Touchpoint

VOL 8 NO 2 | OCTOBER 2016 | 18 €

Design Thinking and Service Design Doing

THE JOURNAL OF SERVICE DESIGN

SDN

Touchpoint

Touchpoint
Volume 8 No. 2
October 2016
The Journal of Service Design
ISSN 1868-6052

Published by
Service Design Network

Publisher
Birgit Mager

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Cover Picture
shutterstock GlebStock
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Printing
Peecho

Fonts
Mercury G2
Apercu

Service Design Network gGmbH
Mülheimer Freiheit 56
D-51063 Köln
Germany
www.service-design-network.org

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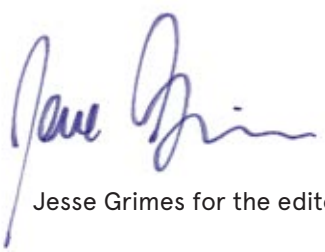
Design Thinking and Service Design Doing

From the early 1990s, Design Thinking has sought to shake up traditional ways of doing business, and foster innovation through creativity and applying a designer's mindset to business challenges. It was first brought to the world of business by IDEO, and remains a hot topic to this day. Just one year ago, the Harvard Business Review dedicated an entire issue to the topic, attributing the successes of companies such as GE and IBM to their adoption of Design Thinking.

With its focus on delivering change and improvement through an iterative, design-led approach, Design Thinking shares quite a lot of DNA with service design. While their activities and approaches might differ in some respects, they share common goals, and are carried out in similar settings. Moreover, lines are often blurred by practitioners that use the terms interchangeably, and introduce new terms such as 'Service Design Thinking'.

Despite it being the younger of the two disciplines, service design has clearly matured in recent years. This has become evident – amongst other ways – through the upcoming publication of the book *This is Service Design Doing*. It's a follow-up to the well known 'black book' of service design: *This is Service Design Thinking*. I'm happy to have one of the authors – Adam Lawrence – on board for this issue of *Touchpoint,* as well as Arne van Oosterom from DesignThinkers Group.

Alongside putting this issue together, I've worked hard over the last several months with a team of fantastic co-organisers to bring the 9th Service Design Global Conference to life. So for those who hold this copy of *Touchpoint* in their hands at the start of SDGC16 in Amsterdam, I'm pleased that this begins their immersion in two or three days of intense service design thinking (and learning, doing and socialising!).



Jesse Grimes for the editorial board





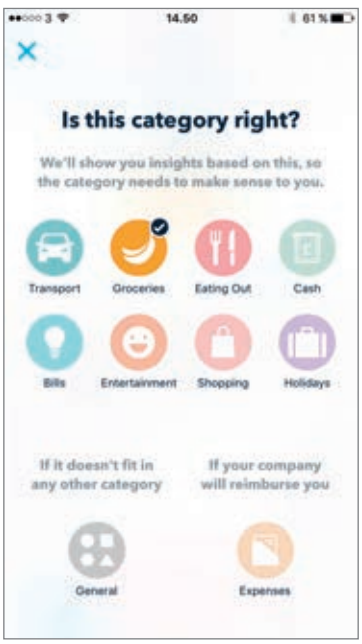
Adam Lawrence, founding partner of WorkPlayExperience, is an actor, comedian and CX practitioner. He helps organisations worldwide design services, co-initiated the Global Service Jam, and co-authored *This is Service Design Doing*. Ignore the chicken.

Arne van Oosterom, thought leader in the field of Service Design Thinking and founder of DesignThinkers Group and DesignThinkers Academy with extensive experience in facilitating and developing Service Design Thinking training sessions.

Jürgen Tanghe is Director at LiveWork and Lecturer at the Delft University of Technology. He is fascinated with synergetic relationship between Business, Behavior & Design and using this to contribute to a better world.

Jesse Grimes, Editor-in-Chief for *Touchpoint,* has nine years experience as a service designer and consultant. He has worked in London, Copenhagen, Düsseldorf and Sydney and is now based in Amsterdam with Dutch agency Informaat. Jesse is also on the Management Board of the Service Design Network.

Birgit Mager, publisher of *Touchpoint,* is professor for service design at Köln International School of Design (KISD), Cologne, Germany. She is founder and director of sedes research at KISD and is co-founder and president of the Service Design Network.



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SDGC16: A RETURN TO AMSTERDAM FOR THE SDN GLOBAL CONFERENCE

As this issue of Touchpoint goes to press, the finishing touches are being put on the 2016 edition of the SDN's Global Conference in Amsterdam. The conference represents a homecoming of sorts, because the first conference was held in Amsterdam in 2008. Back then, the conference was a more intimate affair. Members Day consisted of around 30 people, and the conference itself fit comfortably into the Rode Hoed, a converted church in the city centre. This year, the Rode Hoed will host more than 200 participants for Member's Day, and around 650 will attend the conference itself.

The theme for this year's conference is "Business as Unusual", and supports the SDN's continuing mission to grow the market for service design by increasing recognition of the discipline amongst the business community. However as always, the programme has much to offer attendees from throughout the service design world. Alongside a line-up of excellent keynote speakers, there are a series of workshops, a PhD Panel and a Young Talents Day. In addition, the second annual Service Design Award programme will see some ground-breaking and impactful service design projects celebrated on-stage, earning appreciation for their teams from the wider community.

In early 2016, the SDN Netherlands Chapter was mulling the idea of hosting a national conference. Instead, they took on the challenge of inviting the service design world to their doorstep, and set about to create a conference that would educate, stimulate and entertain. With the fruits of their efforts about to unveiled, advance recognition are due to the team that have made it happen: Geke van Dijk, Marc Fonteijn, Jesse Grimes, Esther van der Hoorn, Anneke van de Langkruis, Christine de Lille, Susanne van Mulken, Robbert-Jan van Oeveren, Eric Roscam-Abbing, Marie de Vos and Klaas Jan Wierda, supported by the SDN's Events team and Ines Rüthrich.

SDN FINLAND KICK GRANT

SDN Finland Chapter has celebrated the first Service Design Day with a full house by announcing the lucky winners of the SDN Finland Kick Grant:

— MiB Academy
— Panda Training Oy
— Punos Mobile Meeting Assistant

Each grant includes a service design coaching package worth €11,000 that will be run by senior service designers pro bono (Paula Bello, Jaana Komulainen, Andy Pattichis) and assisted by volunteer junior designers early this Fall. Congratulations to the winners of the competition!

SERVICE DESIGN + PUBLIC SECTOR

This year the Service Design Network is publishing the *Service Design Impact Report: Public Sector*. This study gives a broad overview on activities all over the word and innovation lab leaders share their insights. The report shows how strong the role of design in the public sector has become and how impactful it can be. At the same time it gives insight in many opportunities yet to be exploited.

The study will be published on 1 November 2016. Make sure to download it for free or order a printed copy at www.service-design-network.org

"We launched the Public Policy Lab so that we have a platform to both do those kind of service design projects with public agencies who were delivering Social Services but also that we could be kind of advocates and educators around what that even meant. At that time there was still a big need to reach these agencies to explain the existence of design and what does that had to do with their lives."

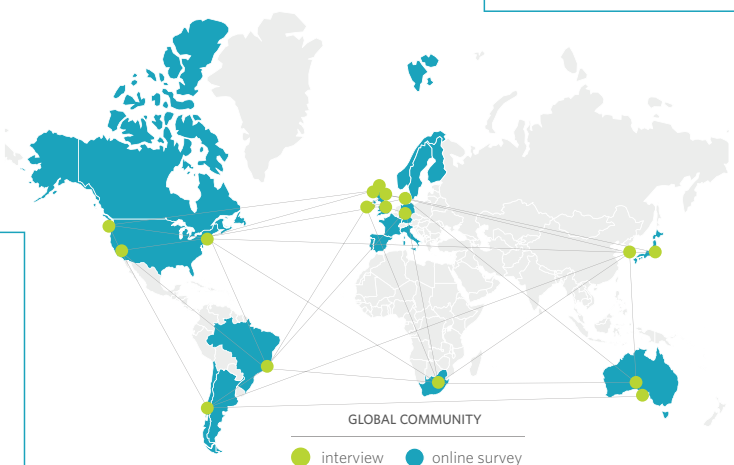
CHELSEA MAULDIN
Executive Director of Public Policy Lab – New York, USA

"A new delegation, appointed by the national government, "Trust in Steering" (Tillit i styrning), is assigned to establish steering models within the public sector that embrace trust in co-creation, citizen-involvement and local creativity."

JOHAN DOVELIUS
Practicing service designer for the public sector – Stockholm, Sweden

"In terms of Service Design, we have organized an innovation initiative in City of Fukuoka named Innovation Studio Fukuoka under the slogan of "Citizen-led Innovation," that empowers citizens to be the major actors of local innovations which mostly root in societal problems intrinsic in the city."

HIROSHI TAMURA
President of Re:public Inc. – a private agency focused on the public sector – Japan



"The societal challenges are becoming more complex everyday. It needs an extra skill and mind set to add the most value. It think it will be an indirect effect, becoming more 'normal', like knowing programming as a foreign language."

DOUNIA OUCHENE
strategy advisor and practicing service designer at the Netherlands Enterprise Agency, RVO.NL – Netherlands

"It is interesting to do them both: to bringing those human stories into the mix means that people understand it in a different sort of way than only looking the cold heart data I think that's incredibly important."

JO BLUNDELL
Director of Future Public – London, United Kingdom

"Get some champions really quickly at multiple levels within the organization. That is done by doing - not just hypothesizing about it. it might mean rather than trying to change the whole organization, choose maybe a demonstration project , take a really holistic end-to-end design approach that takes people on the journey with you to demonstrate the difference it can make."

CYBELLE LEDEZ
Co-Design disrupter / leader / facilitator / enabler
Australian Government Department of Human Services – Canberra, Australia

"For the abroad perspective, in two-and-a-half years collaboration we will help the Brazilian government to establish a Lab and help them with certain projects. We are not responsible for the outcomes of the projects but we are responsible for the learning of the people that are employed through the projects, we have more of a coaching role."

LARS ELMGREEN
Senior Design Strategist at MindLab – Copenhagen, Denmark

In Between Thinking And Doing

A few years ago, one of my best friends bought me a poster. It arrived in a large envelope, folded up into quarters. As I pulled it out, I could see that one side was blank white and, as my fingertips soon discovered, the other side was covered in a thick carbon film. It was impossible to remove the poster without getting the carbon all over my hands! With every movement, my fingers acquired more powder and promptly dotted the periphery of the blank white side with black smudges.

At first, I was confused. (What the heck did my friend send me?) Then worried. (Am I ruining it?) And then, as I inadvertently smudged more and more carbon, I realised that the black powder was clinging to previously invisible words. My smudgy fingers, now with purpose, smeared across the face of the poster. To my delight, the following sentence emerged:

The future belongs to the few of us still willing to get our hands dirty.

It's become one of my favorite quotes. And yet those words haunt me. Because the honest truth is that I don't feel that I get my hands dirty very often these days.

When I introduce myself in a professional setting, I say that I'm a designer by trade. I pride myself on the fact that I started designing websites in 1995 and that I've designed user interactions with websites, mobile apps, wearable devices, and robots.

But I've left that world behind. Today I help my clients design the journeys they want their customers to have and cultivate the organisations they need to in order to deliver those journeys. That sounds like service design, right? And yet, it also feels like No Man's Land between Design Thinking and Design Doing (a.k.a. "getting my hands dirty").

I don't push a strong Design Thinking agenda with my clients. In fact, in many of their organisations, "design" is considered a four-letter word. And the tasks that fill my days feel completely disconnected from my earlier Design Doing work. As a small business owner, I spend a ridiculous number of hours dealing with attorneys, accountants, bookkeepers, and insurance agents. Design Thinking? Design Doing? Ha! Not even close.

But although my traditional design practitioner days are long behind me, I still consider myself a designer. Design is the red thread that connects all of my professional experiences. It's in my DNA. It's how I relate to the world. It's who I am.

Somewhere in between Design Thinking and Design Doing, I am Design Being.

Many of this issue's readers surely identify themselves as active Thinkers or Doers. (Or, at least, I hope so! The world needs you desperately.) And yet, I'm guessing that a handful of you (maybe more?) might just feel the same way I

do. Perhaps you started out as a traditional interaction, product, or service designer. And now you've moved into a management role at a public or private organisation. Or you've started you own service design agency. Or you started teaching and sharing your ideas with others. Or your skills and passions have morphed your career into some unexpected shape that's hardly recognisable to the Thinker or Doer you once were.

Whatever form it takes, this No Man's Land might feel confusing—or even scary at times. But I'd argue that Design Being is a natural evolution of our individual design practices. And, more to the point, I think it's essential in order for the design discipline to thrive.

Design can't have a meaningful impact on the world if it has only one definition, one instantiation that all people and all organizations must adhere to. The scope of potential design problems is way too large for a one-size-fits-all approach.

Therefore we must all internalise design, make it our own, make us our own. We must Be Design, stretching and growing, pushing beyond our previous conceptions of our design selves, determining what design means to our professional and personal lives, sharing our passions with non-Thinkers and non-Doers, and sometimes becoming non-Thinkers and non-Doers ourselves (if even for the briefest of moments).

In short, we must each become our own self-defined Design Beings.

For me, this means coming to terms with my favorite poster and redefining what it means to get my hands dirty. On some days this means guiding my clients though their first customer workshop. Other days it means discussing the design field's biggest challenges over drinks with a friend. On others it means taking care of the administrivia inherent in my business. And on occasion, it means exposing my fears and vulnerabilities through my writing.

That's what my Design Being looks like. How about yours?

Kerry Bodine is a customer experience expert and the co-author of *Outside In*. Her research, analysis and opinions appear frequently on sites such as Harvard Business Review, Forbes, and Fast Company.

Follow Kerry on Twitter at @kerrybodine.

How to Build Trust

The vital ingredient for intelligent services


Sami Vihavainen (D.Sc. (Tech.)) is a Principal Designer at Leadin. Sami holds a doctorate in human-computer interaction, with specialty in implications of automation for user experience of everyday technologies. Sami's objective is to design technologies and services that increase people's and societies' wellbeing.

Tom Owen (PhD) is a Senior User Experience Designer at Leadin. He holds a doctorate in interaction design and has widespread experience researching user needs in sectors such as health, engineering and retail. His focus lies in an empathetic understanding of people and bringing their requirements to the forefront.

Services are increasingly being automated through artificial intelligence (AI) components. To ensure customer acceptance it is vital that people trust the AI.

One of today's megatrends is the integration of artificial intelligence within services. For example, Amazon suggests things to buy, Facebook adds location labels automatically to posts and Hopper tells when to get the cheapest holiday flights. The AI capabilities in these examples automate tasks for the user, bringing with it great benefits, but only if people perceive the automation as trustworthy.

Human factors research has studied people's interaction with automation for decades and trust is a recurring theme. Trust is a crucial aspect when a user decides whether or not he or she is willing to use the technology. If users do not perceive the automation to be trustworthy, they are reluctant to use it.

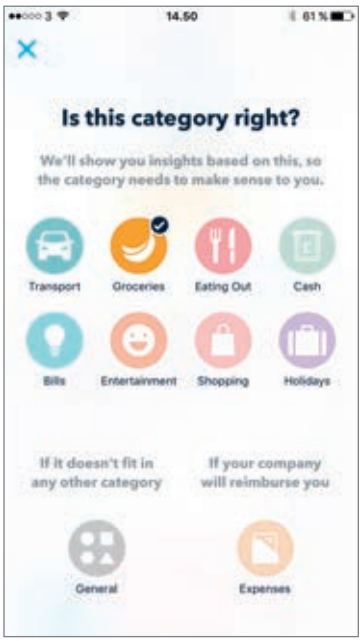
At Leadin, we help our clients in service design projects around the world. Our origins are in Finland, which is often called a 'society of trust'. Lately we have noticed that the notion of trust comes up often, especially when we work on the user experience of AI-related services.

The many faces of trust

Trust is the glue that builds and keeps up a customer relationship. It can be defined as "the attitude that an agent will help achieve an individual's goals in a situation characterised by uncertainty and vulnerability"[1]. It is also affected by how well the user understands the operation of the service. A user can evaluate whether a service is reliable if they have knowledge of the task it is accomplishing. People tend to use a system that they feel performs better than they perform. The challenge arises when the automation is so complex that the user cannot really understand the operation and therefore evaluate the reliability of the system.

A closely related notion of trust is trustworthiness. Where trust is an attitude, trustworthiness is a property. Therefore, from a design perspective it could be argued that trustworthiness is even more relevant than trust, although they are interrelated. Trustworthiness is the level of competence and commitment the agent has when it interacts on behalf of the user. For example, it is easy to imagine that when using Amazon's recommendation system, a user assesses how competent the system is to recommend meaningful products for her and what Amazon's motivations are when it suggests particular products.

1 Lee, J. and See, K. (2004). Trust in automation: Designing for appropriate reliance. Human Factors: The Journal of the Human Factors and Ergonomics Society, 46, 1: 50–80.



Monzo's banking application categorises user purchases, but acknowledges that assumptions may not always be correct and invites user input.

Automation is everywhere and trust needs to follow

Services that were traditionally only human-to-human are increasingly becoming part-automated. For example, the financial sector has introduced 'robo-advisors' that provide financial guidance based on AI.[2] Law firms on the other hand have introduced automated services that delegate mundane tasks to AI capabilities. Similar approaches are regularly appearing in other sectors such as health, transportation and even gambling. It is clear that AI is playing an increasing role in people's everyday lives. We argue that to have a winning intelligent service where people are willing to use AI, one must make sure the AI is perceived as trustworthy by customers.

How can we design for trust?

The first step is certainly to design a service that meets a genuine need and performs highly. However we present two other ways that concentrate more on interface design.

First, we see that one of the ground rules for trust is transparency. No automation is perfect, and even if users initially trust a system, that trust is damaged if they experience errors. When errors occur, the system should provide possibilities for greater user control so that the user won't withdraw from using the service completely. Despite that, it has been shown that being sincere about weaknesses can actually increase trust toward a system.[3] If we think about human-human interactions, who wouldn't trust an honest person? Additionally, giving the user the big picture and informing them about the capabilities of the system can help the user to adjust their own behaviour so that they can interact with the automation in a meaningful way.

Secondly, it has been found that an AI with good "etiquette" is perceived as more trustworthy than one without. In practice this means that we should design AI to communicate with the user in a friendly and polite manner.[4] It's a basic requirement for a customer service person to have polite social skills. Therefore, it's common sense that the same should apply to digital services too. This kind of mimicking of successful human-human interaction has been shown to be effective. An example occurs in gambling, where people prefer a human-like system over a machine-like one, even when both are otherwise identical.[5]

Conclusions

We have demonstrated how our willingness to adopt and interact with automated services is often affected by our trust. Yet trust is only one factor to be taken into account when designing automated services. The broader landscape requires consideration of other related factors, such as control, skills and vigilance.

This article was a brief exploration on trust in services containing AI. By this we hope to open the discussion and support the service design community to design comfortable interactions with the intelligent services of the future.

2 Wall Street Journal. [Online] Retrieved July 28, 2016, from http://blogs.wsj.com/totalreturn/2015/04/24/five-robo-advisers-five-very-different-portfolios/

3 Dzindolet, M., Peterson, S., Pomranky, R., Pierce, L., Beck, H. (2003). The role of trust in automation reliance. International Journal of Human-Computer Studies 58, 6: 697–718.

4 Parasuraman, R., Miller, C. (2004). Trust and etiquette in high-criticality automated systems. Communications of the ACM 47, 4: 51–55.

5 Riva, P., Sacchi, S., Brambilla, M., (2015). Humanizing machines: Anthropomorphization of slot machines increases gambling. Journal of Experimental Psychology: Applied 21, 313–325.

Increasing the Success of Service Design Implementation

Bridging the gap between design and change management

Ricardo Martins (@ricardo_martins) is a design researcher and professor at Federal University of Parana, Brazil. His main interest is investigating the challenges that service designers and project managers face when implementing the solutions co-created by stakeholders.

When it comes to implementing service design projects, designers face significant challenges. Methods commonly used by service designers cannot overcome the obstacles, such as resistance to change, that often arise during a project.[1]

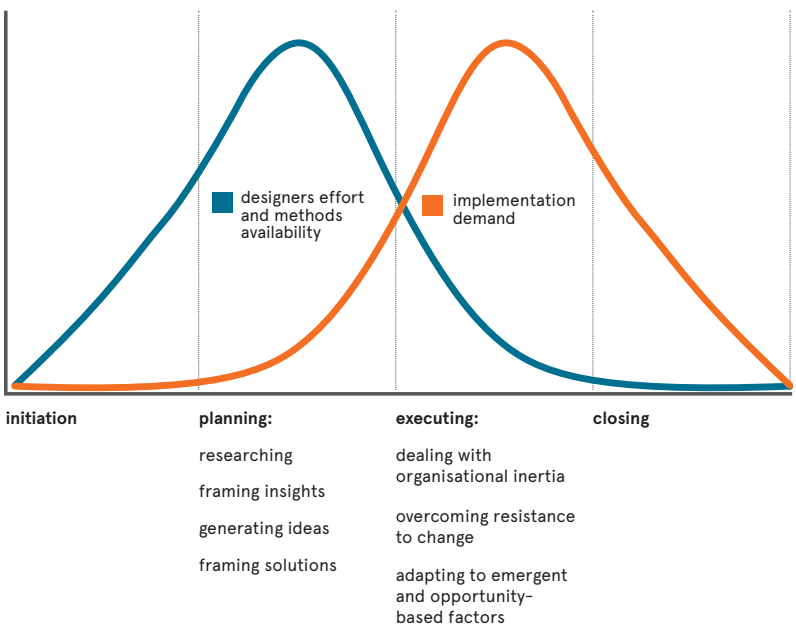


Figure 1: Comparison between designer's effort and implementation demand.

Sources	Total of methods	Implementation Methods List	Number of Implementation Methods	% of Implementation Tools
Tassi & Gorla (2009)	40	System Specification System Map Template	3	7,5%
Curedale (2013)	250		0	0%
Kumar (2013)	101	Strategy Roadmap Platform Plan Strategy Plan Workshop Pilot Development and Testing Implementation Plan Competencies Plan Team Formation Plan Vision Statement Innovation Brief	9	8,9%
Liedtka & Ogilvie (2011)	10	Learning Launch	1	10%
IDEO Toolkit (2016)	29	Developing Sustainable Model Identifying Needed Competences Planning Solution Set Implementation Calendar Mini Pilots and Iteraction Learning Plan	6	20%

Table 1: Relative percentage of implementation methods number compared to the overall quantity (grouped by author).

Unlike the planning stage, which receives more attention, some designers devote little effort to implementing the ideas that they generate. According to Figure 1, the effort devoted to planning is greater than the effort invested in implementation. Many designers worry about just the delivery, not the execution.

In Table 1, we can see that there are plenty of tools available to help service designers in discovering insights and generating ideas, but there are comparatively few methods to assist them when it comes to implementation.

Interestingly, although designers suffer from the difficulty of implementing their projects, there are a wealth of theories about organisational changes in other fields of knowledge. Some of these frameworks could help designers to increase the success of change programs in organisations[2], and are presented in this article.

The references that were chosen should deal with the issues involved in organisational changes outside the scope of service design.

We can cite some theories, among the main references:

1. Frames (Bolman & Deal, 1991)
Usually designers are too concerned with processes and tangible evidence, but symbolic and political issues may represent an obstacle for change. For a successful implementation we should take into account four perspectives, or "frames":
STRUCTURAL FRAME – Refers to the skeleton or the bones of an organisation. It focuses on how to organise and structure groups for superior performance.
HUMAN RESOURCES FRAME – Refers to individuals and how they interact with each other to meet their needs and desires.

1 Lin, K., Hughes B., et al. (2011) Service Design and Change of Systems: Human-Centered Approaches to Implementing and Spreading Service Design. International Journal of Design, v.5, n.2.
2 Martins, R. (2016) Design and Change: Increasing the Success of Sustainable Product-Service Systems Through Organizational Sciences. In: Proceedings of the 1st SSPSS&DE. Curitiba, Brazil: Núcleo de Design & Sustentabilidade, Universidade Federal do Paraná.

POLITICAL FRAME – Considers the company from the standpoint of power and conflict, as well as the dangers presented by external factors.
SYMBOLIC FRAME – The central theme is the culture and the ability to make meaning of the organisation.

2. Power games (Crozier, 1979)
When a technology is replaced or a new service design is implemented, new rules and regulations are created. New skills become essential to the organisation, and a new system of standards must meet the new political alliances and local coalitions. The organisational change – such as that generated by a service design project – redistributes the relevant areas of uncertainty and control of resources, causing resistance amongst people who feel they are losing power. The cooperation of people in service design will only happen if their personal interests are met and if the project will preserve the power that people had before implementation.

3. Actor-Network Theory (Latour, 2005)
Social relations that come into play in a change process are effects of networks that include human beings but also objects, money, machines and the environment. The changes that service designers generate on these resources affect the people who control them. Service designers should take this into account when designing modifications to these elements, mapping the resources and their links to the rest of the social system.

The main practical effect of these theories is to offer conceptual tools to deal with politics and power struggles. The political interests of stakeholders are usually hidden. This complicates the work of service designers who often create projects based on assumptions that do not always reflect the real conflicts of the organisation. Theories about power and social relations shed light on these aspects, helping designers to have a broader view of the problem to be solved. However, before applying these theories, some questions need to be answered:

- What theories of change have been sufficiently validated to be integrated reliably in practice by service designers?
- How can the theories of transformation be transformed into practical techniques to be applied in real contexts?
- Should the change techniques be preferably applied in the implementation phase or be distributed throughout the entire design process?

These and other questions indicate the need for more research in this field. This has a great chance to contribute to the strengthening and development of service design.

Bolman, L. and Deal T (1991). Reframing organizations. San Francisco: Jossey-Bass Publishers
Crozier, M. (1979) On ne change pas la société par décret. Paris: Grasset.
Latour, B. (2005) Reassembling the social: An introduction to actor-network-theory (Clarendon Lectures in Management Studies).

NEW BOOK
COMING SOON

Our previous book *This is Service Design Thinking* became an international bestseller. Awarded multiple times, translated into 7 languages.

Now we are proud to annouce the second book: *This is Service Design Doing* is going to be released in late 2016.

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Edited/collected/written/designed by Marc Stickdorn, Markus Hormess, Adam Lawrence, Jakob Schneider.

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Moving Beyond Service-scapes

The role of architecture in service innovation


Selim Özadar is a service designer and marketing manager at AKKA Architects. He graduated from Aalto University's International Design Business Management master's program and worked mostly in design-led social innovation projects. He has a special interest in collaborations between architecture and service design for social impact and sustainability.

Stephanie A. Hughes is the founder and lead architect at AKKA Architects, who operates beyond the nowadays-restrained realm of architecture. A strong advocate of creating value through cross-disciplinary interactions, Stephanie believes that sustainable innovation emerges at the intersection of different forms of interaction.

Design fields are undergoing rapid transformation and the boundaries between the disciplines are getting more and more blurry. As a relatively new field, service design has benefited greatly from its interdisciplinary nature (or 'nondisciplinary' as some suggest) by adapting methods and mindsets from other fields. A new generation of architects are following a similar path to move architecture beyond form and function. Their focus is value, making them a promising ally for service designers.

Architecture Then and Now

For a very long time in the history of civilisation, architecture was controlled by the urban elite to maintain or disrupt social structures and political power. Since the 'agoras' of ancient Greece, which were gathering places in city centres that encouraged public debates and free speech, very few designed spaces have managed to engage with the grassroots or promote better life. During the 20th century, modernist architects designed many public buildings and social housing units. It was believed that the emphasis on function and utility in modernist movement could help design buildings that serve people better. However, the modernist utopia ultimately failed as it was imposed in a top-down manner without much focus on community inclusion.[1] Many social housing units designed in that era were later either abandoned or contributed to crime and further social maladies.

Perhaps one of the most successful legacies of modernism is the redevelopment of the Byker housing estate in England, designed by Ralph Erskine in the 1970s. Erskine's site architect Vernon Gracie spent most of his days at the drawing office, located at the centre of the community. The team involved the residents in the design process, delivering a sustainable building complex.[2] Instead of completely demolishing

1 Rone, H.A., (2001). Rise and Fall of Modernist Architecture. Inquiries Journal, 3(4) [Online] Retrieved June 10, 2016, from http://www.inquiriesjournal.com/articles/515/the-rise-and-fall-of-modernist-architecture

2 Chalmers, M. (2015). Byker Wall: Colour Blind. Urban Realm Magazine, 5(22) [Online] Retrieved June 10, 2016, from http://www.urbanrealm.com/features/500/Byker_Wall%3A_Colour_Bind.html

AKKA Architects used co-creation methods throughout the design and implementation of the Impact Hub Amsterdam.

the existing buildings, they gradually implemented the new design to preserve the community feeling.

Today, we encounter a new generation of architects who have a mindset similar to that of Erskine. They are concerned with designing sustainable spaces; those that create ownership and social engagement amongst the inhabitants. This year's *Venice Architecture Biennale* reflects this emerging understanding with its curatorial theme *Reporting from the Front*. The exhibition includes works that suggest new ideas in response to today's complex social, political and economical problems. Architecture is undergoing a transition to become more inclusive and more responsive, as in some other design fields.

Architecture for Service Innovation

Service is the fundamental basis of exchange in Service-Dominant Logic, according to the proponents of this mindset, Vargo and Lusch. We are all service providers and we integrate our resources (knowledge and skills) to co-create value.[3] Service designers focus on the ecosystems in which these exchanges happen. They design proposals for certain interactions and relations to emerge in physical and virtual environments.

For human-computer interactions, service designers have been collaborating closely with other design fields such as interaction and interface design. However, there have been few instances of collaboration between service design and architecture for services that happen predominantly in the physical world. Booms and Bitner developed the concept of 'servicescapes' to better understand the environment-user relationships in service organisations.[4]

Booms and Bitner are actually not designers but academics in the field of marketing. Therefore their framework doesn't reflect the potential that architecture holds for service innovation. At its core, architecture can facilitate design-driven innovation from a spatial aspect. The outcome is no longer only a physical space, but a social, economical and environmental system that facilitates value co-creation.

When architectural and service design processes are performed jointly, architects can help deliver a more effective physical environment for the desired service propositions to take place. One the other hand, service designers can provide architects with a new perspective that positions the physical space within a service ecosystem. Such an interdisciplinary approach provides an insight into how architecture can be leveraged for service innovation.

Design for Work: A New Approach to Workplace Design

'Design for Work' is one of the public events we organise at AKKA Architects. During those encounters, we bring experts from different disciplines together to explore the best practices for designing sustainable offices and workplaces. We believe that interdisciplinary dialogues are urgently needed to transform architecture into a more collaborative field and to design offices that answer the needs of their users.

Such dialogues also help us to better understand and shape the future of work. We believe that the emergence of collaborative models of work will bring architecture and service design closer in the near future. When designing co-working spaces, we take into consideration macro and micro service ecosystems, and how our work relates to them. Such an interdisciplinary approach is vital to designing sustainable workplaces that can respond to today's dynamic nature of work.

3 Lusch, R.F. & Vargo S.L. (2006). Evolving to a New Dominant Logic for Marketing. Journal of Marketing, 68(January) [Online] Retrieved June 11, 2016, from http://sdlogic.net/JM_Vargo_Lusch_2004.pdf

4 Booms, B.H. & Bitner M.J. (1982). Marketing Services by Managing the Environment. Cornell Hotel and Restaurant Administration Quarterly, 23(May)

FEATURE

Design Thinking and Service Design Doing

In a World of Products, Service is King

Why manufacturers need to take service design seriously

Ruben Ocampo is the founder of Conic, a Chicago-based innovation consulting firm. For more than 15 years he has applied design methods to solve challenges facing public and private organisations in the U.S., Australia, Europe and Latin America.

Products are easy to copy and they inevitably embark, from the moment they are launched, on a path towards commoditisation. Since the 1980s, manufacturers have found ways to turn product offerings into services, thus creating on-going revenues from what would otherwise be a one-time transaction and making their offerings more accessible to a wider consumer base. Although this has been the case for makers of connected products, many manufacturers of more traditional products have been slow to adapt.

However, increasing competition from local and global players and the recent desire to connect all products have amplified the need for more traditional manufacturers to create digital offerings and services that afford them the opportunity to have a direct and meaningful relation with their customers.

Unfortunately, many leaders of manufacturing organisations see this as a 'technical' challenge – after all, they are manufacturers. But embracing a service design mind-set and methodology is a 'socio-technical' challenge. It requires a new set of interactions with both customers and internal stakeholders that is anathema to how these organisations have traditionally behaved. Rather than acquiring or forming a discrete speciality, it requires a re-definition of what matters to the people in the organisation. I call those organisations that have succeeded in making this transition 'new hybrids' because they are capable of continuing to excel in the design and development of wonderful products while designing and delivering services that create value for both customers and the organisation. Here, I outline some of the areas where Conic, our firm, has helped traditional manufacturers transform into new hybrids.

Organisational structures and product development

Traditional manufacturers have organisational structures that are based on the specialities of each discipline: marketers, engineers and designers each live within their own siloes. Cross-functional teams are assembled to develop products, but each team member is usually more concerned with pleasing their boss than working well with a temporary team.

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Chobani SoHo is much more than a retail point for the company. The company creates emotional connections with customers, using their input to develop new products.

Once the product is developed, it becomes someone else's job to sell and support it. For this reason, product development teams rarely get to fully understand how well (or not) their products are received in the marketplace. In these organisations, empathy for the customer is concentrated amongst those who are closer to them: sales and service teams. Resentment amongst these teams against other parts of the organisation is not uncommon because they are left to deal with the consumer pains that are created by product development teams while feeling powerless because they can't control how the products are designed and made.

New hybrids make sure that the front of the house is organised based on consumer needs or target markets. This often means that the frontline staff have to navigate the complexity of the organisation in order to provide end consumers with a seamless experience. A study by George Day from Wharton School of Business[1] illustrates how IBM embarked on a multi-year effort between the 1990s and the early 2000s to align the front of the house to the specific needs of its customers, while turning the old business units - personal computers, servers, software and technical service – into backend suppliers to the client-facing solution units. This transformation not only brought IBM back into solvency but also catapulted the company into profitability as it welcomed the 21st century.

In 1999 renowned business authors Henry Mintzberg and Ludo Van der Heyden wrote an article in the *Harvard Business Review* titled *Organigraphs: Drawing How Companies Really Work*.[2] In it, they presented a new way of looking at organisational structures that is based on how value is created and delivered to customers, rather than based on monolithic reporting lines that do not translate into value. We encourage and help organisations use this methodology to create structures that put serving the customer at the centre of how the work is performed.

Communications and Delivery channels

For traditional manufacturers, communications are mainly a one-way street where service centres exist mainly to sell products and remedy issues. Other than that, they rely on beliefs from the mass communications era. Even though they adopt new digital channels – which afford them the opportunity to develop real, strong relationships with clients – these are still used to communicate out to rather than with customers.

Perhaps one of the most critical differentiators between traditional manufacturers and new hybrids is their approach to product delivery. Traditional manufacturers rely heavily on intermediated delivery whereas new hybrids know the importance of having direct contact with the end customers at the point of delivery. Now, this doesn't mean that new hybrids don't rely on anybody else to sell their products. But they do place greater importance on these touchpoints through a mix of owning their own sales points and working closely with others to ensure their products are represented properly.

Disney pioneered the themed retail business in 1987 with the opening of its first Disney store in Glendale, California. By then, the company had been successfully

1 Day, George. (2006). Aligning the Organization with the Market. MIT Sloan Review.

2 Mintzberg, H., & Van der Heyden, L. (1999). Organigraphs: Drawing How Companies Really Work. Harvard Business Review.

licensing products for the prior 55-years. Augmented by unique experiential moments that reflect the magic of Disney, each Disney Store offers products – including exclusive lines – that support the company's key initiatives and characters. With over US$1 billion in annual sales, today this division accounts for about 15% of the company's revenues.[3]

Many other product manufacturers today have their own signature stores. Perhaps one of the most famed brands to play in the retail space is Apple, which opened its first Apple store in McLean, Virginia in May 2001, at a time when computer retailers were struggling to compete against online stores such as dell.com. Although Apple stores remained unprofitable until the last quarter of 2003 and many analysts saw this move as incoherent, sales have kept growing dramatically year-to-year, surpassing US$10 billion in 2013.[4]

In 2012, Chobani, a leading maker of Greek yogurt in the US, opened its flagship yogurt bar Chobani SoHo. Besides helping the company tell its story to customers and boost grocery sales, this store serves as both as a customer service channel and an innovation lab. For example, most Chobani Flip flavors – which feature both flavoured yogurt and crunchy toppings in a package that keeps them separate prior to consumption – are based on ideas developed at Chobani SoHo.

Services

Traditional manufacturers see services as costs to be accounted for in the price of their products. Often, services are either a means to sell product or a post-sale necessity to answer customers' questions or remediate issues. Years ago we worked with a company that develops and manufactures printers for industrial applications. The client wanted to introduce a new desktop model for commercial use, but needed to price this new product competitively against existing offerings. Given that the service call centre operated as a cost to the company, a portion of the cost to maintain it was baked into each product. Surprisingly this was not a small percentage of the product cost. To address this, we relied on designing better self-serve options as a way of bringing down the product cost to a competitive level.

New hybrids offer services that are complementary to their products. They use services to customize the offering to the specific needs and desires of the customer, creating strong and lasting emotional attachment. DuPont Sustainable Solutions (DSS) offers a great example. Prior to the creation of this division, DuPont would provide factory tours and training to clients in safety and operations as part of the product sales process. Along the way, the leaders of the company realised that there was great value in their operations knowledge, and that they could not only better serve the buyers of their products but also make money from it. DSS was formally formed in the early 1980s, growing through a focus on understanding the needs of their customers and delivering relevant solutions in employee safety and operations excellence.

Turning a manufacturing organisation into a service design organisation requires a willingness to align all the elements of an organisation's value system, from its organisational structures to how it develops and deliver products. It also requires a new mindset, in which services are not seen as just means to sell and support products, but as a way of creating greater functional and emotional value for customers, and new economic value for the organisation. If you're up for the challenge, start by exploring these questions with the leaders of your organisation:

— How strong are your communications with your customers? Do they interact directly with your brand on an on-going basis or do you depend on third parties to own your customer's experience?
— How easy is it for your customers to do business with your company? Can they achieve all their goals through a single service touch point?
— What new value to customers and new sources of revenue for the company could be created by turning your products into services, or by attaching new services to existing products?
— What does your organisational structure look like? Is it based on specialties, product lines or market needs/segments?

Leading an organisation through this type of transformation requires great effort and discipline, but the rewards can be immense. Is your organisation ready for the challenge?

3 Sylt, C. (Sep. 2014). Magical Makeover Drives Disney Store Revenue To $760 Million In The UK. [Online] Retrieved July 29, 2016, from http://www.forbes.com/sites/csylt/2014/09/10/magical-makeover-drives-disney-store-revenue-to-760-million-in-the-uk/#21045afc71f7.
4 Apple Inc. financial statements.

How new hybrids surpass traditional manufacturers

	Traditional manufacturers	New hybrids
Organisational structures	- Static, based on technical speciality	- Dynamic, based on how value is created and delivered to the customer
Product development	- Stage-gate, based on technical specialty - Driven by introduction of technological innovations	- Multi-functional and driven by customer needs and insights
Communications	- Traditional channels (e.g. call centres) are the most common form of interaction with customers - Digital platforms used as an extension of analogue platforms (e.g. social media is used as a one-way advertising channel)	- Leverage new digital and physical channels to create an honest dialogue with customers to strengthen the brand and improve/create new products and services
Delivery	- Focus on simplifying logistics for the organisation	- Determination to be a critical touch point during product selection and acquisition, using this opportunity to learn from customers and create an emotional connection
Services	- Complete reliance on intermediaries to deliver – and often service - products - Used for remedial purposes (e.g. resolve issues) - Don't add economic value to the organisation	- Used to personalise offerings, creating emotional value to customers and economic value to the organisation

Service Design Innovates Welfare Services from the Inside

The case of the *PiùSegniPositivi* project



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Matteo Colombo has a MSc in Product Service System Design from Politecnico di Milano. He works on Communication Design applied to (co-)design and management of services, towards innovation, specifically in social welfare projects.

Paola Papetti holds a Product Service System Design Master from Politecnico di Milano. She applies service design techniques in an innovative welfare project, experimenting and testing new forms of engagement through a design-driven approach.

Imagine individuals, especially non-designers, who are deeply involved in envisioning and testing ideas. By overcoming the stereotype of 'doing' as an activity related only to craft enthusiasts, the practice of service design becomes approachable to non-profit and public sector organisations, allowing them to improve all steps of service development and delivery.

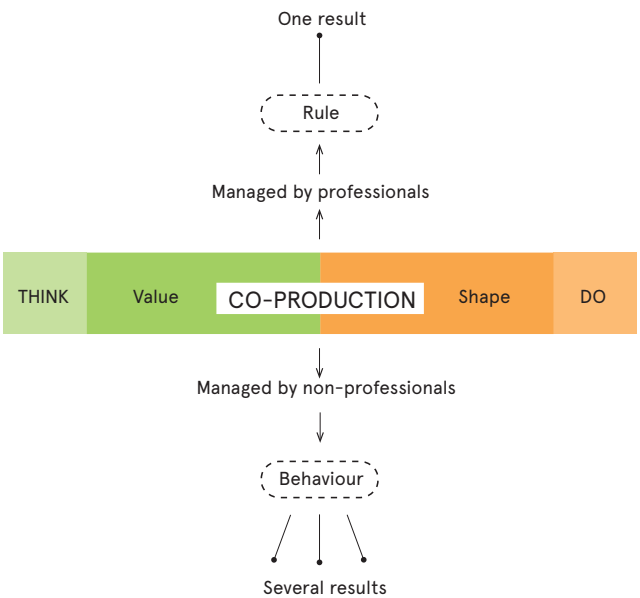
This happened, through the disruptive power of the service design approach, to a mixed group of designers and social workers focused on the re-design of a welfare service dedicated to individuals facing situational poverty in the Sondrio area of Italy. Adopting a 'design-by-doing approach' (Ehn, 1993) allowed the organisation board to gain insights and to review the existing service provision model while also enhancing the independence of beneficiaries and engaging the wider community.

1. Thinking or Doing?

People often consider design in terms of aesthetics or functionality, so 'design doing' could be interpreted as 'producing something useful and appealing'. The result is a complete object that is rarely open to further 'implementations'. Perfection and immutability, however, are no longer goals to be reached; even the product industry is changing towards open-ended products and do-it-yourself (DIY) models. Traditionally, in the service design context, 'design doing' mainly means 'to produce something that must work'; relevance is taking the place of perfection, and this can be seen in the rise of experiences where co-design and co-production become central.

In co-design, users and other stakeholders are not subjects for experts to study but rather are partners who are to be involved in the design process. Co-production brings this participatory mindset to service delivery as well: Users become the producers of their own or someone else's experience, as they are empowered to participate as designers create 'a larger space of possibilities' (Redström, 2008). The result could be a rough 'object', which requires discussions

and testing before being used. Non-designers are not familiar with the type of sketching or craft modelling used to evaluate ideas or improve discussion, as they associate 'doing' simply with a way of visualising/materialising final solutions.



Designers should lose complete control of this process and encourage input from non-designers and service deliverers (including volunteers and donors), welcoming new visions and incomplete answers. A central point, therefore, is communicating to non-designers that even partial proposals need to be expressed and prototyped to be discussed. The design approach should be seen as a 'craft' itself: The challenge is to convince mixed work teams that practical activities — such as prototyping — are not just for creative people.

The PiùSegniPositivi project (translation: 'More-PositiveSigns') is a bet: The municipality and three strong actors within the Third Sector[1] trust in the idea that Sondrio's district can develop positive answers to address situational poverty. Under the umbrella of the project, three levels of 'positive signs' are under implementation: a local community market, mountain maintenance as a new job field for unemployed people and a wide campaign to increase citizens' awareness about the topic.

The PiùSegniPositivi project tests the process of learning and doing as a part of the same circular loop, in which building knowledge supports the actors involved in experimenting with new practices, making decisions and reducing gaps (e.g. optimising fluxes or to check for touchpoints). Such an experience, which includes designers as part of an in-house team, increases the overall service supply chain and allows staff to test ideas in a more independent and faster way, trusting in their own creative resources and proving collective capability to foster beneficiary variables.

2. Third-Sector Chance

Design thinking is facing the challenge of being applied by people who are not design specialists. Businesses are, nowadays, quite familiar with the design thinking language because it provides a situated set of practices to support non-designers in dealing with the ambiguity and uncertainty that are involved when moving concepts towards innovation. Recently, in the boundary between public and private sectors, awareness about the potentialities of the design-driven approach is pushing organisations to change their mindsets (Fraser, 2006) to increase their social impact and the wellbeing of local communities. The most urgent issue is how to turn ideas into practice, engaging people (staff, users and citizens) at all levels of co-creation (i.e. co-design and/or co-production).

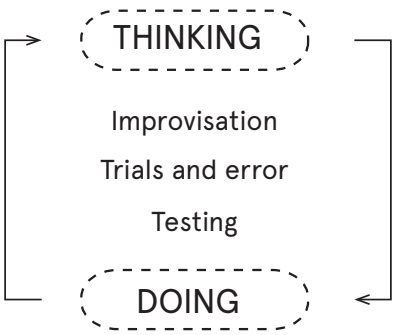
Within the third sector, design thinking promotes a change in service management and delivery: Cooperatives and local associations train their members to control in-house service gaps and potentialities at the organisational level; in addition, they aim to engage the beneficiaries of the service in practical co-delivering processes or any other ways, leaving them to act independently. Medium-sized and small organisations,

1 SolCo Sondrio Consortium, LAVOPS Centre for Volunteering and Intrecci cooperative. Stakeholders are supported by 23 local associations.

especially within the Italian panorama, are not trained to build a strategic approach for answering sudden changes. It is not enough to envision ideas; rather, it is necessary to simulate and test them, 'making' something practical to preview desirable results.

The transition from 'thinking' to 'doing' depends on organisations' learning capacity (Manzini, 2015). In other words, it is the acceptance of improvisations, trials and errors during practical and testing activities that leads to soliciting feedback and to facing real constraints.

Within this context, design 'doing' is about iterating a systematic approach for solving problems based on data and constraints; in other words, it is 'applied creativity'.



Considering that not everyone is a craft enthusiast, co-designing solutions is used to frame issues to let the non-designer (both operators and the client/user) respond with the tools he or she can understand and use. In this sense, it is possible to state that the third-sector human-centred purpose is completely aligned with the design one.

The role of the designer, within a welfare context, is to push operators and users to discuss the development they need, by using shapes and craft artefacts that are quite easy to re-arrange when the capacity and context will change. The relationship between design 'thinking' and 'doing' is not about generating better ideas. Rather, it is about testing them in a quicker way to question the issues or the ideas themselves. The application of design 'thinking' and 'doing', as consequential steps of the same process, pushes service providers to put themselves in the beneficiaries' shoes. By promoting service simulations, the organisation board was even able to re-frame issues, understand latent needs and validate innovative concepts through prototyping.

3. The Case of PiùSegniPositivi Project

As stated earlier, the PiùSegniPositivi project is a new vision of welfare in an alpine area of Italy. The project is structured on actions, with the aim of creating or regenerating supportive networks for beneficiaries, enhancing their skills and qualifying them to produce value for the whole community:

CANTIERI - The action is reserved for jobless people between 40 and 60 years old. It contributes to creating specialised professionals for the care of local green areas. Benefits for the community include the maintenance of the natural heritage and mountain environment.

DIFFUSO - This action aims to consolidate values such as solidarity, mutual-cooperativism and reciprocity, fostering the conversation between the NGOs[2] and citizens pushed to act as local sentinels. The goal is the diffusion of a 'sharing culture' through public events of civic engagement.

EMPORION – The service allows access to goods to weak families (both food and non-food goods, as usual in social markets, of which there are 60+ in Italy); in addition, it delivers extra services, so-called 'relational' services, that are quite specific and innovative. The goods provided are the results of a partnership between the cooperative consortium and local food companies.

The social ecosystem involved in the growing of PiùSegniPositivi is a mix of beneficiaries, social workers and educators, volunteers, donors and ordinary citizens. Even if developed in a non-profit context, the management of the PiùSegniPositivi project has strongly understood the chance of having a service design core inside the development office[3] (Figure 1). This unexpected (and privileged) in-house position has assured for the project a deep thinking-by-doing experience, which is documented in the images (Figure 2 and 3). This has been fundamental for managing co-design sessions with the double goal of enabling participants, promoting a new approach towards 'poverty' (stimulating awareness, belonging and even

2 non-governmental organisation

3 The unit in charge of implementing project values and actions in terms of relationships, communication stategies and fundraising. Professional team of the office included: Elena Giunta (coordinator, PhD in design), Matteo Colombo and Paola Papetti (communication and service designers), Valentina Bertola (social media and content manager), Daniela Sassella and Samantha Tempra (social employers: educator and expert in social evaluation).

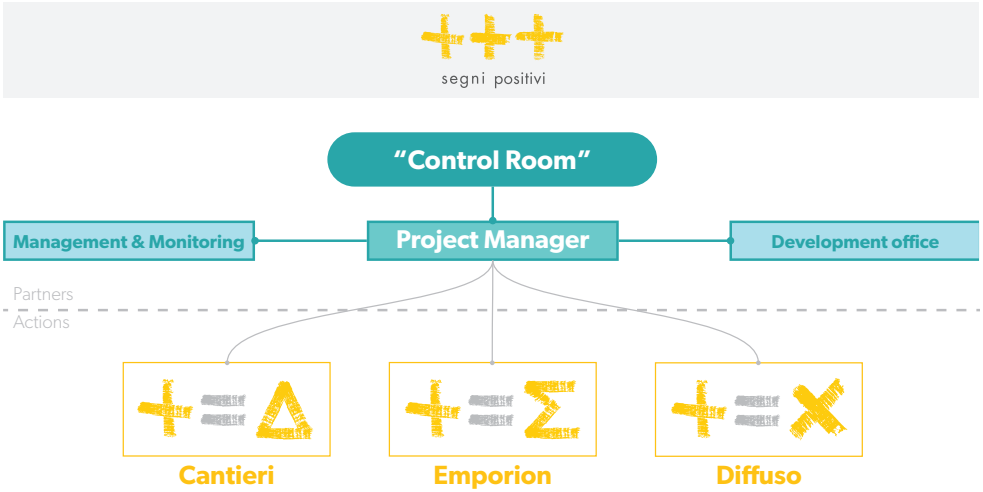


Figure 1: The PiùSegniPositivi project organisational chart.

practical engagement in co-producing ideas/solutions), and of defining potential artefacts/solutions that are able to activate, support or enhance actions and services inside the project framework.

Fast prototyping can help welfare services to evaluate design solutions collectively, improving staff members' ideas before putting them into practice. Paper support and info-graphic solutions easily represent complex content (for instance, user-facing FAQ or welcoming complaints) or an anonymous booklet of suggestions, usually given to beneficiaries. Finally, the roleplaying experience, often seen as a 'must-do' of a service design toolkit, is strongly recommended in both design 'thinking' and 'doing' practice; it pushes social workers to change their perspective, envisioning a service in which the final user is not 'served' at all but instead can be accompanied in the process of building his/her personal path.

The integration of 'thinking' and 'doing' has been implemented in branding and communication as well. The brand of the project has been designed through participative sessions with the main stakeholders. These sessions helped in sharing a set of values related to the whole project: words that can be used as an inspiration for communication and, in general, for any action associated with PiùSegniPositivi campaigning. Co-design brand sessions had the final goal of shaping a common identity and clear visual language.

Figure 2: 'Hacking Emporion' was a daily 'fast prototyping' activity, done by the development office's team. It allowed the service operators to verify the utility and usability of the initial proposals and even to evaluate both the affordability of visual artefacts and signage, in real space.

Figure 3: Welcome kit. It was conceived to help during one's first time accessing Emporion, evidencing the user's difficulties and needs, which the staff did not expect. The welcome kit contains an Emporion member card, a map with a service overview and some small cards for sharing thoughts or 'private' requests.

The risk was, however, that this corpus of signs and meanings would be felt, by users and deliverers of the project, as unchangeable and as manageable by professional designers only. To avoid this mindset, designers in PiùSegniPositivi developed tools for disintermediating communication; in other words, even branding and communication tools have been conceived as acts of co-creation, welcoming user-generated content and compelling staff participation. For example, instead of distributing traditional brand manuals and guidelines, more open tools have been shared, such as the 'behavioural manual' (Colombo, Giunta, 2015).

Instead of prescribing how to use the brand, designers suggested, with a little booklet (Figure 4), behaviours and examples that allow anyone to communicate within and outside of the project. Instead of deliverign the perfect communication campaign, this approach encourages iterative 'doing', where even communication can be easily produced, prototyped and analysed in several participated-in and open-ended design experiments (Figure 5).

4. Conclusions

The system of open tools developed during this experience has produced a constellation of semi-finished artefacts that can be shaped by those who are not commonly identified as 'laypersons'. It is strategic to conceive of these tools as 'unfinished' design solutions, to be used with an explorative attitude by those who are trying to shift from thinking to doing. In this framework, professional designers are less and less mere facilitators (experts in visual codes) and have increasingly become thinking coaches (experts in bridging gaps, crafting 'alternatives' and building possibilities) by using the analogical processes of making up.

Leading this sort of experiment brought new awareness and capabilities within the service board. People who are not craft supporters are pushed to move from thinking to making only when they see the potential of what they are going to do. Social operators had the chance to experiment with meanings (by thinking) and contents' production (by doing). This experience has demonstrated that the combination of 'doing' and 'thinking' as steps of the same process can lead to generating shared behaviours instead of restricted guidelines. Such an approach allows for envisioning and developing a broader set of results that answer real users' (or clients') needs and capabilities within a social context.

Fajardo, G., Joffres, K., & Rehm, J. (2012, December 6). Turning Design Thinking to Design Doing (SSIR). Retrieved July 22, 2016, from http://ssir.org/articles/entry/turning_design_thinking_to_design_doing

Fuad-Luke, A. (2013). Design activism: beautiful strangeness for a sustainable world. Routledge

Laidler-Kylander, N., & Stenzel, J. S. (2013). The Brand IDEA: Managing Nonprofit Brands with Integrity, Democracy, and Affinity. John Wiley & Sons.

Manzini, E., & Coad, R. (2015). Design, when everybody designs: An introduction to design for social innovation. MIT Press.

Sanders, E. B. N., & Stappers, P. J. (2012). Convivial toolbox: Generative research for the front end of design. BIS.

Figure 4: The behavioural manual provides a set of suggestions allowing everyone to manage and personalise the organisation of content and branding values without requiring a creative background.

Figure 5: Communication challenge during the Dono Day, a sort of public 'exercise' in terms of civic engagement. The staff asked citizens to answer a simple question: "What's your positive sign for the future of community and natural environment?". The positive words collected within the event were used to implement the brand's big idea and its semantic word cloud.

Reinventing from Within

Don't talk about cultural change, do it


Maik Medzich has studied business informatics and has been part of the Deutsche Telekom group for more than 15 years. Since 2014 he is responsible for implementing a Customer Experience culture within Telekom Deutschland. He is also one of two initiators of the CX Navigator community.

Pia Drechsel is graduated with a design degree and is an unconventional researcher. She helps businesses to create user-centric products and services through the means of Design Research and Design Thinking. In 2010 she co-founded the Design Research Company in Cologne, Germany. Since 2014 she has supported the CX Navigators as an external expert.

This story is about the transformational journey of Telekom Deutschland GmbH (Deutsche Telekom) as it moves towards having a more customer-centric DNA. As the market leader and incumbent of the German telecommunication sector, Deutsche Telekom faces a continuous need for change due to a rapidly changing market environment. Here, we would like to introduce you to a bottom-up approach, which was invented from within the company by just a few people. This group of voluntary ambassadors are the so-called Customer Experience (CX) Navigators, who act as coaches and spend part of their regular work time supporting other projects. The approach is easy yet compelling: "Don't talk about cultural change – do it, and use the chances you get." In the following story, you will be introduced to some protagonists who tell the story of the transformational journey from their perspective.

The birth

"I have often been asked where the idea was born to start the CX community. This is difficult to answer, because it was born out of an iterative process of trying, failing, and then trying it again in a different way," says Maik, one of the founders of the community.

"However, yet another strategy programme was the trigger to start something different. Not because the idea was born in this programme, but because nobody took accountability for the good ideas in that programme. It felt like designing a car and leaving out the engine," he explained.

"One idea was a diamond in the rough: 'We need people in our company who constantly challenge the status quo in terms of customer experience!'. At this time there was no budget allocated for this topic. But somehow we (a colleague and myself) were confident that we could make a change if we just started to do something. We tried to convince managers that it would be a great idea to establish CX ambassadors in each department. Not only to spread the word but also to use them as neutral coaches for a customer-centric approach, by spending 30% of their time on projects outside of their own area of work."

Take the chances you will get

"Starting with just four people at the beginning, roughly trained (self-developed, and with no budget), and with a method called Customer Experience Blueprint (CEB; a combination of Customer Journey Mapping and Service Blueprinting), the community was born," says Maik.

"It may not be highly sophisticated in terms of methodology, but everything we did was better than doing nothing," remembers Maik. "At this stage we had the chance to learn a lot and make mistakes without being afraid of the consequences."

"We came across Design Thinking by chance, when we met the guys from *This is Service Design Thinking*. They introduced us to the Design Thinking process. Although we had no clue about it, we instantly saw the potential for our work and our initiative. No need to mention that we again needed to tread an unusual path to get some budget for training. This time we luckily found partners, like the Creation Center (the utmost experts for Design Thinking within Telekom Laboratories) and SHAREGROUND (a change incubator within Deutsche Telekom Group's HR department), who trained the first wave of CX Navigators in Design Thinking.

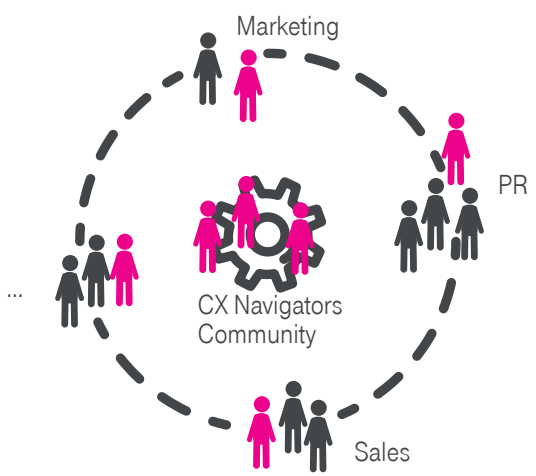
"We were finally able to prove that the way we worked could be successful, and roughly 10 months after we started, the CX Navigator community grew up and received a formal assignment from the board of management," says Maik. "However, there are still many challenges ahead."

Self-Responsibility and Meaningful Work Drives Motivation

But what motivates the CX Navigators to join the community? For Annabel, that motivation is: "the chance to develop myself in terms of methodology and personal experience while constantly mastering new challenges – in both my work and personal life."

"We are co-designers of the community", she says, "it's like raising a child: We all have responsibility to refine the community work as we think it's necessary. The job of doing customer experience feels like I'm finally there; we all feel that we do the right thing for the company. And after completing CX Boot Camp, I felt like I needed to go on immediately to not let the euphoric feeling pass away. Luckily a more experienced navigator took me into a project that had just started and I could actually learn on the job," says Annabel.

Interestingly, it is not always the so-called 'high performers' who are keen to join, but the people from



CX NAVIGATORS

CX Navigators set up in each business unit spending up to 30% of their time for the community. They act as Design Thinking coaches for projects but not in their own business unit, being an ambassador within their own unit and spreading the word.

The role is highly attractive for motivated employees, as they gain experiences not only due to the methodology but also because they get involved in several different projects across the business.

Goal: Reaching a 'fair share' status – Business units spending the same amount of CX Navigators for other projects, as they demand them for own projects.

the second row, something nobody expected at the beginning.

From Facilitator to Coach

Let's have a look at this from an outside perspective. Pia is the co-founder of the Design Research Company, who has supported the CX Navigators from the beginning.

"At the Design Research Company, we have always been focused on developing a methodology with our customers and facilitating Design Thinking projects," says Pia. "When I began my first project together with the CX Navigators I was unaware of the change they would eventually evoke. The first workshop was a two-day customer workshop. A group of Telekom colleagues were chosen to conduct the workshop but they first had to be trained in a customer-centric methodology. Most of them had little to no experience in customer research or any other design-related methodology. We came up with a format that enabled them to conduct a full day customer workshop the very next day – the first Design Thinking Boot Camp was born.

"While this first workshop was pretty chaotic, the following projects and workshops became more structured and established a clearer purpose. We developed a format that a few Navigators could conduct on their own and train larger groups of people. Over the past two years, my function has changed from a project designer and facilitator to a Design Thinking coach for this growing community."

Not only the high-performers are keen to join the community, but the people from the second row.

Pros and Cons of a Simple Approach

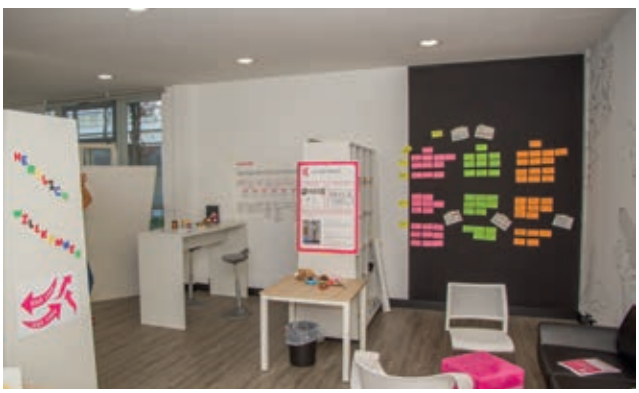
In the beginning, Pia was sceptical of this project's feasibility. She had her doubts that her customers would be able to achieve the results they were aiming for.

"They were not designers," she explains. "Nor were they experts in the field of customer research." However, the approach of CX Navigators has been to create a learning community, in which internal positive engagement is more rewarding than any outside factors and the increase in projects and applicants for the community speaks for itself. The CX community is doing so well that there is often the need to pass projects on to external agencies, essentially spreading the success.

"Today, our mutual aim is to convey a holistic Design Thinking approach in which we enable people to partake in the whole journey and to truly own the process," says Pia. "It is a learning experience for both me and my customers. My role has unexpectedly transformed and I have become a part of the community and a part of the change itself."

Starting to Change

But who are the customers? Let's talk to Max. Max is a commercial manager at Deutsche Telekom, and is responsible for the commercial launch of new products.



CX Garage

He is also in charge of coordinating product development – an end-to-end responsibility.

"Like many large organisations, we tend to focus on short-term metrics rather than long-term experience. The work of the CX team supports and challenges us in order to gain better arguments for discussions with regards to budget and timing," Max explained.

"I became aware of the CX Navigators by word of mouth through a colleague. After undergoing a pilot project, I feel more confident than ever in arguments, and discussions about 'if's and 'but's have decreased," he continues.

Essentially, it was a side effect of being customer focused which turned out to be the strongest argument for product and commercial managers such as Max to follow a user-centric approach.

"Another very important benefit is that the CX Navigators have a dedicated role as process coaches without having responsibility for the result. Especially at the beginning when the methodology was totally new to our project team, it was necessary to get their guidance," Max says.

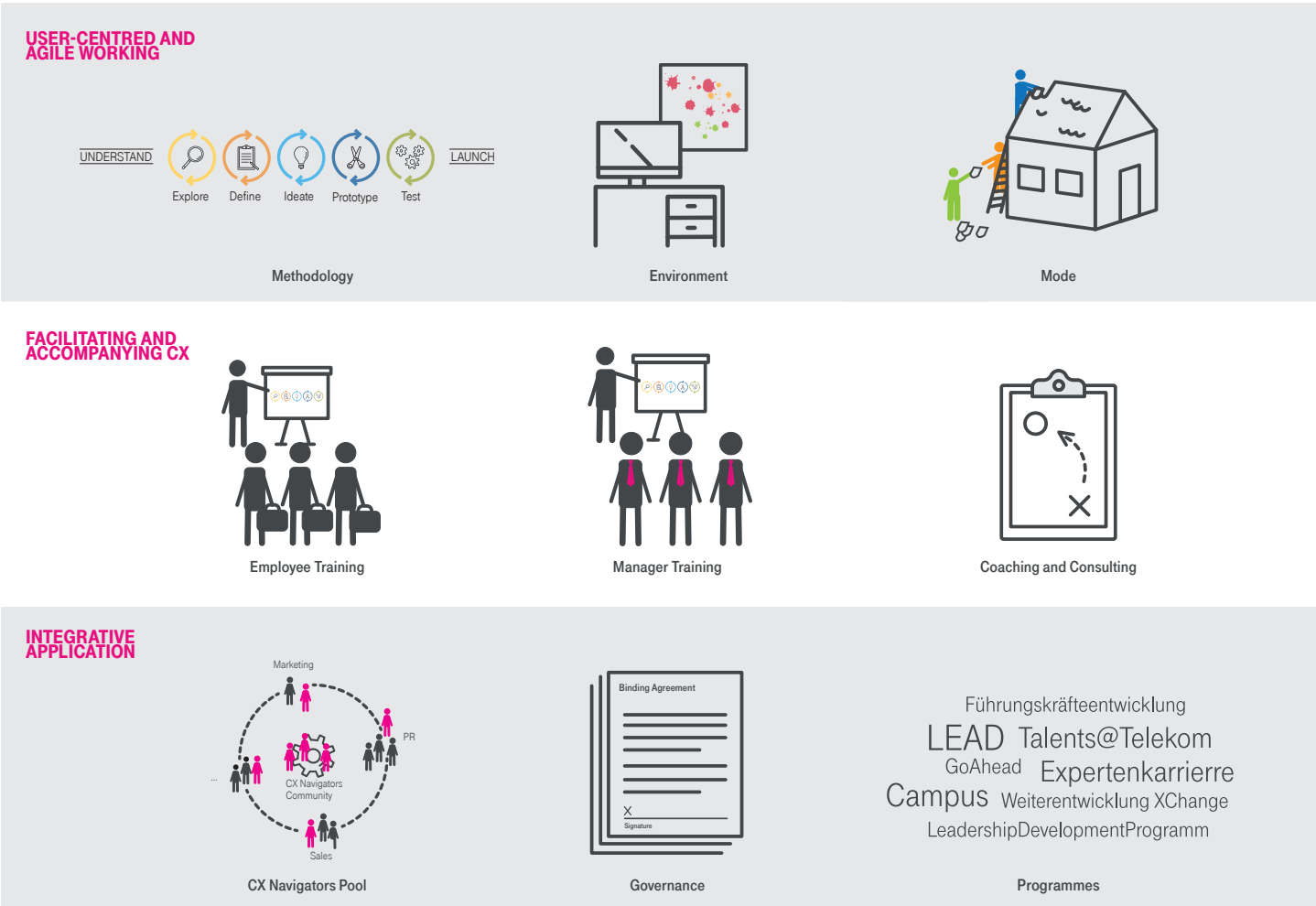
Today Max executes Design Thinking methods for his products with just a little help from the CX community. This change has proven successful.

Of course, not every internal customer is like Max, according to Maik. "In the beginning we were not often hired for full-scale design sprints. Not running a full sprint involves the risk that the output is not as powerful as it could be. After a while we started to challenge the projects more consistently and sometimes even reject inquiries. The community does this without any outside influences or board decisions," Maik says, looking back.

Getting Leaders Involved

In every transformational project, you will meet managers who either support, ignore or deny the change, often with the following arguments:

"I have too many projects on my own table, I can't commit the resources." The response to this is that we



Blueprint for CX DNA

move to a 'fair share' model – in that one can demand the same amount of resource, as they spend – no less, no more.

"I would prefer to build up my own team." Yes, OK, but think about the benefit of having a Navigator who is new to your challenges and has a dedicated role uninfluenced by a line manager's priorities.

However, there are critical challenges for the Navigators: "Our main issue is that we have to compete with other priorities in terms of projects demanded by superiors," says Annabel.

Maik elaborates further: "[This is] something we work on with our board mentors and the board of management, who are already committed the community idea and the idea of 30% work-time."

"Every now and then we also hear something like this: *'In my opinion this does not work, because the system of our*

hierarchical company does not support this. Just think about benefits, goals and quarterly feedback talks.' In response, I always ask: 'Does this mean that the idea is wrong or that the system needs to change?'

"We are working on the latter; we are going to introduce a manager's circle of CX Navigator superiors to better understand their challenges," says Maik.

"You may ask yourself, why the hell are we trying to do it this way, when the easier way is so obvious: Put some experts in a department and let them do the job. We considered this as well, but in the end this would mean that a group of experts do the job (who – in the worst case – have no clue about operational business), so it's always 'them' and not 'us'. Additionally, our idea of a cultural transformation includes the vision that someday everybody will be doing Design Thinking. What will your experts be doing then?"

Evolving a Framework

"Over time and several learning cycles," continues Maik. "We have developed a framework that we can use in order to follow our approach of transforming the corporate culture. This is nothing we do on our own. By now we have many supporters and partners that we cooperate with, and at the core we have the CX Navigator community, who are the fuel for the engine. All other areas have evolved over time. It is still a step-by-step process."

One big challenge was to create a physical space, Maik explains. "We wanted it to be at our main headquarters as a visual symbol that could be used for our new work approach. When we started looking for a room, nobody would listen. We had to use a well-known trick to convince managers: We arranged to get a group of relevant people into a creative space during a Design Thinking sprint in Berlin to experience such an environment themselves. Somehow we managed to give them the feeling that it would be a great idea to have a space like that for themselves [at our headquarters] in Bonn. It took us another nine months until the 'CX Garage' opened its doors."

Step by step we have developed a framework to transform the corporate culture, which is still iterating.

Summary

"Looking back over the past 25 months, we started with just four CX Navigators, no budget, and no clear or formal assignment by the board," says Maik. "We have experienced a lot of ups and downs, but we always followed the same principles we try to teach to our colleagues: 'Start small, but start and trust the process'. Today, we have around 30 active CX Navigators and a long list of applicants. Our committed goal is to grow to at least 100 Navigators across Deutsche Telekom. We have found sponsors for our 'CX Garage' and the next one is in development. We have two board members mentoring the community and we still have all the freedom to develop our approach as we find it appropriate."

This is a story of no regulations, no top-down decision making – just coaching and mentoring. Recently, there have been requests beside supporting product and service design challenges but to help design new leadership and culture projects. The change is evolving. Product managers such as Max start doing customer-centric work on their own. Entire business units change more of their regular project work towards a Design Thinking approach.

Maik sums it up nicely: "These are achievements that we clearly attribute to the ambassador role of the CX Navigators. We are cultural change!"

Design Doing

The service designer role in a society where everybody designs [1]

Martina Rossi is a service design researcher in the POLIMI DESIS Lab (Design for Social Innovation and Sustainability) within Politecnico di Milano's Department of Design, where her work focuses in particular on co-design processes, participatory design, Design Thinking and scenario building.

Innovation strategies in today's organisations are increasingly taking advantage of approaches which are typical of the design field, applying them to a range of areas such as management, policymaking and social engagement. It is in environments such as these, in which everybody can access 'tools for designing', that the need to redefine the role of the service designer and the context in which he or she acts and interacts emerges.

The context in which this need is raised is a society in which the driving forces in innovation processes are rapidly shifting from top-down to bottom-up processes that assume and consequently activate participatory dynamics involving diverse stakeholders and final users.

In order to do this, several entities, such as private companies, public organisations, social groups and so on, are starting to apply tools and methods drawn from the more general spectrum of 'Design Thinking'[2].

Taking inspiration from the Stanford School Methodology, organisations are looking for consultancies to introduce new ways of innovating through design. Therefore, a number of business consultancies are expanding their skills into the design field in order to address this new market opportunity and new emerging needs.

Given this context, there are three main aspects that need to be investigated in order to identify the professional value and the unique skills of the service designer compared to other figures leading such processes:

1. Facilitating

In general, during participatory activities, service designers take on facilitating roles among participants[3]. But facilitating is not exactly what designers are traditionally trained for, or at least not overtly so. There are indeed some soft skills that designers develop during their

1 Manzini, E. (2015). Design, When Everybody Designs: An Introduction to Design for Social Innovation. Cambridge, Massachusetts: The MIT Press.

2 Kolko, J. (2015, September). Design Thinking Comes of Age. Harvard Business Review, 66-71.

3 Meroni, A., Sangiorgi, D., (2011). Design for Services. Surrey: Gower Publishing

Hackathon organised by the agency Digital Accademia in H-Farm for the healthcare company Lilly.

education or career that do meet the real demand in such new innovation processes. For example, team working, collective brainstorming and multi-disciplinary approaches are common practices for designers that make them better suited to leading groups of people than other professionals. Such skills should be clearly identified and formally recognised both from an educational perspective, including specific training in academies, and from a professional point of view. Service designers with facilitation expertise should display their facilitation process and achievements in their portfolio as accurately as they do for completed projects.

2. Co-designing

The question which leads on from this is whether there is any difference between group facilitators in general and service designers? What should make the difference is the actual 'design' process. Designers are professionals with expertise in context analysis, the generation of concepts and synthesis through visualisation. In other words, above all, they 'make' things.

Starting from this assumption, co-design processes have to be lead by designers in order to deliver highly creative and originally-structured and complete output. That can't happen if the 'activators'[4] are not designers and rely just on the contribution of the participants.

3. Innovating

Today's consultancies propose a wide variety of formats to organisations wanting to foster their innovation potential. These can vary in duration and content: there are two-day, non-stop 'Hackathons' with specific briefs, 'Design Thinking Bootcamps' for rapid training purposes or long-term engagements for a more complete outcome. But how can the contribution of service designers be assessed in any of these activities and how are the success of the activities in terms of innovation evaluated? These issues are not completely clear today and need to be investigated in depth.

'Design Doing'

All the considerations above lead to a need and desire to reframe and re-qualify current practices, giving more importance to the role of the designer and moving from 'Design Thinking' as a standard process that anyone can apply to 'Design Doing' as a result-oriented path that relies on specific design skills.

The idea would be to reflect on the rules and methods used in participatory processes for innovation in a framework in which the effectiveness of designers' contributions are measured in terms of levels of achieved innovation.

So called 'Design Doing' aims to provide a course of action in which service designers act as leading professionals who conceive ad hoc, co-design trajectories to be carried out with stakeholders. It is not a series of activities that any trained facilitator can propose, but rather a framework in which the service designer is essential and performs the role of both 'activator' of the process and contributor to the content. In doing so, he or she takes advantage of a series of tools and methods to be applied critically on the basis of design skills.

'Design Doing' should not be considered a fixed format but rather a flexible approach which adapts to different environments and purposes while delivering concrete outcomes.

4 Fuad-Luke, A. (2009). Design Activism: Beautiful Strangeness for a Sustainable World. London: Routledge.

Transitioning Design Ownership

Embedding service design in-house



Joumana Mattar is Service Design Lead at Fjord. She is a continuously curious learner, currently prototyping service design in organisational change. She previously headed Mirada Madrid and mentored startups in the Middle East.

Beatriz Belmonte is Service / Strategy Lead at Fjord Madrid, she works designing customer experiences for digital services. Her career has been a string of lucky collaborations with passionate and committed designers.

Filipa Silva is Business Designer at Fjord. Passionate about customer-centric design, she integrates business requirements with user needs to design relevant solutions. She studied in Portugal, Turkey and Italy.

Fjord team: Beatriz Belmonte, Amalia Calvo, Nora Gonzalez, Joumana Mattar, Carla Piazza, Filipa Silva, Gabriela Skaf.

This is a case study about organisational change: people transformation, organisational culture and redefining internal processes through a co-implemented project grounded in service Design Thinking.

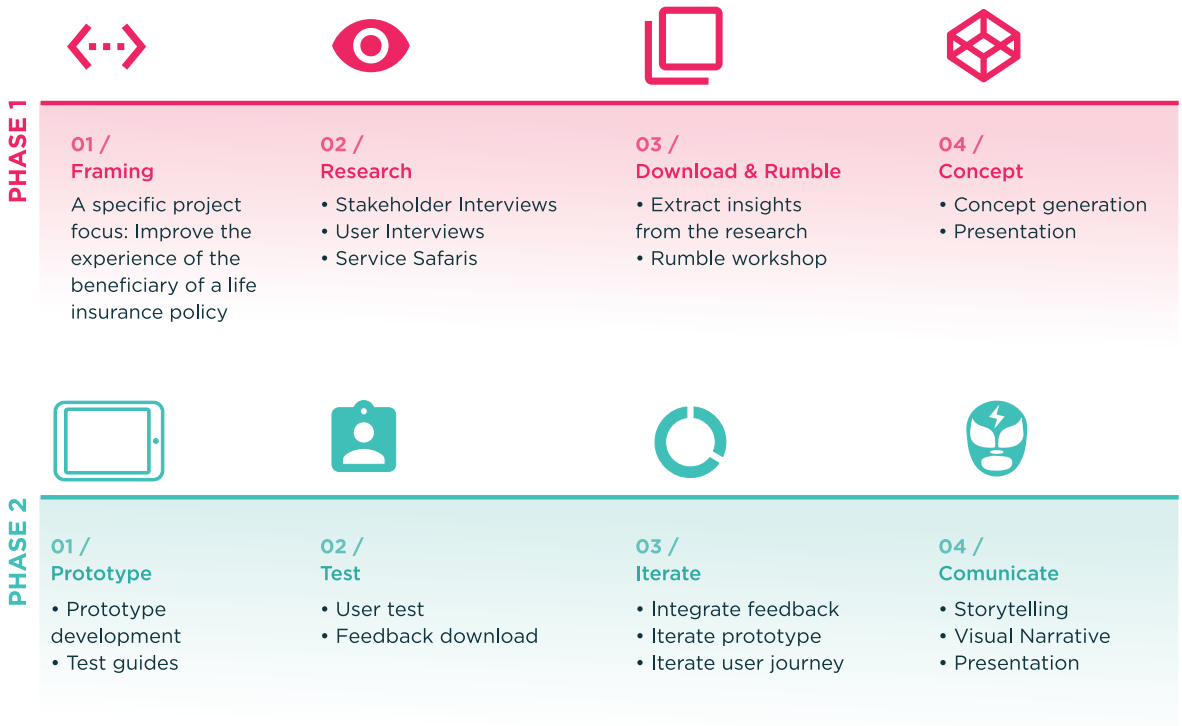
A multidisciplinary team of six people disembark in Santa Fe. It's been 12 hours on the plane, and as we enter the corporate building, we feel the weight of the task at hand. Our challenge: Teach a team of eight middle and top managers to experience, learn and incorporate service Design Thinking into their work processes, by collaborating side-by-side on a concept. We would end the project with a transition of design ownership to team members.

Our client, a leading company in financial services, had already collaborated with Fjord, and was now ready to invest in an experiment of organisational change, spanning three countries, and involving critical decision makers, with full support from the global office.

We worked within a unique set of circumstances. Our stakeholders knew all the buzzwords, and in their quest to become independent from external consultants, were eager to adopt an inside-out approach. As for our Fjord team, we also wanted to create a sustainable and dynamic learning experience, while being integrated in a new environment.

Our client team were wondering how quickly they could become Design Thinking experts. How could we cultivate this capacity internally by empowering them? And in the process of incubating Design Thinking capabilities, what new roles would they need to adopt? How would this regulated disruption in their daily activities add value to their tasks and the teams they manage? Would they still be perceived as experts? And if so, how would this be measured?

As designers of the process and as facilitators of the growth of individuals, we were responsible for the transition. As members of an iterative discipline, we asked ourselves how we would tap into the necessary skills, to not just empathise with our internal team as we would with end users, but also to create and hold the right space for this knowledge exchange and personal transformation to occur, while still insuring the quality of the experience and ultimately, the output.



Project milestones

Project preparations

A project that has to be co-created and co-implemented requires careful preparation. Success factors include making sure the right people are present, and the process itself is engaging and sustainable after we leave. The preparation of tools and rituals were geared towards solving the project challenge as well as bonding a blended team (our company and clients).

We started by crafting the scope of our project together with the client team through participatory workshops and virtual meetings, to align on a common vision and be mindful of context. We actively engaged members of various departments and selected a project where they could contribute their industry expertise. We also had to plan for group dynamics and create a common language for multidisciplinary and multinational designers working with highly skilled, non-designer professionals. Furthermore, we needed to empower and track individual growth and capacity-building while encouraging knowledge-sharing and mining the internal team's expertise on their industry and business model. And through it all, we wanted to put the user at the centre of this process and focus on their needs.

Some of the main activities included in our customised rituals:

— WEEKLY ROTATING ROLES: to allow people to experiment with different skills and share responsibility for the harvest: for example, photographer, note-taker, video-maker, cross-pollinator.

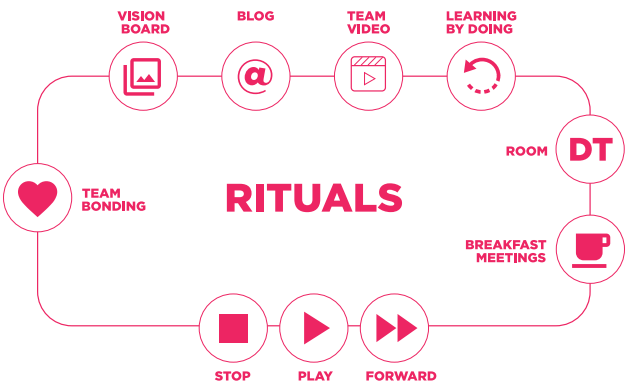
— VISION WALL: for collectively co-creating a visual repository of key moments and takeaways from our project, enriched by doodles, Post-its, photos and notes. This was used to share the project with others.

— INTERNAL BLOG: for capturing and sharing not only the output of our work but also the process of doing it with other employees within the company at a global level.

— STOP-PLAY-FORWARD[1]: by using the exercise to personally reflect and capture individual evolution in understanding Design Thinking.

— VIDEO OF THE WEEK: Scripted and filmed entirely by the client team, this became a fun space for them to reflect and share the new achievements and learnings.

1 Gray, D., Brown, S., Macanufo, J. (July 2010). Gamestorming: A Playbook for Innovators, Rulebreakers, and Changemakers (1st ed.). USA: O'Reilly



Rituals for sustaining design transitions

— FRIDAY BREAKFAST: A joyful encounter and opportunity to share different foods from the team members' home countries, and to strengthen personal relationships.

Key moments

The project team was exposed to common service design activities such as service safaris, user interviews and 'Rumble'™[2] co-creation workshops. These methods provided breakthrough moments for the team. Involving top managers into our service design routines offered them insight into the daily challenges their colleagues face. The team gained awareness of how silos affected both employees and end users, and how customer facing departments needed to be more involved in product definition.

These new insights made the CEO and management board ask themselves: "Is this the best way we can serve our clients?" This change of perspective marked a milestone in our project, and propelled decision making. Our team was now ready to move into the ideation and concept phases.

To present the new service concept to the management board we used "design boxes"[3]. Design boxes are made up of six sides, each representing different elements of the concept, starting from the user's needs and ending in the market opportunity. They connected key project facets simultaneously and helped board members reach consensus quickly.

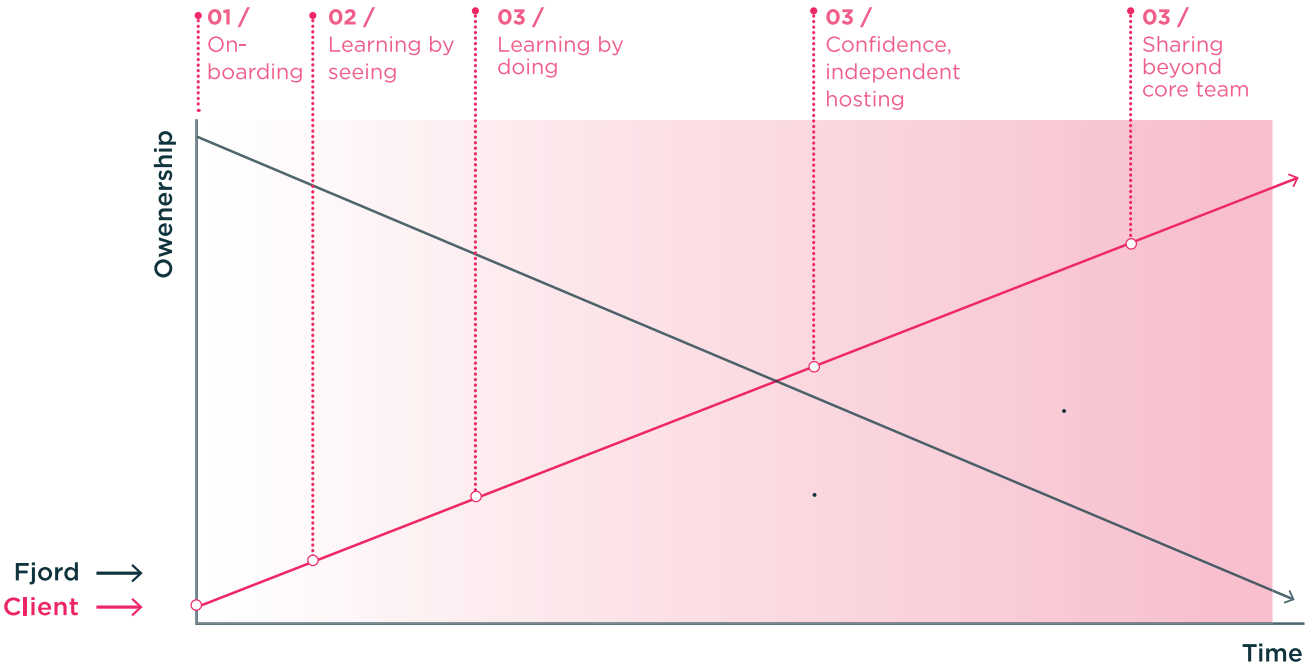
After this check-point, the team moved into sketching wireframes and creating a low-fidelity prototype, which was then tested with users. Results were used to iterate and refine the proposal. The final presentation showed how the new concept could improve the current experience and got the green light to move forward.

However, the most important transformation happened at a cultural level as witnessed in the space, team dynamics and learning process:

— SPATIAL IMPACT: transforming a generic meeting room into a design thinking incubator. Every day, a 'Vision board' wall was fed with drawings, diagrams, pictures and inputs that attracted visitors and triggered conversations. The wall made visible the progress of all layers of the project. The room became a live lab for new ways of collaboration, used as an open and flexible space adapted to team needs.
— TEAM DYNAMICS: communicating visually and leveraging on cross-departmental collaboration. The team easily on-boarded all stakeholders by using diagrams and customer journeys to share and iterate their ideas and vision.
— LEARNING PROCESS: integrating design thinking and reflecting on its application in daily work allowed us to track personal growth and knowledge transfer:
  - Stop: "I need to stop trying to influence people towards my opinion without really listening to them"
  - Play: "We need to start integrating different internal departments to get to know better our clients"
  - Forward: "We need to keep working as a team to prototype new things"

2 Rumble™: Fjord Innovation Methods

3 Gray, D., Brown, S., Macanufo, J. (July 2010). Gamestorming: A Playbook for Innovators, Rulebreakers, and Changemakers (1st ed.). USA: O'Reilly



Process of transitioning design ownership

Opportunities for cross-pollination

This project generated a lot of interest internally. As team members took back the learnings into their respective departments, their work processes shifted towards a more collaborative approach with a win/win attitude.

We capitalised on this shift by embedding triggers to sustain design thinking internally by:

- DEVELOPING MINI BRIEFS: Guiding our client team through the process of shaping potential internal projects as Design Thinkers in order to apply what they learnt in a different context.
- MAINTAINING RITUALS: Team breakfasts, the vision board, visualising conversations, and hosting participatory workshops.
- PROVIDING A TOOLKIT: Customised booklets containing the tools and methodologies used, with a detailed explication of when to use it, how to host it, and what to do with the insights generated.
- KNOWLEDGE SHARING: Sharing through the internal blog the progress of the new projects, bringing together employees from different countries to contribute experiences and best practices.

Project Impact

Summing up our process, we ended by transitioning design ownership to our integrated team members. Evidence of design ownership grows over time. The project room has been designated as a 'Design Thinking' room and the team has now incorporated design processes into on-going projects. Activities such as building personas or field observations are now informing product propositions and business strategy. Cross-departmental collaboration has grown using visual communication that facilitates alignment. Now teams work knowing that there is a leader in every chair and that crafting good questions is a shared effort.

Here's the thing about transformative processes: No one walks away unscathed. This project made us reflect on our roles as design ambassadors in new contexts, and opened our eyes to the enormous responsibility that comes with facilitating change. In transitioning design ownership, we entrusted our client team with the building blocks to prototype new experiences using Design Thinking. And we can't wait to see these seeds transform company culture.

Deconstructing Experiences

Visualisations that bridge the Thinking versus Doing divide

Aza Damood is an innovation strategist and experience designer with Booz Allen Hamilton. She is one of the co-founders of Service Design DC and the SDN Washington DC chapter with 14 years of experince utilising her multi-faceted background in technology, strategy & design helping organizations innovate their product and service offerings.

With the advent of 3D computer modeling technology, the world of architecture was transformed as designers were freed from the confines of Euclidean geometry and were able to think through complex forms on a screen, without having to build expensive models and prototypes. Similarly, the tools and visualisation techniques that organisations use to innovate their product and service offerings can either hinder or enhance their progress.

The Designer's Toolkit

Edwin Abbott's *Flatland: A Romance of Many Dimensions* is a popular read for architecture students. It is about a fictional character – 'A Square' – that was going about his two-dimensional life when he dreamed of visiting Lineland, a one-dimensional world inhabited strictly by lines. No matter how hard he tried, A Square cannot get the lines to see outside of their 'eternally straight selves' to believe in the existence of a second dimension. Shortly afterwards, A Square is put in a similar predicament when he is visited by the three-dimensional 'A Sphere' who pulls him out into Spaceland, broadening his mind to grasp the third dimension.

The story can be seen as an allegory for the shift in the architect's toolkit – from the use of triangles, compasses and protractors to create representations in two-dimensional plans and sectional drawings, to the use of 3D modeling software to model complex forms with ease. This extraordinary shift can be demonstrated by comparing two architectural masterpieces: the Sydney Opera House designed by Danish architect Jørn Utzon, and Frank Gehry's Guggenheim Museum in Bilboa. The Sydney Opera House was designed in 1956 with construction beginning shortly thereafter. The curved concrete shells of the roof were so complex geometrically, that only after a significant amount of experimentation and more than twelve iterations was a more simplified design chosen for construction. The project was finally completed in 1973, ten years late and over 14 times the original estimated budget.

By contrast, Frank Ghery's design for the Guggenheim museum in Bilbao four decades later included an even bolder composition of free forms. This time however, the exact calculations and constructions of these free forms was accomplished more easily, using a 3D modeling program completely rendered all parts of the building. The museum was constructed in just under four years,

The Sydney Opera House designed by Danish architect Jørn Utzon, and Frank Gehry's Guggenheim Museum in Bilboa.

opening on time and on budget. It was hailed as one of "the greatest buildings of our time" and the world's most spectacular example of Deconstructivist architecture.

Many architectural commentators draw a direct link from the advent of advanced computing to the rise of the Deconstructivist movement. From Peter Eisenman (who implemented the theories of Jacques Derrida to 'experiment' with architectural elements in space), to Zaha Hadid (who was obsessed with diagonals, arcs and warped planes, intentionally violating the cubes and right angles of modernism), Deconstructivist architecture seems to have risen out of incorporating 3D modeling techniques into the design process. This is not a surprise because the choice of medium and design tools frequently has a significant impact on the character of the resulting design. As Patrik Schumacher describes in his article *Digital Hadid*, "The medium is never neutral and external to the work. It constitutes and limits the design issues. [...] Design thinking is bound to the representational medium and its scope can be expanded by the expansion offered by the new digital design tools."

Mapping as Thinking

As service designers tackling complex business problems, the tools and techniques that we use have the ability to hinder or enhance our capabilities. While productivity tools used in many related disciplines have reached maturity within the last decade, the synthesis and sensemaking tools needed in the 'fuzzy front end' of innovation are still very much in an experimental stage. This includes the techniques that are used to frame a business model, uncover insights and identify opportunities, all of which influence the ideas that are developed and the solutions that are eventually implemented.

Experience mapping is one such tool used to document consumer journeys and capture relationships within an interconnected ecosystem. Journey maps and experience maps serve slightly different functions but are often used interchangeably, and are still evolving without much guiding standards or established visual language. As amalgamations and layerings of multiple perspectives, they capture, communicate and analyse an end-to-end user experience, ultimately providing a visual representation of the vast amount

The visualisation process begins, helping to ease the inherent tension that exists between the 'thinking' and 'doing' throughout the design process.

of information that is often gathered as a part of the business immersion and design research process.

Visualisations are important because they allow us to think creatively about information, uncovering different perspectives based on the unexpected patterns or exceptions we see. The best visualisations are ones that expose something new about the raw data used to construct them, revealing underlying relationships and facilitating the discovery of hidden insights. As Edward Tufte describes in his book *Visual Explanations,* " ... clarity and excellence in thinking is very much like clarity and excellence in the display of data. When principles of design replicate principles of thought, the act of arranging information becomes an act of insight. By extending the visual capabilities [...] we extend the depth of our own knowledge and experience."

Blueprinting as 'Doing'

If experience maps are the tools to help us with the sensemaking and up-front 'thinking' process, service blueprints can be utilised as a way to visually work through the more detailed design components of a service and jump start to the 'doing' phase. In one of the first articles on the subject, *Designing Services That Deliver,* G. Lynn Shostack wrote, "A blueprint encourages creativity, preemptive problem solving, and controlled implementation. It can reduce the potential for failure and enhance management's ability to think effectively about new services. The blueprint principle helps cut down the time and inefficiency of random service development and gives a higher level view of service management prerogatives."

Service blueprinting techniques initially began as an offshoot of business process modeling flow charts and

diagrams, but quickly evolved in the information age to include different layers of information such as customer touchpoints, offstage actions, supporting actors, systems and processes into one view. Service blueprinting techniques continue to be extended and can serve as a great prototyping tool to rapidly stage a service offering for customer testing and feedback or to create virtual roleplaying scenarios when a full service staging effort is not possible or is too costly.

Transforming the Future of Experiences

If the architect's drafting toolkit traditionally consisted of rulers and triangles, the innovator's basic toolkit is comprised of large whiteboards and little square Post-it notes. One of the reasons Post-its on white boards are so effective is because they enable a translation of words into a visual language using groupings and color to explore and illustrate relationships between information. Experience mapping and blueprinting techniques take visualisations to a whole new level by translating the experience across all channels, overlaying the emotional layer with the process and system layers to identify breakpoints and gaps that can lead to opportunities for innovation.

While these tools and techniques are headed in the right direction, as innovators, we can't help but feel still somewhat stuck in trial-and-error mode, just as the engineers of the Sydney Opera House were. The innovation process may not be quite as labor intensive (or costly) as trial by concrete, but we still can't help but wonder if the practice will ever evolve to the point where bold masterpieces like the Guggenheim Museum in Bilbao can be envisioned, designed, and built seamlessly. Though the answer may not be as revolutionary as discovering a third dimension, or as clear-cut as computer modeling and simulation, the evolution of tools that help designers create transformative experiences might happen sooner than we think!

Design Within Organisations Needs Sustained Thinking and Doing

Ewan Cameron has over ten years consulting experience working across business disciplines, and has never had 'design' on his business card. At Engine Service Design he is blending change management and design expertise to get things to market, faster. He has led projects at Bupa, the NHS, BT, Dubai Airports, Amnesty and Emirates.

Great service design is all about designing a service so it is useful and desirable to customers, while also making sure the service is both usable and used during and after its introduction. Achieving this within large organisations needs a healthy and sustained dose of Design Thinking and Doing, along with some timely and targeted doses of UnThinking and UnDoing. This article tackles how organisations can do this to deliver great services that drive better results.

In today's increasingly competitive world, services must be beautifully designed to connect emotionally with customers, making sure they will both want to use a service, and actually use it. The designed service must then successfully deployed into the organisation in such a way that the service realizes its promised value right away. In large organisations, making sure this happens drives a need for sustained Design Thinking and Design Doing on two fronts. One front is focused on the design of the service itself. This starts by gathering the right inspiration and insights on what customers find useful and desirable, as well as what context the service will need to work within. The second front is about designing the right interventions and conditions needed to successful deploy the service into the organisation itself. Like Design Thinking and Design Doing, both of these fronts are iteratively and closely linked and must happen together if the service is to be a success.

We are in a world where more than half the large companies that made up the UK's FTSE 100 the last time it peaked in 1999 have since left the index. The pace of change, rising customer expectations, reshaped consumer behaviours and rapidly evolving new business models is driving a need for clients of both small and large companies to start thinking and doing differently (and quickly), and turn to more creative ways to solve their problems.

Why is thinking differently important? All organisations consist of groups of people working together to accomplish an objective. Yet the culture and prevailing mindset of large organisations – where individuals default to the thinking that made them successful in the past – can

prevent them from doing things differently in the world we find ourselves in today.

The skills and abilities of designers and the inspiration they are able to provide can do wonders to help overcome these barriers. Designers, at least during the 'design process', can help clients 'UnThink' 'how things are done around here'. Given that permission, they are free to think differently and ask questions that challenge why things need to remain the same. The insight driven approach of designers can help clients overcome the anxiety of doing things differently. And the vision-led and prototyping methods of service design help build confidence to the point where clients can understand how things should be for their customers, and can generate, test and refine ideas in response that can be implemented to give them better business results.

Prototyping: A symbolic example of Design Doing and Design Thinking in action that can help clients reognise that design is a way of making the right things happen.

For example, by working with a private health insurer and by speaking to their customers, our design team was able to use the insights they gathered to refocus the organisation's leadership. At the time, the insurer was directing its efforts to speed up how quickly claims payments were made to the employers of their customers who'd taken out insurance on their behalf. Taking them through a design process helped the leadership shift their attention towards helping their customers and families stay healthy. This was a service their customers valued far more, and one that will attract more customers whilst still reducing significant claims. In this case, Design Doing (research) drove Design Thinking, helping a large organisation strategically rethink and refocus what it was doing.

Yet envisaging and actually delivering services to market are not the same thing. Large organisations can be complex. Their cultures and ways of working sometimes have evolved in ways that may not serve customers as well as they should, and in ways that expend energy on things that don't add much value. While working with clients for a single design project can help them try a different way of working for a period of time, there is often a big time lag between 'Thinking' differently and 'Doing' differently. This is especially true when the new service requires staff to change the ways they deliver service.

The introduction of newly designed services often involves learning new habits and mindsets, and 'Un-Doing' old ones over sustained periods of time. An example of this is the hotel and hospitality sector, where staff, often enabled by tablets, are tentatively venturing out from behind desks to more naturally engage with their guests.

Introducing new services where staff emerge from behind counters at Sainsbury's demands sustained Design Thinking and Doing.

Getting the design of such a service right is hard enough to begin with. So the new service must weave together appearance, functionality, usability, and originality, to ensure the end result doesn't end up feeling like the old service, this time delivered by a disgruntled concierge armed with a device.

To successfully introduce a properly designed service demands a sustained and iterative push of Design Thinking and Design Doing that often requires many people across large organisations to be involved and change their own approaches.

For example, staff will need to be discouraged from relying on the sanctuary of their counter or desk for much of their shift, and encouraged and empowered to proactively engage customers in their natural habitat – not just on one day, but every day. To empower them, leadership need to trust and enable the staff to more independently decide when and how to help their customers and reinforce this approach by rewarding those who do, even if some staff may not get it right. And to make sure such a positive change endures, the business needs to stop building so many desks.

Ideally, you'd involve everyone in the design process to get them to understand why they will need to Think and Do differently, yet the design team can only be so big. You can't realistically get everyone from across a large organisation Thinking and Doing differently at once, certainly not in a way that's sustainable. But you can (and must) put together your design team to make it a microcosm of the best of the organisation, and equip them to effectively engage further and wider to get people Thinking and Doing differently in the future.

This is important because when it comes to introducing a service in large organisations, there are other key stakeholders beyond the customers who ultimately decide if they need or desire the service. There are leaders who need to be convinced about whether the design of the service is worth investing in and who decide whether it's a priority or not for the business. And there is the management and frontline staff within the organisation who must determine whether they believe in the service enough to introduce it and improve it, even if that involves forgetting habits.

Your design team should have a good mix of those key stakeholders and decision makers onboard, and be supported by customer insights and expert designers to guide and facilitate them through the design process.

We recently took such an approach with two organisations. Both Finavia and Helsinki Airport had never worked through a design process together, yet were prepared to give some of their talented people the time to Design Think and Design Do as partners.

This joint team played a vital role in ensuring that the customer experience vision we formed with them, and the services we designed to bring this to life, were relevant, supported by leadership, and grounded in the operational realities of their organisations. This gives the service a great chance of being successfully delivered and adopted.

Designing together in an engaging, exciting and motivating way meant this team is now more than the sum of its parts. It has a broad reach and influence, a collective wealth of experience to draw upon, and more

The Joint Design team – a key ingredient for sustained Design Thinking and Doing in large organisations.

heads, hearts and bodies to Think and Do more together. They are also well-placed to know where and when to apply the targeted doses of UnThinking and UnDoing that are required to help their organisations unlearn old habits and learn the new ones demanded of them.

Giving top talent time and space to work together in this way is a significant investment for clients. Yet the potential return on this investment is tremendous. The design teams' commitment to Thinking and Doing things differently will help successfully implement the service, and further serve as a catalyst to accomplishing this in the time that is required, and in a sustainable manner.

The Evolution of Innovation Labs



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Shelley Evenson leads Fjord's Evolution team within Accenture Interactive. Her team helps people and organisations adapt to change by engaging in active service design thinking + doing learning experiences. Shelley is also a member of the management team of the Service Design Network (SDN).

Laura Longerich is a senior service designer at sedes|research, the Center for Service Design Research at KISD. She is project leader and in charge of the study "Innovation Labs worldwide" in cooperation with Deutsche Telekom.

The call for innovation in large companies is heard around the world today. R&D has always been naturally integrated within most manufacturing companies but in service companies that has not always been the case. Due to globalisation, changing customer expectations and new technologies – along with an infusion of service design and design thinking methods – today's companies are facing the challenge of integrating innovation across all their units and within all their processes.

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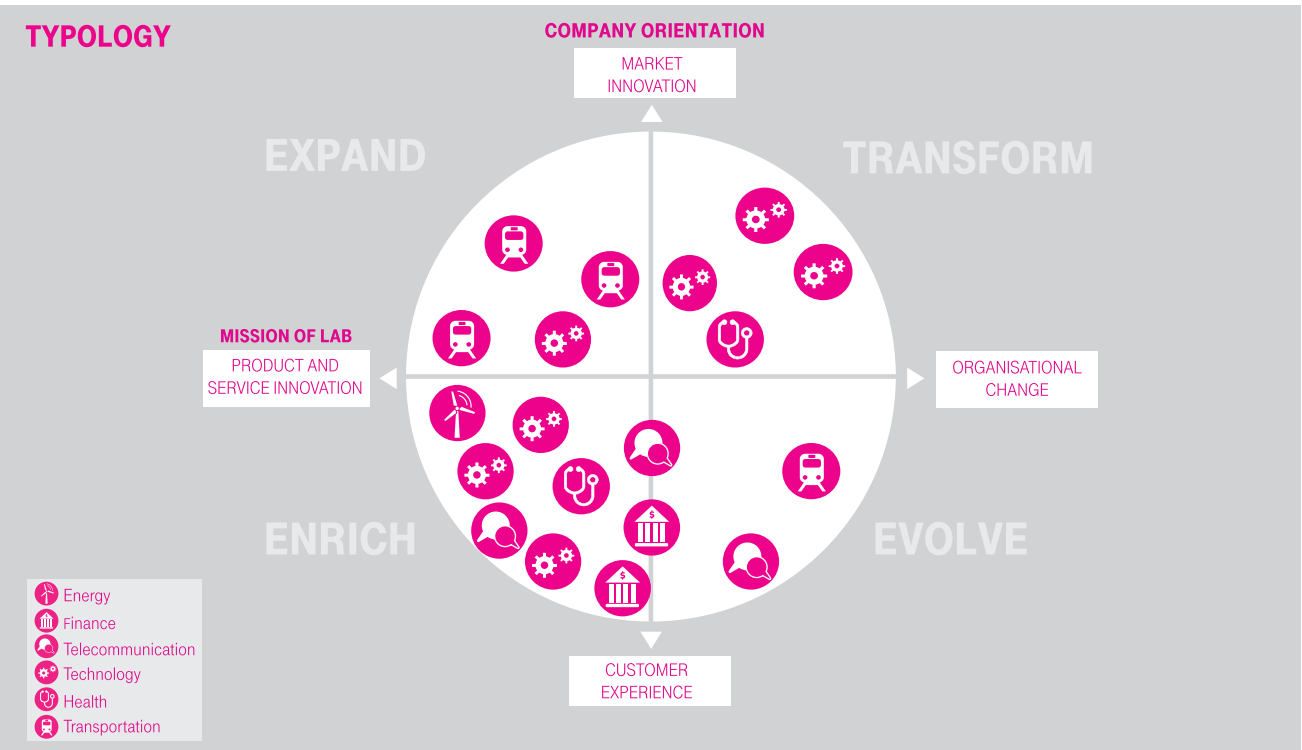

Figure 1: Typology of innovation labs

In 2014, UK-based innovation organisation Nesta claimed that innovation teams – often referred to as innovation labs, funds or units – come "in a variety of sizes, use a range of techniques, are equipped with different resources, and try to tackle different issues and challenges. What unites innovation teams and labs – and differentiates them from other well run organisations or teams – is that they are all adopting experimental methods to tackle both social and public issues"[1].

This was a great first step at creating a better understanding of the role of such a lab in organisations, but at the same time it also raises many questions: What sparks the creation of an innovation lab? How do such labs evolve? What are the experimental methods being used and what differentiates the way they approach the elusive goal of becoming more innovative?

sedes|research in Cologne, Germany, conducted a study in collaboration with Deutsche Telekom[2]. It was comprised of a quantitative survey as well as qualitative interviews with innovation pioneers from 20 international companies. The "Innovation Labs Worldwide" study explores the diversity of innovation labs, the phases of their development, and the methods in use. The outcomes of the study are a typology, an

1 Ruth Puttick: Innovation Teams and Labs - a practice guide, Nesta´s Innovation Skills Team, 2014

2 Project team: Helge Wangler, Ulrich Pott, Birgit Mager, Laura Longerich, Svenja Bickert-Appelby, Jennifer Loser

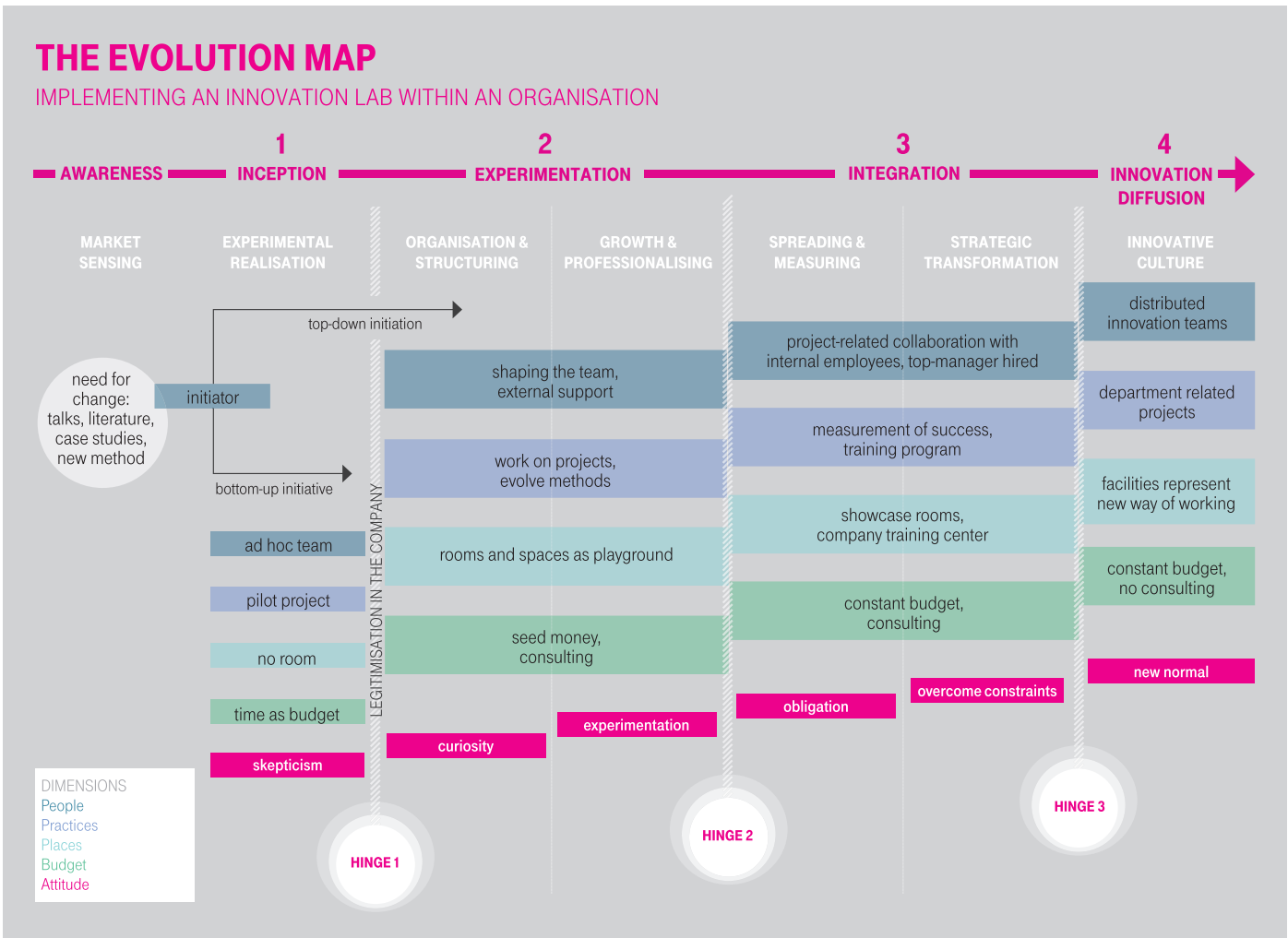

Figure 2: The evolution map

evolution matrix and a "How To Guide" for implementing an innovation lab within an organisation.

The study provides clear evidence that design is at the heart of innovation. Participating organisations described using service design and/or design thinking as key processes and methods for driving their approach to innovation. People collaborate in interdisciplinary teams, experiment, prototype, iterate, and learn by testing and failure. A design mindset provides an open environment where people connect to share knowledge and ideas.

Another interesting finding was that design driven innovation isn't always focused on offerings and customer interactions but just as often on cultural and organisational change. This insight led to a first draft of a typology of innovation labs (Figure 1).

The dimensions describe 'internal' versus 'external'

focus and 'customer experience' versus 'market innovation' focus. Corporate strategy determines the position of a lab, but many organisations have multiple labs that span the quadrants and call for orchestration. This matrix helps identify and clarify what the foci of different innovation efforts are across and within the organisation.

In parallel to sedes|research, Fjord has been working on the development of innovation labs. Fjord's learning and research suggests approaching innovation from three simultaneous perspectives: experiential, technical, and business (model) innovation. These perspectives are influenced by an organisation's level of innovation ambition. Ambitions to reshape the 'Core' include discovering, testing, and proving new paths to value for existing products, offerings and services. These are more incremental innovations. 'Adjacent' ambitions include expanding from existing products and services to suggest adjacent new businesses or business value. Finally, 'Transformational' ambitions are the primary focus of far reaching 'moonshot' innovation labs that are designing for business and operating models for a combination of markets, experiences, and technologies that don't yet exist.

How do innovation labs within an organisation evolve? In sedes|research's work with Deutsche Telekom we identified four phases that play out across four dimensions. The phases are inception, experimentation, integration, and innovation diffusion. The dimensions are people, places, practices, and budget. The evolution map illustrates how a lab can transform over time with the right nurturing. So far the evolution map (Figure 2) has helped to identify maturity and facilitate conversations and strategic decision-making. We have also identified the hinges between the phases and what it takes to grow and mature to the next phase. One of the transformations a lab undergoes is moving from "playground" to "serious play". Playgrounds within an organisation are perceived as interesting and fun, but not necessarily having the potential to impact the business. Once a company reaches the level of "serious play" the business impact of design driven innovation is perceived, measured, and appreciated.

A gathering of innovation lab leaders from around the world is planned for November 2016 in Cologne, Germany, to be hosted by Deutsche Telekom. During the session, participants will dig deeper into the findings, share their experiences, co-create robust models and guidelines and build a collaborative network of innovation leaders. The outcomes of the session will be included in a publication to be released in 2017.

If you are an innovation lab leader and interested in participating, please contact Professor Birgit Mager (innovationlabs@sedes-research.de).

Tools and Methods

Services that Know

A game science approach to designing data-empowered services

Raleigh Gresham is the Director of Business Traveler Experience at InterContinental Hotels Group. Dragon Army is a mobile experience agency currently partnering with companies such as The Coca-Cola Company, AT&T and InterContinental Hotels Group.

Welcome to the age of the algorithm-native. In return for their data, consumers expect brands and their services to be using their information wisely. As such, every interaction becomes invaluable. No transaction is too small or inconsequential to track. No piece of feedback too cumbersome to collect. While potentially overwhelming at first, we can quickly see how these new consumer expectations become an incredible opportunity to stand out, serving as a platform for true service differentiation.

Changing Expectations

Unlike consumers of the past, algorithm-natives can (sometimes on a subconscious level) sense when a service or product doesn't 'know' them as well as they believe it should. So much of how or what they experience is being managed by a math formula that they expect every experience to be algorithm-empowered. Today, these algorithm-empowered experiences take the forms of machine-generated playlists, curated news feeds and product recommendations. In the near future, they may include pre-packed grocery bags and car services that know when and where to pick us up without our having to press a button. Further into the future, we can imagine 3D-printed products automatically made for our unique specifications.

While there are long lists of obvious, well-documented reasons (operational, technical, legal, etc.) why engaging with these consumers is challenging, there is also the potential for brands to leverage this type of consumer demand as a way to proprietarily differentiate themselves. Every interaction a consumer has with a service presents an opportunity for that brand to learn a little bit more about that consumer. As this portfolio of information grows, brands begin to acquire proprietary knowledge about that consumer – proprietary because they are the only brand that 'knows' that particular consumer in the particular way they do. As this cycle of interaction and knowledge acquisition continues, the brand is presented with a wonderful opportunity to continually present its services in meaningfully personal ways, giving brands the opportunity to have a reputation for services that 'know' their customers and are capable of acting on

that knowledge in more dynamic and creative ways – ways that other brands lacking that knowledge cannot.

These changing expectations and the resulting opportunities they give us as service designers can only be brought to fruition if we expand the relationship we have with data: the way we collect it, the variety we collect and the role we give it in the services we design. Data and its use - the blending of qualitative and quantitative data, thoughtful application of data visualisations, predictive modeling and recommendation – must simultaneously embed itself at the core of our services while also finding its place in our designers toolbox.

Despite this article citing digital (specifically mobile) services and customer touchpoints as examples of knowledge acquisition, these consumer expectations actually apply to all service stages and contexts: Whether it is checking in at a hotel, completing a medical form at a doctor's office, or interacting with a petrol pump. Any customer touchpoint, whether digital or analog, is subject to this new way of consuming services. The fundamentals we put forth for reacting to and benefiting from these evolving expectations are ubiquitous.

Trusted Value

The expectation of differentiation begins with a customer's preferences and extends to knowing the difference between those preferences from one context to the next (e.g. the difference between preferences on Saturday vs. on Tuesday). To meet this expectation, service designers need raw material: data about a customers' activity that has been tagged with not only the 'who, what, where, when and how', but also the 'why' - something that is proving to be one of the bigger challenges for us to get to grips with.

Getting to the richer information about why a customer takes one action over another, or choses a different action in a different setting, is predominantly a behavioural question. Unfortunately, customers don't always enjoy sharing behavioral information. According to a 2014 survey conducted by Harvard Business Review, 72% of Americans said they were reluctant to share their information with businesses because "they just want to maintain [their] privacy."[1]

The good news is, when used appropriately, customers' attitudes towards sharing personal information aren't always negative. That same survey also found that two-thirds of respondents were willing (and in some cases eager) to share data in exchange for benefits. While this presents an opportunity, it is also a challenge to create a balanced relationship with our customers. So how do we get there?

1. Establish trust

Ultimately, our customer wants to understand what we're collecting. As we explore new opportunities to collect information from these customers, we'll first have to establish channels for maintaining an open dialogue, whether through one-on-one conversation or by providing direction within the architecture of an experience itself.

Social media platforms have been heralded for positive engagement metrics, but less successful in delivering profit. The rise of conversational commerce stands to change that, because 53% of consumers say they are more likely to shop with a business they can message directly.[2]

Since 2015, fashion retailer Everlane has utilised Facebook's Messenger as the team's secondary support platform. Through Facebook Messenger, Everlane's support team can respond to requests for shipping or sizing, provide product recommendations or even complete a transaction for a customer.

The channel has not only decreased support costs and increased customer satisfaction (customers report satisfaction ratings of 73% when utilising chat, as compared to 61% for email and 44% for phone[3]), but has also created new opportunities for connecting customer data across channels.

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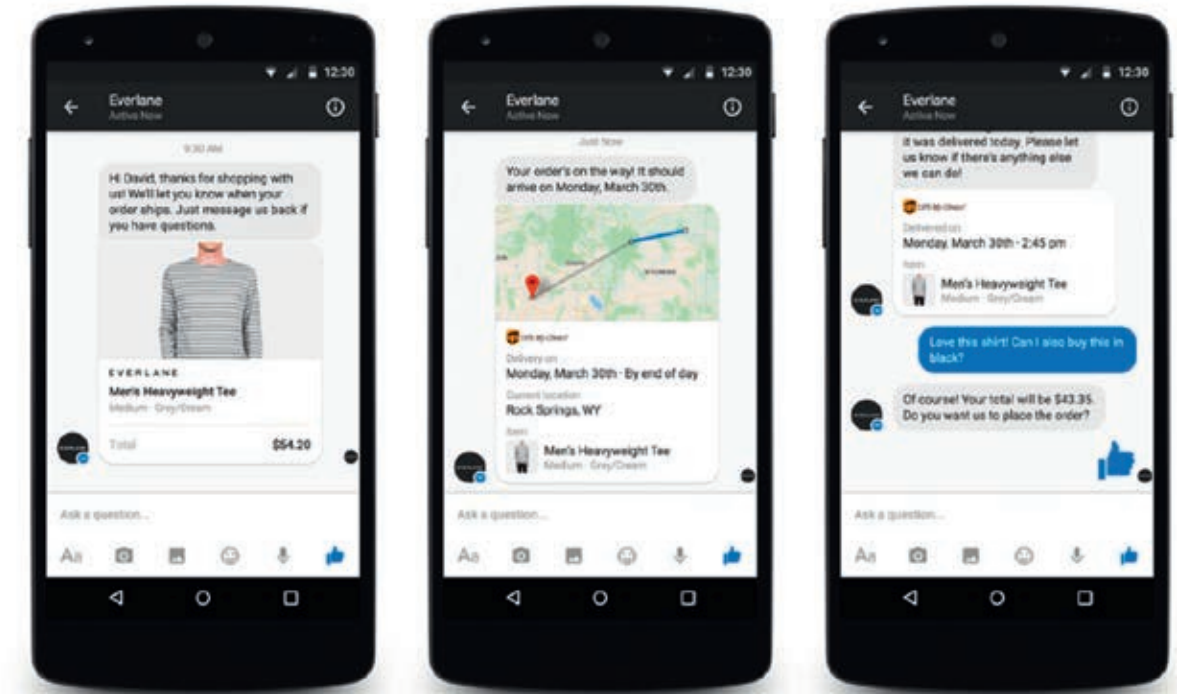
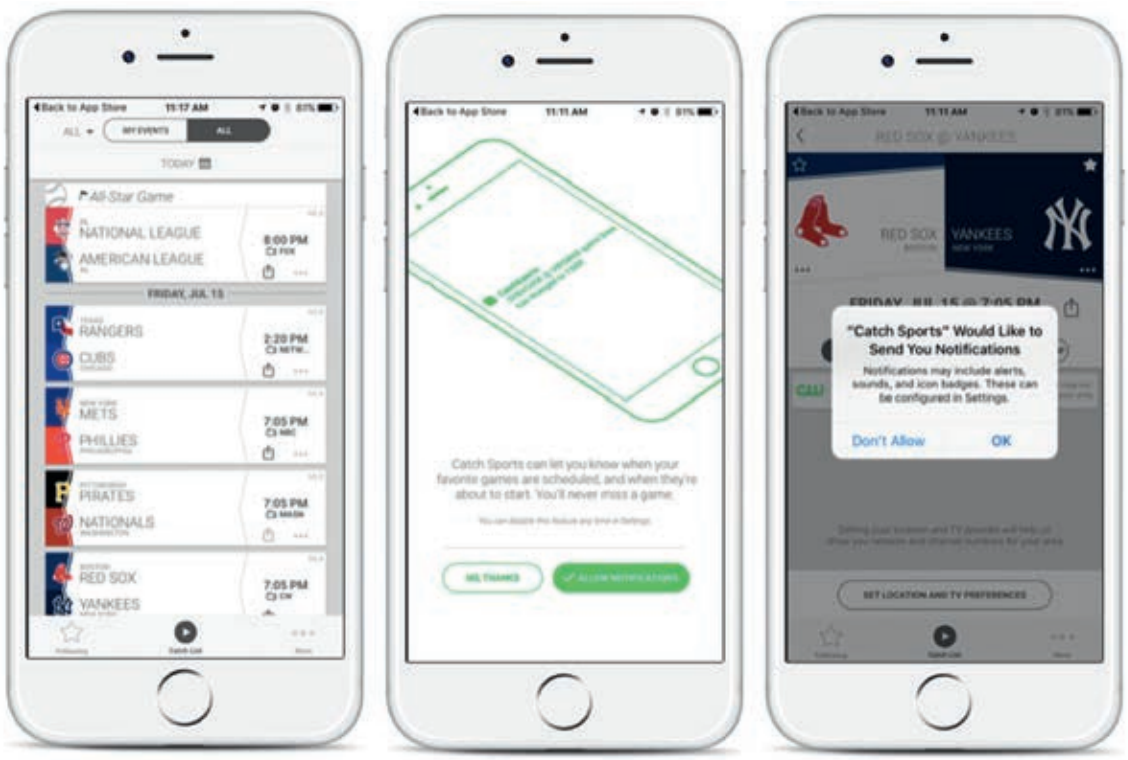
1 Morey T., Forbath T., & Schoop, A. (2015). Customer Data: Designing for Transparency and Trust, Harvard Business Review, May 2015, 96–105.

2 Nielsen. (2016). Facebook Messaging Survey. Facebook Insights Blog. [Online] Retrieved August 4, 2016 from insights.fb.com/2016/08/04/more-than-a-message-the-evolution-of-conversation

3 Brokway. S. & Vickery, L. (2013). Customer Service Benchmark, eDigital Research. November 2013.



Example of Facebook Messenger from Everlane



Example of transparent data request from Catch Sports App

2. Be transparent
When collecting information about customers and their behaviours, communicating how and where information will be used should not be overlooked. Consider the example below from sports app Catch Sports, which requires a user to authorise push notifications. An informative screen shown before the standard OS authorisation prompt enables Catch Sports to prove the value of the feature to the customer, increasing the likelihood that the customer enables the notifications.

Push notifications are not only a nice to have data point, they are critical in engaging daily active users. For apps where customers have enabled this feature, the effort pays off. Mobile analytics company Localytics found that within the sports category, apps where users had enabled push notifications saw 36% more app launches than those who did not.[4]

3. Offer fair value in return
While customers may hesitate to share personal information with brands, ensuring the link between what we're collecting and how it will impact the experience is critical. For example, in 2015, John Hancock (a financial services organisation in the US) rolled out a wellness program which offered discounts to term and life insurance premiums in exchange for sharing tracked healthcare information. Integration with Fitbit invited participants to attain certain thresholds of activity, earning the most active customers a discount of up to 15% on their premium, among other rewards.[5]

Designing services with those three recommendations in mind may help a customer be more comfortable with sharing data around 'why' they do something. However, uncovering and articulating the motivation for taking action is an elusive psychological task that extends beyond capturing and analysing quantitative data. Data analysis on products and services can help, but also requires a re-imagining of the ways we approach collecting data. One industry in particular offers a compelling model for us to learn from when it comes to capturing and distilling this type of information: mobile gaming.

An Example in Mobile Gaming

In order to capture the elusive 'why' data, products and services must include mechanisms for feedback, something mobile game designers are continuously thinking about. As a player progresses through a game, his or her actions create feedback for the system to react to. For instance, a decision to skip a level, talk to another character or change weapons all produce the opportunity to alter the experience. These micro-experiences hold the raw material, buried in the quantitative information they produce, for beginning to understand more complex things such as motivation and emotional connection within the game.

Harnessing this type of quantitative data 'exhaust' is not unique to games. In fact, we may argue it is this intimate understanding of our customers' decision-making skills that informs the practice of user experience. Mobile gaming's unique design techniques are rooted in the capture of context-dependent and moment-sensitive data.

Mobile games have the ability to collect data in real time. They have backend logic engineered to model and anticipate future occurrences or choices. In-game triggers and influencers use learned cause-and-effect relationships to drive actions, making the game experience more dynamic and challenging.

As service designers, we're familiar with the adaptation of game-like mechanics into branded experiences, most often described as gamification. However, where gamification falls short is often in isolating a single game mechanic with the expectation that a "game-like" experience will equate to a balanced game structure.

To more accurately translate the adaptation of game mechanics through game theory, Atlanta-based Dragon Army has defined Applied Game Theory™ as the strategic

4 Hoch, D. (2014). Push Messaging Drives 88% More App Launches, Localytics Blog August 2014. info.localytics.com/blog/push-messaging-drives-88-more-app-launches-for-users-who-opt-in
5 Bernard, S. (2015). Giving Out Private Data for Discount in Insurance. The New York Times April 2015. nytimes.com/2015/04/08/your-money/giving-out-private-data-for-discount-in-insurance.html

process of understanding an audience's motivations and applying mechanic combinations.

When talking to gamers, you're likely to find a common set of motives for participating, which includes things like relaxing, taking a break, challenging themselves and engaging in new experiences[6]. As games designers architect a game, they often don't have access to the transactional or demographic data sets that we as service designers might be accustomed to. It's a common occurrence that a game designer will never know a player's real name, age, household income or purchase history. Alternatively, game designers rely on how a player experiences their world to inform how it should evolve.

Capturing the quantitative data that is being created as a result of game play (or interactions with a service or product) is the first step. Exploring these mechanics can help us convert this raw data material into the 'why' behind actions and behaviours.

6 EEDAR (2015). Deconstructing Mobile & Tablet Gaming 2015. 2015. [Online] eedar.com/reports/EEDAR_Deconstructing_Mobile_and_Tablet_Gaming_2015.pdf

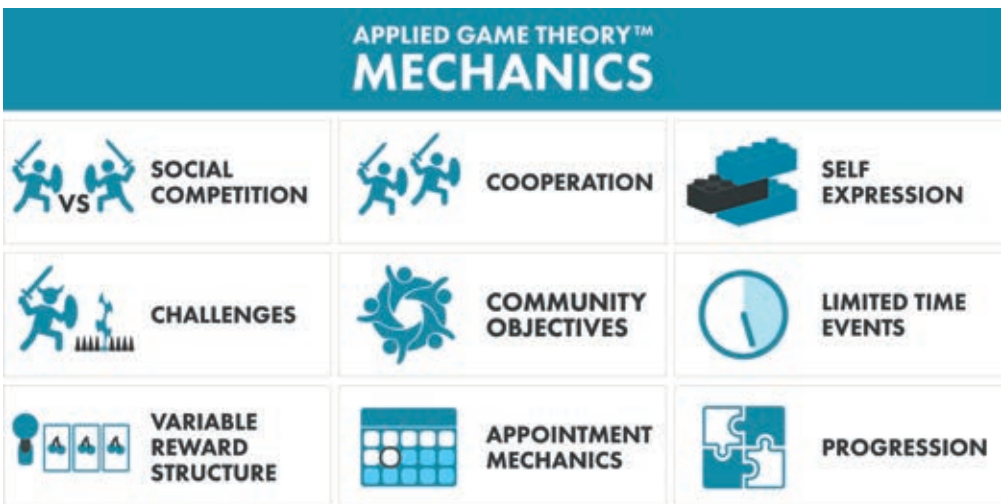
Game Mechanics and Service Design

Once the raw material is collected, service designers (as game designers would) can use Applied Game Theory mechanics to build experiences that will engage customers based on the data that's been collected.

By using mechanics in combination with one another, we are able to build experiences that trigger motivation and emotional response in customers.

For example, consider how a branded loyalty program might leverage cooperation. In addition to traditional loyalty program mechanics such as progression (program levels), introducing cooperation engages members who are motivated by the community of an experience. What if a loyalty brand was able to award status to a group of customers only if they all completed a certain task within a set period of time? How might you engage a particular set of members within the loyalty programme to work together to accomplish a single goal?

Or how might leveraging a variable reward structure better motivate customers to return to an experience? This mechanic introduces chance into the equation. No longer would customers only be accustomed to rewards following



The Game Mechanics of Applied Game Theory

a specific threshold, but now we may also reward them for doing things like booking a stay in a fifth city.

The mechanics strategy allows us to build a richer customer experience, but also test and learn against behaviours and motivations that aren't present when looking at transactional data alone.

Meeting Expectations

We're in the early stages of a shift in consumers' expectations. As our customers begin to see every data point as a message about themselves and expect the brands they spend their money on to be using that information wisely, the value of every available piece of information starts to increase. No transaction is too small or inconsequential to track. While potentially overwhelming at first, we can quickly see how these new expectations are actually an incredible opportunity to stand out.

Capturing those data points and distilling them into action points that services can make use of requires us to think differently about data and its collection. We need to be transparent with our customers and design meaningful incentives into our services and experiences, giving them a reason to share the valuable quantitative data we need. Once it's collected we can look to creative analytical approaches as a way to design services that engage with our customers in the personal ways they are hoping and expecting we will.

Improving the Beijing Talent Archives Center

Applying service design in the chinese public sector



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Zhang Yingying: Doctoral student, Academy of Arts & Design, Tsinghua University. Lecturer, University of Science and Technology, Beijing. Director of Operation Team at SDN Beijing Chapter.

Fu Lianqun: Postgraduate student in product design, Tsinghua University, Beijing, China.

Countries around the world are moving towards service-oriented models as they carry out administrative reforms. As government reform in China deepens, the Chinese government has proposed the concept of 'service-oriented government'. Turning the 'economic development-oriented' government to a 'service-oriented' one is demanded by social development. Therefore, it has become necessary that the Beijing Talent Archives Center adjust its role in society as it undergoes a service transformation. During our work with the Center, we make use of the design thinking mode and also of service design, enabling its service transformation.

Background

As a public sector entity, the main function of the government is to provide public goods and services and to effectively adapt them to social development. As China's economy and society develops, the attributes of government public services become more and more diversified, and the social demand for the quality of government public services is constantly raised as well, meaning the traditional public service model can no longer meet the need of today's citizens. With the concept of 'service-oriented government' proposed, the demand to turn the 'economic construction-oriented' government to a 'service-oriented' one gets more urgent by the day, at all levels of Chinese government.

The Beijing Talent Archives Center, as a government entity, is in charge of the storage and management of public archives. Its archives contain documentation where personal information such as previous career experience, political status, moral characteristics and working style are recorded. These records come into play during certification, for reasons of evidence and reference, and are also used for activities such as personal promotion and classification, declarations of professional titles,

dealing with endowment insurance and issuing relevant certificates for postgraduate entrance examinations.

From 2015 to 2016, the Beijing Talent Archives Administration Service Center (hereinafter referred to as Beijing Archives Center) decided to use the tools and methods of service design to review their service flow, improving their efficiency and experience, thereby improving the public image of the government. The cooperation between Beijing Archives Center and Tsinghua University regards service design as the core of innovation, with systematic research covering professional level promotion, service experience design, service resources integration, service model transformation, and public service perception. It marks the first time in China that the concept of service design is being applied within the public service sector.

Process

The project lasted for one year, and research and innovation were carried out surrounding the following four aspects:

UNDERSTANDING: the teams participated in design activities to try to understand the existing service system and the key users and internal organisation. Comprehensive and systematic expectations and design principles were stated for the service platform through comprehensively analysing research results.

TRAINING: service innovation adopted the form of co-creation with Beijing Archives Center. Meanwhile, the service design activities stressed sustainability. To ensure ongoing service innovation, staff of the Center were trained for three months to think with a service design mindset and adopt service design methods and tools.

DESIGN OPPORTUNITY ASSESSMENT: the teams designed and evaluated concrete design concepts of service processes, service spaces, the service identity and service touchpoints.

SERVICE DESIGN AND IMPLEMENTATION: the teams conducted evaluations of the improvements to the service, and implemented cross-platform service expansion at the same time.

Insights

Using video tracking, the innovation team conducted observations and in-depth interviews with 24 users and ten staff members, recording users' behaviours and activities before, during and after the service process, in order to analyse the underlying problems.

Based on these insights, the team created typical personas. Using those personas, the team studied the business flows and drew a service journey map, helping the Beijing Archives Center staff to better consider and appreciate the perspective of their users, thus shaping their service empathy.

The interactions taking place in the provision of public services occur between two parties: the service provider and service receiver. Business efficiency is key to service experience. The successful delivery of the service has the greatest impact on the users' emotions and experience. There are three main factors that influence the service delivery efficiency: the service user, the service provider and social factors.

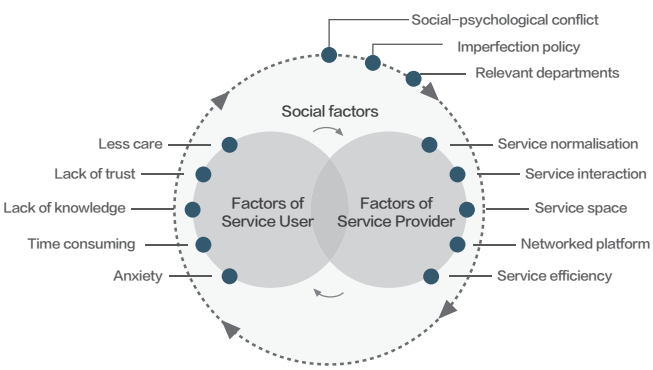


Figure 1: Factors affecting public service delivery efficiency

Through qualitative research such as observation and interviews, the team discovered that the main problems lie in low efficiency of the Center's operations, as well as the users' distrust of the Center itself. An underlying cause is that the business processes of Beijing Archives Center are not unified and standardised.

The team formulated five design principles for the service delivery of the Beijing Archives Center, including:

- Turning 'Management Thinking' into 'Design Thinking';
- Standardising the Center's service system;
- Increasing service efficiency through the application of the Internet and other technologies;
- Introducing multi-channel information transmission;
- Ensuring the sustainable development of the service process.

Design Implementation

Process Optimisation and Unification

A discovery of the service design project at the Beijing Archives Center was that the main design challenge lay in the optimisation and unification of the Center's processes. By improving the information symmetry between the users and the Center, the efficiency of the Center was raised. Therefore, the team optimised the service process itself.

The key to value added services in the future is to establish the core value of big data and archive management, strengthening the archive database and building in the process of establishing social governance system. The Beijing Archive Center acts as the operation center of a large data system. In association with other institutional stakeholders, they together form a social operation system including a social security system, a social and personal credit system, as well as a medical insurance information management system, among other systems.

Service identity

The overall service identity of the Center has a certain influence on the user experience. At present, the identity of the Center is inadequate; the identity of all departments is not unified, and the public awareness is low. The establishment and unification of this service identity improves public recognition and builds trust.

The Beijing Archive Center needed to establish its service identity and authoritative identity of "recording the whole life, serving the whole life, and managing the whole life". This called for designing the logo of the Center and planning its application. The focus was to show the service concept of 'users first'.

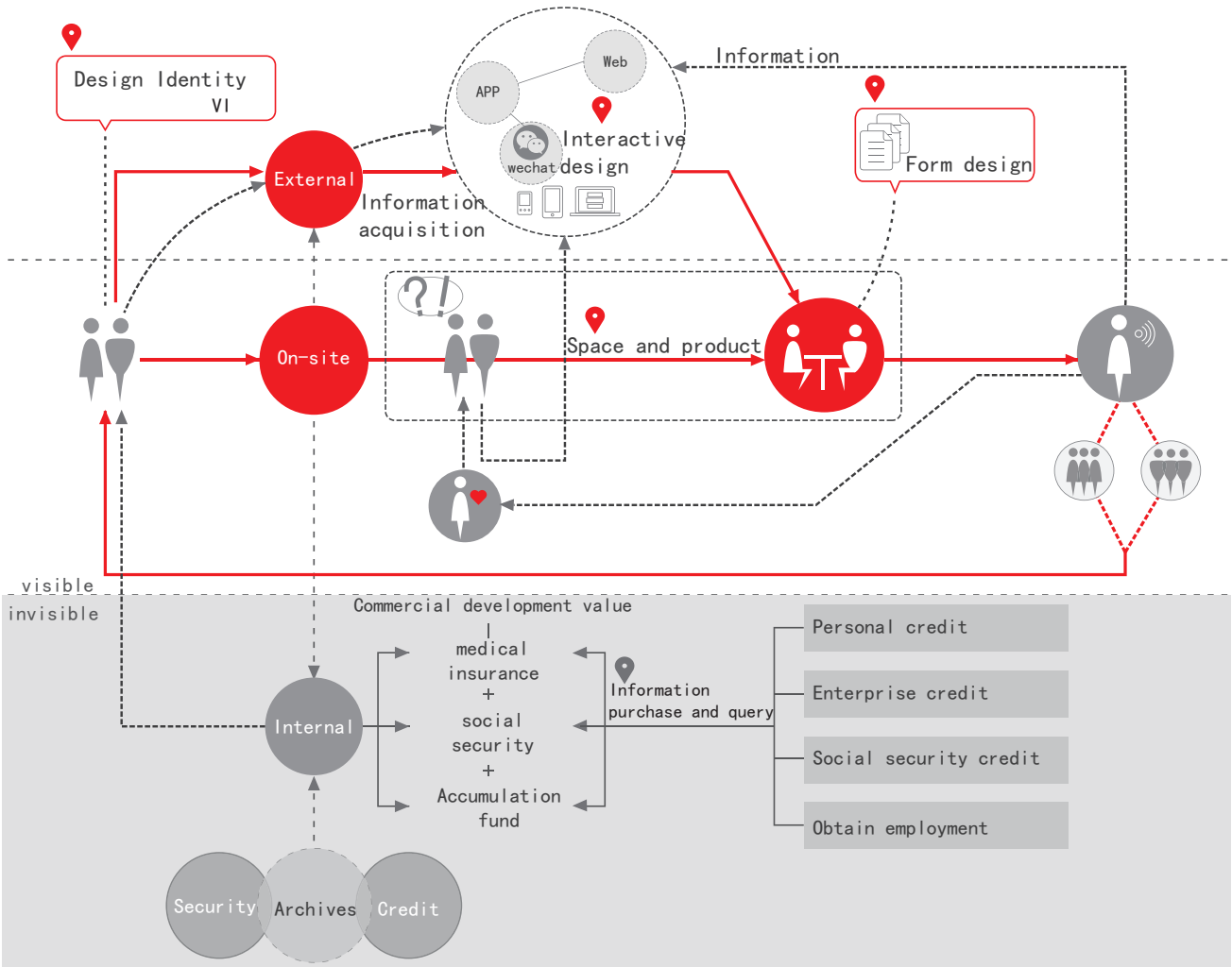
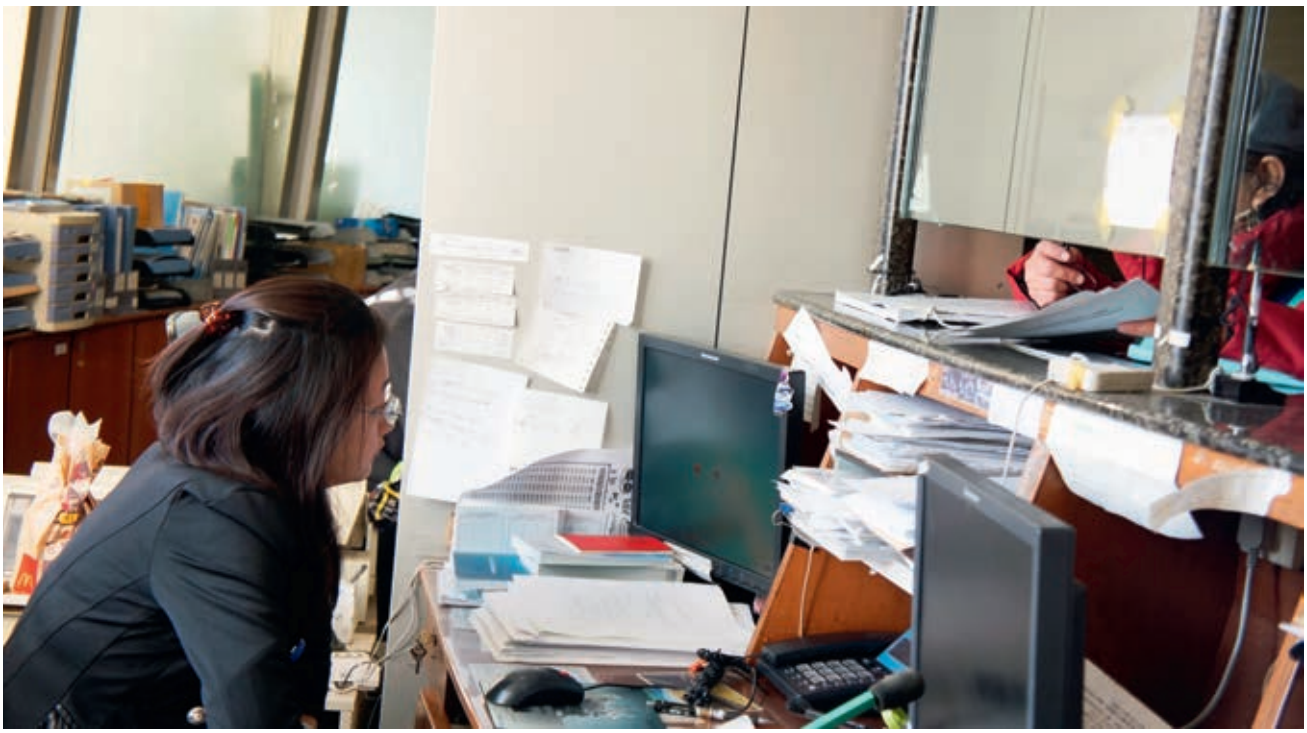


Figure 2: The design innovation team created a 'Talents service ecology'

User-based business restructuring

The innovation team scattered and restructured more than 30 services, analysed the content of each thoroughly, and reclassified them from the perspective of users, combining similar ones and reducing the overall number. According to user categorisation, businesses are divided into two types: public businesses and personal businesses. Personal business is further divided into four classes: graduation, work, life and retirement, according to the times users getting access to archives and business content. This is a creative twist in the industry of archive management.



Simplified Cognitive Model

At the early stage of service, design of the access where users obtain information should be based on the digital construction. The publication of necessary information on the Internet, and improving the search functionality and consultation quality of documents and certificates required in business processing helps the Center improve information symmetry.

Through redesigning the 'service instruction', the Center developed information-related capabilities before, during and after the service. Because users pay little attention to interactions with the Center in daily life, a simple, effective and quick-to-understand method is needed for information acquisition.

Service design turns the invisible into the visible. The innovation team, based on the new service categories, clearly presented the actions and materials needed in business processing in the service directory, according to necessary actions 'before the service, during the service and after the service' of each business.

Information Input

The reason why users often found the process of filling in forms as unnecessary was because online and offline information about the forms was inconsistent. The design team began by optimising the interactions with such information from two aspects: Internet interactions (during where users visit and read information) and Intranet interactions (interactions with service providers). A unified design was created, encompassing digital and paper touchpoints, in order to improve accuracy and efficiency, thereby reducing the workload and stress faced by service providers. The innovation team carried out this work collaboratively. Currently, there are more than 50 forms in the Beijing Talent Archives Center. At the early stage of design, the team divided the forms into three categories: 1) Users' Forms, 2) Forms for Internal Use and 3) Supplementary Forms. They then redesigned the forms from a user perspective.

There are various reasons why applying service design to the public sector is more difficult than when it is applied to businesses. Despite receiving strong support from Beijing Talents Archives Center, it was difficult to put many innovative ideas into practice due to factors such as national policies, system and organisational structures, etc. Additionally, as a government sector in the "National Level-Three Confidentiality Qualification", 'law-based' services such as the Center bring a challenge

in terms of the precision and accessibility of language. During the design process of the service guide, it took the team up to three months to deliberate and refine the language, so as to ensure the accuracy and relevance of the information being communicated.

Conclusion

It took the Beijing Talent Archives Administration Service Center approximately 18 months to carry out the work of service innovation and design. During this time, the activities received strong support from its leaders, further driving the innovation of 18 talent centers at the district and county level in Beijing. The project was productive in not only in developing the capabilities to unify the service delivered, but also in coordinating the task of 'Business Online' of the city's talent service. Adopting a participatory design approach, the team for the first time demonstrated the value of service design in the Beijing public service sector.

Through assessing the service delivered by the Beijing Archives Center, the innovation team drew a blueprint for the future service based on the optimisation of the users' processes. It broke through the physical limitations of the service hall, extending the Center's service value, whilst still paying attention to the service experience and efficiency.

Covering a wide range and with many stakeholders, the implementation cost and difficulty of of the design challenge were both high, requiring the Beijing Archives Center to constantly innovate. The service design work was not only about reforming the organisation and service processes of the Center, but more importantly, changing the mindset of staff members about their own work through training and discussions about service design. The transformation towards a 'service-oriented' government relies not only on changing systems and workflows, but also on the self-recognition of the necessity of change within the sector. This kind of transformation requires a virtuous cycle of organisational self-innovation. Many specific innovative ideas arise through service innovation, and their realisation requires time, effort and constant improvement of their overarching service system.

Andy Polaine, Lavrans Lovlie and Ben Reason. Service Design: From Insight to Implementation[M]. New York: Rosenfeld Media, 2013
Wang Guosheng. Service Design and Innovation[M]. Beijing: China Architecture & Building Press, 2015

Stop Designing Services

How a subtle change in perspective can change everything

Jonathan Kalinowski designs for service at Fjord in Chicago, and holds an MFA in Service Design from SCAD. He has had the pleasure to work alongside healthcare, financial, social service, industrial, and insurance clients. His varied interests include economics, theology, cybernetics and coffee.

"Problems cannot be solved with the same mind-set that created them." — Albert Einstein

In the counter-intuitive world of service-dominant logic, there are no services, all economies are service economies, and 'value' cannot be delivered. Therefore, services cannot be designed, there is no such thing as a service sector, and businesses cannot generate value for their customers. These statements should give pause to service design practitioners. Do we live in such a world? Can we learn something important from this way of thinking? In light of these assumption-challenging assertions, we must carefully consider an existential question: If these statements are true, then what are we service designers to do?

Laying down a foundation

In 2004, Vargo and Lusch introduced a concept they called 'service-dominant logic' in the Journal of Marketing. They compiled a cohort of progressive perspectives that voiced a striking shift in traditional marketing logic from outputs to outcomes (or from goods to service). Additionally, they critiqued a model of economics which had, over the past 200 years, calcified into rigid orthodoxy. This model was based upon the macro-measurement of 'units of output' and had been effective for understanding signals of national wealth, like GDP. However, Vargo and Lusch reasoned that a more human-centered view of economics fixed upon human satisfaction stood prone to overwhelm the incumbent goods-based theory.

In subsequent articles, Vargo, Lusch and myriad collaborators claimed that a traditionalist focus on the factors, structures and outputs of production, while important, were no longer sufficient for maintaining a firm's strategic advantage. Businesses needed to shift their efforts towards facilitating, rather than producing outputs – they needed to begin competing through

service[1]. In the more immortal words of Theodore Levitt, "People don't want to buy a quarter-inch drill, they want a quarter-inch hole". Thus, within the service-dominant logic camp, physical resources are reframed as 'vehicles' for service provision. From this perspective, service designers are uniquely equipped to influence the strategic value proposition of a business's offering.

The pair's major contribution that 'service provision', rather than the 'unit of output', is the fundamental driver of human exchange, will change the way we approach business and service design.

Service design, today

Today however, service designers operate upon the older goods-based model – a mindset inherited from the domain of industrial design, and thus the industrial era. The notion goes that 'service' is an intangible, heterogeneous, inseparable and perishable product (IHIP) to be designed[2]. While imperfect, this theory captures the essence of contemporary service design thinking. Frustratingly, many service design statements of work conjure traditional pitfalls associated with this goods-based thinking: standardising units and quality of a service, reducing waste associated with a service, and innovating services. Substitute the word 'product' for 'service', and you'll see what I mean.

Concurrently, technological innovations have decreased the cost of scaling a service to a point that it can be inexpensively and repeatedly delivered with adequate results. And as long as digital is the cheapest way to 'deliver services' at scale, we service designers will be chained to the digital canvas - designing zeroes and ones beneath black screens. Let's move past this view, towards a service-dominant breed of service design! In this transition, we will need new tools to more accurately represent the dynamic contexts which we investigate, and our design interventions' impacts within them! Perhaps a visit to the domain of cybernetics and systemic design is in order ...

A realistic definition of service

Service-dominant logic begins with a practical definition of 'service': "the application of competences (knowledge and skills) for the benefit of a party"[3]. Note that in this definition, 'service' is a verb, not a noun. It is an act. It is a performance. It is an exploit. One human does something for another human, hoping to receive a (subjectively appraised) benefit for themselves. Sometimes they capture their knowledge in a 'thing', like an object that preserves food according to their calculations (a refrigerator), or they sell direct access to their brains and expertise (consulting). This form of service-thinking is inherently solution-agnostic and creates a material need to consider all stakeholders within a system – this is the holy grail for design briefs! Imagine if we could design for service

1 Lusch, R. F., Vargo, S. L., & O'Brien, M. (2007). Competing through service: Insights from service-dominant logic. Journal of Retailing, 83(1), 5-18. DOI: 10.1016/j.jretai.2006.10.002

2 Zeithaml, V. A., Parasuraman, A., & Berry, L. L. (1985). Problems and Strategies in Services Marketing. Journal of Marketing, 49(2), 33. doi:10.2307/1251563

3 Lusch, R., & Vargo, S. (n.d.). Service-Dominant Logic. Retrieved June 30, 2016, from http://sdlogic.net/index.html

without a preselected technology stack? And doesn't this simple definition rationalise any and every exchange?

Designers seeking to accurately understand human behaviour should take interest in this model of exchange for its flexibility (per human) and its scalability. In the context of service-oriented innovation, consultancies can learn to consistently scope out 'blue oceans' for their clients by providing new tools for their clients' customers to complete activities – from the mundane to the magnificent. It is clear that semantics guide thinking, and better thinking will yield better results.

Nothing new under the sun

We have been trained to categorise economies based upon their outputs (goods-based theory). Hence, there are claims that agricultural economies are evolving into manufacturing economies are evolving into service economies ... However, Vargo and Lusch suggest that we should think of economies as a continuous market process progressing towards increasing specialisation — a euphemism for outsourcing. "Virtually all the activities performed today have always been performed in some manner; however, they have become increasingly separated into specialties and exchanged in the market"[4]. We mustn't ask ourselves whether or not we are designing a 'service' (and consequently become distracted with endless quarrels about the differences between CX and SD and IxD and You-X and Me-X), rather we must harness the reality of specialisation, and help our clients to develop new offerings by discovering the next specialisation opportunity (briefly mentioned before).

The logical conclusion to this may bear a viable business model in which it will specialise (outsource) every department and capability of its organisation, and those at the helm will be orchestrating complex supply chains of information shared between decentralised business departments. Sexy, isn't it? Service designers will be vital actors in achieving sustainable growth

Adapted from UserOnboard (2013)

The contemporary service designer's scope is often trapped in the 'product design' realm, incrementally improving existing offerings. This is a goods-centered masquerade. Instead, we must expand our perspective and design for the outcomes that potential customers desire. This is true service design.

within these complex systems. That means that we will no longer be designing 'services', but rather ecosystems organised upon a service-dominant logic.

Delivering value and constellations

If 'value' was a physical trait, then businesses would be able to accrue value onto every product they make, and finally deliver that value to their customers for consumption. But it is not a physical characteristic! It is a subjective conclusion. In service-dominant logic, value is a subjective phenomenon that cannot be consumed. It is a judgment informed by individual beliefs, ranked in a subjective order-of-preference, based on subjectively evaluated conditions. It is a profoundly human-centered concept! That is why value cannot be exchanged or generated as if it is embedded within a good – it is co-created when individuals use a good. Tacos don't have

4 Lusch, R. F., & Vargo, S. L. (2014). Service-dominant logic: Premises, perspectives, possibilities. Cambridge: Cambridge University Press.

value in and of themselves. It is only when we pick them up and bite into them that we realise their value! This is called 'value-in-use', and service designers should design with this sort of value in mind. A shift towards this mindset will unlock a multitude of opportunities to effectively address social, technological, environmental, and political contexts of the human for whom we design. It's not about ticking off a box in a Business Requirements Document – it's about serving people.

Let's co-create

The usage of the term 'co-creation' needs a bit of revision within our community. As a result of the asynchronous and parallel development of adjacent disciplines such as services marketing and service design, terminologies have advanced separately due to a diversity of forces. But sometimes, lexicons overlap, and when they do, it's because the domain practitioners were looking for a new way to describe something. The term 'co-creation' was originally created to explain that value emerges from human interaction with pieces of the world. Hence, people glob together distinct resources in a way they deem valuable, thus co-creating value with the business entities that provide those distinct resources. Unfortunately, 'co-creation' is used as a synonym for 'collaboration' within our community, and is commonly used to refer to moments during which designers and stakeholders get together to co-produce design ideas. This is not helpful, since 'collaboration' is a fine word to communicate this idea. While 'co-creation' as a substitute for 'collaboration' provides a sense of freshness, it represents sloppy theory and could eventually back-fire on us, if our clients were to get curious.

Conclusion

The skeptic may be questioning the practical value of these seemingly obvious ideas. To be explicit, service-dominant logic provides a level of consistency for service design that does not currently exist within the field. It is the difference between a proper and a partial understanding of the mechanics of human behaviour — proper theory produces proper practice.

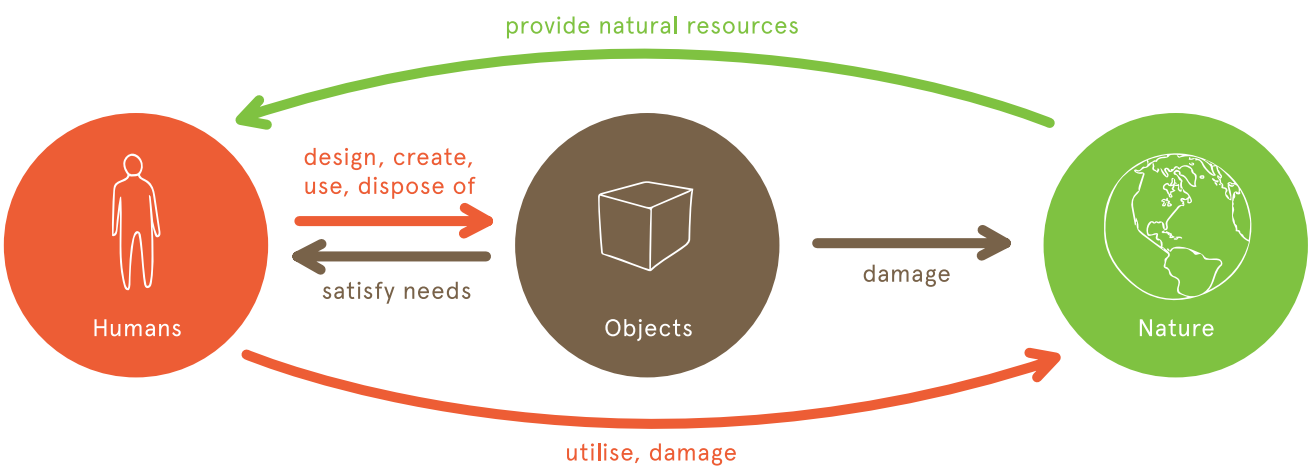
Vargo and Lusch, along with many other collaborators, have developed this theoretical framework to build upon previous models, and more accurately explain the phenomenon of human exchange. We designers should be listening, but for whatever reason, this theory has fallen on few ears. Sangiorgi, Wetter-Edman and Kimbell have considered the implications of service-dominant logic upon the field of service design in the past. Their conclusion? Rather than designing services, we are designing FOR service, or designing a portion of the world in service of a human. This means that no matter the business, no matter the client, and no matter the context, we service designers can design for the outcome that our clients are attempting to provide. This outcome-based theory will unshackle us from the world of digital outputs to explore the value constellations into and out of which humans constantly move. Let us not attempt to solve wicked problems with the very same mind-set that created them; let us try something new.

Object as a Stakeholder in Service Design

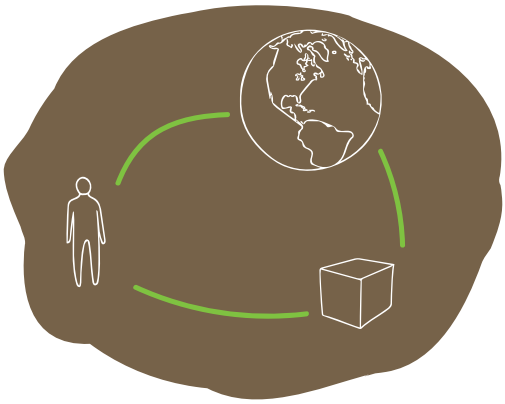
A new perspective to respond to climate change

Sungmy Kim is a design strategist and conscious maker. She has worked as a furniture designer in South Korea, and her focus is on helping underserved people and recovering environments from commercialised design. She recently graduated from the MFA Transdisciplinary Design programme in Parsons School of Design and practises her design in New York.

Climate change has emerged as one of the most significant global issues in a long time. Industry experts have been making many efforts to resolve it from a variety of angles. The service design discipline is not an exception. It has helped to provide a better experience with users in collaboration with various types of businesses. Because service design has been adopted by corporations as an innovative tool, customer satisfaction becomes its priority. Service design has allowed corporations to manipulate all touchpoints that their customers might be able to experience. In the meantime, its design process often lacks an appreciation of environmental impacts such as energy consumption or waste generation, because it can be difficult to negotiate this aspect with clients.



Western worldview
(Dominant worldview)



Eastern worldview
(Deep Ecology)

The major difference between the western and eastern worldview lies in the human attitude towards non-human things.

How can service design contribute to mitigating climate change? In terms of the waste problem, it predominantly has arisen from producing and disposing of an excessive amount of goods. One of the current solutions attempts to improve the problem by banning non-degradable materials such as Styrofoam. Another mitigation strategy is to increase public adoption of reusable items, because these 'products' are seen as the major cause of environmental damage. However, from a systemic viewpoint, manufacturers who produce sustainable items also keep adding a new type of 'products' in the world. No matter how much they use sustainable materials or how well they design the products in a sustainable way, these products are still part of the market economy. Some manufacturers might have to produce them on a large scale in order to make revenue. Eventually, unsold products might end up as waste. In this sense, sustainable products are still unsustainable in the long run unless their customers fully consume them.

In the relationship among humans, objects (objects refer to manmade products in this context), and nature, objects have been manufactured based upon human needs. Nevertheless, they have been pointed out as the main culprit of environmental damage. In this relationship, objects can be thought of as victims because the environmental contamination has always been caused by humans.

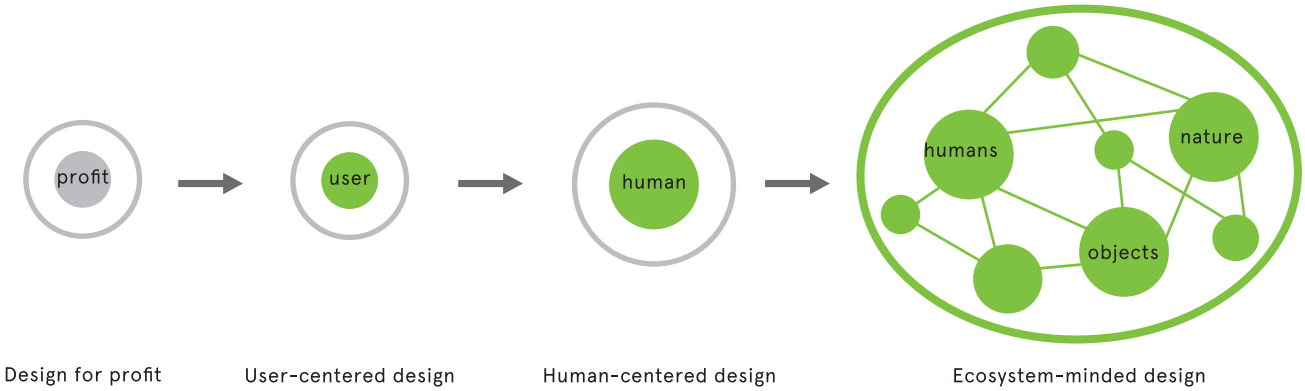
In the relationship among humans, objects, and nature, objects have been cited as a main cause of environmental damage despite the fact that they satisfy human needs.

Object as a stakeholder

If objects are victimised by humans, can we consider them as stakeholders? A stakeholder is defined as "anyone who is directly or indirectly affected by the actions of an organisation".[1] The concept of the stakeholder is entirely applicable for objects in terms of a product lifecycle because human actions largely affect them. The cycle is mostly determined by human's necessity, usage, and production cost. These factors lead the objects to harm the environment, which is another stakeholder in its own right. In turn, the damaged environment impacts humans again, leading to a vicious circle.

The concept of taking objects into account as 'beings' (just as humans) follows the lines of the eastern worldview in philosophy. Because western countries have led industrial revolution and economic development for a couple of centuries, the western worldview has been a standard lens through which the globe and the environment is seen. However, philosophers have pointed out the weakness of the western worldview in dealing with climate change. In the western worldview, humans

1 Polaine, A., Løvlie, L. & Reason, B. (2013) Service Design: From Insight to Implementation, 167.



A future design methodology might be an 'Ecosystem-minded Design'. None of the entities is positioned in the centre. Instead, all entities should be considered together in a design process.

are the dominant species who have the right to utilise natural resources at their own disposal. In contrast, the eastern worldview considers humans as individual organisms interconnected with others. It even regards non-living things as part of the ecosystem.[2] It is helpful to establish a more harmonious relationships not only between humans and nature, but also between humans and objects. John Thackara emphasised the importance of the ecological worldview: "The greatest challenge of our time is to foster widespread awareness of the hidden connections among living and non-living things."[3]

Application to design methodology

How can we apply the aforementioned concept to design practice? The answer might be through developing a design methodology beyond human-centred design. Until now, design has been used mostly to amplify revenue. Meanwhile, companies have pursued profit rather than taking care of their consumers. After all, 'user-centred design' has been developed to focus on a consumer rather than a producer. Before long, 'human-centred design' has emerged in order to consider all (human) stakeholders in a design process. It is true that humans are an essential element in design, nevertheless, the idea of putting something in the centre has revealed its limitation to deal with climate change. Since the earth is already in Anthropocene, designing the world based on human-centric approach might be even dangerous. Based on the idea, I'm proposing a next design methodology called 'Ecosystem-minded Design'. In this methodology, none of the entities is positioned in the centre. Instead all entities should be considered together in a design process. This method brings with it a humble attitude towards us as humans. If current models such as the circular economy and sharing economy are ways to prolong the 'used' product's lifetime, this proposed methodology is trying to intervene in the early stage of the product lifecycle to reduce unnecessary design activities and natural destruction before making 'new' products.

The advancement of service design tools

Furthermore, the concept of objects as a stakeholder can help to evolve service design in a comprehensive way. The existing service design tools take a variety of human experiences, whereas they often tend to overlook non-human stakeholders, such as the environment or tangible objects. How might we redesign the existing ones with a new design methodology?

We can take the example of a service blueprint. A typical service blueprint has multiple 'channels' under the section of 'user journey' along a vertical axis.

2 Ford, J. (2010) Worldviews and Climate Change: Harnessing Universal Motivators to Enable an Effective Response. Chapter 12, The Economic, Social and Political Elements of Climate Change, Part of the series Climate Change Management, 175-189. Retrieved May 2, 2016, from http://link.springer.com/chapter/10.1007%2F978-3-642-14776-0_12

3 Thackara, J. (2015) How to Thrive in the Next Economy.

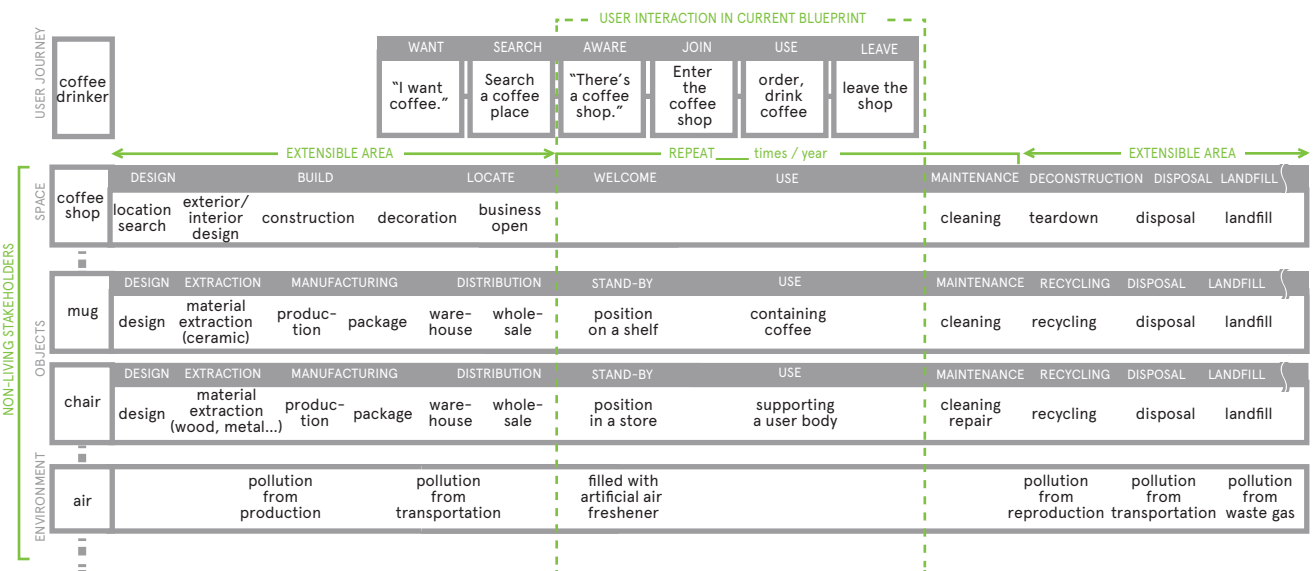
Usually, these channels represent marketing paths such as a space, a product, online, or mobile. They show various touchpoints through which users interact with a service. Borrowing the concept above, these channels are non-living stakeholders. The figure below illustrates an advanced service blueprint in the case of a coffee shop experience. A coffee shop and a mug have their positions in the service journey. They affect human stakeholders and are affected by them. Moreover, several elements of the natural environment, such as air, water, or soil can be other stakeholders. We can identify how many stakeholders besides humans are engaged in a service to provide a better experience for a user.

At the same time, the horizontal axis of the service blueprint can be extended by integration with a product lifecycle. A typical blueprint ranges from the stage of 'aware' to that of 'leave' in a user journey. In contrast, the new service blueprint illustrates the existence of non-living stakeholders in before-'aware' and after-'leave'. It comprises the birth through to the death of object stakeholders over time. For instance, a coffee drinker's journey in a coffee shop takes a couple of hours. On the other hand, a paper cup came through its own journey from design to 'serve coffee'. The journey before meeting a user requires a lot of energy and takes longer that the actual use of the paper cup. After the cup is disposed, decomposition takes even longer. Meanwhile, natural stakeholders are damaged by both human and non-human stakeholders at every stage. The horizontally-extended service blueprint makes visible the fact that each stakeholder has a different life journey in order to satisfy users, and that a single service that is designed for humans produces ecological footprints on many levels.

A service blueprint might be extended both vertically and horizontally with the concept of 'Ecosystem-minded Design'.

Further potential

The idea of regarding objects as a stakeholder might not be easy to start with. However, it has the potential to change our attitude to the things that we create, use, and dispose of. A service blueprint is only the beginning. Because the main idea has emerged through empathy for a product and a systemic perspective, I believe that service design can play a key role in taking the initiative in addressing climate change. It is important for designers to identify the consequence of design activities during a design process. With the help of the proposal, it might become a powerful communication tool to help us understand the environmental impact of our consumption patterns, and may be handy when negotiating decisions with client organisations.
For further details, visit www.nonlivingstakeholders.com



Not the Usual (Service Design) Suspects

Exploring how a team of enterprise architects discovered and apply service design in a large organisation

Ron Kersic is CTO at the Enterprise Architecture department of ING Domestic Bank Netherlands.

Dutch bank ING has been recognised recently for its innovative approach, both with its banking app, and for the radical internal transformation it underwent in 2015. Ron Kersic and his team of four colleagues represent one of the foci of innovation within the bank. Relative newcomers to service design, they've dived in enthusiastically, and are applying aspects of the discipline to their day-to-day work. What makes them unique - however - is their location within the bank. Ron's team are a mix of developers, interface designers and economists, sitting within the Enterprise Architecture group, and formally focussing on APIs and client-facing applications. Touchpoint Editor-in-Chief Jesse Grimes recently sat down with Ron to learn more about this instance of service design gaining a foothold in an unexpected part of an organisation.

Jesse Grimes: Perhaps more than any other sector, banking and financial services have seen the widespread application of service design. What specifically has triggered your team's interest in the field, and what are you doing to apply it within ING?

Ron Kersic: We started out as practitioners of the agile mindset, and specifically the Scrum framework. Scrum describes how to get from a Product Backlog, an ordered list of everything that might be needed in the product, to a valuable increment of that product, and how to get there repeatedly. It's really a nice framework. It does not, however, prescribe *how* to get to that Product Backlog and *how* to keep it in such a state that the resulting increments are not only feasible and viable but also desirable.

So we set out to find a framework to precisely do that and do that repeatedly. What we found was the Agile Inception

Deck. What this Deck gives you is a set of ten questions "you'd be crazy not to ask before starting your project" to help align and set expectations when taking on a new project. There are questions and exercise like 'why are we here', 'create a NOT list', 'meet the neighbours' and - our favourite - 'design the product box'. It's a great tool that really deserves more attention. What it does not give you is a structured and repeatable way of getting to the answers!

And that's where we stumbled on the Design Council's Double Diamond. We then realised that what we had been trying to do all along was moving from right to left across these diamonds; from Develop & Deliver to Define & Discover. This is the bridge between "doing the thing right" and "doing the right thing". From that moment on we have been using and promoting service design as a structured and repeatable approach to creating and managing truly valuable Product Backlogs. We're still doing that to this day.

What struck me most when hearing you and your team speak recently was that you're all coming from the IT and Enterprise Architecture area of ING, whereas service design typically is discovered and first applied in departments such as design or UX. Can you explain how that came about and how your roles impact your interpretation and application of service design?

Your experiences with Enterprise Architecture departments may vary, but our interpretation is that we should primarily provide context and guidance on aspects of both IT and business to all our stakeholders. In fact, the motto we adopted is "developing the environments, tools and processes that help our colleagues deliver superior service in a way that is proprietary to the brand." We got this quote from the *This Is Service Design Book*.

Now, how people use complex systems is changing; from a functional perspective to a more engaged, emotional relationship. There is a need for a way of working that recognises this shift. We are inspired by the 'conversational' capabilities of some service design tools, especially service blueprints. We do think it's a shame that their application often stops at prototyping. We attempt to bring continuity to service design practices by linking them with the agile software development practices.

In the context of the current dynamic times, it is especially crucial to have a clear plan to get rid of complexity and to articulate long-term goals. Uncertainty, certainly at a widespread scale, is a mind killer. We position Enterprise Architecture as a group that is actively helping ING be clear on the uncertainties that need confronting; getting rid of any 'autopilot' mentality. It's a position that is as unexpected as it is natural!

One aspect that we discovered just recently and that is really coming from our relative location within the company, is the issue of service design as a tool to help discover, define and refine the long-term goals of both Enterprise Architecture and the organisation at large. This is what Eric Roscam Abbing coined as "design shapes strategy" in his book and what also falls nicely in line with the "managing as designing" movement (if one could call it that).

ING also has a team of dedicated UX designers, sitting in a different part of the bank both physically and organisationally. Because they are directly involved in designing the tangible aspects of customers' experiences with the bank – such as the website and app – they naturally need to play a role in service design initiatives. How do you bridge that gap and have the strategic and orchestrational mandate that successful service design requires?

Is there a gap? We also have Customer Journey Experts and DevOps teams, all of whom practice human-centred design in one form or another. At the heart of our organisational model is a self-organising 'Squad', a multi-disciplinary team. This team, together with the designated architect, have the mandate to create meaningful value propositions. Our main task is to provide a shared, uniform context for all disciplines.

The bank earned national headlines 18 months ago when it was entirely re-organised around the so-called "Spotify model", with dedicated multidisciplinary groups created across the organisation, such as the 'Squads' you just mentioned. How has your team been affected by this, and what has it meant for the practice of service design and customer experience in general?

We have reorganized ourselves according to the Spotify 'Squads-and-Tribes' model. Multi-disciplinary 'Squads' are self-organising and manage their own Product Backlogs. This frees up time for Enterprise Architecture from being involved in day-to-day work on individual IT components, to thinking across components, teams and organisational boundaries. It's all quite natural.

So it sounds indeed like you're applying those strategic and orchestrational aspects of service design. Can you briefly share an example of some recent work you've done, where you've applied service design to an Enterprise Architecture challenge?

An important part of the bank going forward is building out a platform-based ecosystem; an Amazon-for-Banking if you will. Our CEO has articulated this quite a lot recently. It's quite obvious for Enterprise Architecture to come up with a framework for describing the technical aspects of platforms and the organisational traits of the ecosystems they support. On top of that, we are formulating a framework to express what it means to design for such an ecosystem and what impact this would have on our current (service-/UX-) design toolbox. This is in effect our interpretation of 'Diffuse Design' as put forward by Nicola Morelli and Amalia de Götzen, mixed up with some 'Experience Economy' and Fjord's 'Living Services'. This framework, aptly coined 'Living Design', we are now refining in the context of a large project (that has to remain anonymous for now, I'm afraid).

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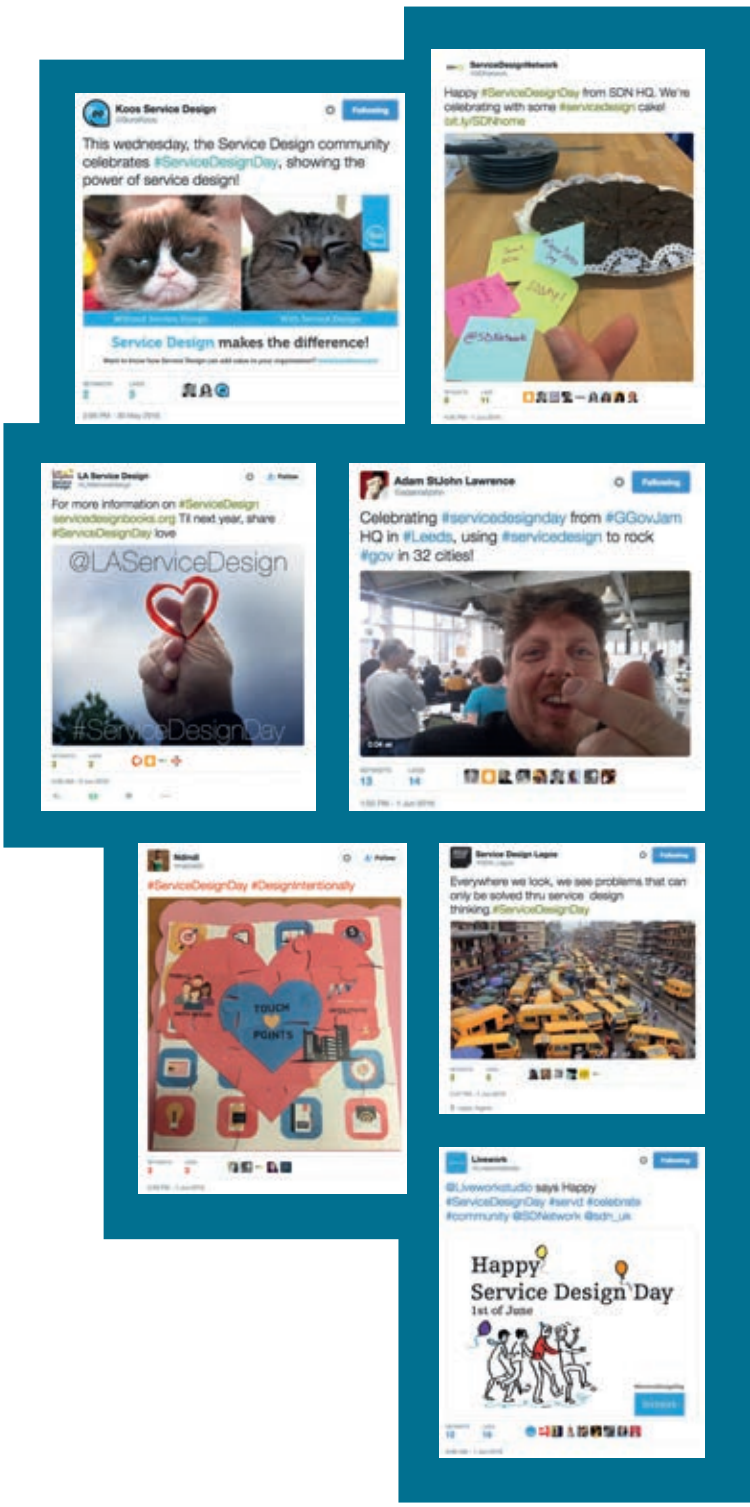
A Day Solely for Service Design

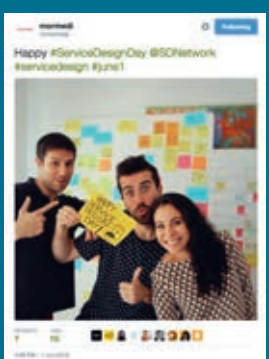
It usually takes a day – and sometimes less – to capture a feeling of belonging for something and to begin to love it. Within that day, the interest, attraction and value is ignited. As the SDN Team, we thought this spark was the one thing we were missing as service design enthusiasts. We came up with an innovative solution: A whole day of service design love – an international, 24-hour service design day! The day would kick off in East Asia and come to a close on the west coast of North America.



Of course the next logical question was: 'But which date?'. Although we recognised the choice of date would be significant, once we put a little thought into it, the choice was obvious. Service Design Day needed to reflect the discipline's young spirit and energy, and that could only happen on June 1st; the very first day of the youngest month ever!*

Naturally, the planning and organisation of the day would be approached with a service design mindset. Enter co-creation! We started off with a co-creation workshop which was held at the Köln International School of Design, involving 25 people from the field of service design as well as German and international

* The word 'June', originates from the Latin meaning of 'young'.



students. Many different ideas and questions arose as the expectations started to build!

The question was simple yet challenging: 'What is going to be the one thing that will bring together all sorts of people who share the same interest from all around the world – from different cultures and backgrounds?'

With the outcomes of the co-creation workshop and further idea generation/brainstorming, we created a survey which visualized seven different ideas for the day and solicited comments and votes from the SDN community. The community opted for both the 'love gesture' for service design as well as Service Design Day posters ideas, and visual developments and photo shoots got underway. We also started to work in collaboration with Adam Lawrence from the Global Service Jam and his team, brainstorming on how to connect the two different events under the big umbrella of service design and gather the voice for the global movement.

As the big day approached, the SDN headquarters was getting excited by all the creative #ServiceDesignDay posts that were popping up all over the world. That was the first moment that we were really excited to be the initiators of the first ever day dedicated to service design. And because the day itself crossed each and every time zone, it meant that we experienced Service Design Day over three consecutive days!

By its completion, the impact of Service Design Day was astonishing. It generated around four million impressions, reaching out to a total of 2,367,933 people with more than 3,000 different posts in social media – English, Portuguese and French being the top used languages. Of course, although the virtual nature of Service Design Day was inevitable, there were many different local and national events held to mark the day in cities such as London, Brazil, Tokyo, Curitiba, Amsterdam, Beijing, Taipei, St. Louis, Santiago and Istanbul.

The community once again proved their love and enthusiasm for service design. And as the SDN team, we are truly proud to be the ones to spark off this very unique global event. Cheers to everyone who made this day possible and bigger than we expected. Here's to a bigger and more vibrant Service Design Day next year!

Seran Sukan is an industrial designer with a background in design management and psychology. She was the Assistant Project Manager of Service Design Day 2016. Currently, she is an MDes Service Design Innovation student at the Ravensbourne College, London, UK.

Kaya Sohyun Kim was the Project Manager of SDDay 2016. She has a diverse professional experience in the fields of product design, service design and project management.

First SDN UK National Conference: a Success

Photo @mewroh

SDN UK CHAPTER

June 30th 2016 saw the first SDN UK National Conference take place in London, hosted by the SDN UK Chapter. It was an exciting opportunity to bring the SDN to the UK, where there is so much service design activity and application.

First off I'd like to thank everyone who was involved in its design and delivery. So the speakers first, SDN HQ in Cologne, our event partners in London – Four Communications, our wonderful volunteers, all the participants and my colleagues and co-designers Ruth Watson and Matylda Szmukier.

We'd decided on a fairly open theme for the conference – IMPACT – which we broke down into three parallel strands. Society Impact, Commercial Impact and Future Impact. Of course these raise really big questions but by leaving the theme fairly open to interpretation, the speakers were able, and did, provide us with a very broad range of provocations, cases and discussions.

We've had some wonderful feedback from many quarters, including:

"I had a great time [at the conference] and really enjoyed the day. It was excellent to meet like-minded people and listen to some really inspiring talks. I found it was a different level of quality compared to similar conferences that I've attended. It was really helpful from a professional and career development perspective..."

Chris Cope, Customer Journey Improvement Manager at British Gas

There were so many highlights as the quality of talks and conversations were so high, but it was clear that the questions raised after the results of the recent referendum on the UK's place in the EU gave many of the speakers, especially those in the Society Impact track, good reason to speak passionately and constructively. Carrie Bishop from FutureGov made a heroic plea to see how we, the service design community, could help to make change.

Alex Nisbett, Head of Design at Livework, SDN Management Team member and 'conference concierge' at the SDN UK conference.

'2016 Global Service Design & Innovation Forum' in Shenzhen, China

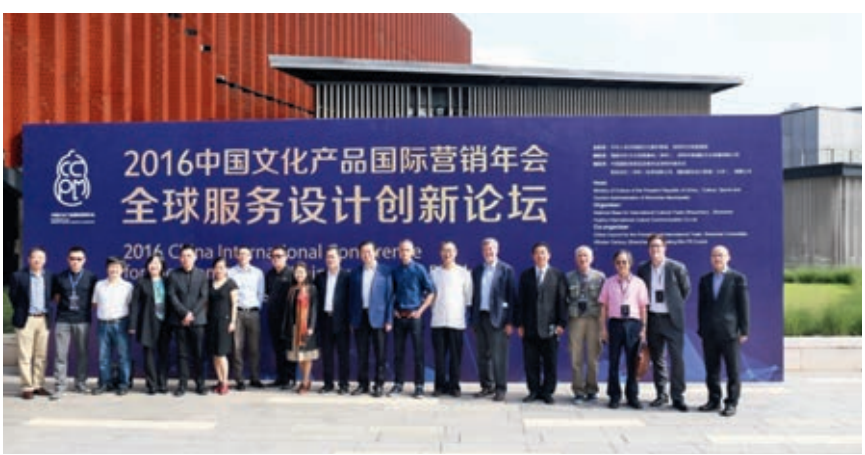
The '2016 Global Service Design & Innovation Forum' was held in Shenzhen, China on 15 May 2016. The SDN Beijing chapter was co-organiser, and convened 11 international leading experts as the keynote speakers to give their insights on the importance and potential for service design in China.

SDN Management Board member and Touchpoint Editor-in-Chief Jesse Grimes was invited to the forum to provide an introductory and international perspective on service design. Other speakers included Prof. Guosheng Wang from SDN Beijing, Prof. Richard Buchanan from Case Western Reserve University, Paul Thurston from PDR, Jason Sun from Continuum and Krung Ran Choi from Techno Design graduate school at Kookmin University in South Korea. Expert speakers from China were: Xiaobo Lu, Ning Liu, Guanzhong Liu, Dongliang Chen and Renke He.

The successful forum was considered as a watershed moment for service design in China, underscoring the importance of the discipline as the Chinese economy transitions towards services. The innovative aspects of service design offer new concepts, design methods and tools for tackling current problems, as well as creating new chances for Chinese industrial development.

Part of the larger China (Shenzhen) International Cultural Industry Fair (ICIF), the forum was strongly supported by the Bureau for External Cultural Relation and the Chinese Ministry of Culture, and attracted over 300 attendees from both industry and academia. The event triggered significant coverage in local media, with several full newspaper pages reporting positively on the event: "Service design – a new era is opening in China". Following the forum, SDN Beijing has launched a manifesto, seizing the opportunity to further promote the initiative to the Chinese design community.

Read more about the SDN Beijing Chapter and its activities at: www.service-design-network.org/chapters/beijing



Yingying Zhang, SDN Beijing Chapter, Director of Operation Team.

SDN BEIJING CHAPTER

Service Design Award 2016

The call for the 2016 edition of the Service Design Award was announced on February 1st this year, and closed during the past summer. This year, the Award received 100 submissions from across a broad range of small and global businesses, governments, agencies and academic institutions. We were especially excited to witness a big interest from the Middle East and Asia (specifically from India and the United Arab Emirates). This broadening of the interest in the Award reinforces its importance to the global service design community.

Responding to a growing interest amongst universities in the Service Design Award, we have also launched a Student Award this year. Student submissions were welcomed, and benefitted from a reduced entry price.

The majority of submissions from students fell into the Non-profit/Public category (45%), whereas more than half of professional entries were in the Commercial category (51%).

Among the 100 submissions, we are proud to announce that 13 professional projects and 5 student projects were shortlisted. All the finalists have been invited to join the SDN Global Conference in Amsterdam in October, where a poster exhibition showcasing their entries will be in place. Please check the Award website for the further information: www.service-design-award.com

Student shortlist:
Non-profit / public sector

— *In Their Shoes*
Liz LeBlanc, Oslo School of Architecture and Design, Master's degree

— *Innovating in Cancer Care*
Bingjie Qiu, Savannah College of Art and Design, Master's degree

— *Leaving Care Service: Re-designing interactions when young people leave care*
Gayle Rice, The Glasgow School of Art, Ph.D.

— *On The Same Page*
LeBlanc, Bogen, Tveit, Jensen Oslo School of Architecture and Design, Master's degree

Commercial Project

— *Circular Opendesk*
Andrea Fischer, Mariana Pedrosa, Royal College of Art, Master's degree

COMPANY
Hellon

CATEGORY
Non-profit / public sector

PROJECT
Performance and Development Discussion Model

CLIENT
City of Helsinki

The City of Helsinki is the largest employer in Finland. With almost 40 000 employees, it counts as many as the European Union. The Human Resource (HR) division of the City of Helsinki approached Hellon in the Fall of 2015. They had identified that the traditional way of conducting employee's development discussions was severely outdated and they wanted to utilise service design and user-centric techniques to solve this problem. They were looking to build a completely new process and toolset for the performance and development discussions between managers and employees across various departments in the city.

Professional shortlist

COMPANY
Transformator Design Group AB

CATEGORY
Non-profit / public sector

PROJECT
Greenhouses – Prototyping for Change

CLIENT
The Employment Agency of Sweden

Arbetsförmedlingen is the Employment Agency of Sweden, a governmental organisation with the mission to maintain and improve the labor market. At the time, the organisation had 15,000 employees, 300 local offices and more than 27 million customer interactions annually. For several years, Arbetsförmedlingen was struggling with declining trust among customers and employees. The objective of the Greenhouse project that started in 2014 was to create a new way of working, where both customers and front-line staff were put in charge of the final development of services. In this way the services could be made more relevant, generating better customer experiences and in the end strengthen trust and employee engagement.

COMPANY
InWithForward

CATEGORY
Non-profit / public sector

PROJECT
Kudoz: A Learning Platform with and for People with Cognitive Disabilities

CLIENT
posAbilities, Simon Fraser Society for Community Living, and Burnaby Association for Community Inclusion

Kudoz is the product of two years of embedded co-design and prototyping. Three disability service providers, a government funder, and a social design agency joined forces to answer the question, “How do we reduce social isolation amongst adults living with cognitive disabilities?”. Adults with cognitive disabilities were not just isolated from other people, they were isolated from novelty and learning. Kudoz has been designed to enable lifelong learning, reduce stigma, and shift social services from operating as centralised institutions to becoming decentralised platforms. Realising this required new kinds of practices, policies, and procurement.

COMPANY
Doberman

CATEGORY
Non-profit / public sector

PROJECT
Radical Change

CLIENT
SKL, Swedish Association of Local Authorities and Regions

With a dramatic social change and growing societal complexity, Swedish local governments face tremendous challenges which no longer can be met by traditional methods. Instead, radical approaches are called for to support innovation and meeting these demands. Together with SKL and the Swedish Association of Local Authorities and Regions, Doberman formed ‘Radical Change’, a service innovation and education program aimed at establishing service design methodology in Swedish local governments. All of Sweden’s 290 local governments were invited, and ten project teams from ten local governments were selected as pilots. In total, around 60 people participated in the program.

Professional shortlist

COMPANY
Brand Manual

CATEGORY
Commercial

PROJECT
Apollo – Reinventing the Bookstore

CLIENT
Apollo

Apollo was a bookstore. Videoplanet rented films. Filmipood sold movie DVDs and music CDs. All three were conventional bricks and mortar stores that were finding it very hard to keep up with the adoption rate of digital devices and digital content consumption. Over the course of several years, the project reinvented what types of content people consume, and how they consume it. The project resulted in a 200% increase in registered customers and a 300% increase in interaction frequency. A new service concept was designed to unify the customer experience bringing three customer needs together into one physical space: Shop, Food and Cinema.

COMPANY
Deutsche Telekom

CATEGORY
Commercial

PROJECT
Design-Driven Transformation

CLIENT
Deutsche Telekom

Deutsche Telekom is one of the world's leading integrated tele-communications companies. In order to continue to be successful, we are already evolving from a traditional telephone company into an entirely new kind of 'service company'. Our strategic goal on this journey is to be a leader in terms of customer perception, service and network quality, and by delivering reliable, easy-to-use products and services. Our aspiration is to provide outstanding experiences to our customers. This project was about how Deutsche Telekom's HR lab drives the cultural transformation of the group by utilizing service design practices.

COMPANY
Yellow Window

CATEGORY
Commercial

PROJECT
Rural Mobility 2.0

CLIENT
Westhoekoverleg, Fietsberaad, VVSG, Agentschap innoveren & ondernemen, Design Vlaanderen, De Lijn

Mobility poverty is a phenomenon shared by many rural areas world-wide, and is a partial contributor to general poverty, exclusion and the societal inequality at large. In Belgium, mobility poverty has manifested itself in the most rural area of Flanders: the Westhoek. This project set out to test service design techniques on the systemic level, and to find solutions for mobility in this rural region. The project led to a new vision on rural mobility: regional-level policy providing local-level services. The village hub is our concrete, local result. It acts as a mobility and service beacon, bringing back lost services for rural residents.

Professional shortlist

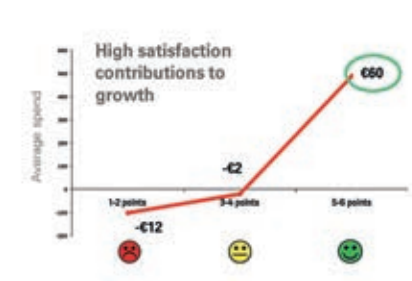
COMPANY
Philips Design

CATEGORY
Commercial

PROJECT
eIAC / Intensive Ambulatory Carem

CLIENT
Philips, Banner Health

One of the biggest challenges for healthcare organisations is to deliver care to patients with multiple chronic conditions. In addition to being the most challenging population to manage, they also are the costliest. While they make up only 5% of patients, they account for up to 50% of all healthcare spending. Focusing on the most complex and highest cost patients, the eIAC program (Intensive Ambulatory Care) is designed to support chronically ill patients to manage their conditions at home. This creation of a cohesive system of care will help to reduce hospital admissions while providing the highest level of care to patients with complex, and multiple chronic conditions.



COMPANY
Livework

CATEGORY
Commercial

PROJECT
Extreme Customer Orientation in Insurance

CLIENT
Gjensidige

Insurance companies are not generally regarded with much affection, yet Norwegian insurer Gjensidige has some of the most satisfied customers in the country — regardless of industry. Livework has worked with Gjensidige since 2007 in a long-term strategic partnership, supporting them on challenges ranging from self-service strategy to training and designing CRM interfaces for call centre staff. With the help of service design, Gjensidige jumped from 77th to 11th place in Norway's customer satisfaction rankings in just four years. This success can be credited to 'extreme customer orientation', a radical transformation of the entire organisation, involving staff from every level and department.

COMPANY
Aryaú Design

CATEGORY
Commercial

PROJECT
Far Beyond Medicine

CLIENT
MAM Nuclear Medicine and Genetics

The challenge for Aryaú Design was to create a new identity for a nuclear medicine clinic that performs diagnostic imaging through the administration of radiotracers. Using service design tools, we gathered data and concluded that the clinic already met good standards of medical and operational quality as it served patients. But it became clear that failing to address patient anxiety about the presence (or possibility) of a serious illness was negatively affecting the entire process. We transformed a traditional nuclear medicine clinic into a pleasant place by creating the concept of 'Warming Welcome'. This solution created a noticeable decrease in anxiety amongst both patients and staff, and led to positive changes in both medical and organisational measures.

Professional shortlist

COMPANY
Futurice GmbH

CATEGORY
Methodology

PROJECT
IoT Service Kit

CLIENT
Futurice GmbH

The IoT Service Kit is one of the pioneer service design methods for the Internet of Things. It is a co-creative tool for exploring user-centric interactive scenarios. By letting the user experience drive the process of merging physical and digital realities, it brings about successful digital services! The IoT Service Kit enables teams to find a common way of speaking about IoT. It supports service designers in tackling challenges stemming from the abstract nature of this highly technological field. The IoT Service Kit enhances the creation of new services in the realm of IoT, shortening incubation time, facilitating communication between designers and engineers and improving team dynamics.

COMPANY
Knight Moves

CATEGORY
Methodology

PROJECT
Kingdom

CLIENT
Knight Moves

Kingdom is a playful but incredibly powerful card game to define service strategies and boost engagement in workshops. Our goal was to develop a game that would increase trust between participants and help them get to better design results in less time. The card game is not specifically aimed at a certain sector, but we speak out to fellow facilitators and designers in our communications about the game. We always wanted the method to be as flexible as possible, so we tailored it to work with teams both big and small. We tested it thoroughly with people from different professional roles in government, corporates and startups.

COMPANY
Thick

CATEGORY
Methodology

PROJECT
Accessibility

CLIENT
City Of Melbourne

Thick were approached by the City of Melbourne to help them better understand the experience of people with sensory disabilities as they traverse Melbourne's central business district. City "walkthroughs" with deaf, blind and deafblind citizens allowed our team to build empathy with the participants as they travel in the city centre. We undertook participatory design research that focused on how to make the urban environment more accessible for deaf, blind and deafblind citizens. New initiatives have been developed to improve accessibility within the city in line with the findings of the report.

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SDN members are entitled to a free printed copy of each new issue of Touchpoint (postage cost not included).

In addition, SDN members receive a 50% discount on back issues (Touchpoint Vol. 1 to Touchpoint Vol. 6).

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www.service-design-network.org

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Personal Profile

Create your own profile and establish yourself within the SDN community! With your personal profile on our website you will be visible to a global community of potential clients, peers and partners.

Community Knowledge

SDN encourages you to share your thoughts and insights with the service design community. Self publish articles, projects and opinion pieces via our website in the Community Knowledge section.

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Case Study Library

Discover our growing resource of real case studies – from different industries, the public sector as well as social innovation projects.

Photo: Fernando Galdino

About the Service Design Network

The Service Design Network is the global centre for recognising and promoting excellence in the field of service design. Through national and international events, online and print publications, and coordination with academic institutions, the network connects multiple disciplines within agencies, business, and government to strengthen the impact of service design both in the public and private sector.

SDN SERVICE DESIGN NETWORK

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