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# **Designing a service experience: An storytelling game of service design**

Master's Thesis  
Espoo, May 26, 2016  
Supervisor: Professor Matti Vartiainen, Aalto University  
Instructor: Marita Sorsamäki

# Abstract of master's thesis



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Feelings, experiences and interpretations are part of people behaviour. The nature to send out signals that express humans emotions is inherent instinct. Service Design and Brand Storytelling will be explored as a mixture of methods and practical experiences with the intention for people to relate with their emotions and behaviours. Exploring the intangibles of experience creation align with the Brand values. The user will play an active role in the story of their own experiences. Digital transformation is perceived as an advantage to co-create ideas and develop and empathic connection between the users, the organization and the designers. Between the tangible and the intangible. Service design and Brand values are capable of reaching a wider audience, when different methods for designing experiences are combined, the result of this practise is IDEA CARDS a smooth directed focused ideation process. A Coherent storytelling that can be developed into a Minimal Viable Product. Offers the possibility to iterate, evaluate and compress ideas into stores and journey that help to understand the users, the context and the brand – the business.

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*Keywords; Service Design, Brand experience, storytelling, User experience, Minimal viable product, Organization, Location & Context, Design process, Card methods.*



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## WHAT?

This study discuss about the possibilities of using service design as an effective tool to run co-creation workshops with the goal to transform storytelling in business.

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# Foreword

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Emotions, experiences and interpretations make people tell stories. Brand experience represent the ideal tale which people can relate to and allow them to become any characters in their life story. Creating a service experience means to listen carefully, to observe the worlds with toddler eyes and look forward to create a human connection both to understand the people and the context – the business.

# Acknowledgement

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# 1. INTRODUCTION

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## 1.1. BACKGROUND OF THE STUDY

**T**he design industry is full of talented people, some with a practical background and others with a theoretical, academic background or both. Conceptual design has been described as the art of seeing the design situation in multiple ways or 'seeing as'. Designers are used to performing this little dance around a problem, taking stabs at it from different sides (Woodside, et al., 2008). However, methodologies are the bases for understanding and the frames that help to create context in the ocean of questions that surround any project. A methodology implies the provision of solutions so, as a result it offers the theoretical solid foundation for understanding which method, set of methods, or “best practices” can be relevant to a specific case. This study aims to explore design practices and brand storytelling whilst hoping to find different ideas and patterns in both disciplines that help to create more concrete ideation workshops. The different insights gathered from storytelling and service design might well help to identify business opportunities. Strategy is a common word in different professions. As I see it, it seeks to identify and plan for a successful business. A design director at the design agency Design Sojourn describes strategic design as a process that takes a holistic and multi-disciplinary approach to bring about design solutions.

Gathering knowledge on customer needs, business, technologies, brand identity and so on moulds a holistic structure that connects all of the aspects in which the business is involved. But strategy

sometimes cannot identify well enough the best ideas in order to develop successful plans that a company needs in order to reach its goal. Usually strategies need to be broad enough to achieve the best result. For example, identifying design methodologies that follow the chronological story of a service can help to identify user relationship with the service, which in consequence could explain the relation with the strategy of the company. It helps to raise questions such as: Are both parties interested in the same things? Are companies correctly communicating the message of the product or service in such a way that the user agrees with the brand?

What else is the user saying that can be translated into a new service that increases or brings new profits to the company? Such questions can help to develop a specific advance that can be approached with customised methodologies that could offer better understanding of the problem and help to create a better solution.

## 1.2. DESIGNING AND TESTING A GAME

One of the main designer roles is to act as a translator of user emotions and experiences, and to enhance the communication between the user and the brand. The aim of this study is to design a brand storytelling game for a digital service. In addition, the aim is to create service design practices as a bridge between an end user and an organisation in order to produce better services and products.

Design agencies are usually hired to build specific services. This study looks into how to facilitate a two-way communication and integrate different fields of design in such a design process. The outcome of this study will be an initiative to develop a tool for creating digital services. The tool combines elements of brand storytelling with a card game design. The purpose of the tool is to increase a holistic understanding of communication in service design and workshops, its channels, technology and users. Rather than creating a digital strategy on how to penetrate the market or improve the relationships with its users, this study focuses on building better services. For example, by refreshing a web service from an existing product, by adding a mobile channel, which aims to keep in contact with service or product users, or creating a new app. This approach of building blocks of separate services does not really execute an adequate design strategy. Strategy brings coherence in each product or service on its own, but more importantly, it creates a bigger jigsaw puzzle of all the existing services. Thus, when focusing human attention on a contextualized ideation method could provide a systematic

approach that helps to propose more successful services. (Glynn & Woodside, 2009)

Brands are composed by tangible elements such as; the elements of the brand identity, the logo, the slogan, the colours, the values, etc. However, without an abstract element such as the history behind those elements the product might seem to lack essential pieces that can enhance the impact of the whole story. For examples famous brand such as Nike, McDonald's, Nokia, FedEx and others have elements that makes them identifiable in their visual and emotional elements as in their stories an association. The mix of several elements that work together to differentiate the brand and their products is an essential part of the customer experience. (Holt, 2003).

This study recognises different fields of design as the foundation and support for the idea behind 'Idea cards', a game designed for digital service creation and inspired by brand storytelling and service design methodologies. The core of this study is the ideation of the concept, the iteration of the idea and the testing of Idea cards as a service design and brand storytelling game.

## FIRSTLY

Storytelling as the narrative sets a foundation of telling, creating and sharing a coherent story which penetrates through the lifecycle of a product. Narrative is and has always been a powerful tool for communication. During the present century it has evolved and become shorter and more concrete in its essence. Still the elements that make a successful story remain the same. The necessity of active and conscious use of narration in the design process is focused upon in this study. Moreover, when the digital industry is a combination of different actors such as design, business and technology, a story which makes sense and is understandable, becomes indispensable.

## SECONDLY

Branding is an extensive topic, which provides a fruitful research field in business and marketing. However, there are occasions where the brand can operate on a different level from the one understood in the traditional research and concept area. For example, in this study the discussion will focus on the connection between the user and brand. Potentially series of successful elements can be identified, which can build a digital strategy to succeed in a crowded market of products. If the brand story is well established and penetrates the design (or services), people (or users) will be able to anticipate and imagine future products of the brand.



The brand has a responsibility to keep an innovative approach and yet remain a statement itself through time.

## THIRDLY

Card methodologies as a service design methodology. IDEO design, for example, has been a pioneer in design research methods-In this study the author will explore the set of cards (IDEO CARDS) that composed a deck that compiles the most common design methodologies. The cards offer a comfortable approach to those who are not familiar with the design process: an analogue form of a paper in a size that is easy to manipulate and creates a connection between people and information. Nevertheless, the idea of reproducing this concept as an app that can reach more people, is also a possibility to explore in the near future. The app that IDEO offers at the moment is a summary of methods, unfortunately it seems that it doesn't reach a broader audience from other fields of work but design. Thus, in the authors opinion, it can improve in the connection between the final user and the person who has accessed the app and it maintains a generic year long approach to methodologies of design. (IDEO 2003).

A

To facilitate idea generation by guiding the participants into a real business context. In this particular case in the digital experience context.

B

To create content and ideas to help the participants to build a story related to the brand and the user.

C

To provide a visual and tactile aid that facilitates the ideation and the creation of the story. To help people to stand in someone else's shoes.

## 1.3 STRUCTURE OF THE STUDY

This study focuses on a combination of a conceptual and practical approach into design studies and the practice of design as a profession. Brand storytelling was chosen since the author foresees the necessity to bring simplification to design practices, specially to service design approaches. Brand storytelling then is used as the backbone that helps the service idea creation. An story about the design process and how different methodologies can be explained

and used with a beginning, a middle and an end. Storytelling is commonly used in other profession such as communication, marketing and advertising. There is room for experimenting with a different combination of strategic approaches for handling different projects. Design projects are always related to creativity and solving, enhancing or creating solutions that can improve people's experiences and aim to increase people's wellbeing. The humanistic and user centre approach plays an important role in the practice of design, ergo, in the structure and development of this thesis content.

Firstly, in the study the reader will find a series of explanations on why this topic is interesting and has aroused the curiosity of the author. The background study opens up the thesis by explaining the whys, where's and how of this study. Similarly, in the same chapter it is possible to find the idea for designing and testing a service design methodology that transformed into a game that seeks to offer a tangible solution for digital experiences.

The second chapter will guide the reader into a deeper understanding of theories that complement each other in the creation of the conceptual design ideas. This chapter is divided into four main theories that interrelate with each other; Service design, Storytelling, Game and Simulations, and Creative tools. Each part in chapter two focuses on the exploration of the strengths and benefits of each field when applied to the creation of digital experiences.

The theoretical background is composed firstly of the explanation of what service design is and how some chosen experts refer to it and explains the use of this field in the design world. Secondly, the storytelling chapter goes deeply into how to create a story structure and the experiences that can be told about a service, a character and so on. It seeks to explain what the combination of storytelling and brand experience would be, and shows how to explain verbally and visually the experiences of the user in relationship with the context and the product. The narrative and the opportunities that exist to develop a story represent a series of opportunities that the author explores in the second chapter. In this same chapter Game and Simulations, explores the design of cards as a method of service design, the validity of this approach, the effectiveness of their use and the thought behind them, and finally some examples of such use.

Card methods are mentioned in order to encourage readers of this study to deepen their knowledge outside this study. The creative tools in the second chapter offer an overview of service design methods that help outline the project journey, help the reader understand the rationale of the author behind the concept design for the creation of Idea cards and the manner in which the card game was developed and the main ideas used in the development

and implementation of cards. Finally, this chapter explains the outline of the study including its time-frame and constraints.

The third chapter of this study will focus on the design methods and research approach that the author has used to back up the information in this paper. The research question, the data collection and the testing approach represent the empirical data collected in order to analyse the author's ideas.

In the fourth chapter the design implementation describes the use of Idea cards in practice, as a service design game. For the creation of the cards there was a set of prior research in the market which the author used as well as drawing a framework to organise the project into a linear process. The chapter expands on the implementation and the explanation of the context of the project as well as the situations and scenarios where the game was tested. Finally, this chapter offers a closing note to the reader on how the ideas created with the game can be funnelled and become part of a minimal viable project that can become a commercial project.

In chapter five the findings of this study are shown from both a conceptual and practical perspective, since there is value in making this division given the nature of the project that started as a conceptual methodology of design and evolved into a practical approach. The last chapter is reserved for conclusions, discussions and further research ideas and questions that were encountered during the course of this study. The author hopes that the reader enjoys this endeavour to merge concepts in the pursuit of the solution of human challenges.

# THEORETICAL BACKGROUND

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The topics and field of studies highlight some definitions that are the important in this study. The definitions are written in the most practical language possible, given that this paper focuses on the practical approach and use of a design tool rather than an academic or philosophical approach. The theoretical background in this study shows the related work of different research papers that have aimed to document different techniques and methodologies in the study of design as a practical approach to affect positively in the practical world of digital design. The topics; Service Design, Storytelling, Brand storytelling and games and simulation are relevant in the practice of design. The author of the study is familiar with some methodologies more than others in the field of service design and product design, yet all the information is relevant to shape the idea behind the Idea cards method of design, presented later in this paper. The related papers describe distinctive concepts that work both independently and in combination with one or more other concepts when taken within the expertise of the design methods and applied in a multidisciplinary way.

## 2.1 SERVICE DESIGN

Service design is the capability to create value for the customer. Focusing on the outermost



layer of user-centric design, service design sees the value of solving the big picture of a problem. Immaterial and material, tangible and intangible in the broad spectra that service design approaches. In fact, it challenges the creativity of a designer and engages the user in ubiquitous everyday design.

If well service design is nowadays used broadly in business and design services, the academic context seems sometimes far removed from commercial practice. Erlhoff and Marshall (2008, p. 355) among others describes service design as “the functionality and form of services from the perspective of clients. It aims to ensure that service interfaces are useful, usable, and desirable from the client’s point of view and effective, efficient and distinctive from the supplier’s point of view. Service designers help to visualize and formulate solutions to problems. Observation, interpretation requirement collection and behavioural patterns can help to transform possible future services ideas into products. Service design practices can be useful to create description that are ambiguous for people that are not intimately related with business practice. Ergo, reason, service design could benefit greatly from using the structure of narrative and perhaps a basic coherent story time line.

The versatility that service design offers in the field of design in practice is explorative since it immerses itself in the real world to generate and evaluate solutions to different challenges. The factors that surround the design problem are different fields of study, which means that there is no universal approach to a problem. Service design enables creativity in problem solving through design methods and concepts.

***Importance of service design as a practical concept.*** Essential parts of Service design focuses on finding the experience of the real world and transforms this experience into ideas that can become features of a tangible product or intangible yet emotional and engagement experience. In this study, the ideal state of mind for the facilitator of the Idea cards will be understanding of service design concepts as the basis for understanding the design problem through the experience of others. This is the basic solid knowledge that offers a causal relationship between participants, a facilitator and the backstage preparations that make the co-creation succeed.

Being a purely user-oriented method, the approach of service design in this thesis offers the re-establishment of the end user of the product as the main subject to evaluate its relationship with the brand and the experiences that trigger the relationship with each other. Bill Moggridge in Moritz (2005) explains this concept in a broad, yet practical way: “Design for experiences that reach people through many different touch points and that happen over

time”(Moritz, 2005, p. 46). Another definition of service design is provided by Stickdorn and Frischhut (2012) which emphasizes visualization of the service system and processes in order to cope with its complexity and functionality, as well as a client focused approach in the service design.

A common driver that triggers the use of service design is the wish to make a difference between two identical products produced by different companies. The question how one of the products could be more successful and create more revenues and user engagement has triggered the need to go through the customer service map and understand the parts that compose the path of the service.

In the first steps of an organization creating a brand, it is important to create awareness and give “life” and meaning to the product or service. A brand is much more than the visualization of the mission and vision of the company, even more than the function of the product. As many would say, the brand is just the tip of the iceberg. Brand identity and values can be considered in some cases as the backbone that unifies the whole company with a more user friendly approach. Brand experience is then in a way where the user lives and interacts with the brand. It is possible to assume then there is connection between brand and service design and that the brand is perceived through the user journey of the product or the experience of the service. A brand is present in most of the touch points of a user experience. The stakeholders involved in the service tend to have disconnected points that can affect negatively the consumer of the brand. (Salimäki & Karjalainen 2016). Same as a customer experience in a service can have a negative impact in the next purchase process of a product. (Kujala et al. 2011).

According to Kujala et al. (2011) user experience stands that the process of enhancing user satisfaction by improving the usability, accessibility, and pleasure provided in the interaction between the user and the product. When a designer understands the needs of a client and all requirements of the user, the designer then builds a bridge that can allow both the user and the company to meet in the middle. In other words, the author believes that good design comes from a fruitful negotiation through which both parties feel like winners. Emotions are an essential element of humans, some deep core characteristics that have to be considered when designing a service. Emotional connection with an object or a service can evolve into a successful user experience, which in consequences may engage the user in a long term relationship with the brand. The European standard norm explains (DIS, I., 2009. 9241-210: 2010) When a person can distinguish something and as a consequence has a response, this consequence, the use or anticipation of an action to consider; create an experience.

## 2.2 STORYTELLING

In this study, storytelling represents the tone of voice and logical order that the ideation process could use. The concept of a narrative specially in chronological order and the organization of facts into a set of rational components can enhance the work of a designer. Storytelling is viewed as the backbone that helps ideas to be expanded and taken forward. In addition, it helps in the materialization of ideas that can be transformed into design concepts.

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Storytelling is also the main instrument in the development of the design process of this study. It is, in a nutshell, the precise plan of action that contains drawings, characters, process, context in a time line that helps to explain a problem from most possible angles. Frazel (2014) describes storytelling in the digital world as the process that blends the media and helps to clarify the written or spoken word. In digital storytelling, it is possible to encompass different topics and exploit opportunities for different media applications. It is also possible to combine narrative content with video, images, audio, presentations, user cases and so on.

Storytelling is important in this study. It has several functions:

**A**

To create and help the designer collaborate with the client to either understand or create their own story. In the case of this thesis study, the brand represents the path whereby the story shall be told or understood.

**B**

It is an active process, not a passive one. It enhances the present analysis and introduces solutions for some possible future scenarios.

**C**

To create bridges. It helps to explain the whys behind the actions of the consumer as well as the reasoning behind the development of the service from the client's perspective. It creates a relationship of communication between the parties that enables them to embrace a positive relationship

**D**

When used visually and verbally, storytelling has the potential to motivate and engage people

in a complex project.

**E**

Storytelling can engage the audience and the client verbally, visually, kinesthetically (when involving someone's body to represent emotions), with music, by personal experiences or by other experiences

Communication in any service is vital to make business thrive in the interaction between the user and the product or service. Storytelling is helping in the ability to transmit a coherent message that links the use and functionality of a product and the feelings and emotions of the user. Fog et al. (2005, p.451) notes "As human beings stories have always formed a crucial part of our ongoing evolution. And in a Western market economy that is increasingly driven by our emotions and our pursuit of "the good life", our need for them seems to get stronger and stronger. It is no coincidence therefore, that an ancient tradition like storytelling should appear in a new form, brand building." The story told by the final user creates an emotional relationship between the product, the company and the user.

## 2.2.1 STRUCTURE OF STORYTELLING

Storytelling in this thesis will focus on four elements that are used as the basic components to create charismatic stories. These stories work together with the purpose of enhancing the ideas and the information from the service design workshops. In the process of the construction of Idea cards, storytelling was thought out to transmit the message, the characters and the plot strategy to unfold complex ideas. Each of them with a specific purpose mentioned as an example next.

***The message:*** Communicating messages that are clear and reflect in a positive way the relationship between the user and the product.

***The conflict:*** This is the desire and driving force that makes the story interesting. Reasons why something needs to be addressed or changed. This especially is a part of how we are related as humans, how we all have emotions and have moments in life that trigger change or actions.



**The characters:** Who is the actor of the story, where is the focus, the people that work in the company, the values and mission or the set of expertise. Is the purpose solely to create benefit for the world like the hero in the fairy tale that helps a princess in trouble? The character forms the role model of the story by creating the person that represents the goal of the company. A person can also be the product or service that is there to offer help and support to the user.

**The plot:** The flow of the story must be catching, simple and equally understandable for all from 7 to 77 years old, same as the user-flow in any application, web page or digital service. The sequence of events that occur may or may not be in a chronological order depending on the strategy at the time of telling the story and choosing the best structure. Nevertheless, the plot has a frame to make it more user friendly and understandable.

## 2.2.2 STORYTELLING AND EXPERIENCES

Stories inspire people to take action. Products and brands play an important role in the story, sometimes as main characters or in the periphery of the story. A myth is a traditional story about heroes, often explaining the origins of a natural phenomenon or aspects of human behaviour. The myth of rebellion builds from the outlaw archetype and reflects the motto of life and desire of most humans. Consumers often use products and services as props or anthropomorphic identities to enact story productions that reflect archetypal myths. (Holt et al. 2004).

Storytelling of such enactments includes conversations between consumers and brands on both unconscious and conscious levels of thinking (Holbrook 2003). Humans are drawn to stories since they help to make rational sense of ideas, emotions and feelings that come through experiences. In this paper the author wants to draw the participants attention to create their own histories from their experiences and from the rest of the users of the product. It means to take a human stand prior designing something that will affect someone else life and immediate a human experience.

Different consumer behaviour authors like Adaval (1997), Chong (2010), Hirschman (1986), Holt and Thompson (2004), Padgett and Allen (1997) and Woodside et al., (2008) support the above and write that when people think in narrative method rather than argumentatively or paradigmatically. Enhance people's to follow sequences of coherent information promptly; rather than pieces that are not connected to each other logically and time structured.

Conscious reasoning in making a rational decision doesn't appear in the logical construct by default. There is always a back-up story that shape those ideas and constructs. Hence, experience touch points can be the magic of storytelling that tends to unite the world allowing a more natural subdivision between people. (Woodside 2010, p. 100). This identification between different people's mind-sets offers an angle with distinctive elements that enable the brand and the consumer to tell the story of the brand as each person's experience. It is also a way to make a difference in the emotional value that represents a consumer. For example, Kluth (2006) explains that Weblogs are individuals' own stories of their lived experiences, beliefs, and attitudes that often include pictures (photo blogs) and video (vlogs). Weblogs have expanded exponentially in the first decade of the 21st century—from less than 1,000 in 2000 to 30 million plus in 2007. Emotions reach millions of people and increase brand awareness, customer loyalty and empower profitable strategies. Experiences provide understanding of the consumer unique story; the Internet has provided a way of catharsis people and at the same time stablish and stronger relationship with the experience. Digital experiences nowadays have a higher interest in the experience and connection with the user.

### 2.2.3 STORIES AND TIMELINES

Humans can perceive more information with small pieces elaborated in a time sequence. Likewise, pieces of information can be stored in and retrieved from memory as episodic, small pieces at a time. When stories include provoking events; like experiences, evaluations, and synopses of person-to-person and person-and-brand relationships. (Woodside et al., 2008, p. 42). When narrative explain a series of facts and clues is useful to remain the explanations concrete and time linear. Humans live in a world of continuous events. Nevertheless, the contexts, service and objects affect permanently those experiences that construct stories. Perceived through the senses, a brand initially can be experienced via the human senses; visioning, hearing, tasting, smelling and touching. In order to please the senses and reach consumers, brands have traditionally been approached in the market through the media such as printing, radio or podcast, magazines, apps, mail and so on. The compilation of information that combines experience into a deeper level of connection usually has positive or negative outcomes. According to Holt (2003) watching, retrieving, and telling stories enables an individual to experience one or more archetypical myths i.e. a simple and primary form, or an original pattern in the human mind. "They are with us from birth and are as natural and embedded in us as our own DNA" (Woodside, 2010, p. 43).

## 2.2.4 STORYTELLING AND THE BRAND VALUES

Brands can affect people's experiences, and their narratives can be transformed in stories. A brand represents alignment to its users' experiences, ethics and values. The technologies that are constantly evolving at the present time ensure that a brand walks hand in hand with the user in the most ubiquitous way. Living entities are not intrusive and they become relevant for the user with a valuable exchangeable transaction of information between the user and the product.

Obtaining understanding of where a brand stands at present in relation to consumer storytelling can explain why anybody will care about sharing stories. Schindler & Holbrook say that telling stories is inherently pleasurable to the authors; such storytelling allows authors to be both protagonist and audience and to vent anger or report bliss about events and outcomes over and over again, and to enjoy the nostalgia of reliving earlier experiences. Holbrook (2003), Schindler (2003) and Woodside (2008) explain that to some extent consciously and unconsciously, storytelling permits the teller to experience an archetypal fulfilment; the plot line in the story told provides evidence that the storyteller-as-protagonist represents a regular guy/gal, lover, jester, creator, ruler, rebel, sage, hero, outlaw, magician, or some other archetypal primal form. Brand values in the same style, forge the user to follow 'something' that aligns with their human individual nature or at least with the perfect 'me' or the correct set of rules that form a pure and unquestionable concept of beauty, order, flow and so on. The word archetype, "original pattern from which copies are made", first entered into English usage in the 1540s (Dictionary 2010). It is possible to observe then, that the concept is not either new, or unused in other fields of study. In this specific case, is valid to notice that there is no need to make all the user be the same or act the same or even want the same product, since the remarkable advantage of digital service design is that the user is always in control of the way they live their own experiences.

## 2.2.5 THE USER AND THE STORY

Consumer storytelling explores how to create strong brand positioning where humans are the primary focus and the active storytellers of their experiences. By making sense of his or her experiences, a person can understand and give meaning to the series of events that once have been lived through. This self-conscious analysis deepens the understanding of the different actors that were present in the story - products, people, context and so on, and gives a mindful

relevance to the brands that were parts of a person's experience. This experience most likely will trigger a revision and be shared with others. Schank (1995) proposes that people think mostly in terms of stories. People see the worlds in sequences of moments, in other words in stories. Things and sentences that they have already understood and connect with a logical moment. New events or problems are understood by reference to old previously understood stories and explained to others by the use of stories". People often experience positive reward when those stories appeal to others. Holt and Thompson (2004) explain that experiences must be recorded continuously, either by personal experiences or by the consumer subculture. Thus, the structure of a word-of-mouth (WOM) communication is an important indicator of whether the message is a story. It is important to note that a story's structure includes two main elements: chronology and causality Delgado and Escalas, (2004, p. 186-193). Chronology refers to the space-time location. A past, present and future defines the evolution of the story. The development of a story matches better with classical drama than with vignettes or lectures (Romero et al. 2004, p. 12). A chronological order of elements is not a new way to tackle business offerings. Also, Stern (1994, p. 605) provides thorough descriptions of drama and lecture communications relevant for crafting advertising strategies. Causality is the relationship that can be found in the element of the narration e.g., actors including persons, products, and brands.

Brands are active elements that are in constant relationship with people. People are then bound in a relationship that triggers both positive or negative reactions in most cases to a series of events. Consumer psychology and psychoanalytic research on brands as anthropomorphic identities, archetypes and icons Woodside et al. (2008) also mention above in this text for further notice, show a consumer storytelling theory. For example, a consumer and brand may be bound in a connection by an automatic and uninformed spark. For example, by a memory from the past, like a brand used from the consumer's mother. The consumer-brand relationship has defined archetypes. Emotions and experiences are not necessarily dependent on the individual.

## 2.2.6 BRAND & THE CUSTOMER JOURNEY

Service design is widely used to understand the relationship of the consumer with a product or service in a time constraint. By focusing primarily on mapping the path of the consumer in his/her relationship with a product or service, the designer can get a consumer to identify with a brand if there is coherence in the message that the brand is communicating. At the same time the product, the consumer and the brand create a story with a beginning, a middle and an end. Formulated in the event from the past and the present and present high hopes

for a pending future. When people communicate their own story of the experience, the brand is correctly allocated in the desired context that aligns with the brand strategy. Coherence between the user of the service and the brand story can enhance the message that an organization wants to convey. By identifying the weak leads or links in the existing offering the development and strategic design of a digital offering can save both time and money for the client. Also, by creating a connection between the user's identity and the user's emotional and practical behaviour, service tools such as customer journey, ecosystem mapping, a day in the life of... and so on can offer an experimental process for branding in order to transform users into active assets that enhance a brand experience. Brand storytelling can help user experience designers to elaborate a design digital offering that emotionally connects with the users and creates a stronger relationship between the brand values and the digital offering.

## 2.2.7 NARRATIVE AND OPPORTUNITIES TO TELL A STORY

Smith and Kelly Smith et al. offer a framework that defines the types of narratives that can be used in a chronological order of ideas. The term narrative by Smith & Wintrob (2013, p. 37) refers to impulses, accomplishment, challenges, and transformation. As a brand-building tool, a narrative structure provides a framework in which multiple layers can co-exist, thus translating ideas in a chronicle formula. The compilation of stories that work to make sense of each other is called a brand story anthology. The difference in types of stories is for example, a brand can allow managers to tell several stories in different ways at different times. This looseness is empowering to the brand, interesting and engaging for consumers. (Smith & Wintrob 2013, p.38)

**I** First: The old tales represent a strange message that can be told in a meaningful way, from one generation to the next, from one family member to another and from one's own experiences.

*“A historical overview is necessarily grounded in the past. Corporate heritage brands embrace three timeframes; the past, the present and the future... a brand's distinctive, and historical, traits have been invested with meaning and value that afford benefits to brand communities of today and tomorrow just as in previous decades or centuries. As such, the brand's traditions have a salience for the present: value is still being invested in the brand as well as extracted from it. Heritage brands are distinct in that they are about both history and history in the making.” (Urde et al. 2007, p.7)*

## II

Second: When contemporary stories are used, in most cases the purpose is to highlight the qualities of the brand and the product. (For example, lifting real time stories through media indicates the qualities of the brand in relationship with the product.) Innovative technologies, processes and uses of the brand will create a valuable link to the experience of the consumer and the brand values. When an organization builds a community that shares the experiences and uses of a product or services, people can share their passion, interest and issues related to the brand. A community can use social media to share those experiences, and, thanks to the reach of the internet, more people can share and create stories that promote a brand, a product or a service. A example of community contemporary engagement of a brand is Taylor Guitars, when continuously extends into the fan of the brand, and creates integration through community workshops at local guitar retailers, a great magazine dispatched free to Taylor guitar owners, online discussions, and more (Smith & Wintrob 2013, p.39). Constant and careful tailored engagement can enhance more than the technical aspects of their guitars. It can help improving the unique characteristics of each line, innovating beyond acoustic guitars into electric and classical models as well as components and electronics and telling their loyal customers about it, which can trigger customer return, customer satisfaction and trust of the company. By staying in constant contact with its most passionate fans, those who already own a Taylor guitar, the brand arms each user with the lexicon needed to sell Taylor guitars. In effect, these collections of contemporary stories create hundreds of Taylor Guitar that evangelize and gospel of the brand all over the media, the family, their friends, colleagues and so on. A brand marketing campaign that triggers that kind of effect alone will be far more expensive than investing in the well-being of the user.

Another example of brand engagement through stories is the use of a heritage. The brand Louis Vuitton is constantly building the identity of the brand via a mix of interactive communication. A luxury brand it is important the constant update into the brand image, nevertheless, one cutting-edge digital strategy called a digital journey that the brand proposed in 2010 describes Louis Vuitton campaign as an emotional experience, a process of self-discovery. the defining value of Louis Vuitton for more than 150 years is to be established itself as one of the world's leading fashion, but a brand that does not forget its history and heritage.

## III

Third: Folklore stories and traditions are important for many people, and when these traditions are passed on to a new generation and to a wide number of people, it becomes an element of a culture or sub-culture. When people actively communicate their beliefs, the myths of the brand, and the uniqueness of the experience around the product they and others can identify with and to some extent be proud of using that brand. These active members could be called evangelisers of the brand. TOMS is a brand that can offer all the characteristics



mentioned above. The use of the brand and marketing systems empowers the customers to be active users of the product. TOMS website has a community wall that encourages fans to “Share your pics! Write your TOMS story!” TOMS flags that fans pompously display to identify themselves as part of the community makes a groups of likeminded individuals that seems to be connected by the brand values. (Smith & Wintrob 2013, p.40).

## IV

Fourth: Vision stories, foreseeing the future for consumers is important for a brand in order to prepare the next steps of the brand strategy. An important factor of visionary stories is to identify with the consumer not just in the present usage of the brand. There is a need to comprehend that people evolve and transform constantly. Time is a race that humans at the moment haven't won. Luxurious watches tend to stay in the hearts and minds of consumers, but with the new boom of smart watches, it is possible to think that people will at some point abandon traditional watches. However, watchmakers are not entirely worried about it. On the contrary, they have a visionary strategy that grows the brand as non-intrusive and all time reliable. Nevertheless, watch companies are constantly innovating in different ways. Ways that may as well help to predict the future hand to hand with consumer preferences Montblanc's watch factory uses modern technologies, but the life cycle of the products hopes to be durable and all time appreciated. When a brand is just fashionable tends to be obsolete fast. Montblanc strategy for example is not to focus on the watch body itself but rather on offering an option to the consumer, an option where things are meant to last over time and still be cool and fashionable.

Different products can emerge nevertheless, an e-Strap from the same company consists of a stainless steel display attached via a leather strap and designed to be on the backside of the wrist when the watch is on the front. A two-line touchscreen displays e-mails when they arrive. Once this intelligent piece of technology is connected to a smartphone, the device can select songs and jump through songs. When users can set different targets and feel in controls of their daily actions, a product can become an extension of the consumer life style. (Gretler 2015).

Digital ecosystems, Web Pages, applications, the Internet, digital interactive services and so on should tell the same story, should in theory and practice be connected to each other in all stages. The digital world is evolving and becoming more intelligent; for this reason, brands should and could make the most out of it.

## 2.3 GAMES & SIMULATIONS

Using games and simulations examines this paper's academic variable that helps to explore the

rationale behind the practical approach of design methods for example; In the process of writing the author learned about the major role that games take in the production of knowledge. For this reason, teaching and the sharing of knowledge in the academy have been broadly examined in this topic. The structure gained through looking at the work of other authors in this part of the study, has helped this author to understand the definitions and differences between case studies, simulations and games. Games as such are very flexible and exploratory ways to access different types of information. At the same time games and simulations facilitate multiple ways to find solutions and use them in the manner that best suits the participants. Ellington (2000) see games as having the power of flexibility, particularly as a vehicle for developing key skills and competences. (Ellington, Henry 1998).

The definition of game hasn't changed much since it was first put forward in the 1960s) and it has remained the most accepted throughout time. 'Any contest (Play) among adversaries (players) operating under constraints (rules) for an objective (Winning, victory or pay off)'. Abt (1968). Therefore, to qualify as a 'game', an exercise must have two basic characteristics, a competition of some sort, and rules that constraints how the players have to operate. (Ellington 2012).

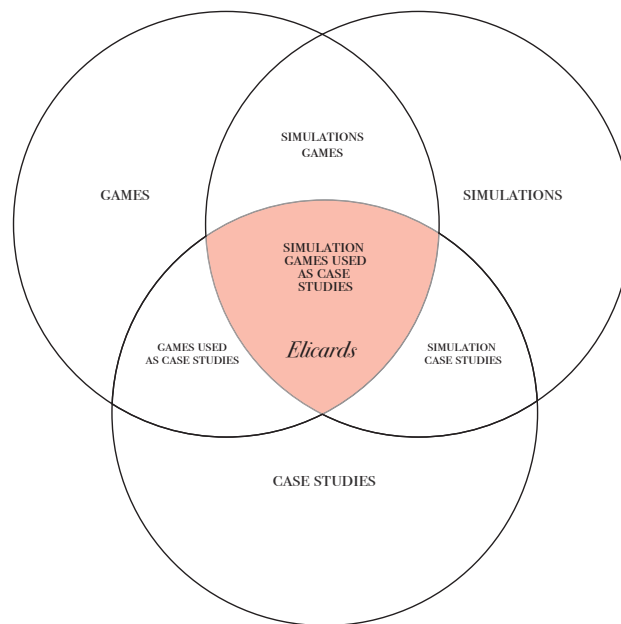


Figure # 01: Games, Simulations and Case studies, Adapted from Ellington et al. (1982) in (Severn & Saunders 1999 p, 15)

Simulations can be the representation of some objective or action that can resemble a real situation. A good characteristic of a simulation is that generally the exercise must represent something tangible, and close close to the reality. Also is important that a simulation relates with the time limitations. (Ellington, Henry 1998, p. 2).

Case study is a deep examination of real exercises that usually emphasises the benefit of the situation. Percival (1980) explains the term of case study as ‘an in-depth examination of a real-life or simulated situation carried out specially to illustrate an specific set of characteristics. The depth of the knowledge exposed helps to illustrate a particularity. In the early 1970s it was recognized that games, simulations and case studies are closely inter-related. The Venn diagram in (Figure#01) shows the relationship that this definitions can have. Seven types of exercises within the three main categories: games, simulation and case studies can be observed. (Ellington 2012) defines and classifies these different kinds of exercises.

1. ‘Pure’ games. Exercises that have two essential characteristics: Competition and rules. For example: football, scrabble, bridge and poker.
2. ‘Pure’ simulations. Exercises that are ongoing representations of real situations, but are not games or case studies i.e. computer simulations such as flight simulation games and ‘virtual reality’ situations.
3. ‘Pure’ case studies. Exercises that have in-depth study and illustrate detailed characteristics e.g. medical case studies.
4. Simulation/Games. A combination of both exercises, but does not include case studies e.g. Monopoly and Chess.
5. Games used as case studies. A combination of both exercises, that does not include simulations e.g. a gambling game such as craps that can be used for studies in probability theory.
6. Simulated case studies. A combination of both simulation and case studies, but it does not include games. For example, virtual-reality tours (as in architectural design) in which the parameters can be varied.
7. Simulation Games used as Case studies. These exercises have all the characteristics and the

essential features of each of the exercises e.g. StarPower, a well-known simulation of social class conflict that was developed at the Western Behavioural Science Institute in California in the late 1960s.

The idea of “Idea cards” is based in the description of simulation games, that can be used as case studies. The exercise of the ideation cards seeks to illustrate the main characteristics of the project and the main benefits as a case study would. However, by its use of the characteristics of simulations such as basing the configuration of the cards as close as possible to reality, the business ecosystem is used to explore the proportions around the problem. Different service design methods offers a close relationship with the environment and the user facilitating the analysis of the different characteristics that reside with the user, the location and the benefit.

The Seven classification mentioned before are known as a Functional ordering. This classification unfolds into a Format classification which helps to clarify in which way the exercises can be used. Figure #2 is inspired by the classification made by Ellington (2001) However, some issues have been omitted by the author given the technological development in the last years. For example, the internet and other mobile services have become present in the last 15 years. For this reason, the figure add a distinction between manual exercises as those that do not involve a computer, mobiles or other electronic device, and electronic devices or systems which act as the primary medium to run an exercise.

Manual exercises specially those that uses sheets or cards can be seen differently. Card games involve for example the use of special material, in this specific case a special deck or pack. In this study the evolution of a game that follows this specification will be expanded in the following upcoming pages. Board games usually are played with special settings. Idea cards, though, was from the very beginning to be developed as a manual exercise, one of the main reasons for which was the fact that a physical experience could help to better explain an abstract experience than a purely digital representation. It was thought that once there a possible physical object to represent something in the human imagination, the possibility to modify it was closer to actual reality and the tangible than just an imaginary possibility would be. (Ellington, Henry 1998)

v

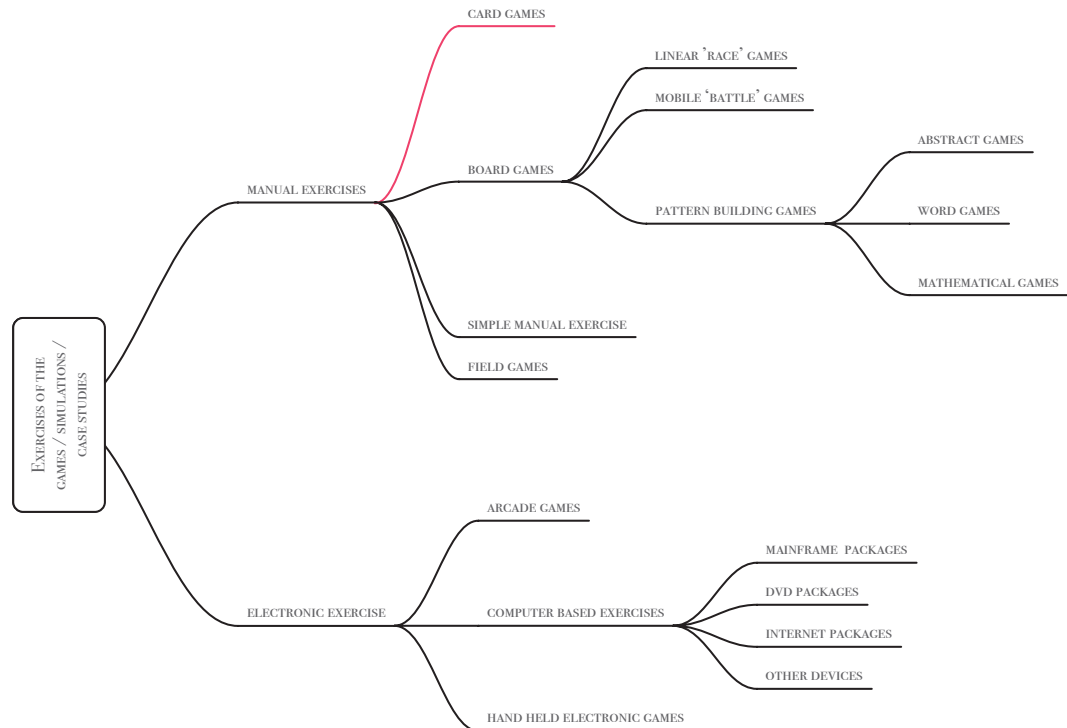


Figure # 02: Hierarchical classification of games, Adaptation of the figure simulation and case studies (Severn & Saunders 1999 p.17)

### 2.3.1 CARD METHODS AS GAMES

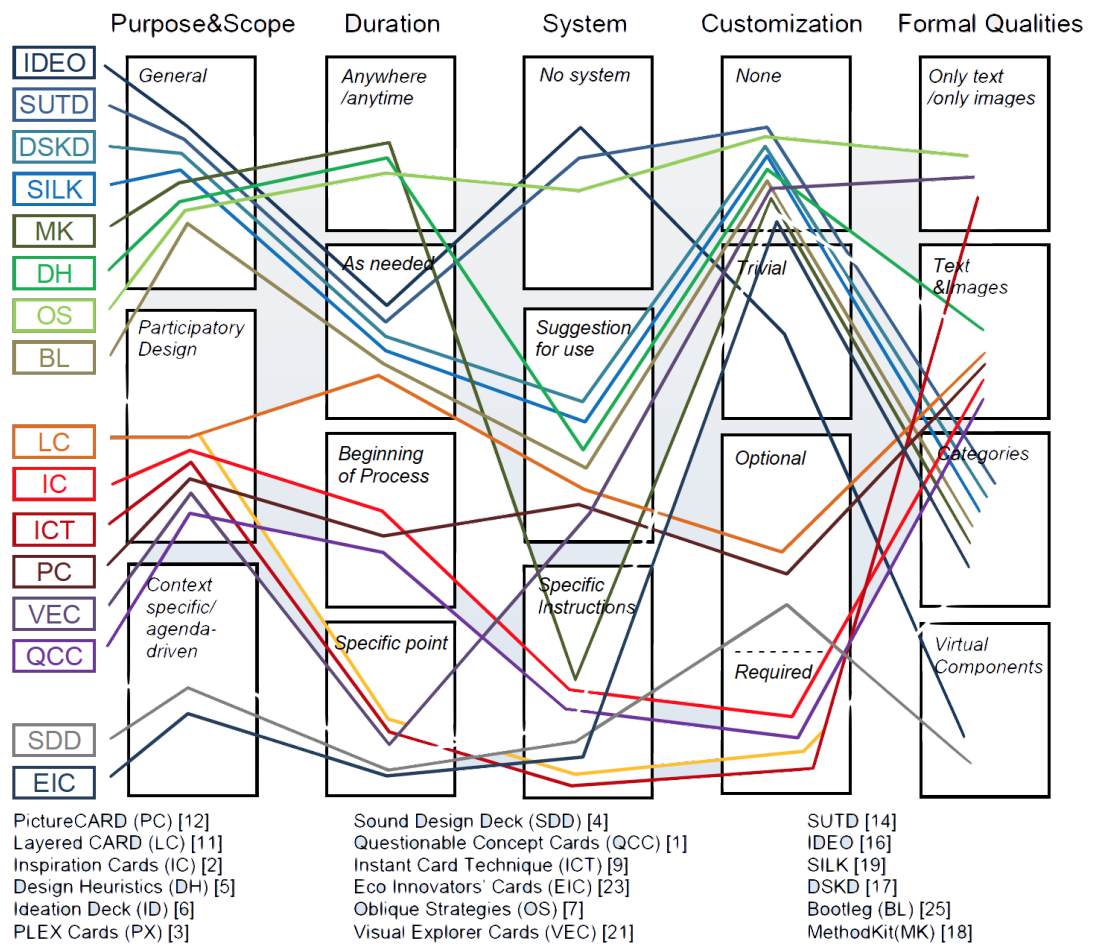
There are many exercises that include cards as a design method. In the figure #3 a wide range of card methods considered five distinctive topics. Each with the intention of creating an analysis of different characteristics that can define the main use of the card methods. In the same figure there is a clear structure in the design process where eighteen card-based game methods which were mapped according to the purpose and scope of use, duration of use, methodology, customization and formal/material classifications. (Woelfel & Merritt 2013).

The cards methods consider aspects such us: 1) Purpose and Scope, 2) Duration of use and placement in the design process 3) System methodology of use, 4) Customization and 5) Formal qualities. Some challenges are observed when the users take different points of view. For example, when the cards exercise varies from little to no guidance at all at the moment of

use. All in all, participatory design helps in the development of sensitivity and empathy for the context, and engages designers and users in the process. (Woelfel & Merritt 2013, p. 479-486).

Clear examples can be found of specific context/agenda-driven concepts in the figure # 3. These include cards focused on a particular context or design agenda such as the Sound Design Deck which facilitates sound design in games with a collection of design patterns, which focus on designing for sustainability. The creators of this design card have introduced the cards specifically into the workspace with specifications on how to use them and move them around, thus facilitating idea generation and empowering all the persons involved in design co-creation. At the same time, they keep track of the design workload. (Alves & Roque 2011).

Figure # 03: Classification of method cards, (Wölfel and Merritt 2013)



Designers are free to choose between several different methods for idea generation. Method cards is one of them, in which the design process essentially works as a tool to achieve the desired final work. The impact of the work depends on the need to apply this or another method, either in idea generation or in information structure for a website for example. Christopher (1999) started wondering; why games and or simulations can have positive results in human computer interaction. One of the author's conclusions is that the 'attitude' of initiating a question and describing a set of characteristics can help people to broaden the thinking spectrum. The attitude of the designer helps to produce more ideas in directed in certain direction. Therefore, the role of the facilitator complements a design workshops for example, as someone that makes a comfortable environment for people to produce ideas. Hopefully similar to Sun Tzu's vision of good leadership 'When all is done, the people must say ~ we did this ourselves~'(Giles 1910).

Learning potential can be created and provide comfort and active engagement among participants. As experts, the facilitators integrate personal learning moments into the larger whole of the participant's life. Humans have an ingrained belief in the value of improvement thus an ideation process that contains improvement goals triggers emotions in the participants. Finally, 'Empathy' is an added value in the design process and must be in the design result. It is, as Merriam Webster says, 'the feeling that you understand and share another person's experiences and emotions: the ability to share someone else's feelings (Empathy. (n.d.). (Merriam-Webster 2012)

### 2.3.2 EXAMPLES OF CARDS METHODS

The user cases mentioned in this chapter were studied with the purpose of obtaining guidance on design tools that have successfully worked with physical tools. Even though there are many tools in the market, the ones mentioned in this chapter were chosen for their popularity and their affinity to this paper.

### IDEO CARD METHOD

The industry of design forever will remember how IDEO changed the game. Industrial design, visual design, service design and so on came to the fore in a loud yet successful way to evangelize the world preaching design as the new strategy to be more attractive and under-



standing of the customer. Tim Brown and his successful legacy Design thinking opened up the opportunity for people who were not involved in design before to turn toward a new set of innovative opportunities. (Brown 2008).

*Figure # 04: IDEO Card deck methodology, (IDEO 2014) .*



Several methodologies have been born in Brown house IDEO. One of the most interesting ones for this study is the Method card. It is relevant for this study since it offers an example of the use of gamifications to facilitate design outcomes that support business values. “IDEO Method Cards is a collection of 51 cards representing diverse ways that design teams can understand the people they are designing for. They are used to make a number of different methods accessible to all members of a design team, to explain how and when the methods are best used, and to demonstrate how they have been applied to real design projects.” (IDEO 2003). Methods can be easily understood by those who are familiar with being given guidance and being led toward the path of acquiring new knowledge. Therefore, when IDEO decided to provide a visual representation of what these design methods can accomplish, it helps both the facilitator of the design process and the client to understand what could be the best starting point to design and develop a project.

The collection of 51 cards represents different types of methods that can be used to further research and analyse a product/service that a company X is interested in developing. The cards are separated into 4 groups: learn, look, ask and try. In general, sorting elements in groups helps people to create mental models of the situation or project that is presented. Likewise, IDEO creates four categories that offer the possibility to separate the cards into their desired use. IDEO has focused on creating the tool of tools to help designers and business people to understand the different approaches that can be taken to explore different business ideas. However, IDEO cards are a generic tool that lacks the unique background research that each business needs. When a service needs to be at the forefront of users' minds and dear to their hearts, uniqueness is a fundamental aspect in the solution as in this study which is specifically related to an original digital service.

## THE BRAND DECK

Scott Thomas, former design lead for the 2008 Obama campaign and founder of Chicago design and technology studio Simple Scott is behind the idea of The Brand Deck, a simple card game that can help you define your brand's personality. The brand deck is an example of a company that bases its design merely on a humanistic approach. If the idea of considering the recognition and understanding of a brand's values is valid, one must consider the idea that the company wants to communicate those values. When the brand deck asks: "Who are you?" it makes the user get involved as an active member of the brand and the business. It forces one to remember how one person can become an active optimiser and even an evangeliser of a brand. However, it is a very straightforward approach. It lacks the connection with the end result and does not include the client in the co-creation of the final result.

The brand deck has presented for this study a source of inspiration and testing material with people. It has provided an active understanding of how, in this era of digitalisation, an analogue set of cards can become an active tool that engages people and extends the attention span that is shortening with the advent of digital media content. When people co-create an idea, in this case who they are as a brand., it creates at the same time a meaning to the words put on the table and an extra sense of responsibility to participate consciously. When people relate personally to the content of a project, they tend to become more attached and more likely will be active participants in the creation of the content. This activation of the client allows the creative team to focus solely on the design exercise rather than looping in a non organic brief of business cases.



*Figure # 05: The Brand deck card game (Brand deck 2014).*

Important to understand the perception of knowledge of oneself, the experiences of humans on the earth, their emotions and the actions that can be triggered. The brand kit method wonders about each person's emotions and their relation with the product or service and the context. For this matter these cards have been used with the determination of understanding the thought behind the process and the idea that can trigger an action. For example, in the election campaign of President Barack Obama, the advertising campaign director of his first election campaign chose to work with these cards as part of the strategy of gaining knowledge and creating brand storytelling. The main purpose was clear and conscious; how can many identify with one person? Efficient social media campaigns can be inspired in the human behaviours, rather than focus on just the technology.(Rutledge 2013).

## THE METHODKIT

The MethodKit are analogue card-based tools, designed to help people to develop ideas, get an overview and work together by planning, prioritising and disillusioning the ideas and the different angles of the project.

SwedishDesign.org mentions that “MethodKit is created specially to help designers, creators and thinkers streamline a project or pitch a proposal with its easy to use flash cards offering new ways of thinking or analysing your creative process.” The MethodKit is based on the desire of creating structure and has been able to create ideas that can be applied to the specific solution that is needed.

This method is one of the newest methods of design that have been used in different projects in the Nordic countries in different areas of service design. This study analyses how the MethodKit has managed to generalise different sectors of service design to provide a set of generic cards that can be used to provide solutions for different services. In this method it is possible to observe different classifications for different services. 1).Services for apps, 2). Services for web design.



TREND

**BEACONS**


SMALL WIRELESS SENSORS THAT ADDS DIGITAL EXPERIENCE TO A LOCATION OR OBJECT



TREND

**DRONES**

A PILOTLESS AIRCRAFT OPERATED BY REMOTE CONTROL



TREND

**CONNECTED ISOLATION**

PHYSICAL CONVERSATIONS BECAME DIGITAL CONNECTIVENESS



TREND

**YOUTH MAKER MOVEMENTS**

YOUNGSTERS LEARN CODING & 3D PRINTING (KIDS HACK DAY)



TREND

**DIGITAL DETOX**

CONNECTED PEOPLE SWITCH TECHNOLOGY OFF TEMPORARY



TREND

**MODULAR**

ADAPTABLE MODULES & BUILDING BLOCKS (PHONEBLOKS, BAUX, LEGO)



TREND

**CUSTOMIZATION**

CONFIGURABLE PRODUCTS FOR DIFFERENT USER NEEDS



TREND

**YOUTH MAKER MOVEMENT**

YOUNGSTERS LEARN CODING & 3D PRINTING (KIDS HACK)



TREND

**CONNOISSEUR**

KNOWLEDGE ABOUT THE FINE ARTS, CUISINES & TASTEFULNESS

Figure # 06: The method kit (Methodkit 2015)

## OTHER EXPERIENCES

The author has used the previous methods mentioned above. In conclusion it is possible to understand that using different methods of design and tools helps to facilitate the flow and the order of a workshop for example. Another important finding is that by elaborating one to three questions prior to the use of the cards methods helps the designers to find accurate information and not to lose ideas in the euphoria of the moment. Elaborating the problem is half of the answer, therefore by being able to extend the explanation of the problem or question or opportunity that is in one's best interest to resolve, it is possible to find a set of concrete results. When the cards are used, it is important to have as clear as possible all the rules of the game, otherwise time will be lost looking for instructions.

The mindset of the players shall be the correct one. Hungry people, hurry people, the mindset of the players must be the correct one. Hungry people, hurried people, hyper busy people will not find the interaction fruitful and the facilitator will only get short, quick answers. The location and the timing help to set a comfortable ambience that improves the answers and the results in the use of these methods. People feel bias towards design. Most people feel shy and less empowered to produce results and use sentences like: 'I am sorry, but I am not a designer' and 'I am not sure if I know how I can help...', 'I don't know how to draw...', 'I am not sure how to explain...' 'I don't know if others feel the same way...' 'I am not sure if I know how to use this product/app/service...', 'I think it is my fault...' That is what they say when first approached. It is then very important for the person who is explaining the game that everybody's opinion counts and that there is no level required to participate.

## 2.4 CREATIVE TOOLS

The aim of this part of the study is to explain the mental approach of the author and how the idea of Idea cards developed into a toolbox of service design methods for the purpose of creating a digital brand storytelling that facilitates the development of better products and services. Concepts in brand storytelling are applied to the practical world and to user experiences. Concrete guidelines inferred from background research are elements that help companies to utilize service design in practice. Brand storytelling is used in this study as a practical design strategy that seeks to leverage the connection between the user and the organisation. Storytelling explores experiences of humans and their relationship with the brand and the technology.

### 2.4.1 PROJECT JOURNEY

The project is divided into 4 process stages. The first: the brief and the last, development. This final stage will not be exploring in these theses since the implementation of Idea cards as a service design method is explored in the Project and the Workshop. However, it is important to mention the Brief as the opening of the process, where the designer gets to know the project. At this stage of the journey it is important to hope to understand what kind of client the designer is working with, the kind of project, the budget and so on.

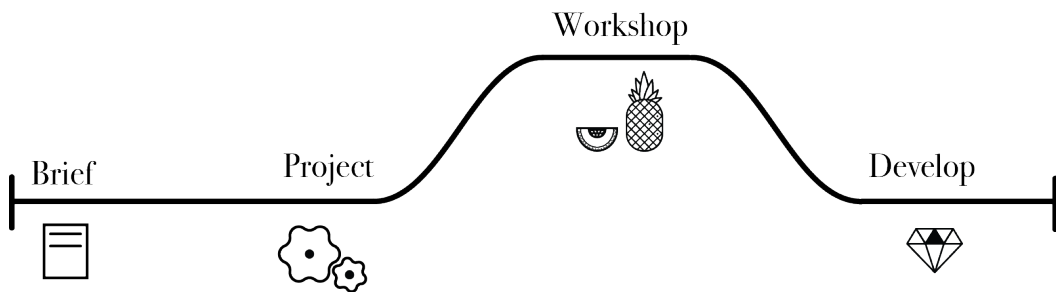


Figure # 03: The project journey (Timeline).

The brief of a project should always be as robust and specific as possible. It should identify the type of problem the project wants to solve. For example, if the nature of the project is structured and linear, the designer focus is primarily on the development of a solution. But if the problem is wicked and like a roller-coaster of questions, the designer must first consider a creative approach to the articulation of the problem. The project starts its development after the brief. The process of the project represents the methods that the author considers valuable to develop in order to create the best material possible to run the workshop. For this Study Idea cards has been made the focal point in the search for the most accurate minimal viable product possible. The service design methods have been chosen to act as a backbone to structure the card method called in this study Idea cards.

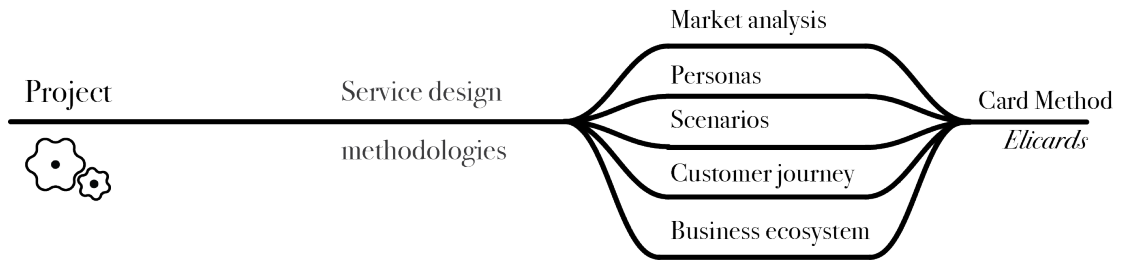


Figure # 04: The project journey (project).

The workshop acted as the centre of the process in this project since it provides a cross – disciplinary team that combines as many disciplines as possible. In this case study, two companies join forces in the process to develop the ideation process. Different professions enriched the process since CEO’s, marketing, sales, interns and tech architects were present to work upon finding a common goal. The goal was to find a digital experience that connects the end user with the company that owned the project, all in all to create a service linked innovation. The cards were a platform to create stories that reflected the emotions and actions of a living being that is in constant change and moving with time. The card method will be explained in detail in section 3.2.

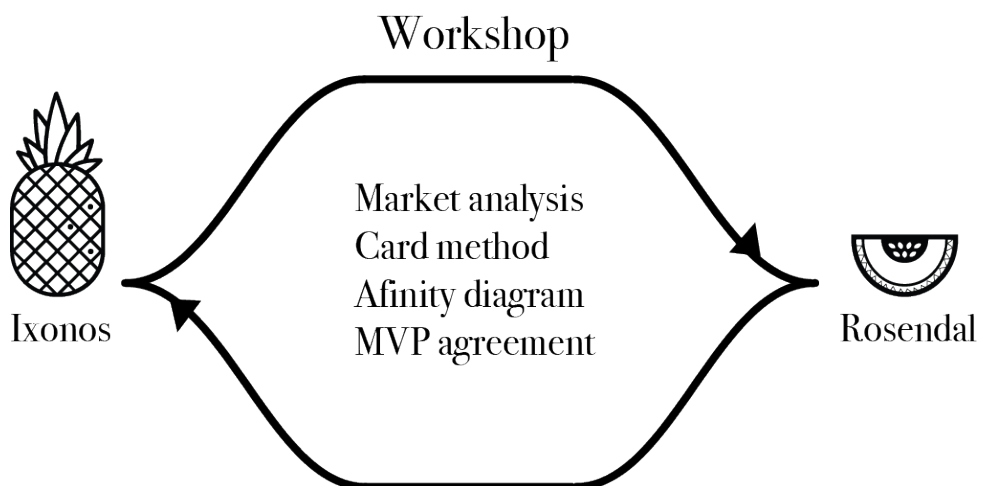


Figure # 05: The project journey (The workshop).



The development is the part of the project that represents the sales offer and the development of a product to be launched for the users. The development of Rosendal as a project has been taken over by the Visual experience team. This stage has another design approach since the product was first delivered and now launch of the service is the main goal. For the development of the Rosendal digital service the development of the project is as shown in the graph. It is a process that starts with an analysis of user experience, in this specific case. A Kick-off workshop for feature and user interaction was run on Rosendal premises with the purpose of ensuring the feasibility of the service due to the launching time of the project.

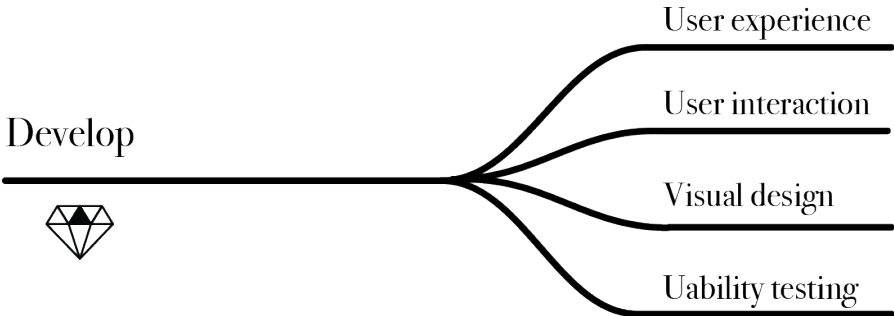


Figure # 06: The project journey (Development).

### 2.4.2 USE CASE: IDEA CARDS

The development of the method is based on the previous research and the time constraint of the workshop. In this study the process consisted of a one-day workshop that generated over 200 ideas in half a day. The card method focuses on quantity rather than quality. However, the pre-analysis from service design methodologies offers a funnel for the ideas developed during the workshop.

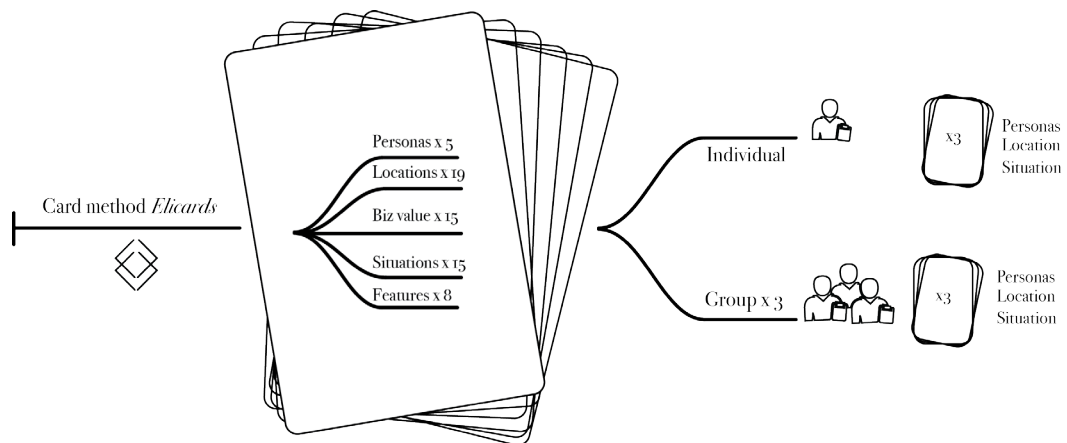


Figure # 07: The project journey (card development).

### 2.4.3 CONTEXTUAL EXPLORATION

Once a project has been assigned to the designer, it is important in every case for that person to immerse himself /herself as much as possible in the topic. This immersion usually depends on the timeline of the project and the spectrum needed to be covered as well as the economic resources available

A) Competitor analysis: Who are the main competitors, what are the main strengths and similarities with the product or service that one will be working on?

B) Analysis and summary of three main identifiable pain points.

C) Personas and user research: Who are the target audience of the project, how many people will the product or service reach? Who are they as individuals and can they be categorized by homogeneous yet mutually exclusive characteristics?

D) Customer journey: Choosing one or two personas to develop as the main target and constructing a customer journey or a day in the life methods opens up the perspective of the user as the centre of the problem. It helps one to analyse the interaction between the persona and its relationship with the environment.

E) Stakeholder map: finding the context as waves or onion layer in the ecosystem where the

product or service is going to be used. It helps one to understand the reach of technology, the interaction between the service and the context such as the premises, the area, a city or a country for example.

F) Scenarios: With previous information acquired and the expertise of the lead designer it is important to be prepared and to use the power of imagination to create possible outcomes, situations or problems that the personas can encounter in his/her relationship with the product or service. It is important to use time to imagine how to organize a construct of ideas of the overall situation. With this last step of the background research the designer funnels down all the previous information in a set of expert analysis that helps to validate the problems and situation that may or may not be found in the workshop.

## 2.5 DESIGN AND IMPLEMENTATION

The information above must be registered and organized in a linear process. The final documentation that shall be given to the client and registered as part of the design process must be consistent with the information implemented in the workshop. Thus, the background research in its entirety is considered the strength of Idea cards.

Idea cards is a deck of cards that facilitates guided ideation. The main purpose is to create a series of paths that enable the client/user to keep focus in the ideation workshop for a longer time without losing the focus of finding a minimal viable product MVP is used to validate the growth hypotheses of a product as soon as possible. So that, a company can create and iterate different versions of its products until a point where is good enough to establish the value that this idea brings to the users. It is important to always have a goal when running a workshop. It is human nature to always look for closure. Therefore, the benefits of providing an MVP objective at the beginning of an ideation process, sets the mood for finding a conclusive argument that engages the participants towards action. (Moogk 2012).

The deck of cards is composed and created using all the information from the background research. The information visually summarized represents the actors needed to create a series of storytelling. All cards interrelate with each-other and so one may find an affinity or develop an issue when a character behaves in a certain way when encountering X or Y situation. For example: Character card (A) encounters a situation card (B) which enables him/ her to create a story based on the product or service that is related to the problem to be solved. The location card (C) may add a certain characteristic to the context of the story, helping to funnel the ideas and focus the attention on certain specific aspects of the problem. It was possible to observe in this case for example that a small yet concrete solution to one character's problem

in one specific location with one situation at hand may offer a concrete and direct MVP. In order to explore several ideas, one should use Idea cards and other cards for at least three rounds. Playing several times increases the possibilities to be creative to solve different problems, at the same time the participants relate more over time with the characters of the game. “Putting your self” in someone else's shoes is a good way to perceive the problem outside each individual's comfort zone.

## USE CASE: IDEA CARDS A SERVICE DESIGN GAME

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A service design method to create brand storytelling digital services. This is a method that wants to create coherence in the story of a brand, the story of the user and the client. Three pillars are important to consider when designing a digital service:

- A. The client and the brief
- B. Service design

The role of the brand :

No story lives unless someone wants to listen. J.K Rowling

Each of them are needed to understand the kind of product that clients are willing to invest in, what kind of service they really need, and what is the positioning within the brand. I would like to emphasize that in this study brand storytelling acts as the connection between the users and the products. Brand storytelling helps to find out what the users do, what they like and what makes them tick, all in order to tailor a product that suits their needs.

A digital service will obtain loyalty when it focuses on the user of the product, when it pays attention to what they are saying, what they want, and what they use. B2B is usually born out of a wish to approach a new sector that has been neglected until the moment. Some companies come to a design studio motivated by pure innovation while others come



Figure # 08: Printed Idea cards Eliana M. Henao Rincon

because they know it is time to get up to date. They come with a brief in mind and he knowledge of what a design studio is capable of doing. And hence the design process starts. In similar fashion the Idea cards method developed. Is important to care about the people, Design is user centred ergo, it works hard to understand what are peoples dreams, desires and priorities. Understanding what is the driving force of decisions can be rewarding for the client, the designer and the user.

The game is on! Now the idea is to be able to understand that there is no limit to ideas as such and that participants should be free to imagine any solution possible to solve any situation required. However, this “game” will create different paths or roads within the same park. First start by dividing your participants into small groups, in the case N1 Rosendal the participants were divided into three groups of three persons each. A grand total of nine persons actively participated through the course of the workshop that took place in Uppsala Sweden, 23rd September, 2015. The time allocated for Idea cards was two hrs.

Having in mind the concept that the story helps to convey the kind of values your product or service has for the customer, it is important to emphasize that each of the participants of an ideation workshop is there for a purpose. They are the ones entitled to make decisions and

yet have to provide information on how to solve a problem or invent an innovative method that creates an offering. It is important to always remember that the user experience of the customer of the final product will create more stories that add value to the original idea.

When a designer is appointed to start the user research and service design for the first phase of the concept design, most designers focus on ideation with methods such as the lotus problem that is used to create and develop ideas (Curedale 2012). Brainstorming or scamper. It is well and good if the service design methods help to engage the user in developing a product or service and generate as many ideas as possible. In this study the method Idea cards seeks to give shape to a story that contains the elements of brand storytelling to help define the attributes that the service shall focus on.



Figure # 09: Cards personas, Eliana M. Henao

Perform a clear research on the users and the context in the specific order as presented above in the text. Clarify the concept and the brief of the client by splitting them into small pieces that are more approachable. By starting with defining the possible user of the service or product, there is the possibility to start setting a tone of voice for the project which shall be in accordance with the brand communication objective.

## 2.5.1 INTRODUCING THE PERSONAS IN THE GAME

Personas describe the main characters in the brand in this document as well as the invention of the stories of the user. Each imaginary story is validated with research and /or ethnography. As a service design tools is ideal to create compressed information of an ideal user.

### PERSONA #1: EMMA BERGLÅM, SWEDISH 21

A student from the north. It's the first time she has left her hometown. She has a younger sister and an older brother. She is majoring in chemistry. She lives on campus in the student residence, sharing her room with a roommate who is studying economics. She has her own computer, a smart phone and a tablet and uses text messaging, Facebook, Twitter, Instagram and email to communicate with friends, classmates, family and university activity organizers. She goes to social events on the university campus and shares her experiences through social media. She is part of Generation Z, a group that comprises a mix of ethnicities and which is often described as upbeat and passionate. She is mature and learns really fast! Technology is not an addition to her life, but a critical part of it. //Generation Z, Mix of ethnicities, Smart technology, Socially active.

### PERSONA #2: ANDREAS HELLMERS, 32 & SATU SUOMALAINEN, 24

This couple is a mix of two nationalities. Andreas is Danish and Satu is a Finnish-Swedish speaker. Andreas is doing a post doctorate in Biomedicine and has been living in Sweden for six years, the last two in Uppsala. Andreas' wife Satu is a graphic designer who has decided to take a break from her work to stay at home with their first child, Sophie. She continues to take a couple of open courses at the university. Living on a university campus represents a high quality lifestyle. Nevertheless, as a tech-savvy young person, she values the Internet connectivity, transportation facilities and the schools and childcare options provided by the city. // Tech-savvy young person, internet connected, intrepid, young adults

### PERSONA #3: MICHAEL ANDERSSON, 47

Michael's duties include being in charge of the common areas of the building and reporting any damage or need for repair, both in the building or student apartments. He is kind and patient since he has to deal with a large flow of people all day coming and going. He has knowledge of the floor plan and has access to every place in the building. He understands the basics of electrical maintenance, keeps the necessary tools to maintain the building, lives in one of the apartments and is friendly and approachable to all the students. His task can vary but mostly it involves controlling maintenance tools, stores and equipment, carrying out routine scheduled maintenance work and responding to equipment faults, dealing with emergencies, unplanned problems and repairs, fitting new parts and making sure equipment is working correctly. // Responsible, autonomous, respectful, hard working, knowledge full of the premises.

### PERSONA #4: JIN LI, 24

Exchange student from China, has moved out of the country for the first time. Enjoys meeting new people and likes to try new food. Plays basketball every night with other exchange students. He likes Scandinavian design and the peace and quiet of the campus. He would like to travel around Europe, and spends most of his time Online researching for his new adventure. In the mean time he likes to cook for his friends. He uses Facebook and WhatsApp to get in touch with his new fiends and classmates. He doesn't own a bike and would like to have access to one, but sees no point in buying one for a short time period. // Intrepid, outgoing, sporty, curious, interested in foreign cultures.

### PERSONA # 5: ANDREAS HELLMERS, 27 & MICHAELA BACKMAN, 24

Now studying for their Masters, this couple have decided to move in together and live in the student apartments. They share an apartment mostly decorated with IKEA furniture. They both enjoy traveling and seeing new places. They are outgoing and very active. Shopping Online is easy and typically preferred. They frequent Online retailers such as Zara, Bik-bok, Amazon, etc. Tech-savvy, both personally and professionally, their gadgets and related technology are critical to their everyday lives. They are impatient and accustomed to almost immediate feedback, via IM and email customer service. Highly active in social media. They



have hundreds of so-called friends. Often prefer organic products, and are knowledgeable consumers of brands and services. They hate fake ads! Typically, multi-takers, highly connected and tech-savvy. They want instant gratification, work-life balance and flexibility. // Adventurous, tech savvy, social media active, educated, flexible.

Each persona has a description that helps the person running the workshop to identify when the participants can use more characteristics about a person X or Y that can help in the ideation process. Each persona is summarized and printed in one individual card. This is the basic start of the workshop, since by presenting a participant with characteristics they can related to i.e. be in “his or her shoes” the participant takes part in a more empathic mode.

## 2.5.2 CONTEXT: BASED ON THE ECOSYSTEM MAP

After the personas are introduced, one card is given to each of the groups. The locations are laid out and presented rapidly to the participants. The context is defined by the brief of the project and the user research prior to the workshop. This is with the aim of forging a clear yet open floor plan of the game in order to identify a possible location for interaction with the product which will trigger or cause an action-reaction in the participants of the workshop creating different associations in their brain resulting in a list of potential ideas. Nevertheless, it is important that there are extra cards with empty backgrounds which both the participant and the moderator can fill when identifying a possibility.

In the Rosendal case a set of 19 different locations were printed and introduced in the workshop. See list below. (The cards are designed to have both the text and an illustration that facilitates the association of the concept. The cards can be found in the appendix.) The list locations are: the park, communal area, Courts, Storage room, Solarium, Laundry room, Personal room and Apartments, Store, On the move, Sushi restaurant, Mail room, Classroom, Library, Community kitchen, Lobby, Parking place, Greek restaurant and biking. Each person is given one card from a specific location. The whole location deck of cards will not all be used on the same day of the workshop in order to keep the participants focused on certain context. The cards can be changed if the moderator sees there is difficulty in pairing the person card and the location.



### 2.5.3 SITUATIONS & SCENARIOS

Taking the scenarios methodology with imaginary texts into small yet specific situations helps the participant to ideate on how to solve a situation encountered in a specific place. Once again a card is given to each participant. Here is the location used in the Rosendal case:

In order to keep the ideas clear, each person was given a sheet or paper that he or she marked as exercise number 1,2... The persona type, the location and the situation and a set of post-its. First the “game” had 3 rounds of individual warm up.

The individual rounds: Participants were given 5 minutes to create as many ideas as possible to solve, help, change or influence the three statements given in the cards. Each person created approximate 5 to 7 ideas in the first round. Since they were divided into groups the participants had 3 minutes to share with each other their ideas. It was possible to observe that the participant felt more comfortable after the first and the second individual ideation, since they helped to dispel the fear of being judged or “what if” that usually happens to participants and restricts them from being as free as possible. With the individual approach first, it is possible to temper the participants that tend to have stronger opinions and who may drive the workshop towards a single direction. After this exercise 3 sheets of paper with post-its were collected from each group.

Group rounds: Now three cards were given per group of three persons. Also one sheet where the participants had to put a round number in this case number 1. and the persona, location and situation. In the “cheat” sheet the moderator and the participants keep and organized, chronological order of ideas. There were 7 minutes in total to create as many ideas as possible together as a group focusing this time on one of the cards, a couple of them, all of them or asking for a change.

The group rounds help the participants to feel through the process connected with the different situations that the personas that are in relationship with the brand experience. This method of progressive yet intensive ideation helps people to create different stories of how the product or service should be used.

The number of rounds in the Rosendal case was five totalling 2 hours of ideation. Depending on the length of the workshop the number of rounds can be increased or decreased as planned. It is important to mention that constant breaks in-between three ideations will help to prevent mental blocks.



*Figure # 010: Location cards, when context matter  
Eliana M. Henao*

Choosing concepts: The last group exercise focused on choosing the best concept, mixing them and discarding them. in three categories. High priority - Medium priority - Low priority within the context of time constraint, wow effect and internal capability to develop the idea. The last point is important since some of the ideas were very valuable for other areas of the company and even though these ideas were not addressed in the current brief of service, they can create either a potential extension of the business relationship or an internal development.

Choosing concepts is solely a need to cluster ideas and understand the features they represent. There is never a bad idea. It is important that all the participants feel at the end of the sessions that they are highly creative people that see beyond their core of expertise. Finally, it is important to mention at the end of this 20 minute-period that in this workshop the brief, given initially by the client and the need to find a minimal viable product, is the goal at the end of the day.

Final diagram: With the last words in mind, it is time to present the concept chosen to all the participants. Each group will choose one person to present the most relevant ideas; meanwhile the moderator of the day will cluster them according to priority axes, the time constraint and the high relevance of the idea to make a service and user experience.

Drawing the line: After the ideas have been clustered, the last step is to choose a set of ideas that can be transformed into elements or features of the service. This is called the MVP of the day.

Reporting and further actions: The design team is in charge of taking a further step after the workshop and transforming the information and ideation into a report that contains the cluster of ideas and the further step. Please refer to the appendix to see the full report from the Rosendal case.

#### 2.5.4 MAPPING IDEAS: BRAND STORY OUTLINE.

Brand values, brand identity and the remembrance of who the user of the brand is, and how important this person is for the overall success of any project help to delineate an outline that facilitates clustering of ideas into a few topics. The values and concept aid when mapping idea as part of the limitation that keeps the brand values and identity in consideration. The number of ideas can depend on the length of the workshop, the ability from the participants,



the relevance of a qualitative research and so on. Ideas need to be summarized and shaped into a rewarding outcome. The lean and agile approach is based upon being as agile as possible, focusing mainly on the creation of an effective user experience, that can be evaluated in the nearest future. The affinity diagram, thus is used as an agile methodology that seeks to foster understanding of the raw data, time constraints and other important aspects of the project. The method is implemented after the ideation workshop for its part has been completed. Sorting and making sense out of the main point of this exercise. First the facilitators start by identifying themes and connections between ideas. Since all the ideas have been collected into sticky notes, it is possible to sort them into different groups that represent themes or similar connections. Affinity Diagrams can be known as the K-J Method or Affinity Charts. The method principle is to funnel ideas since it is possible to elaborate a great variety of themes before going on to clustering. (Lucero 2015).



Figure # 012: Affinity diagram (Glover & Allison 2014)

Finally, the aim for using the affinity diagram in this project was to define information that could be transformed into information architecture and identify navigation themes in order to make sense of the research and the exercise. By finding the patterns it is possible first to comprehend where the use cases or scenarios fit overall and then to synthesize the points that lead to the Minimal Viable Product of the project. (Moogk 2012)

“The idea of a lean startup focuses on increasing development efficiencies and reaching the target market sooner, thus potentially capitalizing on the first-mover advantage. It emphasizes that startups should try to eliminate waste (e.g., wasted development resources) by releasing an MVP as soon as possible”.

## 2.6 OUTLINE OF THE STUDY

This study approaches the topic of brand storytelling in the digital channels of communication with the consumer. It seeks to reflect on the positive impact that can occur for an organisation when it communicates with coherence and adopts a humanist approach to the user. The scope of this research will not include the brand storytelling analysis inside the company organization. It will not inquire into the impact of the brand storytelling on printing, television, or radio either.

The purpose of this paper is to approach the users and their engagement to the brand values and the user storytelling. The internet, mobile devices, retail stores and digital channels are the main vehicle that the service design method Ide cards will utilize as the active translator of user experiences into brand engagement, creating a set of practical elements to guide brand strategist and business designers in the use of brand storytelling as a strategy tool. The extent of this study will focus on business to business in the situation where there is a commercial transaction with another. The primary sponsor of this study is the design studio of Ixonos Plc. Thus, boundaries of this paper consider the best interest of the company.

Research limitations in the contribution of this study are present as well with the analysis of the author in the case studies since it is mostly phenomenological data and practical base knowledge, nevertheless it can present bias given that background of the author as a service designer. The timeline of this study was Twelve months with an intensity of 30 % monthly engagement into these study. One limited as well that scoped the amplitude was the time line of the project deliverables. As some documentation is not possible to share in this study given the nature of the NDA agreement. It is important also to mention, that this work is focused entirely on the use of service design methodologies that seek to create a successful digital service. The use of service design and business design looks up to understand the best possible human interaction approach in the service experience.

# 3. RESEARCH DESIGN

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## METHODS

As a designer the author had have the possibility to explore different disciplines such us; product design, user experience design, service design and visual design. Most of them relay to each other, nevertheless there is significantly difference between each other in the methods, their applications and so on. But, in the author mind the need to gather more insights into how to communicate properly ideas in each design field came to the conclusion that storytelling was an interesting field and approach to consider.

### 3.1 RESEARCH QUESTIONS

Storytelling as the mean to pass peoples experiences and ideas has shaped humans for many years, brand values and the experiences outline the identity and character of humans. Brands, emotions and different factors reflect into the user interaction with the product and services in the environment. Nowadays digital channels are creating the connection at first hand or sight with the user and work hand to hand with user experiences. Therefore, in this study the author is interested in look into What is the role of brand storytelling to foster ideas to innovate digital



experiences. customer experiences a brand in the digital world creating successful and unsuccessful stories. Therefore, ***how might co-creation workshops help to bring brand stories into successful products a services?*** By finding how users consumes a brand though out the digital world design offers will be able to access a clear information on what kind of services can be design and what can be successful.

How people understand the story message that the brand is communicating through a digital ecosystem is a matter of perception an experiences. Service design innovation looks into the user and their primary relationship with the world. For this matter consumers shall be the ones creating different service and products. But ***how does design tools such as card-base methods help to create innovative digital services?*** Understanding how brands behave in different devices and channels improve the understanding for a future strategy implementation, for example do they need more SoMe (Social Media) investment or would be more useful to launch a new webpage. Do they really need an App, and if so? For what? Apple watch, google glass, iOS, android? And in general what is there in the market. Different levels of attention depending on several factors such as the context, the use of a product or service, the community, the features of the product and so on. Therefore, ***what are the main aspects that the facilitator of a workshop ideation should implement in order to funnel down ideas that can be implemented and succeed as an innovative product.***

The outcome of the experience of the consumer with the product or service. For example, a mobile device is typically use for less time than a desktop one; a brand story is deeper than memorable tagline or a billboard to attract attention. Behind each product there is an experience. Thus, the user interpret the brand in its own experiences using the foundation of the brand. An strategy for any brand is to always consider their future growth regarding their long term relationship with the client. Nevertheless, the brand values, ideas, heritage, and stories shall permeate through the entire company ecosystem in the most coherent and detail way possible, specially when a new service is being in consideration. When a client approaches a design studio to develop a digital service, there are many challenges to tackle such us; further evaluation of a problem, shape an unstructured product or look into solving a wicked problem. Recognizing the need is already one step forward to improvement.

Designer in practice should look into guiding successfully ideas that can be plausible and feasible to become a solution. Help the client to understand the boundaries in time constrain, technology and usability for the end customer. Innovation is always possible, time constrains, technology developments and costs of operations will be resent as boundaries for any project.

### 3.2. RESEARCH APPROACH

To address the present study's research questions, a multiple case-study approach was used. Eisenhardt (1989) advises on explore the possibility of using case studies to understand patterns in business. For a deep study and better analysis is always important to combine different methods and sources of information. This idea is used in this paper since there is an aim to combine theory and data collected with practical business approaches. One final goal is to be able to communicated better the results to the end user. However, the shortage of literature directed in the relationship between brand storytelling and service design was approached with some exploratory methods, such us; interviews, experiments, pilot's studies and experts insights. The relationship between the concepts and the practical approach suggested a method more in line with theory building than theory testing (Strauss and Corbin,1998). The focus to this study is business to business that are aware of the user as the main focus to develop a successful product or service. By building the knowledge on the ground theory of Branding, Storytelling and service design can be combine into different data collection This study is pure collection of empirical data. Bettis et al. (2015) Explains the benefits of combining different methods as different routs to collect several insights. Several approaches work in this case as structured frameworks. Idea cards hopes to provide a way to collect data, provide discussion and formulate idea

The qualitative research based on "How" questions create a ground base to plan the Idea cards as s Masters thesis. The correct type of question can help to identify a research topic. (Kinmond 2002). After the creation of the first draft of the material, followed by the testing and refining of this one. To proceed with the commercial test. In the final stage of the project the experts gather together into a presentation where the idea is to analyse the components, the consistence of the project and the final refinements.

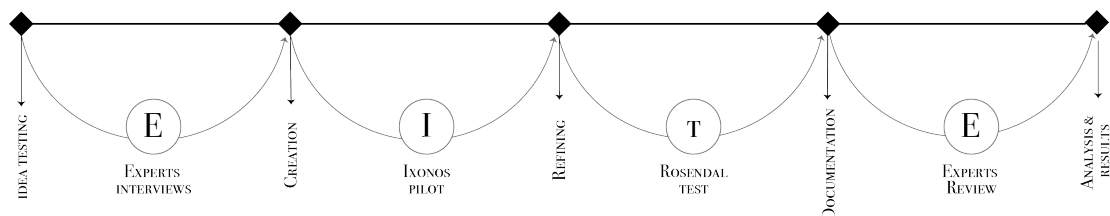
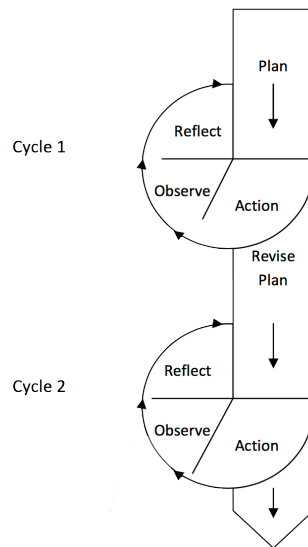


Figure #013 Research method for creating a brand storytelling.



The research approach also has taken in this study was participatory. O'Brien (2001) explains that when involved in the planning, facilitation, reporting and evaluation of the project different iterations over the topic and the idea can help to validate a concept. Thus, two iterations of the project were use for this study. The first one inside house and as pilot testing and the second one in the field and in a commercial project for Rosendal Sweden.

This study looks into the final learning process that is possible to obtain when planning and process into design take place. Action research approach is mostly applied for scholar

*Figure # 014: Action research process (Young et al. 2010)*

paradigms into specific contexts since it seems to offer an immediate feedback and reflections upon the actions of the participants. (Young et al. 2010). Action research can be understood as process for collaborative thinking. It aims to create awareness of the theories related to the topic of research. The definition of the topics and the values of the project can make a consistent argument. Is important the the theory can be shared, evaluated and put in practice in different cycles of the research process.(Ellington 1991). For the process of Idea cards a broad overview of the process, affected the next set of actions that were taken in consideration, before is implemented. This form of research, is agile since each cycle can be analysed concretely and rapidly take actions. The format of this study first take upon the Ixonos testing as the cycle #1 and the commercial use case as the cycle #2.

### 3.3 DATA COLLECTION

Interviews were conducted with informants at their work place. A total of Six interview were conducted across the area of digital services. Given the focus on digital services the informants agree in different subjects, nevertheless the participants were selected base on the degree of knowledge in relation to a design activity. The interviewees, are associated with the practice of design; regardless level of experience. For example is possible to find similarities from the CEO of the company to a second year student who agreed on the value of service design. Other members of design team, technology team and business participate in the interviews. The interview can be found in the appendix of the study, resulting in 12 pages A4 1.5 spaced pages of transcript.

#### 3.3.1 EXPERTS INTERVIEW

When the interviewee follows a mix of questions, the idea is to get elaborated answers from specific issues. Participants feel free to tell their own story on their own terms an idea can be validated, expanded or specified. (McCracken 1988, p. 34). For example, “Tell me about the last story you remember” and “What is the role of a brand when ideating about the new service?” or “When was the last time you thought if a brand should have developed X or Y product?” and “What kind of product?” These questions (and other including the use of analogue paper over a digital app, new concept ideation, brand storytelling, service methods) where asked to all the informants.

The study focus on identify the awareness of the informants of brand elements and storytelling as experts in the design field. From each interview there was a final remembrance of and story related to their field of work, a product or service that appeal as important that can be formulated as a short story of success. For that matter the author follow the general steps by Creswell (2009). Which uses the data into a logical structure of steps. The raw data in this case represents the first approach to the project and the kick off of it.

First the interviews where collected as raw data, second those interviews where transcribed and read thoroughly, finally there was a generalization of concepts and the interpretation of the the wording and specific sentences. In doing so it was possible to identify the elements or

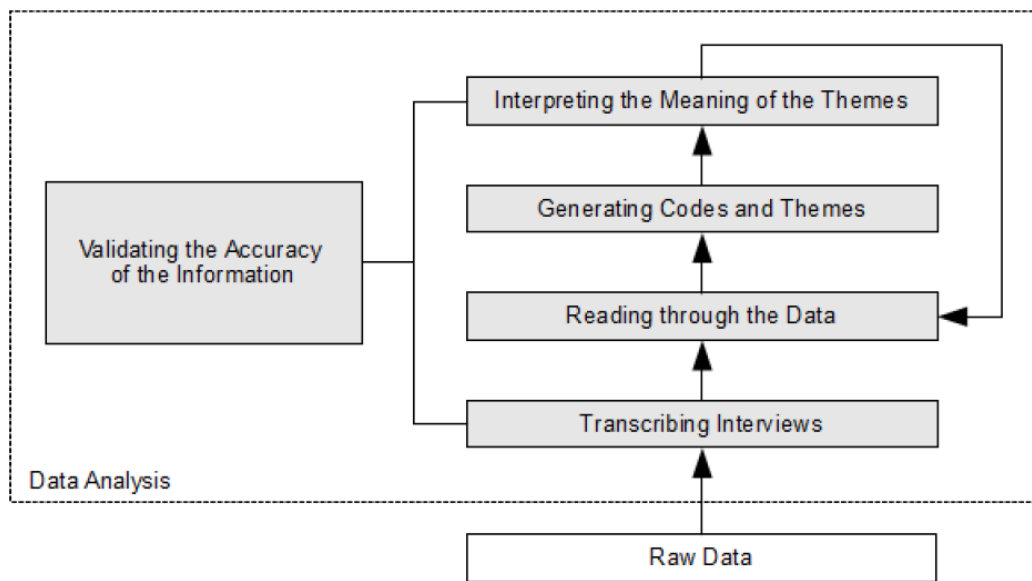


Figure #015: Steps of qualitative data analysis (adapted from Creswell 2009 p, 185)

touch points that make this service successful and to reinforce that the emotions that can be presented in a good story embrace the design of the service since the moment that it starts to be born in the idea lab or design workshops.

### 3.3.2 DEVELOPING AND TESTING: IXONOS PILOTING

Being an inside design house methodology. The first approach to test the need and the further development of the card game was inside the Design studio of Ixonos in Helsinki -Finland. The idea was tested and iterated in a total of three rounds. Different fields in the expert of design such as Sr Service designer Johanna Nieminen, Sr Interaction designer Mikko Pitkänen and Service Design Lead at Motley Agency Korhan Buyukdemirci . As experts in the matter of service and interaction design they were great help in the process of creating this study.

## DESIGN & CO-CREATION

Ixonos is a design and technology company that work alongside with the clients to co-create innovative offerings. Business design and service design are in the top priority of the company to understand and deliver a well crafted solution. In Ixonos there is a place to work called, the design studio. Originality meets hard work that gets excited by the challenges that a good race provides.

In the design studio of Ixonos, these study was born to give shape to an internal methodology. As masters of design many of the team members have extensive knowledge in the use of design methodologies, therefore there is a tangible opportunity to create a new methodology in house that could be validated and tested from different areas of design, such us visual design, user experience design, business design and usability insights.

Figure #016: Ixonos white wall for ideation, Eliana M. Henao Rincon.





Figure #017: Ixonos experts team  
Eliana M. Henao



As a global home for designers and tech oriented people Ixonos has extensive knowledge in creating products and services that varies from apps to retail to shape the user experience of the future of space travel.

### 3.3.3 TEST WORKSHOP ROSENDAL

Idea cards starts by defining the user and the market. Base upon the methodology of the 5 w and 1H in the Kipling method. The method let the designer explore the general ideas to create a process or a framework of questions that can be answered in order to create the information in the cards that fits the most the business idea.(Smart 2015).

## USER RESEARCH

Once the problem has been defined by the client. The designer force to go deep involve in the world of the concept. by getting to know the general idea and the main actors of the service, it provides many different strengths to define and constrain the project in the near future. In this case the order of the question is important since they help to define the information in the cards. When the research stage is in process is always optimal to double check with the design team the timeline of the project. Sometime there is such a short time constrain that all the questions shall be answered in one day, one week or one month. The time span constrains the deep knowledge that can be achieved when answering each of the questions.

- A. Who is the user, who else can use this service, who pays and who benefits from this idea
- B. What specifically is the service, can it be define in a sentence? what else is there in the market, what other services are existing already, what are they offering?
- C. When is this service going to be used, when exactly should be ready, when it starts and where it ends. When is the user going to find out about it?
- C. Where is this service going to be used, what are the potential locations, where is the user and where is the customer service
- D. Why is this service need it, why it wont be need it? Why now and not before?
- E. How, how many users, how much is the customer and client willing to pay for? how does it work, is it clear enough? How can it be implemented?



Frame work analysis. Each of the questions above mention were transformed into 4 different categories.

PERSONAS Who are the people that are most likely to use this service and product.  
Those potential users of the service/product to be designed.

LOCATIONS Where is the service going to be used. the locations help to understand the different context where a particular relation with the service can be allocated.

Situations: What can possibly happen to the user that triggers the use of the product/service. Scenarios from service design where the imagination form a use case of the product can help to ideate different situation that trigger the interaction.

BUSINESS  
VALUE In digital service the value of the product is compared with the willingness of the user to interact with the service. For example, in some cases the user requires to test the project for sometime before buying the full extent of a licence. Such an approach is very familiar with software and application. Yet there is still the need to forecast if there is possibility for the user to pay for a second upgrade or a monthly subscription and so on.

Brand storytelling (2012) According to Google ZMOT, in 2011 people researched and digested 10.4 unique pieces of content before making a purchasing decision. Ergo the business value of a product or service is not anymore something intangible or fake easily by them media. The business value should be understood from the beginning of the design process in order to give goal to the service.

FEATURES\* This is the summary of components that the product can have. Also the minimal recommendation of features that can be use an implemented in the service. Usually is possible to create UX design without an MVP (minimal viable product) Workshop therefore is possible to allocate the needs of the client merely in the definition of the brief and the market research. This is a Joker card that can facilitate the MVP. However, there is no need to use it in the case that the workshop is extended in time due to the big amount of ideas.

### 3.4 DATA ANALYSIS

The development of each empirical data was set to be analysed in each of the three different faces that compose this study. First with the experts interview the study looks to understand the recurrent insights related to the topic of this study. The second collection of empirical data in the company test was done with the purpose of evaluating the authors work and the design components of the cards. Lastly the third collection of empirical data from the the commercial workshop of Rosendal was to practice the idea into a real concept and real project.

The qualitative analysis used: Narrative analysis which focuses on how the interviews make connections in the flow of experience. In their lives activities and how they share the stories with others help to make sense of those experiences.

The personal profiles and the series of events can stand for different elements that helps to formulate the conceptualisations of their ideas.(Riessman 2002, p. 218). The interview analysis has a theoretical part focused in the meaning of service design and storytelling, these theories can be found in the previous chapters of this study. The interviews are conducted and analysed according to a 'theory testing' framework. Where the conclusions emerged from the data collected, and developed a 'new framework' based on the findings, following the idea grounded theory. (Denzin & Lincoln 2005, p. 241).

Is important to note, that the data analysis for this study takes into account other approaches in order to interpret the practical information into a more academics one.

#### 3.4.1 EXPERTS INTERVIEWS ANALYSIS

The data was interpreted through to understand what experts are trying to say. are The answers where categorize by giving each of them a separate topic a short description, later to count how many interviewees have said about the same things. The Interviews outcome was divided into two main topics. (1) Brand storytelling and service design methodologies. (2) Workshop, facilitation and empathy.

(1) Brand storytelling and service design correspond to the questions 1,2,3,4, and 10. The

interviews brought up answers that refer to the concepts of daily practice, integration and concept design creation.

Service design is still a term that can add complexity to some people outside of the design practice. The participants relay positively with the cards and help to remove the stereotype of service design as a difficult entity. At the end of the session the author explain that the set of card has been build specially for the client and for this project. As consequence the client expressed his appreciation on the effort and kept them to show case them into the company premises.

-in the first stage of the develop, there was comments from the design team, that the cards may inhibit radical thinking and can constrain to easily the participant, directing them to already existing solutions. When executed the workshop it was possible to point out several similarities in the solutions of situations. In general, it could have been a negative outcome of the use of the cards, nevertheless and as a surprise for the author the consistency of different solutions helps in the definition of the minimal viable product. Usually one-day workshop has a concrete need and outcome.

-Different wildcards could help into create out of the box ideas. When the last session of ideation is about to finish and the workshop needs a turn around, the author find out that a set of unexpected cards, could have added interesting and different ideas into the process.

(2) Workshop, facilitation and daily practice topics can be found in the answers in question 5, 6, 7, 8, 9, 10. The answers to this questions focus in the practical use of methodologies of design for running workshops. The downfalls and strategies used by these experts to make the most out of the time invested with the client.

Conclusive ideas regarding the application of Idea cards as an interactive game to find a MVP.

1. A well prepare workshop start with a positive attitude from both the client and the designer. Since the moment the project is been appointed is important to keep a channel of conversation open where the client is aware of the steps that will follow in the next days. Is important that the channel of communication is open at all time.
2. Client 'homework' such us casual question regarding competitor, technicalities and so on, activate a make a positive pre-disposition before the workshop. Is important to

be in contact with different people in a new project. It is highly beneficial to have contact with different views and expertise to enrich the conversation and creativity in the process.

3. Well fed people and rested participants and facilitators is highly important for the development of the design process. A workshop can be a long discussion if the people is over tired, hungry or disengage. Is then important to invest time in casual discussions, several coffee breaks alone the day, lunch and breakfast in the case of a full working day. The correct light and ventilated premises and the material previously organize and predispose to get things done in the most organised way possible. A lot f valuable time can be lost meanwhile arranging technical problem. As well the attention of the participants can be easily lost when there are too long brakes or lack of engaging questions.

4. People that work in design such us architecture firms, museum and designers to mention a few; understand fast the implementation of design methodology. They comprehend the method as a tool for creativity and boundaries. However, the value perceived from the client/ participants seems to focus on a different area since they regard mostly as positive the organization, the structure, the strict timing of the process and the conclusion of the day such as in this case the MVP.

5. There printed material facilitates the engagement of the people since there is a positive attitude towards materials that helps to device the attention from other distractions. The size of the cards could increase or decrease according to the context of the workshop. For example, in a user research workshop with children. A set of bigger cards could have bigger visuals and engage people with the cards. Other materials for printing that allowed to write on top of the cards can help the facilitator in the post analysis of the ideas, not having to worry about loosing the post-its or stressing about organising the materials in sequence or with premade templates.

6. Digitalisation of the deck of cards is possible. Creating an App could be also the sequel of this study. In the app personal customization of different personals, adding specific situations as user/client/designer will enhance a bigger cross-desk preparation. For example, is an App will be created each of the cards that the designer created may offer a game/questionaries' that can reach more people and offer as well the possibility of intelligent analysis via blue mix for example.

7. Idea cards can have a stage two. Usability testing after a product has been launch is another possibility with a digital approach that reaches the customers and help to continue

development the digital experience close to the user. Usability testing is highly value to enhance the brand. When people feel appreciated and asked about their opinions the level of satisfaction towards the brand increases.

### 3.4.2 IXONOS PILOTING ANALYSIS

Design is a field where co-creation take place in most of the case. The Ixonos team piloting was successful given the homogeneous knowledge for the insight of the experts and colleagues. Once each of the cards have been develop according to the research behind the service. The card deck was send to be printed out after the input and analysis of the experts. The main outcome of the test was to make the goal of the game as clear as possible. Formulating from the beginning the main goal pf the project and what is the people who is in charge of taking the implementation decisions, the market place and the users.

### 3.4.3 DATA ANALYSIS IN THE WORKSHOP ROSENDAL

-The cards were found to be very effective to map the different situation that can be encounter in the service. The lack of knowledge in the commercial case, showed that companies are well invested and have broad knowledge on their product and services. Nevertheless, there is a need to have a synthesis ad over all view of the process that helps to understand the project.

- The card visual elements and colour coding help to develop associations that could be transformed into themes. The author didn't plan that the colour would become themes in the affinity diagram. However, there was significant consistency in the use of different cards to make the service expanded in most directions.

-Several cards could for a customisable user journey where the participants could relay to the activities and locations. The cards were move like pieces freely around the project environment.

-In the beginning of the workshop when the exercise is being held individually. The cards

seem to aided the participants by the use of clear images and simple text that help to produce ideas and engage rapidly in the process.

-On the workshop the CEO a participant commented: “When I saw the cards I though they were generic and made for most of the project, later the designer shows that each card was connected to the ecosystem of the project, and ask to kept them, they are great!” (Workshop participant Henrik Svanqvist, CEO at Rosendal Fastigheter, October 2015)

-Is well-defined that the tangible forms of the cards helped in the cognitive process of game association. Embodied interaction enhance peoples thinking and help them into stay in the moment rather than wondering in their thoughts. The participants kept all the time a different card in their hand, showing that there was a close interaction between the mind and the body.

-The participants use the cards to express their ideas. A participant mention that it was a relief not having to draw, but to be able to have an aid to explain what he means. It was possible to observe some participant presenting with the card in their hand and pointed at it when explain and idea solution. The icon of the card became a live subject that was no longer static in the paper but rather part of the storytelling of the idea.

#### 3.4.4 PROCESSING THE DATA COLLECTION

The process of this study was successful in the implementation of the MVP who has become a real digital experience product launched the first of March 2016. The ideation workshop was sold with the intention of understanding what kind of idea was best to implement to innovate in the world of digital business.

Rosendal, the construction company in Sweden consequently with the MVP provided after the workshop bough the implementation of the project leading to further implementation and develop partnership with Ixonos Oy.

Is a wish from the design studio that the process of Idea cards shall be for further analysed and replicated as a generic product that can be sold as a one-day workshop to other companies without previous background study. For this reason, further though need to be done in order to generate a deck of cards that tackles problems in different industries. The opinion of the author in this matter is that the best use of the cards is to create a story based on the strength and weaknesses of the brand/ client.

The design team and the GMT of Ixonos team sees value in this study and recommended

to make a final presentation of the topic by June the first in the whole company, with the purpose of strength the role of designers inside the company.

The author consider that it would have been favourable to work on a second workshop for another industry different than real state, such us technology or public service. This with the purpose of re-evaluate the deck of cards in different contexts and different situations.

# 4. FINDINGS

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## INSIGHTS

The findings in this study are a linear reaction from the research question, the empirical data collection and the analysis of this material. The first finding will focus on the data collection from the expert interviews and the question: *What is the role of the brand to foster ideas to innovate digital experiences?* The second findings will focus on a workshop used for testing the idea of Idea cards as a method for service design. The question the author is interested in answers with the help of this empirical data is: *How does design tools such as card-base methods help to create innovative digital services?* At last the commercial practice of this study approach is a second workshop for a company called; Rosendal. The outcome of this activity composed the empirical data that helps to answer the third research question of this study: *what are the main aspects that the facilitator of a workshop ideation should implement in order to funnel down ideas that can be implemented and succeed as an innovative product?* At the end of this chapter there will be a summary of relevant touching points collected in the process of performing this study.

### 4.1 THE ROLE OF THE BRAND TO FOSTER IDEAS IN SERVICE EXPERIENCE.



The role of the brand is to delimitated all the aspects of service design. In this particular case the user as the main character in the process can be located at the very center of the nucleus. And after this there is different other layers that can have different specs according to the project. Nevertheless, the experts agree in saying that the brand plays an important role into the encircle of a problem, specially since it is in charge of constant reminder of the company values, principles and brand goals. “Brand storytelling is in a way a strategy to engage with an audience, is a way to build a relation with the clients and to get to them in a more personal way. We are humans and we have been raised with the stories of our parents, grandparent, cartoons and children books; it is natural to us to be interested in stories and some tell them better than others. In conceptual design, storytelling telling is a a crucial part of my practice because the story is sometimes more important than the industrial product. So I use storytelling as a way to approach and appeal to the human emotions, and this stories have to be coherent with the language product or the brand itself.” (Ballen 2016)

Each of the interviews shown that brand storytelling is method that is currently use for the experts. However, different names and rationales shows that creating an story of the process and service innovation is in the rationale of the designers and experts. Nevertheless, the author notice that communicating methods of design as a successful tool might improve if naming service design tools with a more coherent and even simple name. Such us, storytelling. The role of the brand as the main character for develop ideas, was not present in almost any of the expert, except one Mr. Tom Morgan that mention over all that the brand is the most important channel of the service “Brand is the most important part of creating a top company. A strong brand which carries through all areas of the business builds trust and familiarity”. There were few mentions of the brands to foster ideas, it seems that this study finds that the main character that foster ideas is the human as the user of the service, ergo, as the one creating the needs.

The brand is a competitive tool that offer status, development and advantage to the product. In the case of Rosendal the company that create innovation in constructions and builds community as their core business, feels reinforced when there is a digital product that offers a mean to relay the values of the company with the product and with the user. The findings shown that a digital experience that is consistent and focus on deliver the same message in all their channels is much more comprehensive for the end user. The brand is part of a social engagements ideology that creates in the long run an snowball effect where the satisfaction of the user can reflect into social media and other digital channels. Therefore, if the brand offers an stronger relationship since the beginning of the creation of a service, the customer feels that is been taken into account and create an stronger bond with the brand.

The brand has the power, in many cases is possible to hear the big brand have the power to create trends and big changes. This study shows that One, Ixonos as a company is brand that is interested in talking about design, crating design and investing time and strategy in order to sell great services. Two, Rosendal is a brand that focus on making a consistent name in all their channel. Rosendal as a tangible brand that makes physical products is looking to expand to the abstract and the power that a well renown brand can imply in the digital world, the social media and the service design. Rosendal and Ixonos both as different brand creates more awareness as experts that provide quality services. The brand adds guidelines and structure that define what to expect from the product. In the case of Ixonos and Idea cards, the brands see benefit as introduces Ixonos as design thinking company that looks to combine the expertise of its work force and introduce those to the market. As well Rosendal looks to increase responsiveness in the business and create relevance in ach of their work. In another words Rosendal is no longer just a construction company, but rather a community responsible entity that has the power to enhance the standards of living of the community where they are building or planning to build.

To summarize, the advantage if the brand in the process of design are constant over the holistic process, first it takes in consideration the clients pint of view at the same time of the user. Making both parties involved in the business equally relevant for the design process. Second, it helps to keep balance in the process of finding the minimal viable product in a digital service. The organization can be dispersing with to many options at the moment of encountering the digitalization and all its advantages. But having the brand present in the process, it helps to recognize always the limits and the rout that the company could start proceeding. Making an uniform and consistent message. Lastly the author can conclude the role of a brand to foster ideas to innovate in digital experience is to become a business strategy that helps to differentiate the commercial offer. Therefore, the brand becomes a source of articulated innovation that helps to create new digital products and to formulate the minimal viable product of the service within the boundaries of the brand strategy and its values.

## 4.2 DESIGN TOOLS AS AN INNOVATIVE APPROACH FOR DIGITAL EXPERIENCE

One person limits it self in time faster than in groups. When the participants of the workshop where starting the process as individuals the ideation time was much less comparing to when working in groups. When acting as individuals they seem to distract easily with the mobile phones, the presentation or other participants. The lack of social pressure to succeed in this

case showed, that if there is an individual exercise there could be a competitive factor that trigger more engage in the people. Whereas it was possible to observe that the social pressure to participate and be included in the 'team' enhance the creation of ideas for longer time.

» The cards help to image imagine the context of a situation in a sequel order. Since the cards where design for the project environment the was a plausibility that all of the cards could work together as a team. One case for example was when the participants where ask to imagine how to solve a problem of the community using any digital mean that they could imagine and were give 3 random cards, non of the participants gotten to choose from the stack of options, nevertheless the fact that the cards where meant to work for this project and where design for this purpose the method create an innovative way of guidance the mind of the participants into the context of the project.

» Some of the cards were not used fully and this show an interesting reaction from the participant's point of view. For example, things that where prior appearing as important for the designer when this one was performing the market research, it seem no to important for the scope of the project. Therefore, in help to map out different aspects or even locations that the projects was not or was interested in focused.

» Improving the way, the participants explain the hypothetical solution of the problem. When the physical card was taking by the hand of the participant it was possible to observe how this one took it his hands and use to explain his/her idea. The drawing in the cards where use to show examples and help then to get acquaintance with different situations. For example, the card of the lost child and how to react to such situation was notice to have particular relevance into the participants. The trigger of a familiar emotion helped to engage them into finding the "best" possible solution.

» The findings shown that a large number of ideas can be generated when using the cards, in this case a +200 ideas where found when the cards where used in half of a day of workshop. The authors Margolin & Buchanan 1995 in the book the idea of design talk about the approach of What can be rather than what something is (Margolin & Buchanan 1995 p, 200-220 ) The author found therefore, that the ability to create ideas in a large number was consider enjoyable and rewarding. The number of ideas at the end of the day started funneling down on its own when the participants could realize that some answers can be apply to several situations at the same time.

» In this process where designers meet business actors it was possible to find out that the

participants value highly an organized process of design, and idea generations. It was possible to observe that the participants felt relaxed and willing to participate actively since they seem to think that their time was being used productively. This could be perhaps as Lockwood mentions that there is always a bridge between “design thinking” and “business thinking” and the need therefore to build a bridge between both entities.

» Design tools help to have a clear agenda, what needs to be achieved during the workshop. It is possible to imply that most of the service design used in the preparation of the workshop and the implementation of this study, have a clear expectation of meeting a goal and reach a fruitful and accurate outcome. In general no matter the kind of people it is participating in the workshops. A well prepared set of methods that back up the words and expertise of the work. Help to increase the positive perception of the work provided from the company or the facilitator that runs the project.

» Marika Koskenkanto, recommends in her interview that “scenarios are often used to describe what the service could be like and to gather feedback from the target group.” For this matter it is possible to see that once research and service development is put into actions, there is a need to have a clear knowledge in different design methodologies, is important that prior running any type of exercise there is a conscious plan onto what methodology to apply and which one would provide the project with the most results.

### 4.3 WORKSHOP IDEATION FUNNEL DOWN IDEAS THAT CAN BE BECOME SERVICE EXPERIENCES.

The Action research process, (Young et al. 2010) that complements with planning and detail following of the information helped to understand that tools indeed help a lot to guide the user into idea creation. It was notorious in both of the workshops that having a base to start a conversation and visualization of the problem, create visual association where people in all the cases of this study acted positively. One of the most interesting aspects is to realize that no matter if the participants in a workshop are experts or CEO's or CFO or student, people in general tend to value highly the attention to detail and the preparation of the material and tools prior the workshop.

The stages of the project that included planning, acting, guiding and reporting are crucial for the success of a project. The author recommends that there should always be at least one

person in all the time line of the project. The knowledge that the facilitator gathers along a project that can last several months, would help to validate ideas and creates credibility with the client. It was clear in the observation, then when the facilitator appears knowledge full about an idea, the participant felt confident to elaborate deeply this one. Another important aspect that was possible to observed from the final workshop, is that when there are more than 100 ideas in the table, is important to avoid that the participant expand into directions that are not necessarily at this moment of the project. The facilitator then has to constantly write down notes be constantly active into foreseen the future funnel of ideas even before the participants see the pattern. This helps to combine ideas and help to offer guidance into the minimal viable product.

Anton Schubert, the Head of Design, Futurice mention that “a good framework to ideate around and a good facilitator is the one who drives any session forward” The author agrees that in this study there is a significant number of finding that define co-creation as a way to meet the clients needs, but nevertheless each of the needs must be properly interpreted by an expert in the field. Is a need to define an actor that listen and translate the needs of the business, for that matter the facilitator plays a very important role.

Other finding and recommendation from the data collection on the role of the facilitators in a successful workshop are: Meet people and speak casually helps to find common grounds about different topics. Listen carefully what people has to say is always a must in any situation, people feel both important and more open to give their opinions when someone is paying attention to their points of view. Always be open minded as a facilitator, there is no incorrect answer or comment. The facilitator is in the workshop to help to translate ideas that can be seen in all directions. However, is very important that the facilitator can recognise the people that can overtake the group and help to make as even as possible the participation of all the people involve in the workshop. The facilitator shall be in calm and serene place. There is no doubt that the participants may find pressure to succeed in the process of the workshop and to find the best and most innovative ideas possible. But it is important that the facilitator includes humour and entertain people. Engaging the audience to feel comfortable and produce ideas is perhaps one of the most defining finding of this study. The most ideas of the workshop came from the moment of more relaxing and perhaps funky ideas. Those ideas once translated became ideas that could be implemented as possible features that could affect finding and summarizing the minimal viable product.

Social skills are very important in daily life, in this context social kindness combined with preparation and expertise are a good mix according to the experience of the author in this

study. When working on the workshop in the client premises it was possible to observe that the beginning of the workshop resembles a cocktail party. People have heart of both parties but, at the end of the “night” the idea is to be engaged in an interesting conversation. People want to feel important and heard and if you run the workshop in a way that allows people to have their say and give their view then people usually feel happy. (Schubert, 2016)

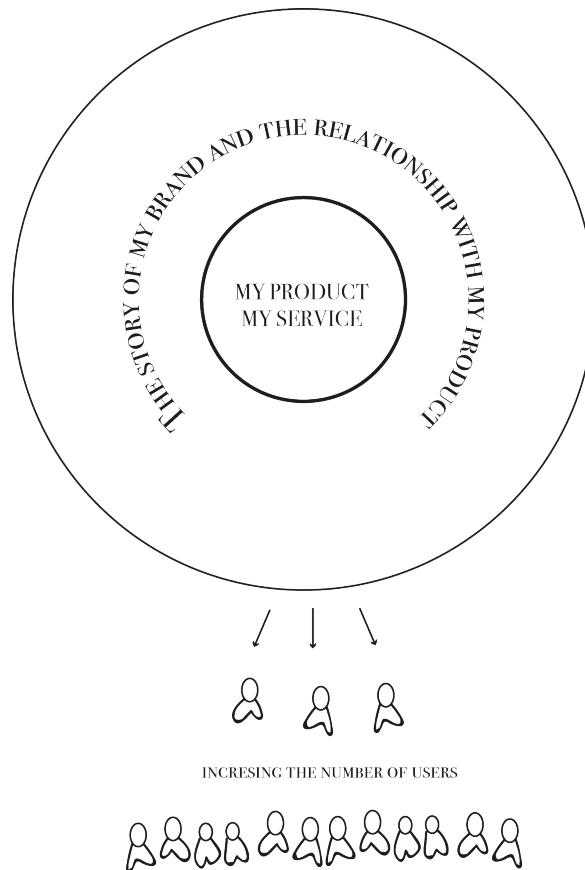
#### 4.4 TOUCH POINTS IN A NUT-SHELL.

Considering the designer as a “translator” of the user needs,(TETHER 2010) one should work hard to figure out how to facilitate the communication between an organisation and the end user. The aim of the study: “Designing a brand storytelling game for a digital service”. is to allocate service design as a bridge between the end user and the client in order to create and storytelling that relates both with the client and the end user.

As experts in the field of design, your opinion is highly value to analyse the ideation process in a practical manner. How as designer we should improve in the concepts and which tools enables the company and the designer to create a common ground for solutions. So what branding means when designing a Minimal viable product? In this study the answer is that brand is the tool that helps to define specific archetypes of the market niche, the uniqueness of the product directly related with the user of it. The brand story that the service or the product wants to communicate to the user seems to determinate the and reinforce the competitive advantage of the product in the future. The author see brand as a tool that helps to create an special relationship with the user. “In general context, service design is a holistic approach to the customer experience from multiple angles, from backstage (processes/ organisational structure/ people) to the front stage. Depending on the actual context of the project all the aspects of the service journey is planned accordingly and matched with both customer needs and business objectives” (Buyukdemirci 2016).

In the graph is possible to observe that the product is the main objective of the workshop where Idea cards will be used. And the outermost ring it is surround it by the brand and all the values of it, the relationship that this one has with the user. Finally the last contour compiles different aspects on how the service of product can have an special relationship

*Figure #018: Increasing the users, Eliana M. Henoa*



with the user, with the purpose of reaching other users and create a successful business case.

Kirsikka Vaajakallio mentions in her Dissertation-Design games- that several challenges that has accompany definition of the terminology, however when explaining that “design games are tools for co-design that purposefully emphasize play- qualities such as playful mindset and structure, which are supported by tangible game materials and rules.” (Vaajakallio & Mattelmäki 2014 p, 227- 230) Kirsikka explains in a nutshell some of the reasons why games should be involving in the process of design. In this study the structure that supports Idea cards as a tool to improve innovative and well focus ideas define the successful of the overall workshop. The main contribution of this study is in showing the evolution of a practical case using design methodologies. The structure of service design methods and how the application of them create a successful framework that allows the creation of successful service and products. This paper find that co-creation and design workshop can increase the performance and reach specific goal when the ideas follows a define process.

# 5. CONCLUSIONS

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## DISCUSSION

Merging and creating new approach to solve problems in the design helps to develops new methods for working and approaching different projects and challenges. Not all the projects in the market are the same. As well not all the clients behave in the same way; therefore, exploring different field in marketing, sociology, psychology and so on. Help the designer to broad his/her creativity scope.

### 5.1 EXPERIENCES OF DESIGNING A STORYTELLING GAME

» Exercising empathy act in this project as the extensive work for understanding the values and goals of the project. Innovation activities should always generate value to the end user. The value of one can generate value to others, thus transforming emotional attachments into economic values. When something relevant is created, it requires afford into understanding the values and perception of the main actor. Most business are people to people, thus solving the user problems can create business solutions. Empathy with the user, implies responsibility from the designers point of view. Understanding the user without personal bias is a big



challenge. Individuals have a set of pre conceptions and opinions that can shape a service into something that does not represent entirely the end user of the product. Ergo, is important to listen carefully the user and its behaviours in order to empathise with their needs.

» Working with the MVP allowed the project to focus on the details. Great ideas are composing of small great once. When focusing in minimal and specific parts of the project for example, the MVP produce a series values and features that can work as individual concepts or as a chain of events. The focus on detail in this project help the facilitator and the participants to focus into develop one peace of the chain of idea. It helps in the process of any new product to understand the smallest details of the idea. Specially if is a new product, having a reason, understanding and outcome that can be trace in the wholistic result, helps to validate the idea, introduce it to the market or simply transformed into a new iteration if this one requires.

» Transform ideas into models and process, the practical tool that support firms and designers in general aid into the learning process tools paired with skill can advocate design-driven solutions.

» Design innovation, the definitions, descriptions, and research provided by scholars are still limited. They lack a definition of the concept through practical stories and practical use cases. The focus on analysing the role of design and designers often concentrates on how managers use or could use design for the benefits of the organisation leaving design at the margins of the picture. I believe that more is needed from a practical design perspective, to integrate more comprehensively the management perspective that is already acknowledged in the reference literature.

» Educate and leverage designers work. Beyond the design circle there is still a lot bias and trust issues with the practice of design. The use of a design method design and produce in house in a design studio leverage the knowledge and skills of the design practice. The need to use brand storytelling as a tool for the designer think and formulate a challenge seems to impact positively the people interested in the topic. For example it was possible to observe that when people relate to design methods that can be explain with stories of personal experiences; the use of design thinking in changes positively, from being an abstract concept into a practical use of design.

» There is a lot of room for improvement into the service design using storytelling and brand as a strategy tool. people in design field, as other fields have a time constrains limita-

tions that doesn't allowed professionals to create new tools in service design. Nevertheless, if is possible to stretch the time constrain, new tools that work on simplicity and value proposition will educate other into the design field, how this one can affect positively the user experience.

» Promote idea ownership. When using a design co-creation method, such us the Idea cards in this specific case. Company leaders and the users feel emotionally attach their ideas. Those ideas after all came from personal experiences. Emotion and attachment create certain obligation to use the product and introduce it to other. People tent to say they have create "this or that" when they feel they where listen and involved in the process.

» Idea cards is a product of service design that works in a holistic way with user research and storytelling. The cards are a collection of methods that are shaped to innovation challenges.

## 5.2 EVALUATION OF THE STUDY

The purpose of this chapter is to report the findings through this study to answer the research questions that inspire the development of this Master's theses. Considering both parts, the conceptual elements and the practical approaches will help this study to wrap up the conceptual design of digital brand storytelling accepting it or rejecting as such the idea.

The experience of writing a master thesis is by far the biggest learning outcome of this study. Challenging as the topic can be, the connection of words and the creation of an story that conveys the message that the author was interested in work around it is intense and at the same time very rewarding. The experiences of choosing a topic that will guide the studies for a long time of period makes students such us the author to hope to define something that helps them to create deep knowledge on the 'T' shape of professionals. However, as an experiences, in the authors opinion more than the topic the bigger concern should be upon the definition of tasks and the management of timeline.

Experts interviews are upon the most difficult task find by this author. Given the time line and high amount of work of the interviewees, it took approximately 4 months to collect all the interviews. This is interesting since most of the people were very interested in answer the questions, yet they felt challenged with the topic. So of the prospect interviews decline to answer the question due to the lack of knowledge regarding the wording 'brand storytelling'

## 5.3 FURTHER RESEARCH AND DEVELOPMENT CHALLENGES

» Make things more intentional. By offering a formula or a strategy, people seems to feel more comfortable to each other and the differences in careers and points of views helps to find a unanimous point of view. It was possible to observe that the people involve in the workshops may come from different fields of work, therefore there is a barrier in communication that shall be address. In the other side of the coin It helps the designer to communicate what is it that is happening at the day. What is the workshop of the day and what would be the outcome of the day? It helps to grasp the first attention span mode from the participants of an ideation workshop.

» Brand storytelling applied into service design helps to create a down to earth concept. Something tangible and structure that can be understand and framed by those who are not actively related with the term service design. (As some of the participants in workshops whose specialities vary from business to tech for example) The narrative structure applied to the method cards or many other service design methodologies create causality relationship into the service. "If someone make that it expects this and that"

» Story design products and services, become recognisable from the very first stage of design and it spread rapidly within the company, making it that reaches outside to the users and involve the participants in the right direction. It offers the new product or service of the company more defined identity.

» When someone forge an emotional connection between the experience of one person and another, feels located to one context and situation the person creates a connection that make their imagination form new connection and actively feel identity by the moment of action. In this study by the workshop where the participants are giving the designers invaluable information to make the best design as possible.

» The key is to know that each company is unique, each of the services that designers produce should be original. People is different from each other. Recognising what makes your product different from them moment is design, helps to transmit the message in a clear voice and with a direct action. With a product/service that make senses from the beginning until the end of its life cycle.

» Great design matter, Aesthetics are important all the way. the tone of voice that unify

the brand is the most important of all. A strategic positioning of the service that is coherent and identifiable with the logo of the company, the content and visually communicate the look and feel of the organisation, the product and the user ensures a path where the story of the brand create a successful strategy.

» Consistency all the way. The ground work of the business idea is that the product and service make sense from the beginning to the end. Ideas come and go some of them are radically creative, and some other seems lame, but the main point is to transform ideas and make them consistent to the brand and the final product.



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# APPENDIX

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## APPENDIX 1: INTERVIEWEES

- Sami Paihonen, President and CEO
- Anton Schubert, Head of Design, Futurice
- Marika Koskenkanto, Senior UX Specialist, Ixonos
- Korhan Buyukdemirci, Service Design Lead at Motley Agency
- Tom Morgan, Senior Visual Designer
- Simon Ballen Botero, 2nd year Student - Ba of Arts, 2nd year Student - Ba of Arts

### *Interview outline.*

Considering the designer as a “translator” of the user needs, (Verganti, 2003), one should work hard to figure out how to facilitate the communication between an organisation and the end user. The aim of the study: “Designing a brand storytelling game for a digital service”. is to allocate service design as a bridge between the end user and the client in order to create and storytelling that relates both with the client and the end user. Gathering knowledge.

As experts in the field of design, your opinion is highly value to analyse the ideation process in a practical manner. How as designer we should improve in the concepts and which tools enables the company and the designer to create a common ground for solutions.

- 1.What is service design for you? How do you apply this concept is the daily practise?
- 2.What is brand storytelling in your opinion? Have you use this concept when designing a service or a product?
- 3.Are you familiar with service design methods that integrate storytelling? Can you tell me which one?
- 4.Which design methods or fields are in your core competences and if you integrate one or more can you mention which ones?
- 5.Which design method in your opinion is more successful for creating a successful design concept?
- 6.What are the most important things to know prior running a workshop with a client?
- 7.Have you been a situation where in a workshop the participants seem to be running out of ideas. How would you solve this problem in order to get the most out of them?
- 8.Do you consider frameworks to ideate, or do you prefer not to have any

constraints? Why?

9. What kind of material are you use for ideation workshop?

10. What do you think are the downfall of a workshop?

11. What is your final goal when running a workshop?

12. How do you engage the participants actively into workshop? Do you have any special tricks? To Use any methodology order anything special?

13. Do you think that after the workshop the participants have a deeper understanding of their motivation?

## INTERVIEWEE # 1 SAMI PAIHONEN

What is service design for you? How do you apply this concept in the daily practice?

Service Design is creating an experience for consumers which has a detailed flow, points of gratification and gives them habitual benefits. It is also about Service Provider to create an experience which pays attention to details in the service, avoiding potential problems, fostering positive moments - and not forgetting the business side of service.

Unfortunately, I don't have opportunity to use it in daily practice anymore :(

What is brand storytelling in your opinion? Have you used this concept when designing a service or a product?

It is about explaining through storytelling the soul and deeper meaning of a brand (company, service etc), in order to create a connection between company and its clients. Yes, I have; to explain value and what the company stands for.

Are you familiar with service design methods that integrate storytelling? Can you tell me which ones?

I'm not familiar per service design method, but I do believe there is no successful service without storytelling.

Which design method in your opinion is the most successful for creating a successful design concept?

I don't know method but I like Research - Iterative Concepting - Prototyping - Iterative Design - User Testing - DONE.

What are the most important things to know prior running a workshop with a client?

What is the client's business, main goals for workshop, expectations, who will be participating, their organization, and style of work.

Have you been in a situation in a workshop where the participants seem to be running out of ideas? How would you solve this problem in order to get the most out of them?

Many times. Usually good is to stop and divert the focus on somewhere completely different - industry, trend anything. Then you can draw them back to topic through examples and hopefully energize their brains.

What kind of material do you use for ideation workshop?

Reports, post-it, Infographics, videos

What do you think are the downfalls of a workshop?

It rarely gives truly outside the box ideas and is demanding for participants who are passive. It requires lots of energy from facilitators.

What is your final goal when running a workshop?

Have a smile on participant, since it is an unreserved note on having achieved at least something on their goals.

How do you engage the participants actively into workshop? Do you use any methodology or some special tool?

This is difficult; take them outside, talk about something different, use some humor; keep the sessions short and crisp and of course taking into the culture - people from different cultures are very different in workshops.

## INTERVIEWEE # 2 ANTON SCHUBERT

What is service design for you? How do you apply this concept in the daily practise?

Service design for me is a “sense making” role where designers evaluate and validate a business idea from multiple angles. (business + end users + competitive landscape etc. etc.) They are the ones who bring evidence for the meaningful existence of a product or service and also the ones who (at Futurice anyway) bring to life that product or service through concepting and early vision work.

What is brand storytelling in your opinion? Have you used this concept when designing a service or a product?

The message the brand puts out into the world is crucial because it needs to align with the values of their proposed customers. Even more so today the brand is key and people often buy into the brand story before they even buy anything. Brand is really the only way companies can differentiate today and yes we use it in our work. We actually have a business unit that focuses on brand.

Are you familiar with service design methods that integrate storytelling? Can you tell me which ones?

Any good service designer should integrate storytelling into their work, it's a very powerful way to make services or products contextual and tangible. Not sure about specific methods but User scenarios and user stories are common methods that most design companies use. You can also consider the customer journey as a framework to build stories.

Which design method in your opinion is the most successful for creating a successful design concept?

The one that I always come back to is user co-creation. Working with real users to get their view. If you're not meeting end users, you may as well give up your job as a designer because you are not doing it properly. The second most important is listening to your client and understanding their business and their personal goals. In the commercial world we realise that often we are designing our clients careers more than a product or service for end users. Being a designer is a political job.

What are the most important things to know prior running a workshop with a client?

The personal goals and individual agendas of the clients attending.

Have you been in a situation in a workshop where the participants seem to be running

out of ideas? How would you solve this problem in order to get the most out of them?

If you are doing an ideation workshop and you run out of ideas, then that's probably a good sign to move on and focus on something else. Best thing to do is have a list of brainstorm topics defined in advance and you go through them until you dry up.

What kind of material do you use for ideation workshop?

Hard question, totally depending on what your goal is. You really just need a good framework to ideate around and a really good facilitator who drives the session forward. At IDEO we also had some brainstorm rules:

One conversation at a time

Stay focused on the topic

Build on the ideas of others

Go for quantity not quality

Defer judgement

Encourage wild ideas

Be visual

Material wise all you need is pens post-its and a wall to stick them on

What do you think are the downfalls of a workshop?

Bad planning, bad facilitation poor understanding of clients goals

What is your final goal when running a workshop?

Depends on what was agreed, apart from the actual content. I also strive for the softer stuff.

Happy clients with smiles on their faces, best meeting they have had all week, fun, laughter, playfulness, creativity, allowing the clients to do shit they would not be able to do back in their corporate world.

How do you engage the participants actively into workshop? Do you use any methodology or some special tool?

Always get people to come a bit early and try to do small talk where you find something out about each person and then reference that knowledge in the workshop if you can. People want to feel important and heard and if you run the workshop in a way that allows people to have their say and give their view then people usually feel happy. Try not to let one or two people with loud voices to overshadow others. Use humour and fun to entertain people, do stupid shit just for laughs. Do a hopes and fears exercise where you ask each individual what they want to achieve and check back at the end to see if you met your goals. Lots of things you can do here to engage people. Most are common sense and the same as you would use in any social situation in your daily life.

## INTERVIEWEE # 3 MARIKA KOSKENKANTO.

1. Service design is a user-centered design method that aims at creating value both for the customer and the service provider (value being ultimately business/money for the service provider :)). It looks at the service holistically, across channels, both the immaterial and

material aspects of the service - everything that may affect how the customer may perceive the service. In its widest form, it includes a huge variety of aspects that you try to optimise based on creativity, research, prototyping, etc. The aspects may be the visible parts of the service (devices & their user interface, marketing materials, interior design of the service points, and many more) or less visible parts (how service staff is advised to interact with customers, what kind of community or reputation the service creates, contents of communications in general, the infrastructure).

2. Brand storytelling isn't a term that I use often. However, I assume that it refers to the general idea of stories being an effective way of communicating ideas, also regarding brands and services. Stories are a natural way for human mind to organize information that they hear (creating a story around unrelated bits of information can be used as a memory support tool as well, if you need to remember something). In brand storytelling, I guess it would be essential to build a story that reflects such true aspects of the brand that makes the target group engaged with it, and make the brand easy to differentiate from its competitors.

I haven't used brand storytelling as such in my work - however, in research & service development (use) scenarios are often used to describe what the service could be like, and to gather feedback from the target group or help the developers figure out better what the context of use might be like, and what it would require from the service. This isn't exactly brand storytelling as it concentrates on a bit different aspects of the service story, but I think it is a similar method.

3. I have sometimes used short (use) scenarios in studies where we have gathered feedback about a service/product concept, or validated a concept. The service has been partly described with the help of these very short stories, and the study participants have commented on the feasibility of the story/idea in their own life. This feedback has then been used to support the actual design work.

4. I'm mainly a researcher, not a designer, so my answer to this would be user-centered design, i.e. keeping the user in mind, doing research / involving users in co-design workshops or the like :).

5. I'm not sure what kind of workshop you mean here? The important things depend on the nature of the workshop. In general, of course, you should have a clear agenda (what needs to be achieved during the workshop) and schedule; know what kind of people are participating so that you know what kind of input you can get (or preferably, get the kind of people into the workshop that you need to achieve the set targets); general roles of people in the workshop (what's expected from you, how the customer would like to participate or support the process); initial idea about the next steps (can you work on the workshop deliverables/ideas in a later workshop / via email, or something else, or do you need to reach a final conclusion to something).

6. Hasn't happened - usually the problem is rather how to keep the schedule because people get very talkative when there are many relevant people gathered around important issues :). A few ways to ease that kind of situation might be to widen the perspective a bit, e.g. 1) If you had a magic wand and could make the service work as ideally as possible, how would you make it work (-> is there anything that could create a similar feeling with a realistic solution?) 2) What service has made you really happy and positively surprised lately? What could create

a positive surprise, "wow" effect for your customer (or other kind of benchmarking ideas from fields that aren't direct competitors of the service being designed)?

7. It depends. I haven't myself organized that many ideation workshops, though, so maybe don't have so great ideas. We have often concentrated more on the ideation methods than on the stimulus materials, but sometimes different concept drawings or scenarios have been used.

8. As I haven't conducted so many workshops myself, I don't have so much input for these last questions, sorry... One problem may of course be if the people participating (if they are representatives) of the customer aren't motivated or haven't really booked the time for the workshop but are doing other work at the side.

9. Again, depends on the workshop in question. In general maybe: To draw conclusions about where there is a consensus about something and where people have different opinions and why (if it's a design workshop, I assume you may also need to prioritize which opinion will lead the design or will be "tested" next); what looks promising and should be continued in a similar way or even emphasized more; what risks / potential pitfalls to the concept/design have been noticed (and how to work on to get over them, if that is possible in the case in question).

10. Hmm. There are a lot of different tricks, I haven't tried out so many and often it depends on the kind of people in question what may work and what makes people feel uncomfortable. Some way to get response from everyone may be nice (but keeping in mind that it happens rather by encouraging, not making it compulsory), e.g. "roses and thorns": let everyone tell what he/she has considered (from the perspective of their own work role) as a good thing and what might "sting" (might not be optimal in the design regarding user experience or the business model). If the group feels ready for a bit play (never force anyone to play!), roleplaying or simulation may also work - imagine a simple situation where the service could be used and let one or more of the participants play roles relevant to the situation. Everyone, also those who aren't playing the roles but are observing, may pay attention to how the situation / designed service feels from emotional point of view etc.

## INTERVIEWEE # 4 KORHAN BUYUKDEMIRCI

1. What is service design for you? How do you apply this concept in the daily practise?

In general context, service design is a holistic approach to the customer experience from multiple angles, from backstage (processes/ organisational structure/ people) to the frontstage. Depending on the actual context of the project all the aspects of the service journey is planned accordingly and matched with both customer needs and business objectives.

2. What is brand storytelling in your opinion? Have you used this concept when designing a service or a product?

Brand storytelling is the bond between the product and the customer. I think it is about the consistency of the message, values and promises.

This has been usually given as part of the value promise of the initial service concept. I strongly believe this is part of the differentiator.

If we think about Apple, their storytelling is about minimalism, precision, high quality and performance. These can be seen both on products and their stores.

I think storytelling falls on two parts; one part if marketing and other one is company culture. I think it has to be the second one rather than a empty brand promises

done for the market competition.

3. Are you familiar with service design methods that integrate storytelling? Can you tell me which ones?

I think Persona's are created to flourish the storytelling in service design. Persona's enable us to think in their shoes.

During the connecting phase because we focus on the actual needs and wants of the users, we tell the concept in a storytelling format.

"As a user i would like to ....."

4. Which design method in your opinion is the most successful for creating a successful design concept?

I think persona's are good to begin with but sometimes we are solving one need at a time and loosing the big picture.

Of course we need to harmonise brand's own storytelling and also user needs to create the solution

5. What are the most important things to know prior running a workshop with a client?

I think objectives of the workshop needs to be well defined. What do we want to get out of from this workshop?

This should be well communicated to the client and whole workshop should be planned around it.

6. Have you been in a situation in a workshop where the participants seem to be running out of ideas? How would you solve this problem in order to get the most out of them?

I always like to do test run before the workshop. This gives us an extra headstart to be prepared for those moments when participants are out of ideas. In those moments we can easily bring back ideas we came up during rehearsals. Also trends usually help clients to get inspired

7. What kind of material do you use for ideation workshop?

It is mostly case and industry specific. I think mostly personas, trends, user journeys and market competition is analysed.

8. What do you think are the downfalls of a workshop?

I think the number of participants needs to be well planned. Also the energy level needs to be kept high.

9. What is your final goal when running a workshop?

Making sure that everybody is active and interested in the common aim.

10. How do you engage the participants actively into workshop? Do you use any methodology or some special tool?

The workshop agenda needs to be planned that there should be many small activities for different purposes. (ice breaking, warming up, inspiration, collaboration etc) Of course it all depends on what kind of workshop it is. (Blue sky ideating with a people who works together in the same unit or it is a workshop where participants are not very familiar with each other and from different departments). Workshop tools should be picked depending on the types of participants and objective of the workshop.

INTERVIEWEE # 5 TOM MORGAN.



1. What is service design for you? How do you apply this concept in the daily practise?

It seems to be more of planning role which, as a visual design, I don't feel I have much control over. I think in terms of service design when looking at the bigger picture, but for the most part the decisions regarding the process are already made before I get to work on the visuals.

2. What is brand storytelling in your opinion? Have you used this concept when designing a service or a product?

Brand is the most important part of creating a top company. A strong brand which carries through all areas of the business builds trust and familiarity.

Having worked intensely with brands in the past, I always strive to stick to the brand identity when designing a product.

3. Are you familiar with service design methods that integrate storytelling? Can you tell me which ones?

The closest I've come to seeing this is when I worked with on the Scandic Hotels brand manual. One of the most important parts of the brand was teaching staff how to act and how to speak. This tied the brand to the service in a very clear way and created a trusted hotel.

4. Which design method in your opinion is the most successful for creating a successful design concept?

5. What are the most important things to know prior running a workshop with a client?

I've never been involved with a workshop so I'm not sure how it works... but thinking about this from a client's perspective, I'd expect the people running the workshop to know my brand values intimately.

As an example... working on Rosendal I pushed hard to get 'brand' material before I became involved. It became apparent very quickly that there was no brand and the company didn't have any obvious values, so it made it quite difficult to connect with them.

6. Have you been in a situation in a workshop where the participants seem to be running out of ideas? How would you solve this problem in order to get the most out of them?

I haven't really been in this situation... but pressure definitely isn't the way to get the most out of people! Taking a break and switching topics is probably the best thing to do. Get to know the people as people rather than clients.

7. What kind of material do you use for ideation workshop?

The most important thing is an inspiring, neutral environment. I'd never hold a workshop at a client's premises OR my own office. Go somewhere which is 'foreign' to everyone involved, then you'll have something mutual to talk about.

8. What do you think are the downfalls of a workshop?

The only 'workshop' I've been involved in is Ixonos' yearly design planning. In my opinion, that's 2x longer than it should be. Don't exhaust the attendees, nobody's creative when they're tired.

9. What is your final goal when running a workshop?

It depends on what the workshop is for. If it's to kick off a project, I'd expect to have a clear plan of action and a very clear shared goal and outcome. What's gonna happen next should be agreed before everyone leaves.

10. How do you engage the participants actively into workshop? Do you use any methodology



or some special tool?

Ask for an listen to ALL opinions, however dumb they may sound. Don't put people on the spot, if someone feels they have nothing to contribute, they shouldn't be forced to contribute.

The silent people might be taking everything on board and will share something spectacular at a later date. I'm the kind of person who thinks things over before reacting, so a follow up session is kinda important. Perhaps that'd be my special tool, a follow up session :)

## INTERVIEWEE # 6 SIMON BALLEEN BOTERO

What is service design for you? How do you apply this concept in the daily practice?

For me service design is the more immaterial side of design, yet accomplishing the main purpose which is to facilitate or solve problems of our everyday lives. This immateriality happens sometimes in the cloud or inside the processes of companies or a shopping experience, it can be applied to almost everything nowadays. As a design student I apply service design as a couple of tools at the early stages of research during a design project rather than as the end design goal. Service design can provide a great insight in the user path for instance in product experience or get feedback from users in a focus group to test prototypes, providing with valuable information for the project.

2. What is brand storytelling in your opinion? Have you used this concept when designing a service or a product?

Brand storytelling is in a way a strategy to engage with an audience, is a way to build a relation with the clients and to get to them in a more personal way. We are humans and we have been raised with the stories of our parents, grandparent, cartoons and children books; it is natural to us to be interested in stories and some tell them better than others. In conceptual design, storytelling telling is a a crucial part of my practice because the story is sometimes more important than the industrial product. So I use storytelling as a way to approach and appeal to the human emotions, and this stories have to be coherent with the language product or the brand itself.

3. Are you familiar with service design methods that integrate storytelling? Can you tell me which ones?

Storyboards involve storytelling as the pictures interact with text to make the viewers understand the whole context of an idea. Persona is to create a fictional character that carries the values and characteristic of the potential user. This profile may include pictures and descriptions and may involve the brand identity as a personalized character as well.

Prototype testing happens in an environment where storytelling is crucial for the user to experience the product or service. The user needs to enter in a "fictitious" world

4. Which design method in your opinion is the most successful for creating a successful design concept?

I believe that user co-creation is one of the most successful tools because you get the fresh insights from the users right from the start; no one knows better the design problems than the users. Latter on in the process you will need the user again to test your results or prototypes. I also really often use mood boards that set a clear idea about my project or product, looking back at this boards measures if you are to far or to safe with your ideas.

5. What are the most important things to know prior running a workshop with a client?

Have a clear underrating of the brief and design question, so in the workshop you can make the

most of it. Have a structure for the session, i like when a workshop starts dynamically with a sort of ice breaker or a off topic activity. then go into the more serious matter and finish with conclusions and a ice breaker at the end - ice breakers are fun both for the client and designers

6. Have you been in a situation in a workshop where the participants seem to be running out of ideas? How would you solve this problem in order to get the most out of them?

This seems to happen in workshops with users that have no experience with design because they get perplex with the frustrations of creative ideas or things like not being able to draw or not knowing the other members. When you realise the workshop is not going with the flow or not giving the desired result you can pull the mercy stop -in a fun way- and just make the participants change for a moment the activity they are doing, you can do some ice breakers, perform a game for instance a role play or get to move their body and get some coffee.

7. What kind of material do you use for ideation workshop?

As students we often use lots of post-its and markers that help us to rapidly throw ideas to the board in session like brain storming. Simple moulding materials like clay, plasticine, colour papers and wood stick are useful if you are in a more tangible face of ideation, to test some ideas out.

8. What do you think are the downfalls of a workshop?

When sessions are too long or when you are repeating your self over and over cause by the lack of organization. Workshops should be fruitful for both parties: the participants and the executer, and its a give an take relation. therefore, the session should not only be about getting information from the users until they are exhausted or feel used; give something back in return - a nice enjoyable session, something they can learn, something they can take at the end they made themselves, food, or can be anything - and they will come back again for sure

9. What is your final goal when running a workshop?

The goal of a workshop is to use tools that provide the designers with relevant information for the design process, to get insights about things that are not normally specified in the brief or that are too obvious for the user or client that are often dismissed. But ultimately a workshop should be a space for interaction in which ideas are both tested and generated and there is a win - win relation for the participants and designers at the end of the session. A workshop is a way to build empathy with the client, the users and the designer.

10. How do you engage the participants actively into workshop? Do you use any methodology? or some special tool?

Give the participant tools to make things themselves, provide them with a little supply kit at the start so they can actively contribute to the session, like markers or notes pads. I imagine it would also be a great experienced to do a photo-safari workshop at the early stage of a design project where you give the participants a disposable camera and send them into the city to capture what they like. Or a fun way to raise your hand to speak during the session like a special hat you pass around or hold a pan for instance; this are examples of tools may appear silly and there might be some resilience from the audience sometimes, but ultimately the goal is to use elements that freshen up the atmosphere to be more active and engaged.

# APPENDIX

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## APPENDIX 2: REPORT

Appendix 2

Designing a digital service along a storytelling game of service design

# WORKSHOP REPORT

ROSENDAL & COMHEM

# Content

01// INTRODUCTION

02// BACKGROUND SUMMARY

03// WORKSHOP RESULTS

04// APPENDIX

# Intro

At Ixonos, we bring together user perspective, business insights and technology know-how. We create solutions that users love.

Rosendal, ComHem and Ixonos gathered for a workshop that aimed to gain insights from different stakeholders and transform these into service ideas by using co-design methodology. Ideas were evaluated using revenue/engagement matrix.

PARTICIPANTS

11

HOURS

7,5

IDEAS

243

**TIME//** 23.Sept.2015

**PLACE//** Rosendal Office @Uppsala

**AGENDA**

- 10:00 - 10:30 Introductions
- 10:30 - 11:00 Headline Exercise
- 11:00 - 11:45 Competitor Benchmark Presentation & Discussion
- 11:45 - 12:30 Lunch
- 12:30 - 13:25 Ideation Exercise / Session 1
- 13:30 - 14:25 Ideation Exercise / Session 2
- 14:30 - 15:25 Mapping Ideas (Revenue Opportunity vs User Engagement)
- 15:25 - 15:40 Coffee Break
- 15:40 - 15:50 Presentation "Choosing the right development platform"
- 15:50 - 16:00 Presentation "How to define Minimum Viable Product (MVP)"
- 16:00 - 16:50 Minimum Viable Product for Rosendal Digital Platform
- 16:50 - 17:00 Closing up and next steps



# High level objectives

01

## EXPLORE THE MARKET

Market research and identification of the possible opportunities. What is out there that needs to be seen.

- / REVIEW
- / DISCUSS
- / EXPLORE

02

## CREATE IDEAS

Be free and let your mind wonder.

- / DESIGN
- / DREAM
- / THINK
- / IDEATE

03

## FIND BUSINESS OPPORTUNITIES

Defining business opportunities and actions to reach them.

- / ADJUST
- / REFINE
- / MONETIZE
- / FIND

04

## DEFINE SERVICE MVP

Funnel down ideas and find the minimal viable product to deploy. Define the road map

- / FUNNEL
- / ANALYSE
- / COMPRESS



# Competitor research

Existing services on the market were evaluated from five different perspectives.

- High ●
- Medium ●
- Low ○

## TECH SOLUTIONS

An advance technology product that connects with mobile devices and hardware

## SOLVING EXISTING PROBLEMS

Shops, restaurants, gym, museums, and other spaces that tenants can use.

## SERVICE INNOVATION

A service idea that makes both building administration and the daily life of a tenant easier.

## EMOTIONAL EXPERIENCE

Raises emotions that have a positive impact on the end user experience.

## INFORMATION & SOCIAL INTERACTION

Sharing information and content between tenants.

# Smart Living

Smart living includes both home automation and IoT. Most services in this analysis have an app and hardware.

Belkin Home technology automation					
Nest Monitoring system					
Dinbox Property management					
August smart lock Security automation					
Iloq Security automation					
Smart things hub Home integration system					
IOTAS IoT experience					
GE Security Home automation & mobile security					
YIT Plus Building admin					
LG Home chat User Interaction & Home automation					
Ingenious Appliance automation					
MenuMAT Home improvement					
Bokni Booking mobile system					



- INFORMATION & SOCIAL INTERACTION
- TECH SOLUTIONS
- SOLVING EXITING PROBLEMS
- EMOTIONAL EXPERIENCE
- SERVICE INNOVATION

# Community services

Services that enable interaction between users

Landshare. Community sharing					
Taskrabbit. Task outsourcing					
Pikkujuttu. Home improvement					
Moppi. Home help					
Sharebox. Home integration system					
Neighborgoods Community & communication					
Myneighborhood. Community & communication					
YIT Plus . Communication board					
Zipcar. Mobility					
Drivenow. Appliance automation					
Borrowmydog. Sharing & community					
Suurpelto & Jätkäsaari. Co-creative solutions for living					
Nearhood Communication & community					
Febo & Farmer's fridge Food dispensers					



- INFORMATION & SOCIAL INTERACTION
- TECH SOLUTIONS
- SOLVING EXITING PROBLEMS
- EMOTIONAL EXPERIENCE
- SERVICE INNOVATION

# Building administration

Administration services range from smart building monitoring to janitor services.

Siemens & Smart building  
Integrated control system

Janitor Jones  
Inspection solution

Weeverapps  
Mobile work force management



- INFORMATION & SOCIAL INTERACTION
- TECH SOLUTIONS
- SOLVING EXISTING PROBLEMS
- EMOTIONAL EXPERIENCE
- SERVICE INNOVATION

# Personas

3 personas were used in the workshop to evaluate different user needs and desires.



**Buzy Single**  
Emma Berglâm,  
21 years old



**Janitor**  
Michael Andersson,  
47 years old



**Young Family**  
Andreas Sandberg, 36 years old,  
Satu Hansen, 30 years old,  
Sophy, 9 months

# Headline Exercise

What would be written in the newspapers in 2016.

## FINANCIAL TIMES

- // APP BOOSTING SMB'S IN NEIGHBOURHOODS A 5 STAR SERVICE
- // ROSENDAL PARTNERS COMHEM, STUDENTS HOUSING, A HUB TO TEST THE FUTURE
- // HOW ROSENDAL BECAME MORE PROFITABLE WHILE MAKING THE RESIDENTS HAPPIER

## SVENSKA DAGBLADET

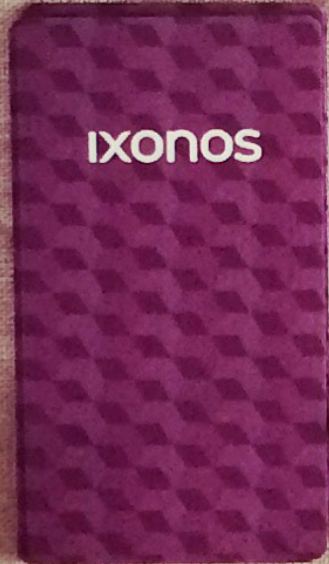
- // FISH EYE VISION TO YOUR NEIGHBOURS, COMMUNITY AS IT USE TO BE
- // ROSENDAL & COMHEM COME TOGETHER TO REALIZE THE NEXT LIVING..
- // EVERYBODY WANTS TO LIVE IN A R&C HOME BECAUSE INCREASES THE QUALITY OF LIFE

## FEBER.SE

- // MERGING DIGITAL & PHYSICAL TOGETHER FOR SOCIAL GOODNESS
- // R&C SOLVES TECH INSIDE HOME, R&C STARTS A CIRCUS,
- // YOU LIVE IN A R&C HOME AND THERE WILL BE NO FIGHTS AT HOME
- // ROSENDAL FINALLY SUCCEED IN BRINGING A COMPLETE USER EXPERIENCE FOR ITS RESIDENTS



# Co-creation Session





# Ideation Process

Ideas were generated by using IXONOS IDEATION CARDS.  
There were 4 types of cards: Personas, Locations, Situations and Features.



**PERSONAS**



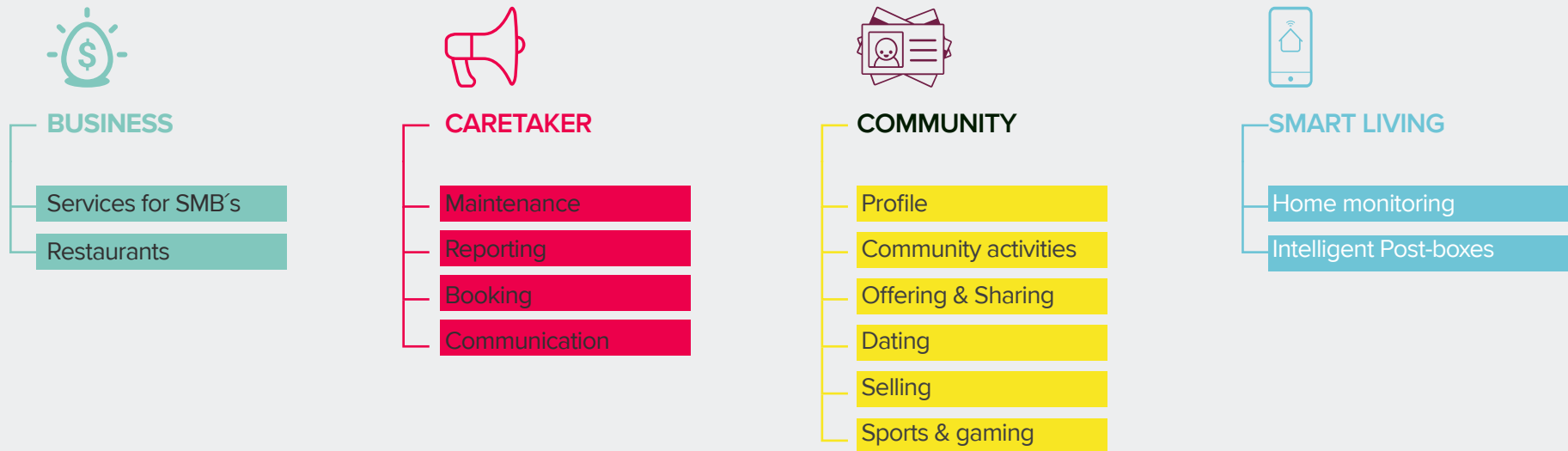
**LOCATIONS**





# Idea Clusters

All the ideas were grouped into four main groups.  
Some ideas might fit in more than one group.



# COMMUNITY

## DATA BASE

- Find out who is your neighbour
- Neighbour network for collaboration
- User lifestyle preferences (e.g vegetarian)
- Same interest sub groups
- Pet owners
- Book club
- Wine - beer club

## COMMUNITY ACTIVITIES

- Ted - talk between tenants
- Gardening together
- Beekeeping in the roof
- Arrange parties & events
- Invite others to the community

## OFFERING & SHARING

- Sharing tools in a common room
- Lend your own tools
- Community handcraft place
- Share extra spare parts, bike tyres etc...
- Share my knowledge
- Cooking lessons
- Create events
- Buying services from neighbours
- Outsource a task by a neighbour
- Share food with neighbours
- Take care of my pet
- Borrow my baby
- Share kids toys
- Camera booth
- Car pooling
- Sharing storage
- Share cycle storage
- Baby sitting
- Cleaning services as in app purchase

## DATING

- Find soul mates
- Dancing and finding love
- Tinderbuilding

## SELLING

- Second hand selling
- Selling my food
- Selling my time

## BOOKING

- Booking a restaurant
- Booking the bbq
- Booking a place for Karaoke
- Book laundry
- Book Irons
- Book a room fo hobbies
- Book a stage
- Book a play area



# COMMUNITY

## SPORTS AND GAMES

- Mapping bike routes
- Making a sports community
- Finding a sports partner
- Find a play date
- Book a trainer
- Tuition
- Find a massage
- Arrange tournaments
- Challenge a friend
- Coupons for sports trials



# BUSINESS SERVICES

Group discount

Loyalty cards for businesses & brands

Electronic coupons

Order flower services

Home delivery service

Picnic package for residents

Expiring food offers from Grocery Store

Cooking courses

Restaurant event

Recipes & ingredients to be purchased

Transportation

Personal Offers

Baby sitting



# BUILDING CARETAKER

## MAINTENANCE

- Maintain my apartment at a limited cost
- Schedule of tasks
- Long term maintenance listing
- Check list of maintenance
- Daily reporting update

## REPORTING

- Domestic violence alarm
- Missing people report
- Neighbourhood watch
- Photo reporting of appliances
- Rating and feedback
- Check in at home
- Cleanliness rating for communal spaces

- Anonymous reporting
- Sickness report
- Energy saving reporting
- Fault reports
- Act upon tenants issues
- Emergency doctor call out
- Emergency report

## COMMUNICATION

- Message the janitor
- Janitor notifications
- Calendar for maintenance
- Board meeting minutes
- Administrative documents



# SMART LIVING

## INTELLIGENT COMMUNICATION

Community calendar on an external display

Personal profile sharing and updating

Info about pop-up stores

Collecting new ideas through the community

Find local producers

Music moodboard changes according to the weather.

Public transportation information.

Electronic keys for opening doors

Baby tracking alarm.

Smart learning system.

Wi-fi smoke sensor

Security alarm

Mimic being at home

App in the TV that controls home appliance

Touch screen behind door that controls home automation

Building entry camera face recognition.

Monitor apartment from the app

Big panic button.

Electric vehicle charging

Unique intelligent RFID sensors

RFID one time access for subcontractors.

Intelligent keys for building

RFID App lock for bikes.

Community music list.

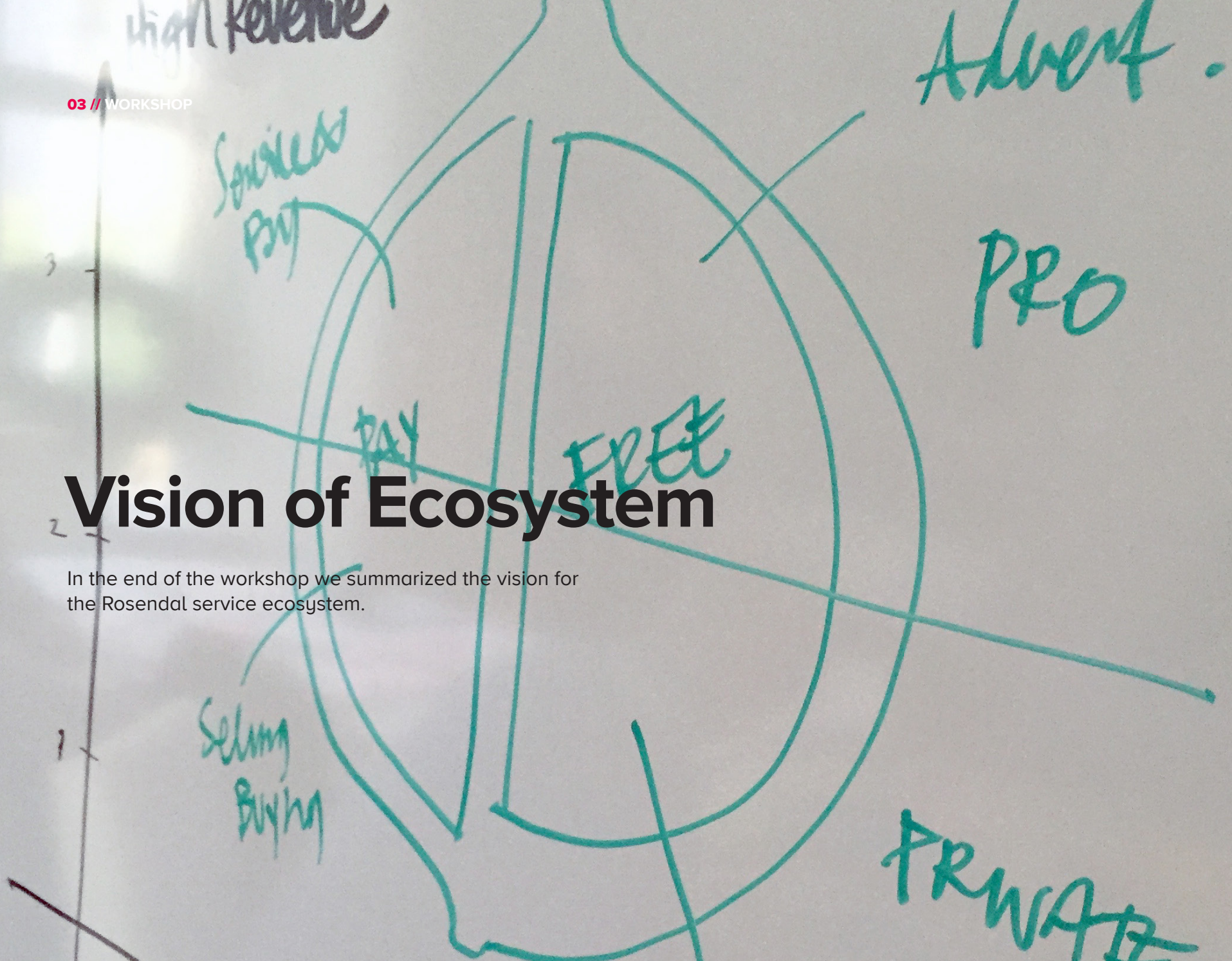
Lounge music list.

Community feedback of app



# Vision of Ecosystem

In the end of the workshop we summarized the vision for the Rosendal service ecosystem.



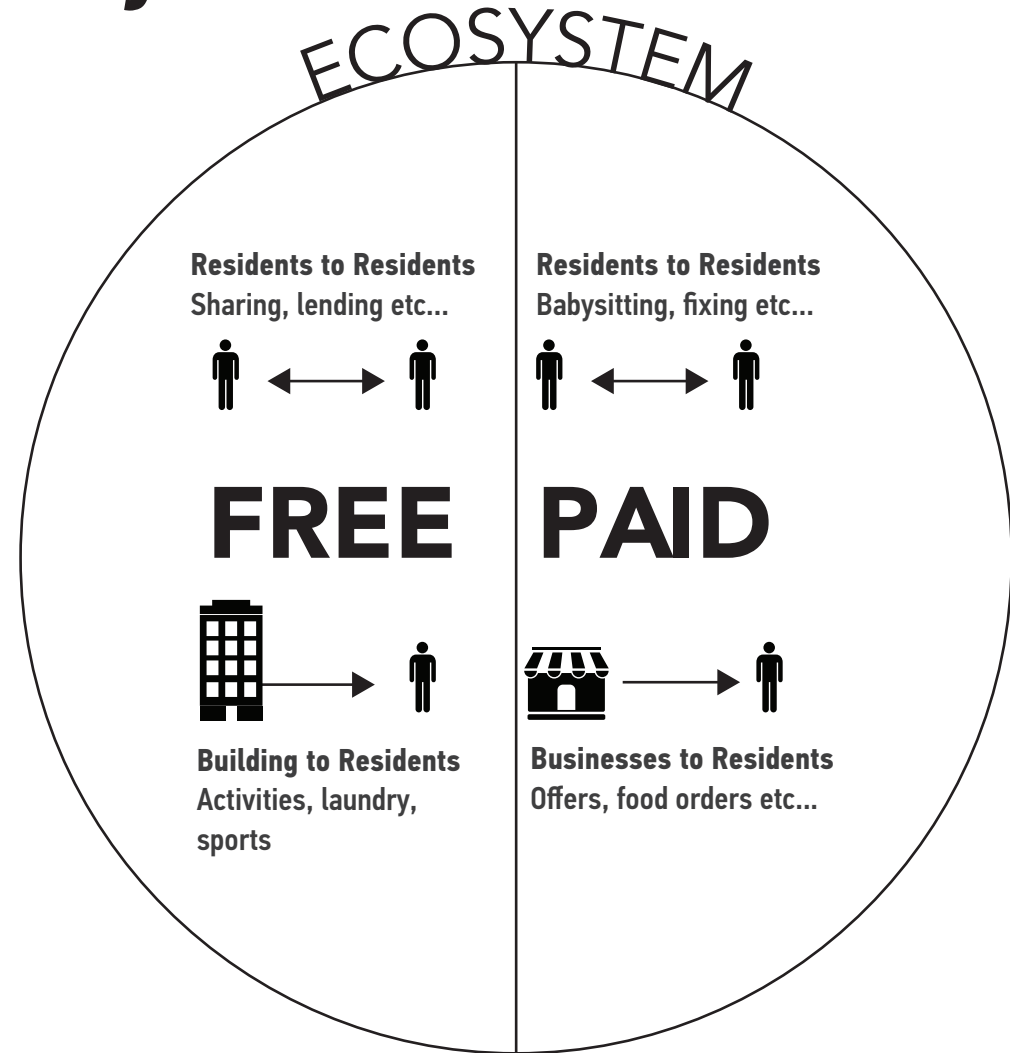
# Sustainable community

Community will supply its own demand. Residents of the building can provide services to fulfill each others needs. This experience will be same in between different Rosendal communities. If a resident moves from one Rosendal community to another one in a different city, she will get the same services safely and conveniently delivered by new community. This all happens thanks to the digital solution.

Resident interaction is at the core of the community. By combining digital with physical we would like to bring the neighbourhood back to way it was in the old days. Residents helping each other, caring and communicating regularly.

Each Rosendal community also includes both SMB's and brands. This is a great negotiation power for the residents and good sustainable client base for the businesses. Digital service will work as a base to collect the customer data that can enable tailored solutions for each segment in the community.

Additionally services that are provided by building can be seen as an added value for the residents daily life. These services can range from tool sharing or perhaps a Rosendal owned community car which residents can enjoy.







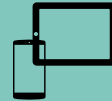
15<sup>DEC</sup>



Receiving the keys. Register and complete a resident profile online  
Access to important documents.



1<sup>FEB</sup>



Building info  
- Floorplan  
- Instruction manuals  
Organize administrative events.  
Direct channel to residents for the building care taker

Social interaction  
- Discuss, vote and share  
Book the paddle court  
Create events  
Order food from food court  
Contact the building care taker

Food court  
- Update menus  
- Order Management  
- Create events  
- Push updates to users



FUTURE



Moderating the community

Making deals with SMB's

Making deals with businesses & brands

Payment solution

IOT services

- Electric locks
- Electric post boxes
- Home automation

"To be defined more"

# Appendix

# COMPETITORS RESEARCH



Smart Living



Community  
Services



Admin &  
Management

// SMART LIVING

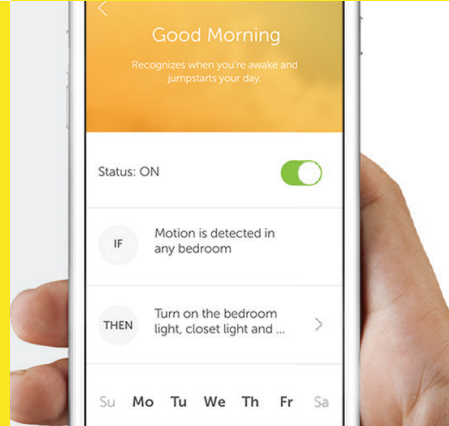
BELKIN  
WEMO



SMART  
THINGS HUB



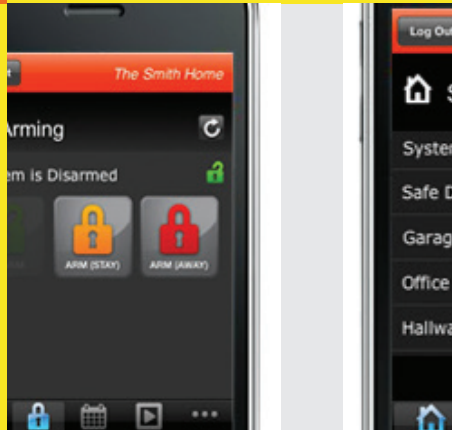
NEST



IOTAS



GE SECURITY



INGENIOUS



// COMMUNITY SERVICES

## MENUMAT

Smart food is an automatic voice controlled microwave oven for elder people.

Service includes daily food delivery. It is possible to add customized reminders for medicine and appointments.

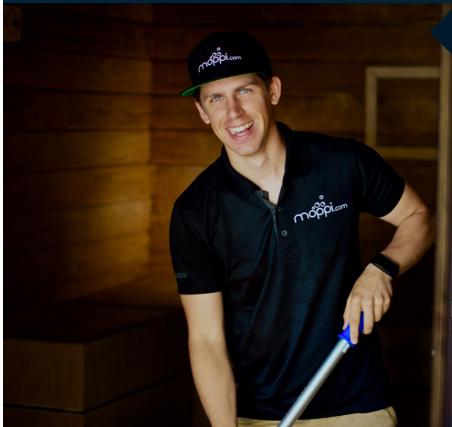
It has a one button interface that informs the progress of the cooking process.



## LAND SHARE

Service brings together people who have a passion for home-grown food, connecting those who have land to share with those who need land for cultivating food. Service highlights are:

- Growing fruits and veggies but having nowhere to do it.
- Have a spare bit of land they're prepared to share.
- Can help in some way – from sharing knowledge and lending tools to helping out on the plot itself.



### 1. MOPPI

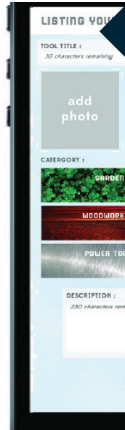
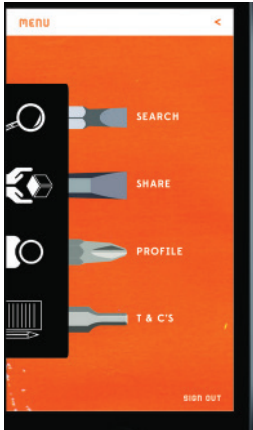
### 2. PIKKUJUTTU

### 3. TASK RABIT

1. Cleaning and repair service that helps connect independent cleaning professionals with customers. Quickly, easily and reliably.

2. Select the service offered and get help on this matter. Book by hrs, or by task. The service can be booked via Facebook and web browser.

3. Matching needs and people to help you. Outsource errands you and find help.



## SHAREBOX

Fix all those household problems that have been hanging over your head for years, and in the process earn rewards the more you share through registered partners.

Help other with tasks by:

1. Lend tools to other in need.
2. Borrow tools from others.
3. Be honest and think community.

## MYNEIGHBOURHOOD NEIGHBORGOODS

Engage with your neighbors and gather in a social platform.

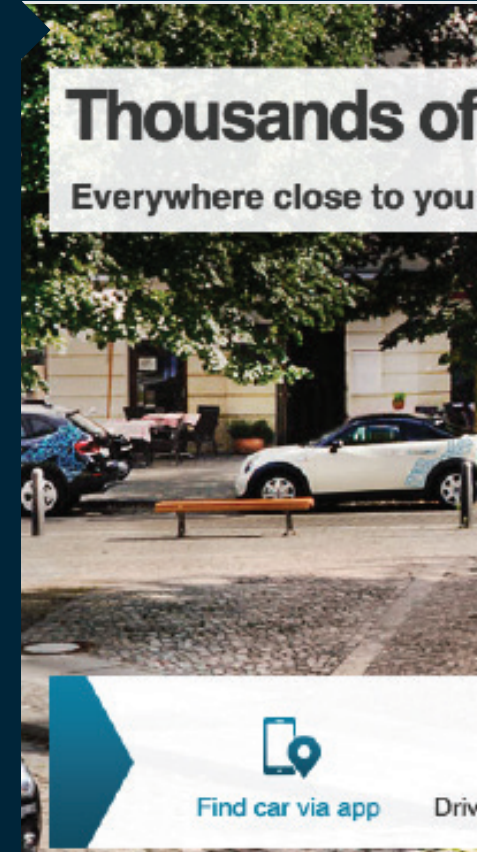
The Platform is made by people: their participation, their content, their interactions. It generates data that provides a snapshot of the community social environment.



## ZIPCAR DRIVE NOW

Rent a car by the hour or day with gas & insurance included. In neighborhoods, cities and airports across the globe.

Rent a premium car that is perfect for any occasion. Pick the car up and leave it off – wherever you want. It offers individual solutions for your business. Connect modern mobility with advanced mobile technology.







## SHAREMYDOG

Matching dog owners with each other for activities such as walks, sitting and holiday care.

1.Create your profile and browse local matches.

2.Verify your details and pay our annual subscription fee.

3.Message other members and schedule your Welcome Woof!



## NEARHOOD

Nearhood is a meeting place where it is possible to track and share your area content.

You access content from social media and city provided data.



## FEBO - FARMSFRIDGE

Small rectangular boxes with glass window displays each food item for purchase. Select the your item and insert your money.

Press the button next to the item and grab your warm item from

inside.

The items are fresh snacks every day, transported to the branches by refrigerated transport on the day of production.

## SUURPELTO

Is a housing planned to offer a home that is designed to improve the quality of residents. Solutions includes:

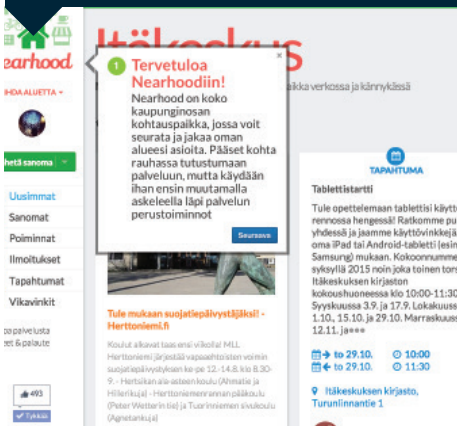
Info-screen in the lobby includes info on weather, bus schedules and happenings around the Suurpelto area.

Residents can pick up food deliveries from hot and cold storage boxes.

Garbage is collected by a vacuum system (The vacuum system is by ENVAC of Sweden and marimatic Finland).

Community rooms include:

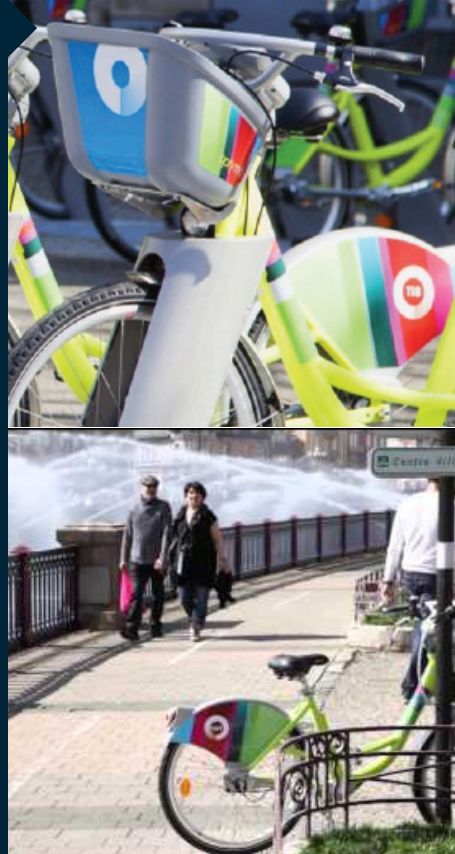
- Sharing tools like: drills
- Changing tires
- Celebrating events



## SMOOVEBOX

Is a service that provides bike-share service with the following technologies.

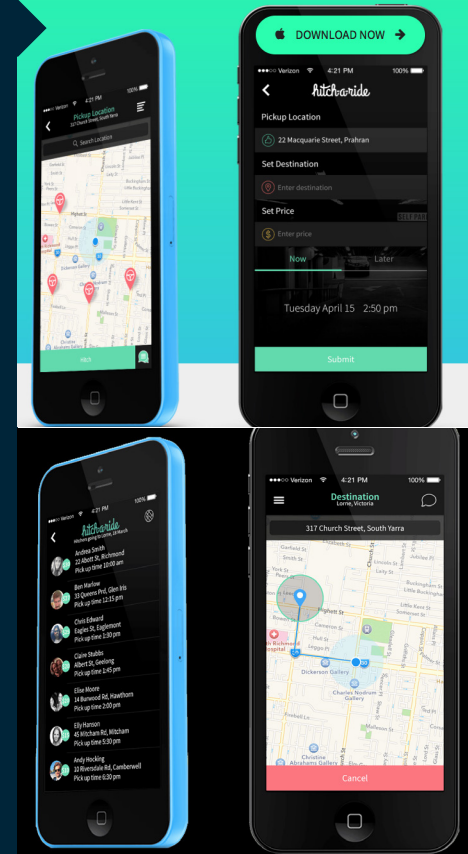
- A RFID / NFC contact-free reader to read user's cards
- A Zigbee wireless radio transmitter-receiver, communicating with a solar powered relay box located at the bike station, which is also self-powered and which transfers information to the central server via, GPRS and membership.



## HITCH A RIDE

Taking a passenger along for the ride and splitting the costs.

Ride sharing means less cars on the road and less waiting around



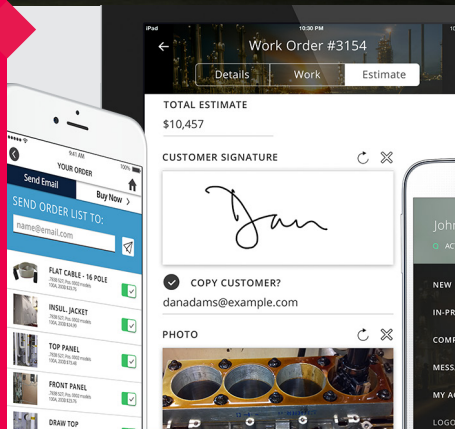
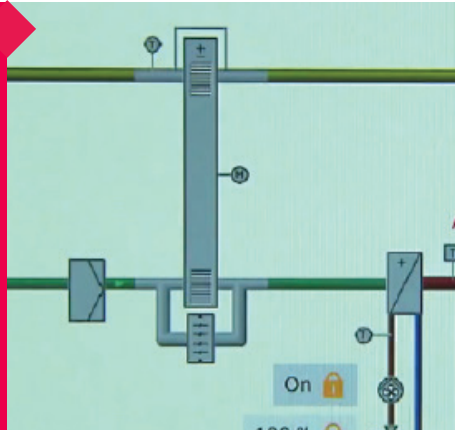


// ADMIN & MANAGEMENT

## SIEMENS

Building automation system integrate solutions such as; light and blind control, ventilation, water, heater and other subsystems...)

It is composed of a platform, tactile screens and Apps for mobile controlling

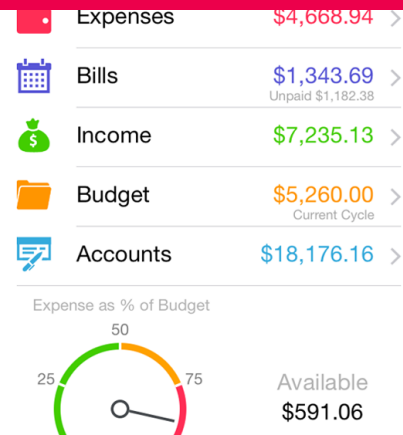


## WEEVERAPPS

Mobile Workforce Management Eliminate paper forms. It is good for collecting data from the field and making better decisions.

## JANITOR JONS

Low cost easy-to-use cleaning inspection software solution for Cleaning Contractors and Facility Managers large or small buildings



## HOME BUDGET

The Expenses screen provides the ability to add, modify and delete expense entries. It also provides a display of monthly expenses by category date and provides the ability to drill down to specific expense entries.

# Personas

## EMMA BERGLÅM, SWEDISH 21

A student from the north. It's the first time she has left her hometown. She has a younger sister and an older brother. She is majoring in chemistry.

She lives on campus in the student residence, sharing her room with a roommate who is studying economics. She has her own computer, a smart phone and a tablet. Text messaging, Facebook, Twitter, Instagram and email help to communicate with friends, classmates, family and university activities. She goes to social events on the university campus and shares her experiences through social media.

She is part of Generation Z, a group that comprises a mix of ethnicities and are

often described as upbeat and passionate. She is mature and learns really fast! Technology is not an addition to her life, but a critical part of it.

**// Generation Z, Mix of ethnicities, Smart technology, Socially active.**



# Personas

## ANDREAS HELLMERS, 27 & MICHAELA BACKMAN, 24

This couple is a mix of two nationalities. Andreas is Danish and Satu is a Finnish-Swedish speaker. Andreas is doing a post doctorate in Biomedicine and has been living in Sweden for six years and in Uppsala for the last two.

Andreas' wife Satu is a graphic designer who has decided to take a break from her work to stay at home with their first child, Sophie. She continues to take a couple of open courses at the university.

Living on a university campus represents

a high quality lifestyle. Nevertheless, as a tech-savvy young person, she values the Internet connectivity, transportation facilities and the schools and childcare options provided by the city.

**// Tech-savvy young person,  
internet connected, intrepid,  
young adults**



# Personas

## MICHAEL ANDERSSON, 47

Michael's duties include to be in charge of the common areas of the building and reporting any damage or need for repair. Both in the building or in the students apartments. He is kind and patient since he has to deal with a large flow of people all day coming and going.

He has knowledge of the floor plan and has access to each place of the building. Understands the basics in electrical maintenance and keeps the necessary tools to upkeep the building. Lives in one of the apartments and is friendly and approachable to all the students.

His task can vary but mostly; controlling maintenance tools, stores and equip-

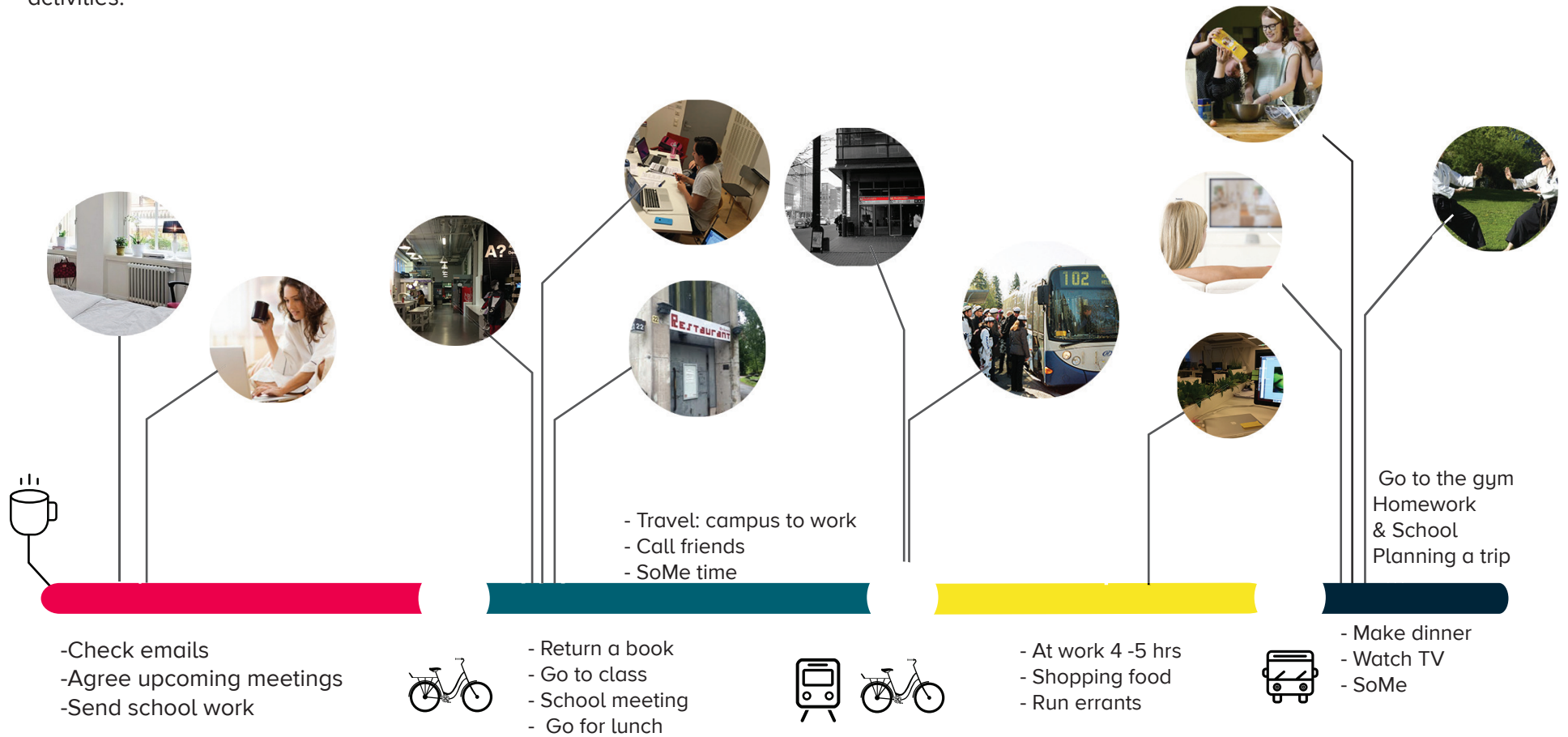
ment, carrying out routine scheduled maintenance work and responding to equipment faults, dealing with emergencies, unplanned problems and repairs, fitting new parts and making sure equipment is working correctly.

**// Responsible, autonomous, respectful, hard working, knowledge full of the premises.**



# A day in the life

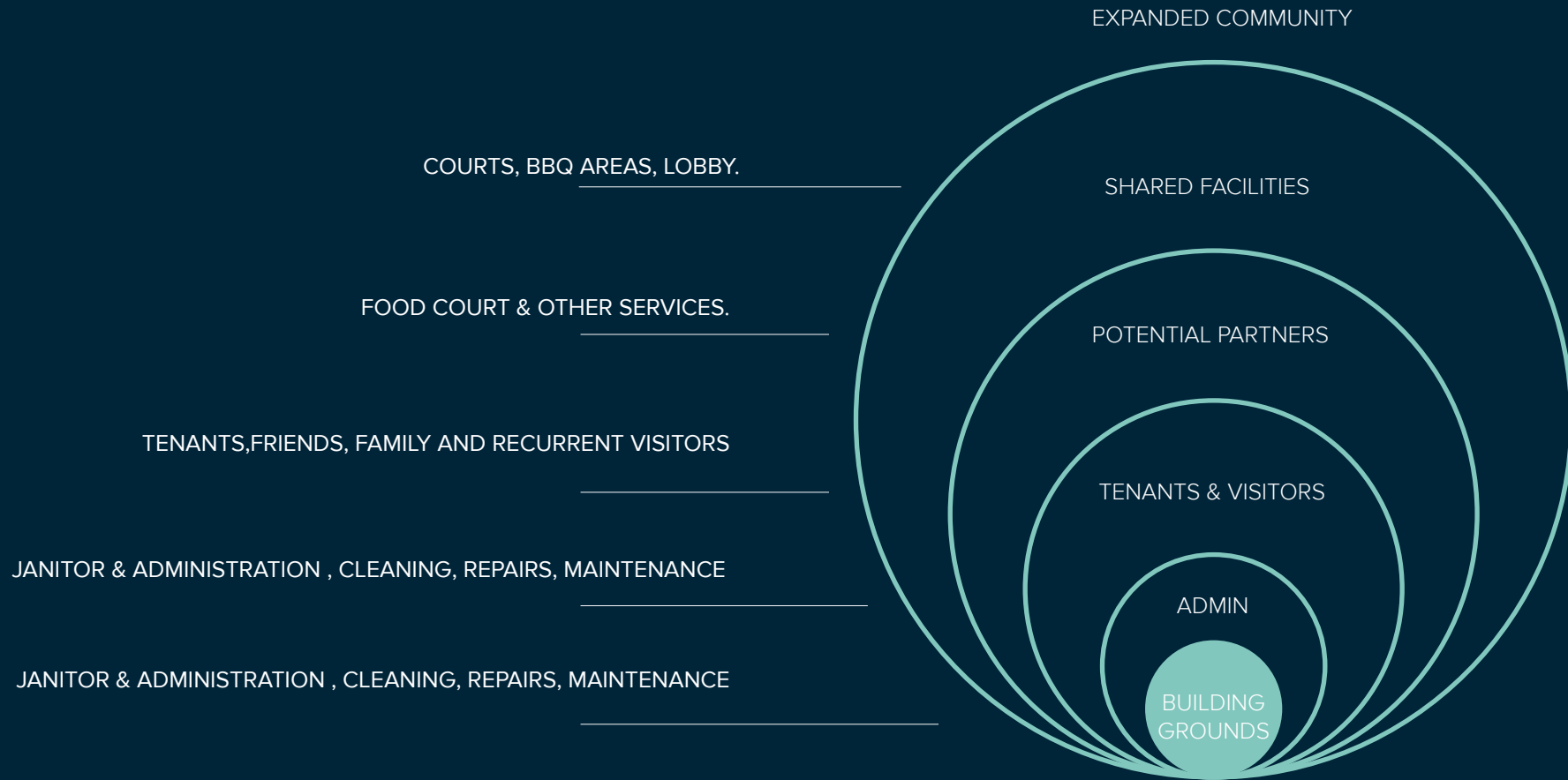
This customer journey describes a day in the life of a Masters student in Aalto University in Finland. In this visualization we have combined together all the daily activities.





# Stakeholder Map

The waves represent the interaction between the stakeholders, building locations and services.





**THANK  
YOU**

**ixonos**

HELSINKI / UK / USA / CHINA / SINGAPORE

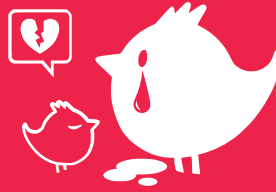
# APPENDIX

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## APPENDIX 3: IDEA CARDS

IXONOS

SITUATIONS



**LOST PERSON**

...A kid has been found lost in the building, what do you do?

SITUATIONS



**TRANSPORTATION**

... I really need to go to IKEA, but I don't have a car...

SITUATIONS



**INFORMATION**

... I m quite lost...

SITUATIONS



**MEETING PEOPLE**

... So many beautiful girls! OMG... How can I ask them out?

SITUATIONS



**NEW STUDENTS**

... First time anywhere is a nightmare, where can I buy stuff or hangout?

SITUATIONS



### INFORMATION

... What is happening around this place?

SITUATIONS



### HOBBY

...hmmm dancing salsa, or tango, if I only could practice a new hobby...

SITUATIONS



### DELIVERY

... I am sick and refuse to go out to by medicine!...

SITUATIONS



### LEARNING

...I would like to know about some courses in this place?

SITUATIONS



### BROKEN

...The fridge has not been working properly lately...

SITUATIONS



### SMOKING

... My neighbor keeps smoking in his apartment and it smells terrible everywhere....

SITUATIONS



### **NO TIME!**

... I am busy, busy, and busy, I have no extra time to do anything extra, I can barely read the news....

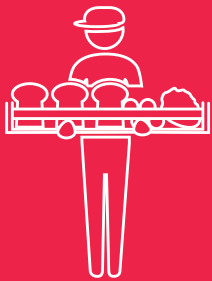
SITUATIONS



### **QUESTIONS?**

... My tenant is leaving and I would like to know how the service experience affect him and his future needs and past wishes...

SITUATIONS



### **DELIVER**

... I am stuck in traffic, and I have ordered my pizza a while ago... Now I am late and not in the apartment!

SITUATIONS



### **VIOLENCE**

... I hear somebody crying quite often after some discussion and loud bangs, I looks like some one is out of place...



PERSONAS

### EMMA BERGLÅM, 21

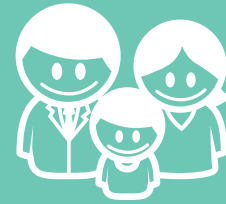
Swedish, studding chemistry, roommate, Computer, a smart phone and a tablet, IM, text messaging, Facebook, Twitter, Instagram, family and university activities, party, dinners, gym, traveling, responsible, mature and single



PERSONAS

### ANDREAS HELLMERS 27 & MICHAELA BACKMAN 26

Masters, Couple, IKEA, watching series at home, cooking, Online shopping, critical, impatient, feedback, active on social media, sustainability, organic products, tech-savvy, work-life balance and flexibility.



PERSONAS

### ANDREAS SANDBERG, 35 SATU HANSEN, 30 & SOPHY 6

An international family both are highly educated with post doctorates, they like reading, going to a library, have good professional connections, high quality lifestyle, Internet connectivity, transportation facilities and accessible daycares



PERSONAS

### MICHAEL ANDERSSON, 47

Controlling maintenance tools, stores and equipment, carrying out routine scheduled maintenance work and responding to equipment faults, dealing with emergencies, unplanned problems and repairs, fitting new parts and making sure equipment is working correctly

ixonos



PERSONAS

### JIN LI

Exchange student from china, has move to out of the country for the first time. Enjoy to meet new people and likes to try new food. Plays basketball every night with other exchange students. He likes Scandinavian design. Wants to travel around Europe.



FEATURES



**TRANSPORT**

FEATURES



**DELIVERING**

FEATURES



**REPORTING**

FEATURES



**SHOPPING**

FEATURES



**COMMUNITY**

FEATURES



**SECURITY**

FEATURES



COMMUNICATION

FEATURES



ACTIVITIES

IXONOS



BUSINESS MODEL

### FREE

Most likely this feature is something the tenant expects to get for free.



BUSINESS MODEL

### FREEMIUM

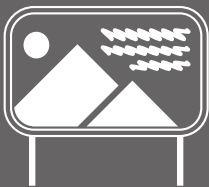
Tenant expects to get this service free, but acknowledges that by paying extra, she gets a better service.



BUSINESS MODEL

### MAINTENANCE FEE SURCHARGE

Tenants expect this service to be added to the monthly payment as an extra payment for this App features.



BUSINESS MODEL

### ADVERTISEMENT

The App is supporting Through advertising space in the service.



BUSINESS MODEL

### PAY NOW

The tenants expect that this service is either cash or card operated, automated or cashier.



BUSINESS MODEL

### TOP-UP

The tenant has an account to which she adds money and can use the service until it runs out.



BUSINESS MODEL

### SERVICE CHARGE BILL

The tenant expects to get a service bill for each service used separately each month.



BUSINESS MODEL

### OTHER IDEA?

...How...



BUSINESS MODEL

### SPONSORSHIP

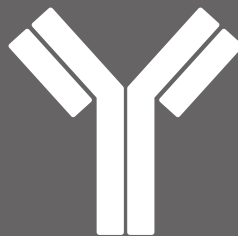
A company interested in sponsorship the service will be highly featured in the service



BUSINESS MODEL

### LIMITED USE

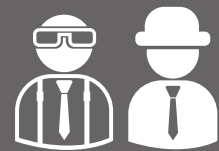
The tenant has a number of times she can use the service. After she runs out, she has to wait until next month/year to use it again.



BUSINESS MODEL

### AFFINITY CLUB

Pay royalties to some large organization for the right to sell your product exclusively to their customers.



BUSINESS MODEL

### BROKERAGE

Bring together buyers and sellers, charging a fee per transaction to another party.



### **BUNDLING**

A company interested  
In sponsorship the service  
Will be highly featured in the  
service

BUSINESS MODEL



### **FRACTIONALIZATION**

Sell partial use of something

BUSINESS MODEL



### **USER COMMUNITIES**

Grant members access to a  
network, charging both  
membership fees and adver-  
tising

BUSINESS MODEL



**IXONOS**

LOCATIONS



**ROOMS &  
APARTMENTS**

LOCATIONS



**COMMUNITY  
KITCHEN**

LOCATIONS



**LOBBY**

LOCATIONS



**COMMUNAL  
AREA**

LOCATIONS



**COURTS**

LOCATIONS



**LAUNDRY  
ROOM**



LOCATIONS



**STORAGE  
ROOM**

LOCATIONS



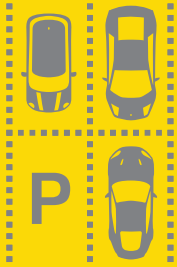
**SOLARIUM**

LOCATIONS



**STORE**

LOCATIONS



**PARKING**

LOCATIONS



**GREEK  
RESTAURANT**

LOCATIONS



**BIKING**

LOCATIONS



ON THE MOVE

LOCATIONS



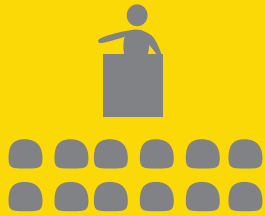
SUSHI  
RESTAURANT

LOCATIONS



MAIL  
ROOM

LOCATIONS

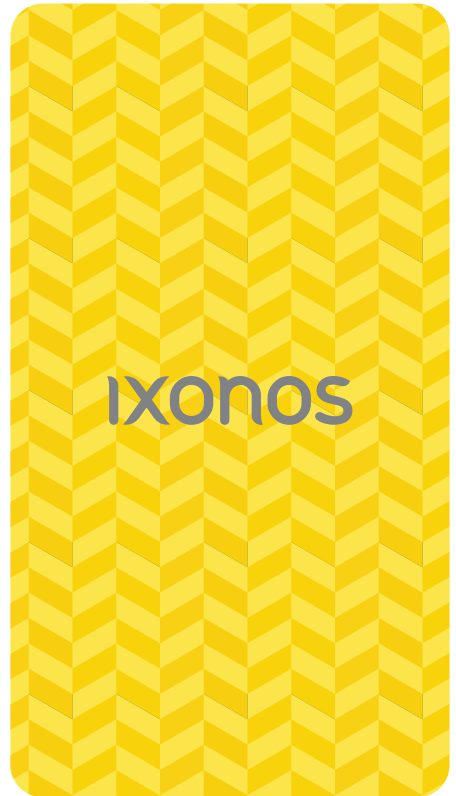


CLASSROOM

LOCATIONS



LIBRARY





LOCATIONS

**THE PARK**



ELIANA M. HENAO RINCON  
IDBM 2016