaningful relationships.

In order to better visualize the concept, a number of Service Design tools are applied and showcased in this final part of the thesis. Starting from an analysis of the quantitative research outlining customers' view of Brusko's core offering 4 different personas were created. A brainstorming session helped developing ideas to be explored and to define Brusko's concept, further explained and visualised through Mood boards, Service blueprint and Business Model Canvas. Moreover, a preliminary menu and chapter related to marketing and communication are available as they provide further information on the concept.

5.1 Quantitative Research

In order to achieve a better understanding of what potential customers are looking for and, ultimately, to understand if the responses are matching the author expectations and thoughts, the methodology chosen for this work is quantitative. The reason behind the choice of quantitative research lies on the fact that data collected will provide numbers which translate into valuable statistics.

A quantitative research methodology is the most logical choice for quantifying opinions, behaviors and/or defined variables (De Franzo 2011). The quantitative research will be presented in a form of online questionnaire. The chosen panel for collecting data is social media. The scope is to collect data from at least 100 different respondents in order to have a clear understanding of a fairly large slice of population.

The questionnaire was planned by creating a written protocol containing questions about age, gender or profession to better understand respondents' profiles. There are also questions about bruschetta and craft beer to understand respondents' taste. Finally, the protocol has a rating scale where the respondents can rate the overall business concept idea (e.g. if they would visit the place or not). In this matter, the rating scale is very important because it leads to the NPS (net promoter score) management tool to gauge the loyalty and the feasibility of the concept discussed.

Collecting data is one of the crucial moments because it will finally clarify whether the author's own ideas are matching the responses. For instance, is offering a tasting menu a good idea if the majority of respondents are stating that they wouldn't necessarily try it? The collection and analysis of data will give the opportunity to reflect about the feasibility of the business concept.

The results and the data collected from the quantitative research are listed and discussed in the following chapters.

5.1.1 Questionnaire composition

As previously mentioned, the questionnaire was designed to identify Brusko's ideal customers as well as the general likeability of the concept. Through a total of 12 questions, the questionnaire was created to be rather quick and simple for the respondents to understand and fill-in. 150 total responses were collected, allowing for a good amount of data to be analysed.

In order to better understand the ideal customer, the first 4 questions asked are relative to respondents' age, gender, occupation and location. Questions n. 5 to n.8 define the respondents' familiarity with bruschetta and craft beer, allowing for a general indication of the popularity of Brusko's core elements. The last 4 questions, 9 to 12, explore in more detail the likeability of the combination of said elements.

In the following chapters the responses are analysed. A final reflection on the data collected allows the author to justify the chosen concept and business idea.

5.1.2 Questions 1 – 4. Age, gender, occupation and location

The first four questions of the questionnaire provide an insight on respondents' basic information such as age, gender, occupation and location. Results show that respondents' predominant age group, 51% of total, is between 25- and 34-year olds, followed by 35- to 44-year olds at 24% of the total responders. The results are in line with the idea of young adults being more likely to get interested in this type of concept. More than half respondents (59%) are male, and the vast majority (67%) is an unspecified worker as opposed to students (21%). Of all respondents, 71% live in the Helsinki area, with 38% of them being within the city limits.

5.1.3 Questions 5 – 8. Bruschetta and craft beer

The next set of questions reveal a basic yet important information towards the creation and fine-tuning of Brusko's concept. The respondents' familiarity with bruschetta is in fact a key aspect to take into consideration when designing the service. Although in most cases the classic tomato bruschetta is the only one that comes to mind, it is positive to see that there is almost no doubt about the basic idea of this recipe.

The vast majority of respondents (85%) is in fact already familiar with bruschetta and has previously tasted it. 11% of respondents know what bruschetta is but never tried it before, and only 4% of them are not familiar with this particular recipe at all. This is a good indication that the food items offered at Brusko will be generally known, leaving little room for interpretation.

In order to anticipate guests' preference, and to tailor Brusko's preliminary menu, respondents are asked what particular type of bruschetta they would rather order. The vegetarian option taking the lead (26%) allows for the assumption that the classic recipe remains the predominant one when thinking about the bruschetta. However, the generic "anything goes" (44%) indicates that Brusko's menu should include many diverse types of recipes to accommodate all sorts of tastes.

Matching the author's expectations, the results show how craft beer is already well known among respondents, with the majority of them (38%) choosing craft beer weekly. Of all 150 respondents only 12% stated that they never drink craft beer, allowing the author to speculate that they either do not like beer in general, or would rather stick to commercial beer and could well be "converted" once they are introduced to craft beer and find the right beer style for them.

Ales are the beer types that are chosen mostly (27%), with little margin over Lager style beers (21%). These results are possibly proof that the general taste has shifted towards this particular type of beer, and is product of the impact of IPAs on beer markets worldwide. However, the majority of respondents (31%) chose the generic "anything goes", while the remaining 21% of respondents stated that they do not know the difference between beer styles. This is to indicate that most respondents are either open to different types of beer, or do not know enough to make a decision, thus leading the author to believe that a diverse and comprehensive choice of beer styles will be the best option for Brusko.

5.1.4 Questions 9 – 12. Tasting menus and final thoughts

In the third and final part of the questionnaire respondents are asked about tasting menus. In this very case, beer tasting menus, also referred to as "beer flights", are taken into consideration as they are not very well-known or too commonly offered in the Helsinki area.

Most respondents (63%) have never tried or encountered this type of offering yet. This leads to the speculation that, where available, beer flights are not marketed enough.

Closely related to the next questions, this data represents the possibility for Brusko to focus on this type of offering to develop a competitive advantage against other establishments.

Looking to better understand respondents' view on beer tasting menus, data from question n.10 shows that although the beer tasting menu is generally seen favourably, it does not necessarily mean that respondents would prefer the tasting menu over a regular sized beer of 50 cl. In fact, with an average of 5.77/10.00, it is fair to state that there is no clear preference here, and the outcome allows for the speculation that the order is tightly connected to the purpose of the visit.

With only 4% of respondents answering negatively, the data gathered from the questionnaire shows the general favour of respondents towards matching bruschetta and craft beer (81%). Combining the two items together in a tasting menu could prove to be a feasible solution to provide value and add to the experience.

This type of offering is versatile, as it could be shared in a small group as well as it could be enjoyed as a meal by one guest alone. The possibility to "mix-and-match" allows for the creation of several combinations within the menu, thus further expanding Brusko's offering.

Lastly, the respondents were asked to, on a scale from 0 to 10, rate how likely they would visit Brusko. The average of 7.77/10.00 indicates that most respondents are would indeed visit an establishment with these characteristics. The positive side of the scale (6 to 10) totals at 86% of the total respondents, allowing for the assumption that Brusko's concept is well-received and could prove a successful addition to Helsinki's bar and restaurant selection.

5.1.5 Final thoughts

The questionnaire helped with the identification of Brusko's core elements and the interaction between them. The author's expectations were met, both in terms of responders amount as well as result-wise. The results, in fact, help fine-tuning the design of both offering and service.

Previous knowledge of Brusko's core food item allows for some degree of expectation from the guests' perspective, which could prove to be very positive as those expectations could be surpassed by offering something slightly atypical and unexpected. For example,

if a guest came through the doors with a simple tomato bruschetta in mind, he or she will be positively surprised in seeing a wide variety of recipes to pick from.

A very versatile recipe, the bruschetta could very well be topped with virtually anything. With an eye towards trends, local and seasonal ingredients all find their place in an ever-evolving menu that shall include gluten free and vegan options, revisited classics as well as bold new combinations to satisfy all needs.

Craft beer in general provides a wide array of styles to choose from and the diversity within beer types allow for the possibility to create a menu that satisfies craft beer enthusiasts and more casual beer drinkers alike. The introduction of beer flights allows for the sampling of multiple beers presented in small servings at once. This lets patrons taste a larger portion of the selection available and could provide added value to Brusko's concept.

The combination of bruschetta and craft beer through tasting menus is seen favourably by most respondents. Allowing for a great variety of options, top-quality beer and bruschetta could help Brusko stand out and become part of Helsinki's staples.

The data from this questionnaire allows to gather valuable insight in terms of potential customer base as well as food & beverage offer, and it will be utilised to fine-tune the menu and develop Customer Personas, critical tool in the Service Design process.

5.2 Personas

Personas were defined as the "description of a specific fictional person as an archetype exemplifying a group of people" (Lawrence et al. 2018). Personas provide a realistic representation of the customer base and appear in multiple Service Design tools. They are useful to create empathy towards the customers that a service is designed for, and are a direct product of user research (Harley 2015).

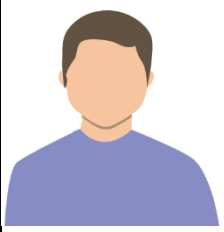


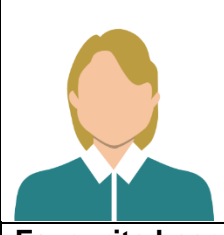
	<p>Jussi</p> <p>Helsinki 27 years old Student Single</p>	<p>Goals</p> <p>Recently moved to Helsinki from Utsjoki to study, Jussi wants to get to know the city and meet new people.</p>	<p>Bio</p> <ul style="list-style-type: none"> - Active lifestyle - Loves the outdoors - Limited budget - Quantity < Quality - Follows trends - No dietary restrictions
<p>Favourite beer style: Euro Lagers, IPAs</p>			
	<p>Sanna</p> <p>Espoo 35 years old Nurse Divorced, 2 children</p>	<p>Goals</p> <p>Juggling between work shifts and caring for her 2 children, Sanna wants to find a new place with her friends to take a break without worrying about crowds.</p>	<p>Bio</p> <ul style="list-style-type: none"> - Limited free time - Practices yoga daily - Values experience - Quality > Quantity - Follows trends - Vegetarian
<p>Favourite beer style: Sour and Fruity beers, Pilsners</p>			
	<p>Phillip</p> <p>Vantaa 32 years old Web developer Single</p>	<p>Goals</p> <p>Beer enthusiast Phillips wants to try out as many original beers as possible. With time on his hands, he plans on discovering Italian-style beer.</p>	<p>Bio</p> <ul style="list-style-type: none"> - Flexible schedule - Beer enthusiast - Values quality/price - Quality>Quantity - Does not follow trends - Lactose intolerant
<p>Favourite beer style: IPAs, APAs, Belgian Ales</p>			
	<p>Hanna</p> <p>Helsinki 41 years old Accountant Married, 3 children</p>	<p>Goals</p> <p>Since her travels to Italy, Hanna is looking for a proper bruschetta in Helsinki. She is curious about the atmosphere at Brusko.</p>	<p>Bio</p> <ul style="list-style-type: none"> - Good work-life balance - Loves travelling - Values experience - Quantity > Quality - Does not follow trends - Vegetarian
<p>Favourite beer style: No favourites</p>			

Figure 4. Personas for Brusko concept (Tacchini 2020)

The previously analysed questionnaire provided valuable data relative to potential customer's age, gender and location. Moreover, the results highlighted their view and their knowledge towards Brusko's core items. 4 Personas (figure 4) were created to include most of the customer base realistically, covering aspects such as dietary choices or restrictions, values regarding the experience and offer, their goals concerning a visit to Brusko.

5.3 Brainstorming

Brainstorming is a useful design tool used in the ideation phase. The main purpose is to come up with a large number of ideas to be developed further into the concept, thus generating answers and solutions to the problems faced by designers. Brainstorming is usually a group effort, and was defined by Ukrainian designer Slava Shestopalov as “a civilized process of generating ideas together” (Shestopalov 2019). With a completely different approach, designer Daniele Catalanotto stated that through individual, silent brainstorming session it was possible to generate much more ideas in the same timeframe when compared to group sessions (Catalanotto 2017).

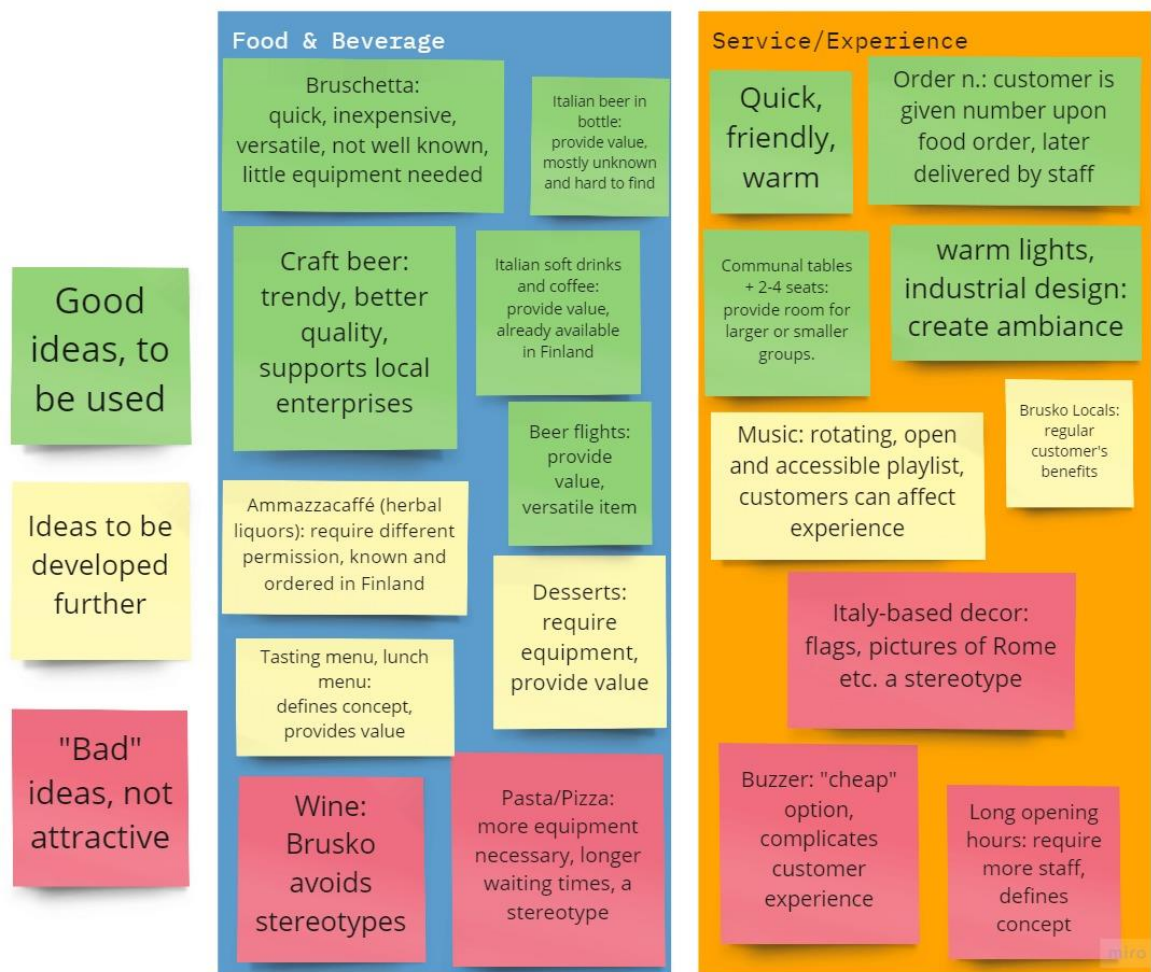


Figure 5. Results of Brusko's Brainstorming session (Tacchini 2020)

As per Brusko's brainstorming session, it was decided to present the ideas in a slightly different way, using an easily understood color-coded system that shows at a glance what

ideas were deemed worthy as opposed to the discarded ones. Ideas to be further developed and thought through are present to achieve a clear picture of the concept in the making.

5.4 Service Blueprint

The Service Blueprint is a great tool to visualize the service over time. It showcases the customer journey and puts it in relation to the actions of the service provider (Miller and Flowers 2016). In fact, dividing the blueprint with the Line of visibility allows for a clear distinction between onstage and backstage, thus giving an idea of what happens behind the scenes.

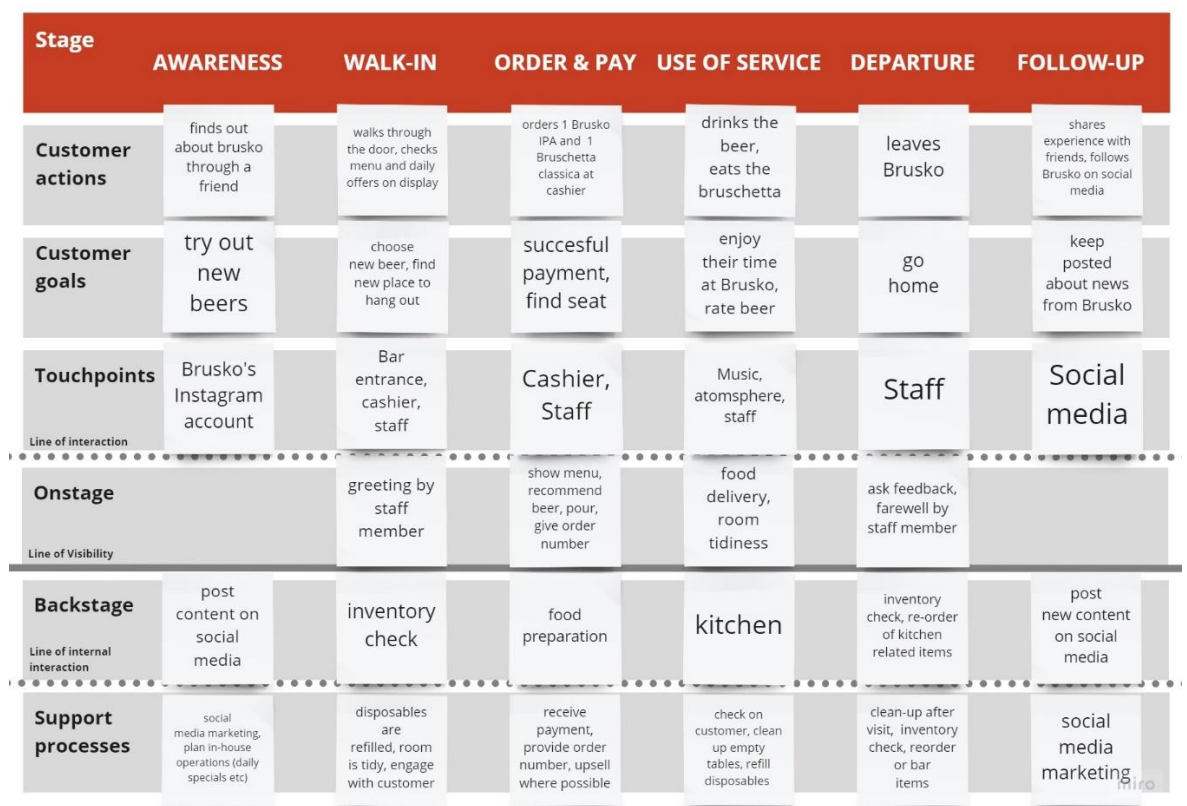


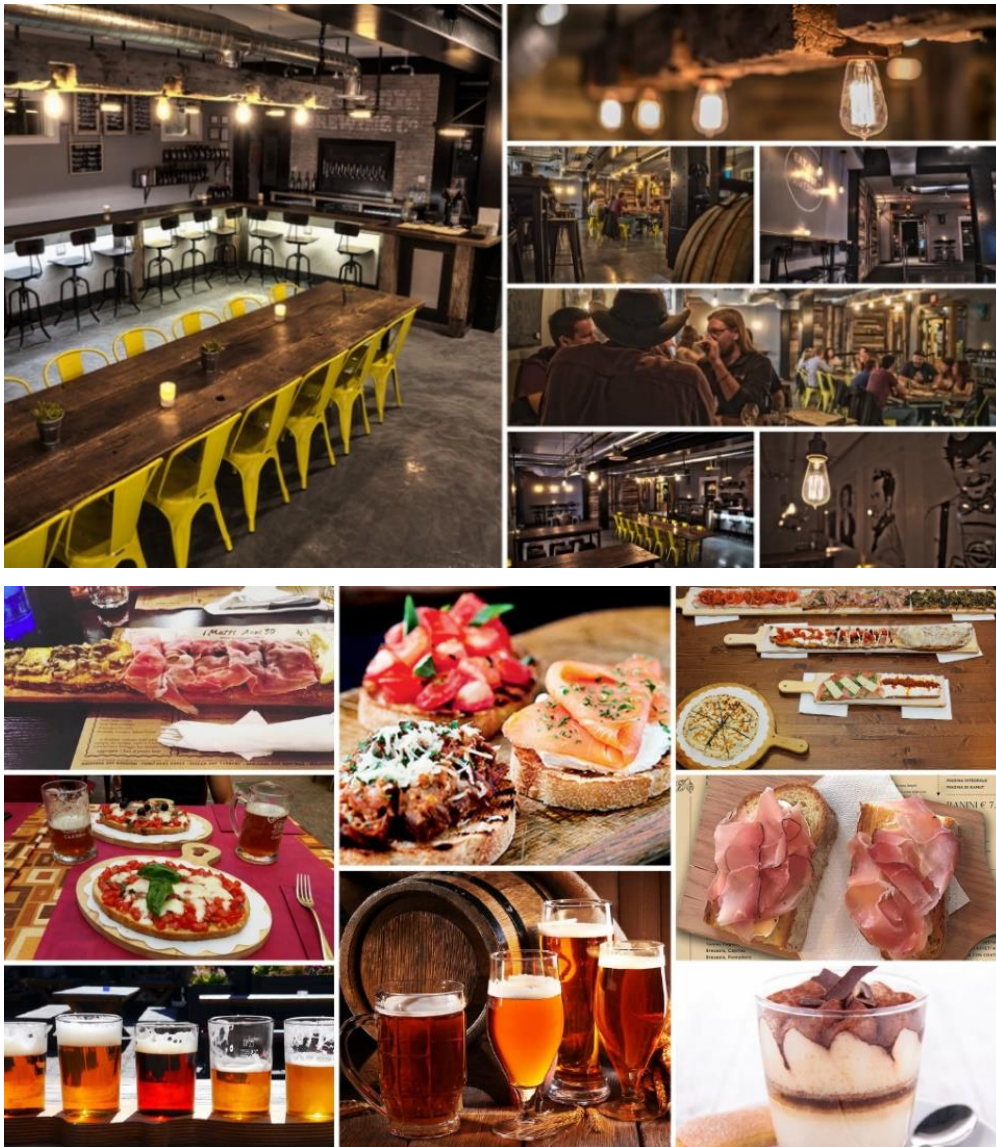
Figure 6. Brusko's Service Blueprint (Tacchini 2020)

Divided into 6 stages, Brusko's Service Blueprint follows Phillip's journey through the service, and shows his goals at each step of the way. At the same time, touchpoints show the relation between Phillip and Brusko both in digital and physical form.

The line of interaction shows the visible actions of staff towards the customer, whereas the line of internal interaction shows the supporting actions to the procedure. The Line of Visibility, key feature of Service Blueprints, helps understanding what happens backstage, away from Phillip's eyes.

5.5 Moodboards

Moodboards are essentially a collage of pictures that allow to visually represent a product or service. They are a simple yet comprehensive tool to provide an idea of the colours, the materials, the atmosphere that potential customers could expect to experience. (Sandhi 2019).



Picture 1. Brusko's Moodboards (Tacchini 2020)

In Brusko's case, internal design aims at creating a welcoming environment. The materials used, such as natural wood paired to bright accent colours provide a relaxing yet energizing atmosphere. Food & Beverage is also represented, and an idea of the offering is provided. As previously mentioned, Brusko is unpretentious. Bruschetta is most often eaten by hand, and craft beer for however trendy and on the rise stands away from fancy cocktails and expensive wines. Figure 7 allows for a good understanding of the stage and

the offering, the long tables fostering a sense of community, food items presented in way that is meant to be shared in a group.

5.6 Business Model Canvas

The Business Model Canvas is the representation of new or already existing business models. It provides insight of the business as a whole, and it is useful to visualize the connections between customer and service provider, the values proposed and the channels through which it all happens. The Business Model Canvas is particularly useful as it includes revenue streams as well as cost structure, highlighting not only what the business is about and for who, but also how the relationships between stakeholders is interconnected. (Luenendonk, 2020)

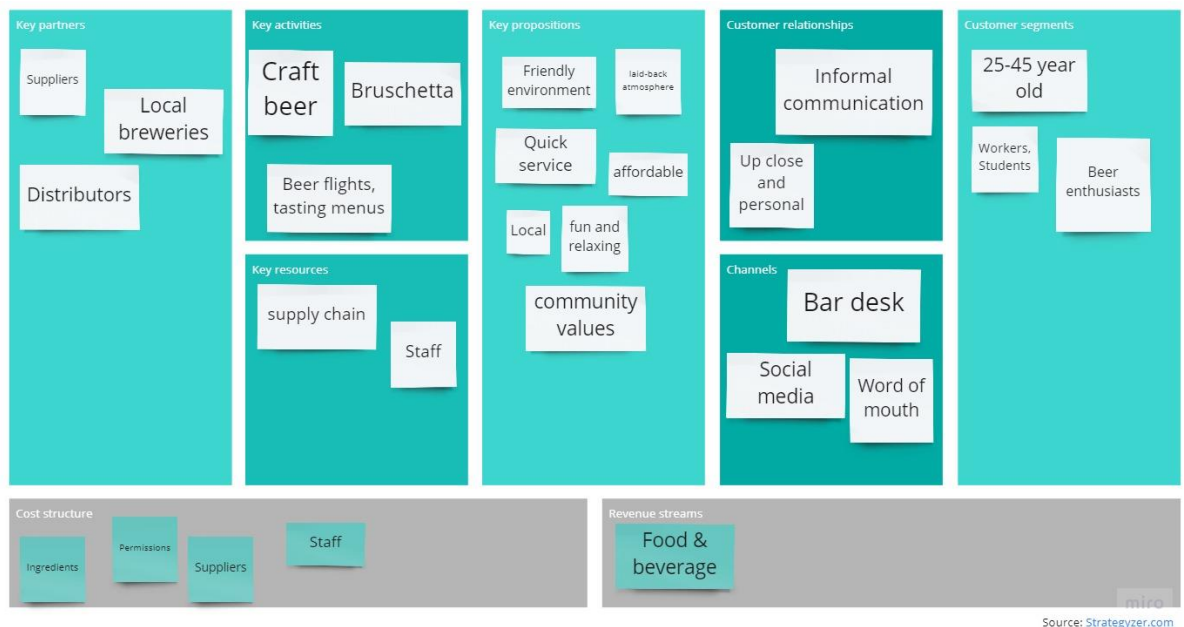


Figure 6. Brusko's Business Model Canvas (Tacchini 2020)

The previous research activities allowed to define the customer base and measure the likeability of the concept, further defined during the ideation phase. Brusko's Business Model Canvas helps visualizing the big picture as well as important details such as the values proposed and the channels of communication. Key partners and resources are put in relation to the core items at Brusko, and a definition of revenue streams and cost structure completes the overview of the concept. The Business Model Canvas proves to be very valuable for the aforementioned traits, and is considered a key tool in the prototyping phase of the Service Design process.

5.7 Menu

A preliminary core menu was created in order to provide a clearer idea of the offering. The items listed showcase the diverse Italian regional tradition, as well as more contemporary variations of the bruschetta together with the selection of beer styles.

Designed to be easy to browse yet comprehensive, the menu allows for several combinations of food and drinks and leaves room for further change and improvement. In fact, in line with the values of seasonality and sustainability, the menu is subject to change throughout the year.

The core beer selection on tap includes 4 typical styles that are commonly found in Finland: Lager, IPA, Sour and Stout. Brusko's core beers are developed and produced together with local small breweries with Italian style in mind. The beer list includes a "guest tap" as well, that allows for a rotation of different beer monthly or even weekly from local small breweries, thus expanding and complementing the existing line-up with beer styles that are not produced directly by Brusko. A number of Italian beers are available in bottles, adding to the selection and providing more options with Italian staples such as Birrificio Italiano's Tipopils and Birrificio Lambrate's Sant'Ambroeus.

The core food item in the concept, the bruschetta, is here represented with 8 diverse iterations. Ranging from classic recipes such as the tomato bruschetta to more glocal options, in this case proposing sauteed reindeer paired with herbs cream cheese and red berries, the offering is designed to provide something for everybody including cured meats, cheeses, vegetarian and vegan options, and even fruit.

As previously mentioned, the offering includes ways for patrons to diversify their order and try out new combination of beer and bruschetta. Tasting menus, for example, will allow customers to taste 3 bruschettas of their choosing paired with 3 small-sized beers to go along. The idea of beer flights is not new, however they represent a valuable item in the offering as it allows a customer to sample multiple beer styles in one sitting.

Similarly, a large number of bruschettas can be served on a long board to accommodate multiple recipes, to be shared by multiple friends.

The menu should include soft drinks and non-alcoholic beverages. The usual list of carbonated sugar to be improved by Italian products already present on the Finnish market such as Chinotto, Cedrata and Gazzosa.

A key ingredient in everyday life for both Finns and Italians, coffee must be here represented as well in its classic iterations. The addition of desserts could provide value to the offering, however require extra equipment and preparation. In this case, it was opted to add few sweet options, revisiting a classic home-made snack like bread with Nutella or proposing a variation of Tiramisù where coffee is replaced by a stout beer. Another entry in the menu is dedicated to Italian traditional herbs liquors: Ammazzacaffé (literally coffee killer) are already available in Finland to some extent, and serve as digestive after a meal.

The menu (see appendix 2) is designed to be one A4 page printed on both sides. Supplementary flyers showcasing time-limited offers and daily special follow a similar outline and colour scheme.

5.8 Marketing and communication

Brusko wants to break some old social media rules. Facebook and Instagram being the preferred channels, the idea is to provide a moment of laughter with each post. Sarcasm and jokes shall be used to create engaging posts where people are pushed to react. Making fun of ourselves will be the main rule. It will be very important to keep it real and fun for the followers, for example involving them in everyday operations and engaging in virtual interactions.

As previously explained, the meaning of Brusko's name evokes a genuine, down to hearth and slightly irreverent way of being. Reflected in all form of communication our very own "Brusko language" delivers a feeling of welcoming friendliness, an idea of the informal and laid-back atmosphere that patrons will experience once through the door.

Just like the core items of the concept, the font used for Brusko's logo is itself variegated. The playful character of Brusko is accentuated by seemingly incongruous lettering, the logo aims at transmitting the idea of an easy going, friendly place, that does not take itself too seriously.

6 Conclusion

In conclusion, the objective of creating a new service concept for a small brewpub was accomplished. Through a study of Service Design and the application of its tools in practice it was possible to gather valuable information, later elaborated to generate ideas and shape the concept for Brusko.

The name chosen, Brusko, recalls the core items in the offering: beer and bruschetta. The reason behind this choice is to move away from the stereotype that wants Italy as a strictly wine country, thus allowing for the exploration of Italian beers and beer styles, interesting and less known iteration in the industry. Moreover, the bruschetta is an ancient recipe that is however not very well known nor explored in Finland, its versatility should therefore be taken advantage of.

Helsinki is a full-fledged capital city, and offers local as well as international cuisines to its inhabitants and visitors alike. Expanding greatly in the recent years, it is possible to find a wide variety of restaurants and breweries offering top-notch products and services. Italian food in particular is represented with the usual staples like pizza and pasta, and the vast majority of restaurateurs do not dare going further than that. Aiming at delivering a more personal and warm service through a slightly different figure of bartender, the main idea being to provide a deeper host-guest relationship. For these reasons, Brusko's concept is not yet present in Helsinki, allowing for the speculation that it would be well received and effectively represent a new option in the bustling food & beverage scene.

The Service Design process, gaining more and more traction in the recent years, allowed for the development of the concept by utilizing some of its numerous tools. A human-centred and holistic practice, Service Design is what makes businesses stand out. It incorporates all stakeholders in the process, thus allowing for a deeper connection between all parts and ultimately shaping an experience, rather than simply a product or service. In many authors' viewpoint, Service Design offers an added value, and in the restaurant industry it is apparent how a well-thought process can indeed facilitate and streamline not only the customer's experience, eventually translating into higher revenue, but also the backstage operations and management.

An iterative process, it is useful to revisit the previous phases to gather more insight and create new solutions. As previously mentioned, Service Design as a holistic and human-

centred practice fosters values of co-creation, and usually involves input from representatives of all stakeholders: customers, employees, management and supporting actors are all taken into consideration in Service Design.

Divided into four stages, the Service Design process involves gathering data during the initial Research phase, the raw data is then analysed further and utilized during the second Ideation phase, where ideas are generated and solutions are found. The third phase, Prototyping, serves the purpose of testing and assessing the concept up to that point. For the purpose of the thesis, the author opted not to take into consideration the fourth and last phase, Implementation, as the focus was put on developing the concept theoretically.

The Service Design process has proved key in the development of the thesis.

The author approached the first phase, Research, by publishing an online questionnaire through social media to define the quantitative research. In order to learn potential customer's opinion towards Brusko's core items, the 12 questions spanned from general information on the customer, their liking and knowledge of craft beer and bruschetta, and ultimately to the likeability of the concept and its elements such as tasting menus.

The data gathered far exceeded the author's expectation in terms of number of respondents, with 150 total entries that allowed for a good understanding of potential customer base. The results from the questionnaire highlighted the previous knowledge of respondents on both core items of the concept. In fact, only 4% of respondents were not familiar with the bruschetta, and the majority of them (38%) choosing craft beer weekly. Results show no clear winner in terms of favourite bruschetta to order, and the beer style preferred over the others, Ales with 27%, showed little margin on other styles. A great tool to define the offering at Brusko, the results highlighted the fact that tasting menus are not encountered often and are perceived positively, however it is indicated that such offer is only attractive to the minority of respondents. Overall, the core items of the concept are seen positively, and 81% of respondents confirmed author's idea of matching craft beer and bruschetta. Lastly respondents ranked the likelihood of a visit to a positive 7.77/10.

The data gathered allow for the speculation that Brusko concept is indeed well received, the core items are already well known, and provide a valid offering that would be likely visited. Moreover, the results allowed for the fine-tuning of the concept and were utilized throughout the Service Design process.

A key tool in Service Design, four distinct Personas were created from the data gathered with the quantitative research. They allowed to design towards a specific customer type,

avoiding generalisation and instead creating empathy. The practice of brainstorming during the second phase, Ideation, allowed the author to define the concept further, and take decisions towards the service and offer proposed. In this very case, it was useful to report the findings ranked and color-coded, allowing for the best ideas to be chosen and vice versa discard less attractive ones. Both tools used in the previous phases came together in the Prototyping phase, where Moodboards, Service Blueprint and Business Model Canvas were created to achieve the bigger picture of Brusko. Moodboards in fact helped delivering the idea of the interior space, aspect otherwise not considered by the author as deemed a practical exercise that would have taken the spotlight away from craft beer and bruschetta.

The Service Blueprint proved to be crucial, in that it brings together Persona's Customer Journey and elements of the service. Effectively dividing front- and backstage with the line of visibility allows to achieve a good understanding of the concept overall and provide insight regarding the touchpoints connecting the customer and the service provider. Another incredibly useful tool is the Business Model Canvas, that similarly showcases an overview of the concept, this time focusing on the value created for the customer and the connections between stakeholders.

As a result of the process, the concept for Brusko was designed. The present thesis allows for further application and implementation in the fields of hospitality and service-related enterprises. The process described in this thesis could be very well repeated, expanded, taken further. The process of writing the thesis itself allowed the author to deepen his knowledge in key subjects that could potentially represent an important step forward in the future. The hospitality industry is fascinating for its multifaceted applications, and can be viewed as an ocean of possibilities allowing for new, infinite iterations of centuries-old traditions. The host-guest relation, the empathy between humans or the creation of brand-new and unseen concepts all find a place within Service Design, key to the future of hospitality.

In the author's perspective, this thesis can be regarded as a tool to take on new challenges, think differently, prepare new, bolder moves, and it was therefore an important learning experience on every level.

The service industry, together with almost all aspects of society, was recently abruptly by the most terrible and ruthless event in our lifetime. Covid-19 changed life as we know it, forcing us all to rethink our ways and adapt to new, at times frightening regulations.

The damage to humanity is uncountable, the damage to businesses is of staggering proportion. Hospitality as a whole was forced to a halt and recovery looks to be nowhere near, with businesses reviewing their processes to accommodate an unwanted guest. In these dire times it is of utmost importance to think of new solutions providing the values that connected us all before, possibly improving on them and looking ahead towards a world free of this invisible antagonist.

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Appendices

Appendix 1. Brusko Questionnaire Results

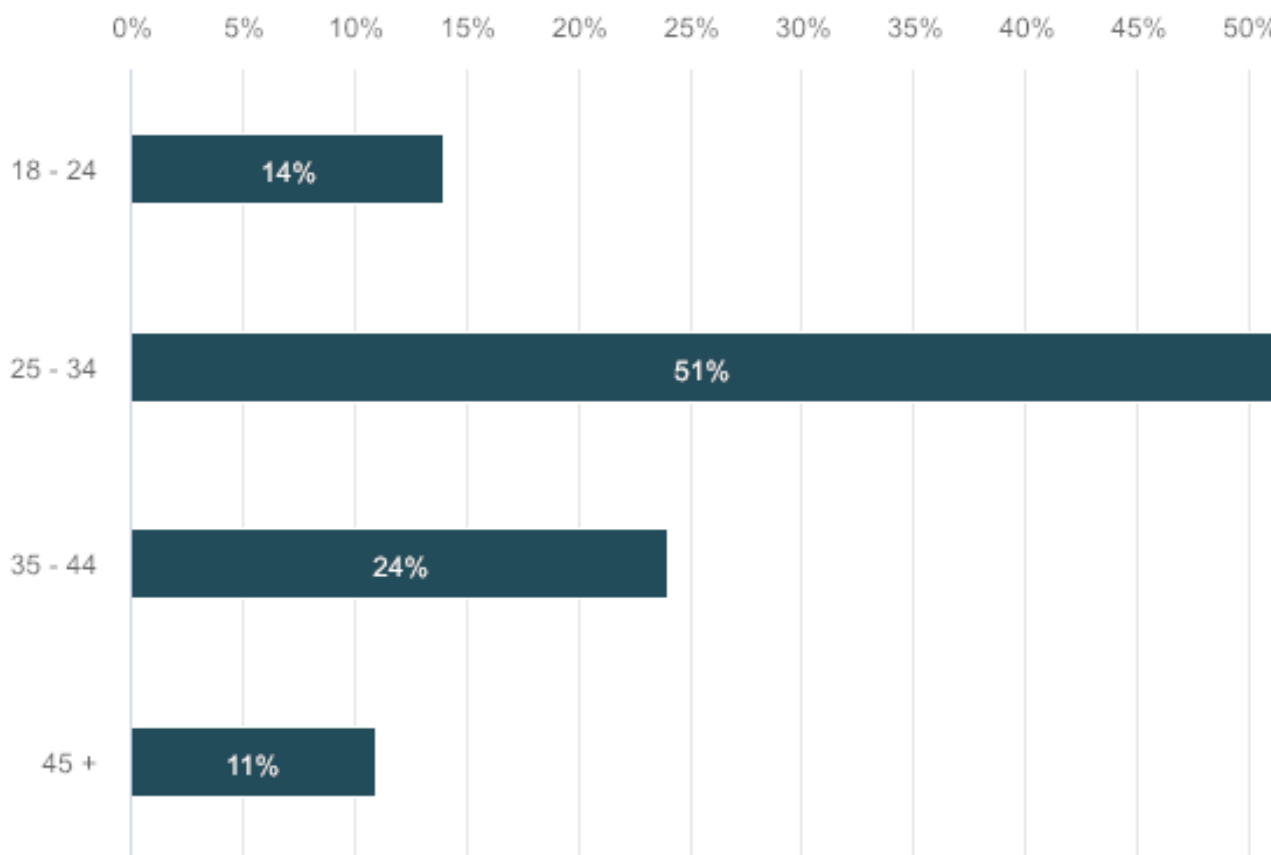
Basic report

Brusko - Birra & Bruschetta

Total number of respondents: 150

1. What is your age?

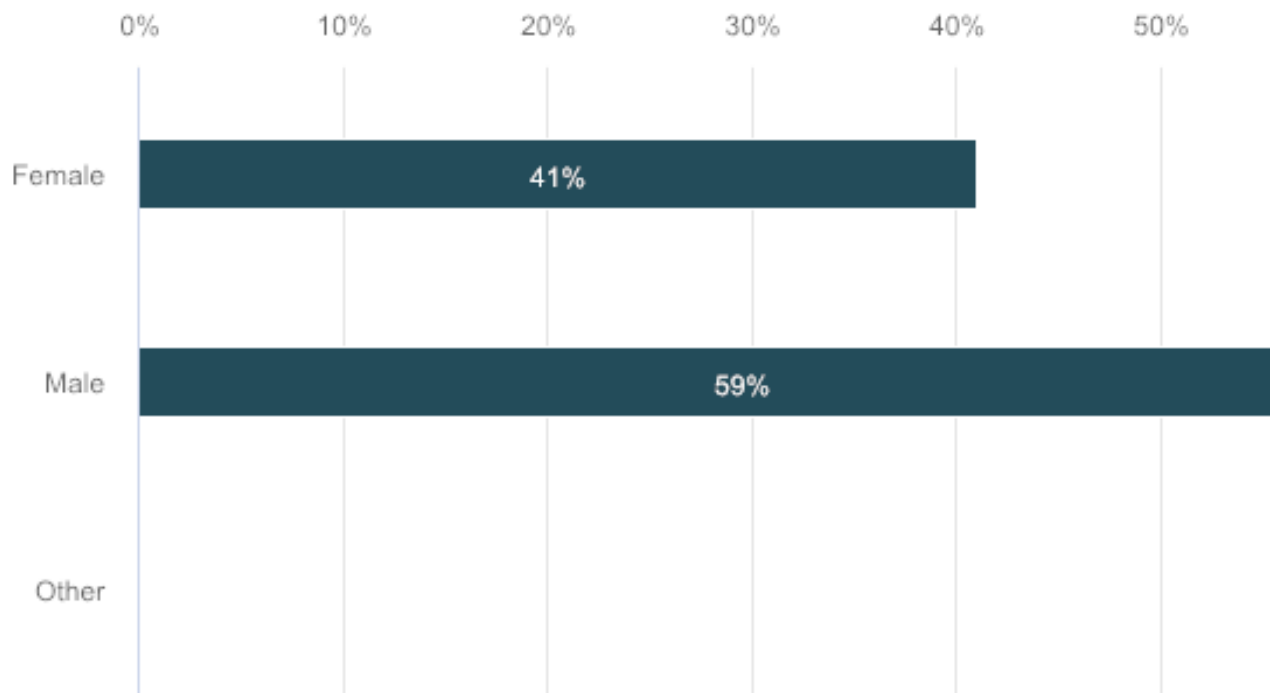
Number of respondents: 150



	n	Percent
18 - 24	20	13.34%
25 - 34	77	51.33%
35 - 44	36	24%
45 +	17	11.33%

2. What is your gender?

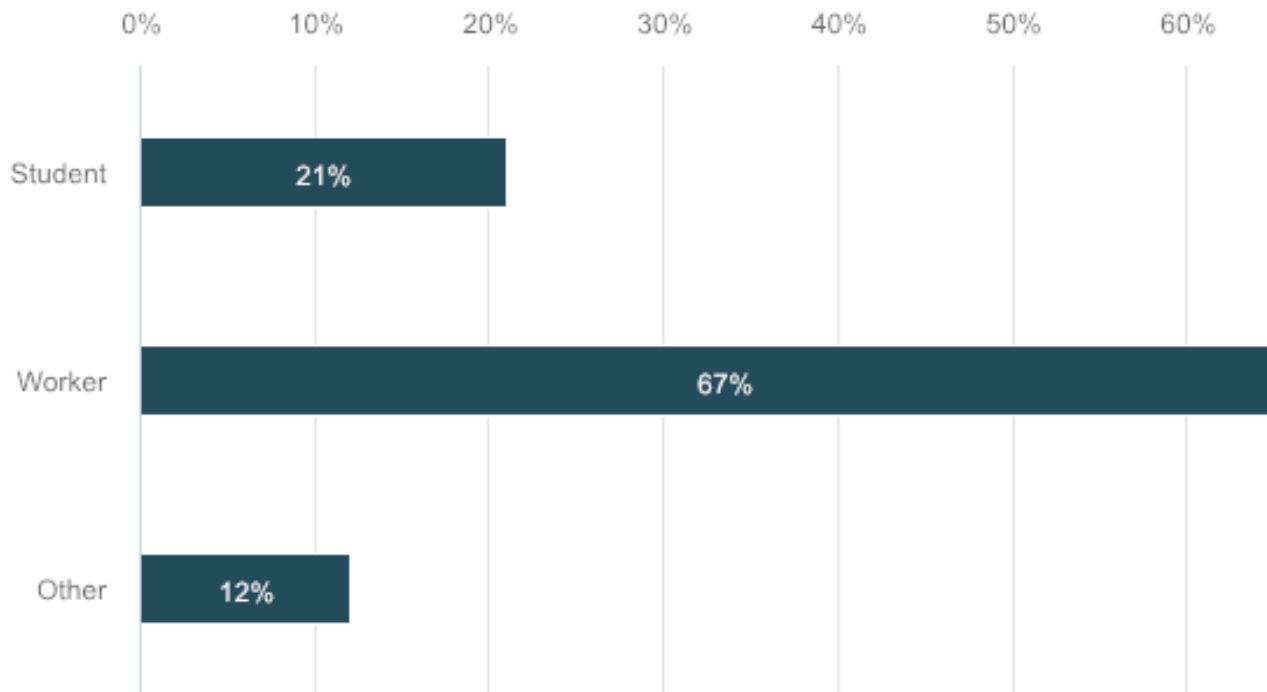
Number of respondents: 150



	n	Percent
Female	61	40.67%
Male	89	59.33%
Other	0	0%

3. Which of the following best describes your current occupation?

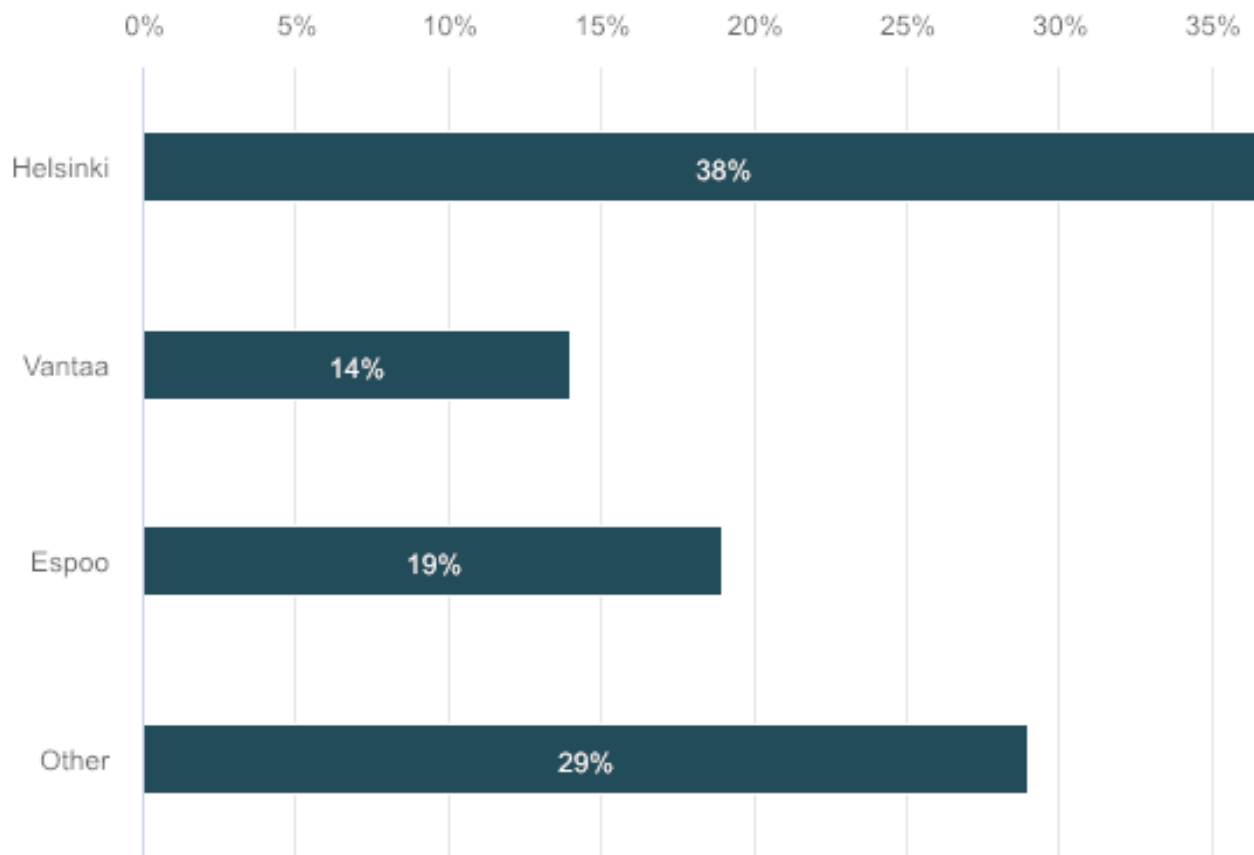
Number of respondents: 150



	n	Percent
Student	31	20.67%
Worker	101	67.33%
Other	18	12%

4. Where do you live?

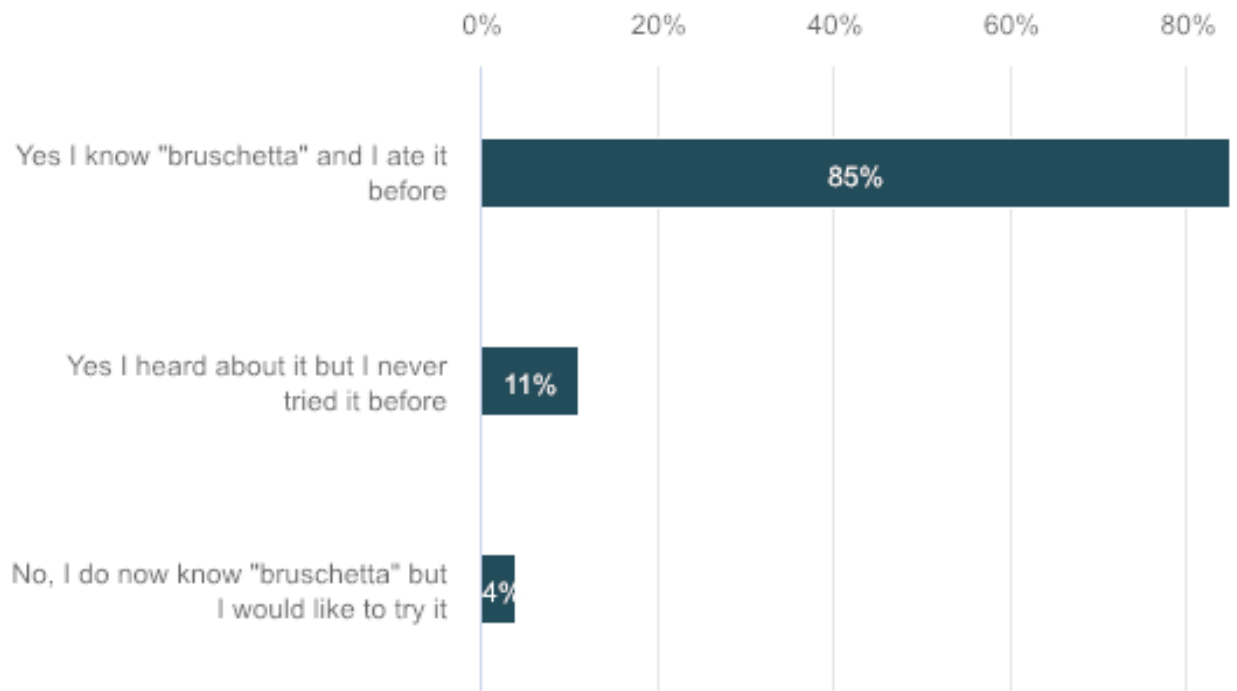
Number of respondents: 150



	n	Percent
Helsinki	57	38%
Vantaa	21	14%
Espoo	28	18.67%
Other	44	29.33%

5. Have you ever eaten or do you know what "bruschetta" is? If not, would you like to try it? (see picture)

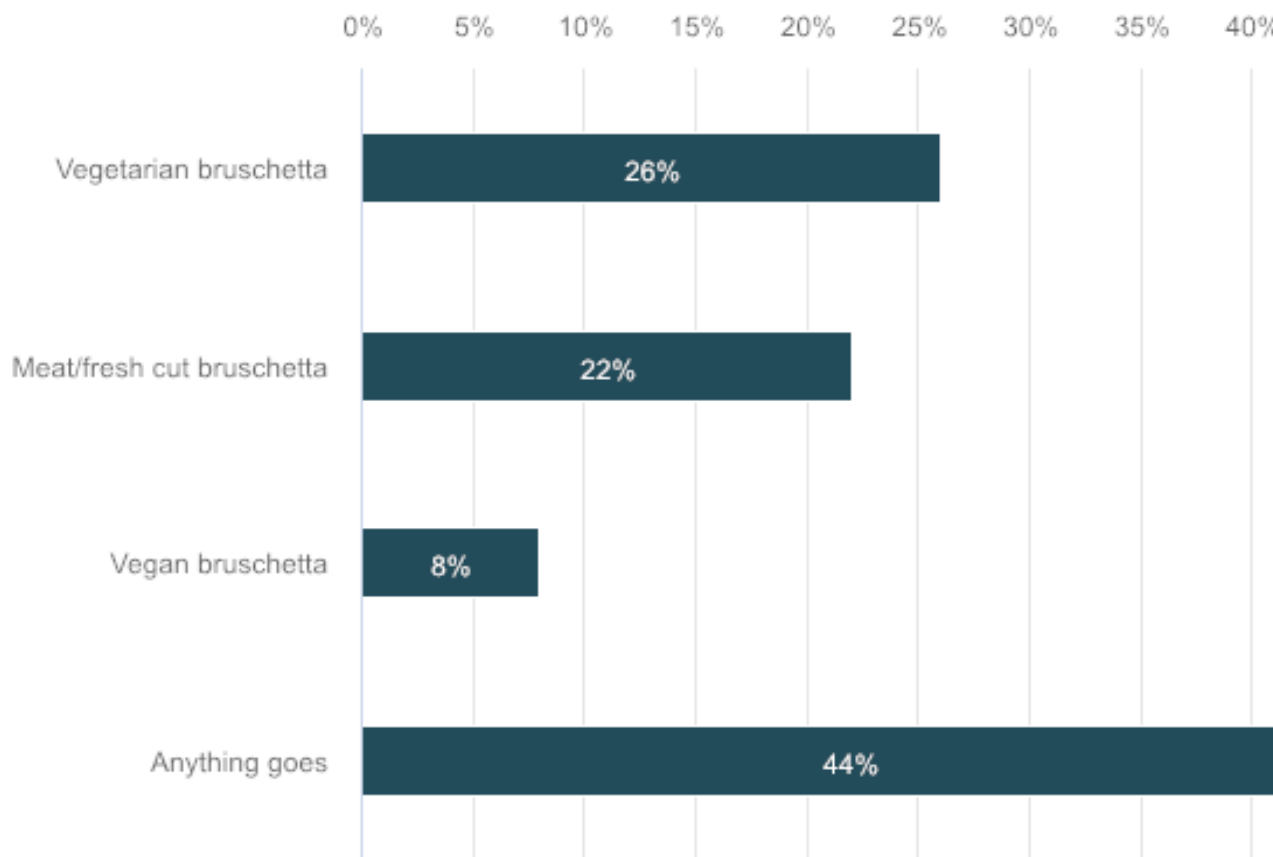
Number of respondents: 150



	n	Percent
Yes I know "bruschetta" and I ate it before	127	84.67%
Yes I heard about it but I never tried it before	17	11.33%
No, I do now know "bruschetta" but I would like to try it	6	4%

6. If you could only pick one of the following options, which option would you choose?

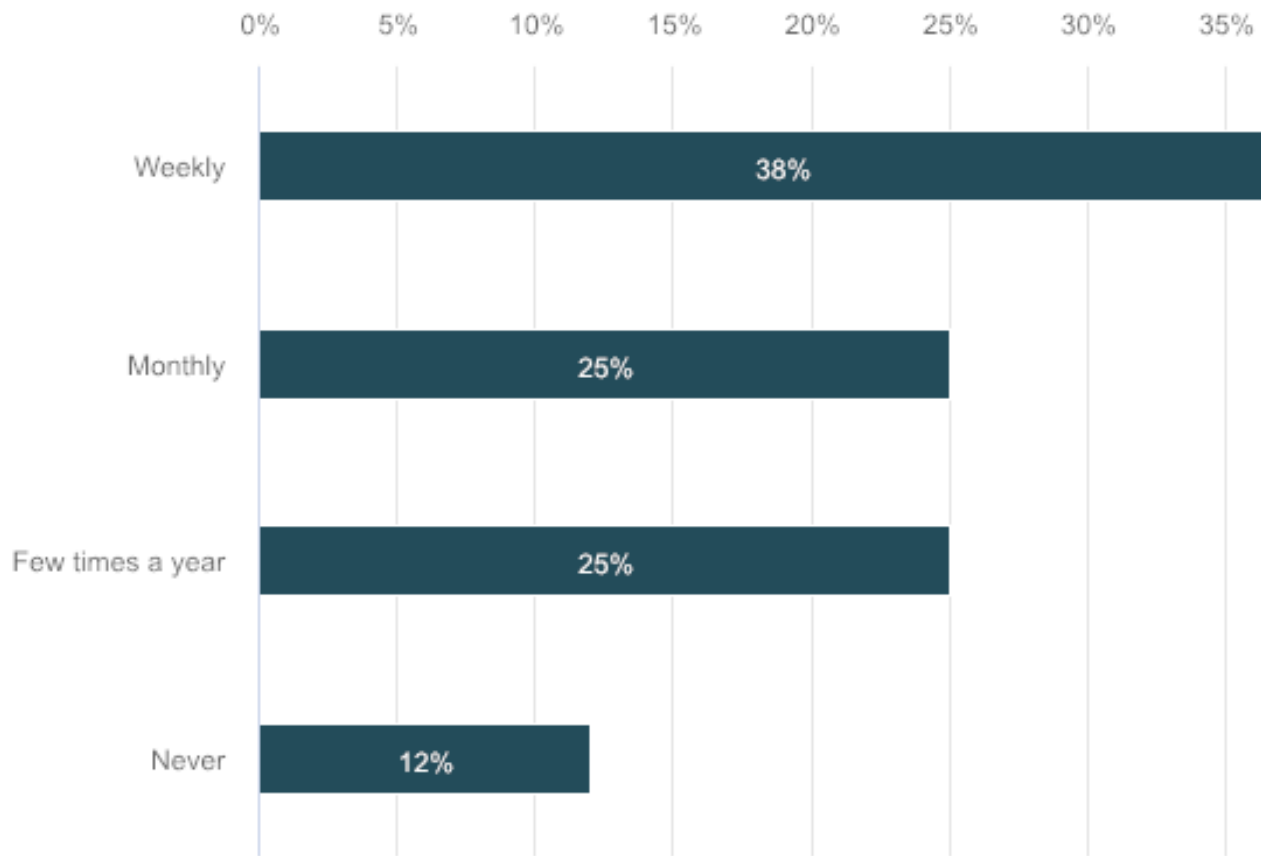
Number of respondents: 150



	n	Percent
Vegetarian bruschetta	39	26%
Meat/fresh cut bruschetta	33	22%
Vegan bruschetta	12	8%
Anything goes	66	44%

7. How often do you drink craft beer

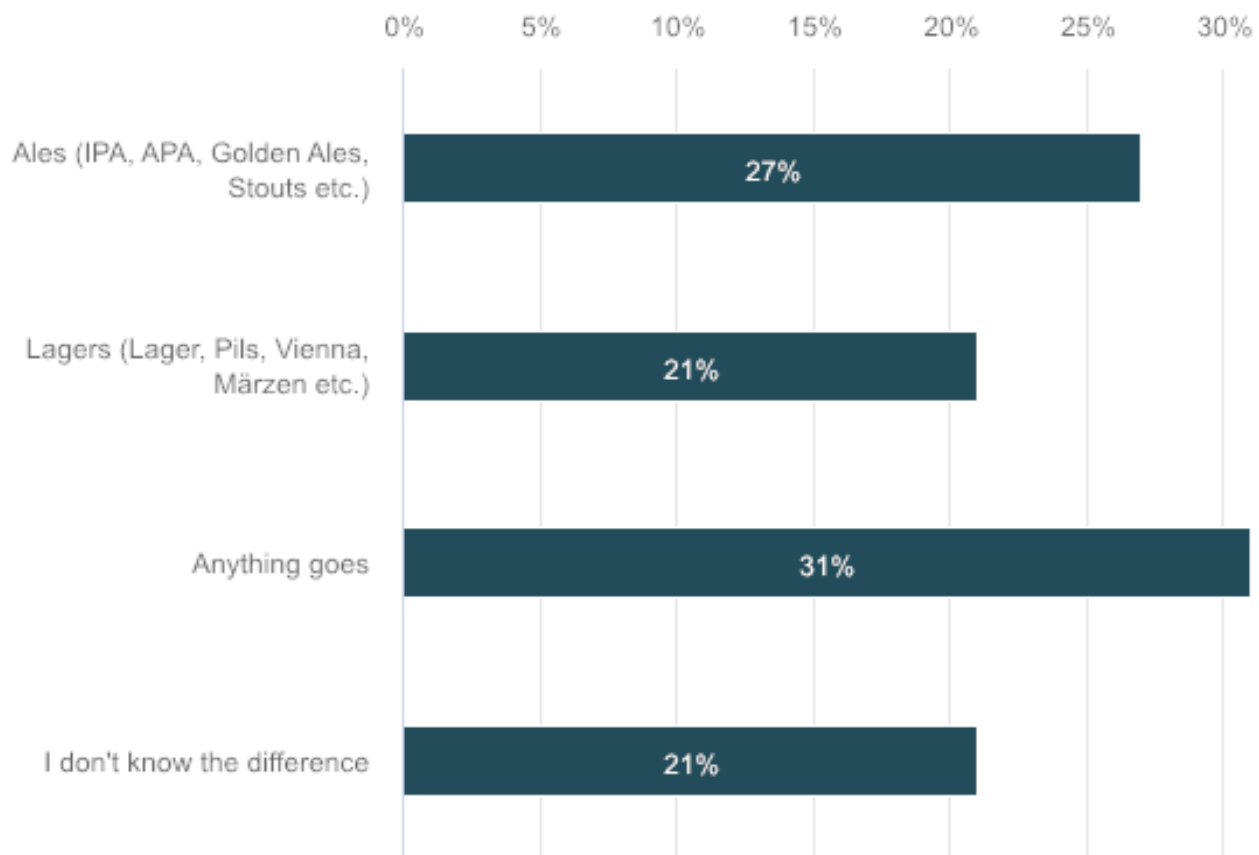
Number of respondents: 150



	n	Percent
Weekly	58	38.66%
Monthly	37	24.67%
Few times a year	37	24.67%
Never	18	12%

8. Among the following options, I choose:

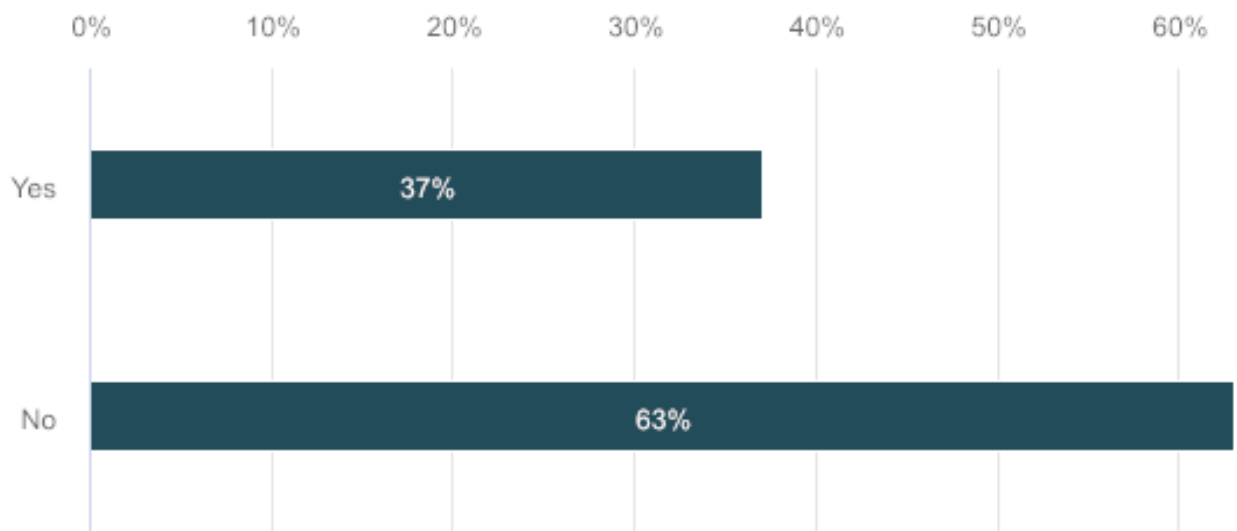
Number of respondents: 150



	n	Percent
Ales (IPA, APA, Golden Ales, Stouts etc.)	41	27.33%
Lagers (Lager, Pils, Vienna, Märzen etc.)	31	20.67%
Anything goes	46	30.67%
I don't know the difference	32	21.33%

9. Have you ever tried a beer tasting menu? (for example 4 x 20cl craft beer)

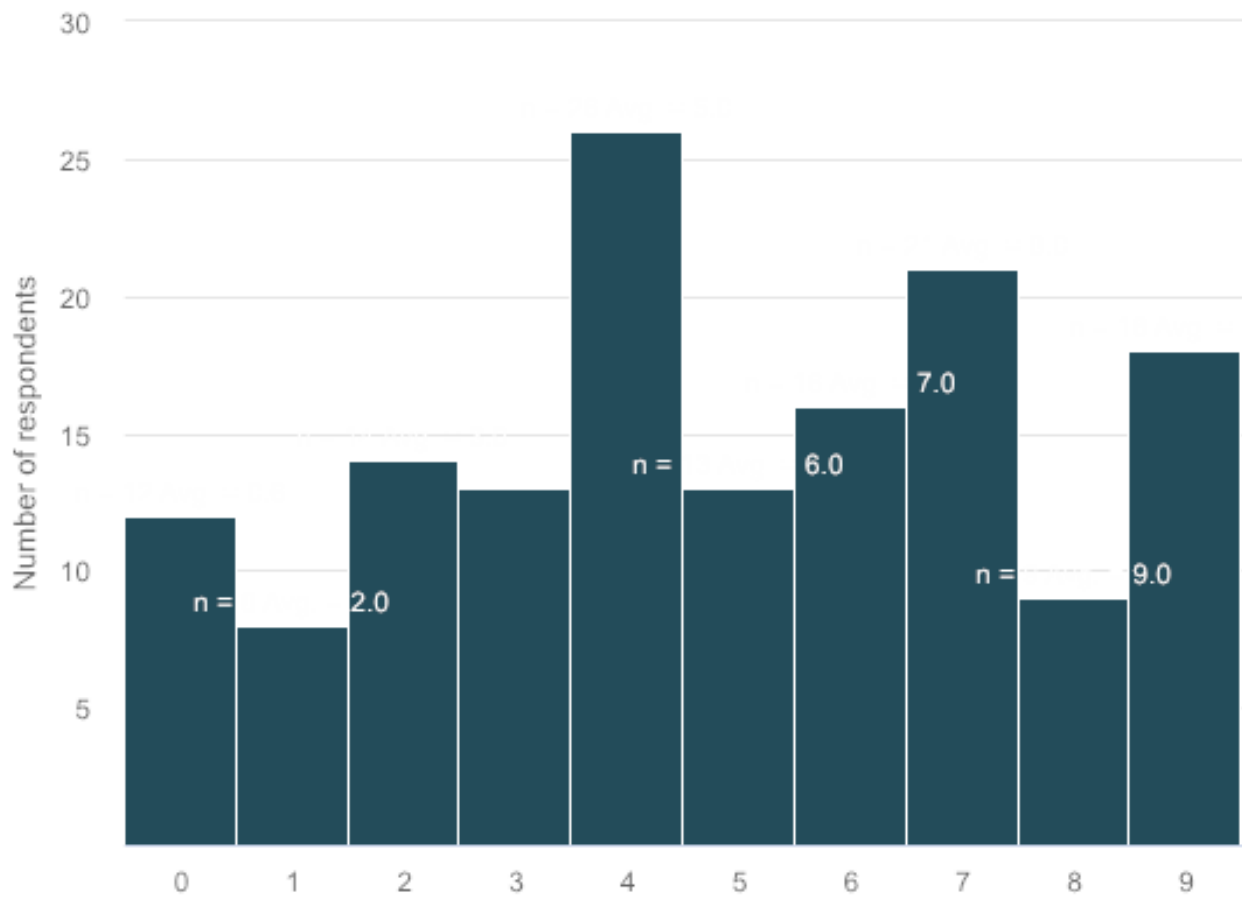
Number of respondents: 150



	n	Percent
Yes	55	36.67%
No	95	63.33%

10. How likely are you to order a tasting menu over a regular size beer (50cl)?

Number of respondents: 150

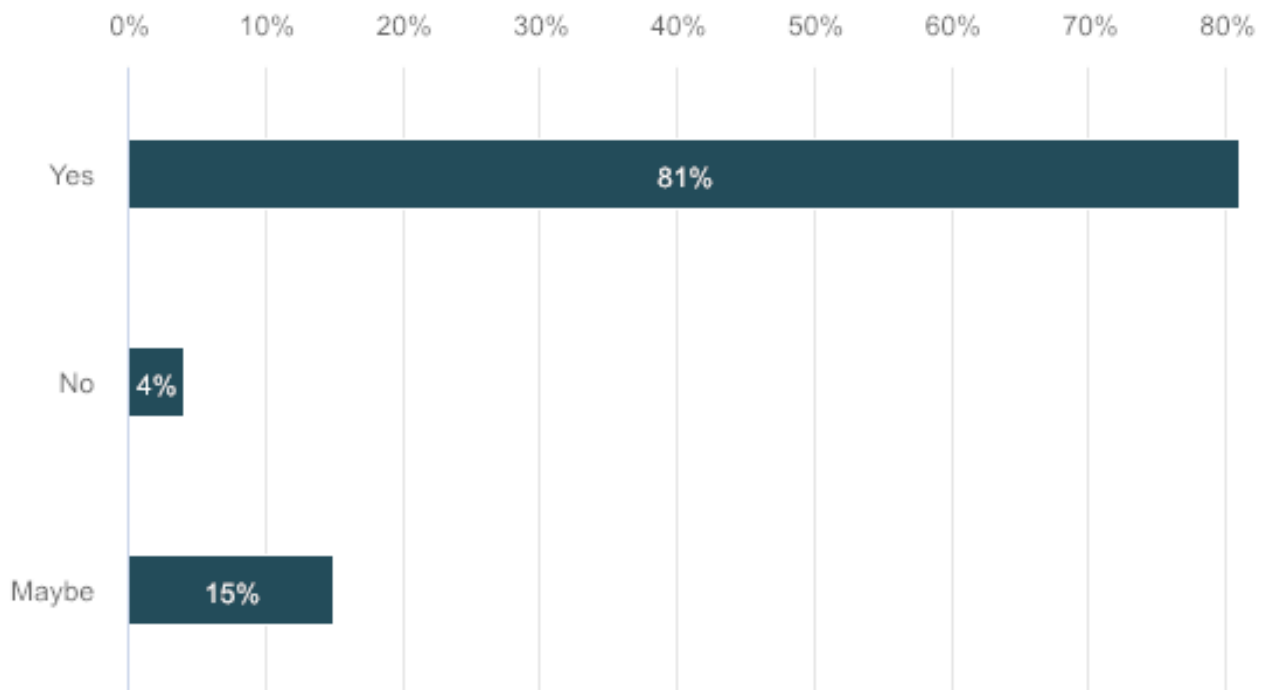


Min value	Max value	Average	Median	Sum	Standard Deviation
0	10	5.77	6	866	2.78
Slider value quantity	n	Percent			
0	5	3.33%			
1	7	4.67%			
2	8	5.33%			
3	14	9.33%			
4	13	8.67%			
5	26	17.33%			
6	13	8.67%			

7	16	10.67%
8	21	14%
9	9	6%
10	18	12%

**11. Would you enjoy a tasting menu combined with bruschetta?
(for example 4 x 20cl craft beer + 4 x bruschetta) (see pictures)**

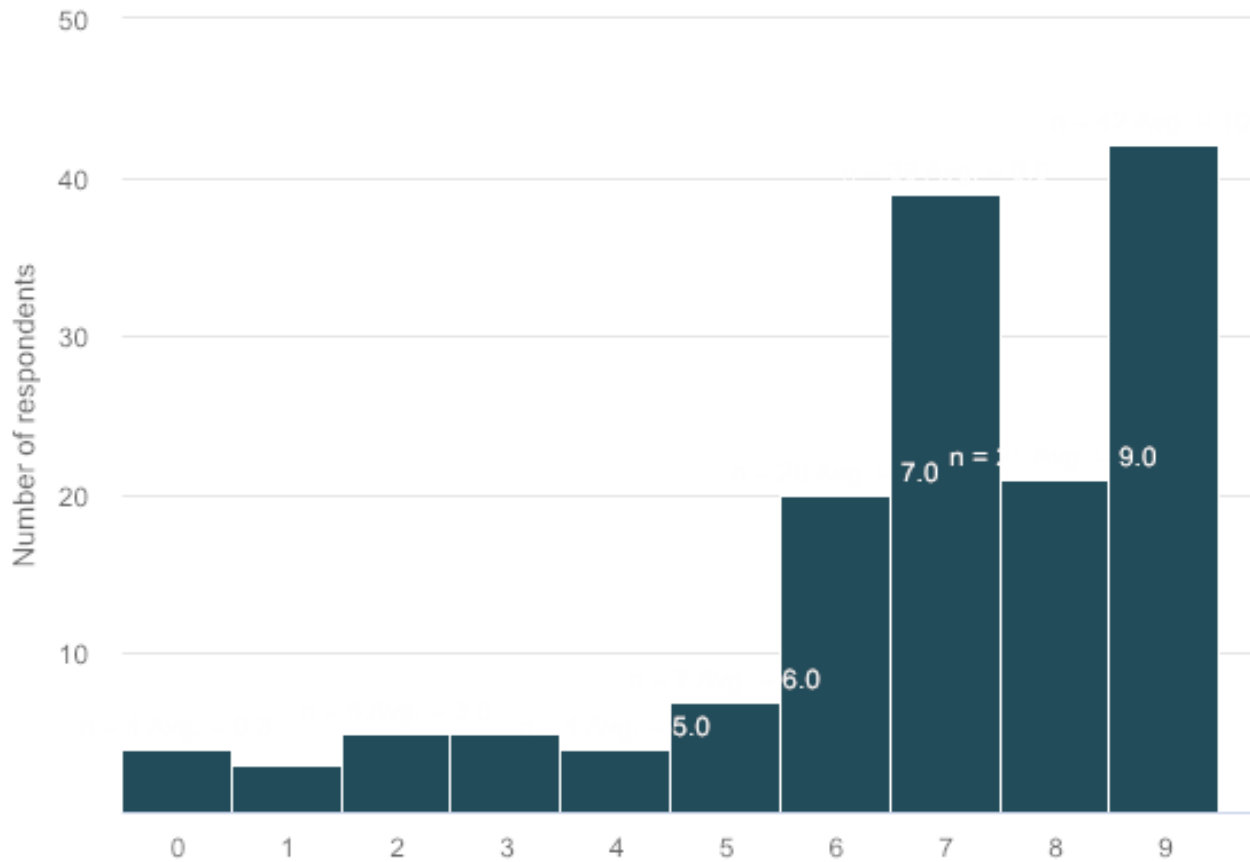
Number of respondents: 150



	n	Percent
Yes	121	80.67%
No	6	4%
Maybe	23	15.33%

12. On a scale from 0 to 10, how likely are you to visit this type of place?

Number of respondents: 150



Min value	Max value	Average	Median	Sum	Standard Deviation
0	10	7.77	8	1165	2.34

Slider value quantity	n	Percent
0	3	2%
1	1	0.67%
2	3	2%
3	5	3.33%
4	5	3.33%
5	4	2.67%
6	7	4.67%
7	20	13.33%
8	39	26%
9	21	14%
10	42	28%

Appendix 2. Brusko Menu

BRUSKO

Birra & Bruschetta

Birra 0.2/0.5L 4.5/6.0€

ON TAP

Brusko Lager

Clean and crispy

Brusko IPA

Smooth and hoppy

Brusko Sour

Refreshing!

Brusko Stout

Join the dark side

Guest Tap

It changes sometimes

BOTTLES 0.33L 6.0€

Birrifacio Italiano

Tipopils - Pilsner

Vudù - Dunkelweizen

La Piccola - Farmhouse Ale

Birrifacio Lambrate

Sant'ambrosius - Golden ale

Gaina - India Pale Ale

Ghisa - Smoked Stout

LoverBeer

BeerBera - Italian Grape Ale

Sanbiki - Sour

Bruschetta

S 4.50€ L 7.00€

Classica

Diced tomatoes, basil, extra-virgin olive oil ✓

Milano

Salame Milano, artichoke, sundried tomatoes, mascarpone cheese

Figs & goat cheese

Caramelized onion, figs, goat cheese spread, truffle oil, rosemary

Lard & chestnut honey

Lardo di Colonnata, chestnut honey

Avocado & feta

Avocado, feta cheese, sesame seeds, acacia honey

Finlandia

Sautéed reindeer, herbs cream cheese, red berries

Prosciutto & melone

Parma ham, honey melon, walnut

Ortolana

Zucchini, peppers, carrot, extra-virgin olive oil ✓

TASTING MENU

ANY

3x small draft beer

+

3x small bruschetta

25€ !!

kissing anyone tonight? ask for your bruschetta without garlic!

all bruschettas are available gluten free

SPREAD THE WORD!   @brusko_helsinki

BRUSKO

Birra & Bruschetta

Drinks 3.00 €

Soft Drinks

Cola, Fanta, the usual ones...

Cedrata Tassoni

An Italian citrus drink

Chinotto

An Italian bitter orange drink

Gazzosa

An Italian sweet tonic

Coffee

Espresso1.50€

Macchiato2.00€

Cappuccino3.00€

Latte3.00€

Americano.....2.50€

Ammazzacaffè 6.00 €

Averna

Montenegro

Braulio

Amaro del Capo

Limoncello

Desserts 5.00 €

La Nutellona

Bread with nutella (lots of it), banana and seasonal berries

Birramisú

Beer flavoured tiramisú. Like tiramisú but with our own Stout

Gelato

Jädelino's icecream. Ask about daily flavours!

Crostata della nonna

The classic pie.

LUNCH MENU !

Bruschetta L +

Soft Drink +

Coffee =

10€ !!

SPREAD THE WORD!



@brusko_helsinki