

# **Board game for participatory design**

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**Summary:**

Following research is focused on exploration of possibilities of using board games as a service design tool. This paper aims to provide a widened perspective on understanding of board games in context of service design and participatory design. Strategy can be defined as arts-based action research, and was used during work on the KIELA Art Project in Rovaniemi, Finland. First part of the results is an “Artventure” board game that was created to engage people into a design process and be used in a participatory workshop with KIELA tenants. It aimed to enhance dialog between participants, to encourage them to reflect on visual representation of the concept. The second part is an exhibition that presented the process of working on the KIELA Art Project. The report consists of literature review, that includes research on aspects of game design, service design, storytelling and participatory methods of designing public art. Research methods chapter contains research paradigm, research strategy, data interpretation methods and description of an exhibition as a research method. In chapter KIELA art project the description of a project is given. “Artventure” board game chapter includes description of game structure, iterative design, concept development, challenges and development opportunities.

**Keywords:**

Board game, public art, participatory art and design methods, design workshop, service design, arts-based research methods

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# 1. INTRODUCTION

Following research is focused on exploration of possibilities of using board games as a service design tool, that enhances communication to support participatory art and public art design process'. This paper aims to provide a widened perspective on understanding of board games in context of research, service and participatory design. Practical part of the research can be defined as art-based action research, and was conducted during work on the KIELA Art Project. One part of the results is "Artventure" board game that enhances dialog between participants, the board game has been created to engage people into a design process and be used in a participatory workshop with KIELA tenants. The second part resulted in an exhibition that visually presents the process of working on KIELA Art Project and has been done as arts-based analysis of the research and project work.

KIELA is a new apartment block in the center of Rovaniemi. YIT construction company requested the University of Lapland for an idea to make a parking hall of the new apartment block more friendly by creating artwork. To plan the project and design a concept creative team of three students was assembled. Creative team was working on the concept of murals, presenting ideas to company representatives, discussing development opportunities and in order to explore preferences of people living in KIELA apartments, developed a way to involve tenants in the design process. Participatory workshop was organised to gather tenants in an informal atmosphere and activate discussion by playing a specifically designed board game. Tenants took part in the design process by expressing their feelings about prepared visual material in a playful form. After analysing tenants' preferences the final concept was finalised and presented to the company and tenants. Murals were created in the parking hall during a painting workshop which was organised and guided by the creative team. Participants of the painting workshop were students of the University of Lapland. The final result was introduced to YIT, University representatives and Lapin Kansa. The project process and outcomes were presented in the Exhibition Conveyor/Liukuhinna at University of Lapland, Gallery Kopio 18.2.-12.3.2020. Exhibition's creation process was part of my personal art-based action research and analysis of data.

## 1.1. Games and design?

People have always been playing. For a long time games have been an entertainment and communicative media. Nevertheless games are often considered impractical. When we are talking about games we probably think of entertainment, at first it seems like something that could not be used in significant actions such as problem solving. However, there is research about games being used to help to tackle complex issues. Scholar John Ferrara (2012) argues that games are able to cope with real problems. He points out that games are a big part of everyday life for many people, and nowadays have a vast demographic spectrum, that makes it a platform for learning and innovations. He also draws parallel between user experience (UX) design and game design and notices that in the future disciplines will continue to merge, grow and overlap within rapid competitive development of design thinking tools (Ferrara, 2012, pp.5-13). Researcher Jane McGonigal (2010) argues that games are a powerful platform for change and there is a huge potential in people who play games. She mentions that gamers are often extremely empowered individuals that have a desire to win, that are productive and optimistic. That proves that games could be used to make changes.

Currently, inline with a rapid development of technologies, personal contact is getting more rare. There are lots of new digital tools to connect with people and it is getting easier to stay “sociable” without leaving your room. You can work, study and meet with your friends online. However, I personally notice that long term lack of personal contacts makes me feel more lonely and even anxious and unproductive. Getting to know new people is always something inspiring and encouraging. That is why despite, for example, the opportunity to play video games online, people still like to meet and play board games. McGonigal (2010) underlines that games have an ability to create “tight social fabric”. Games can also facilitate activities and many more. Therefore, games are something that connect people at different levels.

For creative practitioners and researchers social creativity is a new focus instead of self-expression, notes researcher Susi Gablik (1995, p.76). In order to reach extensive results artists and designers strive to work multidisciplinary, collaborate with specialists of different disciplines and connect with communities, look into new paradigms to find new methods. Moreover researchers

Daniela Sangiorgi, Lia Patricio and Raymond Fisk (2017) argue that creative practitioners should change their understanding of the whole design process. They point out that instead of viewing design as a completely controlled process, it has to be seen as a dynamic practice of change that we should engage with. Nowadays the role of a designer is to be an active agent of broad types of innovations and the interactive aspect of games can be a helpful tool to build communication between collaborators.

Artists and designers cooperate with professionals and non professionals to bring different competences and experiences for problem solving. People are central in creation of convenient service, expressive and meaningful artwork or practical. And users can play an active role in designing. The engagement of community members into the creative process can result in new meanings and bring contextual insights about various issues as well as facilitate social change. Gablik (1995, p.76, p.85) notes that the new notion of art that includes connectedness of artist, rather than isolation, has given her new ideas of what is important and insights of understanding art and the role of creative creative practitioner. She states (p.86) that the interactive and dialogic practices give a chance to involve different people into the process, challenge the notion of art. Moreover various expertise, different perspectives and new meanings propel development and change.

KIELA is a new apartment block that has been built by YIT construction company and is located in the city center of Rovaniemi, Lapland, Finland. Apartment block includes a joint parking hall at the base level. It is a large space and YIT was looking for ideas to make it more appealing to tenants. KIELA Art Project is a collaboration of University of Lapland and YIT, and by the time it was initiated the whole apartment block, that planned to consist of ten buildings, was not yet complete. Big part of the houses were almost ready for people to move in and many of the buildings were already housing new tenants, the rest were scheduled to be ready in a year.

To develop the concept and plan implementation the team of three students (Alina Korotovskaia, Anni Nuotio, Katariina Haavisto) was created. Idea of murals was outlined during meetings with the YIT Art director Mari Kemppinen. Wall paintings are efficient in making vivid visual impressions, filling space, and creating atmosphere. What is equally important in the case of a technical

area is that murals do not take space from the practical area and can help in navigation. As the main target group is tenants of the KIELA, it was agreed that we have the opportunity to involve tenants in the design process. We had to find the most effective way to do that in the schedule and context of the project. The idea of organising a participatory workshop was accepted by the company and after we agreed on the concept of murals, that was focused on Finnish animal folktales, we could meet tenants and discuss together the way it will be visualised. To enhance conversation, an “Artventure” board game has been designed. In short, the game is a set of mechanics that encourage players to get to know each other and discuss different art styles in a playful form.

Collaborative work with tenants provided an opportunity to design murals that will be appealing to people living in KIELA. The visualisation style was defined and wall paintings were implemented in KILEA parking hall. Working on art projects which results are meant for the certain community or potential community that is forming, it is important to pay attention to the context of the place and people’s cultural background. Rovaniemi is an old settlement, but the history of the city’s built environment is not that long. A lot of big constructions are in progress at the moment. New innovative apartment blocks grow fast, but it will take time before these places will have a story, become something meaningful for locals. One way to improve this, could be collaborative actions to create new stories, to find ways to give everybody a chance to contribute in the creation of surroundings. Therefore collaboration creates bonds, meaningful connections of locals with the place, that makes the place more welcoming, comfortable and safe.

Co-creation is a useful tool, however, the core problem of design in relation to collaborative action, is lack of structured knowledge, notes researcher Sharon Helmer (2009, p.138). Designers often work collaboratively but the aspects of collaborative work are not documented and explored. For a long time design’s knowledge base, in contrast to other academic disciplines, was not established firmly (Helmer, 2009, p.149). Researcher states, that although information is not deficient anymore, the time spent on processing necessary knowledge is even more valuable. Thus, various project experiences could be transformed into a reusable form for future research. Helmer concludes (2009, p.147), that transformation and structure of gained knowledge in ac-

cessible form is needed, because understandable and transparent information about process offers opportunities for development of participatory design, collaborative and inclusive decision-making.

Thinking about the role of design researchers Salmond and Ambrose (2013) notice that design in its essence is about communication, and interactive design mostly focuses on creation of experiences by using story and emotional connections. My background is in audiovisual media culture and new media design, for this reason in the following thesis I concentrate on the designer's point of view, however when talking about development and innovation in many cases roles of artists and designers have overlapping competences. Accordingly, in this thesis I refer to artists and designers as creative practitioners.

In addition I have always been interested in games as well as in how much time people spend on gaming, how immersive the simplest games are. I believe that games can aid to maintain a lot of issues, bring people together and create a better future. As researcher Jane McGonigal (2010) pointed out, games are agents of communication, people gather to play by the same rules to achieve goals. Consequently it strengthens trust and cooperation and that is what may help to build a community with tight social relationships (McGonigal, 2010). Games are able to build experiences that serve to ease communication, encourage players to envision solutions, empower and reunite communities. Games are able to encourage us to look at familiar things from a different perspective, replay and experience familiar actions in a new way (Lazzari, 2015). In fact, games are an effective interaction tool that can support research, provide data collection "Just being tuned in to the ways that games operate can inspire new insights and creative solutions to everyday problems of design" (Ferrara, 2012, p.12).

The aim of the research is exploration of possibilities to use a board game in the design process as a participatory design tool. The purpose of the game is to enhance a dialog and reflection.

The research questions are following:

- How can games support participatory art and the public art design process' ?
- How to design a board game to use it as a tool for enhancing dialog?
- How board games can be a tool for service design?



My research methods are inspired by the arts-based action research paradigm (Anttila, 2006, 2007). One of the methods was a participatory workshop where the “Artventure” board game was used to enable conversation about images and facilitate interpersonal connections to strengthen the future community. During workshop photo, video and audio materials were collected. There were photo and short videos capturing decisions of the players during the game such as which cards have been chosen, what comments about images were given. There was a continuous video and audio record of the whole workshop, through which the whole process can be reviewed and analysed. After the workshop the audio record was transcribed in Finnish and translated into English. The second approach resulted in the exhibition of the project’s process and outcomes. It includes my personal and creative team’s vision of the project. Through the process we were rediscovering process and analysing outcomes from different perspectives. First method is closer to critical-realistic strategy (figure 3), because research data was collected through interaction with workshop participants. Second method which aims was a creation of an exhibition is closer to interpretation-experiential, because it involves a lot of my personal reflection, but it also includes critical-realistic approach, because the concept was developed in cooperation with creative team, it was a reflection from point of view of team members as well as everybody’s personal art-based analysis.

Through my research I aim to gather existing knowledge about board games, more specifically in the context of service and participatory design. I am looking into opportunities of using board games as a tool for service design and more specifically in the public art design process. The aim is to explore approaches to co-design sustainable art that supports social well being. The topic has been studied by working on the KIELA Art Project.

My background is in visual communication, interactive and new media design, game-design, audiovisual media culture. I work as a graphic designer, making illustrations and comics. As a part of my bachelor graduation project I have designed a prototype of interactive comics based on a chapter (rune) from the epic poem Kalevala. Working on design of levels and narrative interaction scenarios, I realised my interest in not only playing games but also designing games. My studies in the field of applied visual arts resulted in my

new focuses, as an artists-designer researcher I develop my skills in service design, particularly in participatory design, workshops that can be used to work with communities, to plan art and involve different stakeholders. My interest in visual narratives, participatory methods, and game design have brought me together with the KIELA Art Project, where I could use my illustration skills, practice participatory design methods and project management skills, as well as work on my research to expand my expertise in game design.

From the researcher's point of view, my personal experience of exploration has always been connected to visualisation of my practice, findings, outcomes. Work on visualisation of the process of planning and designing is a significant part of my research analysis. Hence, the central aim of creating an exhibition of KIELA Art Project was to materialise significant personal memories of the creative team into visual artworks, raise discussion about personal reflection on projects. Working on the exhibition was our playful way of sharing our personal artistic and design experiences with each other and sharing it with a wider audience. In fact the process of installation was very challenging, but it was the most significant part of the reflection. During the process that all together took around 20 hours, we were finalizing and rearranging prepared exhibition elements according to each other's feedback in relation to space and the whole visual timeline. Although artistic presentation of the process does not mean to convey concept precisely, we intended to double check that our visual narrative about the project is corresponding, so we discussed over whether each artpeace in our opinion contains the essential meaning and the whole timeline is coherent and it is possible to follow the story, even if if you did not know about the project before.

The report consists of literature review, where aspects of game design, service design, storytelling and participatory methods of designing public art are introduced; research methods, describing research paradigm, research strategy, data interpretation methods and description of an exhibition as a research method; KIELA art project description and discussion; "Artventure" board game structure where design process and element of the game are described, discussion and development opportunities are introduced.

The attachments include "Artventure" board game assets i.e. game board of the main map (attachment 1.1) and market square map (attachment 1.2),

action cards (attachment 1.3), examples of art cards (attachment 1.4), price cards (attachment 1.5), main game pieces (attachment 1.6), rules (attachment 1.7), questions for action cards (attachment 1.8). There are also presented exhibition documentation i.e. photographs (attachment 2.1), brochure of the exhibition (attachment 2.2), bingo for exhibition opening (attachment 2.3). It also includes workshop data materials i.e. maps of featured cards by theme and color (attachment 3.1) and by details and contrast (attachment 3.2), discarded cards (attachment 3.3). Additional attachments are as following: newspaper publication (attachment 4.1), online publication (attachment 4.2), photo documentation of the different stages of the project (attachment 4.3).

## 2. LITERATURE REVIEW

### 2.1. Games in service design

Service design by its definition is a multidisciplinary process that has to overcome disciplinary boundaries (Junginger & Bailey, 2017, p. 38). Designers have skills in co-creation and co-design activities that help to organise engagement, and the role of the service designer can include development of narratives and frameworks with organisations, which helps to bridge between different specialists. Although cross disciplinary collaboration is a profitable way of development, Helmer (2009, p. 137) notes that collaborative action can be seen differently for different disciplines. Business, for example, aiming for profit, social science approach focusing on social processes and individual and group insights. Researcher notice that despite different viewpoints on collaboration, both business and social science tend to use learning to reach higher performance. Thus the learning process can create a collaborative bridge for practitioners from different disciplines. Helmer argues that design is a performance oriented discipline and interdisciplinary and social processes support it.

Researchers Hatami and Mattelmäki (2016, p.327; Vaajakallio, 2012) notice that the interest of involvement of non-designers into the design process is increasing all the time. In fact, researchers argue that many services can not be completely designed without the personal inputs of users. Various platforms allowing to work on development continuously, modify created solutions are an important part of co-design in-use. Moreover, the concept of co-creation was brought in front with the increased potential of creativity in contemporary society (Sangiorgi & Prendiville, 2017, p. 252). The core of co-design is the aim to create effective solutions and inclusive processes that enhance work of collaborators (Sangiorgi, Patricio & Fisk, 2017). Researcher Kirsikka Vaajakallio (2012, p. 85) defines co-design concept as built on user-centred design, but with the attention on empathic understanding of experiences and contribution of designers, users and stakeholders. Moreover, the purpose of service innovation transforms into a tactic of development of a creative society that is able to collaborate for problem solving (Sangiorgi & Prendiville, 2017). With that the role of a designer is changing as well, when the key of service development is participation of non-designers into the process of designing, art creation or

product development, it makes the process of facilitation by creative practitioners and researchers more complex and significant.

A lot of service design methods are based on games. Everybody played games, not even once, games in different forms are part of our everyday life. Games are called one of the oldest forms of interaction, as Johan Huizinga says “Play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing” (1949, p.1). So-called “Design games” have become a popular concept that is used to describe design activities (Vaajakallio, 2012, p. 89). But the problem is that many activities can be called games, even those do not share many similarities at first sight. The researcher argues that it is leading to confusion of what design games can actually mean: metaphor, attitude, activities or interaction?

To put it short, design games are meant to support the design process. Nevertheless, the definition of design games is not strictly specified, because various forms of design games can be applied in different design fields, so the definition is often specified by context. However, most definitions are underlining participation (Vaajakallio, 2012, p. 14). The design partners can be different but the objectives aiming to support exploration, collaboration and creativity in a relaxed and inspiring atmosphere. That type of games often aims to create a space for sharing experiences among co-designing members and enable them to imagine possible futures (Hatami & Mattelmäki, 2016, p. 327). Researchers notice the lack of framework for discussion and analysis of co-design that utilise games (Vaajakallio, 2012, p. 89), they question whether games can be used as a co-design tool for facilitation of interaction between users and services (Hatami & Mattelmäki, 2016, p.328).

Design games, among observation, site visit, interviews and others, are one of the methods that are used by designers to conduct studies of users (Sangiorgi, Prendiville, & Jung, 2017, p. 20). Researchers state that designers are translating insights by creating tangible representation of results, such as mind maps, customer journey, stakeholder maps, persona profiles, service blueprints and many more. Before the implementation stage, final design deliverables are used as support and evidence for decision-making and games in various forms can be part of different stages. Design process involves different

groups of stakeholders with various competencies and aspirations. The ways of engaging users and stakeholders in design and redesign with consideration of their experiences as a source of improvement, has been studied by service design (Sangiorgi, Patricio & Fisk, 2017, p. 57). Service design focusing on models and tools of engaging users, stakeholders and designers in a collective problem solving. Together people are able to reach a deeper understanding of complex problems in a specific context. Service design can be also described as a source of liberation and empowerment, it's aim is to support people on their way of reflection on particular practices and initiate sustainable changes (Sangiorgi, Patricio & Fisk, 2017, p. 57).

Service interaction facilitation games described by Hatami and Matelmäki (2016, p.331). They introduce examples that are the results of collaboration between service design students and organisations providing coaching services for youth. One game was created to lower communication barriers, encourage people to share personal experiences. Game mechanics were designed to create a safe environment for youngsters in discussion of interests, which helped staff members to find out about favourite activities and routine of youth in order to organise useful events and provide relevant information. Second game was created as a tool for discussing and planning a personal path to the working life of youngsters during face-to-face coaching. Game is aiming to facilitate the reflection process and identification of personal action plan. In both cases, the design process was taking into account input from co-design and feedback sessions with staff and youth. Games became active tools that are improving well being, enabling actions towards positive changes. With use of tangible game pieces and mechanics that fit the context, participants were encouraged to systemise their own life and enabled to take initiative to improve aspects of their personal life.

Games are the oldest mechanisms of interaction in the history of civilization, and those are staying relevant throughout the time. Furthermore, potential of games and gaming (being enhanced by developed technologies) expands in many aspects of contemporary life. Games and gamification of design practices had been discussed at CIRRU Urban Space Gaming Workshop 2020, organised at School of Arts, Design and Architecture of the Aalto University in Helsinki, Finland. The focus of the workshop was participatory

games and the act of playing as means of communication and intervention in public space. Various professionals with a background in education, social work, video game development, architecture and many more were presenting cases of using approaches that utilise games as a method of facilitation and inclusive development. Students from Latvia, Lithuania, Estonia, Denmark and Iceland participated in the workshop that included seminars and lectures and were encouraged to explore gamification of urban and social design, which resulted in creation of various participatory games that are taking place in public spaces. Those included games that raise awareness of socio-cultural and ecological issues, engage people into co-creative processes and take action in problem solving.

Creative practitioners constantly develop their skills to be able to efficiently facilitate different actors of the process as well as contribute their art and design expertise in development, and play different roles. In various projects creative practitioner can be collaborator, facilitator, developer, content manager, producer, activist, etc. Consequently communication is central, and games are proved to be an effective tool in building fruitful communication. Games indeed are excellent tools, just to remember “icebreaker” games that help to start conversation, thus even simple rules can make a huge effect and maintain interaction. Games effectively involve people into the identified process with its own rules, that is creating a stage for interaction and actions that are guided by specific aim. Immersive aspect of games can be used in various projects to bridge communication and maintain focus of actions. Meaningful interaction involving inter personal connection and creativity enhances collaboration and agent positive change.

As discussed, games can have different functions. Games can provide a safe space for co-creation, support collaborative activities, trigger learning experiences, and upgrade quality of life. Kirsikka Vaajakallio (2012) in her research proposes different ways of seeing design games: as a tool, a mindset and a structure. As a tool games are able to provide compassionate dialog and facilitate conversation. As a mindset it's function is to create a “magic circle” (Huizinga, 1949), which is determined as an ideal space with specifically ordered time, rules and roles (Vaajakallio & Mattelmäki, 2014, p. 69). As a structure the main purpose of the game is facilitation of interactions.

The magic circle is strictly defined as a distinct experience that is separated from ordinary life and, according to Huizinga's concept, the game world does not have any connections with broader reality. However, researcher John Ferrara (2012) notices that games may have an impact on the real world. He points out that it is possible that elements of the real world may get in the game space, and after those get processed they can be returned in one way or another into real life (Ferrara, 2012, p. 23). It is a significant modification in terms of the design process that is conducted through the game.

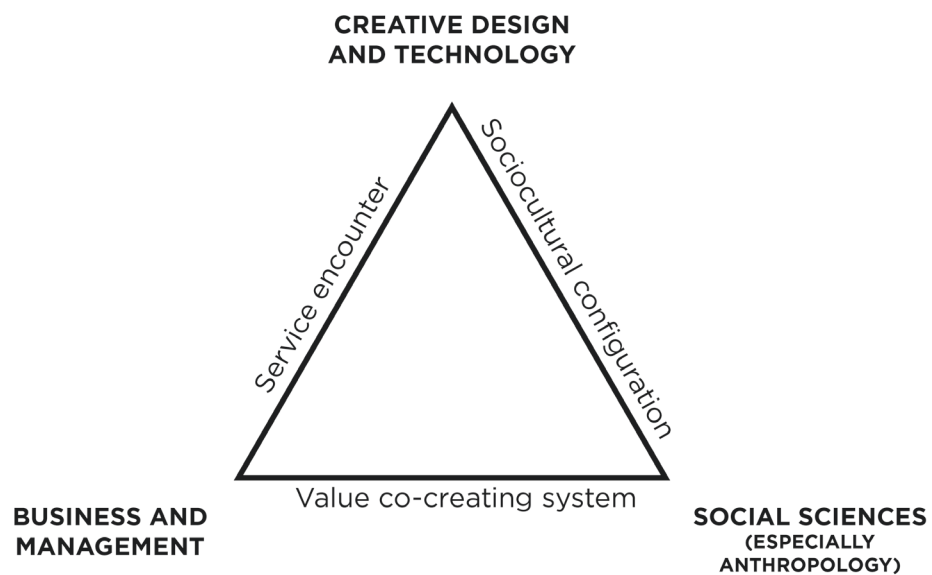


Figure 1. Perspectives on the object of service design (Kimbell & Blomberg, 2017, p.82).

In order to demonstrate how difference of ways of conceptualizing the object of service design is affecting the elements that are included in designing of a service, researchers Kimbell and Blomberg propose three approaches to view the object of service design: the service encounter, the value co-creating system and the socio-material configuration (figure 1), (2017, p.82). The service encounter lense is focusing on experiences that people have when they interact with touch points of the service. The value co-creating system is focusing on exchange of resources and processes that lead to achievements of objectives of the involved participants. The socio-material configuration is a combination of aspects, which comes up through unfolding practice, creates opportunities for actors to engage with resources. Consequently, the choice of a certain lense impacts the design process structure and defines consequences of the design. Each object of design is featuring different ways of defining



how service is organised (2017, p.89). Thus, designers should define the lens and use expertises that are required for work from the chosen perspective (p.91). In the context of my research, I focus on socio-material configuration perspective, for the reason of design games being presented as one example of methods and tools for this perspective.

	<b>SERVICE ENCOUNTER</b>	<b>VALUE CO-CREATING SYSTEM</b>	<b>SOCIO-MATERIAL CONFIGURATION</b>
<b>Contributing fields</b>	<ul style="list-style-type: none"> <li>•product design</li> <li>•communication design</li> <li>•interaction design</li> <li>•services marketing</li> </ul>	<ul style="list-style-type: none"> <li>•strategy</li> <li>•services marketing</li> <li>•service operations</li> <li>•economics</li> <li>•open innovation</li> </ul>	<ul style="list-style-type: none"> <li>•sociology</li> <li>•anthropology</li> <li>•computer supported co-operative work</li> <li>•participatory design</li> </ul>
<b>Emblematic concept</b>	<ul style="list-style-type: none"> <li>•touchpoints</li> <li>•interactions</li> <li>•customer experience</li> <li>•service evidence</li> <li>•experience design</li> </ul>	<ul style="list-style-type: none"> <li>•outcomes</li> <li>•competences</li> <li>•value constellation</li> <li>•multi-actor platform</li> <li>•exchange of resources</li> <li>•process design</li> </ul>	<ul style="list-style-type: none"> <li>•participation</li> <li>•practice</li> <li>•interfacing</li> <li>•infrastructuring</li> <li>•systems design</li> <li>•local</li> </ul>
<b>Key actors</b>	<ul style="list-style-type: none"> <li>•users</li> <li>•customers</li> <li>•service staff</li> </ul>	<ul style="list-style-type: none"> <li>•resource integrators</li> <li>•platforms</li> </ul>	<ul style="list-style-type: none"> <li>•human actors</li> <li>•non-human actors</li> </ul>
<b>Value results from...</b>	<ul style="list-style-type: none"> <li>•interactions with touchpoints</li> </ul>	<ul style="list-style-type: none"> <li>•co-creation within value constellation</li> </ul>	<ul style="list-style-type: none"> <li>•co-articulation of practices and institutions</li> </ul>
<b>Example methods and tools</b>	<ul style="list-style-type: none"> <li>•user scenarios</li> <li>•customer journey maps</li> <li>•stakeholder maps</li> <li>•experience models</li> <li>•blueprints</li> </ul>	<ul style="list-style-type: none"> <li>•value streams</li> <li>•process maps</li> <li>•service models</li> <li>•blueprints</li> <li>•stakeholder maps</li> <li>•business models</li> </ul>	<ul style="list-style-type: none"> <li>•participatory design</li> <li>•techniques</li> <li>•design games</li> <li>•ethnographic approaches</li> </ul>

Figure 2. Perspectives on the object of service design. (Kimbell & Blomberg, 2017, p.87)

In the system “Perspectives on the object of service design” proposed by Kimbell and Blomberg (2017, p.87), (figure 2) design games are located in a section of methods and tools, as well as participatory design techniques and ethnographic approaches. These methods and tools are used in service design from a sociocultural/sociomaterial perspective (lense). This perspective, un-

derlines socio-cultural configurations, emphasises local legislation of service in use, and takes part in different practices and institutions that collaboratively express service. It draws on anthropological research together with participatory design and opens up for consideration of the elements of a service, explores the dynamic connections. That is done through methods that are considering “sociality and messiness of the worlds in which services exist” (p.86). From that perspective, expertises that are required to a design service often go beyond common designer competences, because it often requires socio-anthropological analysis of conditions that shape ways of doing, knowing and being. Perspective recognises local accountabilities that are supporting or shaping service. Politics, at the same time posing questions such as what makes some services “desirable” and who needs it and what are consequences? Considering socio-material configuration, designers should combine focus on realization of the service strategic and sociocultural context that form experience (p.89). The lenses mentioned can be called as three different types of service design, each of those requires a specific attitude, philosophy, set of expertises and methods (Kimbell & Blomberg, 2017, p.86-92).

## 2.2. Storytelling in games

People are often engaged in stories and storytelling, it is in human nature to tell a story as well as to listen to other’s stories (Zeman, 2017, p. 3-5). Professor Nicholas Zeman gives an example of research that is focused on reactions on words with strong associations. People were to read words such as ‘coffee’ and ‘perfume’, while reactions of their brain activity was registered by functional magnetic resonance imaging (fMRI). Strong words were evoking the sensory cortex, while neutral words, such as ‘chair’ and ‘key’, were registered just as words. He points out that metaphors and associations are very powerful and it makes storytelling an especially effective immersive tool.

One of the most comprehensive examples of immersive storytelling in games is role-playing games (RPG) that set up a separate category in the game world because of its complexity. RPGs are recreational activities that, at the same, time provide opportunities to develop, for instance, social skills, leadership, creativity, ability to manage unexpected things. There are different types of RPG, but the main idea of them all is to provide a platform for partic-

ipants to create a collaborative story based in a fictional world with the help of a game master (GM) who leads the process. One type of RPG that I want to focus on in this research is Tabletop Role-Playing Game (TRPG). Typically the game consists of a small group of players where each player continuously contributes to development of collaborative narrative (Daniau, 2016, p. 430). A game set usually consists of description of the world where the story happens, general rules and tips on building the atmosphere, scenarios that can be played, character sheets that help to organise the character characteristics in the set world, according to rules. The game process is usually guided by a game master (GM), whose role is to support story development. GM is responsible for a story moving forward, setting up the atmosphere, making sure that everybody has a chance to contribute to the story (Hintze, Forbeck, Karlén, & Hellqvist, 2017, p.9). Experienced GM is able to facilitate collaborative imaginative process by adapting prepared scenarios, expanding them and creating new ones on the way for the unique experience (Daniau, 2016, p. 430).

Role-playing is also one of the service design tools, among illustrated storyboards and other sets of practices of the service design field. RPGs are fast growing research inquiry, notice Daniau (2016, p. 424). Researcher examining opportunities of using mechanics of such games for transformative learning purposes. Daniau presents a project where participants of games were encouraged to make connections between game actions, their character's behaviour and four dimensions of learning i.e. knowing, doing, being and relating. RPGs help to develop skills that are useful in everyday life, such as improvisation, speech, manipulating rules, leading of collaborative action; as well as to build community, explore identity, develop creativity and problem solving skills. Game play can stimulate players to develop a sense of well being, build confidence in their own creative potential, encourage to develop small group dynamics, and work on collaborative decision making. Author states that transformative RPGs could be a tool for team building, design, co-creation and personal development.

Furthermore, the process of playing a game can be seen as a process of experiencing a story. Games can be different, reasons to play are various each time. But a game has to be something significant, fulfill needs and create new meanings. In user experience (UX) design, according to scholars Whitney

Quesenbery and Kevin Brooks (2010, p.18), story has to be created for a certain reason and specific audience. It has to fit the context and correspond with the purpose for which you employ the story (Quesenbery & Brooks, 2010, p.18). Researchers argue that stories are not simply delivery of information, it is a mechanism for development of connections between people, by means of sharing contextual information. Game itself is not an experience, it is a set of means that may provide a platform for experience (Schell, 2008, p. 10). Playing a game may result in experience that can be seen as a personal story. Story, as an element of the game and also the whole gaming experience itself, is a powerful tool. It immerse, creates dimensions, it is something that connects people, belongs to everybody and carries meanings. Story (whole experience) will be belonging to participants if the audience brings their personal life experiences into process (Quesenbery & Brooks, 2010, p.19). Sense of ownership of the story and sharing a story with others brings a new dimension to relationships. It can be created in the process of playing games, and it may also have different levels: there is a common story for players of a game and personal story of experience for each participant. Thus, to make a game that will be a meaningful experience for players, it is important to create opportunities that provoke contribution in process.

### 2.3. Participatory methods of Designing public art

Art is not only an artwork, it is a process of interaction of an artwork and spectator. Interaction can have different channels and require various physical aspects. Importantly site specific art demands the presence of the viewer to complete the work, as well as it has to be created in a relationship with a place where it is going to be seen, in order to unfold its meanings. Site specificity is seen as “cultural mediation” of broader processes that regulate urban space and life within (Kwon, M., 2004, p.3). In this study I am researching the possibility of using a board game as a participatory tool for co-designing public art, where participatory art is a practice that is connecting professional and non-professional artists for co-creation (Matarasso, 2019, p. 19). Public art is work that is displayed in public places, and designed to to increase aesthetic conditions of those accessible sites (Clammer, 2015, p. 46). According to Clamer, public art is usually employed to make areas more attractive visually, confront

urban spaces, and attract tourists. Often public art is represented in form of sculpture and murals, but there are more forms such as mosaics, posters, wall poems, graffiti and many more. The notions of public art and community art are overlapping, but the difference can be defined with a source of initiative that induce creation of the work. Public art is usually a commissioned project while community art usually emerges from a local community (p. 48). Thus, public art is often commissioned by companies and may appear to represent corporate control over genuine community initiatives (p. 47).

As a result, the role of creative practitioners is getting more complex, they are not only creating artworks or products, but also planning practicalities. Creative practitioners, such as artists and designers are playing a role of facilitators who are responsible for creation of a framework that supports co-creation. They have to use their expertise, to be active agents of innovations in community, services or businesses, argue professor Coutts (2018, p.40). Thus, creative practitioners have to work on planning concepts, connect with stakeholders and other professionals, manage production and promotion and much more. They play the role of active agents of co-creative activities that are sustainable ways of problem-solving, art-making, developing and designing new services. Researchers Sangiorgi, Patricio and Fisk (2017) point out that democratisation of innovation is the aim of participatory design tradition.

Community art and community-based art activity, notes researcher Timo Jokela (2013, p. 15) concentrates on communication, involves communities and organisations, supports cultural identity and wellbeing. Thus, it is especially important to find a way to reach people when a project is an intervention to build an environment that is in use by a certain group of people. In the KIELA Art Project, the public art was planned for a new apartment block that was not completely finished by this time, thus the community was not fully formed by that time. Moreover social experience of making art can open up personal memories, stories, aspirations in ways that wouldn't be revealed by using other methods (Barndt, 2008, p. 353). Socially responsive art, defined by Gablik (1995, p. 82), as an art that gives a voice to people which is leading to a community construction. It has to support engagement of people in "expressing their collective identities, histories, and aspirations in multiple forms of expression" (Barndt, 2008, p. 351).

Art creation can be a chance for people to be heard, it can encourage them to express opinions, and reflect on current issues. It is in human nature to seek to be a part of the community, and contribution to communal processes creates a sense of belonging and connectedness. Engaged people commit to work for change, that boost their power to take an action (Barndt, 2008, p.352). When people get an opportunity to express themselves through various types of art and through different media, they bring their creativity to communicate and share their experiences, furthermore they “affirm their lives as sources of knowledge” (Barndt, 2008, p.354). Furthermore, communities prefer design practices that engage people on a deeper level, than traditional ways of consultation (Macdonald, 2013, p.59). Generally speaking, people favour attending playfull workshops that include adults and children, rather than traditional methods of consultancy (Creative spaces: a toolkit for participatory urban design, 2000). Similarly 94% of people who attend “roadshow” enjoyed taking part in ideation for the development of the local environment and 79% expressed their interest to participate again (p.16). Similarly in this research, a playful approach for designing public art and fostering community were used.

Participatory input can be a significant advantage in development, however, there is a need for resources and flexibility. There are many ways to involve the community into the design process but the challenge is that each project has its own particular features and limitations which require thoughtful planning, empathy and even serendipity. Researchers Collins, Cook and Choukeir (2017, pp. 108-109) underline that participation in its core is a time-consuming process and for some stakeholders it must be difficult to manage resources to employ participatory methods. That type of design process requires big trust especially from the commissioners, since it is hard to predict outcomes. Multiple variations of approaches can be found to be used in different situations, moreover service-design researcher Salla-Maria Koistinen (2018, p. 68) notes that methods should be applied to the needs of a project according to changes of the context. Vast participatory toolkits can maintain collaborative innovation. Thus, the more different approaches are researched and tested — the easier and more successful new practices will be. There is a need for accessible engaging tools that encourage expression of opinions and feelings about the subject of development (Creative spaces: a toolkit for participatory

urban design, 2000, p. 22). This action research toolkit can be used in various fields for gathering information, measuring local opinion, encouraging people to share aspirations, that can help to form potential solutions into design briefs (p. 23).

Scholars Toni Robertson and Jesper Simonsen (2012) define design as a field that models the future for people. Researchers argue that one way to express opinion about who designers and design researchers can be is designing in partnership with users. Creative practitioners may have various potential roles as research facilitators, that may be determined by the nature of the issue, purpose of the project, community or interest of a researcher (Barndt, 2008, p.355). Nevertheless designers, artists and researchers should ensure that understanding of the design process, methods and tools is able to facilitate creation of new technologies for changing context. Leavy states that production and consumption of art is dictated by a market that creates a value system. Therefore art has to be produced in socio-historical context, as well as in the value system in which “art is legitimized, judged, consumed and traded” (Leavy, 2009, p. 254).

In short, in this literature review the aspects of service design and collaborative work are discussed, the main purpose of games in service design is introduced, features of design games and advantages of games in service development are outlined. Place of games in service design from the perspective of socio-material strategy is studied. The element of storytelling in games is discussed and the advantages of various narratives in developing experience are defined. Participatory art and its principles are presented and participatory methods of designing and developing public art are introduced. Advantages of participatory methods in art creation in terms of sustainable development are discussed.

### 3. RESEARCH METHODS

#### 3.1. Paradigm and strategy

Qualitative research is in need of innovation in methodology, and arts-based (AB) methods are forming a significant development perspective. Qualitative research aims to interpret and understand specific issues that are theoretical and subjective, analysis is often done based on the researcher's own experience and understanding of performed experiments. AB practices are suitable when a researcher is seeking for multiple, unknown meanings that emerge from the research and can not be accessed by the traditional research methods (Leavy, 2009). AB practices are an expansion of qualitative (paradigm) research methods, that help to facilitate research goals from different perspectives.

There are ways to use AB methods to add depth and dimensions, shape the data, that evoke deeper insights, provide opportunity for researchers and participants to co-create meanings (Leavy, 2009, p. 258). The more artist contact with various communities — the more expressive and sustainable the final result will be. Researchers Timo Jokela and Maria Huhmarniemi (2018, p. 9) notice that employment of AB action research methods allow stakeholders, communities and societies to reach sustainability. AB methods are used in research to reach knowledge that is not easily formulated or expressed using words, as well as to present material in an accessible way (Tarr, Gonzalez-Polledo & Cornish, 2018). Art is not only a result but a process and can be a meaningful element in problem-solving, art can help to deepen understanding of a given issue, work as a tool for data collection, note professors Jokela and Huhmarniemi (2018, p.9). Professors state that art can be utilised in different projects to include community members (stakeholders, members of organisations) into a research process which leads to better understanding and comprehensive insights. Besides, art can be a part of a project in various forms, support different processes, and contribute to different stages of research. For example, researchers Vaart, Hoven and Huigen (2018) note that creative and art-based research methods offer a way to create a safe and inspiring environment where participants can express themselves. The process and outcomes can bring new ideas and empower participants for future action



towards socio-cultural improvement. Furthermore, researchers Hatami and Mattelmäki (2016) describe projects where a team designed a board game that facilitated discussion between youth and reintegration coaches. Thus, art may have numerous nuances in different contexts, that is the reason why art and artistic methods can be used as a tool for the exploration of non discursive issues. For instance, Barone and Eisner (2012) present AB research as an attempt to overcome borders of logical communication of meanings. The development of an AB social research is a part of a bigger change of traditional qualitative methods to interdisciplinary qualitative paradigm (Leavy, 2009, p. 254).

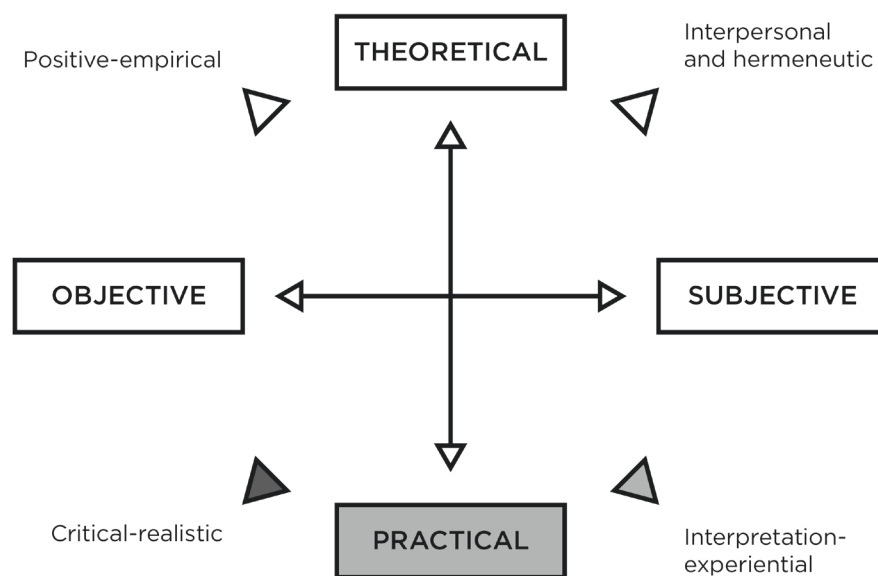


Figure 3. The art-based action research diagram (Jokela & Huhmarniemi, 2018, p. 11)

The aim of the KIELA workshop was to gather tenants and discuss the concept and create a platform that provokes them to express their opinions about visual materials representing mural concept. Leavy (2009) notes that AB practices are helpful in research involving communicating experiences and opinions. For this reason, according to Anttila's research paradigm (Anttila, 2006, 2007), I define my research as multimethod qualitative Art-based action research. Since the research is aiming to better practices, according to diagram based on Anttila's double dichotomy of researched approaches (figure 3), (Jokela & Huhmarniemi 2018, p. 11) my research approach consist of both critical-realistic and interpretation-experiential. Workshop research materials

were collected through interaction with participants, accordingly this part of the research was held according to critical-realistic strategy. Reflection on the KIELA Art Project process and outcomes were based on team members self-reflection, which makes it closer to interpretation-experiential strategy.

Art-based practices are an extension of conventional qualitative research, and expand qualitative paradigm (Leavy, 2009). Artistic approaches have the potential to propel social changes and the fact that art is employed for research, according to Leavy, is natural for researchers that are using qualitative methods because artistic inquiry is “an extension of what qualitative researchers already do” (Leavy, 2009).

### 3.2. Research data interpretation

Interpretation of data collected on the workshop is challenging, and it is a common characteristic of arts-based methods. Data produced on the workshop is liveness and the process of ‘being there’ in contextual (Tarr, Gonzalez-Polledo & Cornish, 2018, p. 47). Moreover, researchers Savin-Baden and Wimpenny (2014) note that practical processes might lead to new inquiries and raise new questions.

To gather tenants of the KIELA apartment block we planned a participatory workshop. There we could introduce our concept and invite people to discuss it while playing a game, aimin to:

- Create comfortable atmosphere
- Enable conversation
- Deepen understanding of cultural background
- Maintain relationship between participants
- Maintain relationship between participants and creative team

The collection of data was happening during the game and after the game, when the brief feedback about the game process and mural project was given. After playing the game we asked participants to place the cards everybody collected on the table for display. As participants were taking their cards home we needed to document them once again, and ask to reflect on cards that were collected by others. We proposed them to take a handful of game tokens, that were used in the game and represented coins, walk around the table and put as many coins as they wanted on cards that they liked most.

The following research materials have been collected:

- continuous audio record
- continuous video record from a distance
- close up photos and short videos of decisions during play
- photos of selected and evaluated cards at the end of the workshop

After the workshop, interpretation of outcomes had to be done swiftly. There were ten days between the workshop and presentation of the final detailed images. During that time the creative team made adjustments of exciting concepts and created final images in vector format, so the outlines could be transferred to the walls. Continuous audio record has been transcribed and translated from Finnish to English by Anni Nuotio and Katariina Haavisto. After that I read through the transcription of the workshop to get a better understanding of the process. Main focus was on outcomes that answer our questions about visual preferences. So we concentrated on feedback about images that were part of the “Artventure” game. Going through the transcript of the record every member of the creative team made notes. Then, watching the video and comparing it with pictures of evaluated cards I divided cards by different characteristics (theme, color, details and contrast) and created a map of featured cards (attachments: 3.1; 3.2). The discarded pile was also taken in consideration (attachments: 3. 3).

After that we compared our results and pointed out the main characteristics from the feedback about images:

- When there is a choice from various cards, participants tend to pick more contrast pictures
- Participants favoured pictures with a big and clear objects
- Participants avoided cards with a lot of details
- Did not like cards with unrecognisable abstracts elements
- Liked cards with distinctive animal silhouettes
- Static composition is more likable than dynamic

Although the first layer of data was collected and interpreted, there was more to come. In big projects, especially when the AB methods are used for research, you can not predict what kind of outcomes will emerge. And when the project is finished there is extra analysis needed. Especially for me, because the project work was part of my research. My personal experience of research

is always connected to visualisation of process, findings, outcomes. It is significant for me to go through the process of visualising information that has been collected, that is how I can step back and have a look at the whole concept. The method that has been used to structure project related outcomes in visual form was an arts-based analysis. Together with members of the creative team we planned and created an artistic presentation of the process and outcomes of the KIELA Art Project on the exhibition.

### 3.3. Exhibition as one of the research methods

Through the creation of Exhibition Conveyor / Liukuhinna (University of Lapland, Gallery Kopio, 18.2.-12.3.2020) I was aiming to overview the process of working on the KIELA Art Project together with the creative team members: Anni Nuotio, Katariina Haavisto. Exhibition address to insights about project work, collaboration, communication, art and design through a visual timeline which represents hills and valleys of the project work as well as challenges of the research. After a couple of months since our part of the project had been finished, we returned to materials that were collected since the very beginning of the project's development. Discussion of different stages of the process with team members was an opportunity to discover and mark the significant element of our co-creative process. That is the way I could step back to have a look at the whole 'picture'.

Shaping the plan for the exhibition, critically analysing the process from researcher's point of view and point of view of the creative team, encouraged me to reflect on different aspects from the new perspectives. For me personally the exhibition was an opportunity to connect with the creative team again, to encourage the team to reflect on personal and common discoveries. It setted up a stage to draw on my own experience, that helped me to look deeper into my role and contribution in the project. At first I was much more concentrated on the result, but I did not expect that the most significant part will be the discussion about each other's important milestones of the time when we were actively working on development of the project.

Specifically for the exhibition opening the bingo was created (attachment 2.3). It was aiming to invite participants to look deeper into details of the exhibition, find hidden elements, play with elements of the exhibition, intercat

with friends and strangers. We also presented a brochure (attachment 2.2) that consisted of description of artworks, including one that signified as made by visitors, it was a “guest book” that actually was a big sheet of paper on one of the outer gallery glass walls, inviting people to leave feedback about exhibition or express whatever they wish. To sum up, arts-based methods in research are controversial, but have unique capabilities of enhancing the design process. Scholars are using arts-based practices to promote reflection, build empathy and form connections, as well as challenge conventions and support social proactivity (Leavy, 2009).

## 4. KIELA ART PROJECT

### 4.1. Planning

Kiela Art Project has started with the request of YIT construction company to the University of Lapland. The idea was to make the parking hall of a new apartment block in the city center of Rovaniemi more welcoming. The aim was to create art which will transform gray space into a unique and cheering environment. Participation of the tenants into the creation of an artwork was one of the key objectives. Consequently, as a researcher my own interest was to develop an effective way to involve tenants of the KIELA apartments into the design process in a context of the project work. For this reason, the board game “Artventure” was designed to be used in the workshop to bring people together and discuss the details of the concept. The first part of the project lasted around 5 months, and the first creative team was responsible for developing the concept, planning and implementation. Team of students was planning and presenting ideas to company representatives, found a way to involve tenants of the apartment block into the design process and implement the first part of the project that will reflect preferences of the people living in KIELA.

Space is an experiential phenomena and it is constructed of complex factors such as memories, expectations, politics and etc. Art is able to humanize spaces into more meaningful and intimate (Clammer, 2015, p. 47). The main goal of the whole project was a transformation of the lifeless space into a friendly, supportive environment for tenants. It was important to carry out the project with attention to the interests of the forming community, and consideration of local culture and environment. The location is a joint parking hall of an apartment block of buildings located at Korkalonkatu 3, Rovaniemi. The area is a technical part of the building that is gray, cold and lacking natural light. The space is cluttered with technical elements and parking hall utilities and those elements of the hall attract prior attention and make the way from a car to a door an uncomfortable journey. The space does not mean to accommodate people for a long time, however, tenants who use cars are passing through this parking hall on a daily basis.

Parking hall is a technical area and it requires specific consideration about

planning intervention. For instance, artworks should not cover significant technical elements, reduce visibility of passages, or distract drivers. For this reason, at the first meeting we defined that the best solution would be the creation of murals, because paintings themselves do not take space from the parking hall area. We also defined colors that are used to mark technical elements of the hall that should stay distinctiv, thus colors were not suitable for usage in painting murals. In addition, murals could help to navigate in the large area (300m<sup>2</sup>), create a pleasant atmosphere and increase the positive image of the construction company.

KIELA apartments are home for people of different generations, with different backgrounds. With this in mind we were developing ideas that could be interesting and appealing to people of various interests and generations. After going through cycles of brainstorming and sketching the main idea was outlined. Parking hall was planned to become a “folktale book”. We decided to divide space in four parts that are going to represent four different stories, happening in four seasons. Parking hall was not finished by the time of planning, for that reason we decided to work with three areas. Three color palettes associated with three seasons were created and assigned to folktales. Summer theme and palette for “The bear and the ant”, autumn theme for “The fox and northern lights”, and winter theme for “The hare and the frost”. Folktale theme was providing opportunity to have natural elements together with animal characters, it has a big spectrum of expression techniques that can be changed after the participatory workshop. Different color palettes and distinctive seasonal elements able to help in navigation, create a special atmosphere for different parts of the space. Walls were planned to become scenes from different stories and while walking through the parking hall and looking at them from different angles stories connect in different ways and come alive in the imagination of the viewer.

Naturally, the project involved different stakeholders with different responsibilities, expectations and aims (figure 4). For that reason, formalities of involvement of the University and company defined the structure and schedule of the project. The focus was on teenats and it was necessary to consider location and cultural aspects of the place and at the same time plan the concept realistically, so that it could be possible to implement the idea fast and in

the most effective way. Although the idea of involvement of tenants was one of the central goals, it was not possible to include tenants in early stages of the design process. Formalities of the University and YIT collaboration required pre-defined stages of the work. Accordingly, it was essential to come up with a clear concept at early phases of the planning, so it is possible to convince YIT representatives on different levels to invest in implementation of the project. At the same time, the way of how tenants can contribute had to be found. Nevertheless the idea had to be ready to present, some room for the participatory aspect was considered. Therefore, freedom in possibilities of co-designing had to remain open for the contribution of tenants into the design process.

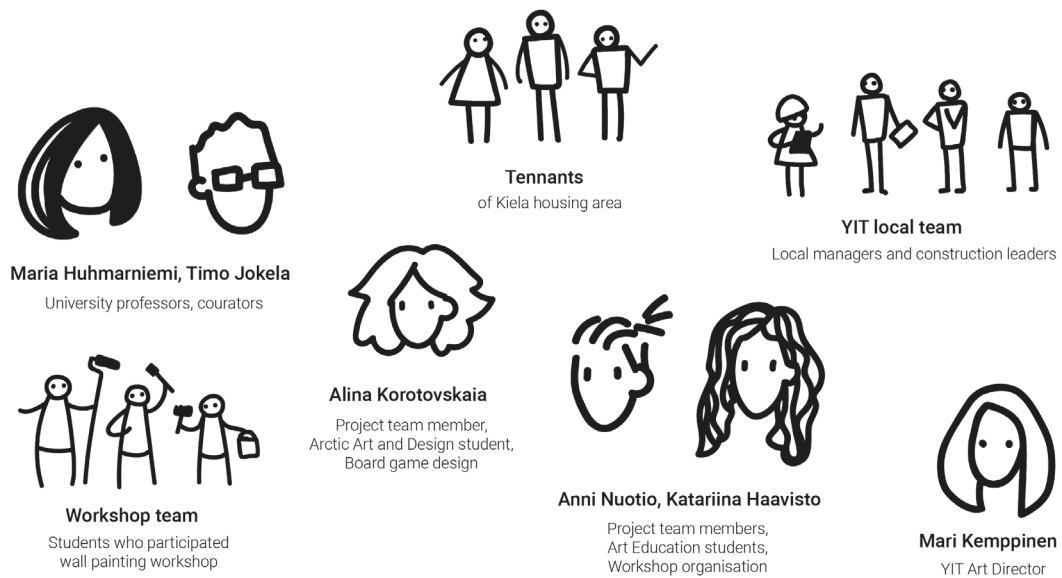


Figure 4. KIELA team

After the creative team received positive response from the company, tenants of the apartment block were invited to take part in the discussion in the form of a board game. Hence there are three groups of shareholders. First group includes representatives of the YIT company, second hold professors and students of the University of Lapland, third consist of tenants, mainly a group of chairmans of Kiela apartment block. YIT: Art director Mari Kemppinen, Local director (aluejohtaja) Juhani Ylitolonen, Construction project manager Miikka Ollila, Construction supervisor Emma Kähönen.

University of Lapland: curators of the project: Timo Jokela and Maria Huhmarniemi; Creative team: Alina Korotovskaia (Arctic Art and Design MA



program), Anni Nuotio (Art education MA program), Katariina Haavisto (Art education MA program).

Community consisted of two groups. First, participatory game workshop participants: chairmen and tenants of the KIELA apartment block. Second, the painting workshop participants, students of Lapland University: Venla Sillanpää, Hanna Lankinen, Fiia Sandqvist, Aino Soinen, Nadezhda Andreeva, Hanna Korppu.

#### 4.2. Board game in the workshop

Big projects with multiple stakeholders require discipline and flexibility, because some actions and agreements are not always ready on time, as planned in schedule. In the case of the KIELA Art Project, the time of the participatory workshop was scheduled to later stages of the design process, which was defined by the nature of the project. The paper work that was required to proceed to the participatory stage was delayed and it moved the workshop even closer to the implementation part. Researcher Koistinen (2018, p.68) notices, methods should be applied to the needs of a project according to changes of the context, similarly the participatory workshop for tenants was organised at the last stage of the project's planning process and was specifically designed to provide opportunity for adjustments, despite a tight schedule. Consequently, it was more challenging to adjust concept at the latest stage of the planning process, and flexibility of adjustments was limited by the time frame that was available for analysis and adjustments of the final images before the proceeding to implementation stage. Nevertheless, it was necessary to create a firm concept for the YIT representatives, because initiative and funds for the project came from the company and the concept should first of all meet the requirements of the commissioner.

Board games usually have a specified pace of moving through events and receiving points and it is usually designed to be balanced with the amount of participants. In our workshop the amount of participants was not known in advance, but we planned to include everybody who attended the workshop, hence according to the amount of players the game inevitably could go either much slower or faster than expected. Since the game is played to enhance conversation and provoke participants to express their opinions about visual

material that was presented, it has specific rules and mechanics. Nevertheless, it is planned to be flexible, the predefined pace and scenarios does not require to be followed strictly and events can be modified by facilitators, in order to provide broader opportunities for conversation. Therefore, the game can not be played without a game coordinator (GC).

In the workshop Anni Nuotio and Katariina Haavisto played a role of game coordinators who facilitate the game, guide players through the process and ensure that play continues smoothly, and brings meaningful results. The presence of the GC also makes it easier for participants to start the game, because they do not have to study rules themselves, so the organisational process is faster and less stressful for participants. GC, just like a friend who played a game before explaining rules to others, helps along the way. Therefore, there is no need for participants to read the details of the game from the manual, that helps to save time which is significant in the context of the workshop. That also creates opportunities for the creative team that coordinates the game to adjust processes according to situation, for example speed up or slow down. In order to save the atmosphere of the game and to not create the feeling of intrusion, adjustments are planned to be done in a narrative way. Furthermore, the game coordinator (GC) in this case acts like a game master (GM) in RPG, acting as a guide to “group’s imagination development” (Daniau, 2016, p. 430).

### 4.3. Documentation

Documentation has to be planned according to the content, goals and theoretical framework of the project, it has to describe the focus of the research (Jokela, Hiltunen, Huhmarniemi & Valkonen, 2006). My focus was on testing board games in context of the participatory design process. Design and prototyping of the board game were documented by taking notes in the project journal and taking photos. Research data during the workshop was gathered through observations, video, photo and audio recording. The game mechanics supported the process of documentation, for example, questions that make participants explain their choices to other players. In this case it is much easier to document verbalized feedback with an audio recorder.

Considering the fact that during the workshop participants agreed to be recorded on audio, and video/photo documented, but without faces visible,

the most convenient way of gathering research data was a continuous audio record, continuous video record from a distance, close up photos and short videos of decisions during play and photos of selected and evaluated cards at the end of the workshop, before participants have taken them home.

Documentation is a significant part of the workshop, because in qualitative research some details often get lost in the process and well planned documentation helps to repeat observation afterwards. Often some unexpected data emerges during the process and it is important to anticipate it and be ready to document it. In fact, additional documentation means were highly important, particularly in this project, because the workshop was held in Finnish. For better research results, it was important that participants felt comfortable in the workshop and were able to express themselves freely, without language barrier. It was challenging for me, for the reason that I do not not speak and understand Finnish fluently, but with the help of creative team members and comprehensive documentation it was possible to return to the process and analyse outputs.

#### 4.4. Implementation

At the time when YIT requested the University to create a set of murals at the parking hall of KIELA, first eight buildings were already finished and it was possible to start to work on most of the parking hall area. Two more buildings were still in process but planned to be finished during autumn 2019. It was planned that the project could continue later, when the last buildings are ready, but the first bigger half of the hall had to be done by July 2019. Project's work-frame and schedule were defined at the first meeting of the University curator, working team and YIT art director in winter 2019. YIT as a client setted up their preferences about murals. Contract between the University of Lapland and YIT construction company was signed in spring 2019. Implementation was expected to be done at most in one month, by the end of June. To complete the task three people on the creative team was not enough. Eventually, it was planned to organise a painting workshop for students from the University of Lapland.

## 4.5. Outcomes

First part of wall paintings was successfully created in the parking hall, theme and color palettes for the next team, which will be finishing the project later in autumn, were prepared. During implementation we were receiving a lot of feedback from tenants and construction workers. Most of the tenants were enthusiastic about the project: deliberately checking for daily updates with painting, asking questions about the process, expressing their thoughts about art and architecture. When the first part of the project was finished in June 2019, an official press release was organised. Curator of the project Timo Jokela, creative team, YIT managers and Lapin Kansa journalists visited the location together and discussed the project and current results. The article about Art at KIELA was published in the newspaper in June (attachments: 4. 1; 4.2).



Figure 5. Playing the game. Sketch of the participatory workshop

The first part of the planning process included development cycles of collaborative work with YIT representatives. This thesis is not focusing on the development cycles that forerun the participatory part of the process, that included a workshop with tenants of the KIELA. Therefore, the solution that met requirements of the company was developed and approved. And it has had

open opportunities for development that could be identified during the participatory workshop. In public art creation, the final target group, people who will observe the results can be significant contributors in the design process. The nature of each particular project is regulating the amount of participation that can be included, but participatory design solutions that are created to explore development possibilities should support reflection on client's needs and aspirations, as well as explore constraints (Creative spaces: a toolkit for participatory urban design, 2000, p.13). Participatory events are providing opportunity to bring diverse communities together for co-creation. One of the factors for empowering people towards positive changes in general, is to make active members aware of their opportunities to be involved in generation of design ideas for the local area (p.16).

Creative team facilitated the board game participatory workshop, where together with tenants explored possibilities of implementation of the concept that was accepted by YIT. Wishes of the community finalised the concept, final adjustments had been done and images were presented at a weekend barbeque gathering at KIELA yard with a bigger group of tenants. The board game workshop played a role of a medium that made possible for tenants to participate in the public art design process. However, outside of the process of organising the workshop and presenting results, it is important to see the meetings with tenants from a longer perspective, understand the meaning of it for tenants, for us as members of the art project creative team, as well as for me as a researcher. Interestingly, participants were aware of the workshop's purpose, but during the game they almost forgot about it, which proves that game process and "magic circle" were implemented successfully. That means that participants were relaxed, and could express their opinions freely (figure 5).

Aim of the project was to create visual stories on the walls of the parking hall, however people who have been attending participatory workshop took part in the creation of their own story related to murals. As Ferrara notes, the main purpose of the game is a creation of a meaningful experience for the participants (Ferrara, 2012, p.1), the game session that was organised as a participatory workshop was an immersive experience, where the story of the parking hall murals has started for some of the tenants. In fact, while playing

the game, people participated in the creation of their personal and shared experiences.

Furthermore, tenants attended a participatory workshop where they have seen concept of the murals; found out how they can affect the final results; expressed their opinions about created images in a playful form; discussed the concept and their game experience after the game; as well as have taken home the cards with pictures that they picked in the game which means that they carried with them some memories in tangible form. Physical and tactile elements of a game proved to create the experience to be more memorable (Lazzari, 2015, p.97). Participants of “Artventure” could have presented cards to their family and friends with the story about the workshop or just keep them on the shelf. It is meaningful that pictures elicited emotional and intellectual responses, those have overtones that stayed with participants and those are able to pop up unexpectedly some time later (Weber, 2008, p. 44), remind of themselves as memory or emotion. While in reality, soon after the workshop, pictures from the cards they played during the game started to ‘appear’ in bigger scale on the walls of the parking hall. Pictures were not exactly the same, but they were reflecting something that participants expressed they would have liked to see. Therefore, aiming to explore new ways of sustainable art creation, the creative team created a platform to build a shared story that creates bonds with the art and able to support social well being.

The KIELA Art Project has also resulted in the exhibition Conveyor/Liukuhinna (University of Lapland, Gallery Kopio, 18.2.-12.3.2020). For our team the exhibition was a way to present project work to other students, empower them to be playful in their experiment (attachment 2.1). We also found out that all of us subconsciously wanted to draw a symbolic ‘line’ at the end of the process. It was a big experience for all members of the creative team and it was meaningful to collectively re-experience the process in order to ‘wrap it up’. Likewise researchers Barone and Eisner argue that reexperiencing is not a cognitive process, it has an emotional element (2012, p. 167). Thus, after some time, when our part of the project was done, it had to be revised through artistic process. And that is one of the prominent characteristics of Arts-based (AB) methods that had been used as a paradigm of my research, since the non discursive methods provide opportunity to experience familiar things from the

new perspective. Method of creating an exhibition as part of the research is providing an opportunity to review the exhibition from a different point of view by discussing it with the visitors. To get to know about their impression was significant, because it gave a chance to look at it with new eyes. It was interesting to find out that people who knew about our exhibition's topic at the end were surprised by the extensive visual component. They did not expect that the exhibition of projects, that also includes a research part, can be attractive visually. Hence, the exhibition successfully exceeds expectations, challenges stereotypes of project's process representation (attachment 2.1).

The most significant challenges encountered during the KIELA Art Project were related to documentation and language of communication. Different aspects of observations should be done by different people, while I have taken responsibility for photo and video documentation and also for ongoing life observations. Language barrier was also a problem for me, as I could not take action in the process immediately, but it was more important to have a workshop more comfortable for participants, so they can freely express their impression about images on cards and discuss it together. Interpretation of AB methods is always a challenge; photo, video, audio records were complex and it was problematic to find a way to analyse and combine results together. Furthermore, it would be interesting to have one creative team member playing along with participants and making observations from the insider's point of view.

## 5. “ARTVENTURE” BOARD GAME

### AS ONE PART OF THE RESULTS

#### 5.1. Game structure

Nature of the project defined starting points for the board game concept. First, the game had to be simple, because the time of the workshop was limited and the age of participants could vary greatly. Second, it has to provoke conversation, from the very beginning, it is important to start receiving feedback early, so we get enough data. Third, as the concept was already approved by the company, we had to provide an opportunity for tenants, who are going to be future spectators of the murals to decide how the concept will be represented visually.

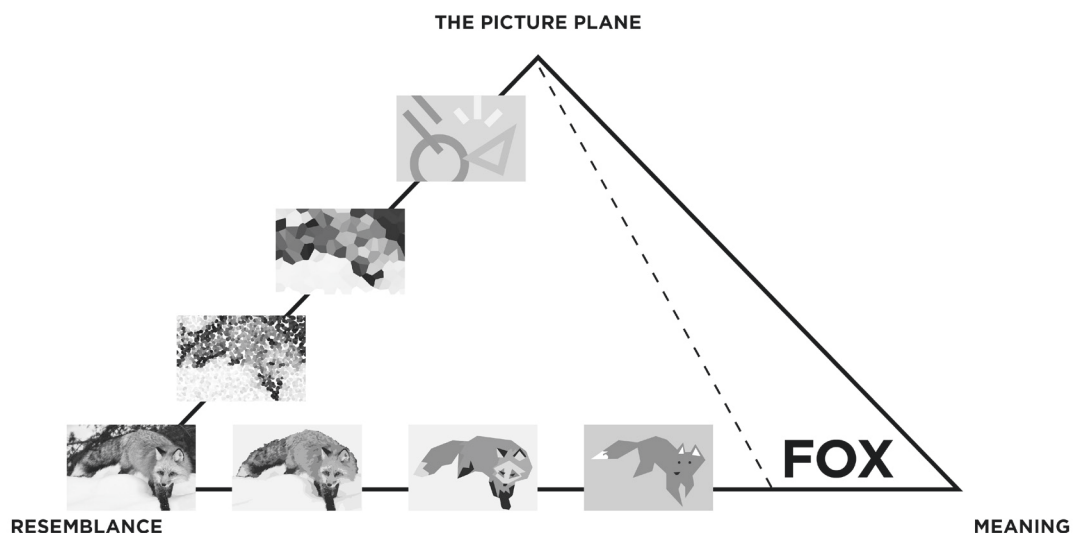


Figure 6. The big triangle (based on McCloud, 1993).

Photo of the fox by Fox Tales (2017).

Images can have multiple meanings that are appearing each time the image is viewed. Meanings can be described as two leveled. First level is denotative, it means that it refers to its literal, descriptive meaning. Second is connotative, it is culturally specific, that refers to a context, social conventions and codes (Weber, 2008, p. 42). Images, icons, symbols, can convey different meanings, one object can be represented in various ways and the choice of



a style can affect the nuances that are communicated (McCloud, 1993). McCloud introduced a concept of the big triangle (figure 6) in order to structure a wide range of styles that form visual vocabulary into a map of expressive possibilities.

Left corner of the triangle is a realistic representation, looking at a photo-realistic picture a viewer receives similar to reality information, the basic meaning is understood by resemblance. The image is similar to what can be seen in reality. In contrast, the right corner of the triangle shows a cartoon image, that is far from the reality, but it is understood by distinctive features, that in a core are similar to reality, so it effectively conveys meaning. The right-most part of the corner is a written language, it represents meaning, but has no resemblance features. The continuum from the left to the right corner represents increasing iconic abstraction, by removing least descriptive details. Pure abstraction is farthest from both resemblance and meaning, when those are taken away only the picture plane is left, it contains pure shape, color, line. All together it creates a map that contains figurative art in the left corner, that is realistic and representational, derived from reality; abstract art is in the top corner, it uses language of forms and composition; cartoon and written language take place in the right corner. There are plenty of artists that work in styles that can be located all over the map, closer to one corner or another, or even in the center.

The game represents an adventure, where players should travel through rivers, forests, mountains (attachment 1.1) to complete tasks and earn coins that they can spend on buying artworks (attachment 1.4), when they return to the city and its market square (attachment 1.2). Tangible elements are used in co-design to enhance engagement, creativity and cooperation (Vaajakallio, 2012, p. 84), that is why “Artventure” board game has various game pieces that are supporting different mechanics. Players move through the day that is represented as a circular map (attachment 1.1), players happen to appear at different areas of the map (city, forest, mountains, river) and that may support or hinder in completing one or another action. Each turn player has to roll two dice (attachment 1.6), one of them is showing how many steps a player has to move on a map, second is showing a sign which represents the action from the action card. The action has to be completed during the same turn. Each action

card (attachment 1.3) has various tasks (a couple of special surprise-cards have only one), one of the six types of tasks have to be completed according to a random dice roll. Flowchart diagram (figure 7) represents an algorithm of going through turns in the game process step by step. It shows actions and consequences that follow different outcomes.

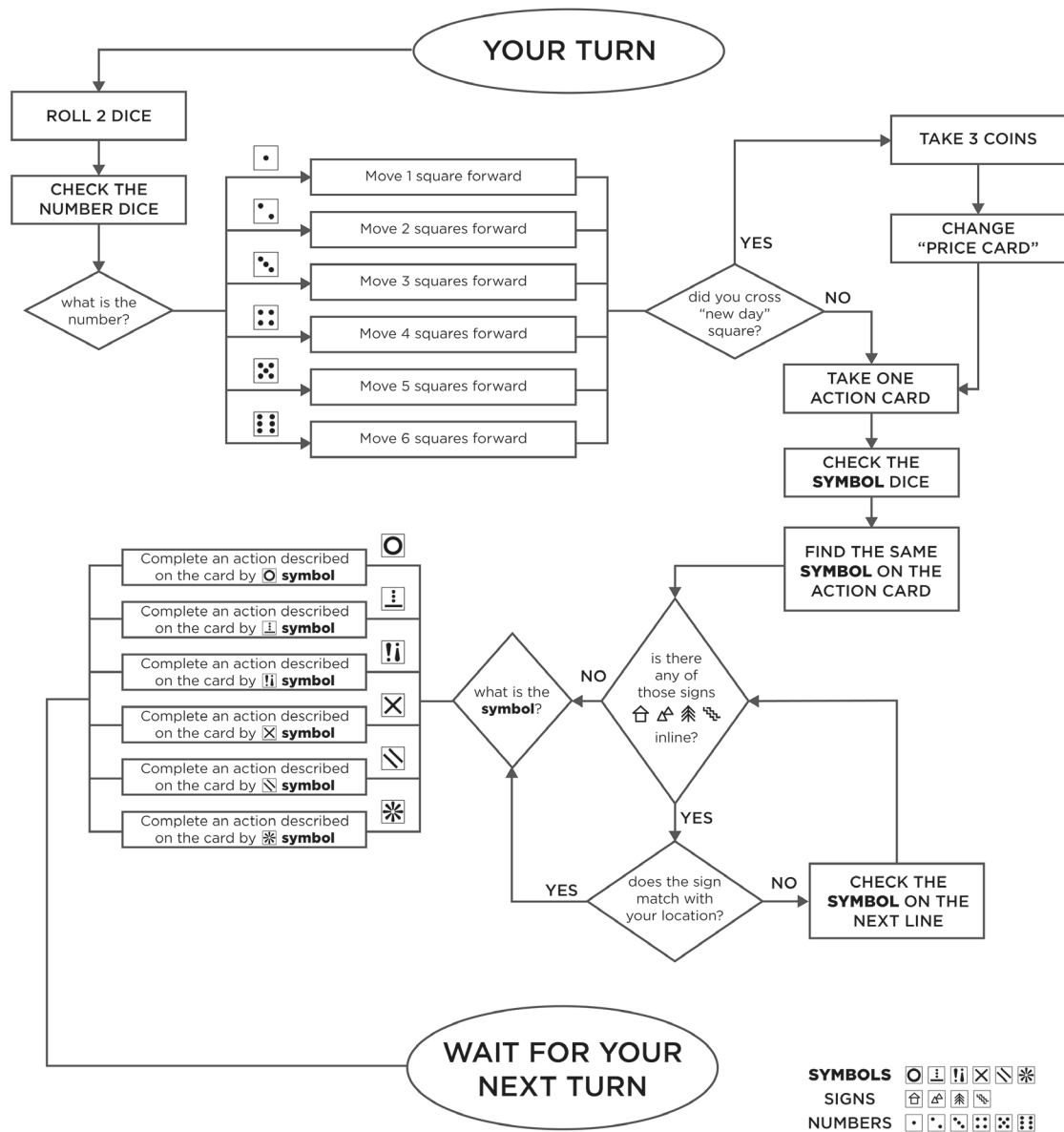


Figure 7. Flowchart diagram of turns in game "Artventure"

Action cards are triggering reflection on the art cards, provide rewards or penalties, or facilitate interpersonal communication. Six types of actions are as following: a) question; b) reward; c) interaction; d) penalty; e) story; f)

card collection (attachment 1.8). Players travel through the map (one cycle is representing one day), return to the city in the evening and then start their adventure again in the morning. Players are able to purchase artwork by spending coins, according to prices (attachment 1.5) or save them and spend the next day. Details can be found from rules list (attachment 1.7).

## 5.2. Iterative design process

Designing games is challenging, because the result can not be seen until the game is played and at the same time game can not be played until it is made (Macklin & Sharp, 2016, p.106). Iterative process is a helpful strategy for the design process. It is a cycle of conceptualisation, prototyping, testing, evaluation, where the designer has to repeat the process over and over again, in order to fix mistakes and create new ideas to improve the original concept. While Macklin and Sharp (2016) represent the process in a circular diagram, I prefer to view iterative design as a spiral. The process repeatedly goes through four iterations, and each cycle brings the concept closer to the final result, which is in the center of the diagram (figure 8).

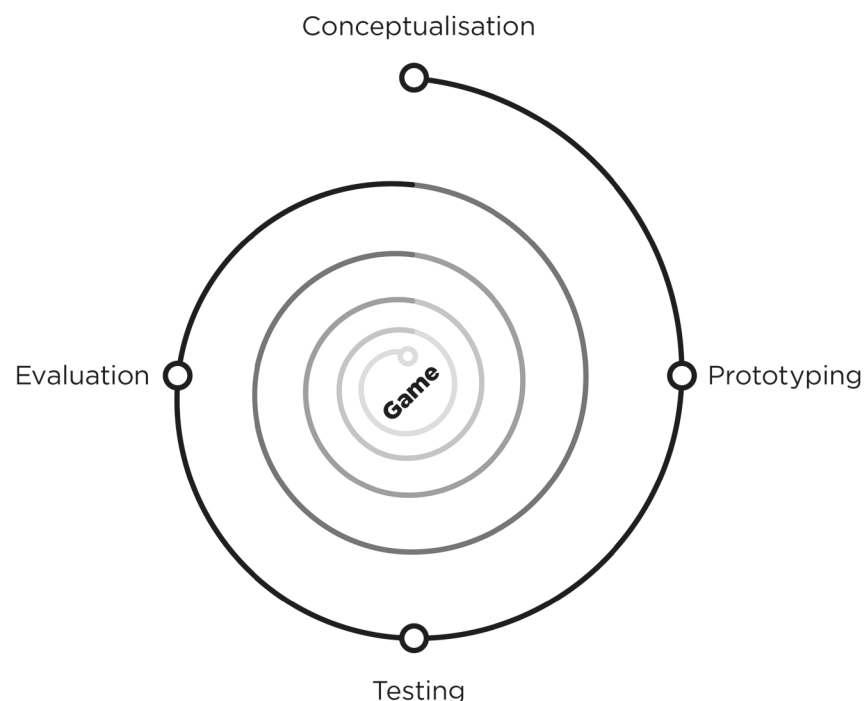


Figure 8. Iterative design diagram (spiral).

Based on diagram (circular) by Macklin and Sharp (2016, p.108).

The idea of iterative design process has roots in fields of software devel-

opment, industrial design, laboratory scientific methods (p.108). Researchers Macklin and Sharp (2016) argue that most game designers are relying on an intuitive approach in combination with adaptive methods of iteration. It means that a designer is able to develop and refine a game by going through subsequent iterative loops, where each loop can bring up different development directions and identify weak spots.

Fourth step of the iterative process is a game concept (p.110). Concepts can come up through brainstorming, identifying reasons to create a game and aims that you want to achieve as well as from analysis of where and what game can be used for. During the conceptualizing stage it is important to identify experiential and formal characteristics of the game. Aspects of concept development of “Artventure” in detail, will be described further in the next chapter. With the second step of the iterative process, the game becomes a prototype. During this stage the most interesting ideas have to turn into something tangible, playable. Prototyping is aiming to show what experiences it may generate, and also may lead to new discoveries about the concept. That phase will push the designer to make ideas more concrete, focus on ideas that emerged during conceptualizing, examine and test what roles those can play in the game experience. There are various ways to prototype, from paper to coding, it depends on what kind of game is planned and on what cycle of iterative process prototyping happens (p.111).

Third step is a playtest, it reveals how clear the concept is conveyed through prototype. It is a significant and challenging part, where ideas and implementation will be seen by other people, players. It reveals mistakes and opens up ideas of how to make a better game. There can be two types of playtest: internal and external (p.113). Internal is held between designers of the game, while external involves people who are not part of the process. At this stage it is important to document results to be able to move to the fourth stage, that is evaluation. At this phase designers have to decide how feedback can affect reconceptualization, translate insights into modifications (p.114). The role of game designer to support the iterative process, pay close attention to interaction of players with prototypes.

### 5.3. Concept development

During the development of the game, the designer has to employ different perspectives, identify clear strategy, that will guide the design process, support ideation and decision making. In order to start the process of developing a board game it is important to understand the structure of what a game may consist of. There are different ways to classify game elements, one of them is called “elemental tetrad” (Schell, 2008, pp.41-45). It consists of mechanics, story, aesthetics, technology (figure 9). Some of the elements are less visible than others, however none of them is more or less important and each of them has a strong effect on the player’s experience of a game. They all interact and influence each other, and these are all essential and require equal attention during the design process (p. 43). Mechanics are the rules of the game that define goals, obstacles and ways to overcome those. When mechanics are chosen they have to be in connection with a technology that supports them, aesthetics should highlight them, when the story makes out of mechanics something that makes sense of all of it to players. Story is an event sequence that is unfolding during a game. Aesthetics is a sensual appearance of the game, it may include look, sound, including tactile and other sensations. Technology is related to all means and materials that provide game processes. The technology that is chosen is providing possibilities and defining constraints of a game (p. 41-43).

The idea in the core of the “Artventure” game was to employ means that will introduce variations of image’s visualisation and enable players to express their opinions about those as well as discuss it together. Importantly, in order to set up a friendly environment, where it would be easy to communicate, the game has to have scenarios that will support interpersonal communication. During the process of designing the “Artventure” board game, I was using game design literature. Although it is often oriented on design of video games, the general approach is similar to design of various types of games. In this research the process was outlined based on structure defined by scholar John Ferrara (2012). Author is looking at the process of designing games as a UX designer, from this perspective games are being created to serve objectives that are emerged from needs of business or social needs. Furthermore

certain games are good for specific objectives that can be totally useless to achieve for others (Ferrara, 2012, p.66). In the case of KIELA Art Project it was significant to focus on designing a game that will serve as a research tool, in a participatory design workshop context.

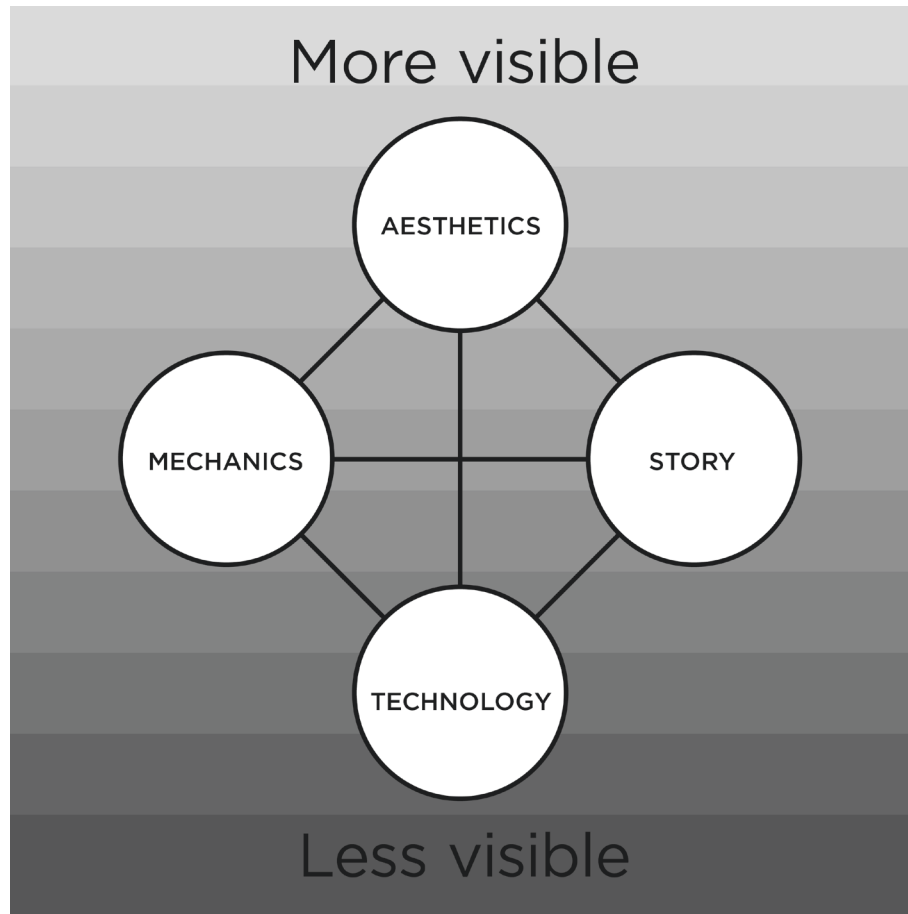


Figure 9. Elemental tetrad (Schell, 2008, p. 42)

First of all it is important to define a reason why to create a game. Ferrara argues that in order to create good games it is important to build a creative vision of a game. Creative vision is a first step to develop a great game that can become a meaningful experience. Researcher proposes to view a game in development from different perspectives, develop and refine concept to build a game with qualities that will support comprehensive player experience. Objectives of the “Artventure” board game are strengthening relationships, empowering participants to take part in art planning, and supporting research by enhancing discussion that brings up data. In other words, to create a playful, friendly and safe environment for discussion, provide opportunity for collect-

ing data that will strengthen the concept of a public art, that is murals at KIELA parking hall.

The central factor and the main element of the game are players. Game has to fit potential players and it requires knowledge of groups across different classifications. The traditional methods of UX design, that are used to gain insights about users, such as surveys, ethnographic observations, interviews, can be useful in case of game design as well. Those methods have to be employed according to the context of a project. It is important to identify what are demographics, motivation, skill of gaming, access to technology (means providing access to play a game), time available for play (pp.67-69). In the case of the Kiela Art project, we were aiming for a wide group of tenants, the idea was to design a game that will be able to bring together groups of different ages. Kiela tenants are young families, students, couples, elderly and many more. During discussions with representatives of YIT we found out that the chairmans of the houses planned to attend the workshop. When we were working on a poster to announce the workshop that includes a presentation of the project and a board game session, we invited everybody who lives in KIELA and was interested in developing mural concept.

According to Ferrara (2012, p.69) each game implies an existing relationship of what players want to achieve (game's objective) and what stands in the way (constraints), that relationship creates a conflict. Conflict is an uncertainty, tension that needs to be resolved by achieving something (Huizinga, 1949, pp.10-11). Conflict sets up fundamental struggle and elements of the game, it is in the center of the gameplay. Thus by defining the conflict, the main direction of the design process can be identified. The main activity of the game is a process of solving conflict (or conflicts), it is important to identify the lead actions that will take most of the playtime and effort of players. Moreover, in the participatory workshop case, conflict is linked to input that was planned to receive from participants. The conflict of "Artventure" is: collecting art cards that you like (attachment 1.4); in order to get coins that will let you pick cards, you have to use creativity to complete tasks from the action cards (attachment 1.3). Conflict is also related to effects the game will cause and defines the range of abilities that will be required from participants.

Effect that we wished to achieve with the game was a friendly, cheer-

ing and safe environment for conversation, discussion about images (colors, composition, objects). The game is planned to be understandable for players with different experiences in gaming, for the same reason it was also planned that game coordinators are always present to help to interpret tasks, explain consequences and hand out rewards. While developing conflict of the game, factors such as interest, fairness, complexity and sustainability should be taken into account (Ferrara, 2012, p.70). Game has to keep the interest of the players, so they are ready to spend time playing it. Game has to be fair, people believe that games award victory on the basis of their individual skills; so the game can not be overpowered, and if the game is multiplayer it has to be clear that everybody has equal chances to succeed, otherwise players will be frustrated (p.71). Game has to be reasonably complex, because complex conflicts require attention and that is what can involve players deeper into the game. Finally the game has to be sustainable, the conflict and obstacles have to be balanced with required effort so it is not too easy or too difficult to succeed.

What makes games attractive is that those are giving opportunity to interact with its ideal world. Game creates a playground, where everything has order (Huizinga, 1949, pp.10). Huizinga notices that it is one of the most exciting characteristics of games, they bring temporary, limited perfection into the world full of uncertainty. People enjoy games, because they can achieve something in the world the game builds, the only payment is their time, but an experience is what people value in a game, and they are willing to spend time on it. To be able to achieve something players have to go through obstacles, and the game is creating those by limiting actions with active elements of the game (objects, other players, playspace), with the aim to build play experience. Constraints are shaping actions, generating challenges and strategies, engaging players (Macklin & Sharp, 2016, p.16).

Game duration and lifetime should be setted up using information of how much time is available for play (p.72-73). The time spent on play can vary depending on how experienced players are. The “Artventure”, as it was designed specifically for the workshop, was new for everybody. However the game has a set of familiar mechanics that can speed up the process if the players are familiar with most of them. The amount of challenges and complexity and whether it can be completed in one sitting or more, all that has to be defined



according to the aims of the game. In the KIELA case it was predefined that the play will happen only once and it will take one sitting that lasts 1,5 to 2 hours. Game can be a one time experience or it can provide diversity of challenges, so it can be replayed. “Artventure” in its core provides diversity of randomized challenges with action cards (attachment 1.3) and especially if the stack of art cards (attachment 1.4) is refilled with new pieces, the game can be played more than one time, but in case of KIELA Art Project there was only one evening for that. The game inevitably has to come to an end, consequently an end state should be defined as well. End state may provide logical completion of the experience and it can be represented differently.

The most typical end state is win/lose/tie, this type provides a logical point when players decide to play again or not. Other games have no winning condition, it only ends when the player loses the game (tetris). Other types of games have no formal end until players lose the interest that types of games are called open-ended (sims). The game that was designed for KIELA workshop is rather open ended. The only limit is interest and amount of art cards available for purchasing from the market square map (attachment 1.4). It was not known how many people were going to attend the workshop, and to ensure that, despite a bigger or smaller number of participants, the game would last enough for receiving comprehensive data, we prepared 108 art cards. It would be enough for 10 players to play approximately 2 hours. Especially in the workshop context, when the amount of participants is not fixed, it is useful to employ narrative. Combination of the board game with the RPG mechanics of game master’s facilitation of the process can help to adjust pace of the game. In “Artventure” game coordinator (GC) is taking care of the process in order to ensure that it brings up opportunities for players to express their opinions and discuss images and artistic concepts.

Linearity is a merit of personal freedom that is given to a player (Ferrara, 2012, p.74). Freedom is an important factor that gives players a feeling of control and they can project their imagination to the game world that was created (Schell, 2008, p.284). Players should have a feeling of freedom although true freedom is not possible, because in order to function each game has to have a structure and constraints. Single or multiple paths of going through a game can limit or expand replay value. It is a game designer’s choice whether to

give a feeling of autonomy or restrict decisions that can be done by a player. Linearity is also connected to the end state that is defined. In “Artventure” the end state is not defined, it can be triggered by the game coordinator (GC) with the help of narrative. The game has linear structure but it provides freedom of choosing cards and encourages sharing personal stories and talking about cards with other players. Output depends on randomized action tasks from action cards (attachment 1.3) and the way it is completed by different players. Thus theoretically it is possible to play the game many times, because players can not complete all the possible tasks in one sitting.

Multiplayer games are providing a platform for collaboration, designers should consider different dimensions that define the game experience: number of players, location, timing, familiarity, stance, roles and power (Ferrara, 2012, p.75). The “Artventure” is played in a small group, in such games players act independently, it provides interaction between individuals as well as with a whole group. That type of game makes all participants take action, but at the same time it provides freedom for each player to decide how much they want to be engaged in a process. Location is a significant factor that affects gameplay, however in case of a board game it is usually shared physical space, it provides a lot of opportunities for different types of interactions (verbal, non-verbal and physical). The timing factor is about interaction between players and how it is organised, it can be synchronous and asynchronous, which means that some games can be played with the whole team gathering at the same time or they can contribute in game at different times if the game provides a platform for that (Ferrara, 2012, p.75). The “Artventure” aim is to facilitate real time interactions because it provides more data in a short time. Familiarity is a factor defining how much people know each other, it can vary from close friends to strangers and it can place constraints or widen opportunities (Ferrara, 2012, pp.76-77). In the KIELA Art Project workshop, people who attended the workshop were partly familiar to each other, because most of participants were chairmans of the houses, however the apartment block is new and relationships between tenants are not that strong, furthermore especially in Finland it is common that people do not know their neighbours. It became one more reason to invite people to attend the workshop that is open for everyone, so they get to know each other and that can enhance a sense of community.

Stance is a factor defining relation between players in the game, it can be competitive, cooperative, neutral and hybrid (Ferrara, 2012, p.78).

In “Artventure” players compete to receive more coins. The position on the map is not that significant because it is a factor that identifies constraints of actions rather than signifies how fast one or another player proceeds in moving, however the fast movement of some players may help to get advantage in completing actions, it totally depends on luck of players in rolling dice. Element of the game creates a competitive spirit but at the same time it provides opportunities for cooperation which mediates interpersonal connections and creativity, and supports a sense of community. Roles and power are factors describing the amount of potential influence that can be done by different players; it may be symmetrical or asymmetrical. “Artventure” has an asymmetrical element in it since the power of the GC is bigger than the power of players of the game, it is not that apparent, because GCs are not playing in a same way with other participants, but they GCs are definitely part of the process, and they have a lot of responsibilities in the game, alike GM in RPGs, they ensure that participants have enough opportunities for doing interesting actions (Hintze, Forbeck, Karlén, & Hellqvist, 2017, p.100). The choice of player interaction’s structure defines the outcomes and vice versa desired outcomes can be reached by a certain structure of player interaction.

There is a big amount of different types of games that put all together all the principles to create a game experience. Each game genre has a set of special characteristics, that provide particular models of play and engagement (John Ferrara, 2012, p.80). Those characteristics can create different advantages for design, support objectives and give a glimpse of a layout that can help in development of a design concept. Game genres reflect motivation of players, visualisation of game pieces, aims of the game. Ferrara describes flowing game genres: platformer, role-playing games, action/arcade, strategy, first-person shooter, puzzle, open world, rhythm, simulation, virtual pet, exergames, adventure, brain games, social networking games, alternate reality games (p. 81). Although these genres identify video games, some of them can also be applied for board games. Board games can be categorised in different ways: abstract Strategy (Chess), roll and move (Monopoly), educational (Santorini), cooperative (Lord of the rings), German-Style (Carcassonne), Hidden Traitor

(Mafia), Worker placement (Agricola), Role-Playing (Dungeons & Dragons), Legacy (Gloomhaven), War and Miniature (Warhammer), Deck-Building (Dominion), Technology-Enhanced (xcom), party games (Cards Against Humanity), puzzle games (Azul), combat (War of the Ring), Card Collecting (Magic) and many more board games (Truong, n.d.; Happy strategerist, 2018).

#### 5.4. Challenges and development opportunities

Game development is a long process and it requires multiple cycles of tests and evaluations. While in case of big projects, where a game is a tool in a collaborative workshop, time is limited. The game structure has to be flexible and agile. Narrative can work as a workframe to structure a workshop process on the way. Although “Artventure” has a narrative background, the idea of adventure is not clearly represented. The narrative introduction of players to the game world at the beginning of the workshop may support deeper involvement in the game process. Game coordinators (GCs) were adjusting the game process on the way by improvising with narrative that was changing the flow of the current process.

There was a limited amount of tasks and questions created for action cards, and at the end it was not enough for a playable stack of cards, so they were randomly repeated. It was expected that if the question would be repeated during the game it would most probably be played on different players, but at the workshop some of the questions were played on the same player, which caused misunderstanding. Wider diversity of questions and tasks would evoke more interest. When people meet new questions it makes them more excited to explore the game more to find more possibilities of actions. The more complex tasks that indirectly make players answering questions that are needed for the research would upgrade the process as well.

The workshop concept and a board game concept were in conflict for the reason that the workshop was open for everybody, but games usually have to be designed for a specific amount of people. The pace of the game is usually balanced by the amount of participants, complexity of actions and length of turns. Reward system is balanced and duration has to be predicted. The working solution was found. Although during the board game design process, as a beginner in game design, I was learning by doing. I decided to plan a game

for ten participants. In case there would be more they could play in teams. In the workshop there were seven players, including a kid who had been playing together with his parents. Game came out as a prototype, it was playtested during development, I was creating simulations of multiple players taking separate turns and completing actions on my own. In that way I measured approximate time and workability of mechanics. When all the game pieces for the workshops were ready the final version was playtested with a creative team. Taking into account flexibility of the workshop it was a good decision to include game coordinators (GCs) in play. Creative team members, Katariina and Anni were playing the role of GCs and have been taking care of adjusting the game dynamics. Without it the game could be too long and some design mistakes would confuse players and make them frustrated in reflecting on pictures that we wanted them to discuss. The amount of art cards was prepared counting in ten players, plus extra cards just in case the game went faster than was expected. Which was enough, as there were less players, not all of the cards were used in the game. Expecting that, before the workshop started I placed card stacks in their positions on the market square map in a way that a couple of layers of top cards represent the most diverse range of visual styles. On the workshop first layers were not favoured by some players, and as they could not switch card order in the stacks, one of participants started to buy top cards to open cards that lay below. They were spending coins on cards they didn't like and put those cards to a discard pile, that they did not want to take with them (attachment 3.3).

“Artventure” was liked by participants and YIT representatives. People were animated to reflect on various issues related to their everyday life and what art means for them. It was an interesting experiment, and although I admit that quite often in big projects there is not always enough time and other resources for participatory methods, these have to be considered as progressive tools of innovations. In a long term perspective, attention to maintaining art and design collaborative methods will bring a higher level of sustainability. Future where people are more open to explore and share their strengths and weaknesses for taking cooperative action towards more effective solutions.

## CONCLUSION

In this thesis my aim was to provide a widened perspective on understanding of board games in context of research, service and participatory design. By research I intended to outline opportunities of using games to support participatory art and the public art design process; find ways of designing board games that can enhance dialog between community members; find out in which way board games can be a tool for service design. Research was conveyed using art-based action research methods. That supported the effective process of evoking personal reflections on various qualitative data, such as discussion about images and co-designing of exhibition. The research contributed to understanding of opportunities that games can bring into design projects where participatory methods are used.

The KIELA Art Project was an opportunity to create art in collaboration with tenants of a new apartment block located in the city center of Rovaniemi. Creative team of the University of Lapland in partnership with YIT developed a concept of murals that was flexible in visual appearance. Furthermore the concept was built around the idea that people living in KIELA were going to finalize the visual representation of murals. In the KIELA Art Project my central research goal was to plan a participatory workshop, design and prototype a board game that became the main part of the workshop that brought people together. The game aimed to support facilitation of the discussion about the design concept in a comfortable, informal and playful atmosphere, as well as encourage people to get to know each other better. Through the “Artventure” game process a large amount of data was collected during the workshop. The interaction between participants triggered discussion about the impression of different art styles and facilitated lively interpersonal communication. Insights that derived from conversation between participants became a meaningful contribution to the visual appearance of the murals that were created in KIELA parking hall. Feedback of participants and the analysis of the process of playing the game helped to finalise the design concept. Participants were encouraged to express their opinions and demonstrate their preferences though making decisions in the game. As a result wall paintings were appreciated by tenants, YIT and representatives of Lapin Kansa newspaper.

The process of working on the KIELA Art Project generated a large amount of data related to project work, creativity and collaboration. Those insights included professional and emotional reflection on different stages of the process and the whole project in general. In order to structure project related outcomes the arts-based analysis method has been used. Creative team assembled to engage in collaborative art process aiming to visualise project work experience. Creative team gathered to work on the Conveyor/Liukuhinna exhibition at the University of Lapland. Through development of the exhibition team members were able to convert personal experience into multidimensional presentation of the project process. The process and outcome created an opportunity to analyse insights from the different perspectives, present the project process to a wider audience and evoke discussions.

During my research I realised that the storytelling element can be a big advantage in games. There are games that are completely focused on collaborative creation of unique stories. I have found out about that type of games in the late stage of my research. For that reason, while “Artventure” has an element of storytelling it was used more as a game mechanic to provide flexibility, rather than an active component. Story is a powerful tool and has to be considered in design games and playful workshops. Games that are aiming to co-create stories are a fruitful framework of communication that can be used in collaborative workshops. The aspect of interactive storytelling definitely has to be taken into consideration while developing participatory methods of designing and art creation, since it is an immersive experience and it effectively enables imagination and creativity.

One of the ways to improve quality of life is to unite people in meaningful collaboration. One of the most inspiring moments of my research was to observe tenants playing the game that I designed. People were competing, cheering and making fun of each other, commenting on each other’s actions, discussing their interests and sharing experiences, debating how they can work together to reach one goal, cheating and helping each other. The game created a stage for such a big spectrum of interactions that generated new meanings. Importantly, big achievements of societies begin with deep empathy and understanding of each other. And co-creation of art is a compelling platform for problem solving in various aspects. Continuing my research on board games

and gamification I am aiming to explore various socio-cultural and psychological aspects, reach insights of prospects that need and can be supported by games. My next step is a work on game projects, where I can gain understanding of business related elements of implementing game projects. Work in collaboration with multidisciplinary teams enlarge opportunities of learning and developing new skills. Moreover, that is a possibility that can help to work on independent skills in management to design own projects in the future.

This research contributed to understanding of possibilities of using board games as a participatory tool in the design process. Existing knowledge was studied and systematized, a prototype of the board game has been designed, tested and employed in a participatory workshop involving tenants of the apartment block. Participatory workshop outcomes lead to finalisation of the concept accepted by YIT, built trust among tenants and loyalty towards the art project and commissioner. Games can serve as a research tool in the art and design process that can strengthen socio-cultural aspects of the project. The art and design planning process' can be facilitated through cooperation with a society. Moreover, collaborative design that includes various stakeholders, professionals and communities is a sustainable way of development that contributes to social well being. Collaborative methods may vary according to the context of a project and in order to expand possibilities of collaborative work and raise its effectiveness, further research on designing of new participatory methods has to be done. The new ways of involvement of communities in the public art creation have to be developed, described and shared. Working together, sharing our achievements and failures we will maintain sustainable development towards a better future.



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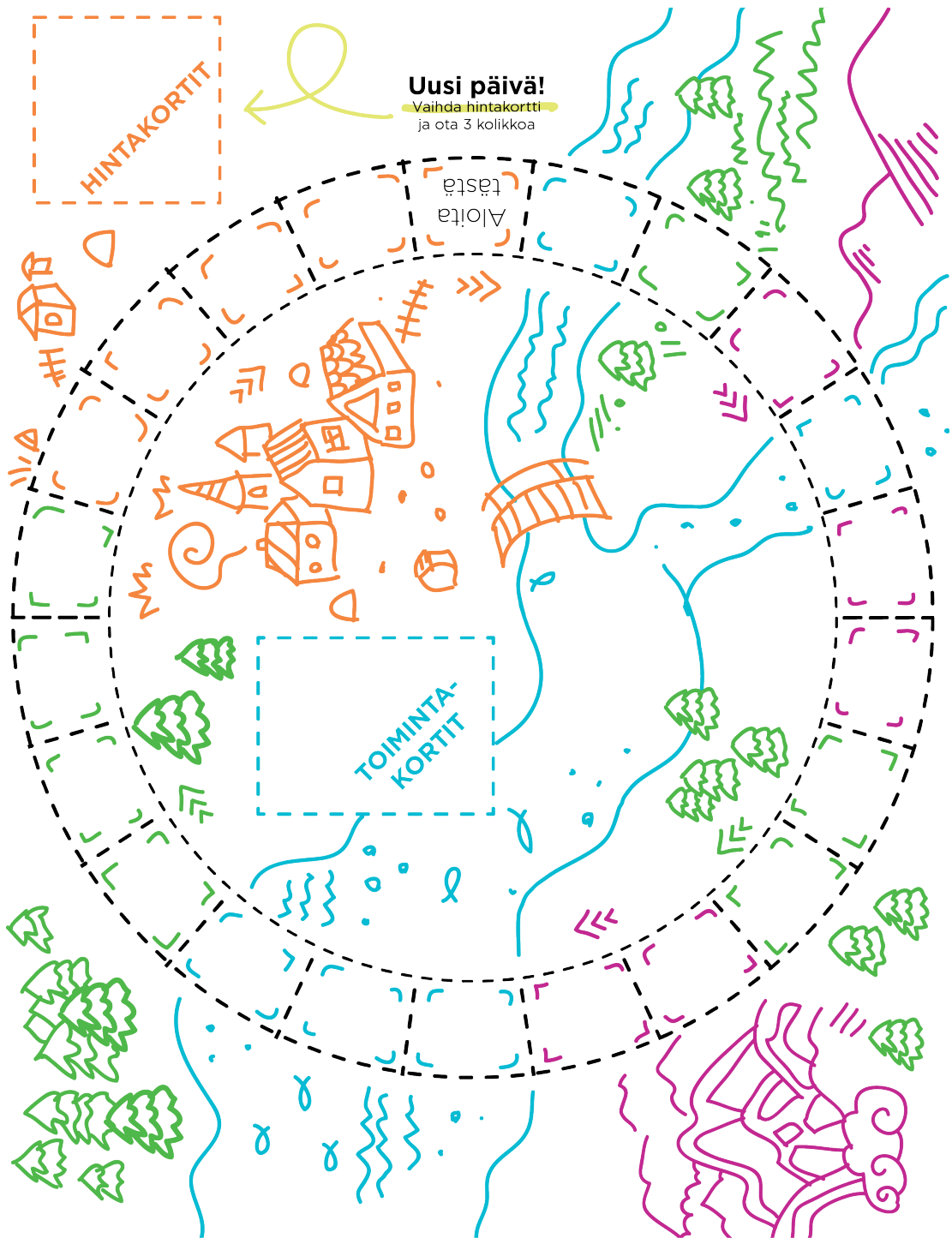
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# ATTACHMENTS

## 1. "ARTVENTURE" BOARD GAME ASSETS

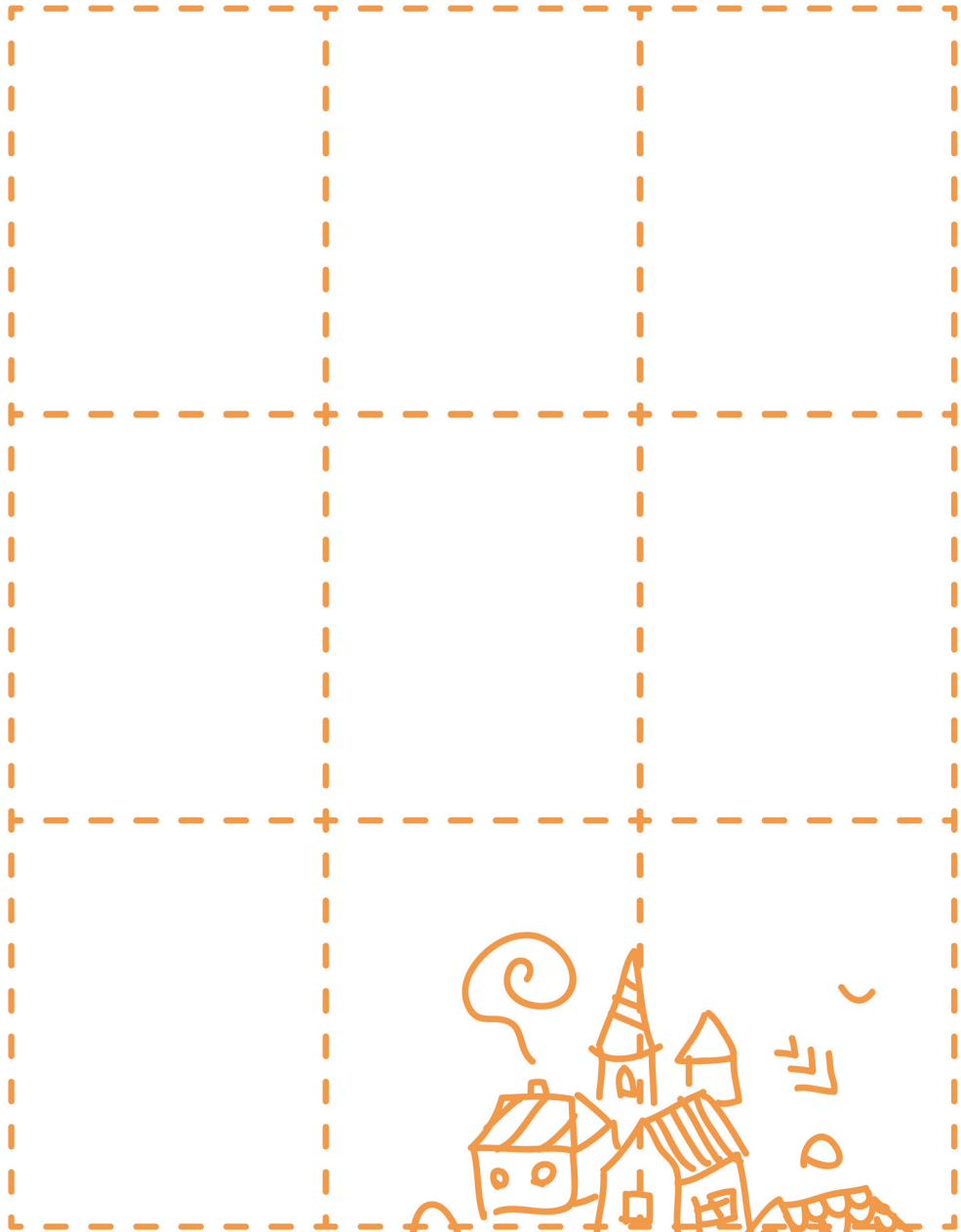
### 1.1 Board. main map



## 1.2 Board. Market square



# TORI



# 1.3 Action cards

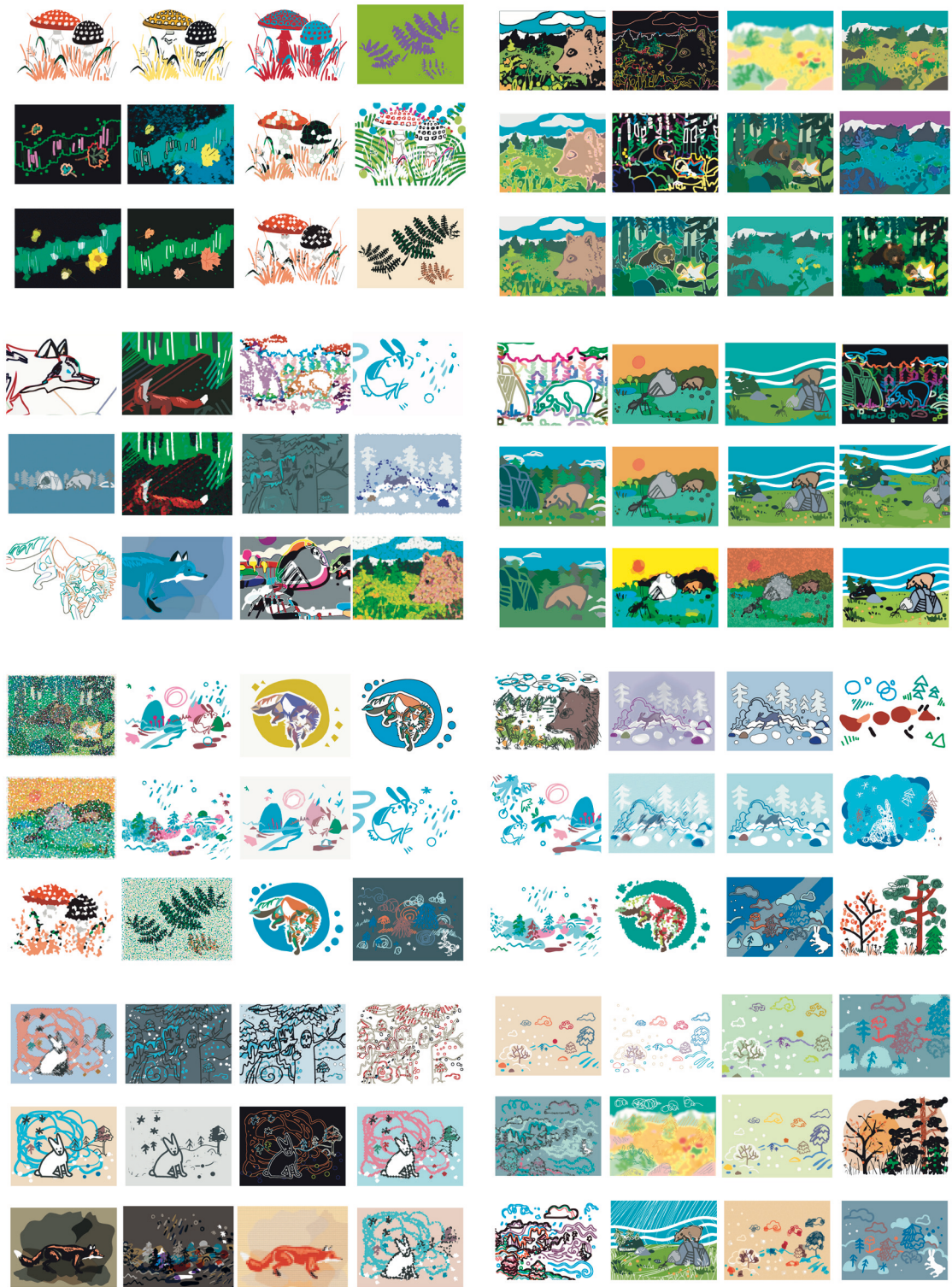
<p><b>Mikä on suosikkipalkkasi Rovaniemellä?</b></p> <p>Ota 5 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda yksi kortti kenen tahansa pelaajan kanssa</p> <p>2 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Miksi pidät tästä kortista?</p>	<p><b>Mikä oli unelma-ammattisi lapsena?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Teleporttaa kuka tahansa pelaajasta omaan palkkaasi kartalla</p> <p>Menetät seuraavan vuoron</p> <p>Mikä on viimeisin hyvä asia, joka sinulle on tapahtunut?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Mikä on suosikkikirjasi?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka kenen tahansa pelaajan kanssa</p> <p>Vaihda torin hintakortti</p> <p>Mitä tekiät, jos voitaisit lotossa?</p> <p>Kuivette, että voit mutustaa palkkaan, joka kerta on kuvattu, minne haluaisit mennä?</p>	<p><b>Mikä on suosikkipalkkasi Rovaniemellä?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka samassa sijainnissa olevan pelaajan kanssa</p> <p>3 asketta taaksepäin</p> <p>Mitä tekiät, jos voitaisit lotossa?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Mikä oli unelma-ammattisi lapsena?</b></p> <p>Ota 3 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>2 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Miksi pidät tästä kortista?</p>	<p><b>Mikä on suosikkikirjasi?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>2 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Miksi pidät tästä kortista?</p>
<p><b>Mikä saa sinut nauramaan eniten?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka samassa sijainnissa olevan pelaajan kanssa</p> <p>4 asketta taaksepäin</p> <p>Mitä tekiät, jos voitaisit lotossa?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Jos voitaisi asua missä tahansa, missä asuisit?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>5 asketta taaksepäin</p> <p>Kuinka viettä parhaan syntymäpäiväsi?</p> <p>Mistä kortin värit muistutavat sinua?</p>	<p><b>Kuka on sankarisi?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>1 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Mikä on ensimmäinen mielestyymäsi tästä kortista?</p>	<p><b>Mikä saa sinut nauramaan eniten?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka kenen tahansa pelaajan kanssa</p> <p>1 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Mikä on ensimmäinen mielestyymäsi tästä kortista?</p>	<p><b>Jos voitaisi asua missä tahansa, missä asuisit?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>5 asketta taaksepäin</p> <p>Kuinka viettä parhaan syntymäpäiväsi?</p> <p>Mistä kortin värit muistutavat sinua?</p>	<p><b>Kuka on sankarisi?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>4 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Miksi pidät tästä kortista?</p>
<p><b>Mikä on suosikkipeleisi?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda yksi kortti kenen tahansa pelaajan kanssa</p> <p>2 asketta taaksepäin</p> <p>Mikä on tyhjin asia, jonka muustat?</p> <p>Kuivette, että voi mutustaa palkkaan, joka kerta on kuvattu, minne haluaisit mennä?</p>	<p><b>Menellätkö mieluisin lomalle Hawajille vai Aasiaan?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Teleporttaa kuka tahansa pelaajasta omaan palkkaasi kartalla</p> <p>Menetät seuraavan vuoron</p> <p>Jos olisit superantakin, mitä voimia sinulla olisi?</p> <p>Mikä on ensimmäinen mielestyymäsi tästä kortista?</p>	<p><b>Voittaisitko mieluisin lotossa vai työskenteleisitko työpöytäsi takana?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka kenen tahansa pelaajan kanssa</p> <p>Vaihda torin hintakortti</p> <p>Mikä on viimeisin hyvä asia, joka sinulle on tapahtunut?</p> <p>Miksi pidät tästä kortista?</p>	<p><b>Mikä on suosikkipeleisi?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka samassa sijainnissa olevan pelaajan kanssa</p> <p>1 asketta taaksepäin</p> <p>Mikä on tyhjin asia, jonka muustat?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Menellätkö mieluisin lomalle Hawajille vai Aasiaan?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>5 asketta taaksepäin</p> <p>Kuinka viettä parhaan syntymäpäiväsi?</p> <p>Kuivette, että voi mutustaa palkkaan, joka kerta on kuvattu, minne haluaisit mennä?</p>	<p><b>Voittaisitko mieluisin lotossa vai työskenteleisitko työpöytäsi takana?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>1 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Miksi pidät tästä kortista?</p>
<p><b>Jos voit mennä ajassa taaksepäin niin voitteko matkustaa?</b></p> <p>Ota 3 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka samassa sijainnissa olevan pelaajan kanssa</p> <p>4 asketta taaksepäin</p> <p>Mikä on viimeisin hyvä asia, joka sinulle on tapahtunut?</p> <p>Mistä kortin värit muistutavat sinua?</p>	<p><b>Mikä on paras lahja, jonka olet saanut?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>5 asketta taaksepäin</p> <p>Milainen on unelmien seikkailu?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Jos välttämättömyksiä ei laisista, mitä yötä asiaa linnat ei haluaisi ota päiväkkään?</b></p> <p>Ota 4 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>1 asketta taaksepäin</p> <p>Mikä on tyhjin asia, jonka muustat?</p> <p>Miksi pidät tästä kortista?</p>	<p><b>Jos voit mennä ajassa taaksepäin, miten voitteko matkustaa?</b></p> <p>Ota 3 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka kenen tahansa pelaajan kanssa</p> <p>2 asketta taaksepäin</p> <p>Mikä on tyhjin asia, jonka muustat?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Mikä on paras lahja, jonka olet saanut?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>5 asketta taaksepäin</p> <p>Milainen on unelmien seikkailu?</p> <p>Miksi pidät tästä kortista?</p>	<p><b>Jos välttämättömyksiä ei laisista, mitä yötä asiaa linnat ei haluaisi ota päiväkkään?</b></p> <p>Ota 4 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>1 asketta taaksepäin</p> <p>Milainen on unelmien seikkailu?</p> <p>Mistä kortin värit muistutavat sinua?</p>

<p><b>Mikä oli lempiaimesi koulu?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda yksi kortti kenen tahansa pelaajan kanssa</p> <p>2 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Mikä on epätavallisin asia, jonka olet spyynyt?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>Menetät seuraavan vuoron</p> <p>Mikä on viimeisin hyvä asia, joka sinulle on tapahtunut?</p> <p>Miksi pidät tästä kortista?</p>	<p><b>Mikä on kinnostavasi asia, jonka olet toiminut tai laittosi kukaan?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka kenen tahansa pelaajan kanssa</p> <p>Vaihda torin hintakortti</p> <p>Mitä tekiät, jos voitaisit lotossa?</p> <p>Mistä kortin värit muistutavat sinua?</p>
<p><b>Jos voit liittyä miin tahansa ryhmään, mikä se olisi?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka samassa sijainnissa olevan pelaajan kanssa</p> <p>3 asketta taaksepäin</p> <p>Mitä tekiät, jos voitaisit lotossa?</p> <p>Kuivette, että voi mutustaa palkkaan, joka kerta on kuvattu, minne haluaisit mennä?</p>	<p><b>Jos voitaisi asua missä tahansa, missä asuisit?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>2 asketta taaksepäin</p> <p>Kuinka viettä parhaan syntymäpäiväsi?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Kuinka montaa kielitä osaat puhua?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>2 asketta taaksepäin</p> <p>Milainen on ideallipäiväsi?</p> <p>Mikä on ensimmäinen mielestyymäsi tästä kortista?</p>
<p><b>Mikä on suosikkiperinteisi perhehomilla?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda paikka kenen tahansa pelaajan kanssa</p> <p>4 asketta taaksepäin</p> <p>Mikä on tyhjin asia, jonka muustat?</p> <p>Mistä kortin värit muistutavat sinua?</p>	<p><b>Mikä on suosikkivuodenalikasi?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda yksi kortti kenen tahansa pelaajan kanssa</p> <p>Jos olisit superantakin, mitä voimia sinulla olisi?</p> <p>Kuivette, että voit mutustaa palkkaan, joka kerta on kuvattu, minne haluaisit mennä?</p>	<p><b>Mikä saa sinut vihaiseksi?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry oikealla puolella olevalla pelaajalla haluamasi kysymys</p> <p>4 asketta taaksepäin</p> <p>Mikä on viimeisin hyvä asia, joka sinulle on tapahtunut?</p> <p>Mikä on ensimmäinen mielestyymäsi tästä kortista?</p>
<p><b>Mikä saa sinut onnelliseksi?</b></p> <p>Ota 2 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>1 asketta taaksepäin</p> <p>Mikä on viimeisin hyvä asia, joka sinulle on tapahtunut?</p> <p>Kuka olisi iloinen saadesaan tämän kortin?</p>	<p><b>Mikä on paras lahja, jonka olet saanut?</b></p> <p>Ota 5 sattumanvaraista kolikkoa säkästä</p> <p>Vaihda yksi kortti kenen tahansa pelaajan kanssa</p> <p>5 asketta taaksepäin</p> <p>Milainen on unelmien seikkailu?</p> <p>Miksi pidät tästä kortista?</p>	<p><b>Jos välttämättömyksiä ei laisista, mitä yötä asiaa linnat ei haluaisi ota päiväkkään?</b></p> <p>Ota 1 sattumanvaraista kolikkoa säkästä</p> <p>Kyry keltä tahansa pelaajalta haluamasi kysymys</p> <p>1 asketta taaksepäin</p> <p>Mikä on tyhjin asia, jonka muustat?</p> <p>Mistä kortin värit muistutavat sinua?</p>

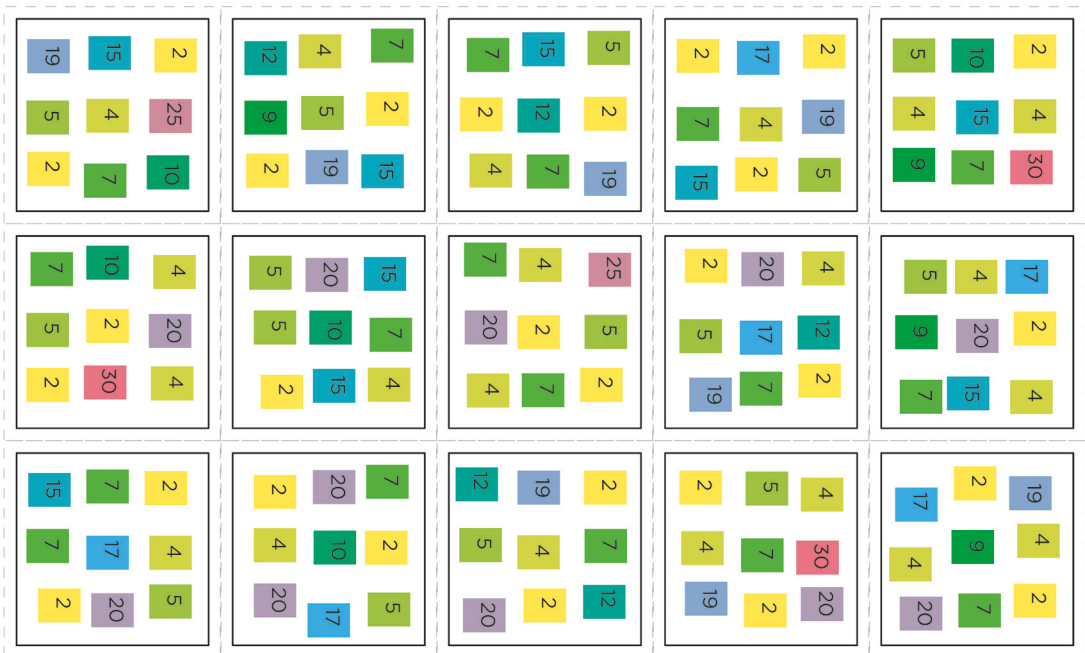
<p><b>Löysit rahapuun:</b></p> <p>Ota 5 sattumanvaraista kolikkoa säkästä</p>	<p><b>Ystävällisen pöllön tarjous:</b></p> <p>Ota mikä tahansa kortti kaupasta (toimii koko kartalla)</p>	<p><b>Loitsu:</b></p> <p>Kerro, miksi pidät kortista jönkun toisen kokoelmassa.</p> <p>Heittä numeronoppaa: jos saat parillisen luvun, saat ottaa kortin kokoelmaasi</p>
<p><b>Nopea kyyti:</b></p> <p>Liikuta pelinappuluaasi jödemmas, kunnes pääset viimeiselle pisteeljesijainnassa (jos olet siellä jo, liiku +1)</p>	<p><b>Iloinen postimies:</b></p> <p>Anna yksi kortti kokoelmastasi kenelle tahansa pelaajalle ja kerro, miksi</p>	<p><b>Varkaus:</b></p> <p>Jack Sparrow ottaa suurimman kolikon, jonka omistat</p>



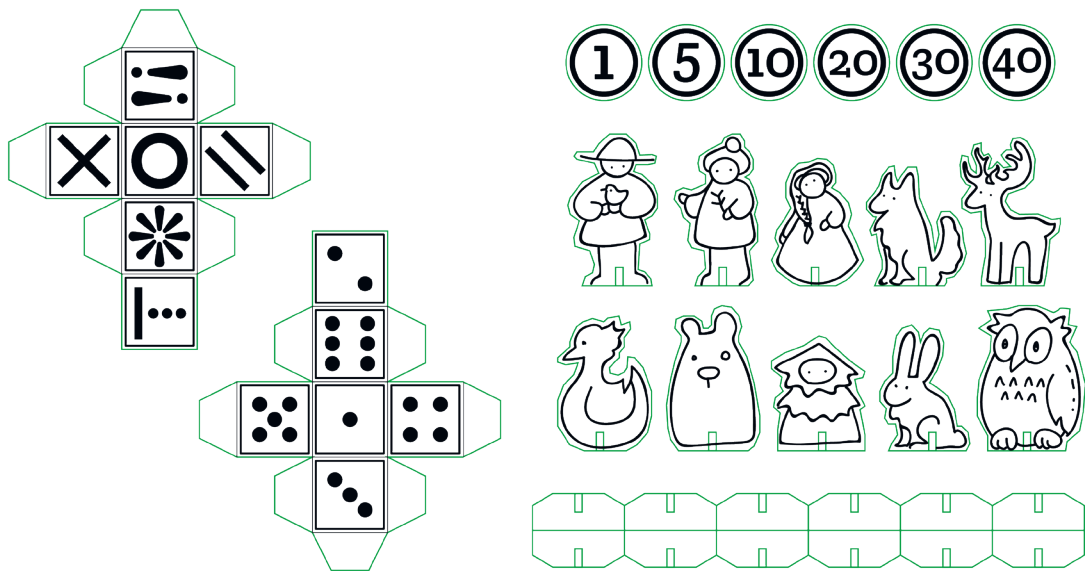
## 1.4 Examples of art cards



## 1.5 Price cards



## 1.6 Main game pieces



## 1.7 Rules (säännöt)

(Translation into Finnish: Anni Nuotio)

	English	Finnish
	<b>BASIC RULES</b>	<b>PERUSSÄÄNNÖT</b>
	This main principle is roll and move	Tarkoitus on heittää noppaa ja liikkua
	You have a figure which you should move according a number on the dice	Pelaajalla on pelinappula, jota liikutetaan nopan silmäluvun mukaan
	<b>On your turn</b> you throw two dice. One with numbers (telling how far you should move), second with symbols (this will tell you which act from the action card you should execute). Then move your figure, take an action card, follow instruction	<b>Omalla vuorollasi</b> heitä kahta noppaa. Yhdessä on numerot, jotka osoittavat, kuinka kauas saat liikkua ja yhdessä symboleja, jotka osoittavat mikä toiminto toiminta korteista tulee suorittaa. Sen jälkeen liikuta pelinappulaa, ota toimintakortti ja seuraa sen ohjeita.
	**First player can be chosen by throwing a dice (the bigger/smaller number will be first to move)	**Ensimmäinen pelaaja voidaan valita heittämällä noppaa (suurimman/pienimmän silmäluvun saanut liikkuu ensimmäisenä)
	<b>MARKET</b>	<b>TORI</b>
	During the game you can earn points which you can spend in the market (You can go to the market only if you are in the <u>city area</u> )	Pelin aikana voit ansaita pisteitä, jotka voit hyödyntää torilla (Voit mennä torille vain, jos olet <u>kaupunkialueella</u> )
	The price of each card is determined by the 'prices card'	Yhden kortin hinta on määritelty 'hinta kortissa'
	When one of the market places is empty - use the discard pile	Kun jokin tori paikoista on tyhjä - käytä sivuun laitettujen korttien pinoa
	<b>NEW DAY</b>	<b>UUSI PÄIVÄ</b>
	One cycle on the map is a one day	Yksi kierros kartalla on yksi päivä
	Each player passing through the new day square changing 'prices card' and receiving <u>3 random coins</u> from the sack	Joka kerta, kun pelaaja menee 'uusi päivä' -ruudun ohi, pelaajan tulee vaihtaa 'hintakortti', jolloin hän saa <u>3 sattumanvaraista kolikkoa</u> säkistä
R	New day! Change price card and get <u>3 coins</u>	Uusi päivä! Vaihda hinta kortti ja ota 3 kolikkoa

	<b>PRICES CARDS</b>	<b>HINTA KORTIT</b>
	Cards located near the marked place on the map	Kortit sijoitetaan merkityn paikan lähelle kartalla
	There is no discard pile for this, if you taking of the upper card - place it straight to the bottom of the stack	Sivuun siirrettyjen korttien pinoa ei ole: jos otat ylimmän kortin, sijoita se suoraan pinon pohjimmaiseksi
	<b>ACTION CARDS</b>	<b>TOIMINTAKORTIT</b>
	Played each turn after the dices are rolled	Pelataan joka kerta noppien heiton jälkeen
	The symbol on the action dice will show which line you have to execute	Toiminta nopan symboli näyttää rivin, jonka toiminta tulee suorittaa
	<p>There are some actions which should be played by the constraints of you location</p> <p>If the icon of a location is not the same as your location—&gt; execute the action on the next line</p> <p>If the icon of your location is on the line of action you should do —&gt; execute the action</p> <p>*(your location is a place where your figure is standing)</p>	<p>On joitakin toimintoja, jotka täytyy pelata pelinappulan sijainnin rajoituksista huolimatta</p> <p>Jos sijainnin kuvake ei ole sama kuin oma sijaintisi, suorita toiminto seuraavalta riviltä</p> <p>Jos olinpaikkasi kuvake on samalla rivillä kuin tehtävä, joka sinun pitäisi suorittaa, suorita tehtävä</p> <p>*(sijaintisi on paikka, jossa pelinappulasii seisoo)</p>
	When there is no action card in the pile - mix and use again the discard pile	Kun pinossa ei ole yhtään toiminta korttia jäljellä, sivuun siirrettyjen korttien pino sekoitetaan ja otetaan uudelleen käyttöön
	<b>LOCATION</b>	<b>SIJAINTI</b>
R	Lucky place! You can choose yourself what you want to do (from the action card)	Onnen paikka! Voi valita itse, mitä haluat tehdä (toiminta kortista)
	There are 4 different areas on the map	Kartalla on 4 erilaista aluetta
	Your location is a place where your figure is standing at the moment	Sijaintisi on paikka, jossa pelinappulasii seisoo sillä hetkellä
	During the game you can be located in different areas	Pelin aikana sijaintisi voi olla eri alueilla
	Different areas sometimes have different rules and constraints	Eri alueilla on joitakin erilaisia sääntöjä ja rajoituksia

## 1.8 Action cards' questions

(Translation into Finnish: Anni Nuotio)

### A — one word story – yhden sanan tarinat

<ol style="list-style-type: none"><li>1. What is your favorite place in Rovaniemi?</li><li>2. What was your dream job in childhood?</li><li>3. What is your favourite book?</li><li>4. What makes you laugh the most?</li><li>5. If you could live anywhere, where would it be?</li><li>6. Who is your hero?</li><li>7. What is your favorite game to play?</li><li>8. Would you rather vacation in Hawaii or Alaska?</li><li>9. Would you rather win the lottery or work at the perfect job?</li><li>10. If you could go back in time, what year would you travel to?</li><li>11. What is the best gift you have been given?</li><li>12. Aside from necessities, what one thing could you not go a day without?</li><li>13. What was your favorite subject in school?</li><li>14. What's the most unusual thing you've ever eaten?</li><li>15. What's the most interesting thing you can see out of your office or kitchen window?</li><li>16. If you could join any past or current music group which would you want to join?</li><li>17. How many languages do you speak?</li><li>18. What is your favorite family holiday tradition?</li><li>19. Your favourite time of the year?</li><li>20. What makes you angry?</li><li>21. What makes you happy?</li></ol>	<ol style="list-style-type: none"><li>1. Mikä on suosikkipaikkasi Rovaniemellä?</li><li>2. Mikä oli unelma-ammattisi lapsena?</li><li>3. Mikä on suosikkikirjasi?</li><li>4. Mikä saa sinut nauramaan eniten?</li><li>5. Jos voisit asua missä tahansa, missä asuisit?</li><li>6. Kuka on sankarisi?</li><li>7. Mikä on suosikkipelisi?</li><li>8. Menisitkö mieluummin lomalle Hawaijille vai Alaskaan?</li><li>9. Voittaisitko mieluummin lotossa vai työskentelisitkö täydellisessä työpaikassa?</li><li>10. Jos voisit mennä ajassa taaksepäin, mihin vuoteen matkustaisit?</li><li>11. Mikä on paras lahja, jonka olet saanut?</li><li>12. Jos välttämättömyyksiä ei lasketa, mitä yhtä asiaa ilman et haluaisi olla päivääkään?</li><li>13. Mikä oli lempiaineesi koulussa?</li><li>14. Mikä on epätavallisin asia, jonka olet syönyt?</li><li>15. Mikä on kiinnostavin asia, jonka näet toimistosi tai keittiösi ikkunasta?</li><li>16. Jos voisit liittyä mihin tahansa menneeseen tai nykyiseen yhtyeeseen, mikä se olisi?</li><li>17. Kuinka montaa kieltä osaat puhua?</li><li>18. Mikä on suosikkiperinteesi perhelomilla?</li><li>19. Mikä on suosikkivuodenaikasi?</li><li>20. Mikä saa sinut vihaiseksi?</li><li>21. Mikä saa sinut onnelliseksi?</li></ol>
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## B — points! points! points!

Take 5 random coins from the sack	Ota 5 sattumanvaraista kolikkoa säkistä
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## C — 2 persons action – 2 henkilön toiminnot

<ol style="list-style-type: none"><li>1. Exchange one card with any player</li><li>2. Request to reply on question from this card to the player from the same location</li><li>3. 'Teleport' any player to your position on the map</li><li>4. Exchange positions with any player</li><li>5. Exchange positions with a player of the same location</li><li>6. Ask player from you right any question you like</li><li>7. Ask any player any question you like</li></ol>	<ol style="list-style-type: none"><li>1. Vaihda yksi kortti kenen tahansa pelaajan kanssa</li><li>2. Tarjoudu vastaamaan johonkin tämän kortin kysymyksistä pelaajalle, joka on samassa sijainnissa</li><li>3. 'Teleporttaa' kuka tahansa pelaajista omaan paikkaasi kartalla</li><li>4. Vaihda paikkaa kenen tahansa pelaajan kanssa</li><li>5. Vaihda paikkaa samassa sijainnissa olevan pelaajan kanssa</li><li>6. Kysy oikealla puolellasi olevalta pelaajalta haluamasi kysymys</li><li>7. Kysy keltä tahansa pelaajalta haluamasi kysymys</li></ol>
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## D — Oh no! Penalty!– Voi ei! Rangaistus

<ol style="list-style-type: none"><li>1. 2 steps back</li><li>2. 5 steps back</li><li>3. 10 steps back</li><li>4. Skip your next turn</li><li>5. Change the market's prices card</li></ol>	<ol style="list-style-type: none"><li>1. 2 askelta taaksepäin</li><li>2. 5 askelta taaksepäin</li><li>3. 10 askelta taaksepäin</li><li>4. Menetät seuraavan vuorosi</li><li>5. Vaihda torin hinta kortti</li></ol>
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## E — loooooong story – piiiiitkä tarina

<ol style="list-style-type: none"> <li>1. How did you spend your best birthday?</li> <li>2. If you were a superhero, what powers would you have?</li> <li>3. What would you do if you won the lottery?</li> <li>4. What is the adventure of your dream?</li> <li>5. What is your ideal day?</li> <li>6. What is the latest good thing that happened to you?</li> <li>7. What was the most boring thing you remember?</li> </ol>	<ol style="list-style-type: none"> <li>1. Kuinka vietit parhaan syntymäpäiväsi?</li> <li>2. Jos olisit supersankari, mitä voimia sinulla olisi?</li> <li>3. Mitä tekisit, jos voittaisit lotossa?</li> <li>4. Millainen on unelmiesi seikkailu?</li> <li>5. Millainen on ideaali päiväsi?</li> <li>6. Mikä on viimeisin hyvä asia, joka sinulle on tapahtunut?</li> <li>7. Mikä on tylsin asia, jonka muistat?</li> </ol>
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## F — discover your card collection – löydä korttikokoelmiasi

<p>Pick one card from your collection and tell others:</p> <ol style="list-style-type: none"> <li>1. What is your first association with this card?</li> <li>2. Who would be happy to receive this card?</li> <li>3. Imagine you can travel into a place depicted on the card, where would you like to go?</li> <li>4. Why do you like this card?</li> <li>5. What are the colors of a card reminding you about?</li> </ol>	<p>Poimi yksi kortti kokoelmastasi ja kerro muille</p> <ol style="list-style-type: none"> <li>1. Mikä on ensimmäinen mielleyhtymäsi tästä kortista?</li> <li>2. Kuka olisi iloinen saadessaan tämän kortin?</li> <li>3. Kuvittele, että voit matkustaa paikkaan, joka kortissa on kuvattu; minne haluaisit mennä?</li> <li>4. Miksi pidät tästä kortista?</li> <li>5. Mistä kortin värit muistuttavat sinua?</li> </ol>
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## Super action cards – Super toiminta kortit

		English	Finnish
+	1	You found a money tree: Receive 30	Löysit rahapuun: ota 30 kolikkoa
+	2	Kind owl's delivery:	Ystävällisen pöllön tarjous: Ota mikä

		Take any card from the store (works on the whole map)	tahansa kortti kaupasta (toimii koko kartalla)
+	3	Magic spell: Tell why you like a card from someone else's collection. Throw a number dice, if you get an even number, you can take the card to your collection	Loitsu: Kerro, miksi pidät kortista jonkun toisen kokoelmassa. Heitä numeronoppaa: jos saat parillisen luvun, saat ottaa kortin kokoelmaasi
-	4	Theft: Jack sparrow takes the biggest coin you have	Varkaus: Jack Sparrow ottaa suurimman kolikon, jonka omistat
-	5	Cheerful postman: Give one card from your collection to any player and say why	Iloinen postimies: Anna yksi kortti kokoelmastasi kenelle tahansa pelaajalle ja kerro, miksi
+	6	Fast ride: Move your figure further till the last sell of your current location (if you already are there move +1)	Nopea kyyti: Liikuta pelinappulaasi edemmäs, kunnes pääset viimeiselle pisteelle sijainnissasi (jos olet siellä jo, liiku +1)



## 2. EXHIBITION

### 2.1 Photographs

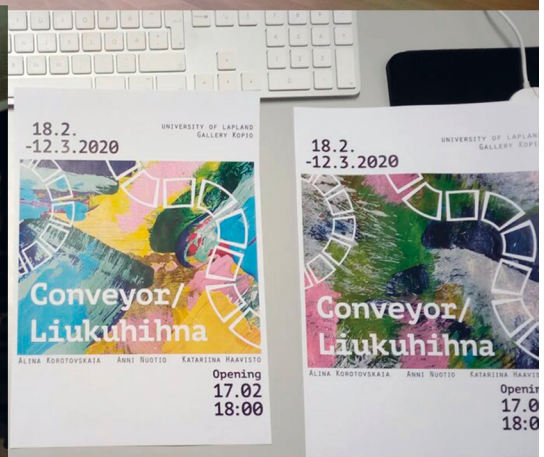
(Photo: Alina Korotovskaia)











## 2.2 Brochure of the exhibition

### Conveyor / Liukuhihna Gallery Kopio

0. **Path.** Installation. Electrical tape.
1. **Typing ideas.** Installation. Mixed media.  
[Alina Korotovskaia, Anni Nuotio & Katariina Haavisto]
2. **Ideation.** Print of digital collage. [Alina]
3. **Presentations to YIT.**
4. **..Flying into silence.** Installation. Mixed media. [Anni & Katariina]
5. **Foxes.** Mixed media. [Alina]
6. **Crystallization.** Acrylic paint on black paper. [Alina]
7. **I wish I understood more.** Collage. Print of transcript from participatory workshop's audio; black pen; paper.
8. **Board game.** Prototype. [Alina]
9. **Participants enjoy the game.** Print of digital drawing. [Alina]
10. **Diary note.** Installation. Mixed media. [Anni]
11. **Älä kävele yli.** Time-lapse video. [Alina, Anni & Katariina]  
Nobody can step on our brush cleaning pad!
12. **Älä kävele yli.** Installation. Water based paint on craft paper.  
[Alina, Anni & Katariina]
13. **Results.** Prints of digital photos.  
[Alina, Anni & Katariina]
14. **Roll the dice!** Cardboard, acrylic paint. [Alina]
15. **"Guest book"** [exhibition's visitors]

18.2.  
-12.3.2020

UNIVERSITY OF LAPLAND  
GALLERY KOPPIO



ALINA KOROTOVSKAIA ANNI NUOTIO KATARIINA HAAVISTO

Opening  
17.02  
18:00

### Gallery Kopio 18.2.-12.3.2020 Opening 17.2. 18.00-19.30

How to plan a project efficiently?  
How to transform a dark space into a living environment?  
How to bring people together?

These questions creative team of three students was trying to answer while working on a collaborative art project which aim was to create murals in the parking hall of KIELA apartment complex in the city center of Rovaniemi. In this exhibition you will find a timeline that represents hills and valleys of the project work. Visit exhibition where creative team shares insights about project work, collaboration, communication, art and design.

**Alina Korotovskaia** is a second year MA student of Arctic Art and Design. One of her central goals in this project was to plan and prototype a board game that will bring people together and help to facilitate discussion about the design concept in an informal atmosphere.

**Anni Nuotio** is a fifth year Art Education student and this project was part of her major's project studies. In the beginning, she was interested in this particular project because of wall painting as the media. In the end, she was the most grateful for not only the chance to paint but everything else, too – the greatest learning experiences.

**Katariina Haavisto** is a fifth year Art Education student and this project was a part of her major's project studies. She is interested in murals as a phenomenon and had written her bachelor thesis about that. This project was a great opportunity for her to learn about working on a big project and bring some colors to everyday life of people living in KIELA.

Together they were working on a project in collaboration with University and YIT construction company.

Do you think long-term project is fun?.Yes it is!

### Galleria Kopio 18.2.-12.3.2020 Avajaiset 17.2. 18.00-19.30

Miten suunnitella projekti tehokkaasti?  
Miten muuttaa pimeä tila eloisaksi ympäristöksi?  
Miten tuoda ihmiset yhteen?

Näihin kysymyksiin kolmen opiskelijan luova tiimi koitti saada vastauksia työskennellessään yhteisötaideprojektissa, jonka tarkoituksena oli luoda seinämaalauksia KIELA-korttelin parkkihallissa Rovaniemen keskustassa. Tässä näyttelyssä on esillä aikajana, joka kuvaa projektityöskentelyn ylä- ja alamäkiä. Tule katsomaan, kuinka tämä tiimi jakaa tietämystään projektityöskentelystä, yhteistyöstä, viestinnästä, taiteesta ja muotoilusta.

**Alina Korotovskaia** on toisen vuoden maisteriopiskelija Arctic Art and Design -ohjelmassa. Yksi hänen päätavoitteistaan projektissa oli suunnitella ja luoda prototyyppi lautapelistä, joka tuo ihmiset yhteen ja auttaa luomaan keskustelua taiteellisesta konseptista epämuodollisessa ilmapiirissä.

**Anni Nuotio** on viidennen vuosikurssin kuvataidekasvatuksen opiskelija ja projekti oli osa hänen pääaineensa projektiopintoja. Aluksi hän oli kiinnostunut juuri tästä projektista silinä käytettävän tekniikan, eli seinämaalauksen vuoksi. Lopulta hän oli kiitollinen myös kaikista muista mahdollisuuksista projektin ympärillä – suurimmista oppimiskokemuksista.

**Katariina Haavisto** on viidennen vuosikurssin kuvataidekasvatuksen opiskelija ja projekti oli osa hänen pääaineensa projektiopintoja. Hän on kiinnostunut seinämaalauksista ilmiönä ja on kirjoittanut kandidaattintutkielmansa aiheesta. Tämä projekti oli hieno mahdollisuus oppia suuren mittakaavan projektista ja tuoda väriä KIELA-korttelin asukkaiden arkeen.

He työskentelivät projektissa yhteistyössä yliopiston ja YIT-rakennusyhdistyksen kanssa.

Luuletko, että pitkän aikavälin projekti on hauska?..Kyllä on!

## 2.3 Bingo for exhibition's opening

# Bingo

Smile to a stranger	Show your friend your favourite artwork	Walk around following the path	Listen to music
Find 9 fishes	Find "Happy postman" card	Roll the dice!	Leave your mark in the "Guest book" poster
Talk with someone about artwork	Try sweets	Find a fox with a glass of wine	Find a magpie
Take a picture with your friend	Find reindeer which is looking at the window	Ask a friend one question	Dance with the dice

Exhibition:  
Conveyor / Liukuhinna

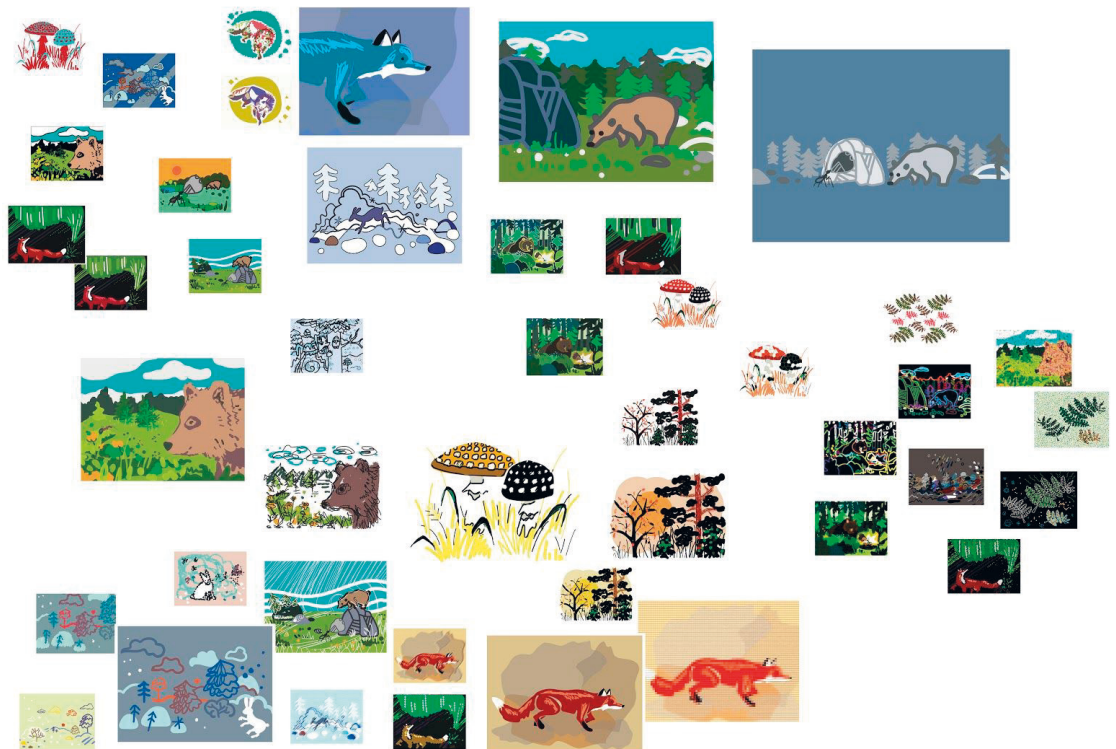
Gallery Kopio  
18.2.-12.3.2020  
Opening 17.2. 18.00-19.30

### 3. WORKSHOP'S DATA INTERPRETATION

#### 3.1 Map of featured cards (by theme and color)



#### 3.2 Map of featured cards (by details and contrast)





### 3. 3 Discarded cards

(Photo: Timo Jokela)



# 4. ADDITIONAL ATTACHMENTS

## 4.1 Newspaper publication. Lapin Kansa



## 4.2 Online publication. Lapin Kansa

17.25 4G 53 %

### Satujen eläimiä Kielan parkkihallissa: Lapin yliopiston kuvataidekasvatuksen opiskelijat piristivät harmaata autotallitilaa sen käyttäjiä kuunnellen

KULTTUURI  
19.06.2019 14.13



Anni Nuotio, Alina Korotovskaia ja Katarina Haavisto ovat suunnitelleet yksityisen parkkihallin seinämaalaukset.



17.25 4G 53 %

Seija Lappalainen

Suomalaiset kansansadut ovat tuttuja eri ikäisille kansalaisille. Ehkä juuri sen vuoksi myös rovaniemeläisen Kiela-korttelin asukkaat näkevät mielellään satujen kuvamaailmaan pohjautuvia seinämaalauksia arkisessa ympäristössään.

Yksityisen parkkihallin yhdellä päätyseinällä karhu ja muurahainen kiistelevät siitä, kumpi jaksaa viedä itsensä kokoisen kiven männyn latvaan.

Toisaalla pakkahan aikoo puhaltaa jäniksen hengettömäksi, mutta kuten tiedetään – ei onnistu aikeessa. Kolmannessa seinämässä ketu sytyttelee hännällään revontulia.

#### Asukkaiden toive

Neljäs kuva-aihe tuli asukkaiden pyynnöstä; sen taustalla ei ole tuttu satumaailmaa, mutta aihe innostanee "lintubongareita". Jokaiseen kokonaisuuteen kuuluu useita maalauksia eri seinillä.



17.25 4G 53 %

Seinämaalauusprojekti sai alkunsa Kiela-korttelin rakentajan, YIT:n taidekoordinaattori **Mari Kempin** aloitteesta.



Muraalien neljäs aihe tuli Kielan asukkaiden pyynnöstä.

Kokonaisuutta lähtivät suunnittelemaan opiskelijat **Anni Nuotio**, **Katarina Haavisto** ja **Alina Korotovskaia** tämän vuoden tammikuussa.

Toteutusvaiheeseen saatiin mukaan Lapin yliopiston opiskelijoita seinämaalauksetyöryryistä.



17.25 4G 53 %

Toiveena oli alusta saakka se, että seinämaalaukset muodostavat yhtenäisen tilallisen kokonaisuuden. Kielan asukkaat kutsuttiin mukaan teosten aiheen ja tyylin suunnitteluun.

#### Osallistava menetelmä

Kiela-korttelin parkkihallin seinämaalauusprojekti on yksi esimerkki Lapin yliopiston kuvataidekasvatuksen opiskelijoiden käytännön hankkeista, joihin jokainen osaston noin 40 opiskelijasta osallistuu kerran jossakin vaiheessa opintojaan.

– Yhteistyötarjous sopi hyvin kuvataidekasvatuksen- sekä Arctic Art and Design- maisteriohjelmien projektipintoihin. Hankkeen parissa voitiin käsitellä ajankohtaista julkista taidetta, taidetta osana kaupunkiympäristön viihtyisyyttä sekä tarkastella taiteen mahdollisia toteutustapoja osana rakennushankkeita, kuvataidekasvatuksen



17.26 4G 53 %

Satujen eläimiä Kielan p...  
<https://www.lapinkansa.fi>

...mahdollisia toteutustapoja osana rakennushankkeita, kuvataidekasvatuksen professori **Timo Jokela** perustelee.

Nyt tutkittiin myös osallistavien ja pedagogisten menetelmien kehittämistä, joiden avulla asukkaita voitaisiin saada tavallista keskustelukokousta tehokkaammin mukaan oman ympäristönsä suunnitteluun.

Kansainvälisessä maisteriohjelmassa opiskelevan Korotovskaian opinnäytteeseen liittyvää peliä päästiin testaamaan asukkaiden kanssa. Lautapelin avulla haettiin asukkaiden näkemyksiä seinämaalauksen ideasta, valoista, väreistä ja tyylijajista.

#### Viihtyisyyden mittari

Seinämaalauksilla yritetään parantaa ihmisten viihtyisyyttä asuinalueellaan tai



17.26 4G 53 %

#### Viihtyisyyden mittari

Seinämaalauksilla yritetään parantaa ihmisten viihtyisyyttä asuinalueellaan tai kulkureittien varrella.

– Meillä ei ole sellaista tutkimustietoa, joka suoraan osoittaisi näin käyvän, mutta opiskelijamme tekemän kyselytutkimuksen mukaan seinämaalaukset ovat lisänneet ihmisten välistä vuorovaikutusta Helsingin Kontulassa, Jokela kertoo.

Kontulan asukkaille suunnatun facebook-kyselyn mukaan murallit lisäsivät kommunikaatiota eli tekoja, jotka koetaan viihtyisyyden merkeiksi. Vastauksia tuli puolisen tuhatta. Kielteistä palautetta tuli sen vuoksi, etteivät asukkaat päässeet osallistumaan seinämaalauksen suunnitteluun.

Rovaniemen Kiela-kortteli käsittää valmistuttuaan kymmenen kerrostaloa. Näistä kolme on vielä kesken. Kuvataidekasvatuksen opiskelijat jatkavat

Korttelin autohallissa on maalareille ollut tarjolla mittava, yhteensä 900 neliömetrin laajuinen ja lähes 300 metriä pitkä seinäpinta.

### 4.3 Moments of the KIELA Art Project (Photo: Alina Korotovskaia)

