

service design

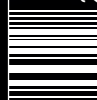
MAGAZINE



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Design work is
increasingly complex and
immaterial by nature

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Foreword

Service design forms one of the most interesting approaches to creating desirable services. Desirable services appeal to emotions, spark interest, and generate discussion not only through their feasibility and usability but also because they often consist of strikingly obvious solutions. A designed service is beneficial and advantageous as well as logical and intelligible – but most of all it is easy to use. Service experiences are designed to meet both the business expectations of the service provider and the needs of its users.

The ServiceD project has developed service design expertise in Finland and Estonia and piloted service design education in Lahti University of Applied Sciences. In essence, service design stands for the innovation, design, and commercial development of services using design methodology. It does not refer to an aesthetic refining of a finished product. Service design work is not divided into specific phases; it incorporates the skills and expertise of multiple stakeholders throughout a number of processes, including planning, product and service development, production, and marketing. Service design creates a continuously renewing and adjusting service identity that is consistently transmitted through all service channels regardless of the different routes individual users follow when using the service.

The project has also done research into the evolution and futures of design, service design, and the service sector as a whole. Regardless of chosen methodology, the essentials of foresight work include, besides information and knowledge gathering, viewing things in new ways, with various kinds of personalities, and from different perspectives than before. The main goal is to use new ideas in developing and commercialising new services in cooperation with end-users and experts with various skills and competences. The end result could be, for example, that a given public service is not only desirable but also interesting where the service experience is concerned. An example of this is the active development work on the services of the City of Lahti undertaken during the ServiceD project. Alongside logic and sense, service design work is driven by imagination and courage as well as by intuition and a vision of *what could be*.

Jukka Oresto

Chairman, ServiceD project steering group

Sami Makkula

Project Manager, ServiceD project

ServiceD project is partly financed by Central Baltic INTERREG IV A Programme 2007–2013. The project spans between September 2009 and August 2012, focusing on the themes of mobile learning, service design, and the evolution of expertise. ServiceD project has been created to upgrade service design knowledge in Southern Finland and Estonia.

The content of the publication reflects the authors' views and the Managing Authority cannot be held liable for the information published by the project partners.



”Good design has the potential to benefit many more people than it currently does. Design can play a direct role in addressing critical societal issues that we face.

– Bryan Bell

Editorial

In Finland and Estonia, we easily believe that people have better know-how in the U.S. and the UK than here in Northern Europe. That is not necessarily the case when we are speaking about concept design, service design, and co-design. I actively take part in conferences and follow international developments closely. Work of the Service Design Network (SDN) seems to consist mostly of missionary work about service design. Enthusiasm drives the field forward, but without analytic approaches the substance is too easily overshadowed by surface improvements and facelifts.

I refuse to listen to another advert of a service design agency masked as a conference presentation. Instead of blatant advertising, I expected intellectual and analytical approaches. Genuine cross-disciplinary approaches would be welcome, indeed, because silo-like service development looms as a serious threat. Purists see service design as a tightly bordered field of its own, the gospel of which should be disseminated – naturally without any criticism.

Service design is a young field of expertise and related competences and skills are only being shaped. The situation is very interesting: there are many different definitions. At the same time, new competence areas and skills are being linked to service design. *This kind of adventure in the in-betweens and the search for what is bubbling under opens up fascinating new views.*

There is a power struggle going on: whose definitions, methods, and expertise categorisations will prevail? For example, service design agencies push their own methods to the market as general truths. There is a genuine need for analysis and critique.

I would prefer if the situation remained as open as it is now. As soon as the field starts to build too many silos, competence areas become stuck within their boundaries. Disturbingly, our research shows that signs of silo-like thinking are already emerging in service design. Some books on service design are, in fact, even surprisingly methodical by nature. ”Our” new field, service design, is a matter of pride for some and merely a marketing gimmick for someone else. As a by-product of the field, some advertising professionals have started using the title ’service designer’ without any understanding of the field.

Ideation and concept design are key elements of service design. In the current socio-cultural and financial environment, new ideas and concepts are the most valuable immaterial assets (alongside competences and brands). Another interesting phenomenon is the changing role of users: co-creation, customer-driven innovations, DIY, crowdsourcing, and prosumerism are only a few aspects of that realm.

Many interesting changes are underway. I sincerely hope that *The Service Design Magazine* and the closely related research publication, *Service Design: On the Evolution of Expertise*, are considered a healthy contribution to the debate on the futures and potential of service design.

Jari Koskinen

Editor-in-chief



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Introducing the Research Project

The Service Design Magazine in your hands is published alongside *Service Design: On the Evolution of Design Expertise*, a research publication presenting the results of the ServiceD project's three year study carried out in Finland and in Estonia. Its main objective was to understand the complex evolution of service design and related expertise as parts of the evolution of design as a whole. For that purpose, the team mapped service design's roots and latest developments as well as futures possibilities and educational needs, all of which are relevant in a broader international context.

Remarks On Service Design Education

“I'd make sure that all participants have a good enough background in both theoretical and practical aspects – lots of philosophy and arts (art productions). Arts enable designers to think about issues more widely.”

by Hannu Kaikonen
and Sami Makkula

Education: From Problems to Opportunities

Service design is growing in importance, especially in multidisciplinary schools. In Lahti University of Applied Sciences (LUAS) service design education has a major role. Visions and pedagogy are based on transformation from traditional, problem-based learning to opportunity-centred learning. In praxis, this means new kinds of learning environments that enable testing and prototyping new ideas, future-oriented

thinking, grasping new phenomena, and ideation. Service thinking is embedded into education.

In LUAS's visions, service design education is not considered a separate branch, but a service and a community offering a platform for doing service design whether you are a student, teacher, or entrepreneur. Such an environment nurtures minds enthusiastic about service design. Key principles are meaningful user information, building fascinating concepts, and designing powerful interaction. 🌸



by Jari Koskinen

As a young field of expertise, service design competences and skills are only being shaped. I would prefer if the situation remained as open as it is now. As soon as the field starts to build too many silos, competence areas become stuck within their boundaries.

Selecting lecturers and planning content shall be dealt with accordingly: service design syllabus must have *organic diversity*. While diversity that is contrived is a distraction at best, organic diversity has the capacity to transform your organisation's culture. Accelerating changes create a whole new environment. The coming era of real-time data, real-time communication, real-time statistics, and even real-time expertise suggests that we should have as adaptive syllabuses as possible. We really don't know what fragments of expertise are needed one year from now. Lecturers hope for less bureaucracy and more attention to quality and creative processes.

The core of service design is *asking the right questions* to find the right answers and therefore the right results. That is why philosophy, aesthetics, sociology, psychology, and ethnography should be parts of the imaginative syllabus we are currently talking about. To be more precise, thinking forms the core of service design. Usually recognised truths and ready-made answers should not be good enough for educated service designers. Our clients pay to receive alternative thinking and alternative results. Challenging the socio-cultural atmosphere is not easy but the most courageous service designers are bold enough to challenge their clients. We should put an end to

the dictatorship of clients. Inventing the futures should not be distracted by the cultures and procedures of the past.

However, the mindset and tools for our imaginative syllabus come from design. Co-design processes where we move quickly from ideation to evaluation and from concept design to rapid prototyping and testing are the starting point. Increasingly democratic design processes involve representatives of clients, end-users, and cross-disciplinary experts. The best idea could emerge anytime during the process and the inventor could be the least expected voice from the corner of the workshop space. Heading such workshops requires holistic expertise as well as control of design methods (like instant visualisation of ideas).

The era of omnipotent Star Designers is slowly coming to an end as more collaborative forms of design gain ground. We are entering a participatory economy and a ubiquitous society. No more stagnant services: adjustability, modifiability, modularity, and individuality are the new rules of service development when designing smart and mediated environments. Prosumerism, customer-driven innovations, crowdsourcing, and DIY (Do It Yourself) should be vital parts of service design thinking. The changes discussed here should also show in our imaginative service design syllabus. 🌸





Johanna Juhola
performing at the
Designing Slow Life
Event.

Designing Slow Life

In March 2010, *Designing Slow Life* conference brought together international experts of design, service design, and wellness to discuss and develop services in the context of creating better, slower, and more meaningful life.

The conference, organised by Lahti University of Applied Sciences, focused on how design practices and methods can be more powerfully used when developing services and practices under the Slow Life theme and gathered latest know-how on service design and the slow movement.

The accelerating pace of life, work, and technological development causes stress and calls for a slower lifestyle. Slow is a part of an ethical-ecological megatrend: slow food,

slow travel, slow cities, etc. are some examples of this phenomenon.

The somewhat uncharted possibilities of slow offer interesting frontiers for service designers. Sustainability, corporate social responsibility, eco-design, hyperlocalism, and DIY are a few examples of closely related topics.

Amongst others, these issues were discussed by Carl Honoré, Jari Kaivo-oja, John Webster, Alf Rehn, Alastair Fuad-Luke, Sirkka Hämäläinen, and Gian Pangaro. The conference was hosted by Jukka Oresto and Jari Koskinen.

**SERVICE DESIGN
CONFERENCE**
ESTONIAN STATE PUPPET
& YOUTH THEATRE
2011-09-23

**Services of Tomorrow:
What's next?**

Graphic Design by
Jari Koskinen and Elias Kapiainen
Photo by Olev Mihkelmaa



**We want YOU
to be a part of the 2011
Service Design Conference**

**please mark
september 23rd on
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**experience
Tallinn & enrich
service design
know-how**

Service Design Conference

Organised in September 2011 by the Tallinn University, Estonian Institute for Futures Studies, the conference *Services of Tomorrow: What's next?* offered insights into the world of services and service design.

Amongst others, Professor of psychology Göte Nyman (University of Helsinki) and service designer Reima Rönholm (Palmu Inc.) debated over the future of services. Sustainable design expert Alastair Fuad-Luke focused on public services: how to co-design in the public sector. Erik Sakkov (Tallinn Airport) and Sirle Arro (Port of Tallinn) discussed co-creation in the service sector. In addition, some key research outcomes of the ServiceD project were presented by Tuomo Kuosa and Jari

Koskinen. Service Design Director Erik Widmark from Transformator Design Group talked about users' involvement into the design processes. The conference was moderated by service design expert J. Margus Klaar.

The conference also provided great practical value via workshops. In fact, learning by doing is the best way to understand what kinds of service design tools could be the most useful in improving service processes. The workshops were led by service design experts from Estonia and Finland. The positive feedback on and the vivid discussions during and after the conference provide a good basis for creating similar events in Estonia also in years to come. 🌸

PUB Divine Human Service

by Göte Nyman

Design psychology is an immature discipline in guiding practical service design. Nevertheless, recognising the complex nature of human behaviour and experience can lead to relevant new methods that promote human-centric design thinking and solutions in service design.



Professor Göte Nyman.

T

he Online Etymology Dictionary suggests that "Service is [...] the collective formulas for the conduct of divine service in Christian churches" (from around 1590s). A modern service designer aiming at divine service quality must invent these everyday 'collective service design formulas' and face a serious psychological test: the best service

design concepts are grounded in the true understanding of what it is to be human. This knowledge need not be deeply theoretical but the psychology applied must be absolutely relevant.

If you happen to visit Helsinki or live nearby, take an architectural design adventure for example in East-Pasila. Try walking there according to your own improvised plans, especially on high heels, and your feet will discover the empty theory of the human mind that the designers have applied. They have totally missed the human relevance of spontaneity in everyday life.

The core idea of service design is to serve a whole, spiritual man walking on the streets, in the malls, at bank offices or at home using (primitive) self-service apps, at work places, in churches and concert halls, visiting hospitals as a patient or a relative, or at airport travelling for pleasure or for work. To earn its place, service design must provide added human value while the ambition level of its psychology should be as high as in planning a flight to Mars.

Design models of man

When a designer relies on a simple rational model of the human nature he easily ends up with solutions that fulfil the design requirements, match the conceptual paradigms, or meet the demands of ideal process charts. Individual intentions, personal dependencies, expectations, pleasure, involvement, engagement, presence, beauty, improvisation, sense of control, and charm are then easily excluded from these considerations, just to mention a few of the psychological aspects of human-centric design. There is no lack of proof for this structural ignorance, just check the elevator in the parking lot of Helsinki-Vantaa Airport or other similar designs of elevator use and usability in busy airport environments (cf. <http://gotepoem.wordpress.com/2011/07/12/small-creative-acts-and-opportunity-perception/>). Despite billions of test subjects, designers often overlook the travellers' psychology and have not seen them as intentional, motivated, meaning-searching, and opportunity-seeking individuals.

The scientific discourse on device and process design has been dominated by cognitive paradigms and concepts although often the term 'cognitive' has been neatly camouflaged as 'experience'. As a consequence, cognitively directed design solutions rely on simple and rational considerations regarding memory, perception, and attentive use. Many seem to believe that human brain functions and neuro-physiological processes can soon be used to explain human behaviour and to offer design

guidelines. Not so long ago it was the 'left' and 'right' brain, now it is brain imaging, sweating of the skin (this has the more scientific alias 'skin conductance'), or facial muscle activity.

Brain of a dead fish as design guide?

A strange phenomenon accompanies this superficial psychological discourse: every time the word 'brain' pops up in design debate, the quality of the psychological content of the discourse collapses. The reason seems simple: materialistic 'brain-views' use primitive psychological concepts irrelevant to the spiritual man. The human aspects that justify service design are missing.

Adopting the 'neuro-physiological' view lures designers to believe that it is wise to aim at an 'objective truth' instead of the 'subjective truth' of human experience. In design discourse, the brain-paradigm is actually a spiritual trap that prevents designers from cultivating the complexity and fertility of the subjective experience. I'm convinced that we will have regular space busses to Mars and back long before the problem of subjectivity and objectivity has been solved. A token of the needed sanity for service designers – interested in the brain and subjective worlds of the customer – is to know that using the state-of-the-art brain recording method, fMRI, the magnetic brain activity from a dead fish can reveal statistically proven activity centres in its brain similar to those found in the living brains (<http://prefrontal.org/files/posters/Bennett-Salmon-2009.pdf>).

Why so many hash words about the cognitive and brain paradigms in the design context? Feed "brain and design" to Google and you will get 38 million hits. Indeed, many seem to rely on brain rhetoric but I'm convinced that it spoils the creative ambition level of service design thinking. There is a general belief that obtaining empirical, highly subjective data of people is not valuable, it is considered either unreliable or expensive. Indeed, people may not be very accurate and proficient in describing what would be the best or even optimal service form or solution, but they are experts on their own perceptions, expectations, and experiences and they can offer immensely valuable information about these – if allowed to. We have repeatedly enjoyed the design pay-back of our own subjective studies with complex and high-quality objects, media, and services.

Service design aims to bring genuine relevance and enjoyment to customer experience. However, there is a peculiar psychology-theoretical challenge: as far as I know there is no psychological theory of the human mind that would describe and explain how high-quality experiences are born and organised in the human mind and how these subjective experiences drive behaviour. Because of this, inspiring service design remains 'design' in essence and the human-centric service design models applied must amend from real human contexts and experiences, design culture, insight, wise psychology, and people-characteristics and nature in general.

>

Short-list for human-centric service design

A psychological framework for supporting service design work requires a more detailed approach, but its main elements are:

1. use real or close-to-real situations where service design concepts and solutions are tested,
2. accept the complexity and variety of individual experiences and avoid generalizing segmentation or behaviour profiling measures,
3. take it as given that every individual is spiritual, has intentions, makes sense out of any situation, and looks for opportunities to fulfil his intentions – be sure to recognise all these personal dependencies,
4. start each new service design case with relevant (individual, interactive, participatory, or other) subjective methods for mapping the spontaneous experiences in a pilot context that is conceptually as close as possible to the real service situation,
5. build a psychological design model (define the psychology underlying the solution) of the service case and use it in applying the subjective test methods – be not afraid of including a very large number of psychological variables – this is life after all,
6. formulate a service experience inventory that provides visibly valuable feedback to designers. The aim of this feedback cycle is not to find direct solutions to the service design problem but to offer empirically grounded inspiration and guidance to designers.

Beware of populist psychology! 🌸

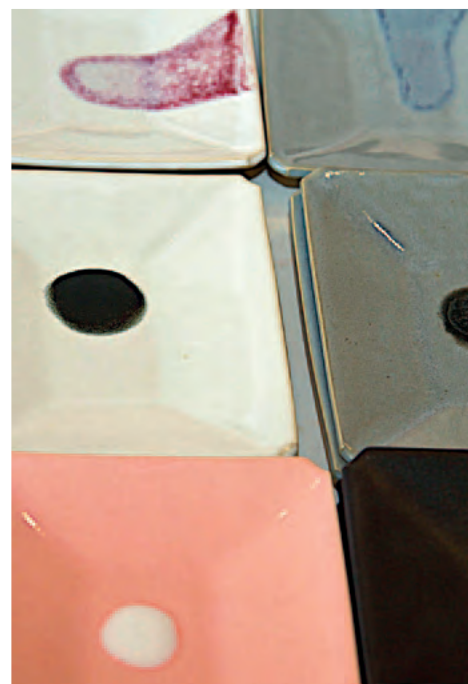
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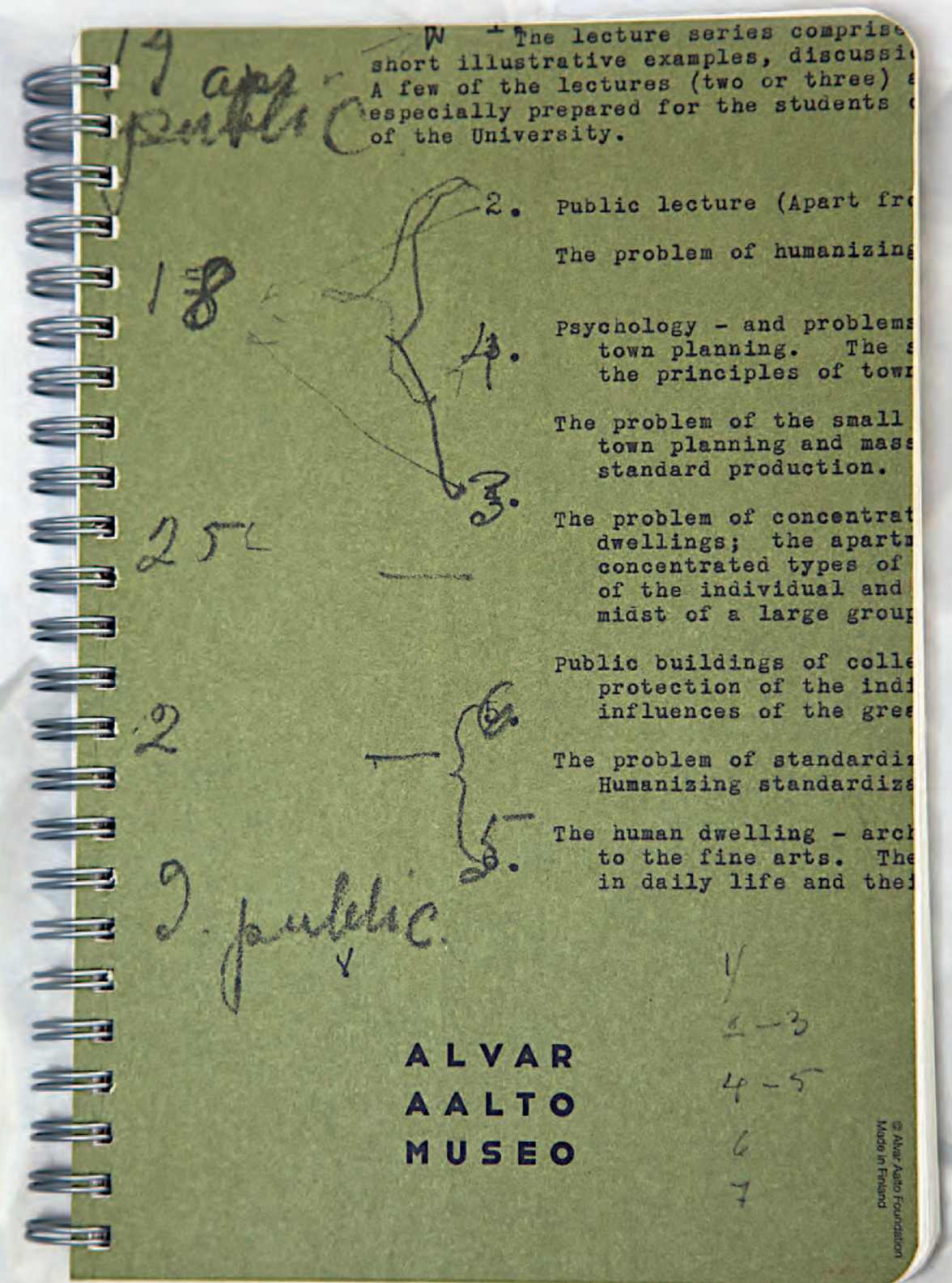
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Product Design

as a Part of Service Development

Artistic approaches often take customers by surprise.



Concept Design: Nora Langinvainio-Ikola, Graphic Design: Timo Jaakola.

Yet Again, what Is Service Design?

by Jari Koskinen

“Individuals’ experiences cannot be designed; they are always personal.”



I often find myself debating over service design and its definition(s). Design professionals’ thinking often seems to lack theoretical dimensions and they sometimes have trouble with concepts. On the other hand, it needs to be acknowledged that the meaning of concepts depends on the context they are used in. Furthermore, their meaning changes over time. This is to say that academic term definitions set in stone are not good enough.

Let us analyse one clear misconception. Some designers attribute service design to equal the design of experiences that take place in time and space, reaching people through various touchpoints. This “definition” contains a significant conceptual mistake. Namely, individuals’ experiences cannot be designed; they are always personal. We can design service processes or service environments, but not experiences or mental images *per se*. These are filtered through each individual’s personal history and worldview and they can only be affected up to a certain limit. A service can be experienced in thousands of different ways, making service design very challenging.

One possible way to explain service design is *to portray what cross-disciplinary teams could possibly do in service design projects*:

1. analysis and cross-disciplinary research related to service development
2. foresight and strategy work related to service development

3. creation of new service ideas and concepts
4. design of service processes
5. multisensory design of service environments
6. planning and design of service-related marketing and communication
7. guidance related to the development of service processes and environments
8. coaching or training related to service development (e.g. tuning, editing, or changing service attitudes)

In addition, *service design should be done in close interaction with other development work* and its core lies in the search for the right questions.

Service design is linked with brand development; all marketing and public relations material related to a service should be done synchronously with service design processes.

My colleagues and I have a vision of service design expertise worth developing. We want to combine the fresh development paths of mobile technology, multi-channelling, geoinformation, prosumerism, and crowdsourcing. Such an approach is linked to the shift from information society to ubiquitous society where our built environment turns intelligent and mediated. This development also relates to the increasingly multisensory nature of service environments (cf. *ambience design*).

Modifiability, adjustability, modularity, and individuality coupled with adaptive environments will form the basis of service design in the ubiquitous society. 🌸



PHOTOS BY JARI KOSKINEN

by Hannu Kaikonen

Usability tricks

Service usability

Service usability is often associated with electronic services. First it was a software thing, later it spread to tactile products and then it became an issue for all user interfaces. Curiously enough, usability is still not so common for physical services and service environments – not to mention human to human interaction.

Services range from self-service to full-service. The closer the service is to self-service, the less influence the designer has on users' actions in the service chain. It is important to design self-service usability from the user perspective. In full-service it is all about human to human interaction. The service chain is more controllable but more complex because it involves two or more people. Usability is critical especially for service providers trying to ensure smooth and problem-free service.

User's world

Services are designed for the users. The used language should meet the users' language, not the service provider's. If users do not entirely understand the service, they will not relate to it. The same applies to graphics, colours, environment, sounds, and scents. Services should be adapted to users', not the provider's world. A user who relates to the service is a returning user.

Users on the map

Getting lost is a terrible feeling. Services should be designed so that the mere possibility to have that feeling is prevented. Carefully planned forms of feedback enable the service to remain usable, imminent, accurate, and up to date. Good feedback and guidance helps users stay on the service path without fear of getting lost or stuck. Feedback is of help, but assistance helps even more. Good service includes assistance which helps users to recover from any unexpected situation and ensures uninterrupted, usable service. Personal assistance is an unbeatable add-on to any service.



“If you consider me an important customer, then I will be loyal.”

Service Design

Or how to save half the marketing budget

by J. Margus Klaar

Service design in itself is nothing new. Wherever services are delivered smoothly and unobtrusively, services have been designed. What's new is the idea of involving designers in the development of services.

The same methods which for decades have been applied to the design of products, packages, and communication can also be employed to produce more understandable and efficient services for a hotel, a bank, a public swimming pool, or even the state.

The service sector creates 70 % of GDP. But increasing the efficiency of services differs from that of production because the quality of service is created in cooperation with the consumer of the service. Every business strives to serve more customers in the same unit of time without dropping the ball in quality. However, it is by understanding the customer's actual needs and taking account of them while delivering the service where the economic impact of service design becomes apparent.

A well-designed service saves you half the marketing budget because there is no need to explain the service, or provide

instructions for use. Logic and understandability are the main benefits that service design offers both to the provider and user of the service. A customer who understands what he is offered, what the benefit is, and why he should use it is also an efficient customer. Consider the restaurant where you pay in advance, carry your own food, eat with your hands, and clean up after yourself. It seems counterintuitive but McDonald's has built up a pretty good business using this model. Furthermore, a well developed service is difficult to copy, which is why there are many burger joints but few that can rival the market leader.

Service design concentrates on providing the service from the customer's point of view. Customers are not phantoms that materialise at the door and vanish upon exiting. They have their own history, experience, knowledge, and motivation to be at your door. Considering this in the process of delivering a service is where the impact is greatest. Mapping the customer journey from the point where they begin to consider your business to the point where they've finished using it and are ready to repeat the process is a very good method for locating the misunderstandings and bottlenecks in your service.

Services are also provided by street signs, websites, and governments. It is difficult to perceive the state as a homogeneous entity if every ministry and department presents a unique and different face to its citizens. Bureaucracy may make the delivery of services easier but it increases dissatisfaction at the same time. Competition in services clearly demonstrates that what matters is how the customer feels while using the service,

not the cost and time spent. People will talk about positive experiences. If it is better than the competitor's, then there is also a concrete reason to prefer it. Which is why explaining a service with advertising, rather than making the service itself understandable, is a waste of money.

Note, however, that a service and being served are two different things. A service is how a restaurant works. Being served is how well the waiter does his job. Interaction between the dining room, the kitchen, waiters, bartenders, and the easy-to-understand menu is the service that can be designed to be better and more efficient, which enables the waiter to serve well. But if the service doesn't work, then the waiter's efforts will be wasted.

The significance and importance of services increases as products themselves become commodities. Banks all buy and sell money, mobile operators all sell the opportunity to talk to someone. The selection of goods in grocery stores is, by and large, the same everywhere. Therefore it is the service, rather than the products, that influences customer choice. If the service is delivered in a special, customer-centred and understandable manner, the word of mouth will spread quickly and advertising money can be invested into what makes you special, rather than trying to explain why you are necessary.

If you consider me an important customer, I will be loyal.

If you consider me to be a source of profit, all I'll want from you is a discount. 🌸

International Insights on Service Design

by Sami Makkula
and Hannu Kaikonen



Every now and then a new word is coupled with the word design. We've seen it in the past and we are likely to see it again in the future. We are accustomed to things like industrial design, graphic design, interaction design, and even city design. One of the latest additions is service design. It is only fair to ask a few questions. Do we have a service design industry? Is service design something we can really pin point? Is there a clearly defined discipline that we can call service design or has the entire scope of different design disciplines

become somewhat blurred? In order to find answers to these questions, we interviewed people who are deeply involved in the world of service design at the Service Design Global Conference 2011, organised by the Service Design Network in San Francisco.

Eight people were chosen to represent different viewpoints, all equally interesting and noteworthy. The interviewees (in alphabetical order) are:



Max Sims



Barry Katz



Richard Buchanan

Richard Buchanan is a former long time head of the *School of Design* at *Carnegie Mellon University*. He is Professor of Design, Management, and Information Systems at the *Weatherhead School of Management* at *Case Western Reserve University*.

Dana Cho is a Partner and designer at *IDEO* with a background in architecture and urban planning.

Barry Katz is Professor of Humanities and Design at the California College of the Arts, Consulting Professor in the Design Division at Stanford University, and a fellow at *IDEO*.

Adam Lawrence is a customer experience consultant, actor, and co-founder of *Work – Play – Experience*, a service design and customer experience consultancy based in Germany.

Birgit Mager is Professor of Service Design at the Köln International School of Design. She is also the co-founder of the *Service Design Network*.

Matthew Marino is a Franco-American service designer who founded *User Studio*, a pioneering service design company in France.

Max Sims, Professor at *Academy of Art University* in San Francisco, teaching car design, industrial design, and computer graphics. Max is also working on his MFA degree at the *California College of Arts*.

Pete Wendel is a user experience manager at Walgreens and an independent consultant at UX research and design.

How do you define Service Design?

Adam

"That's more of my colleague's interest. I believe in doing and not talking, so service design is what I'm doing."

Max

"To me, service design is anything sort of outside the actual products and it's more about the touchpoints that people have with a brand. So essentially it could be the store, it could be the website, and all sorts of things trying to enforce what the brand is. And how they are hopefully doing a successful job trying to get whatever messages they want to have with the brand. And the brand is not necessary what they are saying it is, but what people are saying about the brand."

Richard

"Service design is co-creative activity. In a sense every product is a service, whether it's a chair or a camera or iPad. Artefacts are services also, but the production of the service requires human participation. That's where the service design is typically characterized at. So, it's in the agency notion."

Birgit

"Service design is the application of design competences to complex systems – complex systems that are combined combinations of organisational structures and processes of interactions of physical evidences and we apply design thinking in order to improve or innovate these systems."

Pete

"I look at service design as a way to connect both the customer experience across touchpoints and the people, the employees who make the customer experience happen over time. So those could be products that are delivering a service, it could be people that are delivering a service and it could be an organisation that's delivering a service. So it's a form of systems design in my view."

Matthew

"I think service design is a creative design process that helps people make services desirable and accessible."

Dana

"Right now it feels like people are defining it as interaction design just because it's such a hot topic. Also I think a lot of companies love to think about it just as customer service, because it feels like a really easy way to wrap your head around it. I think service design is actually something a lot different than that. I think service design is basically any opportunity an organisation has to have some sort of dialog or communication with their consumer in very interesting and meaningful way. The way that we define it here is probably: all the experiences that might surround a product, everything from how you find out about it to how you use it, to how you get help for it, to basically everything."

Max

"From my point of view, at least in American history sense, the service design sort of came from like the fast food restaurant chain McDonald's and stores and that sort of things where they just wanted to take care of customer service. And then they have this whole motion of franchises, and with the franchise they want to make sure the experience is consistent across the country, so every time you walk to McDonald's it is like a McDonald's. What has happened is that a lot of design firms are dealing with their clients instead of just working on a product. They talk about all things that sort of surround the product, a.k.a. the services that go with the product. And they saw that as a great way of expanding their ability to essentially get more billable hours as well as get more than just the product to be considered for design."

Richard

"Service designers now are grown from interaction design. Interaction design is a concept of the twentieth century that crosses many, many disciplines, but for us in many ways it began with John Dewey who wrote about interaction back in the 1930's in his book *"Art as Experience"* and the chapter of *Having Experience*. These are the foundational texts for interaction design. But interaction design as we have come to understand it has to do with human-machine interaction and human-computer interactions. And out of that initial sense of the artefact and of the person, we began to realize its people relating to other people. And that, in fact, interaction design is not on the flat line of computer screens it is about how people connect through the media to influential products. At that point we begin to make that transition. The mind suddenly grasps the possibility that every engagement we have in organisations is a kind of service activity. So service design comes directly out of interaction design; it is a branch of it."

Birgit

"I think in the early years it was a lot about taking the radical user perspective. It was a lot about going along with the user interface and trying to identify touchpoints and going on the journey and using the design research skills and the design visualisation skills in order to give insight into user perspective of user interfaces and re-design them. That was the early times. Now I see that service design has moved more into the competency of analysis of systems that means the front stage and the back stage perspective. Have a stronger look of the independency of different aspects within these systems. And now I see it fortunately moving into stronger integration of the business value of service design. I think the customer journey along the touchpoints is very important; it helps to visualise it and to create a visualisation and enable people to really design the journey. But without seeing the system and without seeing the business value, it would be very difficult to really implement change."

Pete

"I think service design is a fairly young discipline, to call of that. Over the years from human-computer interaction becoming a defined discipline, user experience being not just an application but a career and a discipline. I think these pieces have started to come together with design of things and experiences to the less tangible aspects of activity through services. So that's where I guess I've seen the systems design, service design, chance management and HCI coming together over the past fifteen years and the result is service design."

Matthew

"Well, I think for one, service design is a fairly new discipline and it's probably really only been developed in the past ten or fifteen years max. And I think one of the key developments of service design that is maybe been different from let's say traditional design fields like industrial design is the fact that we don't just work for people, we work with people – mainly because service design requires a large number of different competences to actually perform service design."

Dana

"I don't know if I can track for fifteen years. Because to be honest, it's just something I personally got interested in probably around six years

ago. For me I guess a big shift that I see in terms of especially the work what we do at IDEO and what we bring to our clients is bringing a kind of inspired, designed, and kind of craft-oriented lines to service design so it doesn't just become a business problem, it's actually a human problem and we've really enjoyed that one."

Barry

"I need to take a little further back than 15 years, that's a bit too small a bite for me. I have couple of answers to that. One of which is that the rise of service design is a natural function, the continued expansion of the perimeter around what we call design. That's been going on for a hundred years. So in some respect the transformation of service into service design is as natural evolution of design as the creation of industrial design out of simply engineering of products or graphic design out of commercial arts. What has happened, I think, is simply we have become more attentive – not simply to the objects at the centre of our attention, but the entire human experience of using objects, using environments, using services. And that's where I think service design has come from. The second thing is that there's been a massive transformation or movement at the centre of the economies in the developed countries. We are still manufacturing, appearance is not withstanding, but the relative proportion of manufacturing to service has shifted dramatically. So it's comfortable to a hundred years ago when we had developed for the first time a mature manufacturing industry and we needed a design discipline to deal with that, here comes industrial design. Now we are seeing the material underpinning of the rise of service design is the shift increasingly towards service economies in the western and developed countries and – voilà – the same phenomena: the rise of a new discipline to trying to deal with that and we are calling that service design."

What kind of teams and competences are needed when practicing service design?

Adam

"My answer is going to be theatre, because that is my interest and our toolset. What I like about the theatre competences and theatre tools for service design is that theatre is a toolset which – please remember – is not just about presenting, theatre is a development form. A theatre is an innovation factory producing innovations every eight weeks, on schedule, in budget and there are few of us who can say we do that. And the theatre form is a way of modelling, prototyping human behaviour and even human-machine behaviour – any interaction, really, involving humans. Which is the only modelling form I know which can really deal with emotion. And if we are talking about customer experiences – and by the way, for me, customer experience is simply the face of service design, the bit I see. If we are talking about that, we need to put emotion very much in spotlight and theatre can do that. So I think those human awareness – whether it comes from theatre or anthropology, or just people life experience... front line staff, they are really, really good at reading people. I think those are very, very crucial skills for any service design team."

Max

"With service design, I think you really do need a very trans-disciplinary team. In a sense of – you need the marketing people, you need all the stakeholders obviously, and the graphic design people and then the design researchers, cognitive psychologists, it could be even people who are biologist who sort of see if nature can inspire things and nature is master metaphor. Depending on the product – obviously – but ability to prototype what that service would be like is also very important part of their team."

Richard

"Interaction design and service design are what I call 'third order design'. The third order is after the posters and toasters of graphic design and industrial. We begin to take the full body experience and the signs and symbols of communication. Put that together into action processes and suddenly the boundaries of disciplines break down. You

begin to find people who have capacities for variety of matters coming together including planning, business – many disciplines coming together. It's the ability to integrate that makes the third order design successful."

Birgit

"I have to say again, sometimes we still do have service design projects that are rather of low complexity, that have rather small scope. There are customers/clients that ask us to really only do this kind of journey visualisation. I think design skills from interaction design and experience design can be easily applied on to. It's really about the design perspective on things – the radical user view. But we also have these more complex projects where you need project management skills, you need good understanding of organisational structures and politics within organisations, where you need to have basic understanding of business modelling and financial issues that are relevant. So, it can be really low scale projects up to very complex. In those very complex projects it can be very helpful to have people in the team who know about organisational change and project management, that have good view on politics and finance. Sometimes these people come from inside the organisation, from inside the client organisation, so it is not absolutely necessary that, as a design agency, you have a financial expert and an organisational expert and legal expert. But you have to make sure these competencies are drawn into the project."

Pete

"Well. I would say a number of things, but first and foremost the ability to realise that the design has to be collaborative in intimate, meaningful fashion. That is, any one discipline is not going to solve the problem. There's been a mix of forces that have made that any given design come to life. The same will happen with services. There's going to be as many specialized roles in the feature of services as there have been with movies or products or other entities. It is going to be necessary to collaborate and find people with shared values to come together to fit those problem spaces in a way that is going to be meaningful both for that situation and for the dynamics of that organisation itself over time. So the openness of service design is the most interesting thing and the most necessary thing for its maturity and success, I think."

Matthew

"Our company mainly uses people from social sciences and from design. So predominantly from design, people who have a background in a lot of user experience design, industrial design. So that really helps, for example, to materialize all the different touchpoints. And we use competences from social sciences such as sociology to help us to identify like what needs, what the desires are – and they also help us kind to fringe the problem that we're trying to work on. And I think another thing that is kind of both for the people on sociology and design is that we work as facilitators. So we really help the different stakeholders we're working with kind of to be parts of the creative process. We kind of make the tools and methods accessible to everyone, so everyone is part of the creative process."

Dana

"Well it's interesting. I think we approach it like the rest of our work here: it's very multi-disciplinary. So, we might have a business designer and architect and industrial designer and anthropologist all trying to attack it, and I don't think it's very different from our other works. I think it's actually very interesting for me these days because I feel that the best service design work is happening when somebody on the team has actually been on the ground delivering service at some point in their past. For example we have an amazing business designer who considers herself first and foremost service designer versus a

business designer. She's spent five, probably her most formative years working as a barista in Coffee Bean and Tea Leaf. And for her that has actually completely coloured the way she approaches service design now in a design consultancy. So I think having that personal perspective is really important."

Barry

"Nobody knows. When designers first presented themselves to manufacturing companies like HP or IBM and said: 'Do you see that instrument? I can design it for you.' The response from the engineers was 'It's already designed. What is it that you guys think you can add?' That's the same question that I think interaction designers are dealing with now when they have to respond to computer scientists or electrical engineers. And it's the same general question that service designers have to answer: 'What have you got to add to what we are already doing, that we do not understand already as simply humane or empathetic or sympathetic behaviour?' So I think that's an open question and a moving target. And I'm sorry to be a little bit evasive in answering it, but you know, I could say something easily like a mix of psychology and a little bit of architecture and perhaps something else. But in fact, what we are seeing is the rise of a discipline that's trying to catch up to something that already exists, namely providing for human needs. And nobody knows at this point what the constellation of sub-disciplines is going to look like."

What is the connection between design thinking and service design?

Adam

"That's a good question. Again one for my colleague more than for me. I would say service design is a toolset. That's how I understand it. It's a way of proceeding. And design thinking is an approach which includes that toolset. So, as when I face with a problem, I would approach it in a design thinking kind of a way, perhaps using service design tools."

Max

"Design thinking is a great thing for service design. For me, I think that it's more of a qualitative thing rather than quantitative. And a lot of businesses have just been focused on crunching the numbers. That doesn't necessarily transfer at all to what a customer's experience is going to be in all the different touchpoints to a brand. So the design thinking has really opened up the business people to think about more than just how are we going to just make money. It's like we can make money if we have really good control of our touchpoints and that everything is considered there. Design thinking also helps regular people inside a company to take the customers' point of view, see what it is like being in their shoes, as opposed just what their particular department is."

Richard

"Design thinking is a controversial term and means a lot of things to a lot of people. On the one hand, it may mean cognitive process that we like talking with psychologist. I think, what I mean when I say design thinking: I'm talking of the sort of ideas that go through a person's mind as they think about making and improving products around us. And so, clearly, the move from first and second order designs, from graphic design and industrial into interaction areas. To me, that is a wonderful continuation and an expansion really. And then suddenly you bring in people who are contact experts. This is the missing element of most service design today, a failure to grasp the significance of contact. Most of all we see this day is built around Irvin Goldman's notion of facial encounters – in fact we saw that today in the conference. But it is trying to do its chapter, bringing in contacts. A significant shaping influence to the form of experience is so significant to us. That's design thinking."

Birgit

"Design thinking is a big word and I tend to not use it anymore because design thinking creates the impression that everyone can do

it. Business schools have embraced the word design thinking and they seem to think that playing around with post-its and taking a camera and going on the user journey they are suddenly design people – and they are not. So design thinking is a bit design light and I really think we have to protect the inner competences of a well-educated designer. And we certainly need to create understanding in the world of business of what design does – but we cannot sell them design light and pretend that they can do it by themselves."

Pete

"Design thinking is interesting. There's been so many passionate discussions about this, from Bruce Nessbaum declaring it dead, people framing it different ways over time. I see design thinking as an interesting dialog. It's been a tool in a system, maybe not a system, but certainly a way that has been moved from a direction or movement to almost marketing employed or a way that has been sold to different groups. I think the original intent has been kind of subverted over time in a lot of ways. I think the intent of design thinking was really to enable people to design – who may not have been designers – to enable a kind of thinking and a kind of framing of problems and people and situations that would not have otherwise been possible. I think that's good. And that's, I think, where service design can come in because it necessarily involves people to make these decisions, the front end and back end together designing these things. And that's where I think design thinking can really get realised for what its true potential was, without it been sold as a "design thinking trademarked method". Service design will elaborate the original proponents of design thinking and have empathy, be a core part of how problems are solved with people who are at the forefront of touching customers or patients or core organisations and it's going to be designed together in the future. So starting with a lot of different exploitations we've seen here: healthcare, education, energy – a lot of these core things that need to get disrupted. I think this reframing of what design thinking is through service design is going to be a key part of it."

Matthew

"Well, I think design thinking is a general philosophy which is basically the type of thinking that's behind the tools and methods used in design. And service design is basically design thinking applied to services."

Dana

"There are a lot of different passages to design thinking and I think one of the ones that are kind of fundamental to design thinking is empathy. So it's kind of understanding and putting yourself into shoes of someone you normally would not put yourself in the shoes in. In service design, actually, one thing that we found is – and I think a lot of organisations actually don't – that it's easy to create a strategy. But it's really, really hard to understand what it feels like to deliver it in a very authentic and human way when you are right there in front of the consumer and actually trying to have a conversation. So I think that notion of kind of developing empathy with front line associates is actually a lot. There's a huge value that design thinking can bring there. I think it's really powerful."

Barry

"I have bit of a problem even though I wrote a book on this subject. I have a little bit of a problem with the concept of design thinking in the first place. I worry that our attempt to describe the expansion of design into more and more areas which we call design thinking; namely the idea that you can apply the tools, the techniques, the methodologies of design to a vast array of problems that are different to the traditional problems of the designers: an automotive interior or airplane seats or household appliances. And we are suggesting that we apply the same methodologies to dealing with poverty, dealing with providing healthcare, dealing with creating a nutritional program of adolescence. So design has expanded and we are calling that design thinking. It's been widely misunderstood, I believe, as a methodology. Even some of my close colleagues will talk about themselves as applying design thinking to this, that, or the other. I don't think that's



Retro-oriented car; photo taken in Palo Alto.

the correct way of putting it, I don't think that's helpful. I think that people in the Bauhaus were applying design thinking. It was the way designers started the twenties and then there was a different way that the designers thought in the fifties and now there's the way we think. If you want to call that design thinking, it's fine with me, but I don't think it's a methodology. So having said that, I think its relevance to service design is in this larger content that I suggested, which is that the perimeter around the design, the range of problems we can address as designers, has grown and will continue to grow. And I'm predicting that – I said almost jokingly earlier – that probably three times every decade you will see design put in front of a new discipline. The last one was interaction design, now there is service design and who knows what's going to be next, personality design or genetic design – I just made that up. So I think to understand the question most accurately of the relation between design thinking and service design, I think what we want to do is see it as a natural outgrowth of what designers have always done: which is to think about how we can apply what we are good at to a growing range of problems that need to be addressed."

What developments do you see happening between design disciplines right now?

Adam

"Between disciplines... What I'm enjoying, especially – we're at the Service Design Conference right now in San Francisco – and what I'm enjoying here is seeing people talk about service; designers talking more to accountancy, service designers talking more to QA-people, to management people about actually how these things can make change within organisations work. I'm very much enjoying that. Enjoying people talking about how service design needs to, while not giving up its own language, needs to speak better the languages spoken by these other groups, by people who are doing service design but not calling themselves service designers. Because, as we saw out of brilliant lecture yesterday by Brandon Schauer, service designers in the world of service design are a small and rather clear complete minority. We are just a few people doing this work. So, I think it is very, very cool that we are thinking about the languages and the needs of these other people who are doing similar work and who can help us."

Max

"I think right now you are getting a lot of people crossing over disciplines. In my Master's program at CCA you get a design major and we go over communication, industrial, and interaction design. And you're going to be doing all of these together and you are going to be in their table talking to different people. So you'll have to be conversion with both the technologist and the creative people and doing all directions and also the whole discipline of psychology and sociology as well are really, really important in terms like what are people's belief patterns and attitudes. And even though the people will say one thing – that may not necessarily be the truth as well."

Richard

"Design disciplines are merging. It's what we refer to as a 'blurred aura'. This was a phrase used by Clifford Geertz a number of years ago in the areas of humanities and higher education that were blurring the boundaries. We're blurring the boundaries, now, of design – rightly. It

used to be that students were majoring in graphic design or industrial design and we found students by middle 90's coming to us saying I want a degree in both areas, could you give us a curricula that merges these. So today I find designers moving across many areas. Blurred boundaries: clearly significant. This presents a whole new opportunity for us if we begin to merge with contact specialists in very significant ways. So frankly, I don't see a lot of point in the division except for this one thing: each areas of design have some specialised knowledge that the designer must have. If you're going to make an artefact, you have certain responsibilities. There are ideas that are shared across the disciplines but then there is specialised content you must sink into deeply in each area. So, it's a challenge for education, clearly. But I think the new areas are merging design practice. We can balance those pretty well. You get to the table because you know something. You stay at the table because of your ability to reach out to other specialists and work together. A kind of embedded discipline and design is that."

Pete

"I would say that it's everyone is getting their head around of what it means to design systems together. That is the camera we're holding, the iPads we're using, the building we're standing in, the washer we have at home, the car that we drive. All these things are going to be connected with one and other very soon. There's good and bad implications with having everything be connected. The design over all had around the idea these are interconnected services – it's not a single touch point or single use. There are multiple audiences and shared value strings and value chains connecting with this. And it's dynamic over time. It's people and their needs as they shift it in context as they age, as they get married, as they have new people, as they move... all these systems need to flex with that so that they can fold into the lives of people and they can do things with that information, with enough control and with enough transparency. I think that's the challenge for service design as it comes to the table to make a good, progressive solution happen, that's not only good for the people who use it, but profitable and virtuous for this with the problem at hand."

Matthew

"Well, I think one of the things what's really happening within design now is that traditionally designers were kind of working for clients, so they would basically get a design brief, go back to design studio, and a few weeks later they'd come with a product proposal. I think the process has really changed to kind of basically really integrate the different stakeholders of the project, that's going to be the client, the end user – all the different people who will eventually be a part of that potential service. And so designers are kind of becoming, to a certain extent, facilitators to help implement that creative process. So there's really a certain amount of 'buying' for that project to actually exist. And that way, once the project needs to be implemented, everyone really wants to push it forward and knows how the clients interpret the project best where he is within the organisation."

Dana

"I think there's some really interesting high level challenges that for some reason a lot of different design disciplines are starting to merge around. And they might just stand from one discipline. Let me give you an example of that. If you look at interaction designers, like for the last couple of years, they had to really to understand agile software development. And the notion of getting something built really, really, quickly with lots of different parts and pieces and basically applying rapid prototyping to a completely new media. And one thing that I found is that that's actually started to bleed over into product development and into organisational design in terms of like what does it mean to be agile and what does it mean to actually be an agile organisation. Or to put something physical out there in a market using ways and means that we haven't used before. Completely disrupting the supply chain, for example. So it's interesting again that agility is something that came out of one discipline, but I feel like it is something that is common conversation along all the other disciplines. I think it is fascinating and I think there's something really interesting happening there."

ON DESIGN THINKING

1. DESIGN THINKING IS

a mindset

P: Design thinking for me is that I try to see problems as opportunities. I am not a designer. My background is in marketing and communication, but I've found design thinking to be very intuitive to the way I see things. I love IDEO's idea that everyone can be more creative and look at things more widely and be part of building a better and more functional future.

U: What is great about design thinking is that it emphasizes the importance of using your heart and listening to your intuition. It reminds us to use our most valuable asset as a source for inspiration – our empathy. Learning to listen to your own desires and motivation is what I think is the value of design thinking.

H: I agree. But you should also observe other people and listen to them especially when working in a field that you don't know very well.

U: Oh, always! Never assume anything should be a designer's motto. But it's also a big challenge. We tend to define the world around us according to our experiences and past. Often the answers lie in the most mundane things that we've overlooked for their obviousness.

2. DESIGN THINKING IS

usable in all fields

H: As an old design school graduate, design thinking feels like a natural way of thinking for me. But it could be used in every field – especially if there's a need to think outside the box. I think for using design thinking as a work method, there needs to be respect for other people's viewpoints, low hierarchy, and a receiving stage of mind to get it to work – and of course interest to understand the users. However, there are a lot of firms where design thinking is seen as a threat.

P: Every company or organisation needs development and innovation. Otherwise they will regress. How development is done depends a lot on the company and its values. I guess also the field of industry makes a huge difference. Some companies don't yet recognise how design thinking could help them and improve development. I think that's the problem.

U: I agree that design thinking is how everyone should think, shouldn't they?! But that's not the case. I have a back-

ground in architecture and design thinking was definitely not how we were taught to see the world. We were taught that architect creates behaviour; not that it supports people's natural habits. This is in stark contrast to the fundamental principles of design thinking. I have since moved on from architecture but encounter in my daily work how the lack of design thinking in businesses is actually harming their ability to prosper in the changing business environment where customers expect sincerity, transparency, openness, and caring from the companies they interact with.

H: That's why old hierarchically structured firms are not on the edge of development and why new, big ideas and revolutionary products don't come from them.

U: But should they try to change in order to maintain their relevance? Perhaps applying design thinking to the management culture would save some of the giants from extinction.

P: I agree. Management is the keyword here – not the field. Can you think of fields where design thinking could not be used?

3. DESIGN THINKING IS

slowed down by people's aversion to change

U: Design thinking opens up a whole new way of seeing the world and the challenges around us. It presents a new vocabulary and toolset, leading to different ways of interacting and doing business. People who justify their decisions only by measurable results find the ambiguity that comes with design thinking uncomfortable. They are averse in trying different approaches, as they are new to them and also because they don't know how success is defined when there are no numeral ways to measure the results.

I: And the whole point of design thinking philosophy is to initiate change, we've been told.

H: I think that many people resist design thinking because they are afraid that their place in the company hierarchy is in danger when the status quo is challenged and as design thinking gains popularity.

U: I think that design thinking initiates change just by introducing a different mindset to managers. To some business people, design thinking shakes too many of the fundamentals of how business decisions have previously been made. For that reason design thinking is met with so much resistance and objection.

by Irina Haltsonen
Ulla Jones
Petra Ruonakoski
Heini Ruuskanen

PHOTO BY JARI KOSKINEN

4. DESIGN THINKING IS

sped up by encouraging risk taking and allowing failure

U: One way of encouraging design thinking in businesses would be to encourage exploration of new approaches and to allow failure. If you need to get it right in one go, no wonder you stick with your tried and tested ways and steer away from anything new and unfamiliar.

I: This is also a cultural phenomenon: we Finns are afraid of failing. Nobody wants to admit that they have failed. However, there's been a lot of talk on how we should learn the importance of mistakes in order to create something successful. In the U.S., for example, entrepreneurs are not taken seriously unless they have gone bankrupt at least once.

P: I must admit that it's not long ago I understood that sometimes the way is more important than the result! There is always more than one way to do things.

U: I agree that we Finns have definitely been risk averse when it comes to trying something new in business. Our laws are still lightyears behind from encouraging entrepreneurship. Yet I love the energy that is palpable at least among the digital start-ups in Finland. Keep your fingers crossed for the lawmakers to have sensed the change too!

5. DESIGN THINKING IS

embracing cross-disciplinary teams

I: I see huge potential in the use of design thinking as a problem solving tool because it can be applied to a great variety of problems. In order to come up with the most creative solutions, it is essential to have thorough understanding of the different perspectives of the problem. That is why design teams should include experts of various fields.

H: When people from different fields try to do something mind-blowing as a team, one expects there's time to try different perspectives. In a hurry people do as they are used to. It's also crucial how the work is briefed: there should be room for seeing things from new viewpoints.

P: That is so true. For example, engineers see a problem in a totally different way than marketing people. And both ways are important.

I: Often the whole corporate culture has to change and that takes time. >

U: I support the idea of cross-disciplinary design teams. Different backgrounds lead to a more holistic approach. But we shouldn't take multidisciplinary teams as a self-value. Throwing bunch of people together from different backgrounds doesn't necessarily lead to better ideas. The risk is that the teamwork will not evolve beyond discussions and expressions of different points of view. Someone still needs to assume leadership and interpret the insights into ideas.

H: There are process stages where lots of different viewpoints cause trouble. I think cross-disciplinary teams are mostly needed to kick start and test concept work: not to be involved all the time. In service design it translates to "people-centric" solutions

I: Designers need the support of other professionals: people who understand business, usability, technology, marketing, etc. However, the key to successful service design lies in understanding the needs of end-users. The users should be incorporated into the design process from the very start.

P: I always remember one case I worked on. Users were in the middle of the research and they had wonderful ideas about new products. The company said that it was impossible to produce the product in that material. Finally the competitor made same kind of products and they sold well. The key was the users: they really knew what was missing and one of the companies knew what to do with that information.

U: Sometimes you just need to listen to your gut feeling instead of conducting extensive research and user profiling. You waste valuable momentum if you try to justify your decision-making with numbers and graphs when what you should have done is to give the idea a go. But this leads us back to the discussion about accepting failure. In a culture where it is OK to fail you can listen to your intuition and gut.

P: And the case is closed :D nothing to add! 🌸

by Ari Hautaniemi
Katriina Lahtinen
Miia-Mari Liesegang
Tuija Ylä-Viteli

FOUR PERSPECTIVES TO SERVICE DESIGN

Purpose through interaction and participation

The starting point for service design is challenging; it aims to create models that suit the behaviour and operational modes of people, and often to change behavioural patterns through service solutions. Users assess the desirability, feasibility, and value of a service from their personal viewpoints. This subjective nature of services makes service development challenging but also equally interesting.

Ashlea Powell and Heather Emerson underlined the importance of users' active role in the creation of service experiences in their article *Collaborative Service: How doing less can satisfy customers* in Rotman Magazine in 2011. They state that services should be created in dialogue with customers: service providers make suggestions and offer the end users possibilities to influence how the service is built.

How different parts of a service are experienced and how can they affect the service? There are numerous ways in which users analyse, identify, and combine things they encounter, so instead of aiming at creating a full or perfect service, it is more feasible to design services that recognise and make good use of the differences and similarities in the ways service users combine issues and experiences into a coherent and purposeful whole.

Many faces of human resources

A cross-disciplinary team has a better understanding of the various needs and viewpoints of service users than a homogenous group of designers. The idea is that combining different perspectives provides a more complete view of the issue at hand. In practice the problem lies in what form cross-disciplinarity takes. Can a two-man service design agency afford recruiting a dozen different viewpoints to take part in the design process? If an engineering company wishes to use service design methods, is the process ruined by involving just one occupational group in the process? Equally important is to remember the relationships between different perspectives. Different backgrounds turn into different languages and different worldviews. Social psychological understanding of group dynamics makes it obvious that teamwork, especially in a cross-disciplinary setting, is not necessarily a happy occasion at all.

In particular, service design needs individuals who belong to a number of sub-cultures or tribes, all of which play a role in the way people behave and how they perceive and understand life. An engineer is not just an engineer, but perhaps also a mother or a vegetarian, an amateur photographer or an exhibitionist, a pacifist or left-handed, a middle-aged atheist or a short-sighted long distance runner, active in party politics or in a neighbourhood council, etc.

In fact, service design should concentrate on breaking organisational silos and frames. This would enable individuals to use their full potential and all their qualities as well as their networks in the service design processes.

New ways to recognise and solve problems

The early phases of a service design project often lead design teams to consider the whole way of thinking behind a proposed service idea and even to completely question the underlying assumptions. At best or at worst, depending on the viewpoint, this might re-initiate the whole ideation process. Ever too often the challenges faced underline complicated or even *wicked problems*, i.e. ones that are difficult or impossible to solve because of incomplete, contradictory, and changing requirements that are often difficult to recognise.

It is insufficient for a potential design challenge or problem to be solved by a cross-disciplinary team; the whole array of perspectives should be employed already while identifying potential service challenges or opportunities.

But how should the demand for cross-disciplinarity be satiated in the early phases of a project? Is the whole role of service design about changing the operational culture of work places and organisations rather than in producing aesthetic and nice service experiences?

Renewal capacity and enrichment of operational model

Service design is underway everywhere. Service design and the cross-disciplinary approaches it entails form a means to develop organisations and their operational models into an increasingly holistic direction. Holistic service planning and design enables (silent) knowledge and personal perspectives to take part in increasing whole organisations' abilities to serve.

Service design is often presented from the design agency viewpoint; the assumption is that design professionals provide the core competences of service planning. In such a view, other participating actors – such as the commissioner of the design work – only take part in the processes without being responsible for them. If services were designed and planned inside the service provider organisation, whole new spheres of development possibilities open up; cooperation between different kinds of competences or between individuals with differing hierarchic statuses (end-users included) might provide increases in the organisation's activity and quicken its ability to react to changes.

In such a setting, the role of a service design expert could be one of a facilitator or a coach; the designer's initiatives and insight could be used to experiment with new modes of work that in turn feed new ways of thinking and positive changes in organisational structures. 🌸

by Kristiina Haapanen
Irina Haltsonen
Ari Hautaniemi
Ari Kiuru
Juha Laurikainen
Miia Liesegang
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Heini Ruuskanen
Tuija Ylä-Veteli

ABOUT VISUALISATION & SERVICE DESIGN

Service design is a form of user-oriented design that creates a contact between a service and its users in the early stages of the problem solving process. It aims to recognise and depict users' needs in order to develop services.

Service design processes make good use of *co-design*, *design thinking*, and related methods and tools such as *visual thinking*.

Visual thinking means communicating thoughts visually by other means than words and numbers. *Service concept* helps to depict *service moments*, *service paths*, and other structures related to producing the service.

Creating concepts for objects or service is quite similar by nature. The starting point is to identify users' needs. Both processes include product searches, creation of product strategies, development of alternative concepts, a variety of choosing processes, testing, modelling, finalising of chosen products, and actualisation.

Service design can be seen as a wider project that may also encompass product design processes and phases that focus more on visual communication. The interdependency of various processes and the potentially huge scope of a project mean that the need for different forms of visualisation increases as the various phases and processes are described.

In fact, service design has brought up and made good use of new visualisation methods besides traditional ones used in design processes. User-oriented perspective and users' participation in different parts of the service process creates demand (and possibilities) for new means of visualisation. In addition, visualisation enables a larger crowd to participate in the assessment of the service or in related discussions.

Visualisation of issues, scenes, problems, and solutions can be applied to all phases of a service design process.



Cross-disciplinarity and methods

Alistair Fuad-Luke, Professor of Emerging Design Practices at Aalto University, has presented a co-design loop to serve as a basis for service design processes. The loop proposes three different standpoints to handle a given problem and possible solutions; shared problem recognition and understanding, shared experience(s), and solutions commonly agreed upon.

Visual means support the service design process foremost by depicting thoughts comprehensively. Ideas, moods, scents, and tastes can be sketched into examples that make things seem real.

Both services and objects can be demonstrated and depicted through many means and by using multiple senses. This means

that visualisation could be understood widely; as a way to model or prototype.

Prototyping or modelling is *thinking by hands* as David Kelley, founder of IDEO, puts it. Modelling gives idea a shape and enables analysing its strengths and weaknesses. In service design, prototypes are of help throughout the design process; from the search for ideas and inspiration all the way to final testing and piloting. A prototype can even be a one-off; e.g. acting out a given service moment, also known as *bodystorming*.

Modelling and models provide continuity to the process and enable the assessment and constant development of the functionality of ideas. Active prototyping makes it easy for the whole team to dedicate to the project. *Gamestorming*, i.e. a process in game design linked also to the visual development of the game, is a good example of a service design process where intuition, guesswork, and hypotheses are used to reach the goal.

The storyboard method used in the movie business depicts the different phases of a narrative is another useful tool. It can be used to ensure that all phases of a service are considered and that the service forms a coherent and logical whole. Each service also has its own visual identity, and letting it show is an important part of service design.

What's new in service design?

Service design without visuals is like consulting; perhaps with slightly different, more holistic standpoints. What else but visuals makes service design different from all other development work?

First of all, service design cannot claim to own the idea of focusing on services. Secondly, holistic approaches are not an invention of service design, either. Developing services through dialogue with end-users has been a basic method for example in game design for a couple decades already.

Visuals, turning ideas into a concrete, visual form is perhaps the only thing that separates service design from other user-oriented means of developing services. Illustrating and imaging form the core of service designers' offerings. This is not because drawing and illustrating were available only for certain kinds of people or for designers, but because most people are not willing to employ unorthodox forms of creativity in their work; drawing, painting, song, and play are things that everybody does as a child but that we tend to lose as we grow up.

How and why to visualise thoughts?

The western world is text-oriented; we believe that everything can be written and reported and we expect certain structures from the texts that we read. In cross-disciplinary teams, words are understood in different ways. Visual means of expression

form a shared language; one that all participants of a design process are expected to understand. Thus visuals provide a common basis for discussion.

Being able to turn new ideas, visions, and perspectives into illustrations is a resource that allows complicated and complex ideas to be easily explained, sold, and disseminated. A drawing is a rich means of communication; it can be used to make sense of a wide issue or the smallest detail in a very short time.

Drawing and the use of pictures comes naturally to designers, but people from other fields may find it strange. Instead of telling people to draw or paint, it may be wise first to explain the thinking behind service design; why are things drawn out and what are the goals. Ideation and innovation are blocked if participants' thoughts are stuck in the challenge of drawing. Successful visualisation requires insight and courage. For designers, the amount of courage needed to make a visualisation is significantly lower than for the average person. One might ask if a

service design process requires a professional graphic facilitator. Professional's drawings may look great, but in a crowdsourcing environment the original idea may in some cases be blurred by the designer's interpretation. On the other hand, false interpretations may provide lucky accidents and new insight.

Visuals are also a part of the work environment. Physical and psychological environments define and affect the behaviour of people. What are the requirements for a space where service design work is done? Visuals play an important role outside the actual processes, in the physical space. A surprising and casual environment provides a setting where it is easy to experiment and think outside the box so that new ideas are not immediately shot down.

Turning thoughts into images is a resource that enables ideas and concepts to be explained and sold. It's something that clients are willing to pay for. 🌸



Services

- problem or solution?

Cross-border cooperation

can play a role in the upgrading processes that drive smarter growth in the service sector. For example Sitra, the Finnish Innovation Fund and the Estonian Development Fund could serve as brokers in combining best competences and in finding the best ways to route good ideas to consumers.

”The threat of the economic crisis continuing is in the air; there are domestic problems as well as the threat of declining competitiveness in foreign markets.

by Erik Terk and Andres Viia

At present, Europe, or at least a majority of European countries, is in a rather complicated situation. The threat of the economic crisis continuing is in the air; there are domestic problems as well as the threat of declining competitiveness in foreign markets. This predicament has been extensively analysed from the monetary viewpoint and export opportunities have been explored, primarily concentrating on the export of products. Let us change the customary starting point and ask what the current situation means for the service sector. After all, European economies, just like all other developed economies, have been predominantly services-based for quite some time.

Despite the highly dissimilar nature of its various sub-sectors, the service sector as a whole has been considered a relatively passive part of economy. Services are not easy to export

and surveys have shown that they are less prone to innovation than products. However, is it all that absolute; what sort of an impact does a new situation, methodology, or an approach such as service design have on this issue? Let us divide the broad sphere of services, in a somewhat simplified manner, into three parts.

Firstly: services sold by private firms in the domestic markets. The demand for certain kinds of services is bound to diminish in a difficult situation. The value for money principle prevails! Just like the consumer tightening his belt would not buy any new and usually more expensive gadgets, he would not waste his shrinking funds on a service with unsatisfactory cost-quality ratio. Advertising would not change this fact. On the other hand, markets will open to new services providing the same consumption effect at a more reasonable price. It is not merely about reducing the cost within the limits of existing services, since there will be a promising market for replace-

ment services. Conquering the market with these services could be easier than during the boom. Yet making use of this opportunity presumes that the service provider can grasp the consumers' needs and logic.

Secondly: public services. The providers of these services are trapped in some respect: cutting the national budget and those of the local governments is a cruel inevitability. There will be a choice between reducing the volume/quality of public services and meeting the same needs in some other, equally convenient way. E-services are an important solution here. Another significant idea is involving the user; there is no better place to start than with customers in real situations, struggling with real problems and questions. Yet local governments, for instance, are often unwilling to adopt the proposed e-services because they have been designed according to the logic of the IT specialists rather than the potential users of the service. These two approaches can be very different.

Thirdly: export of services. This includes countries with significantly higher economic growth rate than the European countries, e.g. rapidly developing Asian or Latin American nations. Export could also include the design of services for these countries' public sectors. It could involve anything from garbage disposal to the solving of transport problems in quickly expanding cities. This business is obviously anything but straightforward due to the different social environment, culture, levels of technology, etc. Finding local partners is essential. However, at least a number of European countries have a solid foundation to build on. For instance, Nordic service designers have had to deal with a demanding, aging, and capricious population for a long time. Accordingly, they have managed to adjust to complicated consumer behaviour. Service designers in Asia, for example, lack such experience. In short, this sort of business is difficult but definitely worth the effort. ✿

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Services offered by the hospitality industry provide a fruitful framework where different designs and approaches can be tested.

Service Design Meets Hospitality Industry

by Mika Kylänen

Service design and hospitality competences are usually only noticed when they are missing: a missing sign by the road or the lack of a friendly gesture in a service are most certainly noticed. Often it seems that design, service, and hospitality competences are like referees in a sports event – if there is no mention of them, their work has been a success. It is easy to state that these competence fields are required to create seamless service processes and returning customers. Users move smoothly from one experience to another without gaps or troubles. To go unnoticed is also a challenge: how to bring these essential areas of expertise into the debate over strategy and innovation operations?

Changing operational environments

Consumption is turning increasingly immaterial and the traditional idea of the materialistic consumer society, “a good life is *goods* life,” is being replaced by experience markets built on emotion, sensation, experience, and narration. Nevertheless, it is rare to hear anyone state openly that traditional, material-based industries are being replaced by service markets and that this shift in business should somehow be visible in the operations of both the private and the public sector.

Global drivers of change such as technology development, blurred boundaries between industry fields, multicultural-ity, experience industry, social responsibility, crowdsourcing, glocality, and the mixing of work and leisure time challenge traditional means of production. If consumption is increasingly immaterial, shouldn't production turn immaterial as well? In order to succeed, companies should – besides increasing the refining value of their products – develop service and experience products instead of material products, even though there are often immense amounts of work to be done with so-called traditional customer processes.

Is service expertise changing?

Consumer cultures are changing; people are no longer happy to play the passive role of consumers, but they wish to become active prosumers. This means increasing importance on service competences that – instead of finalised products – create inviting processes where consumers can take part in designing and shaping their own experiences in collaboration with the service provider and other customers.

Service design is perhaps one of the most interesting answers to the changes in the operational environment because it places the consumer, the user, to the main role and aims to comprehensively identify the user's needs and wishes. But service design is not merely interested in indi-

vidual customers; it pays a lot of attention to consumption as a social activity. In other words, service design has a lot to offer to updating business processes, creating new service concepts, and to creating whole new markets in cooperation with customers.

Service products need to appeal to emotions and to offer new, meaningful experiences. New meaning does not mean exotic flavours or spectacles that “blow your mind.” Often customers expect companies and services to be parts of their everyday; to support them in what they are trying to achieve. Service offerings that become parts of customers' everyday are successful.

This means that companies need to understand the everyday of its customers – even to comprehend the differences between various consumer cultures. This is where service design comes in handy; because such a setting calls for context-oriented design competences that take time, space, and circumstance into consideration. Design expertise, the ability to step into users' shoes, and the many-sided methods of service design have significant potential once service business is truly accepted as the driver of our economies.

In fact, networked and cross-disciplinary service development requires fresh approaches; a way to take different perspectives into consideration and, if necessary, to clash differing viewpoints together as well as concrete tools that support and enable ideation, concept development, and serendipitous meetings.

Service design reshaping the hospitality industry

Service design offers a wide variety of perspectives, tools, and networks to design service environments, processes, and experiences in a way that respects the multitude of different users. Services offered by the hospitality industry provide a fruitful framework where different designs and approaches can be tested.

The hospitality industry combines the local with the global. In such a challenging operational field, it is in the best interest of the industry to keep the door open for cross-disciplinary cooperation – as exemplified by service design.

On the other hand, service design can receive interesting viewpoints from the hospitality industry, a field that is experience-oriented by tradition. It is characteristic of the field that service touchpoints are not limited to interaction between a single person working in customer service and a single service user. In fact, other customers play a major role in individual service users' experiences. Similarly, there is often more than just one service provider – for example where experiences regarding a travel location are concerned. Another interesting aspect of the hospitality industry is that the location and local people often play an important role in the service environment. The links between hospitality industry and local people provide interesting perspectives for the advancement of service design expertise, especially as regards regional development, urban planning or, more generally, public services and non-governmental organisations. ❀

You Should Come to Your Senses

by TUOMO KUOSA

Future of multi-sensory design

The shift towards ubiquitous technology and society – where adjustability, modifiability, modularity, and individuality are at the core of almost everything – presents many new competence needs for designers. Future designers should be able to create designs that support a number of different purposes, e.g. relaxing atmospheres, exciting moods to enhance creative work, ambiances that enhance learning or decision-making, and so forth.

Such design of ambiances can utilise a set of any given tools that activate human senses. These multi-sensory toolsets can be related to sound environment, lighting, motion, vibration, scent, taste, image, colour, video, temperature, pyrotechnics and smoke, and air pressure as well as forms and shapes of objects and landscapes. The design of ambiances doesn't need to be limited on physical interiors; it may just as well refer to design of virtual or augmented environments.

The concept *ambient design* was introduced for the first time by Jari Koskinen in 1997 and transformed into its current form *ambience design* by 2004. According to Koskinen, the characteristics of ambience design are the needs to

1. enhance communication between professionals and researchers from various fields of science and business,
2. co-create conceptual innovations in collaboration with end-users, representatives of clients, cross-disciplinary experts, and researchers,
3. use multi-sensory techniques,
4. design adjustable atmospheres,
5. utilise smart environment and materials,
6. enhance *adjustability, modifiability, modularity*, and *individuality* of spaces,
7. enhance the possibilities for real-time information, real-time communication, and real-time statistics,
8. utilise *narration, dramaturgy*, and the *competence of drama experts* in the process,
9. obtain elements for *brand building* and multi-sensory marketing and communications, and finally
10. enhance human-centred wellbeing.

This vision regarding the future of multi-sensory design seems plausible, at least from a futurist's perspective. It is easy to state that design educators should pay more attention to this development, shouldn't they? 🌸

Hilda Kozári, an artist bringing traditional elements from fine arts and more unusual perspectives together, developed her work on multi-sensory approaches and participatory art further in a solo exhibition titled *Sense Workshop* in Gallery Sculptor in Helsinki. She uses a wide range of materials ranging from fragile Hungarian pepper powder to copper. Scented sails in different colours create an olfactory and visual installation that challenges the senses. One of the sails, *the Green Wind*, is a fresh synesthetic work of art. Culture-bound senses and food culture as parts of identity are recurrent features of Kozári's works. Her installation on the food industry, *Dragon-kitchen*, was first exhibited at Rauma Art Museum in 2010.

Hilda Kozári is based in Helsinki. She moved from Hungary to Finland in 1997 and has had a chance to (re)develop her work through new experiences and studies. Kozári collaborates with experts of various fields, inventing new paths between different territories of the senses.

Unfortunately, the western world is dominated by visual perception. Through the use of multiple senses, Kozári presents refreshingly humane visions for the ubiquitous society. 🌸

by Leo Westerlund



Design Critique

by Jari Koskinen

Design critique is not a new issue. Even lumberjacks of old criticised everyday objects – without thinking about themselves as usability critics.

On the other hand, design critique is the “final frontier” where only a handful of professionals have traversed. The inhabitants of the *land of style and design* are usually very hands-on. The lacking theoretical perspectives translate into pompously presented but rarely criticised design. There is a genuine demand for holistic understanding, analysis, and critique.

I’ve been lecturing and writing about design critique. Nevertheless, I have been reconsidering my sketched approaches in order to broaden the perspective(s).

Some preliminary notions on the perspectives of design critique:

- Infinity perspective: *something is so good that it lasts forever,*
- Futures (or strategic) perspective: *the quality has been evaluated from futures or strategic viewpoint,*
- Revenue perspective: *how much money a service or a product can generate,*
- Users perspective: *usability & functionality, prosumerist & DIY approaches,*
- Sustainability perspective: *how ethical and ecological something is,*
- Production perspective: *how efficiently something could be produced,*
- Brand perspective: *is your brand well-known, distinctive, and a wonderful experience to users,*
- Aesthetic perspective: *is the product or service beautiful or aesthetically seductive enough.*

The list could go on, but the main idea is clear: professional critique should be holistic. Reducing critique to mere notions of aesthetics or functionality constitutes make believe critique, is like taking the easy way out, and equals self-deception of the worst kind. I must admit that there is always a certain amount of subjectivity involved, but educated critique should be based on right sources, literature, and knowledge. Arguments generated through mere subjectivity and emotion are ok when the common man is criticising a service. Besides, crowdsourced critique holds fantastic potential. That said – and I know this sounds like preaching – professionals should represent more educated, holistic views. 🌸

case

Visual Art and Design in Disguise

If you want to experience the borderlines and in-betweens of art and design, visit the *Camouflage* exhibition at *Kiasma*, the Museum of Contemporary Art in Helsinki. The relationship of art and design can be described a love story. An adventure to the frontiers is rewarding; you always find something that enriches your expertise.

The CAMOUFLAGE. Visual Art and Design in Disguise exhibition in Kiasma merges and mixes contemporary art and design. Silvia B. / from the series *Les plus beaux: Lord Rangda*, 2008. Wooden mask from Bali, synthetic hair, lashes, underwear, tuxedo shirt, bow-tie, leather motor jacket, rugby-shorts, legging, Armani knee stockings, leather belt, skate knee guards, martial arts toque, horse riding gloves, leather shoes, golf club, golf balls in silk stockings, taxidermied white rat, winner’s podium.

Serial Inventor

by Nisse Suutarinen

It took a lot of thought and lengthy discussions to decide what to use as my professional title in LinkedIn: Serial Inventor. Let me explain how I understand the role of a serial inventor, what a serial inventor does, and how serial inventing is related to service design.



My inventing career started by jumping to a new environment. After graduating as a mathematician in 2005, I figured out that I want to see how the engineering world works. By going to Helsinki University of Technology I got the opportunity to collaborate with industry and, crucially, I got to see how their tools and technologies work. In a pressure to produce

results I luckily came up with an idea that blew my mind. The key was that this idea seemed multifunctional, i.e. you could easily imagine many applications for it as well as environments and markets where it could be utilised. The idea paved way for me to become some kind of an innovator, and dealing with multiple product ideas was my school in becoming a serial inventor.

It is evident that any existing skill can be developed to the highest quality through extensive practise. This is true also in the story of me becoming a serial inventor. In order to become a productive inventor, a very powerful strategy is to systematically gather experience from different industries, markets, fields, and organisations. Of course some inventors choose a different kind of strategy; it is a good inventing strategy to go deep into some field. For example a researcher can choose a specialisation field such as wind energy. By doing extensive and profound research on that topic for years, you start to know the status of the field globally. Knowing the state-of-art is the key. But back to my own strategy; I started to expand my inventing activities to other fields and other kinds of ideas, not restricting myself to any specific field.

I think it is important to notice that true creativity lies not only in invention, but also in implementation. Invention is only the start of the creative process. My point is that being creative is an important psychological driver and motivator. If you

come up with an idea, many opportunities open up, but it also gives rise to whole bunch of problems and challenges. Since problem solving belongs to the core of inventing, it is clear that inventors should also be excited about solving problems related to implementing. How to find initial funding? How to find an engineer to build a prototype? Which country would be best for the mass production of the product? What is written (in Web) about related topics? The list goes on and on. I want to underline that, at least in my experience, capability and suitable environment are the keys to new ideas, but the long road to becoming a serial inventor is difficult without any interest in implementation. Six years ago I met a venture capitalist for the first time. It was eye-opening and truly memorable even though I didn't perform so well in the question fire. But I listened, learned, remembered what I was asked and told, and worked for a couple of years in order to be more successful the next time.

Many people associate the term 'inventor' with a person who produces ideas for physical devices. However, inventing should be seen as a process of coming up with something valuable out of the blue. You can invent many things: a name, a slogan, the reason for some organisation to exist, a toy, a game, a plan, a topic to write about, and so forth. My own idea portfolio includes many kinds of smaller and bigger things. My first real invention was an electronic solution, later I have produced also software and web service ideas.

One important characteristic of a serial inventor is the ability to observe and analyse. Let's stretch our observation and analysing abilities with one example of a service that everybody knows: LinkedIn. I believe one of its most valuable properties is that you can update your public CV. Most people think: Nice! It is easy to send your CV by just adding a web link to your profile. However, I believe there is something deep and meaningful in defining your professional identity. My point is that as a thinking exercise, presenting your professional identity teaches you many things and if done rigorously, it can provide you ideas and new directions for self-improvement. As mentioned, I had to work hard in order to understand that I should brand myself as a serial inventor. But there is more in this. After finding the right title, a question arises: how to present your professional history so that it supports the chosen title? By going through such mental exercise you ensure everything looks clear to your target audiences (potential employers, potential employees, potential partners, media, or whoever).

I use the example of LinkedIn and its great power in defining oneself and developing one's professional identity to make a point: services of the future leave room for users to learn how to use the service in their own way. A product may fill a specific need, but the best future services change their form according to the wishes and needs of the customer. I believe an idea is only a starting point for the creative process; similarly, starting to use an innovative service is only a starting point for the user to invent a new way to use it. How does that sound for an inspiration? The key is that immaterial services are the most flexible and modifiable creatures in the world. Hungry? Buy food. Willing to boost your business? Buy an expert service that promises to realize you wildest dreams in a way that takes into account even the sub-imagined fantasies of yours. 🌸

PHOTO BY JARI KOSKINEN

Cross-disciplinary

by Jari Koskinen



Iwould like to make a confession. Nobody knows what I do for a living. Even I don't know that much. My list of activities is so long that it's not easy to select some expertise areas over others. I've been asked to write a short introduction, but the list sounds like ridiculous self-marketing: futurist, lecturer, editor-in-chief and non-fictional writer, blogger, consultant, concept designer, co-designer and service designer, graphic designer, photographer, illustrator, artist, etc.

Our research illuminates a conclusion that the landscape of futures expertise has changed. There are lot of people who are working in the uncharted in-betweens of various disciplines. Experts have multiple identities and their status is increasingly contextual. Some service designers have a particularly cross-disciplinary role. However, at the same time, many people work in narrowing fields. Good examples include graphic designers doing infographics or datajournalism and nothing else. One of

the self-evident results of our study is the enrichment of design expertise: there are lots of new titles in business cards and a whole lot more are in the making.

Let me introduce my colleague Dr. Sam Inkinen (picture above), an acknowledged media scholar, futures researcher, and innovation specialist. Alongside his academic achievements, he is a well-known writer, artist, curator, public speaker, and consultant. Dr. Inkinen is a good example of a scholar entering the world of service design. He has a reputation of a wise man with holistic understanding of the society at large (no, I'm not paid to do marketing for him).

We need more educated approaches in the fields of design. I dare say that we should have more intellectual debate and enrichment of service design cultures. Hands-on attitude alone is not enough when service design teams have to understand the accelerating speed of changes and increasingly complex societal problems. Cross-disciplinary thinking power is warmly welcome. 🌱

Evolution of Expertise

Democracy Activist

Boogieman

Information Architect

PHP Ninja

Software Alchemist

Transformation Futurist

Sound Environment Designer

Innovation Evangelist

Titles in business cards exemplify the evolution of expertise and emerging new competencies – some are the fruits of individual creativity, some are weak signals, seeds to be nurtured.

There are many new expertise areas born parentless; with no formal education available as educational institutions are often determined to follow past preferences, the paradigms of old. 🌱

Designers tend to look at pictures and great visualisations, not to read or produce written communication. Don't get me wrong, there are different forms of intelligence and I'm the last one to prefer written communication over visual thinking.

But. HOW TWEEENS, TEENS, AND
The societal tasks designers have to address require educated approaches and cross-disciplinary expertise. And to achieve a wise man's status, you have to study different books, publications, and web content from different disciplines. Sounds too heavy and boring? Maybe you have to reconsider being a service designer.

But, but.
Perhaps books are not the right media anymore. I have noticed that perhaps the most (r)evolutionary new content can be found from YouTube, Vimeo, or TED. In the dawning age of real-time communication and real-time expertise, a two year old book can be full of outdated information. >

PHOTO BY JARI KOSKINEN

Thomas L. Friedman **HOT, FLAT, and CROWDED**

Michael Bierut **Seventy-nine Short Essays on Design**

GILMORE PINE **Authenticity**

OPEN INNOVATION

Stickdorn / Schneider

THIS IS SERVICE DESIGN THINKING/

MADE BY HAND Mark Frauenfelder
Searching for Meaning in a Throwaway World

Paolo Fusero **E-CITY** DIGITAL NETWORKS AND CITIES OF THE FUTURE

I'm with the brand Rob Walker

THE DESIGN OF BUSINESS MARTIN

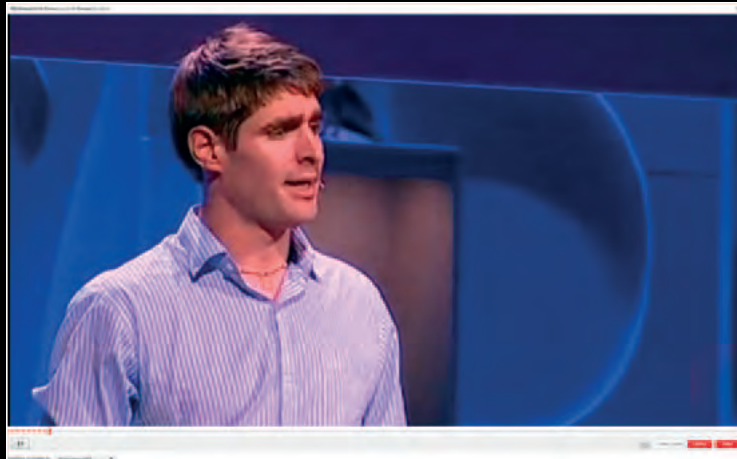
ANYWHERE

Everyware The dawning age of ubiquitous computing Greenfield

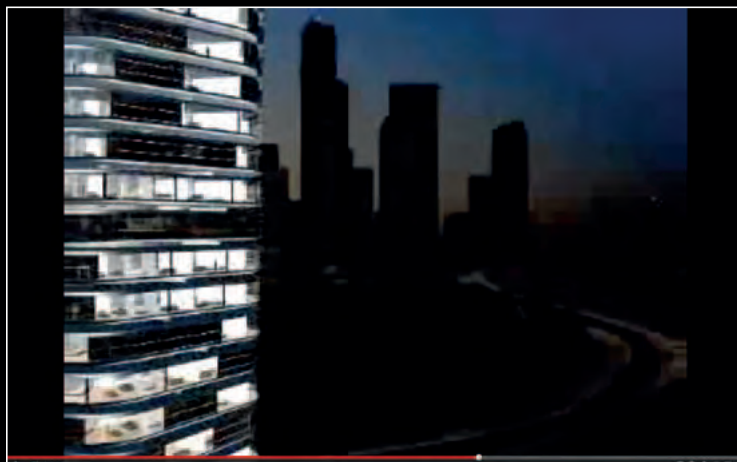
Design Research Through Prac



An Interview of Paul Saffo
www.youtube.com/watch?v=DUXqztcvh74



Eben Bayer: Are mushrooms the new plastic?
www.ted.com/talks/lang/en/eben_bayer_are_mushrooms_the_new_plastic.html



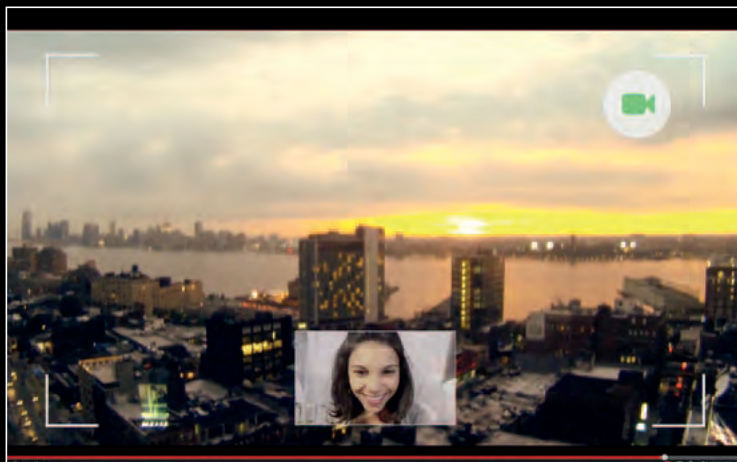
Dynamic Architecture
www.youtube.com/watch?v=sQx5KNl6JOM



Chicago Molecular Gastronomy Restaurant Moto
www.youtube.com/watch?v=47qgz4ToBfE



Peter Diamandis: On our next giant leap
www.ted.com/talks/lang/en/peter_diamandis_on_our_next_giant_leap.html



Project Glass: One day...
www.youtube.com/watch?v=9c6W4CCU9M4

But, but, but.

Accelerating speed, complexity, and fuzzy logic tell us that sometimes opposite claims are true at the same time. Enrichment is the key: philosophical opuses are as valid sources of wisdom for service designers as a DIY 3D printing manual. Immaterial design work has a consultative nature. That is why adventurous reading is necessary.

But hey!

Filling your intellectual tank is wise, but can it be hazardous as well? You might start overthinking the actual task at hand. To formulate a challenge for service designers: how to stay informed and maintain a hands-on attitude at the same time? *"It is the business of the future to be dangerous."* *"Be careful out there!"*

case

walls & Atmospheres

Green

The ethical-ecological value change is a global megatrend affecting various aspects of our lives. The essential emerging subtrends of this development include *EcoDesign* which refers to the use of natural and recycled materials in production of high-quality goods and *Hyperlocalism* that stands for producing everything from food to everyday items and to expensive luxury design in your local community.

Greenworks designs and produces functional furniture and interior details with an extensive amount of plants. The idea behind the company began to form with the *Moving Hedge* product idea initiated by Lisa Wacklin and Per Berglund who had mutual interest in green walls combined with their long experience in the fields of product development and design. The product idea was presented for the first time in *Furniture Kingdom 2008* and its first prototype was presented at *Svensk Forms* exhibition *Swedish Love Stories* in Milan April 2009. Today, Greenworks' main products are *Plant walls*, *Mobile plant walls*, *Babylone*, and *Greenscreen*.

PHOTO © GREENWORKS

New Ideation and Illustration Tools

I have a new iPad and at least 50 applications for it. Some apps such as *Paper*, *SketchBook*, and *Adobe Ideas* are good for visual thinking, concept design, and illustration. *Paper* is my favourite because it's simple enough. It allows me to share ideas by sending illustrated notebooks to fellow designers and other co-workers.

Aesthetics has always been a vital part of design work; the beauty of rough handmade lines and incomplete layers is irresistible. It's been said that the results are not as important as we might think; the core is in the (learning) process itself. From the design perspective, drawing beautiful images generates new ideas as you go. By drawing I mean concept design handmade; *ideation illustrated*.

New services can be co-created with customers, users, and cross-disciplinary experts. The 9th wonder of the contemporary

world is the pace in which ideas can be created, analysed, and then redeveloped into new concepts. The best way to understand what is being co-designed in a workshop is to watch an illustrator draw out the ideas as they emerge. Without documenting the ideas and connections on paper or in an app, you easily lose vital points.

Some sketching tools – apps in particular – are easy enough for anyone to use. You can already print almost any instructions from the Internet and make things yourself. Soon everyone can design and print their furniture. DIY design is gaining new ground. New concept design tools like *Paper* are only one manifestation of design democracy. But if you ask me, design experts are still needed. There is dire need for visionary design. Design democratisation and visionary approaches are not opposite forces but a dichotomy exemplifying the enriched futures of design. 🌸

by Jari Koskinen



case

A joint development project concerning new service concepts was conducted in collaboration with the City of Lahti and Lahti University of Applied Sciences (LUAS). Eight young students from three faculties in LUAS participated in the work. The students presented different concepts for a new, desirable service touchpoint.

Desirable City Services

by Sami Makkula and Hannu Kaikonen

The aim was to create a totally new way for a communal service to meet with the citizens. The fundamental idea was to create a service touchpoint where citizens could get all municipal services from a single place. The environment should be cozy, nothing like an office, more like a public living room.

The students came up with the idea of creating a multi-service touchpoint in the city centre. This included a new way for civil servants and townspeople to meet and communicate. Clients no longer meet civil servants in their workplace or office, but in an environment especially designed from the users' perspective to support and enrich the service experience. In effect, this also changes the entire way how the employees of the city view themselves and one another.

In the presented concepts, the key point is modifiability. The two winning service environment concepts were designed so that each service touchpoint could be altered according to the service offerings, season, or events in the City. The service environment could change its look and feel, for example, to meet the needs and atmosphere of the Nordic World Ski Championships in 2017.

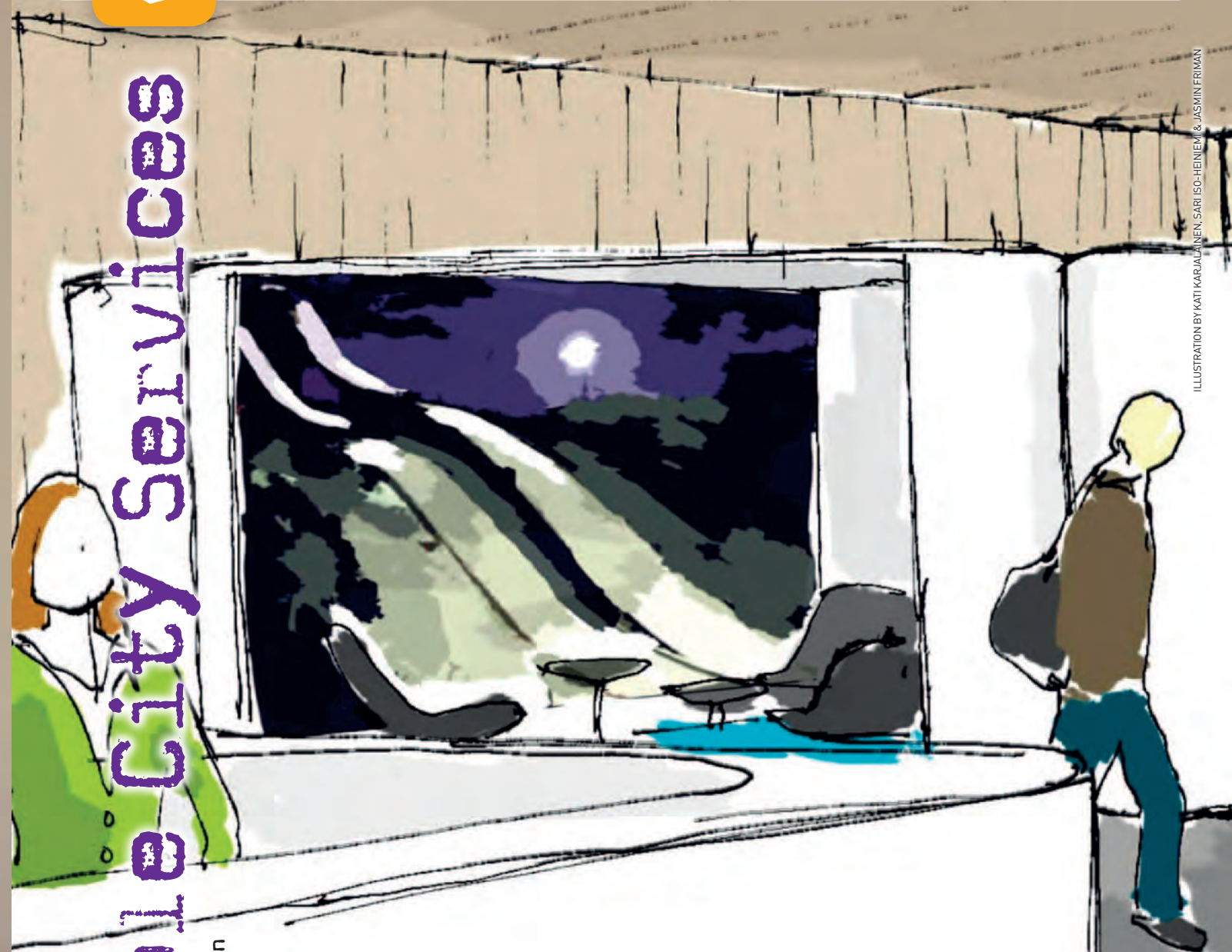


ILLUSTRATION BY KATI KARJALAINEN, SARI ISO-HEINÄ & JASMIN FRIMAN

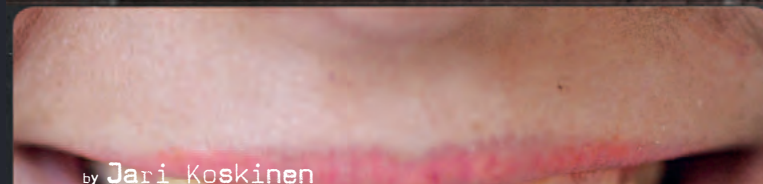


adjustability

modifiability

modularity

individuality



by Jari Koskinen

Say goodbye to static services, products, and brands. In the contemporary cultural situation of accelerating changes and end-users gaining possibilities to choose and customise services more than ever before, stagnancy is your enemy.

We are entering a *ubiquitous society* where our built environment is increasingly smart and mediated. In the near future, any surface can be a media interface and your coffee machine is connected to *Internet of Things*. At the same time, we live in a *participatory economy*.

Prosumerism implies that you can be the leading actor in a new economy; producing and consuming simultaneously. These developments include approaches such as *the DIY movement* (do it yourself) and *3D printing*; you can design and print everything from building parts to household items. DIY is a trend that is changing design expertise and the whole design landscape. Design democratisation is currently underway and the traditional, guru-driven atmosphere is suffering. Another sign of the participatory economy is that customers, cross-disciplinary experts, and representatives of clients all take part in co-creative design processes.

Increasing adjustability, modifiability, and modularity are giving more and more decision power to end-users. You can now customise most products and services – and in some cases even brands. One could easily imagine a world where the main brands are end-users instead of corporations or products. The emergence of personal brands is evident in the examples of Facebook and LinkedIn: people create their personal brands via social media. Sometimes these brands are not created intentionally, but created nevertheless. In fact, it seems impossible to hop off the brandwagon.

Steven Spielberg's movie *Minority Report* (2002) has had a major influence on how we have invented our futures: smart

and mediated spaces where messages and ads are directly pointed to each individual user is a vision taken straight out of the movie. Google's *Project Glass* offers an analogous vision; you are in contact with a smart environment, receiving and sending messages while walking around town.

Try to think of a phenomenon to add to the future landscape illustrated here. We are moving towards real-time communication, real-time data, real-time statistics, and real-time expertise.

The smiling faces depicted on this page will have more personalised services than we can imagine. 🌸



Good Idea Is

King

by Jari Koskinen

Two years ago I was in Brussels when I got an idea. A moment of enlightenment came when I was drinking beer with my colleagues. The idea came to me when I saw a lamp (detail above). This colourful object was full of diapositives – interesting images with full-bodied characters. Good ideas tend to emerge unexpectedly and surprise you. That was the case two years ago.

In the current socio-cultural and financial environment, new ideas and concepts are the most valuable immaterial assets (alongside competences and brands). Yes, I know I've

said that before. But repetition is one of the oldest marketing rules. By repeating a message enough, one may reach some results.

Accelerating speed of change is good news for service designers. We have expertise and tools for rapid co-creation, prototyping, and testing. The socio-cultural situation we are in is ready-made for creative people. Organisations with the courage and knowledge to use creative and cross-disciplinary service design teams are on the winning side. There is no room for stagnant and conservative approaches. The futures of services will be invented by creative teams. Good ideas will rule the world. 🌸

Personalised Grocery Shopping Case

The fast increase in the availability, importance, and market share of mobile apps is one of the biggest game changers of the contemporary markets. A good example of the radical power of apps was the case of *Instagram*, a company providing a free photo sharing platform. Established in 2010, it had only 13 employees but still it was bought by Facebook in April 2012 for 1 billion dollars.



Foodie.fm is a scalable, cloud based platform for personalised grocery shopping. **Digital Foodie**, the company behind the platform, was founded by Kalle Koutajoki and Samuli Mattila in 2009 to answer the everyday question of what should we buy and eat today. Foodie.fm was launched in Finland in February 2010 and it has since evolved from a shopping assistant to a fully personalised eCommerce platform providing all the tools needed to run modern grocery operations in a multi-channel environment.

Its core is a behaviourally personalised product and recipe recommendation engine that empowers people to consume smarter. Its award-winning product suite covers the consumer perspective and offers smart tablet-based tools for storekeeping and chain management. Foodie.fm is free for consumers and has currently 230.000 unique users, which equals about 4% of the Finnish population. In the UK, Foodie.fm is available as a beta version.

Retro



by Jari Koskinen

Some people grow old with dignity while others do not. I am yet to lose my inner youngster and creative power; the *Rock 'N' Roll Attitude* keeps me alive. Ultimately, having learnt to laugh at myself is perhaps my most valuable achievement so far.

However, I feel like an old fart surrounded with books and objects that carry tales from the past. Their whispers bring me a good and stable feeling: every now and then I seek for the mental space of the past in order to escape from the accelerating pace of change. Escapism could be the root of retro approach. We appreciate beautiful things and memories from the history. And for some people, almost everything was better in the past. If we look at the facts, that is not the case. The quality of life is now better than ever. But let's not undermine the retro state of mind.

Many fellow designers have greater understanding about the past than the futures. A lot of people – not only designers – are actually afraid of the future ahead us. Those who have had the privilege to work with futures studies know that futures open possibilities and that the future is not decided yet. Instead of being passively paralysed by the dark clouds illustrated by the news media, we should be open-minded.

Service designers are in the business of inventing the futures. I know that sounds like a very bold claim, but bold it should be.

There are some hints of retro-like futures, such as the crowdsourced movie *Iron Sky*. Finnish moviemakers crowdsourced parts of the content with the community. The movie had a Nazi retro look and feel. The case is of course not unique in sci-fi.

Finland has one major asset: beautiful and clean nature. The country of thousands lakes could have safe havens for people suffering from burnout. I have often wondered why service designers and other service developers have not picked up that possibility. Think about it. Well-being services, retro atmosphere, and beautiful landscape combined; what could be more appealing for visitors? In my mind, well-being does not have narrow borderlines. In my wildest dreams I even imagine a small library and rooms for cigar smokers in the same space (I



The retro state of mind could be an important asset as regards the futures yet to be invented.



understand that that is forbidden by the law, but one's imagination is not limited by jurisdiction).

Somehow retro is mixed with the lifestyles around sustainability. Growing one's own food, recycling, EcoDesign, etc. are signs of ethical and ecological consciousness. There are open possibilities also in that realm.

There has been a lot of discussion about the futures of old and suffering Europe. Austerity seems to be the only medicine on the table so far. There has been a lot of talk about innovation, but for the most of us Europe has the face of bureaucracy and slow movement towards the futures.

Perhaps slow life, retro atmosphere, well-being, and old historical places can be combined to create new kind of services. There are some very good examples. But slowing down offers more room for innovation and more tasks for service designers.

The retro state of mind could be an important asset as regards the futures yet to be invented. 🌸

Solving Societal Issues With Service Designers

by Jari Koskinen

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Had we limited our initial thinking merely to what was possible at the time, it wouldn't have happened.

– Mark Parker

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ntil recently, designers have not taken an active part in political or societal discussion. In the public eye, designers are mainly stylists, superficial seekers of pleasure, beauty-oriented experts giving form to new and trendy ideas. Many seem to have created an image of designers as “the artsy folks who live in the outskirts and blurred borderlines of society.”

In recent years, we have seen a lot of TV shows depicting design as mere home decoration or, in case of reality TV programs, as entertainment where youngsters are trying to compete to become star designers – and ever too often in that competition, the gifted are unmercifully manipulated. Moreover, most people relate design to concrete and traditional “mug design.”

Fresh developments are almost unknown to the public and decision-makers. The cults surrounding “star designers” have shadowed the on-going developments of more democratic approaches and working cultures. Strong traditions and the fame associated with internationally well-known Finnish architects and designers undermine new talents and open possibilities for immaterial results and assets created by cross-disciplinary design teams.

Unfortunately, designers are not considered capable of consultative work. Designers have become “those artsy hipsters”

and cornered into an imaginative space they have difficulties to emerge out of. Then again, I'm not trying to convince you that design consultancy could exist without aesthetics. Quite the contrary; creative work is baptised in aesthetics.

As discussed in this magazine, the increasingly immaterial nature of design is on the rise. Huge societal issues are under debate. *How can sustainability be added into governmental processes and into large corporations' values and operations? How to embed transparency in all decision-making? How to develop local democracy? How to reduce injustice and inequality?*

Such questions and many more need to be solved. Service designers and co-designers have the potential to rise to the occasion. What we need is less hubris and more educated views and societal understanding.

Old habits die hard. That's why it's wise to concentrate on the futures of design education. Designers who have worked for decades with unchanged approaches and ways of thinking cannot cultivate new skin over night. Perhaps even worse examples are design and advertising people who change their occupational titles on the whim and pretend to be service designers without any competence or experience in the field. Service design and co-design are sexy and trendy in the eyes of many, so they are faking their way into business. Beware of false experts!

Cross-disciplinary service design expertise, methodology, and toolsets are ready-made for this socio-cultural situation and atmosphere where fresh ideas are appreciated and properly valued. Think about a working culture where planning is widely done in office environments: endless negotiations, punishing bureaucracy, power struggles, the silent glorification of mediocrity, top-down managing, etc. There is an open space for creative methodology, mindset, and tools. Service design could play an important role in questioning the existing and in creating alternative ideas and concepts for the needs and well-being of organisations and the society as a whole. The only people who say it's impossible are the ones who don't even bother to try. 🌸

Helsinki Airport is the leading North European transit airport for many Asian routes. The amount of passengers is growing rapidly; over 15 million travellers visit the Helsinki Airport every year. *Finavia* provides all airport and air navigation services at the Helsinki Airport. Having recognized the critical role of passenger services at the airport, *Finavia* asked *Palmu Inc.* to help them define new service guidelines.

Security check is a stage where all airport customers are met. However, it is commonly considered a cold and unpleasant part of travelling. The redesign of the security check was an easy choice for the first implementation of the new service guidelines.

The design of a new security check experience included redesigning *processes*, *staff roles*, and *service acts* as well as the *physical environment* for both customers and the security check staff. Special attention and resources were used to train, coach, and support customer-servicing security check staff. Co-design, prototyping, and systematic measurement of customer experience helped to identify the most fitting solutions for customers and service providers.

The design and implementation team included security specialists and service development people from *Finavia* and service designers from *Palmu Inc.* In this project, *Palmu* used a multi-disciplinary service design team with backgrounds in diplomacy, business administration, industrial design, film studies, and ethnography. The new security check service and its physical context were designed by *Palmu Inc.* in cooperation with *Bond Creative Agency*. The implementation of new service guidelines in the roles and daily activities of the security check staff was accomplished in co-operation with training and coaching partner *Flow Consulting*.

Sub and countercultures are a very good source for creative thinking and service development ideas. Some say that the details of different lifestyles are the new norm, so quickly are new ideas found, circulated, and used.

However, real differences are easily perceived as odd. This is a paradox: brands are not brands if not distinctive enough. We live in a time and space where you have to stand out in order to exist. But you should stand out in a specific, culturally determined way – or fall into the realm where the loners live. However, genuine trend hunters traverse exactly to that realm. Finding a new normal is not enough. And when the newly found frontiers are occupied, true adventurers go even further.

How do you recognise what's new? It isn't such an easy task. Both explicit and tacit knowledge are needed to know and understand what's really happening in a given field.

Lessons on Sub and Countercultures

Researchers have made utterly wrong conclusions trying to do foresight in unfamiliar areas. Weak signals are completely hidden if you lack experience of the issue at hand. *Lesson number one: use connoisseurs, not novices, as experts.*

When discussing sub and countercultures, many start to think about punk or other non-business-like cultures. That is the wrong approach. Diverse styles of existing can be found from the corporate world as well. *Lesson number two: sub and countercultures are found in surprising places.*

In the ideal world, service designers have extensive cross-disciplinary teams. But often teams are small and there's not too much money involved. How to collect essential information when your buddy and you are the only ones taking care of the project? Worry not; small and devoted teams can produce better results than bigger agencies with comparatively large research resources. *Lesson number three: best ideas win and good ideas often come from the least likely source.*

Many of us easily fall victims of self-deception when trying to distinguish between what's normal or common and what's exceptional or new. We have the tendency to view the rest of humanity through the self: imaginatively speaking, we become arbiters of taste, the self becomes the norm: we reach *the deity level* and create humanity to our own image. *Lesson number four: the familiar isn't necessarily common, the unheard of isn't always rare.*

(Sub)cultural action takes many forms. *Smart mobs* assemble for a cause, *flash mobs* for fun or artistic self expression. However, the most influential and remarkable outcomes of sub and countercultures are seldom directly linked to the theme or issue the cultures themselves assemble for; e.g. the hacker culture and the *Open Source Movement* are, to a large extent, begotten through serendipitous meetings at science fiction conventions. *Lesson number five: respect serendipity, value all your networks.* 🌸



PHOTO BY JARI KOSKINEN

by Jari Koskinen and Leo Westerlund

Inspiration & Provocation

by Leo Westerlund

"Marketing is the death of invention, because marketing deals with the familiar."
– Nicolas Roeg

"Wealth, like happiness, is never attained when sought after directly. It comes as a by-product of providing a useful service."
– Henry Ford

"Men are only as good as their technical development allows them to be."
– George Orwell

"Freedom is man's capacity to take a hand in his own development. It is our capacity to mold ourselves."
– Rollo May

"To give real service you must add something which cannot be bought or measured with money, and that is sincerity and integrity."
– Douglas Adams

"To design the future effectively, you must first let go of your past."
– Charles J. Givens

"If anyone here is in advertising or marketing – kill yourself. [...] Seriously, though: if you are, do. There's no rationalisation for what you do."
– Bill Hicks

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he dawning of the ubiquitous society challenges our conceptions of privacy, freedom, security, and equality. The cornerstones of our democratic societies are being re-shaped, re-interpreted, and transformed by and by, little by little into something new, into something else. We desperately need holistic understanding and sense-making of the changes underway; societies need to make conscious decisions about the direction of this development. Service design holds, alongside other notions such as co-design, design democratisation, and prosumerism, a great promise of a better future. To stay true to that promise is an enormous challenge as well as a great privilege. Whereas some of us need a little support – a little pat on the back, if you will – to stay on the right track, others might require provocation to kick-start their thinking processes.

Inspire and be inspired

Perhaps one of the greatest privileges in life is to create something new and valuable. Making use of new technological solutions provides numerous possibilities for designers' creativity to bloom. But the promise of design is by no means satisfied merely by being inspired; design should be a driver of development, act as an inspiration for technical, technological, social, and societal change.

To put it short, designers must take a more active role in guiding technological development. For example, growth companies and tech start-ups understand the importance of design in delivering their ideas and messages to the public but, to a great extent, designers are yet to grasp their role as drivers of progress. Be proud enough to take the risk with your own ideas: instead of solving engineers' problems, present problems for them to solve. The ubiquitous society – just as well as service design – is a thinking man's game: get inspired, think, understand, and inspire.

In such a constructive context, it is perhaps suitable to encourage service designers to *break free from the chains of design briefs and commissioned work, to actively participate in the creation of tomorrow.*

Now, this is all very rosy, at least on the surface. But there are service designers who have created completely new approaches to local and regional decision-making. Decision-making? As in politics? The ubiquitous utopias painted by the technologically religious are drawing closer by the hour if we believe and strive for our rights to freedom, privacy, security, and equality.

The design world is in constant change; new occupational titles are born every two weeks, it seems. Let's make sure we steer clear of silo-like thinking and concentrate on what's essential. Our future societies demand to be designed rather than engineered.

The demand for designed, co-created services is exploding. Still a young, developing field of expertise, service design needs to rise with the occasion; use all its power and creativity to give birth to a ubiquitous society worth living in – to fulfil its promise. ✿

Provocation on Demand

The huge shifts underway in our societies constitute a change from an evolved system into an engineered system of human interaction. Naturally, we wish to see the emerging new structure of our societies rather as designed than engineered, but the key point is that design *an sich* is worth *nada*, *zip*, and *zero* in the creation of a ubiquitous society worth living in.

To put it bluntly, designers better clean their sales pitches of all mentions of "design methodologies and theories" for the simple reason that no such methodologies or theories exist. Design practitioners use theoretical and methodological approaches from cognitive, rhetorical, cultural, social, sociological, psychological, literary, and other theories funnelled through the fine art of intuition. Offering intuitively simplified, undressed tools back to the society as a theoretical approach of design, as a comprehensive design methodology, is deceptive – even deceitful.

In such a provocative context, it is perhaps suitable to "define" service design as designers' *greedy attempt to get their hands on the service development dollar and their asses on chairs at the executives' table.*

Now, this is all very harsh, at least on the surface. But there are service designers who claim that the most essential skill in creating future services is the ability to illustrate, to depict, to draw. To draw? Seriously? The dystopias of panopticism and corporatocracy are drawing closer by the minute if anyone believes a single means of communicating ideas is more important than the ideas communicated.

Any and all in the habit of hopping between professional titles are probably not doing it because the characteristics of their work change often. Instead, they are jumping the hipsteresque gravy train, looking for the most trendy and lucrative title to bloat their hourly rate.

The demand for designed, co-created services is exploding. Still a young, developing field of expertise, service design needs to clean its corners and get rid of the charlatanic marketing gimmickry sucking the blood out of its veins, out of its promise. ✿



We all know the Chinese copying culture. There is nothing new in it. Likewise, we all are familiar with the phenomena of counterfeit money and forged art. But ultimately fake and copying are far more complicated phenomena.

Social media encourages copying: ideas and pictures are spread without mentioning the author. If you take a close look at news media, you notice that almost every story you read or watch has been bought (read=copied) or slightly edited from somewhere else.

On the other hand, open-source philosophy, Creative Commons licenses, and co-creation offer positive perspectives on copying. Sharing can mean that your ideas grow and gain importance. Co-design and the enrichment of ideas are valuable ways to speed up innovation.

Creativity and original ideas are what we need: we live in an era where good ideas (and their rapid implementation) are paramount. But just as good ideas gain value, the copy culture takes its toll: you find a good idea, copy it and present it as your own. There only seem to be a few bright minds everybody is following and copying and even their status as gurus might be just another implication of fake.

Such a world has no room for attempt or failure, the only thing that counts is success. As a result, perceived authenticity is just another manifestation of fake. In the words of Malcolm McLaren: "Being a failure was part of an old-fashioned, authentic, romantic way of life and vision for an artist. Today the process of creativity can be better compared to a Karaoke-like experience – an *Ersatz*-world, where the messiness, where the struggle doesn't exist. In a Karaoke world everything is made easy, you never fail. But in an authentic world failure is something you embrace."

Pine and Gilmore discuss the relationship of fake and real in their 2007 book *Authenticity*: "Customers value authentic offerings over fake offerings. Business creates the perception of authenticity by rendering the offerings authentic, whether they are fake or real."

They divide fake into four categories:

- real-fake (IS what it says it is and IS NOT true to itself),
- fake-fake (IS NOT what it says it is and IS NOT true to itself),
- fake-real (IS NOT what it says it is and IS true to itself), and
- real-real (IS what it says it is and IS true to itself).

Half-hearted action is in most fields referred to as *quick & dirty*, but the ad world has managed to fake it into *quick & clean*. In fact, fake is widely used in advertising; not only through photo-shopped images of people but often also as uninspiring attempts at humour or irony. Quasi-fun is the industry mannerism, it is the new black.

Perhaps one of the most dangerous forms of fake is pseudo-skepticism that, according to Marcello Truzzi "refers to arguments which use scientific-sounding language to disparage or refute given beliefs, theories, or claims, but which in fact fail to follow the precepts of conventional scientific skepticism."

The exact opposite of pseudoskepticism is presented by the Yes Men who fake their way into academic seminars and corporate and governmental circles to ridicule and humiliate decision-makers and profit-hungry executives.

The many faces and changing identities of fake form a blurred reality that is fascinating on one hand and terrifying on the other. ❀

See also:

Fake TED talk, marketing effort: blog.ted.com/ted2023
The Yes Men: theyesmen.org

by Jari Koskinen and Leo Westerlund

PHOTOS BY JARI KOSKINEN



The future of yesteryear caught us up: what we expected to experience tomorrow was ours to behold already last week. The pace of change is overwhelming. In some expertise areas, 90% of up-to-date information is less than two years old.

Accelerating changes create a world almost beyond our imagination. The cultural situation gives birth to questions that should be considered seriously. Just a decade ago, it was normal to use two years for a corporate strategy process. What's frightening is that such is the case sometimes even today; if you use more than six months to finalise your strategy, the world where you begun is no more. The background your strategy was based on has changed and therefore the much refined strategy is useless. I make a bold claim: if you use more than six months in any development process, you are as slow as a snail. Your competition wins before you've even started.

We live in an era where good ideas are worth a fortune. Equally important is how quickly one is able to move from idea to execution and to implementation.

Service design agencies have great potential to speed up the development process with their expertise and tools: co-design with users, rapid prototyping and testing, illustrating results while on to go, etc.

Shortly put, I believe classic strategy work has come to its end. Instead of non-creative people – who normally work with the strategy – we should use highly creative professionals producing scenarios as well as new ideas and service platforms. I'm not a great believer of linear work: a really good idea could emerge from anyone and anywhere in time and space. Why should an ultra-conservative strategy determine all creative work? It should be the other way around.

Other essentials include *adjustability* and *flexibility*. We should be *proactive*: best organisations and teams are living organisms. Constant ideation and concept design is something that cross-disciplinary service design teams can offer.

Speeding is not against the law if you do it in the creative realm.



Speeding!

by Jari Koskinen



”Speeding is not against the law if you do it in the creative realm.”

Big Brother & Big Data

PHOTO BY JARI KOSKINEN

by Jari Koskinen
and Tuomo Kuosa

Two megatrends are reshaping our existing world more than we are ready to believe. The first is knowledge (r)evolution and the second is technological progress. *Knowledge (r)evolution* refers to the fact that our relationship with knowledge, knowing, and expertise is about to undergo a profound change. To put it briefly, if we were asked what we should

memorise, learn, and know or who the real expert gurus of a given matter are, we give certain answers. If we were asked the same questions in 2025, the answers would be fundamentally different. This article discusses the reasons for that change.

The other megatrend that will reshape our existing world is *technological progress* in all its forms. Actually it has been the ultimate pace-setting megatrend and driver for more or less forever, but in the near future it will show up new edges.

In recent years there has been a lot of buzz and hype about cloud services and cheaper data storage. Two years ago maximum attachment size of many free email services was 5 megabytes, then a year ago it was 24 MB, and now it is 64 MB. At the same time Moore's law continues to be accurate and there is not much reason to believe this to change any time soon. Intel's co-founder Gordon Moore's statement was: "The number of transistors incorporated in a chip will approximately double every 24 months." Moore's Law has been more or less correct for over four decades..

Now three fundamental barriers for it are about to emerge: transistors attached too closely to each other start to heat too much, copper-based data transfer inside and between chips is reaching its physical limits, and nanotransistor technology will eventually approach atomic dimensions. However, we can argue that all these barriers can be passed. Binary-based computers can be transferred e.g. into DNA or multidimensionality-based computers. Copper transistors can be replaced with memristors, graphene, and silicon photonics-based transistors. And atomic level may not be the final level as there is still the quantum level. And even if it is, we have tremendous way to go further. Thus, it is possible that we end up with an even faster track than Moore predicted.

Big data is getting bigger

The IDC Digital Universe Study predicts that the amount of unique information in the world will grow 50 times bigger by 2020. If we bluntly look at the current exponential trend that has been going on since 2004, the change may well end up being even bigger than that. Nevertheless, there are serious needs to analyse the quickly growing amount of data – and in

real-time, of course. Thus, first real-time statistics services are emerging.

One example is worldometer.info: the service has constantly changing numbers about world population and other topics. Ever-changing numbers regarding e.g. global phenomena symbolise the idea we are talking about. Just a few years ago it was sufficient to get roughly the number of last year's population of the U.S. Soon we want to get the real number of this day or this hour instead of estimations about past averages.

In the near future, service providers will have a lot more real-time info about their customers. Location-based and contextual data will be analysed instantly and utilised while serving the user. The world described in Steven Spielberg's 2002 movie *Minority Report* has been taken seriously as real world designers are following the film's visions on how advertising, media content, and built environment could be personalised.

The most amazing pace of change is found in knowledge development: in some expertise areas 90% of data and fragments

“We’d love to see a future where individuals are in control of their personal data but is that possible?”

of competence have been replaced in the past two years. Knowledge is renewing and ageing in speeds hard to imagine. What we can rely on is that real-time communication and data will be parts of real-time expertise. And real-time expertise is something we will readily pay for.

Google Project Glass, a mobile sci-fi future product, is a new approach that should be looked at with high interest. It replaces smartphones with interactive eyeglasses which provide real-time communication and statistics. Such augmented reality spectacles, which were actually to some extent introduced for gunship pilots nearly two decades ago, are now one vision we should take into serious consideration. Let’s have an example where this kind of technology is in action: if a warehouse is on fire and it has dangerous and explosive gases inside, some specific experts, e.g. +65 seniors from another country, could give good real-time advice to firemen via such augmented reality visor.

Entering ubiquitous society

Life-logging is another phenomenon to be taken seriously. There are some well-argued claims that in the near future almost everything in our lives will be recorded (and maybe even shared). For some of us this kind of “development” is frightening: the Big Brother could closely follow our lives. A counterargument states that there are also positive impacts: at the same time transparency increases. In Finland, democratisation through transparent decision-making is well understood and there is considerable political will to speed up changes and legislation to that direction. A big question is: who is following the emerging big brother(s)? The forthcoming big brothers are not countries or police with CCTVs but gigantic companies like Facebook and Google who have the capacity to crack the huge amounts of consumer data in order to know what kind of people we are. *We’d love to see a future where individuals are in control of their personal data, but is that possible?*

Our physical, social, media, virtual, and mobile spaces are merging into a ubiquitous society. Samsung

has already brought a new smart TV with face recognition as well as gesture and voice control to the market. The example shows how something that we just last year considered to be a thing of the distant future is at the local store right now. Voice and gesture control are going to be vital parts of our ubiquitous world including all forms of smart and mediated built environments.

In the near future any surface, such as our outfits, could be media platforms as Philips Lumalive technology has been predicting since 2005. Organic LED screens, which are thin as paper can already be 3D printed. Soon they are cheap enough to enter the mass markets. In about ten years we will start to have entire walls covered with OLED screens, unless another even more promising screen or hologram format starts to occupy the market before that.

The near future is not yet fully invented but some paths where current developments are leading towards can be seen. There is a vast pool of technological platforms, which all are candidates for leading a technological (r)evolution. At the moment we are unable to predict which technological platform will win but we know enough to have a serious discussion about the ubiquitous society.

Some of us still like to carry around heavy objects such as laptops and mobile phones, as those are culturally considered as status symbols. In the near future we want to disconnect from clumsy equipment, passwords, and tight schedules set by other people. We’d like to see a future where we are entering the world of interesting content, adjustability, mobility, and human well-being.

Technology should serve human beings, not the other way around. Some people are afraid that ubiquitous technology would mean even more technology dependence instead of social connections between real people. We think that ubiquitous technology is about to free us from oppressing technologies and many compulsory daily activities that we actually don’t want to do. Ubiquitous technology will free us to do what we want. ✿

case

KohoSign Signage system

BACKGROUND PHOTO BY PATRIK RASTENBERG



KohoSign™ Signage system offers a clear and continuously guided route for all users in a given building. KohoSign™ product family’s different signage types support each other and help orientation in the building.

The KohoSign™ product family also includes traditional and office signs. Every sign can be produced with either a transparent or coloured braille and with tangible letters – according to the customer’s wishes. The product family includes a large range of pictograms.

Product development: Ilona Törmikoski, Hanna Nissilä. Creative director (graphic design): Antti Raudaskoski. Symbols: Erik Bertell, Hanna Hakala.

Founded in 2003, Hahmo is a cross-disciplinary visual identity & design company offering design services in concept, graphic, product, spatial, and strategic design as well as in accessibility, public relations, and design research.

Walter in Wonderland

by Johanna Venho

I rushed to the bathroom of the studio apartment with my morning latte in hand. Without looking at the mirror, I washed my face in cold water. I shut my eyes and dried my face with a rough towel. But while brushing my teeth, I couldn't help glancing at the silver-lined oval hanging above the sink.

Grimace.

In the all-revealing OLED lights, the sight was merciless. No, the sight was altogether a cliché: dirty spectacles, stubble overgrown, pale grey skin, and sleepy eyes squinting behind the stained glasses. It was little wonder; I had been sitting at my desk, day in day out, coding. But – I tried to celebrate a little inside as I let cold water run on my wrists to make me feel a tad fresher – it would not be long. Max's and my two-man company *MaxWell* was just about to go public with the results of our work: the *PersonalYou suite* built as a show-off, showcase room into a nearby media company's edifice. It was a vacation room, if you will, designed to – as Max, who had no shame for excessive praise and boast, said – fill all the wishes of its user or inhabitant. This wasn't the case, clearly. But the room was a model, a pilot: commissioned by a media company, our test chamber was designed to highlight how far it was possible to take the hyped concept of *personification*; to test how it would feel to inhabit a space that modifies itself according to me and my personal preferences. All the users of the room were to be analysed and the results of the analysis used to modify the space accordingly in real-time. This, at least, was the goal. I had been working without sleep for days to get the technical details just right, causing my private life to suffer... Indeed, what private life?

I had just pushed my worn-out mirror image into the subconscious, put on my jeans, and started to concentrate on where to place the personified news reader in the suite when my phone started blinking.

Emma.

No, it was not the time to answer that call. Just a few more things to do, I thought. Emma would be just alright once I took her to the suite and adjusted everything there according to her wishes and her profile. That'll please her and I... I would forget everything but her for a while.

For sure!

The week before I had lunch with Emma at a sushi bar. I imagined a sort of a thought balloon hanging above her head, saying

Blah, blah, blah. Booooring

I began to think my voice was just a disturbing buzz in her head going on and on and on about this or that application that possessed my thoughts day and night. It is true; I am engulfed in my work. I remember trying to explain my idea of an interactive camera to Emma: "the camera would be capable of both analysing and presenting a person's consumer profile and to present particularly interesting products and brands and all – an advertising dream, so to speak. On the other hand, the device could also be used as a personal shopping planner; it would immensely save time, and..." Emma's eyes had begun to wander around. She was looking behind me. I turned around and saw a huge black man with a baby in his arms. Her thoughts were clearly not on my interactive camera.

I doubt I had been much of a company in any case. I can't claim to ever having understood women. I had dated a few girls before, but they had remained complete mysteries to me. It was as if they expected something of me all the time; at first their eyes had seemed wide and enthusiastic, then they had turned into questioning ones and, finally, the eyes on me started to have a shine that escaped all attempts at interpretation; I had no idea what was expected of me. But now, in this moment I did realise Emma was unhappy. But what the hell did she want?

"You wouldn't believe the bloke's in his 30s," Max used to laugh. Indeed, I can't imagine Max thinking what Emma wanted; what a woman wants. Max, an irritating alpha male, tan throughout the year, a triathlete with strong opinions about every issue under discussion; about left-wing populists, entertainment taxes, Greek economics, female body hair, etc. – you name it. At times it really bugged me to have founded a company with *Mr. Perfect*. "Hey Wal, don't be invisible. Women want a man with confidence."

Yeah, thanks bro. Just what I wanted to hear.

I walked to the coffee machine and put my finger on the identification button. The machine growled and poured out my third morning latte. The sensors of the machine recognised my fingerprint and knew I fancied sugarless latte in the morning. As I sipped from the mug, my phone started to vibrate anew.

Emma. Again.

I took a deep breath and answered the call. "Hi Emma," I shouted out strongly with the confidence boost provided by the coffee. "You can be the first test subject of the *PersonalYou suite*. It needs to be tested, and I want to test it with you."

Deep breath.

"Let's say... in two days?"

Tuesday morning, I waited for Emma in the lobby. My heart was pounding at a huge pace. Emma looked beautiful – as always. And grumpy – as she had been in recent months. She didn't look me in the eyes and turned her head when I tried to kiss her.

"This place opens up to the public in a few weeks. There's a few things still under development. You're the first test subject who's not working on the project."

I was unable to interpret Emma's expression but I walked behind her into the suite through the silent slide doors. First I asked Emma to sit down by the interactive table and to answer a few questions. She filled in the form on the touchscreen. Once her answers were in, I took her by the shoulders and moved her in front of the camera.

I sensed vanilla in her scent.

I heard a few clicks trying to resemble the sound of a shutter. The photos of Emma were now being processed by the computers. It'd only take a while. In the meantime I offered Emma something to drink. I opened the refrigerator door and a variety of ginger beer, Emma's favourite beverage, came out. A pair of pink drinking glasses – she had named it as her favourite colour – slid from the cupboard to the table. I thought I saw her smile a little.

"Wanna read something while you are drinking?" I asked, fearing that my words might sound a bit too practised. Emma smiled again. I gave her a tablet that had an article about last night's figure skating competition (ice dancing was Emma's hobby) and a piece about new research results regarding the impacts of genetically modified food on the bones of growing children.

Emma concentrated on the articles, so I slipped to the sleeping alcove and pressed a few buttons. The bed was instantly covered by a quilt decorated with stitched geometric patterns and an impression of *Brooklyn* by *Emmerico Nunes* appeared on the wall. I realised I was learning more and more about Emma by the minute. I turned to look at the girl bent over to read on the tablet, who just put down her drink with ice cubes clinking against the glass. The table surface around the glass was immediately lit and it read 'Emma'.

She remained silent – almost stubbornly so. "So, what do you think?" Somehow she seemed pleased – there was a glint of a smile in her eyes. "of all this, I mean. Some things are still missing – like *YourT*; a shirt that shows images from your favourite movie. You can feel the images move through the fabric. And by waiving your hand, you can soon create sceneries that suit your mood on the window. What do you think, Emma? Are you smiling?"

"Sure I'm smiling," Emma said slowly. "It's nice to be here with you when you're not busy. But listen... I don't know how to put it... Come here, Walter."

Emma grabbed me by the hand and pulled me to sit next to her on the couch. Her cheeks were glowing. "Everything here is familiar. Homely even. It's all made for me. I enjoy it... But I'm more interested in your world. It's you I want to know. Wal, you step in front of the camera. Perhaps our analyses... could be combined? Now that's a suite I'd like to be in."

"I think that's possible," I muttered. That was all I managed to say before Emma pulled me close and kissed my lips. 🌸

Futures vs. Traditions

by Jari Koskinen
and Leo Westerlund

Traditions

It is difficult to know what you take for granted, because you do.

One of the prevalent challenges in Finnish design debate and media coverage is the long and dark shadow of great masters like Alvar Aalto and Tapio Wirkkala. Young and gifted designers are being suffocated. But design is no longer about mugs or drapes. Instead, highly educated designers are designing concepts and processes.

Our operational environment is complex and changing at an unprecedented pace. We need cross-disciplinary collaboration and totally new areas of design expertise. But we also need to understand our history and heritage. Sometimes it seems that everything is happening right now and we have no history at all.

Are we suffering collective and selective amnesia?

Futures

It is difficult to understand what is happening right now. One of the main megatrends is ethical-ecological thinking, that's why DIY, crafts, and eco-design are increasingly important.

On the other hand, we have concept designers, information architects, and service designers. In the dawn of the ubiquitous society, DIY digital decoration is becoming a norm. Customer-driven innovations, machine hackers, adjustable identities, crowdsourcing, hackspaces, and prosumerism are only a few aspects of the futures we should have confronted yesterday.

Smart and mediated environments are likely to give birth to totally new professions. And we don't know exactly which expertise areas are taking advantage of the situation. New fragments of know-how are waiting to be invented in the in-betweens of existing professional fields.

There is a feeling among forerunners that traditional players such as professional associations and universities are not agile enough to understand and change their course.

Ask yourself: where are the most interesting things happening?

”

Are we
suffering
collective
and selective
amnesia?

History of Futures

by Tuomo Kuosa

PHOTO BY JARI KOSKINEN



Failed predictions

"I think there is a world market for maybe five computers."

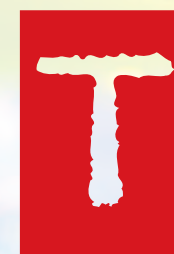
– Thomas Watson Senior, Director of IBM, 1943

"Inventions have long since reached their limits, and I see no hope for further developments."

– Julius Sextus Frontinus, Roman engineer, AD 10

"Heavier-than-air flying machines are impossible."

– Lord Kelvin, 1895



he human endeavour to be better prepared for the challenges of the future is ages old.

It may even be considered a natural part of human nature. This almost eternal endeavour of the human kind has changed and taken many forms in the past. We may say that during this evolution, the first predecessors of futures work consisted of representatives of early *animism*, the belief that all artefacts and objects around us have spirits; *magic*, the use of supernatural and ritual methods such as witchcraft to manipulate natural forces; *herbalism*, the belief that eating e.g. a leaf reminds the heart that it can heal its problems; and *shamanism*, the beliefs regarding communication with the spirit world. These lines continued in classical antiquity in many forms of *predicting*, *foretelling*, *prophesy* or *foreseeing* the future; inductive prediction (by detecting and *interpreting* signs of the future) and intuitive fortune-telling (by internally *perceiving* the future). The inductive fortune-telling includes more than 100 documented methods and it was especially dominant in the Pre-Roman Etruscan culture.

The prediction orientation and magical thinking are still common, especially among people who have low tolerance for uncertainty. Once a person believes in supernatural or paranormal phenomena, it is extremely easy to find signals from the environment that seem to verify the fixed beliefs of the person in question. Supernatural belief systems help people to get the complex and unpredictable world in order. A structured and predictable world helps certain types of people make their plans for the future, make everyday decisions, and stop worrying about unpredictable incidents. It also helps such a person save energy as there's no need to constantly reason complex phenomena and many sources of confusing information. In many cases, it is too big a burden for an individual to carry all the responsibility for every decision they have made in their lifetime. *Astrology* is a good example. If the past, present, future, and all the personalities are written in the stars, it is no longer worthwhile to worry about your actions or decisions. Following this line of thought, you are no longer responsible.

No more predictions

Niels Bohr once said, *prediction is very difficult, especially about the future*. This can be verified through the examples of failed predictions above. Nevertheless, the need for precise futures knowledge which helps to reduce uncertainty hasn't vanished anywhere from business life or public decision-making.

Supernatural predictions, however, are no longer a part of modern futures knowledge, nor is magic a part of science.

Today, the key concepts for understanding future options are forecasting and foresight. They don't attempt to predict unless we talk about e.g. predicting the precise number of floods that will occur in a given area over a long period of time. The reason for this is the fact that the future is not here yet, and no simulation program can calculate the movement of trillions randomly interacting particles so that we could know the precise outcomes in the future. Furthermore, the agents of the human world are not particles, but learning individuals with relatively free will.

Forecasting is about making more or less linear systematic estimations, statements, extrapolations, projections, or predictions of future events, rate, or value of change whose actual outcomes have not yet been observed and which are not completely certain. Two characteristics that are linked to forecasting in the futures domain are *accuracy* and *precision*. Forecasts can be very precise, but quite inaccurate. Forecasts can be self-fulfilling or self-defeating too.

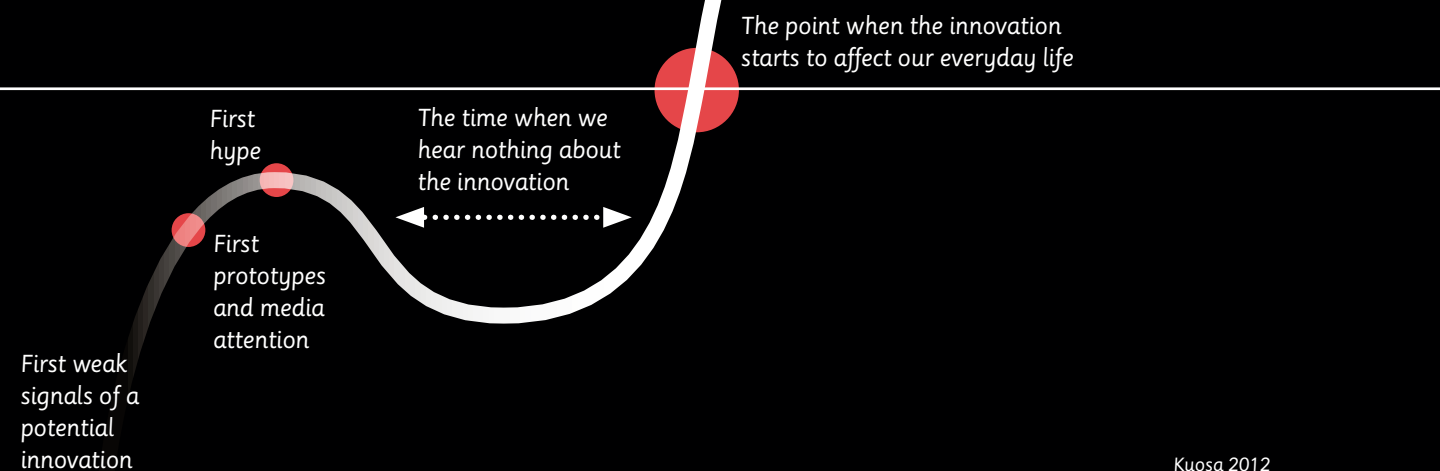
Foresight, which is a more holistic concept, is a process of visioning alternative futures through a combination of hindsight, insight, and forecasting methods. That kind of fully-fledged foresight attempts to say something about futures probabilities and options for actions. Hindsight is about systematically understanding the past, insight is about systematically understanding the true nature, drivers, and connectivity of the present, and forecasting is about systematic estimations about the futures.

The other guiding principles behind foresight are 1) the idea that much of the future is already present in today's values, objectives, drivers, and trends; these all can be studied systematically, 2) the idea that the future can be created through the actions of today – and therefore partly known as well, and 3) the idea that it is helpful to examine alternative paths of development – not just what is currently believed to be most likely or usual. There is growing interest towards longer-term futures that are at least 10 years away; such futures work will almost always result in multiple scenarios.

The reason why foresight is an important part of co-design and service design is the fact that foresight generates new ideas that are simultaneously out-of-the-box and grounded. It provides a holistic spectrum of interesting events that we can expect at a given level of certainty. Future knowledge forms a firm foundation for new services, products, or business concepts as well as for participatory ideation and concept design. It is easy to claim that the significance of foresight is increasing. 🌸

Strategic Foresight

is about producing foreknowledge and strategic options for someone who wants to win a political, military, or business battle. What differentiates it from other types of foresight is its ability to provide holistic situational awareness of a strategic "game-situation."



Kuosa 2012

by TUOMO KUOSA

Turtle Back Curve

merges *S-trend curve analysis* with *Gartner's Innovation & technology hype cycle for emerging technologies*. The outcome is a forecasting tool for either timing the moment when an issue starts to affect our everyday life or alternatively timing the moment when a large existing issue is about to lose its potential and thus become marginalized.

The Gartner Hype Cycle, the foundation of the first half of the *Turtle Back Curve*, tells that there are four stages before an invention or technology becomes a real plateau of productivity. The first is the *technology trigger* phase. A technological breakthrough, public demonstration, product launch, or other event generates significant press and industry interest. The second phase is *peak of inflated expectations* due to overenthusiasm and unrealistic projections. The third phase is *trough of disillusionment*. Because the innovation or technology does not live up to its overinflated expectations, it rapidly becomes unfashionable. Media interest wanes, except for a few cautionary tales. The fourth phase is *slope of enlightenment*. Focused experimentation and solid hard work by an increasingly diverse range of organisations lead to a true understanding of the technology's applicability, risks, and benefits. Commercial off-the-shelf methodologies and tools ease the development

process. Finally, the fifth phase in the Gartner Hype Cycle is the true establishment of the *plateau of productivity*. The real-world benefits of the technology are demonstrated and accepted. Growing numbers of organisations feel comfortable with the reduced level of risk; the rapid growth phase of adoption begins.

The Gartner Hype Cycle works as a good description of how innovations mature, but it doesn't show the whole picture, as it lacks the characteristics of trends' S-curve analysis. As we know from trend analysis, the life cycles of all trends look either like S-curves or waves, which is the foundation of the other half of the *Turtle Back Curve*. Trends such as popularity of touchscreens, Nokia mobile phone sales, or the ageing of the population begin as very small things. Then they grow very fast, until the potential of the trend is used and the trend stops growing. Well before the old trend actually ceases to grow, there quite often is an emerging new trend on the side of the old one. The new trend steadily sucks the investments as well as industry and media attention from the old trend. The *Turtle Back Curve* utilizes the knowledge of this "law-like" tendency of all trends in order to bring more long-term and holistic understanding to the forecasting of any trend or innovation.



by TUOMO KUOSA

*Forecasting Radar

is an interactive software for strategic foresight. It has been developed by AlternativeFutures / YATTA Ltd. in 2012. The purpose of Forecasting Radar is to provide holistic situational awareness of a certain issue the client is struggling with. The issue can be e.g. the future of working life, the future of laboratory services in health care, or almost any other theme. The Forecasting Radar contains two major types of futures information. The first type includes the most affective global megatrends which one cannot alter. The second group consists of probable nonlinearities of transformation. The value of the nonlinearities is based on their ability to showcase the most

crucial strategic issues and to enable the client to tackle the identified issues before they become acute or common knowledge in the field.

The nonlinearities in the radar are divided into three categories: green dots mark probable emerging issues, blue dots mark probable ending issues or trends, and red dots mark wild cards. A wild card is a highly unlikely event which carries a huge potential to change even the whole field rapidly. The dozens of dots in the radar are selected from a big futures issues database according to their impact value on the issue. The timing of the dots follows the principle that is presented in the *Turtle Back Curve*. *

immaterial Futures

by Maunu Korpela

“Immaterial rights constitute a given society’s answer to the substantial question regarding immaterial capital.”



Creativity plays a key role in the national economies of today. It also plays a similar role in the dreams of global and private wellbeing. Where industries are concerned, judicial thinking focuses on (creative) productivity and, in particular, the need to secure (financial) investments. In business-oriented thinking, immaterial rights are objects for investment (competitive advantages), not mere expenses or purposes *an sich*. A large portion of any company’s value and competitive edge is tied in the future to the immaterial property they possess. On average, immaterial rights form an ever-increasing share of companies’ net wealth. It was assessed already in 2009 that intangibles amounted to about 81 % of all S&P 500 companies’ value. When we divide immaterial capital into industrial and cultural capital, industrial rights and copyrights form the cornerstones of knowledge economy and new markets.

Design is integrated into the social, cultural, and technological environments to underline achievements as well as the passing of time. In 2012, Helsinki is celebrated as the World Design Capital; contemporary design is more than a stylistic finishing touch of a product or service. It is a method to reach a balance between form, function, means of use, and market needs as well as between industrial, safety, and environmental regulations, just to name a few relevant issues. The development of immaterial property rights for design outcomes and service innovations is accelerated by the need for legal protection, discussions on the terms, and the notion of the increased importance of immaterial rights. It is commonly believed that the significance of immaterial rights is affected in the future by globalisation, digitalisation, technological convergence, etc. In addition, immaterial rights become increasingly politicized and the field to which they are attributed expands strongly. This expansion is accelerated due to needs to protect investments. Investments into innovation and legal protection will increase in national, European, and global levels.

The *World Intellectual Property Report 2011: The Changing Face of Innovation*, published by *World Intellectual Property Organisation* (WIPO) in November 2011, states that IP rights play a key role in the strategies of innovative companies worldwide. Revenue from the sales and licensing of IP rights will continue to increase (2.8 billion \$ in 1970, 180 billion in 2009). New actors, such as IPR brokers and consultants, have entered the developing IP markets. The growth trend has accelerated legislative changes regarding immaterial rights all over the world. For example, the European Commission stated in its new IPR strategy in May 2011 that, amongst other things, establishing a functioning single market of industrial rights and copyrights in Europe requires harmonisation of patent legislation, a common patent litigation system, and strengthening the protection of commercial secrets.

Design creates and invigorates inanimate objects

Creativity produces authentic and intangible, i.e. immaterial results. Immaterial rights constitute a given society’s answer to the substantial question regarding immaterial capital. Power over immaterial assets resembles ownership. Exclusive rights to immaterial assets do not constitute ownership of underlying factors (e.g. the human genome cannot be patented nor a whole genre of art copyrighted) or the material characteristics of the assets in question (copyright does not protect a web page but an artistic or intellectual work). Dealing with the immaterial status of service innovations has demanded extensive reconsideration of existing habits and ways of thinking regarding the borderline between know-how and protected intellectual property. Moreover, it has required discussion on the invigorating power of design. Efficient exploitation of IP rights – just as well as understanding them as an integral part of innovation or a service solution – requires cross-disciplinary expertise and, in particular, flexible IPR strategic decision-making. The promises of great returns are balanced with risks regarding the ownership and management of wealth, know-how, knowledge, and data. Development of strategic thinking that aims to create a versatile palette of IPR protection can actualise the value of service innovation and fulfil the promises of added value both today and in the future. The continuous re-inventing of IPR structures and usage is a vital condition for progress.

Core of innovation

What’s essential in an innovation? It’s form, substance, story, promise, or technology? When design invigorates an invention, product, or service, users have trouble distinguishing between substance (solution, concept) and form, promise and story, or surface and technology. The meaning and feasibility of the concept, i.e. the probability for the commercial success of the commodified idea, is far more essential than being able to describe the birth of the concept as an intuitive hunch. From the IPR perspective, a model can be sensed – or more particularly, it can be seen – but an invention is an abstraction. They share the same challenges in the developing IP and IPR markets: they need a foundation for financially benefiting exclusive rights and they have to continuously seek for productivity.

One could state that the task of design – both where single solutions or whole operational models are concerned – is to underline innovativeness. In addition, design can mean

aesthetic form-giving for a (technically fully) articulated idea or an operation that gives rise to technical problems; in other words, design solutions may lead to technical or technological questions. On the other hand, charting the means of use and/or user (dis)content to create new solutions (applications, means of use, etc.) may lead to the development of a patented invention or to a decision where the technical solution is completely or partially outsourced. This, in turn, may lead to new ideas and solution models. Thus, designers can create new technical solutions or act as catalysts in creating them even if their primary goal never was to increase technical performance but to enhance usability (e.g. in user interface design) or ease of use (e.g. ergonomics). For example, designers’ demands for smaller pumps in perfume bottles or the structure of the surface of textiles have paved way for patented inventions and new knowledge intensive companies. An invention or a model can also be born when a product idea or a service concept is developed or dressed up in a feasible form. In such cases the party that proposed a given problem and asked the *right question* is usually in charge of the immaterial rights regarding the solution to the problem at hand.

Profitable image and image of profitability

Design is increasingly used to build the brand and reputation of an innovator or a company by result-driven development of a unified image of product or service offerings. Designing these offerings as a whole *strengthens the distinguishability* of the inventor, invention, company, product, or service, *increases customer dedication*, and supports the *status and visibility of innovations*. In other words, innovativeness can be combined to the added value of distinguishability. Design and agile brand management also increase the value of a patent, utility model, design protection, or other intangibles.

Service design can, for example, support the distinguishability of a trademark and thus create or increase value. Added value that is based on image can be exploited for decades even though IP rights have a limited lifespan (only trademarks can, in certain circumstances, have an indefinite life). This is to say that products or services can get better as they grow older; unless they become new chapters to the never-ending stories of disregard and piracy.

Focus on competence

The reasons behind the European success of a given service designer or service innovation are many. Critical advantages in the innovation competition include competence and innovation ability. Recognising competence needs and the proactive use of project participants’ expertise throughout the development and life cycle of a service are in the core of (financial, judicial, etc.) risk management of any project. The probability of commercial success is affected – alongside economic positions – by the competence fields of technology, business (commercialising), legislation (IP and IPR knowledge), marketing, communication, media, and design. The competence mix of even a single creative actor has to be able to meet the demands set by operating in a global economy. In other words, success requires a subtle understanding of options for legal protection as well as a sense of other methods, such as the strategies of information sharing and open innovation. ❁

Management guru Peter Drucker once wrote that running effective meetings is an essential skill for modern managers. Today, 50 years later, poorly organised meetings are as commonplace as receiving email about organising yet another one. Meetings are plagued with endless email loops, unprepared participants, missing agendas, and vague next action points. *Meetin.gs* changes this with a refreshing, new mobile and web-based application for organising meetings before, during, and after with multiple participants from different organisations.



Meetin.gs is developing an online meeting organiser in order to make the exchange around online and face-to-face business meetings more effective, productive, and fun. The venture backed company's co-founder and CEO, Teemu Arina, is internationally known for his work regarding new ways of working and social media. The service debuted as one of the finalists at *Arctic15*, a Nordic start-up competition, in September 2011. Meetin.gs currently has over 12 000 users in the U.S., Finland, the Netherlands, UK, etc.

Finland is one of the leading countries in service design as well as other new design disciplines. Here in the North, corporations are quite familiar with the quickly deepening design know-how. The currently ongoing WDC year has an important impact: ordinary people are also beginning to understand design and its implications.



Focus: KONE Customer Visit Experience is a holistic worldwide concept.

Objective: to create a unique and coherent experience communicating the KONE expertise and brand, increasing the number of visitors to KONE sites.

Areas: 1) visiting KONE, 2) KONE Events, and 3) KONE References

Strong business drivers: customer visits' role in the sales process, converting the brand into consistent experience and spatial/visual elements.

Design resonating with: 1) KONE brand elements: solid, engaging, and insightful and 2) dedicated to PeopleFlow™.

Scope: design includes experience design, service elements, and spatial and visual solutions.

Finland as a pilot country: implementation on-going, increased importance because KONE is a main partner of WDC Helsinki 2012.



future-oriented
service development



“Searching for the right questions is not limited to design. Developing expertise or education in any given field sets great importance to finding the right questions. Developing expertise related to concept design equals developing ways of thinking.”