Essi Kuure

SERVICE DESIGN WORKSHOPS IN DESIGN PRACTICE

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Academic dissertation to be publicly defended with the permission
of the Faculty of Art and Design at the University of Lapland
in Esko ja Asko hall on 13 November 2020 at 12 noon

LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND

Rovaniemi 2020

University of Lapland
Faculty of Art and Design

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To all those who believe in the power of collaboration.

ABSTRACT

The research interest of this article-based dissertation has focused on service design workshops and their connection to design practice. They have been studied through four distinctive sub-studies in which the focus has been in the people and their experiences of the service design workshops by gathering together academic, professional and pragmatic perspectives. The empirical data was collected in three different contexts: ARSTMO, PARTY and GLiV as well as in four different countries: Finland, Russia, Namibia and South Africa from 2014 to 2018.

This dissertation introduces a practice-based perspective towards service design workshops. The study has focused on investigating the theme through the main research question: How do service design workshops foster design practice? Overall, the term 'practice-based' connects all the elements of this study: theoretical, designerly and practical. The key themes, which unfold through the dissertation, connecting research and practice are service design, design practice, community and social (includes societal and interaction perspectives).

In the dissertation, services are understood as practices that are performed through people's day-to-day activities. They are not only happening and created in companies and organisations but deeply rooted in our ways of living and being and in our cultural habits and societies. This places service design inherently in local and social contexts where acknowledging and embracing complexities, plurality and diversity are required from the designer.

Service design workshops are spaces where discoveries, development and remodelling of existing as well as future practices can emerge in collaboration. This has a strong influence on designers as it makes them part of a community of practice that is appearing in the workshop through the co-design activities. Workshops are discussed as a possibility to look beyond the immediate outcome of design and service. Through them, it is possible to embed the design process and practice in local and specific situations.

The focus of the research has been on the people and their experiences of the service design workshops. I have positioned myself as a researcher–practitioner–designer in the workshops, and I have realised the value of shifting my position along the way in order to study service design workshops from different viewpoints. Also, the focus has changed through the sub-studies from design students and teachers to professional designers and on to the participants of the workshops.

Accordingly, the results are discussed from three different perspectives: 1) academic, 2) professional and 3) pragmatic. This way, the dissertation promotes a perspective where service design workshops are seen as one of the central ways of practicing design and design research with communities.

Keywords: service design, workshop, design practice, practice-based, community, social, societal, fieldwork

TIIVISTELMÄ

Tämän artikkelipohjaisen väitöskirjan tutkimuskohteena ovat palvelumuotoilu-
työpajat ja niiden tarkastelu osana yhteisöllistä muotoilutoimintaa. Työpajoja on
tutkittu neljän erillisen alatutkimuksen kautta, jotka ovat keskittyneet työpajoihin
osallistuvien ihmisten kokemuksiin eri painopistein. Empiiristä tietoa on kerätty
kolmessa eri projektiluontoisessa kontekstissa: ARSTMO, PARTY ja GLiV sekä
neljässä eri maassa: Suomessa, Venäjällä, Namibiassa ja Etelä-Afrikassa vuosina
2014–2018.

Väitöskirja esittelee käytäntölähtöisen näkökulman palvelumuotoilutyöpajoi-
hin. Teemaa on tutkittu pääkysymyksen avulla: Kuinka palvelumuotoilutyöpajat
edistävät muotoilutoimintaa ja -käytäntöä? Kaiken kaikkiaan termi *käytäntöläh-
töinen* yhdistää kaikki tämän tutkimuksen elementit. Väitöskirjassa avautuvat
pääteemat, jotka yhdistävät tutkimuksen, käytännön ja muotoilun, ovat: palve-
lumuotoilu, muotoilutoiminta, yhteisöllinen sekä sosiaalinen, pitäen sisällään
vuorovaikutuksellisen ja yhteiskunnallisen näkökulman.

Väitöskirjassa palvelut ymmärretään käytännöiksi, jotka ovat osa arkea ja
konkretisoituvat ihmisten päivittäisissä toimissa. Palveluita ei suunnitella ja to-
teuteta vain yrityksissä ja organisaatioissa, vaan niiden käyttö on osa arkipäivää,
jonka kautta ne juurtuvat syvälle ihmisten elämäntapoihin sekä laajemmin myös
kulttuureihin ja yhteiskuntaan. Tämä sijoittaa palvelumuotoilun luonnostaan
paikallisiin ja sosiaalisiin tilanteisiin, joissa muotoilijalta vaaditaan kykyä na-
vigoida monimutkaisten tilanteiden läpi yhteisöjen kanssa sekä moniarvoisuu-
den sekä monimuotoisuuden huomioimista.

Palvelumuotoilutyöpajat ovat tilanteita, joissa olemassa olevien ja tulevai-
suuden käytäntöjen kehittämistä voidaan tehdä yhteistyössä ja yhteisöllisesti.
Tällä on vaikutusta muotoilijan työhön, koska se sijoittaa hänet osaksi käytän-
töyhteisöä, joka syntyy ja muokkaantuu työpajassa jaetun muotoilutoiminnan
kautta. Väitöskirjassa työpajoja käsitellään mahdollisuutena nähdä muotoilun ja
palvelun välittömän lopputuloksen yli. Niiden kautta on mahdollista keskittyä
muotoilutoimintaan laajempana ilmiönä sekä sulauttaa muotoilukäytäntö pai-
kalliseen ja kyseiseen kontekstiin.

Tutkimuksen painopiste on ollut ihmisissä ja heidän kokemuksissaan palve-
lumuotoilutyöpajoissa. Itse olen työpajoissa ollut tutkija-toimija-muotoilija ja
tuntenut tärkeäksi vaihdella omaa positiotani tutkiakseni työpajoja mahdolli-
simman monesta tulokulmasta. Tutkimuksen painopiste on siirtynyt neljän ala-

tutkimuksen johdattamana muotoilun opiskelijoista ja opettajista ammattilaisiin ja lopuksi työpajojen osallistujiin sekä yksilöinä että yhteisöinä. Näin ollen tuloksista keskustellaan kolmesta eri näkökulmasta: 1) akateeminen, 2) ammatillinen ja 3) käytännönläheinen. Tutkimuksen tulosten mukaan palvelumuotoilutyöpajat voidaan nähdä yhtenä keskeisenä tapana muotoiluun ja muotoilun tutkimukseen yhteisöjen kanssa.

Tärkeimmät termit: palvelumuotoilu, työpaja, muotoilukäytäntö, käytäntölähtöinen, yhteisö, sosiaalinen, yhteiskunnallinen, kenttätyö

ACKNOWLEDGEMENTS

How does one manage to complete a PhD? Well, with the support, help and collaboration with many amazing, bright and inspiring people. And, with determination.

First, I would like to thank my official and mental instructor, to whom I owe my deepest gratitude. Professor Satu Miettinen of the University of Lapland has served as my thesis supervisor. I want to thank Satu for always finding time for me and my questions and for her support in all phases of my dissertation journey. In the moments of doubt, you have found ways to help me go further. Thank you for believing in me as a design researcher and presenting me with great opportunities to network, do international research and continuously learn more in the field of service design.

I have also had the privilege of having two additional instructors, Dr. Tuula Jäppinen from The Association of Finnish Local and Regional Authorities and Emerita Professor Kaarina Määttä from the University of Lapland. Thank you Tuula for presenting great questions and for your perspective on how service design is applied in the real world. Kaarina has helped me to finalise my PhD, especially in getting the summary part ready. Thank you for your positive and supportive approach. It has helped me tremendously in getting the bits and pieces together.

Second, I want to express my gratitude to Dr. Kirsikka Vaajakallio, Lead Service Designer, for serving as a pre-examiner of my dissertation. I am also honoured to have such an experienced researcher–practitioner–designer as my opponent during the public defence. I want to thank Professor Nicola Morelli for the privilege of having him as a pre-examiner of my dissertation. Your work has been an inspiration during my journey as a trained industrial designer moving into the field of service and social design. In 2012, Nicola accepted me and my colleague at the time, Antti Lindström, to a Service Design in Public Sector PhD course at Aalborg University even though we were not PhD students. It was an eye-opening course and a great experience that initiated my thinking process about becoming a Doctor of Arts.

Third, I feel fortunate that I have had the opportunity to work and do research at the University of Lapland, Faculty of Art and Design. There is a lot of academic gratitude to be expressed. The amazing journey began in 2004 when I started to study industrial design here in Rovaniemi. Thank you Marjo Jussila, Antti

Lindström, Tommi Siljamäki, Laura Laivamaa, Matias Laivamaa and all the others in our year class for starting this design journey with me and always being there when I needed backup in work. Thank you, Minna Uotila, Simo Rontti, Lauri Snellman, Pertti Aula, Milla Johansson, Emmi Harjuniemi, Maria Keskipoikela and all the others at the Department of Industrial Design who have provided me the tools and skills to be the designer I am today. You are all amazing professionals whom I greatly admire.

After working for a while in Southern Finland, I applied for and got a job in a service design-related project here at the University of Lapland in 2009. Since then, I have been working there as a research assistant, project planner, junior researcher, researcher, project manager and university teacher. This has allowed me to understand university practices from many perspectives – projects, research and teaching – but most of all I have had the privilege to work and collaborate with a growing group of talented students and professionals inside and outside of the university. I have learned so much from you, about myself as well as about the service design profession. Thank you to all who have had time to ask how my PhD is progressing and have had discussions with me about my topic. All these have taken my research further and helped me to verbalise my thoughts and goals in order to see them more clearly. In particular, I want to thank Piia Innanen from Palvelumuotoilu Palo and Johanna Hautamäki from Centria University of Applied Sciences for their inspirational collaboration during the years.

Service design has been one of the strategic spearheads of the University of Lapland for many years. During this development, a Culture-Based Service Design doctoral programme was also established in 2014. I had the honour of working as a junior researcher in the programme from 2014 to 2017. I feel fortunate to have had this opportunity to get to know other researchers and PhD students from the University of Lapland with the same interests. Thank you Professor Anu Valtonen as well as my co-PhD students at the time, Tarja Salmela, Veera Kinnunen, Joonas Vola, Merja Briñon and Riikka Matala.

From the bottom of my heart, I thank all the communities I had the chance to design with as well as all the people who participated in the workshops and research activities documented in this dissertation. Without you, this would not have been possible at all. Thank you for sharing your experiences and ideas with me. Additionally, I want to thank the organisations and funders who have supported my research and its progress.

In continuing with the staggering number of people with whom I have had the chance to practice design and research, I must of course thank the co-authors of the articles included in this dissertation. Thank you for your kind words and great laughs, Professor Heidi Pietarinen and Dr. Hannu Vanhanen. Thank you Professor Satu Miettinen for collaborating with me in article projects as well. And thank you, Dr. Daria Akimenko, an outstanding scholar and one of the most

warm-hearted persons I have ever met. All our collaborative writing processes and discussions have meant a lot to me. They have been invaluable in making me a scholar who believes in her work.

I want to thank the entire Co-Stars Service Design Research Group and my service design fellows at the university for sharing with me their passion for design, developing services, art and research. Thank you, Tiina Seppälä, Melanie Sarantou, Enni Mikkonen, Samuel Ahola, Caoimhe Isha Beaulé, Katri Konttinen, Hong Li, Maija Rautiainen, Piia Rytilahti, Mariluz Soto Hormazábal and Mari Suoheimo. Special thanks go to Mira Alhonsuo for literally doing a part of my job so that I could focus on my dissertation. I know you had to stretch yourself and work overtime. I will return the favour. I also want to thank my former colleague Hanna-Riina Vuontisjärvi. There are no words to express what these two amazing designers and friends mean to me, but to put it briefly, they have the talent to organise any given situation for the best. I want to also thank Titta Jylkäs, Karol Kowalski, Pikka-Maaria Laine, Jari Rinne and Elisa Hartikainen for sharing great work experiences and some special situations during my PhD journey. I am so lucky I have had you as my colleagues. I hope our work together continues.

Fourth, I want to thank the persons with whom I have the chance to be something other than designer–practitioner–researcher. Milla, my soul sister. Suvi, we have been friends for almost 30 years. All my awesome godsons, Roope, Ilmari and Kalle, and their parents Marjo and Mika, Anna and Janne as well as Jonna and Joni. All my scout friends and the K35 scout group. Awesome ladies and scholars at our book club in which we have been reading the work done by female writers from Lapland. My host family and friends in Argentina. All friends and relatives who have supported my PhD journey. Thank you for being there for me.

My dissertation journey has lasted over seven years. During those years, I lost my grandfather first to Alzheimer's disease and then completely. Thank you, Ukki, for showing me the power of stories and nature. I miss you deeply, but I know that you are watching over me in free-flowing rivers and sharp autumn winds. Thank you, Mummo, with your pulla (sweet bun), all sorrows feel smaller. I want to thank my godmother Ulla for understanding the need for order and her family, Kari, Roope and Juuso, for their support. Thank you Raija and Vesa and your children Samuli and Elina, my cousins, the other half of our ESSE team. From you, I have learned that goals can be achieved in a mellow Samppa-style or dynamic Eltsu-style.

Mum, Dad, and my sister Sari. You have always, undoubtfully, believed in me and supported me in my decisions. This means the world to me. It is obvious that my life would not be the same without my sister, but I truly believe that because of Sari I am a better person. Thank you for always being there, calming

my storms, and going along with all my (sometimes a bit ambitious) ideas. In many ways, you are the opposite of me, and that is the best thing ever.

And finally, there are two special men with whom I have the privilege to share my everyday life and who know me better than anyone else. Mika, my husband, you have an amazing talent to love in such a way that I can feel free and secure in this relationship. This research has taken me all over the world in unexpected directions and sometimes to the heavy path of doubt. Still, my home, a place where I can gather my thoughts, rest and then navigate forward, has always been there where you are. And Tatu (2 years), our son, our miracle. There is no greater joy than being your mother. With you, I feel, the greatest learning of my life is yet to come.

Kiitos,
Essi Kuure
Rovaniemi, 5 October 2020

LIST OF ORIGINAL ARTICLES

This dissertation is based on the following original publications, which are referred to in the text as Articles I–IV. The publications are reproduced with the kind permission of the publishers. The author's contributions to the publications are as follows.

I.   Kuure, E., Pietarinen, H., & Vanhanen, H. (2017). Experimenting with Arctic social phenomena - A multicultural workshop model. In T. Jokela & G. Coutts (Eds.), *Relate north. Culture, community and communication* (pp. 104–129). Rovaniemi, Finland: Lapland University Press.

I had the main responsibility for the article: its writing and contents. I revised the article based on the comments of the reviewers and the editors of the *Relate North 2016* book. All the authors collaborated and participated equally in realising and supervising the course during which the empirical data was collected. I also collected additional data for the article. The multicultural workshop model presented in the article was co-created by the authors based on the results of the case study.

II.   Kuure, E., & Miettinen, S. (2017). Social design for services: Building a framework for designers working in the development context. In L. Di Lucchio, L. Imbesi, & P. Atkinson (Eds.), *The design journal: An international journal for all aspects of design. Issue sup1: Design for Next: Proceedings of the 12th European Academy of Design Conference, Sapienza University of Rome, April 12–14, 2017* (pp. 3464–3474). Abingdon: Taylor & Francis Group. https://doi.org/10.1080/14606925.2017.1352850

I had the main responsibility for the article: its writing process, visualisations and discussion. I also collected empirical material in several design workshops and analysed it. The second author was mainly responsible for the narrative literature review presented in the article. The creation and modification of the framework based on theoretical perspectives and empirical data presented in the article were done in close collaboration between the co-authors. I was also responsible for revising and presenting the article.

III.   Akimenko, D., & Kuure, E. (2017). Narrative identities in participatory art and design cases. *Proceedings of the 7th Nordic Design Research Conference, Nordes 2017 - Design+Power*, June 15–16, 2017, Oslo, Norway.

The authors are in alphabetical order since the contributions were equal. The writing of the article was a collaborative project of the two authors in which they participated equally via Skype meetings and shared Google documents. The authors combined their interest areas and cases in the article. I was responsible for the theoretical insight of roles and design research perspective, while the first author focused on theories of narrative identities and artistic research perspective. I had the sole responsibility for collecting and analysing the empirical material of the Good Life in Villages (GLiV) project. The outcomes and suggestions for more informed participatory art and design cases were co-created by the authors by critically examining their findings side by side.

IV.   Kuure, E. (2018). Workshops as a catalyst for common good. *Synnyt/Origins Journal*, *3,* Special issue on catalyses, interventions, transformations, 109–128. https://researtsedu.com/2018-december-issue

The article is an original publication by me. I created a theoretical framework, collected empirical material, did the analysis and wrote as well as revised the article.

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1 Introduction

I did my first service design project as part of my industrial design studies over a decade ago, and I instantly knew that this was it. I found my interest, my way of being a designer. The project was done with the Mannerheim League for Child Welfare (MLL), and it was about how their communication with members and families could be more effective. We used service design methods to solve the challenge, such as analysing and visualising the communication processes involved in customer journeys. My solution was to build a humorous online questionnaire, which anyone could access and then use to profile themselves as a user of MLL's service offering. I did a working prototype of the online questionnaire using PowerPoint and Adobe Acrobat. At that time, working with computers was slow and required much effort. I remember finalising it in my sister's student flat in the middle of the night, she sleeping next to me, just before presentations at the MLL's Central Office in Helsinki. I was so happy with the result that I almost woke up my sister to see and test it. Nonetheless, I was able to restrain myself and even sleep a bit before the presentation. It went well. I still have the small gifts we received as a thank you gesture from MLL.

That course, I believe, was called strategic design at that time, and it might have been the most significant one during my industrial design master studies. From there on, I became interested in service design and its possibilities to achieve change. People and their ways of acting and getting things done were far more interesting to me than materials and objects. I think that was the main reason service design was appealing to me. This opened up great opportunities for me to learn. After the course, during the summer of 2009, I did an internship in Itella (postal service provider of Finland, now known as Posti Group Oyj) where I

designed distribution services for free magazines in cities. During the internship, I got a call that there was an open position at the University of Lapland for a research assistant in a project called PROTO-DESIGN. I applied and got the job. Prototypes and prototyping overall became a main focus of my work, in practice and in research. With a team, we were developing different kinds of prototyping methods for designing services and created a Service Innovation Corner (SINCO) laboratory for teaching and learning those skills. The focus on prototyping also brought the service design workshops into the picture.

User testing, collecting data from users and taking users into the design process as co-designers were familiar concepts to me after my master's studies. But when working on different projects, to my surprise, I was asked to run and facilitate participatory design workshops. This was a surprise because that was not on a regular industrial designer's task list a decade ago. So, I proceeded experimentally, running workshops for different audiences in the projects I was involved in as well as participating in facilitation training.

Workshops amazed me; they still do. They were demanding to organise, plan and prepare. But then, in a couple of hours, we could get whole customer journeys developed, ideate multiple solutions, increase understanding amongst people involved in the service, plan timelines, structure roadmaps and so on. Something also happened on the emotional level when people actively collaborated, something I have rarely seen in meeting rooms. The titles disappeared, well, at least they faded. We laughed together, people who barely knew each other. This became a guideline in my workshops: developing and designing should be fun. If we did not laugh at least one time, the workshop was a failure to me. Sometimes, we also cried together, when people told their experiences and survival stories. After the workshop, the final question usually was: When do we have the next workshop? Then, I knew that it had gone well.

Workshops demand a lot from me as a designer, taking all the different opinions, needs and demands into consideration when planning and while running the workshop. It is like a mini design cycle inside the whole project. This is why they are still so interesting to me. Every time the context, aims and people are different, and I as a designer need to adapt to those but not forget that my identity is also part of the picture. Workshops challenge me and my capabilities and always offer me opportunities to learn.

When I was accepted as a PhD student at the University of Lapland in 2013, I knew that workshops were essential to my design practice; to me, they were the apparatus through which design can happen and be concrete for a larger group of collaborators. But it took a while for me to understand that they actually were also the focus of my PhD. Research through design has allowed me to understand workshops from a more holistic perspective. Taking workshops as a way of designing, as a way of practicing design, changes a designer's work, the

design process and the outcomes as well. Thinking about workshops as a research platform also challenged me to think of new ways for data gathering and analysis.

I believe that workshops offer designers one possibility to develop and rethink their practice in society. This dissertation focuses on understanding service design workshops as an integral part of design practice and approaches them from a social perspective. Design for me is essentially a practice that, through mindset, process and methods, helps change to happen. My interest has been to study how workshops foster design practice and what kind of design practice they support. I have studied this through four sub-studies in which I have collected data in three different contexts: set of five service design workshops realized in 2014 (ARTSMO), Participatory Development with the Youth (PARTY) and Good Life in Villages (GLiV). The four sub-studies have been published as academic articles in international conferences and publications.

To conclude, I hope that you, the reader, learn at least one new thing about service design workshops while reading this work. I hope there is something here that you remember a long time or something that prompts you to make a change. Maybe service design workshops will appear more interesting to you, or you may even want to run them in the future. Or, reading this could encourage you to study more about service design and its possibilities. If this generates new thoughts and actions, even small ones, then all this, years of experimenting, failing, learning and researching, has been worth it.

1.1 Research focus and context

The introductory chapter describes the essential knowledge for the reader about the central themes and the context of my study, before going into further detail. This section introduces the aim of the research by presenting my interest in knowledge creation and the main details of the research subject. I also highlight the overall research strategy and motivations behind it. Finally, I present the structure of the dissertation.

My main research question was shaped and reformulated many times during the PhD journey. Initially, I was interested in public services and the designers' role in reshaping them. There was and still is a demand for this kind of work, as in many countries the public sector is facing some kind of crisis. In Finland, there are now fewer taxpayers and an increasing aging population. Through workshops, I understood that there was friction between industrial design practices derived from industry and more social science-oriented public services. I felt that the design and research practices that suited business did not comfortably and effectively suit communities. Thus, I aimed to understand how the design process is shaped when working in the public sector or especially

with communities. I noticed that the designer is no longer a single person but a community. The aim of designing is no longer a service, product or system but more the creation of common good in everyday life, and the process is no longer so much shaped by fiscal quarters, business strategies or customer behaviour but are much more about the community's interests, capabilities and schedules. In workshops, these changes became the most evident and offered me a platform where I could experiment and learn. During the years that I have been doing research, workshops have been gaining increasing popularity, both in industry and with communities. As they are such a visible and practical form of co-design, I think there is an evident need to understand more what workshops are, what they can change and what kind of change might be needed in design practice.

The aim of this research is to highlight the role of service design workshops as an integral part of a community-oriented design practice. The goal is to understand service design workshops from multiple perspectives: from that of designers and participants to that of the practical and academic. In my opinion, a deeper understanding of service design workshops could help us build a more respectful way of designing (e.g. Akama, Hagen, & Whaanga-Schollum, 2019; Tunstall, 2013). This is important because designers of today work with complex problems, where skills of parallel processing and cross-discipline teamwork are needed (Van Patter & Pastor, 2011). In workshops, the change of design practices from designing *for* to designing *with* is evident. This challenges design researchers and practitioners to search for alternative epistemic standpoints that would be open to the idea of knowing with, allow complexity of multiple identities, contexts and practices, and the creation of concepts by truly working together.

It has been inspiring to follow the growth of the service design field as well as the increased application of design and workshops to different problems. These developments have, of course, motivated my research and are connected to larger societal changes that affect design and designers as well. According to Marzano (2011), we are moving towards a new intellectual renaissance based on humanistic values where designers are catalysts for change and raise large societal questions. Consequently, the scope of design is in constant change. It is expanding towards all kinds of systems: education, healthcare, transportation, defence, artificial intelligence and political representation.

Today, a number of design areas, with different names and contexts of use, have used workshops to create a positive impact on society. As the design challenges become more complex and interconnected, different stakeholders are invited to join in design processes. In design, people are not considered a challenge but instead a valuable part of the solution. Andrews (2011) argued that, 'as the processes of design become more transparent and accessible to audiences, clients and end users, a better understanding of design's social value will emerge, helping to facilitate a broad and sustainable social application of design' (p. 92). Clearly,

when it comes to developing new services for communities and for socially responsible contexts, there is a role for design. However, it must be a particular kind of design – less of the kind that comes up with new chairs or machines and more of the kind that applies creative problem-solving processes to shared social and system problems (Bailey, 2012). These processes and running them do not happen without friction and challenges.

The growing relevance of the service sector globally has marked the last decades and also affected how, where and when creative problem-solving processes are followed through. And not just in commercial services, as services are also seen as a means to tackle social challenges. During the latest global pandemic of covid-19, services have been a key factor in keeping the wheels of society turning. Overall, while scientists and technologists focus on the physical aspects of social metabolisms, with the aim of steering future developments away from environmental catastrophes, other social actors, including designers, are urged to work on the major social, cultural, political and economic instances brought about by globalisation (Otto & Smith, 2013). Critics (e.g. Hunt, 2011; Latour, 2008; Suchman, 2011; Tunstall, 2013) have pointed out that such ventures need to set modest and realistic goals, build upon human approaches and foster sensitivity to the cultural and socioeconomic contexts and values of local populations.

In this sector, design and social sciences converge. Sanders (2002) expressed it well, noting that this kind of new design movement:

> will require new ways of thinking, feeling and working... [It] is not simply a method or set of methodologies, it is a mindset and an attitude about people. It is the belief that all people have something to offer to the design process and that they can be both articulate and creative when given appropriate tools with which to express themselves. (p. 1)

I believe that service design workshops offer us possibilities for this. Possibilities for developing new ways of reflecting, feeling and practicing design. Possibilities to think differently about people, not seeing them as mere users of one service. Possibilities to build platforms where tools for expressing can be built and made together.

My interest in service design grows from these factors and developments. Keywords are service design, design practice, community and social. It is worth of mentioning here that term 'social' includes interaction happening in the workshops and services as well as the societal connections and goals the design tasks done with communities many times have. I use the term social to highlight the social nature of design practice in workshops. I will come back to these terms in the theoretical part (Chapter 2) where I also open up the meaning of social in relation to design. The research target has been to understand service design

workshops and their relation to design practice. My field of practice and design is service design, which derives from industrial design and design science. I completed my PhD in a doctoral programme called culture-based service design, which offered me a good basis for the socially-oriented study of workshops and design practice. Robert L. Peters (2019) has said in his blog post: 'Design creates culture. Culture shapes values. Values determine the future'. My view towards culture is that we create it all the time in everyday life in our interactions with others. This is done both unconsciously and consciously, but designers should do it as consciously as possible. In workshops, those choices of mundane life and the effects they have can be made visible in connection to other people and local surroundings.

I have studied workshops in three different contexts: ARTSMO, PARTY and GLiV. These were projects in which workshops and co-designing were key factors in the development work and so they offered me chances for data gathering. They all varied in scale, geography, number of collaborators and duration of the encounters as well as in the topics. All of them included workshops, socially-oriented service design challenges and a temporal community of practice of different stakeholders. ARTSMO is a set of five different short-term workshops that were held in Windhoek, Namibia (2); Ristijärvi, Kainuu, Finland; Murmansk, Russia; and Rovaniemi, Finland. Four of the workshops were international, and the topics varied from developing solutions to home healthcare in northern regions to solving Namibian reading culture challenges. PARTY was a project with the goal of assisting in reducing youth unemployment by increasing the involvement and inclusion of young people in service development in South Africa and Namibia by using explorative service design tools. In PARTY, I did three different research exchanges to Namibia and South Africa. During those travels, I planned and implemented with local experts multiple workshops and co-design sessions. GLiV was a design competition in Finnish Lapland. The aim was to create concepts for enhancing good life and well-being in remote villages. Collaborative design processes between university students and villagers were based on workshops, and in my research, I aimed at understanding how these processes went and especially how the participants had experienced them. Other stakeholders included a case company representative, a coordinator, instructors (myself as one of them), design company representatives and jury members. The contexts and their specific characteristics are presented in detail in Chapter 4.

1.2 Research premises and the researcher's role

Design practice cannot ignore sciences and research in today's global and connected society. The emerging closeness between these worlds has also been visible in university-based research programmes. In Stappers's (2007, p. 89) opinion, design skills can be seen as a valuable ingredient for research, as opposed to research being an add-on to give designers academic credibility. He pointed out that this is not a definitive solution for the field, but rather demonstrates a way in which designers can work in research and feed the insights back into the participating professions, not just present the outcome.

I have implemented my research through practice-based design research methodology, and I have collected data in connection to workshop practices in the field with communities. In Vaughan's (2017, p. 10) opinion, in this era, doctoral students need to have the capacity to be designer–practitioner– researchers. These roles are complementary and function like a molecular chain, where at the centre of 'designer' and 'researcher' is in effect practice. The situated nature of practice-based enquiry ensures that research undertaken will produce knowledge that both deepens understanding and provides tangible applications for design practice.

In order to study service design workshops and their connection to design practice, an adequate research strategy was needed. For me, the research strategy connects different levels of the investigation: the epistemological stance, theory and methodology. I have visualised the connections amongst the elements in Figure 1. I, researcher–practitioner–designer, stand on the left side of the illustration as these premises are connected to me and how I understand the world and how I want to practice research and design. They were also choices that I made in connection to the practice and communities with which I worked, but they were still my personal choices. These premises are connected to the method choices as well as to the implementation of the study through sub-studies. The research participants had a huge impact on these. The sub-studies and their respective research questions are discussed in Chapter 3, while the method choices are explained in Chapter 4. But here it is essential to explain briefly the epistemological, theoretical and methodological premises of the study as they are the premises of knowing and knowledge generation that are close to my world view and were applied in this research.
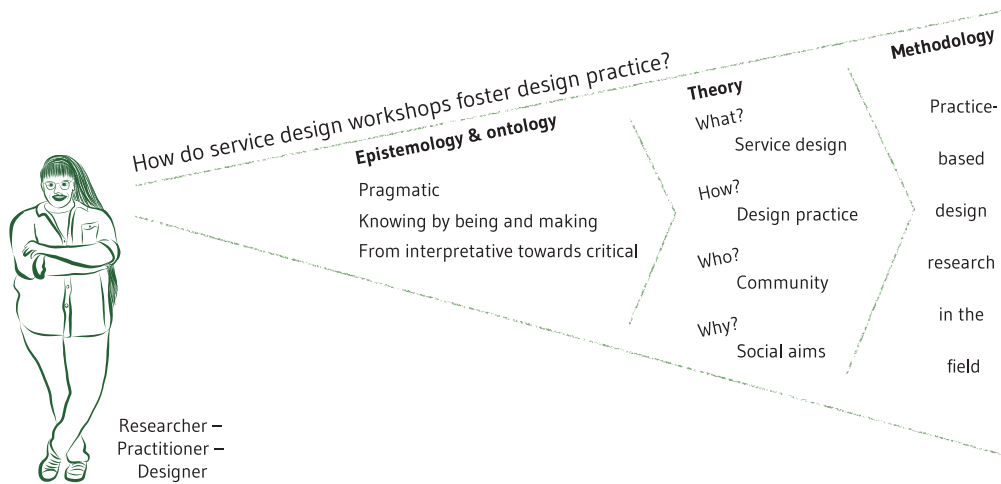
Figure 1. Elements of the research strategy.

My overall interest in conducting this study has been to generate an understanding of service design workshops in design practice. I ask: 'How do service design workshops foster design practice?'. I have been planning, preparing and running multiple workshops with different communities in order to study this. I have questioned the underlying suppositions of workshops along the way. Are they truly participatory? Are designers running them? Are they service design? Or are they a method, and if so, which kind of method? Is there always a need to organise a workshop, or can service design happen without them? How do we find a common ground and even a shared language in a workshop? Who am I in service design workshops? I have been looking at the world, design practice and the situations in workshops through these kinds of questions.

Epistemology and ontology
In order to find answers to the above questions, an appropriate way of researching and practicing was formulated throughout the research. This included making decisions about epistemology and ontology. The key premises that inform my world view are pragmatism (e.g. Dewey, 1910), knowing by being and making (e.g. Armstrong, 2016; Ingold, 2018) and adapting to a critical research epistemology and ontology (e.g. Crotty, 1998; Scotland, 2012). Pragmatism (e.g. Dewey, 1910) gives importance to action and experience and believes in change. Design research philosophy is often rooted to Deweyan view of pragmatism (Dixon, 2019). It could be described as a practical and humanistic philosophy. In pragmatism, the emphasis is more on the means, not so much on the end result. Service design workshops are the means to advance something, to change something, to look at something from new perspectives. They are also a practical

part of socially-oriented service design work. From an epistemological stance, pragmatists believe that knowledge that is based on experience is true. This is very evident in my research, as for me it has been important to understand service design workshops from within, what is true for designers but also what is true for the participants. I have been interested in documenting, discussing and visualising the experiences people have had.

The second epistemological premise is that we can only know and create knowledge through being, through self-experience (Ingold, 2018). As a designer, I have also adapted the ideology that knowing happens through making, and in my case, through collaborative making and co-designing. Armstrong (2016) noted that the methods used in participatory design emphasise hands-on activities. For her, this represents a shift away from earlier forms of collaborative discussion and research towards one of collaborative making instead. It is not just that the researcher–practitioner–designer practices and makes but that all of the people in workshops do. Based on these two premises, which are of course interlinked, I posit that experience is a basis for knowing, and experience is only formed if one is involved in being and making.

The third premise is that, through my research and design, I have moved from interpretive towards critical epistemology and ontology. These approaches are not either or but can work together in participatory action research or practice-based design research, as they do in mine. Interpretive research is concerned with understanding the social world: understanding 'everyday lived experience' (Neuman, 2000, p. 70) and 'the way people construct their lives and the meanings they attach to them' (Sarantakos, 1993, p. 37). People are part of and create their own reality, and hence the world can only be understood by understanding the people who create the reality (McNiff & Whitehead, 2006, p. 10). This way, the research process becomes a conversation between the researcher and the participants. Hermeneutic tradition is associated with the interpretive tradition where interpretation is always partial and knowledge formulation arises from what is already known and is therefore not linear but circular, iterative and spiral (Usher, Bryant, & Johnston, 1997, as cited in Crouch & Pearce, 2012, pp. 60–61).

The critical lens draws from the interpretive lens in its views of the researcher and of the limitations of perspective and moves away from it in that it actively works to reveal the power relations hidden within social interactions, and seeks to go beyond the portrayal that results from research through an interpretive lens (Crouch & Pearce, 2012, p. 61). Using a critical lens places the researcher more centrally in the research process, as they need to become reflexively aware their subject position and build that into the research process. To use a critical lens is to acknowledge that the researcher can never be hidden (Neuman, 2000). Critical research typically questions the assumptions that a discipline or field takes to be self-evident (Stronach & MacLure, 1997, as cited in Crouch & Pearce,

2012, p. 62). In order to do practice-based design research, it has been important for me to challenge the self-evident roles in workshops, the role of the researcher and how the knowledge is created. Adapting to a critical position has allowed me to do that and completely immerse myself in situations where it has been possible to learn.

In Table 1, I have highlighted the key words of interpretive and critical approaches. To adapt a pragmatic and 'knowing through being and making' view towards knowledge creation also required me to move from interpretative towards critical research epistemology. In critical positioning, the same premises are valued and seen as the key factors of research: action, change and transformation. In my research it has been important to work together with communities. This positioning has meant reflecting in and on action and on how collaboration happens.

Table 1
Differences between Interpretative and Critical Research Epistemology and Ontology

	Interpretative	Critical
What can be known	It is only possible to **represent** aspects of social reality.	The world is characterised by inequalities because the lifeworld is systemically colonised. Knowledge implies **action**.
Researcher's role	The researcher is a **subjective observer** who engages with other people's lives and **enables** the 'voices' of others.	The researcher **critically observes** design practices and engages with other people's lives in order to **initiate or facilitate change**.
Research purpose	To **explore the habitus of designers and users** in interaction with the field. To **interpret** design practices, objects and systems. To **understand** how people engage with design **practices**, objects and systems.	To disrupt, emancipate, **transform the habitus and field of design.** To **explore** how people are affected by design practices, objects and systems. To **change** design **practices**, objects and systems.

Note. (Adapted from Lather, 1991; Pearce, 2008 as cited in Crouch & Pearce, 2012, p. 60).

Höckert (2015) has said: 'Merely encouraging others to participate in the production of knowledge does not automatically decolonise the power relations between self and the other. Hence, methodological openness also requires asking whether and how the "other" is welcomed throughout the research processes'

(p. 138). She talked about ethnography and especially research work with rural communities in the Global South. This is very true in socially-oriented design as well, where the design work is happening in the field and with communities. My world view has also questioned whether it is really about welcoming the 'other' to the research process. This thought was not so evident when I started my research, but it is obvious that without the 'other' the research process would not even happen. Because of that, for me, it is not so much about welcoming 'others' to 'my' research process but more about if we are able to build processes for making, discussing and researching together; in other words, if we are able to practice design and create inclusive research processes together.

Theory and methodology
Following the epistemological premises, adequate choices of theory, methodology and methods needed to be made. I will briefly explain what these mean in my dissertation and how they are connected to my world view. Chapter 2 will explain the theoretical background in more detail, while the methodology and methods are discussed in Chapter 4.

In the theoretical part, I go through the main research terms, which are *service design, design practice, community* and *social* (in connection to design)*,* using a literature review. I bring various references together in order to explain the background of these terms as well as their connection to the research questions presented in Chapter 3. These terms have been initially identified and then further refined through research encounters. The additional themes and keywords that emerged during my fieldwork have been discussed in the articles. These include experiment, change, sense-making, narrative identities and common good. Theory, which is studied knowledge, is the backbone of practice. These terms and the knowledge of researchers interested in similar topics have affected the way my research was conducted.

Methodology does not arise from nothing, nor is it dictated by authorities. Methodology arises from the interaction of two worlds: theoretical thinking and research practice (Laaksovirta, 1985). My methodology is practice-based design research (e.g. Vaughan, 2017) in the field (e.g. Koskinen, Zimmerman, Binder, Redström, & Wensveen, 2011, pp. 69–87). The methodology includes the idea of action (practice-based) and working with the community (in the field). The critical positioning of the study also affects the methodology. Critical methodology is directed at interrogating values and assumptions, exposing hegemony and injustice, challenging conventional social structures and engaging in social action (Crotty, 1998, p. 157).

Conducting critical research on workshops involves people being able to critically understand and be aware of the situation. Participants and researchers are both subjects in the dialectical task of unveiling reality, critically analysing it

and recreating that knowledge, according to Freire (1970, p. 51). He also stressed that recreation and change can be realised through a praxis, which is repeated action informed by reflection (p. 48). This way, there is an emergent connection amongst the theory, data, reflection and results. This connection between the levels of theory and practice I call my research strategy.

To conclude, all these choices have affected the opportunity to explore different roles in workshops as a researcher–practitioner–designer. This term is suitable in the sense that my role as a researcher was multiple, as I was always in between or in a combination of researcher, practitioner and designer. In workshops, I recall multiple situations where I was torn: Do I run the workshop, do I try to document what is happening in it, do I try to develop the methods or do I just observe? In different contexts, I adapted different roles or mixes of them in order to allow multiple viewpoints and experiences to emerge. During ARTSMO, I remember thinking that if I plan and run all the workshops, they might all be the same and have the same results. At worst, I could distort the research. This is why it was important for me to adapt to different positions during field research and workshops. Some of my roles included facilitator, observer, participant, co-designer, PhD student, teacher, instructor, team member, interviewer and interviewee. In addition to these, I was a Finn, staff member, white person, woman and a person living in a city. During the research process, the researcher and their role in the community of practice also change. The relationships that are created influence all the people, all the 'selves', not just researchers in ways that make a difference to their research processes (Griffiths, 2010, p. 177).

1.3 Structure of the dissertation

The first introductory chapter has given background information as well as the essential themes and questions of the study. It has introduced the starting point for this research, the research premises and my role in it.

Chapter 2, which includes a literature review, will introduce the theoretical landscape to which my research contributes. The chapter will focus on looking at the field of service design, design practice that is based on co-design and workshops, the participating community and social design through a theoretical lens. The chapter will highlight the current changes in understanding of these fields and present a picture of the field in which this research has been carried out.

In Chapter 3, I will introduce the main research question, sub-studies and their respective research questions. I will also go through the research design of the study. This short chapter bridges previous research knowledge and the implementation of the study. I have executed the research through four sub-

studies. They have allowed me to work iteratively, advancing my research through four cycles of analysing data and publishing the results.

Chapter 4 is the methodology chapter and explains more thoroughly how the study was implemented. The chapter is divided into three parts. First, I discuss the practice-based design research methodology and how it affected the study. The second sub-section explains how the data was gathered and analysed and what kind of methods I used for data gathering. The third sub-section goes through, in detail, the contexts in which I did my research happened – ARTSMO, PARTY and GLiV.

The results of the research will be discussed in Chapter 5. The chapter is constructed so that the overall outcome of the research is presented at the beginning of the chapter. The results are gathered from the articles and visualised into a single figure that explains how service design workshops foster design practice. This is meant to be a helpful tool for anyone planning and executing design workshops with communities. The key elements in my research and practice have been the people and their experiences in the workshops. This is why the following sub-sections of the chapter further explain the results and the figure from the viewpoints of 1) scholars, 2) designers and 3) participants.

Finally, in Chapter 6, I evaluate the whole research journey. I reflect on the relationship between the questions I had and the results I got. I evaluate my research and discuss the ethical aspects of its implementation. I discuss how the research journey has affected my practice and my way of running service design workshops. In addition, I reflect on the possibilities for further research. The four published articles are placed at the very end of this dissertation.

The structure of the dissertation goes from a more general overview to a more detailed explanation. The introduction and theoretical background represent the overall bigger picture. After that, through presenting the research questions, I move to a more detailed description of my study and its contexts and results. In the final chapter, my aim is to come back to the overall picture by discussing the findings, ethical aspects and future direction in connection to it.

HE WHO LOVES PRACTICE
WITHOUT THEORY IS LIKE
THE SAILOR WHO BOARDS
SHIP WITHOUT A RUDDER
AND COMPASS AND
NEVER KNOWS WHERE
HE MAY CAST

Leonardo Da Vinci

2 Theoretical background

The main theoretical terms discussed in this chapter are *service design, design practice, community* and *social*. These terms were initially identified, and they could be called the cornerstones of this research and of my theoretical positioning. They identify the position from which I studied service design workshops. Service design is *what* I have been doing; it is the field of design to which I contribute. Design practice describes *how* I have been doing this and which kind of viewpoints have been interesting to me. Community is the one *who* is doing, who participates, designs and practices. And social is the aim of doing, it is *why* we are doing. It includes the interactions in workshops as well as the higher-level societal changes the workshops and service design aim to support. The terms are essential in my research. In order to identify the most used terms, I generated a 'wordle' cloud (Figure 2) based on the input of the texts of the four articles included in this dissertation. The terms discussed in the following sub-sections are also visible in the figure as being the most descriptive of my work.

Overall, this theoretical chapter aims to explain the 'big picture' issues that encompass the topic of the dissertation. The theories have offered guidance for the practice of my research. They also provide an understanding of what might be relevant to look at when considering what the design practice is and how it occurs in service design workshops. They include value bases that have shaped my thinking, and they embody the world view that has shaped this research. Additionally, theoretical perspectives have allowed me to analyse relevant issues and social situations as well as options for action during service design workshops. They have also served as a guide in evaluating practice efforts and outcomes.

Figure 2. A 'wordle' cloud made from input of the text of the four articles included in the dissertation.

2.1 The evolving field of design

Design history tells us two things: 1) the design profession has always been shaped by economic, social, political and cultural forces, and 2) many designers and educators are idealists (Julier, 2011). Both conditions, idealistic and realistic, co-exist in the work of design (Forty, 1986, as cited in Julier, 2011, p. 2). Design has its own culture and ways of working. According to Nelson and Stolterman (2003), this culture has a unique way of looking at the human condition. They add that designers, no matter what their design field, are hoping to add to, or change, the real world. Cross (1982) referred to design as a third culture in addition to sciences and humanities. The values of this culture are practicality, empathy and concern for 'appropriateness'.

There are multiple design fields, and each of them has a set of distinguishing characteristics that refer to the ways designers work, the guidelines and practices they follow and the kinds of designs they produce. My understanding of design is based on the history and world view of industrial design. Historically, the profession of industrial design has studied function and form and the connection amongst the product, user and environment. Lawson and Dorst (2009) stated that 'One of the difficulties in understanding design, is its multifaceted nature. There is no one single way of looking at design that captures the "essence" without missing some other salient aspects' (p. 26). I acknowledge this difficulty

and aim in this dissertation to reveal my perspective towards design and research as transparently as possible.

Industrial design can, for example, be seen as creating tangible propositions for the mutual benefit of both user and manufacturer: as creating design solutions for a broad market by integrating aspects such as form, usability, technology and business into a coherent whole; as problem finding, making sense and developing something to a preferred state; or as a mixture of making, thinking, contextualising and envisioning (Overbeeke & Hummels, 2014). For me, (industrial) design is a process, not just an outcome. A viewpoint introduced, for example, by Manzini (2015), stated: '[d]esign is first of all a process' (p. vii). In that process, it is possible to include many kinds of knowledge, expertise and skills in order to change a solution, system or everyday life situation. Someone could say that it is not so much about the destination, but that it is the journey that counts, and I believe that is true also in designing.

The deepest roots of both design and service design are in arts, crafts and organised planning (Kuosa & Westerlund, 2012, p. 5). Design used to be seen as a profession that operates in specialist areas such as graphic design, product design and fashion design (Moritz, 2005, p. 32). Today, the traditional roles of the design, designer and designed object are redefined through a new understanding of the relationship between the material and immaterial aspects of design where the design process is an embodiment of ideas, values and beliefs (Zelenko & Felton, 2012, p. 3). Also, an understanding of design that is not solely practiced by expert designers has emerged (e.g. Manzini, 2015).

Different models of design evolution have been outlined. Buchanan (2015, p. 14) described a continuum from graphic design being interested in symbols, to product design focused on things, to interaction design aimed at designing actions, and finally, to a field called environment and systems design. Van Patter and Jones (2013) focused on visual sense-making and described four levels of design: 1.0 traditional design, 2.0 product/service design, 3.0 organisational transformation design and 4.0 social transformation design. Jones (2014) focused on defining the progression of design from a methodological perspective and stated that there are four generations of design methods: rational (1960s), pragmatic (1970s), phenomenological (1980s) and generative (2000s). In the following sub-sections, I will first focus on the evolution of service design and its effects on how design is practiced. After that, I will outline the relationship between service design and the perspectives of community and social.

2.1.1 Defining service design

The term service design can be traced back to Shostack's (1982, p. 49) article 'How to Design a Service' which proposed a design that integrates material components that exist in time and space (products) and immaterial components that consist

solely of acts or process(es) and exist in time only (services). She also described 'service blueprint' as a way to document and codify the design process and to map the sequence of events in a service in an objective and explicit manner (p. 54–63). During that time, the term was introduced to the scientific community as a marketing topic. In other words, designing services was understood back then as a part of the marketing and management disciplines (Kuosa & Koskinen, 2012, p. 19).

When service design field started to develop, services were first looked at as products or as complex interfaces (Sangiorgi, 2009). Service design is also rooted in interaction design (Holmlid, 2007) and has been greatly affected by design thinking. Design thinking means a practical approach to understanding the processes that can be linked to the development of any organisation, product or service (Brown, 2008; Kelley & Littman, 2001) and has been studied in connection to social innovation (e.g. Brown & Wyatt, 2010). As a 'disciplinary' field, service design was introduced first by professors Michael Erlhoff and Brigit Mager at the Köln International School of Design (KISD) in 1991 (Moritz, 2005, p. 66). The first service design consultancy, Live|Work, opened for business in London in 2001 (Young & Warwick, 2017, p. 133).

Since its original development, service design has been integrating and adapting concepts and tools from various disciplines, including design (e.g. product design, interaction design), service marketing (e.g. service encounter), social sciences (e.g. storytelling, ethnography, observation notes) and human computer interaction (e.g. use cases, Wizard of Oz) (Sangiorgi & Junginger, 2015; Tassi, 2009). From an initial period of building its legitimacy within the design community, a new development and expansion stage has happened where the focus has been on how designers design services and what their area of contribution is (Sangiorgi & Prendiville, 2017, p. 2).

More recently, service design has been proposed to be a multidisciplinary practice, where design is one of the many disciplines contributing to service innovation (e.g. Ostrom et al., 2015). For my research, the connections amongst service design, participatory design and social design are especially significant. One of the fundamental dimensions of service design practice has been the development of collaborative approaches (Sangiorgi & Prendiville, 2014), building on the original field of participatory design (e.g. Ehn, 1988; Schuler & Namioka, 1993; Simonsen & Robertson, 2012). Holmlid (2007) has identified three themes that relate current service design objectives to those of the participatory approaches: user involvement, co-operation and emancipation.

Taking into account the multidisciplinary background of research concerning services and design, multiple definitions of service design exist. From a more business-oriented perspective, service design can be defined as a collaborative, human-centred approach that focuses on customer experience and the quality

of service encounter as a key value of success (Saco & Goncalves, 2008). From a production perspective, it aims to ensure that service interfaces are firstly useful, usable, and desirable for the client and secondly effective and distinctive to the service supplier (Mager, 2009). For me, it has been valuable to understand service design as a combination of mindset, process and toolset (Stickdorn, Hormess, Lawrence, & Schneider, 2018, p. 21). Additionally, service design can be defined as a cross-disciplinary shared language spoken by people who are involved in the development process or as a management approach (Stickdorn et al., 2018, p. 22). My position in the field of service design could be described as critical in a sense that it highlights the tensions in co-design and collaboration and considers the wider implications of design practice, for example, from an ethical perspective.

At the same time, there has been a change in the way we understand and conceive 'service', which is worth mentioning here. The traditional definition of services has been based on distinguishing them from products, but maybe a more suitable way is to comprehend services and products as something that can act simultaneously (Shostack, 1982). In the field of design, these have been discussed as product–service systems (PSSs) (e.g. Guidat, Barquet, Widera, Rozenfeld, & Seliger, 2014) and ecosystems (e.g. Forlizzi, 2013; Vink, 2019). From the perspective of this research, it is important to remark on the role of practice in product and service design. In product design, practice is materialised and finalised through the product itself. The collaborative design practice produces an outcome that is then used in everyday life by people. It is the use and engagement that continues the practice and forms a more expanded understanding of design. People may hack, modify and redesign the products. In any case, they and their use are a part of the larger web of everyday life and different situations. In service design, practice is the service itself because service is a process that unfolds in time and space through interaction. Services are practices that are developed through another practice, in my case, the practice of (service) design. From this perspective, a new understanding of service design based on the viewpoint of practice can be argued. If service is a practice, then service design is a form of doing that focuses on development and change in practices.

Also, anthropological and practice-based descriptions of services have emerged in parallel to these that are valuable for my research. Today, services are less discussed as design objects and more as the means for supporting the emergence of a more collaborative, sustainable and creative society and economy (Sangiorgi, 2011, p. 26). Blomberg and Darrah (2015) outlined an anthropology of services and argued that services have long characterised the human condition and are always embedded in local contexts. They describe services as something characterised by interactions, transformations and meanings that require understanding them in the variety of social contexts where they are performed

through peoples' day-to-day practices (p. 174). This practice-based view towards services consider them as something integral to societies and also occurring outside of organisations and companies. Because services are enacted by people who participate in different institutions and lifestyles, their relationships to the service process are never singular or constant. An anthropology of services asks us to acknowledge complexities in order to pursue societal, community or even larger business ecosystem aims that go beyond the immediate outcome or value delivered through the service (p. 179).

Today, the word 'design' also means many things. Manzini (2015, p. vii) stated that the common factor linking different views is service, and designers accordingly are engaged in the service profession in which the results of their work meet human needs. What is then designed when service design is practiced? Three approaches for understanding the object of service design can be identified: the service encounter, the value co-creating system and the socio-material configuration, according to Kimbell and Blomberg (2017, p. 82). In the context of this study, understanding the object of service design as a socio-material configuration, which is informed by the social sciences, especially anthropology, is essential. Through that configuration, the constituents of a service can be explored, focusing on how they are assembled dynamically through practice, emphasising the sociality and messiness of the worlds in which services exist (Kimbell & Blomberg, 2017, p. 86). The socio-material approach suggests that the constituents only become agential through their inter-relations (e.g. Suchman, Trigg, & Blomberg, 2002), in other words, through participation and collaboration. This approach proposes that the constituents 'co-articulate' a service as it unfolds in practice and emphasise service as a local accomplishment achieved in practice (Kimbell & Blomberg, 2017, p. 87).

2.1.2 Designing services in and through workshops

In the field of design, workshops are not a new phenomenon. For example, in the 1970s in Scandinavia, future workshops were used as tools for engaging citizens in social justice issues (Jungk & Müllert, 1987). Overall, workshops can be described as a promising context for exploring collaborative programmes of design (Rosner, Kawas, Li, Tilly, & Sung, 2016). Especially in the field of participatory design, tools and techniques have been developed to enable the indirect involvement of people in the co-design processes (Robertson & Simonsen, 2012, p. 3). These design tools and techniques include various kinds of workshops in which participants collaboratively envision future practices and products, represent their own activities in relation to others and use prototypes as well as enactment to coordinate the design process and to ground their design conversations in the contexts where the desired outcomes will be used (Simonsen & Robertson, 2012).

Adapting an anthropological understanding of services as something practical, local and social is interesting in the context of workshops. Through that understanding, the design of services becomes something everyone can contribute to. Everyone has had experience with services, and those practical, local and rich experiences have value in the co-design process. Insights into the experiences of people in their everyday lives are of great use for designing (Sleeswijk Visser, 2009). The experiences, their effects and future forms can be explored in workshops collaboratively. Additionally, and especially in the context of this research, services are seen as day-to-day activities of communities. A practice approach invites us to understand service encounters broadly, looking beyond the individual to the social and cultural contexts in which these encounters occur (Blomberg & Darrah, 2015, p. 186). In this sense, the services that are designed in and through workshops include for me the broad range of daily encounters, also the ones outside of the marketplace.

Workshops are one central way in which professionals and people can work together; they could be called a space for simultaneous empowerment (Parker & Heapy, 2006). Organising a workshop is a complex work that involves bringing together multiple and even opposing agendas, individual and communal viewpoints as well as complex topics or challenges to which design practice is connected. Recently, new epistemological bases are being explored in search of a design practice that embraces this complexity and contributes to the development of communal human/non-human assemblages that facilitate transition towards more sustainable and plural ways of being (Botero, Del Gaudio, & Gutiérrez Borrero, 2018). Many times, workshops, interventions and encounters are described as integral parts of these explorations with communities (e.g. Baptista & Sampaio, 2015; Itenge Wheeler, Kuure, Brereton, & Windschiers-Theophilus, 2016; Light & Akama, 2012). In research, different terms for the encounters amongst different stakeholders are used, such as workshop, intervention, collaboration, co-design activities, meeting and event. For me, the word workshop has been the most relevant one as it emphasises the practical perspective as 'work' is happening there as well as the collaborative perspective as no one can organise a workshop alone because it requires a group of people who share their knowledge and experiences. Additionally, for me, it has been a somewhat comforting and common experience as an industrial designer to talk about workshops as they have been for a long time the places where the design work of an industrial designer happens and is studied.

To draw a more holistic understanding of workshops in design, they can be seen as temporary sites of making (Rosner et al., 2016), as cases (e.g. Itenge Wheeler et al., 2016) or as a possibility for testing and refining new co-design methods (e.g. Miettinen, Preez, Chivuno-Kuria, & Ipito, 2014). Previous research has focused on facilitation (e.g. Kolfschoten, den Hengst-Bruggeling, & De Vreede, 2007;

Kuure, Miettinen, & Alhonsuo, 2014; Light & Akama, 2012) as well as listing existing methods and tools that can be used during the workshops (e.g. Curedale, 2013; Moritz, 2005; Stickdorn & Schneider, 2011). Workshops have also been proven an efficient means for dialogue (e.g. Jäppinen, Kuure, & Miettinen, 2015; Miettinen, Sarantou, & Akimenko, 2016).

In this research, it is interesting to discuss and understand workshops as practice. Practical understanding is not simply knowing things about the world, but knowing how to engage in the world (Blomberg & Darrah, 2015, p. 185). Blomberg and Darrah added to this assertion by citing Reckwitz (2002) that '[a] practice is thus a routinized way in which bodies are moved, objects are handled, subjects are treated, things are described and the world is understood' (p. 185). Focusing on the practice perspective in workshops would open up possibilities of describing the routinised ways of design doing in them. This aim is evident in my research. Additionally, this discussion situates the communities in the core of workshops and participatory design processes. I will come back to this later on in this chapter, but it is worth mentioning here that workshops can also be seen as 'a community of practice in the making' (Brandt, Binder, & Sanders, 2012, p. 148).

2.2 Design practice

One of the most used descriptions of design comes from Cross (1982), who talked about designerly ways of knowing, which include the following aspects: designers tackle 'ill-defined' problems, their mode of problem-solving is 'solution-focused' and their mode of thinking is 'constructive'. In his article 'Design, the Future and the Human Spirit', Victor Margolin (2007) focused on explaining today's designers' work field and tasks by stating that designers occupy a dialectical space between the world that is and a more humane world that could or should be. The focus of explaining design practice has long been on the role and tasks of the designer. Zabolotney (2017) asked for exposing the hegemony of describing design actions in such terms as 'design is meant to be consumed', 'design is meant to be mass-produced' and 'designers are problem solvers' (pp. 24–25). Revealing these is complex and difficult and requires systematic and transitional approaches to redesigning practices in design.

The evolution in design research from a user-centred approach to co-designing is changing the landscape of design practice as well, creating new domains of collective creativity (Sanders & Stappers, 2008). Service design could be identified as one of these new domains. During the past two decades, practice theory has emerged as a potent challenger to prevalent ways of thinking about design and its connection to human life and sociality. Kimbell (2009) asserted that practice

theory shifts the unit of analysis away from a micro level (individuals, in design often referred to as users) or a macro one (organisations or groups and their norms) to an entanglement of elements that are interconnected to one another. The elements include: '…forms of bodily activities, forms of mental activities, "things" and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge' (Reckwitz, 2002, as cited in Kimbell, 2009, p. 8).

With this conclusion, it is important to consider in more detail the connections between design and practice. Basing her suggestions mainly in the work of Reckwitz and Schatzki, Kimbell (2009) suggested a new way of conceiving of design activity that links both what designers do with what stakeholders such as end users and others do, which is rooted in theories of practice. She developed an understanding of design as practice and designs in practice. Design-as-practice mobilises a way of thinking about the work of designing that acknowledges that design practices are habitual, possibly rule governed, often shared, routinised and conscious or unconscious, and that they are embodied and situated (Kimbell, 2009, p. 10). Vaajakallio (2009) has studied co-design as an embodied practice in order to explore in detail what happens amongst the participants during collaborative design sessions. Her findings describe design as an evolving practice where co-constructing artefacts is integral to interaction and emerging design is acted out as well as stabilised. The co-design practice is characterised by rich bodily interaction in evolving situations, which helps build a common design language and assign meanings to created designs in dialogue. Additionally, designs-in-practice focus attention on the problems of discussing design as something that is singular, produced only by designers, or something that can be ready. Through engagement with a product or service over time and space, people continue getting involved in constituting what the design is (Kimbell, 2009, p. 11).

Blomberg and Darrah (2015, p. 185) also came to the same kind of understanding of practice theory where practices are embodied, materially mediated arrays of human activity centrally organised around shared practical understandings (Schatzki, 2001, p. 11) in their development of anthropology of services. They have argued that a practice approach would invite service designers to view service encounters broadly; understand that they include interactions that are outside narrowly defined financial or institutional transactions; attend to the complexities of provider/recipient relations and deconstruct the meaning of 'co' in co-production and co-creation; locate themselves in relation to the entities that are assembled around services that are being designed; and finally, acknowledge the limits of their ability to design services and control service outcomes, including the inescapability of unintended consequences. This highlights the fact that – perhaps more so than other design fields – service design practice is both ethical and political, and designers cannot ignore that their design choices

have consequences for those who are included in specifying outcomes, the ways to achieve them, and who receives the benefits when the outcomes are realised (Blomberg & Darrah, 2015, pp. 186–187). These are the characteristics of a design practice that are viewed and studied in this research in connection to service design workshops.

This develops an understanding of design practice as something that is inherently 'participatory'. A participatory design practice entails tools and techniques that combine telling, making and enacting and make it possible for designers and non-designers to participate in design practices (Brandt et al., 2012). Practice is also a social activity that is produced in cooperation with others (Ehn, 1993, p. 63). From this viewpoint, design is not only the practice of designer but of all who participate in it. 'Practices of the participants come together to perform what might be envisioned through design, and in this coming together something new is formed, drawing upon but still distinctively different from the everyday practices the participants come from', according to Brandt, Binder and Sanders (2012, p. 148).

Understanding design practice from this perspective also brings determinants to the viewpoint of research. Binder and Brandt (2017) suggested:

> to see design research practices as fundamentally homologous to any other design practice, both in terms of the way they are driven forward by a dialectic between programme and experiment and in how they actualize potentialities through experientially manifesting 'the possible'. (p. 102)

Schatzki (2001) provided a more thorough explanation:

> The prioritization of practices over mind brings with it a transformed conception of knowledge… knowledge and truth, including scientific versions, are mediated both by interactions between people and by arrangements in the world. Often, consequently, knowledge is no longer even the property of individuals, but instead a feature of groups, together with their material setups. (p. 12)

The practice perspective is necessarily empirical (Kimbell, 2009). I have focused attention in my research on service design workshops as the empirical moments in which the above-described design practice happens and consequently can be studied. Workshops are temporary sites where interactions between people and materials unfold in time and space.

2.2.1 Design process as a practice

For designers, the outcomes of a design project are key, whereas in academia, the study of the process has been the focus for a long time (Tan, 2012, p. 36). In fact, Dubberly (2005) has collected over 100 different design and development process models from architecture, industrial design, mechanical engineering, quality management and software development. In service design, multiple different process models have been developed by design researchers, authors and companies (see e.g. IDEO's model from UserTesting, 2018; Design Council, 2019; Moritz, 2005; Van Oosterom, 2009). Processes are valuable for designers as they help us to tolerate the uncertainty in development as well as explain how solutions and improvements ought to happen. According to Holmlid and Evenson (2008), the process of service design differs from conventional approaches because, instead of defining strategy at the beginning, service design starts with exploratory or immersive research to discover opportunities for innovation in strategy.

There is one specific process model worth mentioning here, the double diamond, which was proposed in 2005 and further developed in 2019 by the Design Council in the United Kingdom. This is one of the most widely known and used process models of design, especially in service design. The two diamonds represent the process of exploring an issue more widely and deeply (divergent thinking) and then taking focused action (convergent thinking) (Design Council, 2019). The diamonds are divided into four phases of the design process: Discover, Define, Develop and Deliver (Figure 3). In the more developed version, it is emphasised that this is not a linear process, as shown by the arrows, that making and testing can be part of discovery, not a single phase in the process, and that in an ever-changing and digital world, no idea is ever 'finished' but through feedback it is iteratively improved (Design Council, 2019). The process models describe how the design practice happens and what the important contents of it are. In relation to this it is good to notice that although widely used, replicable processes and universal models of design emphasise problem-solving, replicable methods and outcomes, while detaching knowledge, people and relationality from the sites of design's embodiment (Akama et al., 2019, p. 59).

Kettunen (2015) in his lecture slides presented an interesting map about the design process. The design process can be defined and described by two intersecting dimensions between two extremities: 1) individual versus collaborative and 2) rational versus reflective. The nature of the design process changes in different corners of the map. If the design process is individual and rational, it could be described as the process of a design hero. Consequently, individual and reflective is the process of a bricoleur. Moving towards the collaborative side of design processes, one that is collaborative and individual is a dominant techno-rational process, whereas the collaborative and reflective

requires a design process that is situated and participatory. All these different viewpoints towards design processes exist, the latter being most influential for me.

To open a door between the design process and design practice, we need to consider the process models as attempts to describe design practice in a verbal and visual form. They tell us in broad terms how design happens, that is, the important phases or ways of progressing in design. The traditional roles of design, designer and designed object are redefined through a new understanding of the relationship between the material and immaterial aspects of design, where the design process is the embodiment of ideas, values and beliefs (Zelenko & Felton, 2012). A focus outside of the marketplace initiates 'a design process intended to contribute to improving human well-being and livelihood (Fuad-Luke, 2009, p. 152).
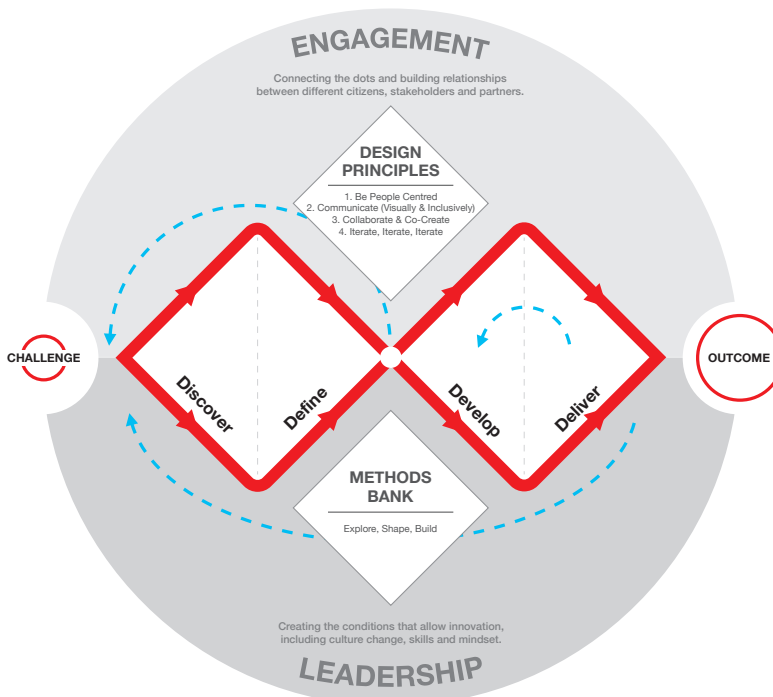
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Figure 3. The evolved double diamond process model (Design Council, 2019).

Dorst (2003) described the design process as partly creating the landscape one will travel through. Recognising that designers also participate in service worlds along with those they design with and for also has implications for how we understand the design process (Blomberg & Darrah, 2015, p. 183). Design processes take place in particular situations and are carried out from embedded positions (e.g. Haraway, 1988; Suchman, 2011). This bridges processes and practices and allows us to understand them as enabling people to get things done in the world. In addition, the processes always involve aspects that cannot be arranged ahead of time.

To say that design is situated is to highlight the interactions and interdependencies amongst designers, designs, design methods and the use situation with its actors, activities, structures, particulars and broader context (Simonsen et al., 2014, p. 1). Design methods, but also the whole design process, should be situated. This is recognised in service design as well, where there is growing awareness that the dominant discourse is insufficient for understanding the situated nature of service design practice (e.g. Akama & Prendiville, 2013; Meroni & Sangiorgi, 2011). The dominant understanding of human-centred design and co-design presents practitioners as culturally neutral, objective, interchangeable and a-geographical, which they of course are not (Akama et al., 2019, p. 62). We could say that there is a need to understand design processes as embedded in communities of practice, and that there is a need to disclose how design is constituted by who we are, our relationality in the world and how this is manifested through our practices when we co-design with people (Akama et al., 2019).

I argue that situatedness can be understood only in collaboration with the people who participate in design processes. Descriptions of design processes are valuable and helpful but impersonal and even distancing. For that reason, I have focused in my research on the practice perspective, and through that, I aimed at understanding the design process through personal experiences of service design workshops. Nevertheless, I feel it is important to mention here that, behind the recent critique and recognition of complexities as well as contextual constraints that surround service design practice, there is a long history of aiming to visualise and explain that practice through process models and descriptions. The critique is not so much on what has been done but more on which aspects have been highlighted.

2.2.2 Practicing design with communities

Co-design approaches appear to be gaining more and more momentum across a multitude of topics as a way to harness the lived experiences and creativity of people in solving social problems. One of the most known definitions of the design work is that of Thackara (2006), who stated that designers are now

required to design *with* people, not just *for* them. He has described design as a 'fresh lens' to help communities to do things differently but also acknowledged that design practice has to change to work with people and communities and have a more sophisticated understanding of the different cultural contexts as well as the ability to design for them. For Young (2012), designers should position themselves more like co-designers working with communities based on 'I know not', but I can facilitate the ones who have the knowledge than egoists functioning as professionals working for communities based on 'I know best'.

There are still some questions that designers need to answer in relation to ethics in participation and designing for social values, such as which voices of the users are privileged and which might be silenced by choices of method, location and process and what is the relative power of client, designer and user in the collaborative processes (Collins & Cook, 2014). Designers working with communities need to consider abandoning the singularity, universality and replicability of a 'best practice' model and including situated and responsive awareness of demarcation, opposition and incompatibility (Akama et al., 2019, p. 77). Here, the designers' work moves from producing the outcomes towards enabling collaboration. This all must be included in the respectful, reciprocal and relational co-design practice of today, which begins with the way we account for ourselves as designers as well as humans who continually learn and forget, discard and incorporate, and are immersed in and shaped by the fluidity of many worlds (Akama et al., 2019, p. 78).

Altogether, collaborative forms of design and innovation reflect the erosion of the creative authority of the designer. There is a shift from 'designer as genius' to 'designer as facilitator'. In open design, the designer is not absolutely in control of the creative process, although they may have an active contribution to it (Cruickshank, 2014, p. 11). New ways of constituting the participation of communities and not just users are needed. McCarthy and Wright (2015) argued that participation in co-design projects is not about turning everyone into a designer, but about incorporating and empowering multiple subjectivities to participate equally in a project of design. Manzini (2015, p. 37) made a distinction between diffuse design (everybody) and expert design (professionals). He explained that design experts are subjects endowed with specific knowledge and with conceptual and operational tools permitting them to operate professionally in the design processes (p. 38). All humans ideate, innovate and create in their everyday life to some extent. This can be seen as the diffuse design qualities. We could even consider that we all are becoming human by design as stated by Fry (2012a) in his book title.

For understanding design as a collaborative, participatory and situated practice, it is helpful to consider who is actually designing. Design becomes a communal practice, and for that reason, it is good to go through some basic definitions of

communities. It is a plural collection of 'us' and 'them' that make up participatory design in community settings (Le Dantec, 2016, p. 3). Communities can be described as communities of circumstance (e.g. Marsh, 1999), communities of interest (e.g. Fraser, 2005), communities of place (e.g. Akimenko, 2018), publics (e.g. Dewey, 1927; Le Dantec, 2016) and communities of practice (e.g. Hara, 2009; Lave, 1996; Lave & Wenger, 1991; Wenger 1999). The concept of communities of practice is relevant for this study as it helps to develop an understanding of the relevance of doing and making together.

Communities of practice (Lave & Wenger, 1991) are groups of people with a shared interest. As the design object for a service designer is a process, and the possibilities and action spaces for participating actors are derived from that process, and the actual service experience, as well as the result of a service, are co-created by these actors, the theories of communities of practice become relevant for service designers (Holmlid, 2009). A community of practice is cultivated, not imposed on an existing system (Hara, 2009, p. 4). This means that designers do not impose their ways of being and acting in the world but that the practice is co-created in the community.

Participation is a social rather than a scientific process, and little has been written on the ethics of participation within service design (Collins & Cook, 2014). It is important to note that designers participate in communities of practice with their own conventions, which are consequential to their ability to intervene in service worlds (Blomberg & Darrah, 2015, p. 183). Designers do not form communities or merely facilitate them, but they are part of the communities of practice, just as they are part of the workshops as well. 'The successful participatory [design] process is a community of practice in the making' as noted by Brandt, Binder and Sanders (2012, p. 149).

Positioned this way, designers cannot stay in an objective role when designing with communities. Their design choices have consequences for who is included in specifying outcomes, the ways to achieve them and who receives the benefits when the outcomes are realised (Blomberg & Darrah, 2015, p. 186). We could see co-designing (design practiced by a community) as a journey and process of transformation in how we design our world, and ourselves, with others (Akama & Prendiville, 2013, p. 31).

2.2.3 Social design

Thus far, I have described the relationships amongst service, design, practice, workshop and community and explained in which ways they are parts of the same picture. The practice-based understanding connects them and positions my research in the middle of messy social situations in which design happens with people. And because of that, my final theoretical lens is to view how design might be understood socially. The connections between design and social domain are

multiple, but I have chosen to highlight here what it means when design aims for social outcomes, and how service design and social design might complement each other. In addition, my personal view towards service design includes a critical tension between ethical and political issues, such as sustainability and participation, and places my work close to the approach of social design. The theoretical and methodological bases of this approach are in design practice and process, which are embedded in communities.

Industrial design and even product design are moving away from being concerned with form and function towards a more social orientation. Although this might sound odd, some historical facts support this shift. From the very early days, industrial design has been involved in emancipatory movements. Overbeeke and Hummels (2014) gave the example of the German Bauhaus art school, which wanted the slums to be replaced by houses that let in air and light and that the furniture should be easy to produce and cheap to buy by using the latest in production techniques. Beauty was an essential part of this endeavour, but not its aim. Here, industrial design gave direction to cultural developments, and beauty was always defined in a context of transformation (Overbeeke & Hummels, 2014).

Continuing from an industrial design perspective, Margolin and Margolin (2002) suggested a social model of (product) design practice as opposed to a 'market model' of design where the primary purpose is to create products for sale. Drawing on the literature of social work, a broad research agenda for social design was suggested in their article. They proposed a revision of the social agenda of design that addresses multiple criteria, but the most relevant in this context being 'the economics of social interventions', 'the value of design in improving the lives of underserved populations' and 'the way that socially responsible services are received by populations in need' (p. 29). Morelli (2007) elaborated on these criteria in his article. He argued that the new economics of social intervention is based on participation. In this new context, designers work on the participants' capabilities. With underserved populations, design also becomes a facilitating tool for suggesting to people ways of satisfying their own needs and providing local solutions. Finally, the social approach breaks the barrier between the producer and user of a service and situates them as co-producers (p. 19).

The social perspective and its nuances have long been studied in the field of social sciences. Connecting it with design, Frascara (2002) stated that we have to 'stop thinking of design as the construction of graphics, products, services, systems and environments, and think about those as means for people to act, to realize their wishes and satisfy their needs' (p. 33). This requires the designer to have a better understanding of people, society and the ecosystem. This also implies new roles for designers. When working for social good, designers work

as co-creators, researchers, facilitators, capacity builders, social entrepreneurs, provocateurs and strategists (Tan, 2012).

The use of design to address social, environmental, economic and political issues could be defined as social design. It is design that is directed first and foremost to human needs (Margolin, 2007). Another definition of social design could be that it is design that deals with 'wicked problems' (Buchanan, 1992). A wicked problem is a social or cultural problem, such as poverty, that is impossible to solve because of the number of people and opinions involved and the interconnected nature of these problems with other problems (Rittel & Webber, 1973). For designers that once were defined as problem-solvers, here it is remarkable that 'there are no "solutions" in the sense of definitive and objective answers' (Rittel & Webber, 1973, p. 155). Nonetheless, we need ways of dealing with wicked problems of our societies. One way of understanding these ways could be services, service systems and service ecosystems that are aimed to adapt to social and cultural contexts. Services could also be understood as social constructions as they only exist or become visible in interactions.

Hence, social design is the application of design methodologies for complex human problems where there are always conflicts of interest. The world is becoming ever more complex, so social problems increasingly require a holistic approach. The approach increasingly used in these contexts is co-design, which invites people to join the design processes and makes designing a social practice. Sanders and Stappers (2008) defined co-creation 'as any act of collective creativity that is experienced jointly by two or more people' and 'where the intent is to create something that is not known in advance' (p. 6). To continue with, they described co-design as a specific instance of co-creation where collective creativity of designers and people not trained in design is working together and applied across the whole span of a design process (p. 6).

Young (2012) noted that 'is not all design socially responsible' (p. 83). He wrote about service design in socially responsible contexts and stated that it is not that design does not generally concern itself with the outcomes that are intended to be socially responsible but that its priority is compromised by other considerations in the design process. This other consideration he called the 'metic' tendency of designers. Designers seem to be set to create a solution as quickly as possible, but perhaps emphasising soft values in the development process would lead to different kinds of solutions. In community settings, the social realm with all its nuances is present all the time and hard to override. For design in social contexts, temporality is a key dimension. A challenge here is to develop approaches and skills in making the temporalities enacted in projects explicit, rather than hidden (Kimbell & Blomberg, 2017, p. 90).

I want to add here that great research has been done in the field of social innovation (e.g. Manzini, 2015) and in connection to design, but for me, it is

more fitting to discuss social design. Social design shares elements of social innovation, but the rhetoric of innovation valorises the radical breakthrough over the steady, purposeful and reflective practices of design (Le Dantec, 2016, p. 7). My choice of focusing on social design emphasises the fact that, in community contexts, design is rarely composed of dramatic breakthroughs, but instead comprises many small moves that in aggregate produce new ways of acting in the world (Hara, 2007).

To conclude, I want to highlight here a research gap. First of all, the collaborative design processes generally include service design workshops where people with different interests and experiences meet and work together. Thus, there is a need to understand more widely what the workshops allow for design and what they change and support. In my research, I have concentrated on looking at workshops in relation to social- and practice-based understanding of services and design processes. Secondly, there is a need to shift the focus from impersonal process and method descriptions as well as the solution orientation of design towards the experiences of the people that participate in design processes and consequently in workshops too. The act of engaging others involves an embodied knowing, with moment-by-moment shifts in position, focus and delivery. Acknowledging this involves a rethinking of our frameworks for reflecting and reporting on design (Light & Akama, 2012). Thirdly, designers need to attend to the complexities of service worlds, deconstruct the meaning of 'co' in co-creation and acknowledge the limits of their ability to design services and control service outcomes, as stated by Blomberg and Darrah (2015). These realities become evident at service design workshops in which people collaborate in order to create future possibilities and options for a good life. Understanding workshops from participating people's perspectives allows recognition of design as a practice and the complexities designers work with to emerge. Through this, it would be possible to outline a more responsible design practice when working with communities and highlight workshops as a key moment in the design process where this happens. This is why I have focused in my research on studying service design workshops and how they foster design practice.

I have left outside of my scope many interesting viewpoints towards service design workshops, such as how they are utilised and experienced in online environments. In my research, I have not considered the relationship between workshop methods and participants' experiences. This is mainly because I wanted to understand workshops as a wider phenomenon in connection to societal changes that are affecting the way we are or how we could be practicing design. My aim has been to draw together current research done in the field of community-oriented (service) design and, through that, discuss

the wider implications of design practice. In my view, this understanding could then be utilised in positioning designers in the community of practice as well as in the development of design methods that consider relationality and are respectful.

QUESTIONS ARE CREATIVE ACTS OF INTELLIGENCE

Francis Kingdon Ward

3 Research questions and design

In this chapter, I first present the research questions and how the research proceeded to answer them in the four sub-studies. Next, I describe my general research design by presenting the research process and schedule. Workshops were, of course, an integral part of the research strategy.

This dissertation consists of four sub-studies (I–IV) published as articles in international edited books, conference proceedings and journals (see List of Original Articles). Overall, the research focused on understanding the connection between service design workshops and design practice. My main research question was: **How do service design workshops foster design practice?**

In my research, I have been interested in understanding how service design workshops promote, encourage and boost design practice in different contexts and communities of practice. I have especially focused on the social aspects. As design is always about change – framing it and creating it – I have aimed to understand what changes in design practice are brought about through workshops. What comes forward or what emerges? In order to study this, the topic was approached through four sub-studies as follows.

Sub-study I
The first sub-study focused on looking at workshops in a multicultural collaboration. The data for this sub-study was collected during ARTSMO and consisted of a documented art and design course and related four short-term workshops as well as a set of questionnaire answers ($N = 67$). As an outcome, a

multicultural workshop model (MWM) was created for design educators. The study addressed the following research questions:

What is the impact of workshops in multicultural course collaboration for art and design students?

How can we embrace the inclusive approach in teaching through workshops?

Sub-study II
The second sub-study looked at service design workshops from a social design perspective in the development context. Data for this sub-study was collected in a PARTY project and consisted of five documented workshops, a field work diary and narrative literature review of eight dissertations that were thematically chosen. Here, the focus was on understanding the designer's perspective. As an outcome of the sub-study, a framework for designers working in the development context was created. The study pursued the following research question:

What kind of design practice workshops foster when designers work in the development context?

Sub-study III
The aim of the third sub-study was to describe participatory art and design cases from the participants' perspective. The sub-study was a collaboration of two art and design PhD students. For sub-study III, the author of the dissertation used data collected during the Good Life in Villages (GLiV) design contest. The data set consisted of a documented design competition that happened in four riverside villages in Finnish Lapland and 14 semi-structured interviews with visual process descriptions conducted with the different participating groups of people. Both of the cases presented in the sub-study were built on workshops and interventions, which offered a platform for understanding and utilising narrative identities. The study focused on the following research question:

How complex participatory art and design cases can be understood from the participants' perspective?

Sub-study IV
The fourth sub-study extended the third sub-study's perspective and examined how the participating people experience face-to-face workshops as part of their everyday lives and practices. The sub-study was based on data collected in ARTSMO, more particularly the questionnaire answers through which the

personal experience of workshops was analysed, as well as GLiV interviews and process descriptions, which represented a communal perspective on workshop experiences. The study addressed the following research questions:

How do participants describe their experience of service design workshops?

How do participating and forming communities describe their experience of service design workshops?

To clarify how the sub-studies were conducted and why the specific research questions were asked, I will briefly present here the research contexts. The contexts and their specific characteristics are described in detail later on in Sub-chapter 4.3. ARTSMO is a set of five different short-term workshops that were held in Windhoek, Namibia (2); Ristijärvi, Kainuu, Finland; Murmansk, Russia; and Rovaniemi, Finland. Four of the workshops were international, and the topics varied from developing solutions to home healthcare in northern regions to solving Namibian reading culture challenges. PARTY was a project with the goal reducing youth unemployment by increasing the involvement and inclusion of young people in service development in South Africa and Namibia by using explorative service design tools. In PARTY, I participated in three different research exchanges in Namibia and South Africa. During those travels, I planned and implemented multiple workshops and co-design sessions with local experts of which five are described in more detail in this dissertation. GLiV was a design competition organised in Finnish Lapland. The aim was to create concepts for enhancing good life and well-being in remote villages. Collaborative design processes between university students and villagers were based on workshops, and in my research, I aimed at understanding how these processes proceeded and especially how the participants had experienced them. Other stakeholders included case company representatives, coordinators, instructors (myself as one of them), design company representatives and jury members. Table 2 introduces the articles through their titles, respective research questions and themes as well as the contexts in which data was gathered.

Sub-studies I and II looked at service design workshops from design students, design educators and designers' perspectives. While this focus was interesting and important at first, during my research, I noticed that there was far less discussion on how the workshops were experienced and utilised by the participants. Hence, in sub-studies III and IV, I extended the focus to persons and communities who participated in service design workshops. The aim of this was to describe what kind of design practice service design workshops foster from the different viewpoints of the various participants.

Table 2
Sub-studies, Research Questions, Contexts and Keywords

Sub-studies	Title of the article	Research questions	Context in which data was collected	Keywords and themes
I	Experimenting with Arctic Social Phenomena - A Multicultural Workshop Model	What is the impact of workshops in multicultural course collaboration for art and design students? How can we embrace the inclusive approach in teaching through workshops?	ARTSMO Data collected in Namibia, Finland and Russia.	Experimentation Arctic issues/ local issues Art and design education Social
II	Social Design for Services: Building a Framework for Designers Working in the Development Context	What kind of design practice workshops foster when designers work in the development context?	PARTY Data collected in Namibia and South Africa.	Service design Social design Development context Community
III	Narrative Identities in Participatory Art and Design Cases	How complex participatory art and design cases can be understood from the participants' perspective?	GLiV Data collected in Finland.	Participation Narrative identities Roles in creative collaboration Community
IV	Workshops as a Catalyst for Common Good	How do participants describe their experience of service design workshops? How do participating and forming communities describe their experience of service design workshops?	ARTSMO and GLiV	Workshop Co-design Practice-based research Common good Community of practice

In respect to the knowledge creation aims of the sub-studies, it can be seen that the overall research task was revised from focusing on the role and viewpoint of the designer towards a more holistic view of the workshops through participant experiences. The development from a more traditional design view towards a more socially-oriented direction can also be identified. Design as a field has been moving from traditional design (Design 1.0) and products and services (Design 2.0), where the focus has been more on addressing separate challenges and design tasks, towards designing organisational transformations (Design 3.0), where the focus is more on change-making or sense-making. In this shift, the scale, complexity and fuzziness of the design task increase. Van Patter and

Pastor (2011) called the most advanced level Design 4.0, social transformation design. According to them, in this kind of design, it is important to consider the following factors:

- There are many participating stakeholders,
- The process starts from a fuzzy situation where briefs or design tasks are not clear,
- The challenges that designs deal with are large-scale challenges, such as country, society or planet challenges,
- The cases are high in complexity, and they deal with societal messes,
- There is a great need for sense-making and
- Language types shift also exist.

Service design workshops have the potential to work as a platform for social transformation design. Additionally, a number of similar factors need to be considered in research practice and method choices:

- Multiple people are producing knowledge in collaboration,
- The research processes cannot be predetermined and planned in isolation, and research tasks are not clear in the beginning,
- The knowledge production needs are multiple and challenging in scale,
- The methods need to be suitable for dealing with societal messes,
- There is a great need for sense-making and
- Research and the results need to be communicated in many 'languages'.

Research design
Research design is the process of building a structure, or a plan, for a research project (Leavy, 2017). This is the process I followed in order to answer my main research question, which is: How do service design workshops foster design practice? In the introductory chapter, I have explained the epistemological background and world view of my research, which affected how the research was conducted and designed. The theoretical background has been presented in Chapter 2. Theoretical background has informed the practical design work and data collection. I have positioned myself and my research at the intersection of theoretical terms and understandings of service design, design practice, community and social. These theoretical underpinnings were also incorporated into the research design so that the research process would cumulate in the production of new knowledge for the identified theoretical area.

The research design of this study included four sub-studies that had been published as articles. In order for the practice to be counted as research, the processes need to be communicated in such a fashion that it is clear where the

practice is coming from, where it stands at this precise moment and where it wants to go (Hannula, Suoranta, & Vaden, 2005, p. 10). I have illustrated how the research progressed in Figure 4, which presents the research design of this study. The sub-studies were the cycles through which the research advanced and the iterative development of the process has been possible. I have focused my attention particularly on the service design workshops in order to look at design practice and changes in it through different participants' experiences. For the sub-studies, I used data collected in three different contexts – ARTSMO, PARTY and GLiV – which I will present in more detail further on. Every sub-study took my overall research one step further. The sub-studies are like puzzle pieces of the bigger picture, providing one important part to the ensemble.
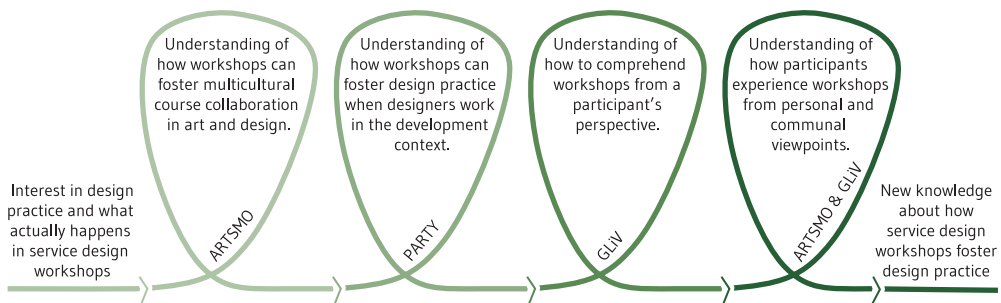

Figure 4. Research design: How research progressed through the sub-studies.

Leavy (2017) has identified five different general approaches to research design: qualitative, quantitative, mixed methods, arts-based and community-based participatory. The research design of this study is primarily characterised by the principles of community-based participatory research (CBPR). It involves collaborative partnerships between researchers and non-academic stakeholders where communities are actively involved in every aspect of the research process, from identification of a problem to the distribution of research findings (Leavy, 2017, p. 10). CBPR is usually used in research where the aim is to promote community change or action and quantitative, qualitative, mixed methods, and arts-based practices may be used in any given CBPR project (p. 224). My research could be described as qualitative, which is used to 'investigate and learn about social phenomenon', 'unpack the meanings people ascribe to activities and situations' and 'build a depth of understanding about some dimension of social life' (Leavy, 2014). Qualitative research values people's experiences and is appropriate when the aim of research is to explore, describe or explain (Leavy, 2017, p. 9).

I have planned, guided and participated in different design workshops as an academic researcher–practitioner–designer during years 2014–2016 (Figure

5). The workshops were held during research exchanges, courses and lectures, design cases, academic events, competitions and projects. I was actively seeking, through my network of peers, possibilities to participate in different workshop activities where I could, in addition to being a designer and practitioner, adopt the position of a researcher. All these activities contributed to my PhD journey and my growth as a researcher–practitioner–designer. Other activities presented me with possibilities to discuss, understand and further my plans, but the ones that I selected as the means to delve more deeply into the sub-studies answered my research questions effectively. In Figure 5, all the design activities I was involved in and which included workshops from 2014 to 2016 are named. The coloured ones are the contexts included in the dissertation. The others, in grey, have affected my understanding, and because of that, they are presented in this figure in connection to the three main contexts of my research.
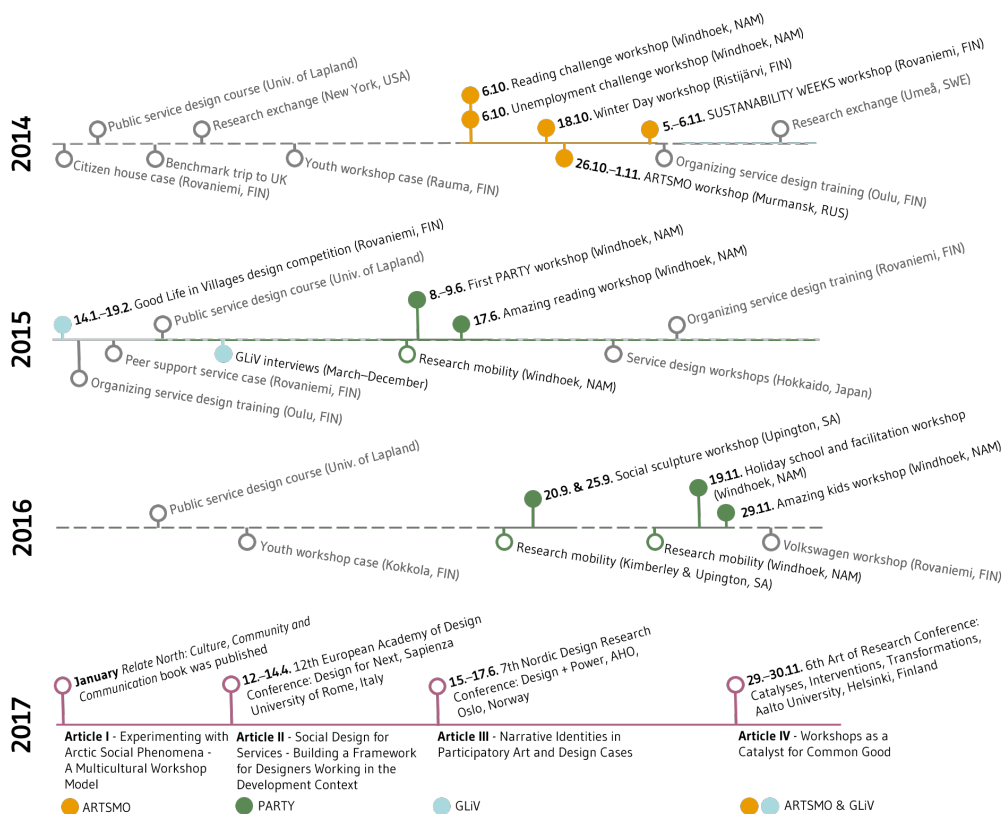

Figure 5. Timeline of the research contexts and their connection to the four sub-studies.

Four sub-studies (and articles) examined the designer's perspective as well as the participant's perspective towards workshops. Sub-study I focused on looking at workshops in a multicultural collaboration. Article I was published in fourth book of the *Relate North* series, which explored the themes of culture, community and communication. The *Relate North* book series is published by Lapland University Press and brings together the work of leading scholars to explore issues of contemporary art, design and arts-based research. The data for this article was collected in ARTSMO. The article reports the experiences from an intensive course on commenting on social issues in the Arctic through the creation of art and design solutions. The course was carried out as a weeklong workshop in Murmansk in 2014. The contribution of this article, above all, is the insights it provides about the process of learning and collaboration amongst peer students coming from two different locations and cultures, in Finland and in Russia. The challenge was not the differences in positions and power structure, but rather social and cultural differences. The similarities derived from the geographical position in the Artic region. The outcome of the workshop is a model for multicultural collaboration in workshops. The model emphasises the bottom-up approach in which the multicultural collaboration and confrontation amongst the participants is not mediated by the (top-down) instructor.

Sub-study II aimed at understanding service design workshops from a social design and designer's perspective in the development context. Article II was presented at the European Academy of Design conference and published then in a supplementary issue of the *Design Journal: An International Journal for All Aspects of Design* by the Taylor & Francis Group. The data for this sub-study was collected in PARTY. The first part of the article is a literature review that defined the role of design in a development context. This part highlights various background theories and methodological approaches that were applied by a group of PhD dissertations focusing on global design research. The second part focuses on a project in Namibia and South Africa, in which designers worked with communities. A special aspect of these cases was that the participants were collaborating not only on the results but also on the methods of inquiry. The conclusions focus on workshops in a social design context. Social design provided an understanding of how it might be possible to do things together as equally as possible in workshops. The creation of equal possibilities for participation amongst participants in a workshop balances between reducing and enhancing differences amongst people's existing backgrounds, skills and connections. Workshops present an opportunity to balance power relations and inequalities.

In Sub-study III, the aim was to describe participatory art and design cases that included workshops and interventions from the participants' perspective. The article was co-written with Daria Akimenko, so it presents two cases of which the GLiV is part of my research. Article III was presented at the Nordic Design

Research Conference (Nordes) in 2017 and published as part of the conference proceedings. This article focuses on narratives as a possibility to highlight, utilise and develop identities in participatory processes. Narratives and emergent identities can help participants to find their own way of contributing to the theme of the workshop and design project more broadly. Some of the mechanisms behind collaboration are identified and discussed in the article, namely contextuality, intersectionality and authorship as well as power. Understanding and acknowledging these in participatory processes can challenge preconceived project structures as well as help in generating results that go beyond the control of any single participant.

For Sub-study IV, I used data collected in ARTSMO and GLiV. The study examined how the participating people as individuals and as communities experience face-to-face workshops as part of their everyday lives and practices. Article IV was presented in November 2017 at the Art of Research Conference in Espoo and then later revised and published in 2018 in *Synnyt/Origins: Finnish Studies in Art Education Journal's* special issue by Aalto University. The journal was renamed in 2019 to *Research in Arts and Education Journal*. The individual as well as communal experiences of the studied workshops suggested new perspectives on the who, why and how of design practice. The results showed that, through workshops, a new role of designers – or a different meaning of design as a capability of a group of people or a community – has been proposed, the focus of design activities is on socially-driven common good and the process emphasises doing together, learning and sharing.

THE ONLY WAY OF
MAKING SENSE OUT OF
CHANGE IS TO PLUNGE
WITH IT, MOVE WITH IT,
AND JOIN THE DANCE ●

Alan Watts

4 Implementation: at the intersection of practice, research and design

This section presents the research strategy that I followed and the empirical materials I gathered accordingly. First, I present the overall methodology I followed, namely practice-based design research and my viewpoint towards design, research and practice. Second, I provide an overview of the data collection and analysis and introduce my method choices in data gathering. Finally, I present the research contexts – ARTSMO, PARTY and GLiV – in which the data was gathered for the sub-studies. I discuss the workshops as well as the details of the questionnaire and interviews I conducted.

To show the complexity and clarifying the state of design research, Sanders (2008) developed a design research map that is defined and described by two intersecting dimensions: approach and mindset. Approaches come from a research-led perspective, which has a long history, and from a design-led perspective, which has emerged more recently. Design research is characterised by two opposing mindsets: expert and participatory. Researchers with an expert mindset are involved with designing *for* people, consider themselves to be experts and see and refer to people as 'subjects', 'users', 'consumers' and so on (Sanders, 2008, p. 2). Researchers with participatory mindset design *with* people, see them as the true experts in domains of experience, such as living, learning and working, and value people as co-creators in the design process (p. 2). Co-

creation, participatory design and applied ethnography, which are important in my research, are situated on the participatory mindset side and between research-led and design-led approaches on the map.

Design, research and practice are interlinked and connected in this study. To begin with, the world of designers is already close to the world of researchers as they act within the social realm and aim to make a mark on the outside world and its structures (Crouch & Pearce, 2012, pp. 13–14). In addition, doing science is much more like doing design (Frayling, 1993). Both research and design are characterised by iterative cycles of generating ideas and confronting them with the world (Stappers, 2007, pp. 83–84). Practice is a combination of tacit and explicit knowledge, and it is the researcher's job to try to unravel the two. The designer of this era needs to have the capability to combine all three – design, practice and research – in the process of generating new insights, systems and solutions. Despite the differences between research and designing, for example, in the aim, there is also a hidden affinity and structural similarity between the approaches of the innovative scientist and the innovative designer: both proceed experimentally (Bonsiepe, 2006, p. 28).

The designer practices design within both a particular society and a specific culture. Design is not a fixed and unchanging set of practices, but is fluid and responds to different conditions in different circumstances (Crouch & Pearce, 2012, pp. 1–3). In this way, a designer creates iteratively not only the co-designed object and design process but also their research agenda. It is helpful to think of design as a way of thinking in connection to the way of doing; this develops understanding of design as research (Hara, 2007). Both research practice and design practice grow out of the relationship amongst agency, action and the social structure in which they are contested and validated.

I understand practice as a constructed phenomenon, and for me, there is no clear separation between design research and design practice. Practice is a body of knowledge that is in constant flux, responding to new material conditions and ways of thinking (Crouch & Pearce, 2012, p. 34). I acknowledge that this is related to my position as a PhD researcher in academia. What is essential is the result of the connection between practice and the university institution, that is, a practitioner who reflects upon her/his own practice (Mäkelä & Nimkulrat, 2011). My design practice is based on workshops, planning and running them with communities, through which a collaborative co-design process can happen. In order to study this doing and reflect on it, I documented the happenings in the workshops and then focused my research on analysing, reflecting, explaining and developing the practice through research questions. Workshops from the research perspective open up new ways to understand, reflect and transform our design practices.

Design practice does not always count as research, but it can be when the practice and its implications are being thought and reflected upon. Reflection is not reserved only for research, but it also has a connection to practice. Practice is not just doing but also thinking about actions (Bonsiepe, 2007). So, here, practice connects design and research. The connections amongst design, research and practice are nicely presented in Suchman, Blomberg, Orr and Trigg's (1999, p. 404) notion: '[D]esign is not creation of discrete, intrinsically meaningful objects, but the cultural production of new forms of practice'. The practice-based design research perspective offers the possibility to contemplate and analyse design practice and then change it accordingly. All in all, design research has always attempted to understand the nuances and possibilities of design practice in order to improve it.

4.1 Practice-based research and I

The development of design research from the 1960s onwards has led to the establishment of design as a coherent discipline of study in its own right, based on the view that design has its own things to know and its own ways of knowing them. Cross (1982) referred to design as a third culture in addition to the sciences and humanities. The values of design culture are practicality, empathy and concern for 'appropriateness'. In recent years, it has been observed that a more established typology of design methodologies has been developed, employed, and validated as acceptable forms of research methodology for doctoral research. These methodologies have ranged from hybrid methodology, which employs a mixture of qualitative and quantitative methods, to more practice-based methodology, achieved through critical design projects (Yee, 2010).

My research enquiry started as the result of my anxiety experienced during running design workshops where the topics were complex and included multiple viewpoints as well as different communities. I was questioning if my design practice was actually suitable for those kinds of situations. It felt too rooted in industry and work life in general. I felt that being an objective facilitator did not allow me to contribute effectively, and it was hard to stay in that role as a designer. So, the overall motive for research emerged from design practice, where the need and importance of designing with communities has been acknowledged but has proven to be challenging. As designers are already working with different communities, there is a need to develop further responsible and reflective design practices (e.g. Tunstall, 2013). I became especially interested in service design workshops because it is not possible to service design without people, and active collaboration with and by them happens many times in design workshops.

Because I was interested in studying design practice in service design workshops, and I believed it could only be done by placing yourself in the situation that you aim to understand, my research followed practice-based design research methodology (e.g. Vaughan, 2017). This methodology supported:

- Action, practice and learning from it,
- The study of service design workshops from different perspectives and
- Working in the field with communities.

As design practice and research have moved to new areas further away from market-oriented business environments, it has been important to combine the methodologies of design with other methodologies that have foundations in the social, practice-based and collaborative domains. Saikaly (2005) described a practice-based type of inquiry as a 'designerly mode of inquiry'. The rise of practice-based design research and doctoral studies taking advantage of it are connected to a profound transformation in how we understand, perform, critique and position design as individuals and as an interdisciplinary community of practice (Vaughan, 2017). New emergent design practice fields, such as service design, are playing a pivotal role in this phenomenon and calling for a new kind of designer who can undertake research with increasing sophistication. The recent developments in design research and doctoral studies have affected my research path as well. From the methodological perspective, I have been crafting my research and design practice side by side, and it has been developing from sub-study to sub-study. The articles have documented my journey of combining design, research and practice.

There are some basic elements that describe practice-based research enquiries. It is a larger category of research approaches that acknowledges the possibility that practitioners can do research; it can be valuable and results can be incorporated into their profession's body of knowledge. The connection between practice and research is emphasised. In design, this has been the case for a long time, as in research through design (e.g. Frayling, 1993) and constructive design research (Koskinen et al., 2011) approaches. Additionally, practice-based methodologies support research that is being done in the 'field' and collaboratively. It brings forward particulars and details, not facts and singular truth. This is explanatory and exploratory research in which the researcher–practitioner (Schön, 1983) is involved, determines her/his ideas in connection to practice and can then make deductions about what is happening.

In the art and design field, the terms 'practice-based', 'practice-led' and 'artistic' research are often seen as interchangeable (Mäkelä & Nimkulrat, 2011). It is research that includes creative practice. An increasing number of studies and PhDs in design are labelled as specifically practice-based, using practice

as the basis of investigation. Cross (1999) noted that design research (referring to design PhDs) is inherently practice-led (i.e. deriving from design practice), either through studying the people, process or products.

Although design practice and research are tightly connected, the theoretical foundations for practice-based design research have been fragmented and published in different mediums for decades. In 2017, Vaughan edited a book called Practice-based Design Research, which gathered different researchers and academics who had made important contributions to the evolution of the field. The book highlights the connection of practice-based design research to doctoral education and PhD journeys. Yuille (2017) offered graduate's reflections on the design PhD in practice. In his opinion, a practice-led PhD is not about creating solid knowledge and becoming an expert in it but rather about becoming aware of your becoming. This way, the practice you do and develop also starts to grow in interest and inquiry, leading to cycles that feed into explicit and disciplined reflective design practice.

My research has happened in design projects that offered a platform for reflection in-action and on-action. Service design workshops have been a concrete path for me to combine design practice (and process) with research practice (and process). I have collected the empirical data in workshops and in connection to practice. This way, practice has informed and influenced the choice of research methods as well as offered a place for iterative reflection about practice and its potential. In other words, my position as a researcher–practitioner–designer and my work in workshops have profoundly influenced the research and its outcomes. However, practice-based design research cannot draw upon a received and sanctioned set of research methods (Blythe & Stamm, 2017, p. 60). I have chosen and modified the methodology and methods in relation to practical projects and workshops. The practice-based methodology has supported my interest in understanding workshops as an integral part of design practice and research.

Practitioner–researchers have the skills and expertise in the actions required in their field to be able to undertake situated research within it (Vaughan, 2017, p. 10). Being a designer and possessing design expertise is the foundation for becoming a practitioner–researcher. My design expertise has been developing during my PhD journey. It is a collection of expertise that I already had when I started, such as using service design methods and facilitating workshops, but also new expertise in connection to that. The practice-based design research journey has challenged me to reflect on my practice as well as develop it from a researcher's position. I have noticed that design skills can also be used to design the research practices that other professionals and I who run service design workshops with communities use.

In practice-based research, I have had a unique opportunity to become a part of many communities that are assembled for design projects and workshops

accordingly. The assemblages have been varied, multicultural, multilingual and multidisciplinary. Next, I will explain more specifically the data collection and analysis details and method choices that I made, and then present the contexts – ARTSMO, PARTY and GLiV – step by step.

4.2 Data collection and analysis

As a philosophical thread in my research has been pragmatism. I follow a pragmatic approach that makes explicit the relationship between design practices and social issues. In pragmatism, action is seen as a universal phenomenon, which does not need explanation but is itself an explanation. Dewey (1922) claimed that all knowledge is inherently connected to doing, and this supports my epistemological position. For me, reality becomes visible in workshops, during the interaction amongst participants. In order to create new knowledge of how it happens or is, one has to be part of those situations.

The data was collected in three different contexts: ARTSMO, PARTY and GLiV, which will be presented in more detail in sub-sections 4.3.1, 4.3.2 and 4.3.3, respectively. First, I go through the premises and background for data collection and method choices. As the research process was guided by practice, the practice also affected what data I was able to collect as well as how the data collection methods were applied. There were two sides to this: on one, the data was formed and created during practice, which was easy to access, and on the other, the changing nature of workshops and design practice processes affected the data collection plan and determined what was possible in the limited study and time frame. The documentation allows the reflection to be explicitly articulated in a form available for the practitioner–researcher to revisit and analyse in order to develop and construct knowledge (Mäkelä & Nimkulrat, 2011). The data collected was in multiple formats and often combined sound, image and concrete outcomes. This affected the analysis. The extraction of knowledge from the collected data was always achieved by asking particular research questions in connection to it. The results have been visualised as frameworks and written as propositions, guidelines and approach descriptions for future research and practice. These have been further documented in Articles I–IV. Table 3 presents the connections amongst the sub-studies and their respective research questions, methods, data and outcomes.

Table 3
Sub-studies, Research Questions, Methods Used, Data Collected and Outcomes

	Research questions	Methods used	Data collected			Outcomes
Sub-study I	What is the impact of workshops in multicultural course collaboration for art and design students? How can we embrace the inclusive approach in teaching through workshops?	Case study	Documented art and design course in Murmansk, Russia. Data included student reports and exhibition pieces as well as documents produced by the teachers (e.g. instructor notes, sent e-mails, course invitation, project report, feedback).	R E F L E C T I O N R E F L E C T I O N R E F L E C T I O N R E F L E C T I O N	A R T S M O	Multicultural workshop model (MWM)
		Questionnaire	Collected answers from participants (*N* = 21) done before and after the workshop.			
Sub-study II	What kind of design practice workshops foster when designers work in the development context?	Field research	Data included researcher's field notes, debriefing recordings and pictures, recordings, video clips, notes and artistic outcomes of the workshops created in five different workshops that were conducted in Namibia and South Africa in 2015–2016.		P A R T Y	Framework for designers working in the development context
		Narrative literature review of eight thematically identified dissertations	Identified central themes, topics and theories discussed in connection to design work in the development context.			
Sub-study III	How complex participatory art and design cases can be understood from the participants' perspective?	Field research	A part of GLiV's data was used for the sub-study. Documented design contest in Rovaniemi. Field notes of the researcher and a student report of the co-design process done in Autti.		G L i V	Outlining an approach for understanding art and design cases based on narrative identities
		Semi-structured interviews	Three interviews were conducted with groups involved with the Autti case during the contest. Three visualised process descriptions were done during the interviews.			
Sub-study IV	How do participants describe their experience of service design workshops? How do participating and forming communities describe their experience of service design workshops?	Field research	ARTSMO: documented design course and four short-term workshops in Namibia, Finland and Russia. GLiV: Documented design contest in Rovaniemi, Finland. Data included student reports, final presentations, documents produced by the teachers (e.g. sent e-mails, course invitation, project report, feedback). Published popular articles about the competition.		A R T S M O & G L i V	Description of design workshops from participants' and communal perspectives
		Questionnaire	ARTSMO: 67 answers from workshop participants of five workshops done before and after the workshops.			
		Semi-structured interviews	GLiV: 14 recorded semi-structured interviews and 14 visual process descriptions from different groups that participated in the contest.			

Reflection about the contexts and data collection has been an important part of my knowledge generation process. The designer brings objects and systems into fruition with the intention of facilitating action in the world outside that of the designer (Crouch & Pearce, 2012, p. 13). This is praxis, the dynamic relationship between thinking and acting and between theory and practice. Reflection opens a door between design research and design practice, and by doing so, connects reflection, knowledge and action. The reflection has been done on practice as well as in practice. Schön (1983) spoke of reflection on-action and in-action. Reflection on practice requires an understanding of how individuals learn, how information is gathered and how knowledge is constructed. Reflection in practice requires the ability to think about 'doing' while one is engaged in the process of doing. Schön has been criticised for not making critical aspects of his modes of reflection more explicit (e.g. Munby, 1989). Schön focused on the individual aspect, but the practice is bigger than the individual engaged in it, and practices are contested and contestable (Crouch & Pearce, 2012, p. 46). Reflection is not only about looking backwards but also about finding ways of looking forward.

In my research, the processes of data gathering and knowledge generation have been parallel and fluid. By reflecting on and analysing the collected data as well as my own experiences, I have been able to transform knowledge between the sub-studies. What I learned in one workshop and project was reported as research findings of the sub-studies, and in this way, it was possible to shift the accumulated knowledge between the design processes and workshops. The aim was to use methods and analysis tools that allowed me to accumulate my knowledge capital of design practice as well as parallel research processes during the PhD research.

Method choices
Methods derive from epistemology, theory and methodology. For me, methods have a connection to data. When we use methods in practice, they generate data. When doing critical research, critical methods also need to be used. Critical methods enable realities to be critically examined and include, for example, open-ended interviews, focus groups, open-ended questionnaires, open-ended observations and journals (Scotland, 2012). The methods that I used in my research are case study, field research, questionnaire, narrative literature review (of eight dissertations) and semi-structured interviews with visual tasks.

My research methods are characterised by an ethnographic approach, as the knowledge generation is based on service design workshops and aims to understand them through multiple actors' personal and communal experiences. Most research in the social realm has been influenced significantly by ethnographic practices, which today are critical and occur in local, more

familiar settings (Crouch & Pearce, 2012, pp. 90–91). The case study and field research methods have placed me in the field in interaction with the people and communities, whereas the questionnaire, narrative literature review and semi-structured interviews have allowed me to collect complementary data.

I studied service design workshops in three different contexts: ARTSMO, PARTY and GLiV. In each of these, the methods were chosen and designed in connection to the context and project. The chosen methods generated data about the service design workshops: what happens in them, in which situations workshops are used, and how they are experienced by different participants. A multi-method approach was applied in order to gather different types of data and understand service design workshops holistically. Overall, these methods generate qualitative data, which has always provided inspiration to designers. Understanding real-life situations and everyday practices allows designers to channel creativity and build possibilities for change.

The sub-studies were constructed so that a practical context supported the choice of methods, which in turn generated data that could be analysed and then used to create knowledge that answered each sub-study's research questions. The sub-studies allowed me to focus on different perspectives and viewpoints of the service design workshops. Through them, it was possible to examine how service design workshops foster design practice.

Adapting to the dualistic position of practitioner–researcher (Schön, 1983) is not an easy task and requires the capability to step outside of the consultant role. In my research, I tried to tackle this challenge by doing iterative cycles of practice and data collection. My motivation to study service design workshops in connection to design practice demanded methods that allowed user participation in the research process. Methods can be designed in collaboration, and participants can join in designing questions, collecting data, analysing information and benefiting from research (Creswell, 2009, p. 9).

In workshops, the happenings and contexts are in a world bounded by place, shared experience, and common cause. The situations might be long-standing, with a rich historical texture, or be momentary and impermanent. In any case, these settings are explicitly plural, and the constituencies and allies within them are aligned around particulars and should not be taken as given in the general sense. It is hard to compare this to other contexts, but, for example, in the workplace, the enterprise of work organises people under a narrative of production that structures authority relations, incentives and obligations (Le Dantec, 2016, p. 3). Working with communities of practice that are formed around workshops and action, the difference is also in how people organise themselves or are organised by others.

Dialogic and participatory ways of carrying out research are believed to support the production of socially relevant knowledge (Lehtonen, 2013). In

order to study service design workshops and the happenings in them from multiple perspectives, as well as their connection to design practice, I have used a variety of methods for data collection. In design research, there have been fewer efforts to understand, more precisely, what it is that everybody is actually doing, with what and when they are doing it – independent of their perceived identity (Agger-Eriksen, 2012; Kimbell, 2012, Redström, 2008, as cited in Botero, 2013, p. 47). My research focuses especially on the viewpoint of understanding the existing doing in workshops, the challenges in it and which kind of design practice they are fostering.

In my research, I have combined methods to understand workshops in connection to participating communities (see Table 3, p. 36). My methods have mainly been qualified as the process and changes are profoundly linked to the contexts and people who are designing. Field research, or the focus of doing research in connection to design in the field, connects all of my research methods. Koskinen, Zimmerman, Binder, Redström and Wensveen (2011) provided a detailed investigation of current constructive design research practises and distinguished three emerging distinct ways for execution, namely, the lab, field and showroom. Field practice is the most relevant one in my research. It comes out of the Scandinavian tradition of participatory design and user-centred design practices in the USA. Koskinen, Binder and Redström (2008) talked about the field as a possibility to follow design experiments through society. It is an approach that builds on interpretive social science and places design in a naturalistic setting. The more recent work done in the field tends to build on pragmatism and emphasises the seamless connection between research and design activities. The way of knowing in the field is knowing by using in context (Siek, Hayes, Newman, & Tang, 2014). Kahn (2011) added that the field can also signify an action, or equally, can be an area subject to action. To take the field is to go into action. And through this action, there is much to learn from people and about our practises.

4.3 Research contexts

The knowledge creation in my research was connected to local practices and constructed as a collective and situational process. The method choices I made were always connected to these processes. The questionnaire was part of individual workshops as I did not have enough time there to build trust and long-lasting relationships with the participants. Interviews were done with communities that I worked with for a longer time. The participants and I documented workshops where my role as a practitioner–researcher was different: teacher, facilitator, participant, service designer, observer and assistant to name a few. This was

important for me, so that I would not always affect the choice of collaboration methods and have presuppositions about the workshop, its participants and the outcomes that we would likely achieve.

The knowledge production was communal as it happened in workshops, where design, research and practice were active, in a constant stage of becoming. My main goal has been to create knowledge of service design workshops for all who plan them, run them, use them as a part of research processes or participate in them. I designed my way through the research process, actively trying to identify challenges as well as possibilities and integrating them into workshops and co-design practice. Thus, I have produced a significant amount of knowledge about service design workshops and their role in design practice.

Next, I will describe in more detail the contexts in which I have had the privilege to be, work and research. They are ARTSMO, PARTY and GLiV. Participation in them has allowed me to construct my research, collect data and publish the results. In all of them, service design workshops have been an integral part of the project and an essential way of co-designing. In Table 4, I have collected the essential information about each context for easy comparison.

Table 4
Comparison of the Contexts in Which Data Was Collected

Name	ARSTMO	PARTY	GLiV
When	Autumn 2014	2015–2016	December 2014–December 2015
Where	Windhoek, Namibia Murmansk, Russia Rovaniemi, Finland Ristijärvi, Finland	Windhoek, Namibia Kimberley, South Africa Upington, South Africa	Rovaniemi, Finland, and in the villages of Autti, Hirvas, Juujärvi and Oikarainen
For whom	Five different workshops 1 & 2: Co-design workshops organised in the Participatory Design Conference (PDC) 2014 for the conference participants and local stakeholders. 3: A workshop for municipal residents, civil servants and local developers of the Kainuu region. The workshop was part of a larger project in which local social and healthcare services were developed. 4: Course for art and design master students from University of Lapland, Aalto University (Helsinki), Institute of Design (Lahti), Academy of Fine Arts (Helsinki) and Murmansk State Humanities University. 5: A workshop in SUSTAINABILITY WEEKS 2014 – Finnish–Japanese Joint Symposium organised at the University of Lapland.	Five different workshops organised for and with project partners, students and teachers of Amazing Kids Private School and Academy in Windhoek as well as local communities of San youth and young adults, 13–24 years of age, especially living in poor or otherwise marginal conditions.	A co-design process that happened simultaneously in four different villages. Twenty students from the University of Lapland and Lapland University of Applied Sciences were divided into four different multidisciplinary groups and collaborated with villages. Additional participants included an organising company representative, a producer, teachers, service design company representatives and jury members. The outcomes were presented at Arctic Design Week 2015 for the seminar audience.
Why	1: To get new ideas for how casual workers and job seekers are informed about available jobs. 2: To get new ideas for how to foster reading and ensure access to reading materials for all learners in Namibia. 3: To create new social and healthcare service concepts for different citizen profiles created in earlier workshops. 4: To produce an art and/or design outcome about social phenomena in the Arctic area and exhibit it. 5: To innovate new collaboration ideas between organisational and international borders in architecture and home healthcare.	To achieve goals of the PARTY project, to enhance reading culture in the Namibian school environment and reduce youth unemployment by increasing the involvement and inclusion of young people in service development. In addition, the aim was to advance the service design approach in the field of developmental research. The workshops were planned and tailored to fit specific communities. The topics and aims varied but included, for example, designing solutions for enhancing fun reading and creating a social sculpture of posters.	In order to create concepts that would enable and enhance good life in remote villages. The competition was initiated and organised by a local hydropower company and produced by a local design company.
My role	1 & 2: Facilitator, researcher, designer. 3: Observer, assistant. 4: Teacher, service design expert. 5: PhD student, facilitator, assistant. I participated in all the workshops and collected questionnaire answers in all of them.	Service design expert, facilitator, participant, colleague, early career researcher and team member. I participated in all the workshops. Each one of them was facilitated by a group of people of which I was one.	Instructor, teacher, organiser and PhD student. I did not participate in the workshops that students facilitated. I conducted the interviews after the competition.

4.3.1 ARTSMO

The first context in which I worked and collected data during my research is called ARTSMO. ARTSMO and its specific context, data and results are discussed in Articles I and IV. The name comes from a network called FIRST ARTSMO, which is a Finnish–Russian student exchange programme that especially supports art and design exchanges between Finnish and Russian art institutes and universities. The context included five different workshop activities, of which the ARTSMO course for art and design master students called 'Murmansk - A Social Phenomenon' was the longest in duration. The set of five workshops is named after the most comprehensive workshop of all, hence the name ARTSMO. The course and its contexts are discussed in Article I. In addition, four different workshops were held during the same time period (Figure 6). I administered the questionnaire in all five ARTSMO workshops. The results of the questionnaire are discussed in Article IV.
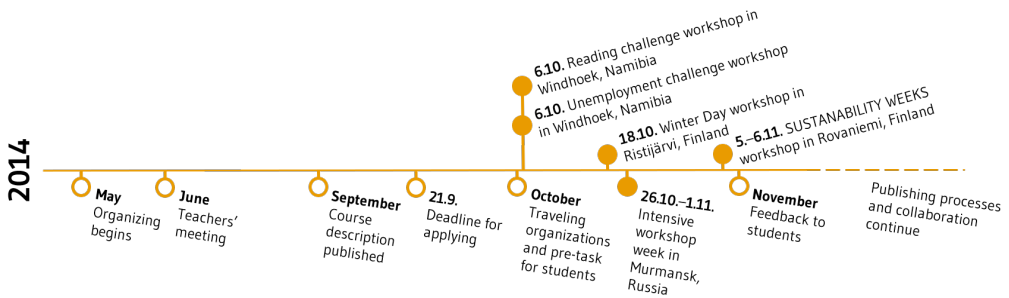

Figure 6. Timeline of ARTSMO workshops.

The workshop topics and locations varied. The topics were all socially-oriented and included a service development perspective. The challenges included unemployment, reading, well-being of elderly and youth in remote villages and local Arctic phenomenon and their effects in everyday life as well as home healthcare in sparsely populated areas. Locations of the workshops are in chronological order: Windhoek, Namibia (two workshops) 6.10.2014; Ristijärvi, Kainuu, Finland 18.10.2014; Murmansk, Russia 26.10.–1.11.2014; and Rovaniemi, Finland 5.–6.11.2014. The details of the workshops included in ARTSMO are presented in Table 5.

Table 5
The Workshops Included in ARTSMO

Workshop name	Location	Duration	Aim	Design methods used in the workshop	Collaborators
Co-Design in Action: Solving a Namibian Unemployment Challenge with Service Design Approach and Stakeholders	Workshop at Participatory Design Conference 2014, Windhoek, Namibia	3h	To get new ideas for how casual workers are informed about available jobs.	Service Prototyping (Rontti et al., 2012), A Day in the Life (Stickdorn & Schneider, 2011).	University of Lapland, Rlabs Namibia, Polytechnic of Namibia
Co-Design in Action with Children: Using a Service Design Approach to Solve a Namibian Reading Culture Challenge	Workshop at Participatory Design Conference 2014, Windhoek, Namibia	3h	To get new ideas for how to foster a reading culture and ensure access to reading material for all learners in Namibia.	Service Prototyping (Rontti et al., 2012), A Day in the Life (Stickdorn & Schneider, 2011).	University of Lapland, Polytechnic of Namibia, Namibia Book Fair
Winter Day - Municipal residents, civil servants, and local developers of Kainuu region designing services	Affecting local services workshop series, Ristijärvi multipurpose center Virtaala, Ristijärvi, Finland	3.5h	To create new social and healthcare service concepts for different citizen profiles based on the outcomes achieved in earlier workshops.	Rapid Prototyping (Samalionis, 2009), Storyboard (Stickdorn & Schneider, 2011).	The Association of Finnish Local and Regional Authorities, six Finnish municipalities, Passi & Ripatti service design company, University of Tampere
Murmansk - A Social Phenomenon	FIRST ARTSMO Intensive Programme, Murmansk State Humanities University, Murmansk, Russia	5 days	To produce a new solution or an artistic statement of an existing social phenomenon in the northern regions and exhibit it.	Methods of service design, experimental design, graphic design and fine arts.	University of Lapland, Murmansk State Humanities University
Architecture and Home Healthcare in Northern Regions	SUSTAINABILITY WEEKS 2014 Finnish–Japanese Joint Symposium, University of Lapland, Rovaniemi, Finland	8h	To innovate new collaboration ideas between organisational and international borders.	Personas (Cooper, 2008), Storyworld (Kimbell & Julier, 2012), concept design.	University of Lapland, Sapporo City University

Next, I will briefly present the details of the questionnaire which I administered in each of the ARTSMO workshops. The questionnaire was exactly the same in each workshop. After that, I will present the workshops in chronological order and describe the topics, participants, my role and the methods used in each of the workshops.

Questionnaire

In all five workshops, I collected questionnaire answers. I was interested in understanding how the different participants had experienced workshops, what their expectations were before, and what they felt were the benefits afterwards. In order to research this with a larger group of people, I planned a short questionnaire that I asked people to complete in a paper format before and after each workshop. More specifically, with the questionnaire, I wanted to find out what kind of effect a workshop has on a person's attitude towards planning, making and achieving change. The questionnaire had to be short and simple to complete so that I could incorporate it easily into the short duration of the workshops.

The questionnaire was an addition to my fieldwork research and was done in connection with workshops in which I also gathered other data. Overall, 67 workshop participants answered the questionnaire in five different workshops. I acknowledge that with that number of answers it was challenging to determine the results, but the questionnaire and the answers I got helped me to understand workshops more holistically. Thus, for me, the questionnaire was part of a larger qualitative study I did, not in principle a separate quantified study.

In service design, it is common to collect data and background knowledge by using multiple methods. This is done in order to understand the phenomenon of interest more holistically. According to Sanders (2002), in order to comprehend an experience, we need to understand what people say and think and what they do and use as well as what they know, feel and dream. With the questionnaire, my aim was to collect data on the individual's feelings before and after the workshop. It would have been challenging for me to collect data from individual participants in a different way in multiple workshops that were not very long in duration.

The questionnaire consisted of filling out background information and answering seven rating scale questions (Figure 7). Answers were given on a scale of one to five, one being 'not at all' and five being 'a lot'. I used this scaling system because it is familiar to many people from their experience with other questionnaires. The same questions were posed to each participant before and after the corresponding workshop in order to find out how the workshop affected their feeling statements and which aspects the different participating groups valued. The statements were created based on the usual goals of the workshops, such as creating concepts, proposing change and motivating people to participate in service development.

PHASE 1: The next questions are about your individual feelings related to this specific design challenge. How do you feel about the following statements?

	Not at all				A lot
I feel like I can have an effect in the current situation	1	2	3	4	5
I feel like I can help with my actions	1	2	3	4	5
I feel like I have means to have an impact in the situation	1	2	3	4	5
I feel like my role is important in solving this challenge	1	2	3	4	5
I feel that I have ideas how to make the situation better	1	2	3	4	5
I feel like my ideas and comments are being heard	1	2	3	4	5
I feel like I can easily tell or show my ideas to others	1	2	3	4	5

Figure 7. Seven rating scale questions of the questionnaire.

I analysed the questionnaire answers by first transcribing them from paper to Excel sheets. The analysis was based on the viewpoints of different participant groups, so the answers were divided into three samples: producer or enabler (n =14), designer or student ($n = 32$) and resident or community member ($n = 21$). This was done to simplify the analysis and comparison of the results. Then, an average score for each question before and after the workshop was calculated based on these set groups. This way, it was possible to compare the scores before and after the workshop as well as amongst the different participant groups. The results of the questionnaire answer analysis are discussed in Article IV.

Two conference workshops in Windhoek, Namibia
The first two workshops were held in Windhoek Namibia on 6th of October 2014, and they were part of the 13th Participatory Design Conference programme. The central theme of the conference was 'Reflecting Connectedness'. I applied to the conference to present two workshops that were accepted. The workshop descriptions were published as part of the conference proceedings (Kuure, 2014a; Kuure, 2014b). As a method, field research and questionnaires were used. The data created in these workshops included workshop descriptions, WordPress pages created for the workshops, prototypes created in the workshops, feedback, pictures of the prototyping situations, recordings of the discussions that happened at the workshops, field notes of the researcher and reports of the workshops as well as questionnaire answers done before and after the workshop.

The first workshop's design challenge was linked with the current situation of unemployed people in Namibia. Participants of this workshop aimed to ideate new solutions for how to ensure that casual workers, the unemployed and homeless people are informed about jobs (casual and permanent), further training and other services available to them for potentially improving their lives. I organised the workshop in collaboration with Rlabs, Namibia of Polytechnic of Namibia (now known as Namibia University of Science and Technology) and its coordinator Asnath Kambunga. In addition to conference participants, different stakeholders from the city of Windhoek and existing projects were asked to

participate in this workshop. Finally, there were six participants in the workshop, of which three were designers and conference participants and three local service providers who had experience of casual working as well as unemployment services in Windhoek.

The workshop started at 8.30 a.m. and was divided into two 1.5-hour-long sessions. The content of the first session was: introductions, short presentation of service design and the design challenge, filling out a questionnaire and going through the prototype story. I worked as a facilitator and aimed to visualise the ideas that participants produced. Of course, my role also included the researcher as I was collecting data and presenting some background information as a starting point. In addition, I was a designer with prototyping skills. Asnath worked as a facilitator as well, writing down all the ideas that were produced. During the second half of the workshop, the ideation continued. Finally, all ideas were documented as pictures and paper prototypes. At the end of the workshop, there were about 10 minutes available for questions and feedback.

At the workshop, the SINCO method (Rontti, Miettinen, Kuure, & Lindström, 2012) was used to bring a persona profile (Cooper, 2008) alive. SINCO is a service prototyping method in which fairly inexpensive technological equipment is used in order to create an experience of the current or new service situation that participants can test and live through. The service idea will be concretised through 'real-life' size screens, sounds and props and by people. By changing the imagery, lighting and sounds of the service environments, the service can be brought to life in a matter of minutes. A sequence of service moments can be used as an experiential script by which different customer journeys may be tested and developed based on individual experiences.

Personas are fictional profiles that represent a 'character' with which the client and design teams can engage. Personas act as a constant point of reference during the service development process, helping focus on users' states of mind, behaviours and attitudes. Personas are usually based on real people taken from research, but in this case, we created a Day in the Life storyboard (Stickdorn & Schneider, 2011, pp. 174–175) of a young man named Veiko who wanted to work as a painter. This was based on an initial study done in Rlabs. The A Day in the Life method collates the research material on a particular type of persona in order to create a descriptive walkthrough of his/her typical daily activities. These activities were then visualised and prepared as an experiential SINCO prototype through which the workshop participants could try out and experience a regular day of Veiko (Figure 8). New ideas were generated and tested as the role play-like prototyping progressed.

Figure 8. Unemployment challenge workshop.

The day in the life of Veiko consisted of nine service moments. This story was exaggerated so that as many as possible of the real-life problems and challenges would become evident through the visualised story. The main aim of the workshop was to create new ideas based on prototyping. The created ideas were divided into four categories of ideas: 1) those for Veiko and family, 2) for high school, 3) for NGOs and supporting organisations and 4) for RLabs. They included, for example, Veiko painting his own house in order to show his skills, creating career guidance services to high schools and deploying support services to locations where there are unemployed people.

At the end of the workshop, the participants were asked to leave their feedback with post-it notes in response to two questions: 1) What was the best thing about the workshop and 2) What are you taking with you (what have you learned)? The participants mentioned the following as the best things: the idea of thinking of including other stakeholders that deal with youth unemployment, the opportunity to understand the SINCO method, working together to try to solve a real-life problem, critical thinking and constructive criticism. The things participants learned were: participatory design skills in reducing unemployment, skills on how to tackle unemployment in Namibia, simplicity of the visualisation method and the method of focusing on one person, and generating ideas and discussions based on that. As a development idea for the workshop, one of the participants hoped that the process could be explained better at the beginning of the workshop in order to better know what to expect. After the workshop, a report was written and shared with the participants.

The second workshop had a similar structure and schedule, and the same design methods were used. The workshop was organised in collaboration with Polytechnic of Namibia (now known as Namibian University of Science and Technology), Namibian Book Fair and Yambeka Children Media, an organisation that helps to develop a reading culture amongst children in Namibia. Helvi Itenge Wheeler was the contact person and co-facilitator at the workshop.

The design challenge of the workshop was linked with the current situation of reading culture, especially at Namibian schools. Participants in this workshop aimed to ideate new solutions on how to foster a reading culture and ensure access to reading material for all learners. In the workshop, participants discussed whether the reading weakness could be a question of interest, language, access or cultural habits. New ideas were generated aiming to find strategies to encourage young and old to engage in reading through facilitating easier access to books. In addition to conference participants, different stakeholders – learners, book publishers, designers for digital and online publishing – were asked to participate in this workshop. Finally, there were seven participants in this workshop: four designers and three local citizens and parents.

At this workshop, we looked at the regular day of a boy named Berhane who goes to school. Before the workshop, Helvi had a discussion with some parents she knew in Windhoek, and the story was based on the comments they had made and experiences they had described to her. The story was then prepared to a SINCO prototype, which we went through during the workshop (Figure 9), at the same time acting out the everyday life situations of Berhane and ideating new possibilities for enhancing reading. The ideas were divided into three categories: 1) those for parents/at home, 2) for the community/at events and 3) for educators/at school. They included, for example, parents being role models as well as reading themselves, making the Namibia Book Fair an annual event and connecting it to other local events that have the same goals and creating a reading programme with children at school.

Figure 9. Reading challenge workshop.

Feedback was gathered at the end of the workshop. The best things about the workshop for the participants were learning more about Namibia, exploring a problem with strangers, the creativity and conviviality of the leader and all participants, the solution orientation, the sometimes witty and humorous images,

interaction and getting to know the idea of Service Design, good facilitation around a simple visual scenario, engagement with local context and knowledge and visual storytelling. Some things the participants gained in the workshop were, for example, the desire to stay involved with the problem, more understanding about Namibia and reading, the SINCO method, ideas of before and after as well as iterative working, and understanding of how rewards and visual aids can help in encouraging reading. One participant also mentioned that the solutions were not very concrete after the workshop, and some additional development of them would be needed. After the workshop, a report was written and shared with the participants.

Winter Day workshop in Ristijärvi, Kainuu, Finland

I had the opportunity to participate as an assistant and designer in a workshop that was part of a larger case study and was held in Ristijärvi, in the Kainuu region (Eastern Finland) on 18th of October 2014. The results of the whole case study were published as a handbook (Jäppinen & Kulju, 2017). The case study was carried out by the Association of Finnish Local and Regional Authorities and the Kainuu Social Welfare and Health Care Joint Authority. The project was realised by using service design methods and phases. The first two phases, discovery and creation, were implemented in 2014, and the two subsequent phases, reality check and implementation, a year later. The aim of the case on a larger scale was to promote citizen-driven development in local service reform and, through that, redefine the role of the municipality in service provision.

The workshop in which I participated was the fourth workshop during the first year. The workshop was conducted in Ristijärvi, and it was a joint workshop of six municipalities. The previous workshops had focused on customer understanding, models and participatory budgeting (Jäppinen & Kulju, 2017, p. 6). The aim of the fourth workshop was to create new concepts: more specifically, to plan new services based on citizen profiles and service sectors that were connected in earlier budgeting-focused workshops. This last workshop of 2014 in Kainuu gathered together all the people who had been previously involved in the process. These included citizens, the project team, the management personnel of six municipalities and service producers. There were over 100 participants in the workshop, of which over 30 were local residents (Figure 10). Decision-makers and private and third sector stakeholders also attended the workshop.

The workshop lasted 3.5 hours, and afterwards, a communal lunch was served in the nearby school. The workshop included a facilitated start, short presentation of the background info and previous results, group formation, group work and presentations. In the end, the next steps were also discussed. The participants were divided into eight mixed groups. Each group was given one profile and one tool to help them to develop services for their respective profile. The tools

were templates which the groups completed (e.g. template of the regular day, storyboard and service car layout). After ideation and discussions, the groups filled out a template in which they presented their concept. During that task, I facilitated a few groups to act out their service solution as a role play. The participants put themselves in the position of the actors related to the service and aimed to make their concept this way more tangible. Finally, the created concepts were shared with all the participants.

Figure 10. Winter Day workshop.

The methods I used in this workshop were field research and questionnaires. My field research included planning the workshop with the project team, participating in the workshop and publishing. The data I gathered included memos of the planning meetings, field notes and pictures of the workshop. Additionally, the project team shared with me the profiles and reports of the previous workshops, which I used in my research. I later published a paper with Tuula Jäppinen and Satu Miettinen (Jäppinen et al., 2015) in which this case was cited as a practical example of using dialogical tools for designing a local reform of commons. The article was published at the 1st Thematic Conference of the International Association for the Study of the Commons (IASC) in Bologna, Italy.

In the workshop, I chose to collect questionnaire answers from three groups but not from all the participants. This was so that I could divide the questionnaires personally, talk about them at each table and answer questions the participants had about the questionnaire. My role could be described as that of an instructor as, during the workshop, I helped with the organisations, answered questions the groups had and divided materials.

As a result, a variety of concrete solutions were suggested for many of the problems. Participants called for more traditional alternatives to digital services and wanted equipment and user support from public providers. They expressed

a wish that communities and NGOs would support the maintenance of sports facilities, address transport and mobility problems and help people find friends. For example, it was hoped that private and public sectors would adopt a more client-centred and friendly attitude in travel services (Jäppinen & Kulju, 2017, p. 13).

ARTSMO art and design course in Murmansk, Russia

This was an intensive course for art and design students from different universities in Finland and Russia. The whole course was structured around a one-week face-to-face workshop with students and teachers/instructors as well as the Arctic environment and its inhabitants. The workshop was hosted by Murmansk State Humanities University (MSHU), Faculty of Arts Education, Technology and Design in Murmansk, Russia. The course was three European Credit Transfer System (ECTS) credits, which meant 81 hours of work from each student. The funding was applied for and received from the FIRST ARTSMO network. The name of the course reflected well the multitude of perspectives that were combined. The course was called: 'Murmansk — A Social Phenomenon. A Service Design Workshop with Graphic Design, Experimental Design and Fine Art as Mediums'. To clarify the role of the workshop in this case, I use the word 'workshop' when I mean the one-week intensive phase in Murmansk, and I use the word 'course' when I mean the whole collaboration from planning to awarding credits and giving feedback.

The ARTSMO course was carried out as a one-week intensive workshop for master level art and design students which aimed at understanding and proposing change to particular challenges that the Arctic environment posed to us. Offering the course in a workshop format provided a structure that allowed 13 Finnish and 13 Russian art and design students to explore the social aspects of Arctic life collaboratively. The students came from five different educational institutions: the University of Lapland (Rovaniemi); Aalto University School of Arts, Design and Architecture; Institute of Design of Lahti University of Applied Sciences; Academy of Fine Arts (Helsinki); and MSHU Faculty of Arts Education, Technology and Design (Murmansk).

The students were supervised by three lecturers from the University of Lapland: Hiedi Pietarinen, Hannu Vanhanen and I, as well as four MSHU teachers: Tatiana Ashutova, Elena Nasyrova, Eleonora Agarkova and Elena Fedeneva. I was one of three Finnish teachers or mentors who took care of the practicalities of the course. My specific role was to bring service design expertise to the course. This meant that I mentored student groups to help them see the chosen social phenomenon from a service perspective and was responsible for planning and bringing different methods available for students to use in the workshop that would speed up or make visible their design process.

Before proceeding to their work in Murmansk, the students completed some pre-tasks: they chose a social, cultural or historical northern phenomenon, conducted its preliminary study, and described and expressed it through art and design. Next, the students were divided into six Russian–Finnish groups. The topics of the groups were: 1) public space, 2) environment and environment protection, 3) My.Murmansk.com, 4) Arctic design — Northern aspect, 5) personal relationship with the Arctic and 6) trendy north. The groups worked in different classrooms of the university, focusing on their chosen topic and creating together the process they followed (Figure 11). Teachers and instructors visited the groups and helped them accordingly. Each day, a collaborative status check-up meeting was held. This gave students the opportunity to discuss their ideas with other groups and how they had proceeded.

Figure 11. ARTSMO course and workshop. Photos: Hannu Vanhanen.

Over four days, the students collected information on the chosen phenomenon and used it for developing new ideas and solutions to the problems. Each day had a theme: the first day was about planning and group formation, the second focused on collecting data, ideation happened on the third day and prototypes and exhibition pieces were built during the fourth day. During these days, students used some basic service design tools, which included interviews, service safari and applied ethnography, journey maps and ideating how to express the identified challenges and comment on them through art and design.

The fifth day, 31th of October 2014, was reserved for presenting the art and design processes as well as outcomes in an exhibition. The exhibition included photographs, product prototypes, graphic posters, news article, fine art pieces (for example paintings), clothing design, videos, installations and interactive pieces. One of the groups also produced stickers that the exhibition visitors could take with them and use later on.

This workshop was documented with two of my colleagues at the time, Heidi Pietarinen and Hannu Vanhanen (Kuure, Pietarinen, & Vanhanen, 2017). We used a case study approach (Eriksson & Koistinen, 2005; Yin, 2014) as a research strategy for investigating the course and its outcomes. This method was useful because of its flexibility and focus on the practical point of view. We all came from different fields of design (service design, textile design and graphic design/communication), but the case study method was familiar to all of us and, hence, easy to bring into use. I also used a questionnaire method in this workshop. The data collected in this course and workshop included course instructor notes, sent e-mails, course invitations, student application letters, pictures of the workshop week and exhibition, student feedback, student reports and project reports of the course as well as questionnaire results. In addition, after the workshop, the instructors had a debriefing meeting, where feedback for student groups was created.

Workshop at the SUSTAINABILITY WEEKS symposium, Rovaniemi, Finland
The fifth workshop took place at the University of Lapland, Rovaniemi, Finland and was part of the SUSTAINABILITY WEEKS 2014 – Finnish–Japanese Joint Symposium. The symposium lasted three days from the 5th to the 7th of November, 2014. The workshops were held during the first two days for four hours each day. The last day of the symposium was reserved for a conference. The theme of the symposium was 'Innovation and Well-being through Multidisciplinary Dialogue'. Keywords of the symposium that were visible in the programme, speeches and aims were: service design, aging society, remote areas, health technology and community planning. The aim of the symposium was not only to maintain the strong collaborative ties between Finland and Japan, but also to innovate new and tangible ways in which the two countries could benefit from each other's ideas and perspectives.

One of the PhD courses I attended during my studies was connected to the symposium's organisation. The PhD students of the course worked as service design facilitators at five different workshops that were held during the symposium. The main participating universities hosted their own workshops with pre-coordinated topics. In the workshops, the exchange of ideas and innovation of new approaches to the topics happened collaboratively. During the third day, the outcomes of the workshops were presented to the public through a panel discussion.

I was the service design facilitator with PhD student Merja Briñon at workshop, which was called 'Architecture and Home Healthcare in Northern Regions'. This meant planning meetings with the theme conveners beforehand, helping with the local organisations, facilitating the workshop and making a report of the results. The theme conveners of the workshop were Associate

Professor Masaya Saito and Professor Kazuyo K. Sooudi from Sapporo City University.

There were in total eight participants from Finland and Japan in the workshop. During the first day of the workshop, there were some short introduction presentations from Prof. Sooudi, Prof. Saito and Prof. Häkkilä (University of Lapland) who presented their research and work. After that, we worked with scenarios and visualised the best scenario that we could think of where architecture and home healthcare would work together seamlessly. We also formed pairs and small groups based on individual interests and viewpoints so that working together would be fruitful.

Figure 12. Lectures and atmosphere of the SUSTAINABILITY WEEKS 2014 – Finnish–Japanese Joint Symposium. Photos: Hokkaido University and Sapporo City University/ Professor Kazuyo K. Sooudi.

During the next day, the workshop conveners, facilitators and participants visited the Lyhki Department of Lapland Central Hospital for an hour. During the visit, healthcare services were observed. After the visit, the aim was to ideate new user-centred home healthcare concepts. We first discussed the main findings, after which different service design tools were introduced to participants. These included personas, storyworld and concept design. In the first phase, by using personas and storyworld, a typical client of home healthcare was chosen and a story for her/him was created by describing things she/he enjoys as well as her/his connections, objects, skills, habits, thoughts, self-perception and personal objects. In the concept design phase, there were three short steps: first, solo ideation of service ideas and then a discussion and voting for the best one. After deciding, the pair or small group produced a customer journey map of the chosen idea. I had prepared with Merja some templates for the group work as well as gathered different materials for the participants to use such as acrylics, brushes, paper, cups, crayons, markers, post-its, magazines and glue.

The result of the workshop was four different new service or collaboration ideas. The first was called the Medical Social Capital Fund, which was like a new kind of virtual currency for home healthcare. One could receive and use it by helping people. The second was a renting system of furniture designed for both the home healthcare personnel and patients. The third idea was to create new support structures for family member caretakers, such as the possibility of having longer holidays. The fourth concept outlined a new feedback and follow-up system for home healthcare, which would help society to develop even more functional services for home healthcare and give voice to home healthcare clients.

This workshop was part of my field research, and additionally, I collected questionnaire answers from the participants. The data of the workshop consisted of memos of the workshop planning meetings, symposium programme, pictures of the outcomes the groups created, report of the workshop and questionnaire answers.

4.3.2 PARTY

The PARTY workshops were held in Namibia and South Africa during research mobilities in 2015 and 2016 (Figure 13). The mobilities were part of a research project called Participatory Development with the Youth, or PARTY, which was ongoing from 2015 to 2018. The overall aim of the project was to endorse human development and assist in reducing youth unemployment in South Africa and Namibia. The European Union funded the project from the Horizon 2020 Research and Innovation Staff Exchange (RISE) programme under the Marie Skłodowska-Curie grant agreement No 645743. The six partners were from Finland, the United Kingdom, Italy, South Africa and Namibia. The University of Lapland and the Faculty of Art and Design led the project. In this case, I was a doctoral researcher who did two one-month research exchanges in Windhoek, Namibia, and one two-week research exchange in Kimberley and Upington, South Africa. In addition, I worked with researchers from participating organisations and institutions in between the research mobility periods. This collaboration resulted in two academic articles (Itenge Wheeler et al., 2016; Wilson, Kuure, & Chivuno-Kuria, 2019).
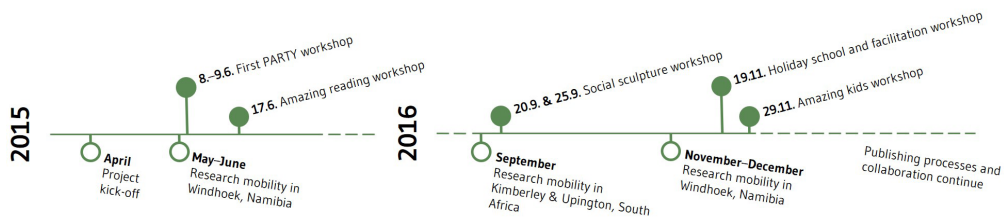

Figure 13. Timeline of PARTY workshops.

The PARTY project focused on the means and tools for enabling youth to participate in the service development in their own communities and recognising the stakeholders that can enable change and increased inclusion in decision-making. During the research mobilities, my colleagues and I held five different workshops. We worked with one primary school in Namibia, San youth and young adults (13–24 years of age) and related stakeholders. The youth were living in poor or otherwise marginal conditions and were already facing the risk of becoming marginalised. These kinds of communities are sociological entities; they are the ecosystem of interactions and behaviours based on common values and expectations in respect to their considered genders, religious beliefs, economic conditions and resources or political ideals. In short, communities differ on the basis of their identity.

The workshops were documented using fieldwork research methods. These were applied so that the documentation was not done only by me, the researcher, but also by participants and other collaborators. Through this kind of data collection, it was possible to include the complexities and different community opinions as well as the viewpoints of the method. To put it briefly, it was an important discovery that it was not only I who was interested in workshops and what happened in them, but it is all of us who participated in them. Collaborative documenting and analysing were especially important, as the communities I worked with were not familiar to me beforehand.

Data in PARTY included five documented design workshops in which the data consisted of fieldwork diary notes of the researcher, artistic outcomes, pictures, voice recordings and video clips of the workshops as well as debriefing recordings done after the workshops. In addition, travel documents, such as visa applications and project materials, were used as supporting material in the analysis of the results. The results of PARTY were published in Article II.

Workshops and their facilitation were an important way of actually realising the goals of the project. In this case, workshops were also a form of empowerment for the communities. A methods and tools handbook was developed at the end of the project that summed up practical guidelines for doing service design in the development context (PACO Design Collaborative, 2017). One of the goals of that handbook was to support local communities in expressing and developing matters important to them through a series of participatory actions. These actions are often in the form of workshops with different formats, such as meetings, brainstorming sessions, creative workshops or jams, which need someone to start the action and to follow a co-design process.

There were some challenges in positioning myself between different expectations and goals of the project and the communities. My role in the project was to execute research mobilities as a PhD student from a science and art university. For example, some publication expectations were connected to

this role. From the project funder's perspective, the duration of the mobility and the amount of money used during it were calculated precisely. Moreover, it was highly important to communicate well the happenings of every mobility in the project, as the activities at the sites were a continuum, but different researchers and designers were running them. In the workshops, I was facilitator, service design expert, young woman and someone from Finland and the University of Lapland. Many times, something new, concrete and participatory was expected from me. Once, participants also asked me if I would tell them about the Bible and Jesus, which was a surprise to me, but not to the ones who knew that Finnish missionaries had worked in Namibia in the nineteenth century. Nonetheless, in the workshops the goal was capability building, skills development and allowing ideas to emerge concerning and new possibilities to improve everyday life.

First workshop: Initiating collaboration

The first workshop was conducted in Windhoek, Namibia on the 8th and 9th of June in 2015. It was an initiating workshop including the project partners: University of Lapland (Finland), Namibia University of Science and Technology, Cape Peninsula University of Technology (South Africa), University of Leeds (United Kingdom) and PACO Design Collaborative (Italy). There were ten participants in the workshop. The aim of the workshop was to create guidelines and practical modes of operation for the project that would be sustainable, resilient and adaptable.

During the workshop, ethics, project schedule, research methods, documentation, workshop and reporting practices were discussed. Memos were produced for each, and they were shared in Basecamp, a collaborative project management and team communication platform used in the project. Also, the first draft of community engagement guidelines and a template for a fieldwork diary were created. The workshop was held in a meeting-like format where post-it-notes, electronic platforms and flip charts were used for collaboration. This work continued with the communities in August as it had been recognised early on that all the practices and documents of the project needed to be created in a participatory way and adapted to the communities' needs. The results of the initial workshop set the practical direction of the project.

Second workshop: Amazing reading

The second workshop was held on 17th of June 2015 at Amazing Kids Private School and Academy in Windhoek, Namibia. It was a two-hour workshop, and 20 children aged nine to eleven participated in it. The aim of the workshop was to get children to participate in the design process as designers of alternative reading experiences. This workshop was a continuation of the reading challenge workshop held at the PDC 2014 Conference. The workshop in Amazing Kids

Private School and Academy was planned and facilitated by researchers and designers from Namibia University of Science and Technology, PACO Design Collaborative and University of Lapland.

The aim of the workshop was to encourage the children to design fun reading solutions that would suit them and also to encourage them and other children to read more. The session was held in the school library where children could move around and see books for inspiration (Figure 14). A workshop structure created by PACO Design Collaborative for children's design workshops was used. The workshop started with facilitators telling the children about their favourite story books, what they liked about those and how books and reading had influenced them in their personal lives. The idea behind this was to convey why reading could be interesting and useful, and to use this activity as an icebreaker to help the children get over their fear of failure and get them to start talking about their ideas.

Figure 14. Amazing reading workshop.

The workshop consisted of seven short phases:
1. Introduction: The facilitators introduced themselves to the children, and the children were informed of the aim of the workshop.
2. Briefing: Children were informed of the phases of the workshop and the four facilitators' role of guiding them through the process of designing their own best reading experience was explained.
3. Forming groups: The children were divided into different working groups. This was gamified. Children picked coloured paper from a bag, and the same colours formed a group.
4. Discussion: This consisted of posing questions to and from the children to stimulate their creativity and to reinterpret reading as an experience or a book as a service. Posting 'what if' questions was seen as a useful tool, with facilitators aiming to get children to come up with their own 'what if' questions.

5. Design process: It was up to the facilitator to assess if the questions posed by the children would lead them to designing more of an experience, service or product solution. The children were given an opportunity to pick through different materials they could use to build a prototype of their ideal reading experience.
6. Presentations: The children had the opportunity to describe their project's outcome. Every group showed their outcome and explained it to others.
7. Award ceremony: Here, each child was presented with a certificate of participation, and group photos of the facilitators and children were taken.

The overall aim of the workshop was to show children how to transform their creativity into concrete and communicable solutions. The results of this specific workshop were published in an academic article that was accepted to the PDC 2016 Conference held in Denmark (Itenge Wheeler et al., 2016).

Third workshop: Social sculpture
The third workshop was held in Upington, South Africa on 20th and 25th of September 2016. The workshop was organised with the San students of the N||uu Language School, Rosedale, Upington. There were 14 participants in the workshop and four designers and researchers from the University of Lapland. This was the first workshop with the community, and we focused on getting to know the interests and everyday life of the youth.

At the time, the project had been going on for over a year, so some participatory methods had been mapped out and tested. We decided to work with social sculpture, a concept originally created by German artist Joseph Beuys in the 1970s, but then developed further by Suzanne Lacy and Rick Lowe in the United States during the 80s and 90s (Jordan, 2013). This method involves using art to develop a generation of shared ownership. Communities drive the process that is focused on listening in order to create empathy (Miettinen & Vuontisjärvi, 2016).

In the workshop, the group of youth was invited to think of a message that was important to them and that they wanted to share with their community and future generations of San youth (Figure 15). While some of the participants drew posters, others documented their messages with video. The video recordings worked as a cultural probe for the stakeholders to increase their understanding of the San youth. For the posters, we used regular size A4 paper with markers. After the first workshop, the created posters were copied on coloured paper at a local printing centre. We took 10 prints of each of the posters. The second day of the workshop was reserved for distributing the posters to the Rosedale community.

Figure 15. Social sculpture workshops. Photos: Essi Kuure & Satu Miettinen.

The group continued the work on the second day of the workshop. Unfortunately, due to travel arrangements, I was not able to participate in this. The group walked together to display the posters, and the youth chose where they wanted to display them. Some posters presented strong messages such as 'Stop child rape, they are leaders of tomorrow!'. Since these messages were too controversial for the youth to explain in public, it was safer to display the posters as a group. Social sculpture was seen to work on two levels: personal empowerment and expression and intervention on the community level (Miettinen & Vuontisjärvi, 2016).

After the poster intervention, the youth prepared a performance around their messages. The performance was a play with four acts that described how abuse and drugs were involved in their lives, directly or indirectly. This was an important way to process the messages and realise their meaning at the individual level. Planning and performing the play provided the opportunity to discuss the topics together and go beyond the individual level. The social sculpture method enabled the work with the San youth to occur and scaled up their message in the surrounding community.

Fourth workshop: Planning holiday school service and training facilitation skills

The fourth workshop happened in Windhoek, Namibia on the 19th of November 2016. The workshop was planned and organised with the San students living in Windhoek. They all were part of an association called //Ana-Djeh San Trust. At the workshop, San students co-designed week programmes of holiday schools that they planned to run in their home villages during the summer break, which was about to start after the workshop. The topic had emerged in a previous workshop, and the students wanted to continue developing their ideas in workshops and with design tools. During the workshop, the students also practised facilitation of planned activities, which included fun games, dancing, storytelling, Bible reading and drama.

The workshop lasted five hours. There were ten participants in the workshop and four facilitators, three from the University of Lapland and one from the University of Leeds. After breakfast and a welcome, the students ideated holiday school activities in three groups (Figure 16). After ideation, the activities were allocated to a holiday school weekly schedule. Students then shared their plans with other groups and chose one activity or day per group that they wanted to practice organising. The groups agreed on the roles that might exist in their summer school activities and then role played out the activities. After that, a discussion about how it went, what to keep and what needed to be changed was held. The learnings were shared and documented.

Figure 16. Holiday school workshop.

In the workshop, students used post-it notes and templates to plan the activities and then also participated in a test round through an embodied exercise. I worked in the workshop as an overall facilitator, keeping time and introducing the tasks to the groups. I also helped when there were questions or uncertainties in the groups about how to continue. Three other researchers of the PARTY project were each with one group of students. In the end, a discussion and list of needed materials and things to do in order to implement the holiday school was formulated with the group so that it would be easier to continue with the organising after the workshop. Also, overall group feedback and the researcher's debriefing after the workshop were recorded.

Fifth workshop: Amazing kids
The fifth workshop was organised in the Amazing Kids Private School and Academy in Windhoek, Namibia on the 29th of November in 2016. This time, the workshop was organised for teachers and staff members of the school (Figure 17). The workshop lasted two hours due to the busy schedules of the teachers.

There were seven participants and three facilitators in the workshop. My collaboration with researcher and PhD student Helvi Itenge Wheeler from the Namibian University of Science and Technology (formerly known as Polytechnic of Namibia) was continued in this workshop. We had planned and organised together two previous workshops that dealt with the topic of enhancing reading culture activities with Namibian learners.

The workshop was divided into three parts, and the participants worked in two groups. The first task was to discuss and map out with post-it notes how everyone's teaching could benefit from children being better readers. The groups discussed what the benefits could be from four angles: 1) in the classroom, 2) outside of the classroom, 3) for individual students and 4) for a group of students.

Figure 17. Amazing kids workshop.

Secondly, the results of the previous workshop done with children on 17th of June 2015 were presented and discussed. These were used as inspirations. The staff was interested in learning the results, as it had not been possible for them to participate in the workshop and they had heard stories about it from the students. The third phase was group work again. Each group visualised a typical day of teaching and the main things that happen during it using a clock template. Then, new concepts to support reading during the activities and in those specific environments were ideated. Finally, ideas were shared between the groups, and every participant voted on their favourite ideas. Also, the realisation of ideas after summer holiday that was about to start was discussed. After the workshop, the facilitators created a conclusion document that included suggestions for next steps, a template for planning monthly activities and contact information. This was shared with all the workshop participants.

Narrative literature review

Additionally, part of the PARTY context was a narrative literature review done with my co-author of Article II, Satu Miettinen. The outcome of the article was a framework for designers who work in the development context. In order to outline the theoretical layer of that framework, the World Design Research Group's eight published dissertations (Bello, 2008; Huhtamaa, 2010; A. Judice, 2014; M. Judice, 2014; Miettinen, 2007; Nugraha, 2012; Reijonen, 2010; Sarantou, 2014) were analysed through a narrative literature review (Green, Johnson, & Adams, 2006). These were selected for the study because they represented the design phenomena examined in the paper.

The World Design Research Group was an international group of PhD researchers (from Brazil, Colombia, Finland, Indonesia, Mexico and Namibia) at Aalto University (formerly known as University of Art and Design Helsinki) who published their dissertations from 2007 to 2014. The group was established by the doctoral candidates themselves, and their mission was to develop design outside the market, with an eye on designing for countries outside Europe and North America.

The goal of the literature review was to identify central themes studied and discussed by the World Design Research Group in the development context. The review was focused on what had been done in the dissertation and what had been the central themes, titles and findings, especially in relation to design practice. Overall, the review was applied and structured to be flexible. Both of the authors of Article II read the eight published dissertations and made notes of the headline-level issues that were considered in them. The results were then discussed, and five overarching themes were identified in dialogue (narratives of the reading experience) with the co-author. The review also had elements of a thematic literature review but was called narrative because of the applied nature of it, the viewpoint towards dissertations which were reviewed as narratives of a research work done in the development context, and the narrative style of writing which was pursued by the authors. The narrative literature review complemented the theoretical perspective and its scope in my research.

4.3.3 Good Life in Villages (GLiV)

The third context in which I worked was the GLiV. This was a design contest and course that were conducted in Finnish Lapland and were connected with Arctic Design Week happening in Rovaniemi at the beginning of 2015. The preparation work was done in December 2014, and the contest ran over two months from January to February 2015. The final meeting as well as conclusion and research phase of the contest happened from March 2015 onwards (Figure 18). In GLiV, the aim was to create new ideas for developing a better quality of life for the

ageing population in Lapland and in Arctic areas in general. In this case, this involved four village communities along river Kemijoki: Autti, Hirvas, Juujärvi and Oikarainen. Service design workshops were used in the competition as a teaching platform for mentors and students as well as a co-design platform for students and villagers. The results of the contest were published, including the analysis of the educational perspective and service solutions that were created (Kuure, 2016), as well as focusing on the empathy perspective in relation to the contest and its aims (Kuure & Miettinen, 2016).
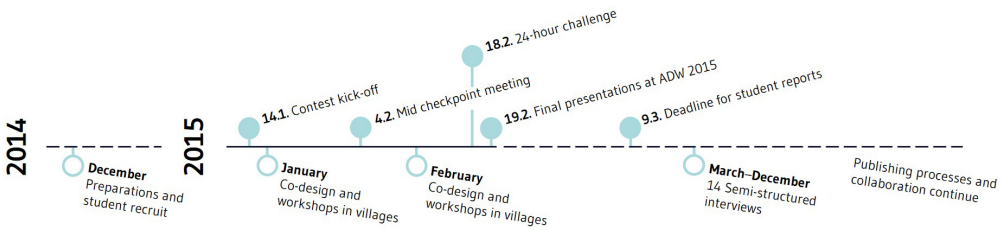

Figure 18. Timeline of GLiV activities.

The competition was funded by Kemijoki Oy, a hydropower company situated in Rovaniemi. The company is the most important producer of hydropower and regulator of power in Finland. It has a long relationship with the riverside communities, as their business has an influence on everyday life (e.g. in the form of height of the water level or access to fish in the villages). The company chose a producer for the competition who was Päivi Tahkokallio, Founder and CEO of Tahkokallio Design+, a local design thinking and strategic design agency. She also invited the villages to join in.

A fairly large and multiform co-design team was formed around the contest (Figure 19). The idea was from the beginning that student groups would work with different villages during the contest. In order to make this happen, the producer and three staff members from the University of Lapland and Lapland University of Applied Sciences adapted the competition to fit the course structure as well as prepared the procedures for students to apply. I was one of the staff members working at the time as a junior researcher in the Culture-based Service Design Doctoral Programme. Twenty students from higher education institutions in Lapland were chosen based on application letters and the number of study credits they had obtained. Twelve students from the University of Lapland (Rovaniemi) and eight students from the Lapland

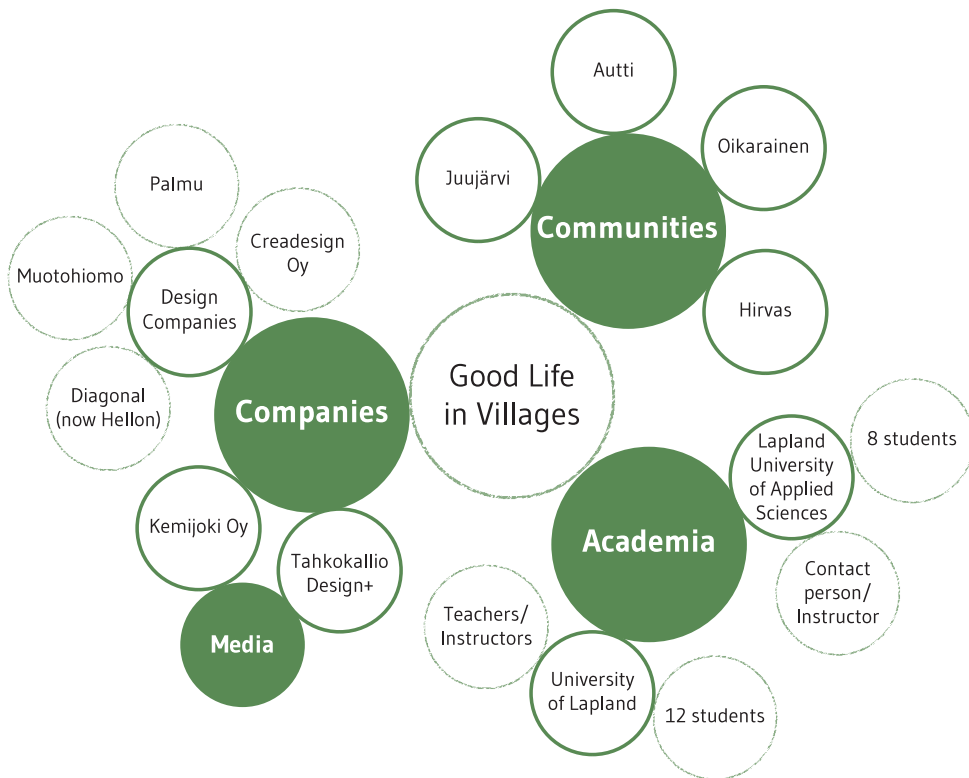University of Applied Sciences (Rovaniemi, Kemi and Tornio) were invited to participate in the competition.

Figure 19. Co-design team of GLiV.

The first meeting of a larger collaboration group – producer, teachers, students and the representatives of the villages – was held at the University of Lapland on the 14th of January 2015. During that meeting, the aim of the competition was explained in more detail, and every village was briefly presented by the villagers. After that, student groups were formed, and they were given time to meet and greet the respective village representatives.

In order to develop educational settings for more advanced and complicated design levels, a connection to a real-life setting is important. For Van Patter and Pastor (2011), the change is in moving from simple setups to more complex ones where there are many stakeholders, a need for a large-scale shift, high complexity and undefined challenges, and a need for imminent sense-making. The contest was very open-ended, and it intent was 'to create concepts that would support good life in villages'. This had a major impact on teaching and learning. The

only way of creating these kinds of concepts was to do real co-design, and this required workshops with the villagers. The workshops were in a central role when it came to realising design practice. For me, the contest offered a great opportunity to participate and to follow and discuss the role of workshops in collaborative design practice.

After the first meeting at the university, all the student groups started working with their respective villages. Students and residents created their own plans of action and meeting schedules. All of the student groups visited their villages before the next mid-checkpoint meeting that was held on 4th of February 2015. During their first visit to the villages, students held a workshop. They were interested in learning more about everyday life in the villages. The set-up required students to create strategies for listening and allowing unexpected things to happen. In Autti, in the first workshop, students did not interview villagers but instead asked them to tell stories, stories that for them told something about good life in that village. The workshop, a face-to-face meeting, allowed students and villagers to start building relationships and a community of practice that would then collaboratively solve the given challenge of the competition. Hence, it was impossible for students to go to the village with a ready solution. Instead, listening and working together, allowing insecurities and different opinions to emerge, became the key.

After the first visits was the mid-checkpoint meeting, where all the student groups were again together. At this meeting, students heard a lecture about developing cities through participatory service design and got mentoring from instructors. Before the mid-check point, most of the student groups had already analysed the results of the first workshops and had multiple ideas for development to choose from. In every village, a discussion about what would be the best option to continue with was held. In some of the villages, residents also voted which idea they would like to refine. For every village, a different kind of framework for design solutions started to emerge. At Autti, the focus was on keeping the village lively through tourism. At Juujärvi, the design challenge of maintaining services at the village was clear, but it took a while for the group to find focus in a concept based on remote services. At Oikarainen, the chosen theme was neighbour help, and at Hirvas, a combination of many ideas was named the 'village living room'.

All the student groups also met between the village visits and discussed the findings, analysed the results and planned the next steps and workshops (Figure 20). On the 18th of February, five weeks after the competition kick-off, the final phase of the competition started. It was a 24-hour challenge, where all the student groups had the same amount of time to finalise their design solutions. Design professionals from four different service design companies from Helsinki were flown in to help the students reach their goal.

After the long and intensive 24 hours of working with the concepts, the student groups delivered their concept descriptions and presentations to the jury. The jury went through the concepts and evaluated them. The jury consisted of local, national and international design professionals as well as Kemijoki Oy's representative. On the afternoon on the 19th of February at the Arctic Design Week seminar, all the student groups presented their solutions (Figure 20). The Autti team won the competition. Team Oikarainen received an honourable mention for their work, and teams Juujärvi and Hirvas also presented functional service concepts.

Figure 20. Workshops and final presentations of GLiV. Photos: Antti Raatikainen.

The method used in GLiV was fieldwork research and semi-structured interviews. The data consisted of a documented design contest, including student reports, final presentations, documents produced by the teachers (e.g. sent e-mails, course invitation, project report, feedback) and published popular articles of the contest. The interviews were conducted with the different stakeholders and communities after the contest in order to determine their experiences of the service design workshops and the design process as a whole. The collected and analysed date were used in Articles III and IV.

In GLiV, I did not participate in the workshops in the villages, but I instructed the students who facilitated them and sometimes planned workshop activities with them. For me, this was an important addition to my research. In that way, I could discuss workshops and the experiences people had without letting my own plans, hopes and ideas of the specific workshops affect the discussion and its direction. Of course, my personal viewpoint and research strategy affected the method choice as well as the way in which I organised the interviews after the contest.

I planned and conducted 14 semi-structured interviews (e.g. Sarantakos, 1993) with the groups of people that participated in GLiV. The interviews were conducted with the producer, the staff member of the university, four student groups, four village communities, and four design companies. From each design company one or two design professionals mentored the student groups and village communities. The interviews were conducted in locations chosen by the interviewees. They were held in Rovaniemi and Helsinki (e.g. in a classroom, prototyping laboratory, meeting room, cafeteria and design company). The interviewed groups varied in size from one participant (e.g. producer) to seven (a group in one of the villages). The lengths of the interviews varied from just under one hour to almost two hours.

The results of the questionnaire done in earlier workshops served as background information for planning and conducting the interviews. In the interview, I wanted to focus on collecting data on the things the questionnaire did not deal with and the questions that were raised based on that. All the interviews were done in Finnish. Every interviewed group also visualised the co-design process from their perspective and explained their experiences of the workshops and the contest. This produced 14 visual process descriptions as data (Figure 21).
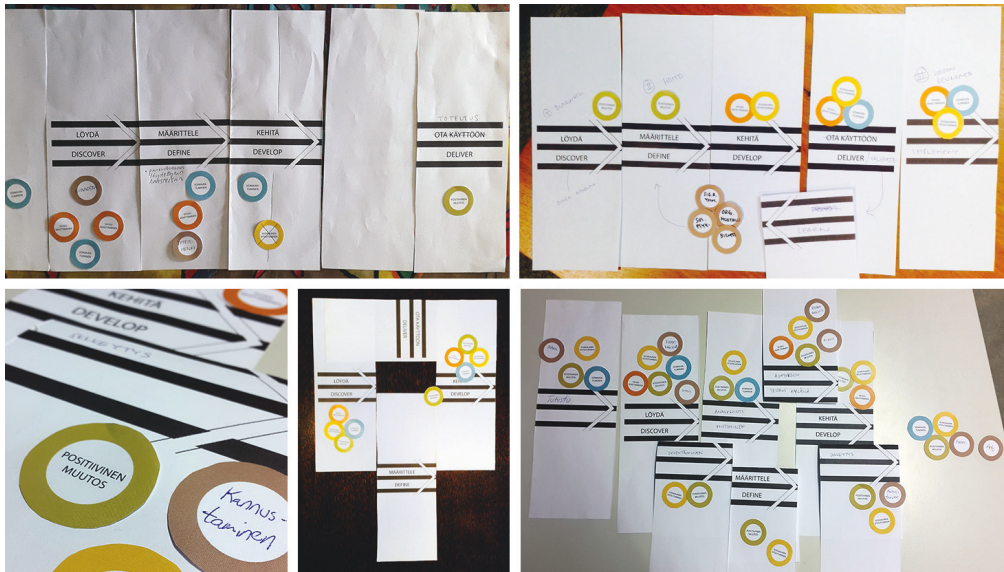

Figure 21. Examples of the process descriptions done during the interviews.

Every interview started with a short introduction to the topic, filling out the consent forms and going through general matters such as the duration and structure of the interview. The interviews were held from March to December of 2015, so, especially in the last interviews, the introduction and narrating together about the memories was important.

The structure of the interview was divided into four phases:

1. Opening: The demographic data of the interview was documented and an overall discussion of the topic was held. The questions of this phase included 'In your own words, what happened during the contest?', 'What was the challenge you are aiming to solve in the village?' and 'What will you remember from the contest the longest?'.

2. Process: Interviewees were presented process pieces (in Figure 21, the longer pieces with black bars) and asked to form a visualisation of how the process went in their opinion. The interviewees could rename the process phases, add them and cut or fold them if needed. The questions in this phase included, for example, 'Do you think the process went like this?', 'Is there something to change?' and 'Could you describe what happened in each of the phases?'.

3. The elements of common good: Four identified elements of collaborative and community-oriented design processes were discussed in connection with the contest experiences and processes. These elements were co-design, positive change, social engagement and empowerment. I prepared a description of each theme for the interview and presented it, and then the interviewees placed coin-like pieces (see Figure 21) on top of the process description visualisation they had made. The questions in this phase included, for example, 'How was the element visible in co-operation, or was it not visible?', 'How was the element part of the discussions you had or was it not part of them?' and 'Do these four elements really reflect the collaboration in the contest? Why? Do you think something should be added or taken away?'.

4. Conclusion: The visualisation was discussed, and the interviewees had the opportunity to change it if needed. This phase was conversational, and the questions included were 'How would you continue the process?', 'What could be your role in it in the future?', 'What would be the best outcome?', 'What could be your role in realising concepts of good life or concepts of common good?', 'How do you already participate in it?' and 'Is there something I forgot to ask or something you would like to add?'.

The interviews were aimed at revealing the communal experiences of the workshops and design processes. All the interviews were recorded with voice recorders, and the process visualisations were photographed. The results were saved and analysed in groups: student groups ($n = 4$), village communities ($n = 4$), design companies ($n = 4$) and organisers ($n = 2$). In some cases, pictures of the interview situations were also taken, but this was only if the interviewed community requested them.

WHAT WE FIND CHANGES WHO WE BECOME

Peter Morville

5 Conclusions

The quote on the previous page from Peter Morville, a pioneer in information architecture and user experience, sums up for me the research journey in seven words. The journey has changed me as a designer. I plan and run service design workshops differently now than seven years ago. But maybe even more importantly, did you notice that Morville uses the word 'we' in his quote? What *we* find and what *we* become. This struck me and is significant in the context of my research. It is not only about what I do but much more about what we find together, what we learn together and how we change together.

In this chapter, I talk about the changes found and made in relation to the persons who are present in workshops. I have chosen this perspective due to the research gap I found. There is a need to focus on people, in addition to processes, methods and outcomes of design. First, I sum up the overall results, which answer my main research questions. After that, in the three following sub-sections, the research findings will be discussed from three different viewpoints: 1) from that of scholars (design students and teachers), this is the academic; 2) designers, this is the professional; and 3) and participants, this is the pragmatic. The sub-sections are organised in a specific order due to the chronological order of the sub-studies and the respective research questions I addressed.

I acknowledge that grouping people like this feels artificial. One might belong to all of these groups, as I have. Or one might not identify as belonging to any of these groups. Still, for me, these viewpoints have always been present in workshops where the hopes and expectations from academia, the professional field and a pragmatic perspective have been combined. I have chosen to identify those people with these terms: 1) scholars: design student and teacher, 2) professionals:

designer and 3) participants: individuals as well as communities. They could also be 1) learner and sparring partner, 2) maker and 3) changer; 1) apprentice and mentor, 2) manager and 3) co-designer; or 1) novice, 2) professional and 3) amateur. Also, these terms carry with them preconceived notions. I hope that you, the reader, do not get too involved in these terms I use, but focus more on the findings in relation to design practice. If you identify yourself as belonging in one of these groups, it might be interesting for you to start reading from that sub-section. And then you can reflect those experiences and findings in relation to other perspectives present in service design workshops.

But first, I will sum up the overall results. Through the four sub-studies, I researched how service design workshops foster design practice. I focused on the different participating people's perspectives. Organising workshops was complex work that involved bringing together multiple and even opposing agendas, acknowledging different voices and working through unintended consequences and confusing struggles that did not have one clear answer. For me, this is one of the intriguing aspects of design practice.

I have summarised the results of the research in a visual form (Figure 22). The aim of the visualisation is to provide a checklist for anyone organising service design workshops. In the centre is the phenomenon that I have been interested in, namely, service design workshops. I have found that they can work as a dialogical space for practicing design. Space can be understood as socially produced (e.g. Lefebvre, 1991) and as a practiced place (De Certeau, 1984, p. 117). Especially in relation to design, Botero (2013, p. 107) promoted design spaces as emerging in interactions amongst multiple stakeholders and different socio-material assemblies and in connection to collaborative design, which contributes to the creation of new cultures of knowledge that are supportive of wider democratic aims.

Next, in the figure, are the viewpoints that socially produce the service design workshops. These are academic, professional and pragmatic. These are not always clearly separated or not even present in all of the workshops. Nonetheless, when organising a workshop, these viewpoints can help in identifying the different mindsets, characteristics and practices that collide in a workshop. In a workshop, design practice includes the practices of learning, operating and generating, which are bound to and characterised by the people who design together.

Next, I will describe the persons who participated in the various workshops. As I noted earlier, the terms used of the people in workshops are not without problems but were chosen based on the research I have done. The academic point of view brings to workshops the students and teachers' viewpoints. The professional looks at service design workshops from a designer's perspective. The pragmatic viewpoint covers participants' perspectives, both individual and

communal. In the figure, these are not distinguished by different colours because the differences amongst them are not always clear. People do not participate in practices only through assumed roles but through their identities, which are a combination of many factors, including history, the present and hopes for the future. And because of this in connection to the people, some verbs (actions) are presented. These verbs characterise the practice that happens in workshops. In and through them, someone is learning, someone is generating something and someone is operating (design). These are not bound to the viewpoints and are happening simultaneously. For a person planning service design workshops, it is good to think about how these practices, which are part of the design practice happening in workshops, can co-exist. This is the outer circle of the figure because, from my viewpoint, people form a workshop. Through their viewpoints, skills, opinions and identities, the nature and essence of the workshop is determined.
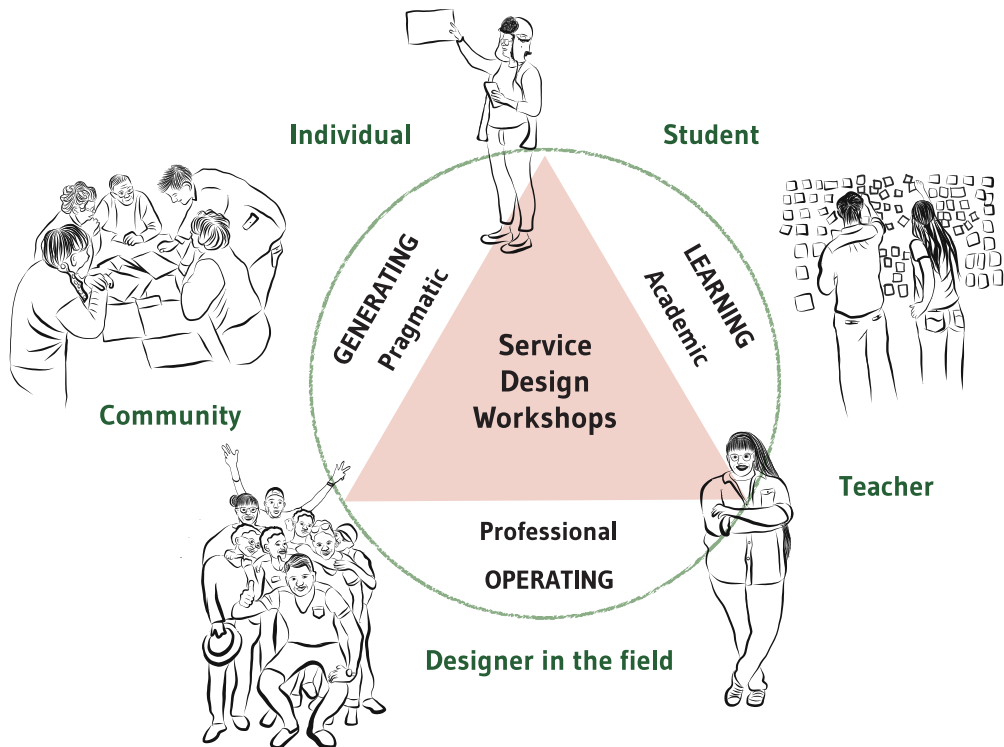

Figure 22. Visual summary of the results.

My aim has been to look at service design workshops in relation to design practice. I have claimed that in workshops, design is practiced by a community in which different narrative identities exist. Community-oriented design is a synonym for social design; both place social issues as a priority and aim to change them through the actions of people. The power of service design workshops is in the people who come together in them. The people practice design, and generally, the workshops ensure that the focus of design practice stays primarily on the people and issues they feel valuable. This way, design is inherently social and relates through people to society and its organisation. Workshops foster a design practice where the end result is unknown, but the journey that is travelled together matters. Even when the design problem is not defined beforehand, it and its factors will be discovered together.

Before going into the sub-sections, I would like to mention that the visual summary could be expanded through further research. In my research, I have focused on looking at workshops as situations that happen during the design process. Although my perspective has been on people and their experiences, I have mainly focused my attention on the workshop situations, not so much on what happens before and after the workshops. One could say that I have been looking at mechanisms of interaction that happen *within* workshops and not reporting the larger ecosystem *around* workshops. This, of course, exists as the people in workshops are not in a 'workshop bubble' but are in many ways connected to their network in workshops. Sometimes, they are invited because of that network, and sometimes, the network becomes part of the workshops, as in one situation where a child of one participant also joined the workshop. Through this kind of ecosystem perspective and focusing attention on understanding what happens around workshops from a human-oriented perspective, an additional layer to the visual summary could be developed. With this, an increased understanding of what kind of effects workshops can have in the long run could be formed.

To conclude, workshops foster collaborative design practice and the division of power amongst their different participants. They foster practice that is locally situated through the participating people and grounded in their interaction. How do workshops do this? By providing spaces for designing that are situated but yet new. New in the sense that the people who come together in workshops create them: in every workshop, it is always a new community that practices design. Workshop is a temporal space that is not bounded by existing rules, policies or behaviours and where these can be discussed, redefined and changed. By doing so, they support the participatory design practice, where collaborative making, telling and enacting (Brandt et al., 2012) of the future is the core issue. In workshops, our dreams, hopes and ideas for and of the future can exist before they are implemented and applied to the real world.

5.1 Results for scholars

In the first sub-study, I focused on researching the meaning of workshops in academia and especially in university courses. The data were collected during the ARTSMO course called 'Murmansk - A Social Phenomenon'. The research questions of sub-study I addressed workshops from a student's perspective, focusing on the impact of workshops in multicultural course collaboration, and from the teacher's perspective, looking at how workshops can embrace an inclusive approach in teaching art and design.

The results of sub-study I were published in Article I: 'Experimenting with Arctic Social Phenomena - A Multicultural Workshop Model'. The article focuses on the educational perspective of the workshops and presents as an outcome the Multicultural Workshop Model (MWM). The model was designed to visualise and explain the complexity that happens in courses where students and instructors from different cultural and educational backgrounds come together and work on a mutual topic in workshop format. The model offered methods and possibilities to express local culture and identity in courses, and it emphasised the human perspective, focusing on the dialectics that happen amongst cultures in courses and workshops.

For a design student
Students are our future; what they learn and how they learn to practice design will affect our policies, systems and societies (Bertolini & Melsop, 2019, p. 237). Thus, it is important to note that the questionnaire results done during ARTSMO for the art and design students' workshops influenced their perspective of their own role in aiming to solve social challenges. The workshop structure gave students confidence and trust that there is value in making art and design solutions. Students also felt that their ideas and comments were heard during the workshop. This means that workshops can provide a course structure where designing and learning can be based on discussion, dialogue and collaborative making. Agreements and disagreements can co-exist, and through collaboration, new additions to the course as well as ways to learn can emerge. The workshops affected students' feelings, which was evident in the questionnaire answers.

The workshop structure provided students with some challenges and a feeling of success when those were overcome together. In a workshop, the topic, methods and results get new interpretations all the time from different participants. New possibilities emerge, and choices have to be made in order to successfully reach the goal of the workshop. This is a good exercise in teamwork, design as a social practice and real-life development cases. Running courses in a workshop format can help to get students out of their comfort zones of working alone and

perfecting ideas in a bubble. Workshops offer a platform where peer-to-peer learning, even without a shared language as was the case during the ARTSMO course, can happen through collaborative making.

In the case of GLiV, most of the student teams reported that they felt at least at one point that they were lost and did not know how to continue. Some of the students also felt anxious about what would be the end result. The theme for designing solutions for a good life was certainly not a simple task. Nevertheless, it was something that all humans can somehow relate to. We all want to pursue a good life. In spite of the challenges, which in teachers and producers' views were educational for students, all the teams felt in the end that they had learned a lot from each other as well as from the villagers. The way that the contest was built around meetings and workshops was special in that it acknowledged the deep everyday knowledge that the villagers had about their life and surroundings. For students, it was a valuable learning experience about how they might be able to build and sustain participation though a common goal.

One of the benefits is that through workshops, the duration of courses can be shortened. This is important today, as students might not be living in the same city where the university is, are often working and studying at the same time and are sometimes questioning the efficiency and utility of lectures in universities. Workshops can offer new ways of completing courses. In the ARTSMO course, which was organised as a one-week-long face-to-face workshop, the students could also affect the topic. They could choose an Arctic phenomenon that interested them, and through that, fine-tune the course to fit their motivation. The interests of students were present in the course; the topic was not designed by instructors or companies. This supported findings about an artistic and designerly way of working. In 2016, a book about design sprints was published (Knapp, Zeratsky, & Kowitz, 2016). Design sprints are also based on a week-long structure where the design team rapidly progresses from problem to tested solution using a proven step-by-step checklist. Design sprints are currently widely used, especially in organisational development. If future design professionals experience this kind of development and working structures as part of their studies, it supports their employment opportunities and understanding of working life.

During their studies, a design student needs to learn processes and ways of working and doing through which design practice happens. At the beginning of every project they will do, the outcome of design is always a mystery. The student needs to create trust for the process and practices it involves and believe that, by following them, change can happen. Workshops can support this, as in workshops learning happens through collaborative making and in an embodied way. In workshops, students move, act, go out to the field and meet new people. The ways of designing are not only shown or told but also tested and practised. The courage to advance through making, through trying, making errors and

ideating new solutions based on the findings in workshops is recorded in the student's body. In workshops, through embodiment, learning can happen about the design methods and how they work, but also about people, their experiences and mindsets, which have an effect on the practice.

For a design teacher

In Finland, every third university student has mental problems or is experiencing intense stress during her/his studies (Kunttu, Pesonen, & Saari, 2016). For educators, this is visible in the classrooms. The question is how we as educators can support university students to learn, flourish and graduate without lowering the quality of teaching or causing inequality. This is a bigger social challenge, not only in the context of art and design studies. One solution might be the wider application of design. Design skills are not only for designers. In today's society, we all need design understanding and skills to create better and more human-oriented solutions, as noted by Andrea Bandoni (Aalto University News, 2020). And she continued, stating that design helps to find creative and unusual approaches to the complex challenges we are facing now and will face in the future. Because of this, it was interesting for me to research how workshops might embrace an inclusive approach in teaching.

Future designers who will work with communities need skills in running workshops as well as knowledge about how to ground the development processes in empathy. In Akimenko's (2018, p. 127) research, the process for empathy comprises collaborative art (and design) processes, ethnography and participant interviews as well as digital documentation. These are important skills for designers in the field, and opportunities to develop the skills for these kinds of encounters are needed. Mattelmäki, Vaajakallio and Koskinen (2014, p. 76) concluded that the empathic approach acknowledges personal competences, such as empathic sensitivity in design and research. In design work, this means sensitivity towards 1) humans (e.g. making sense of people and their experiences), 2) design (e.g. posing 'what if' questions), 3) techniques (e.g. prototyping) and 4) collaboration (e.g. tuning the process and tools according to participants). They added that the fourth layer 'sensitivity toward collaboration' is particularly meaningful beyond the traditional design realm, such as when design is used as a moderator of change. In my research, this layer or perspective is emphasised and valuable for those designers who choose to design with communities.

In my research, workshops required teachers and instructors to work as mentors. This demands that the teacher acknowledges that she/he is not the sole expert of the content in the community and is open to changes happening during the course. The change is the focus shift from issue-centred to human-centred. Overall, the aim of development is always the conscious construction of new knowledge. To ground the course in workshops means that knowledge does not

move from one to another during the course but is a co-created in interaction. Transferring the existing knowledge to the participants or mere participation in the development activities is not enough in workshops. Collaborative knowledge construction aims at creating new knowledge and the development of common objects (e.g., services or concepts). This is trialogical learning, in which learning is viewed as knowledge creation. The goal is a collaborative and systematic effort to develop conceptual or concrete solutions such as products, services or practices (Pöyry-Lassila & Teräväinen, 2010).

Workshops can work like platforms where participants, students and teachers meet as persons who have skills in art and design. The goal of the participants is then to form a common information sharing and creation space, where new understanding of the participants is created based on their experiences and knowledge (Pöyry-Lassila & Teräväinen, 2010). The teacher can have some initial suggestions on the ways in which this space might be created, but all those suggestions would also need to be open for change and recreation.

In Article I, the MWM model was presented. In recent years, there has been a rise in demand for organising workshops for university students and during different courses. Schröppel (2015, p. 68) stated that in 'top-down' approaches, the knowledge or expectations are already given and used to guide the information process (in the case of university courses, the learning process). This does not support gaining collaborative design skills that are not just individual talents but also the results of close and fruitful cooperation in terms of planning, optimisation and implementation (Schröppel, 2015, pp. 76–77). The education of designers should provide them opportunities for practicing the social and learning skills gained from the experiences. Also, Van Patter and Pastor (2011) emphasised the need for design education to focus more on organisational and social transformation design than merely on traditional design (crafts), product design or service design. In MWM, the aim is to create through workshops opportunities for choosing and creating freely as well as for participation, which in turn embraces inclusiveness in teaching.

MWM aims to provide a model for organising workshops in a smart and useful manner. It is the result of data analysis which focused on what happened and in which order as well as understanding the elements of complex multicultural collaboration. MWM promotes workshops as a foundation where it is possible to anchor the collaborative art and design working process as well as dialogue between practice and theory. It highlights the main phases in planning and executing workshops where multidisciplinary participants from different cultural areas meet. The four phases of the MWM model are 1) definition, 2) discussion, 3) artwork and 4) presentation. Definition could also be called pre-orientation, where information is shared and created and the first ideas are produced collaboratively. Discussion includes the actions of discussing the concepts and

statements together. It is important that all the different participants are included in the discussion. This might mean clashes of opinions and even arguments, which in turn can be discussed and fitted together in workshops. Artwork is the core element of the workshop; it is when the teams are in action. The workshop model needs to be flexible so it can help students to understand each other's work. In the ARTSMO course, the task of writing statements and concepts throughout the workshop was created so that the concepts would be developed in quicker cycles. This is one of the examples where the teachers and instructors need to listen to students, anticipate challenges and use improvisation skills to create structures that help the groups to advance. Presentation is when the results are finalised and published. It gives a reason for groups to keep working and fine-tuning but also offers an opportunity to learn from the other groups and participants in the workshop. Through these four phases, it is possible to take inclusiveness into account and emphasise it in different stages of the workshop and teaching.

The inclusive approach does not mean inclusive only for students but also for a wider community surrounding the university and its educational services. Through workshops, it is possible to ground the course on local communities, places, needs and structures. Design and art provide opportunities for expressing the regional culture and identity (Miettinen & Tahkokallio, 2014). Workshops help determine the beliefs, cultural facts and habits that can be used as a starting point for new interpretations and solutions. The inclusive approach should also consider the realities of teachers. Their work is a combination, at least, of teaching, projects, research and administrative work but might also include, for example, personal scholarship periods or participation in different boards and committees. Design education has been divided into different departments and divisions for a long time. The inclusive approach could mean strengthening collaboration amongst these departments in universities. At least in workshops, it is possible and fruitful to compound these.

In addition, and more broadly speaking, future-oriented solutions for learning and producing know-how can be generated in and through workshops. In today's society, the conditions and sources of learning, knowing and competencies are in a state of constant change. The paradigm for learning and knowing is shifting from one that emphasises cognition forming and individual learning to one that accentuates the ideas of contextualism. This same idea of contextualism is well utilised in service design, where the core of development lies in contextual understanding. The service design approach can be used to redesign pedagogical and mediation processes in cooperation with researchers and participants in various settings (Kuzmina, Brahma, & Trimingham, 2013).

5.2 Results for professionals

In the second sub-study, I focused on researching workshops in the development context. I was interested in the designer's perspective and asked what kind of design practice workshops foster in that context. The data was collected during PARTY. The results of sub-study II were published in Article II: "Social Design for Service. Building a Framework for Designers Working in the Development Context". The article focuses on describing the connections as well as differences between social design and service design through theoretical lenses as well as through practice. As an outcome, the article presents a framework that can be applied by professional designers to the development context. The development context is described in the article as design cases where the aim is to collaborate and share knowledge and experiences as well as co-design change in a multinational group.

In my research, I have focused on design professionals who work with communities in the field and use workshops as part of their design practice. Professionals who identify themselves as service designers think that design is in principle participatory. Design for them is not just beautiful products and nicely working services but more a means for people to act, to realise their wishes and satisfy their needs (Frascara, 2002). Moreover, I have focused on designers who value the social aspects of the design process as well as the design solutions. When designers work on the major social, cultural, political and economic issues, the collaboration needs to be set on modest and realistic goals and aimed at fostering sensitivity to the cultural and socioeconomic contexts as well as the values of local populations (Hunt, 2011; Suchman, 2011; Tunstall, 2013). Through workshops, the processes of design can become more transparent and accessible to different audiences, and in this way, a better understanding of design in general can emerge.

The framework presented in Article II has two layers: theoretical and practical. The theoretical layer is based on narrative literature review of eight doctoral dissertations (Bello, 2008; Huhtamaa, 2010; A. Judice, 2014; M. Judice, 2014; Miettinen, 2007; Nugraha, 2012; Reijonen, 2010; Sarantou, 2014). Five overarching themes were identified: dualistic position, connection to culture, ethnographies of co-design, participatory process and community focus. These themes are present in designers' work in the development context. Their design practice is characterised by these themes, and their practical output can be supported by workshops.

Designers working with communities and in the field will find themselves in a dualistic position. This might be that of being a researcher and a designer, an actor and an observer or an objective researcher and subjective participant at the same time. As a professional, it is good to be ready for this. The dualistic role is

not only a challenge but also a great possibility. It can be seen as valuable in the encounters or even as something supporting change. One of the findings in the sub-study was that dualistic positioning can change a designer's practice towards more socially-oriented aims in contrast to concrete design objects and outcomes. Of course, the designer is not the only one in the workshops with multiple and sometimes contrasting agendas, but these can be discussed, made visible and fitted together in workshops.

The work of a designer when she/he works in the development context has a connection to culture. In the sub-study II, it was found that the connection is not only theoretical but also practical. For designers, it is helpful to read the literature and research on cultural theories. One of the recent developments is the field of design anthropology, which can be seen as a style of knowledge production and practical intervention that straddles the knowledge traditions of design and anthropology together, as described by Otto and Smith (2013, p. 14). The key aspects of this way of knowing are the creation of concepts, methods and practices as well as the aspects of materiality, temporality and relationality of design (pp. 14–20).

Bridging together design practices with cultural understanding can also result in finding and identifying local habits, customs and stories. In the PARTY project, natural ways of expression for youth, such as storytelling, singing and acting, have been identified together and then used in workshops. For a designer from Finland, this was unexpected, as for a Finn starting a workshop with singing most probably would be an absolute horror. This just proves how delicate the processes of co-designing are. Sometimes the designer is challenged out of her/ his comfort zone. In my case, this meant, for example, singing in public and demonstrating some steps of Finnish folk dances.

Design can then be used to disrupt harmful understandings and cultural habits if necessary. In PARTY, design methods were used to erode the existing understanding of the youth about themselves as unskilled, ugly and worthless. This has been done by designing activities, such as the creation of future CVs and redesigned stakeholder maps, where the focus was on understanding the relations between the young person and both the community and the external world by identifying the physical or virtual touch points. These kinds of activities helped in breaking harmful understandings that can come from inside of the community or person as well as from outside. The methods give concrete experiences of something else, and in workshops, the thoughts and experiences can be shared. Cultural understanding can also help in identifying local partners who can support the aims and help in sustaining the outcomes of collaboration.

For a designer, understanding of the ethnographic method, with the use of participatory observation and interviews, enables in-depth contextual understanding of communities and their everyday happenings. Ethnography

places practitioner–researchers in the field in interaction with the community, which is the initial step for collaboration. In designers' work, ethnography is applied and aims to build connections, situated design solutions and future possibilities. Workshops can be used as a platform for practical ethnography where knowledge production materials and methods aim to be equal. Everyone can use post-it notes or flipcharts, everyone can ask questions, everyone can tell stories and everyone can document the happenings. In PARTY, youth expressed their interest in documenting the workshops. For a practitioner–researcher, this was an eye-opening moment where preliminary expectations were dissolving. The youth documented from different things in the workshops than I would. They, for example, took many more close-up pictures and videos, also selfies. As the workshop was documented by someone who was familiar to the participants, it was easier for them to get closer with the camera without creating a feeling of insecurity in the persons who were photographed or filmed.

The designer working in the field must know and be able to run as well as apply participatory processes. Those processes can be founded in service design workshops, which set the pace for collaborative activities. In practice, this means including communities (not just users and stakeholders) in the design process, not just as informants but in ways where they also feel valuable. This might differ significantly from designers' initial perception. Here, designers must balance between twofold aims: on the one hand, the aim of creating concepts and change, and on the other hand, the aim of empowering the community and generating capacities. I would argue that this is true in any participatory process, not just in the development context. In the PARTY project, the aim is that youth will learn and build creative tools during the collaboration that they can then later on use in their lives. The participatory process is not limited to or does not only happen in workshops. The end of the process is much more fluid than in the organisational cases. For designers, it might be valuable to design ways of continuing participation after the initial project frame. In addition, understanding capacities from a communal perspective is also intriguing. For example, Kimbell (2013) has noted a move away from thinking of empathy as an individual trait towards a collective capacity. In her opinion, the opportunity is to create a version of empathy that recognises its potential to constitute new configurations of people and things.

In design, the user-centred tradition has been long-standing, but in workshops, the community-centred design approach (Winschiers-Theophilus, Bidwell, & Blake, 2012; Winschiers-Theophilus, Chivuno-Kuria, Kapuire, Bidwell, & Blake, 2010;) is current. It highlights storytelling, inclusive decision-making and participatory community meetings. According to Manzini (2015), storytelling helps facilitate and promote new dialogues, as it might make a problem tangible for people and help them see the complexity of the design themes clearly and

attractively. The focus is not on the individual user but on the community, and this poses new challenges for designers where understanding of connections between the social and design becomes important. It is important to include and foster local understanding of how individuals in communities are connected and work in order to design solutions that work in specific contexts. Time is also an issue; it might take many visits and multiple interactions before any workshops happen. In PARTY, designers have found it valuable to ask if they can join the daily activities of the community members. They have become temporary members of the community, for example, through activities such as playing football or making a radio show.

Overall, workshops can foster a design practice that can be described as resistant, decolonising, sustainable and built on empowerment and empathy. This is only a possibility, not a given, and it is the designers' work to find out the meaning of these terms in a specific context and set the space for mutual exploration. The ethical aspects of designers' work are bound to these viewpoints and need to be considered in the specific context and as something that is formed through the collaboration. It is also important that the findings are not only for the designer's use but for everyone. Thus, participatory processes can be fine-tuned to fit the contexts, and the appropriate design methods and tools can be chosen and developed. Professional designers can also use their design skills to modify the research methods to fit the needs and wants of the community of practice.

5.3 Results for participants

In sub-studies III and IV, I focused on researching workshops from the participant's perspective. I was interested in learning how participants understand and experience participatory processes and workshops. The data was collected in ARTSMO and GLiV. The results were published in two articles. Article III: 'Narrative Identities in Participatory Art and Design Cases' focused on how equal engagement happens in workshops. It questioned the prevailing ways of discussing complex participatory processes through process and role descriptions and proposed narrative identities as an alternative way of looking at art and design cases. Article IV: 'Workshops as a Catalyst for Common Good' explored the meaning of workshops for participants and reflected through their experiences which kind of collaborations, aims and practices workshops can catalyse. The experiences were researched from an individual's perspective as well as from a community's viewpoint.

Every participant brings their unique individual talents, skills, motivations and interests to the workshop. Through the research, identity and narratives were

found as enabling viewpoints that allowed plural understandings and experiences to co-exist in collaborative design as well as in research. Individuals will not experience workshops similarly, and that is one of reasons for the richness that comes from co-designing. Somers (1994, p. 635) stated that we cannot assume that people with similar attributes will share common experiences of social life, let alone share common forms and meanings of social action.

For an individual, identity is ever changing and balanced with multiple belongings. Through narratives, it is possible to reflect identities and their formation. In a workshop context, it is interesting how identities are individual but yet formed and changed in relationships. One's identity in the story is never truly their own due to being articulated 'with and among others' (Freeman, 2001, p. 289). On the one hand, identity is something that distinguishes us from other people, but it also might become about identification with others whom we assume are similar to us (Buckingham, 2008, p. 1).

Through narrative identities, I with my co-writer of Article III, Daria Akimenko, found possibilities to focus on participants' more holistic portraits and therefore on the holistic experience of the cases, interventions and workshops. This was evident, for example, in the fact that participants of GLiV were discussing in the interviews the community by using everyone's first names, not the titles or roles they initially used when they got involved in the contest. If we can find ways of fitting design processes and ever-developing participants' identities together, more equal learning, discussion, creation and decision-making can happen.

Through the questionnaire, I found that all the participants had a more positive view towards change after the workshop than before it. The workshops served as a platform for participants to get confirmation of their individual perspectives and ideas, but at the same time, they helped these to be shared. Overall, the questionnaire revealed that an individual and even rather short design workshop can increase the sensation of participation and ownership towards change in participants. Although it is hard to sustain this sentiment, workshops have the power to affect people's perceptions towards themselves as well as towards making change.

The narrative identity approach can facilitate and enhance individuals making decisions about their surroundings, enabling their transition from being a participant to having active agency and an impact in the process. Through narratives, people make sense of their own life situations and explore their positions in the community. In participatory processes considering the plurality of identities, social empowerment can also emerge from a deeper understanding of individual identities in relation to others.

The community perspective in my research focused on communities of practice, as stated earlier. Thus, the focus is not so much on stakeholders having different needs but more on understanding and valuing a group of people who are finding

together a mutual goal and then working in a team in order to achieve it. The cases can be started by communities, and the first task might be the discovery phase of what the community is interested in doing together. For a designer, this means that there is seldom a design brief to follow, but it is more often formed during the collaboration and narrowing down as the process progresses.

One of the findings in my research is that, in workshops, design is not practiced by a single person or professional but by a group of people or a community. Workshops can transform the way we interact with each other during co-design. They offer a platform for doing together where a community of practice can be formed. In workshops, people meet and work together without paying too much attention to their background, education, titles or life situations as they focus on collaborative making. Collective 'reflection-in-action' supports mutual learning (Robertson & Simonsen, 2012, p. 5) during the design process. This creates the potential for increasing individual and communal well-being during the collaboration as well as in the solutions created in the workshops.

From a participant's perspective, workshops can also help in conflict situations, such as discussing what concept to choose for further development. The workshops that are included in this research also dealt with negotiations of what would be a good or the best solution, how it could be good for the majority and in which way to achieve that. To explain what is designed in workshops and why communities are motivated to work together, I have used the term 'common good'. The design practice of a community is characterised by negotiations of common good where individual, economic, environmental, communal and political issues are discussed and considered as part of the processes and outcome. Workshops and design methods, like storytelling or service walkthroughs, can allow us as individuals and as a community to outline and visualise what common good could mean in the future. Through action, it is also possible to comprehend more deeply the effects of a certain idea on one's own identity and narrative as well as on those of the communities.

YESTERDAY
I WAS CLEVER
SO,
I WANTED TO CHANGE
THE WORLD.
TODAY I AM WISE
SO,
I AM CHANGING MYSELF ●

Rumi

6 Discussion

In this dissertation, I have outlined a practice-based and human-centred understanding of service design workshops. I have explored the experiences of workshops from different participating people's perspectives and stated that workshops can be used as anchors on which the collaborative and community-oriented design practice can be grounded. Workshops can set the pace for collaboration and take it forward. They can exhibit the elements and benefits as well as the shortfalls of design practice to a larger audience. They also foster design practice by working as a platform where the community of practice can be formed and where the actual design work can be carried out through collaborative making.

   Practice-based perspectives on workshops have proven to be interesting and useful. My focus on practice (and not so much on process) has allowed me to understand workshops from a human-oriented perspective. I believe that the discussion of workshops through focusing on their processes and methods is of value but misses the human element and is often based on functional descriptions. Whereas the focus on process might be distancing, I have found the focus in practice to be including. Practice creates and reproduces the field it exists in, but it also has the capacity for change and transformation of the status quo because it is based on the agency of the individual (Crouch & Pearce, 2012, pp. 38–39). For a designer, the practice-based focus has opened up a door to ethical reflections of the work I do. The practice-based perspective connects design and research. It has forced me to rethink the research practices in connection to workshops and the communities I have designed with. It has been necessary aim to outline research practices that are collaborative and to co-design methods that are open, adaptable and respectful.

As I come to the end of my dissertation research journey, I also wonder what were the best choices I made along the way, the choices I would gladly make again. I would still base the research work on my personal interests. I would definitely want to do research collaboratively. This has two sides. The article-based dissertation has allowed the co-writing with some of the best researchers I know, collaborative discovery and sharing of experiences and references as well as definition of my own research in relation to that of others. This has helped me to state what it is that I am doing and interested in and what is not. The other side of collaboration is the practical collaboration that happened in workshops. That collaboration was characterised by elements of surprise, which were unexpected and unpredictable, and it offered me opportunities for defining and redefining my position, research agenda and strategy as well as my designer identity. Finally, I would place the research in different cultural and geographical locations, which for me has been the key factor in revealing presuppositions and hegemonic assumptions that I had about service design, designers and workshops in general.

One of the things I would like to be better at in the future is conducting collaborative research with communities. Especially the analysis phase of gathered and created data, its structures and practices could be rethought and designed again. For me, this is one of the weak spots in my research but also in practice-based research inquiries in general. It is hard to fit together the communal practices and aims with high-level academic ambitions in research. Despite that, this challenge feels interesting to me, and I will continue working with it.

6.1 Evaluation and ethics of the research

There are some challenges and concerns that a practice-based design researcher needs to consider. One of the most fundamental is that knowledge production takes place under specific temporal and situational circumstances. In the workshops, the history, the present and the future exist within every participant. According to Haraway (1988), knowledge is situated and partial. She proposed to ground knowledge by accounting for how it is locally and historically contingent. This is not possible if the practitioner–researcher sees research as something that is done only by them.

Also, keeping, or even assuming, an objective researcher role is impossible. When we participate in processes of collaborative knowledge production, we will as individuals always relate to one another as people with emotions, personalities, experiences, ideas and so on. It is no longer possible to control the research process throughout the project and maintain the position of distanced researcher. As I existed in the community of practice that I studied, I could not

stay objective. This was highlighted to me in one of the workshops where I was doing pair work with a young lady and asked her how her last week had been. She told me experiences of violence that felt unfair and wrong, and she needed my response as a human, as a woman, not as a researcher. I was thinking: 'She barely knew me and told me such a personal story, how could I stay objective?". And I could not. So, in order to move forward, I forgot all the other questions and even the task, and asked her if she would like to know something of me, of my life. She asked if I had children of my own. At that time, I did not. But that opened up a discussion on families and how we exist in relation to our loved ones. That was a meaningful discussion that started the process of questioning the roles of interviewer and interviewee. I understood that I could learn by asking questions, but maybe even more so I could learn when the communities could ask me questions. In those questions, their values, everyday happenings and histories were revealed. We could then use this created knowledge to co-create a more meaningful and informed workshop practice.

We must give up notions of being in control as researchers and develop competencies for recognising, responding to and organising the unexpected (Phillips & Kristiansen, 2012, pp. 266–267). In my work, I have tried to tackle these challenges by paying attention to my own emotions and observations through field diaries, placing myself as an active participant in workshops in order to live the research process from 'within' and developing methods, approaches and new ways of organising the research process collaboratively. I have, for example, used collaborative visualisation methods as part of the semi-structured interviews and solicited comments from the communities about my publications, in this way keeping them informed about what was happening to the collaboratively created knowledge after the workshop or project. Challenges in working this way of course exist, such as (academic) language and tight deadlines, but I have found it valuable to hear what the communities value or even if they agree with the results or not. These discussions also gave me the opportunity to learn about myself as a researcher as well as about the peculiarities of academic research when I tried to explain the publishing processes.

Where processes of consensus can serve to marginalise participants' perspectives, dissensus can serve as an ethical act, providing the space for all collaborators' voices, ideas and ideals (Gershon, 2009, p. xxiv). I believe this is true; as a practice-based researcher and in workshops, it is important to collaboratively find and accept contradictions. In addition, I have tried to expand upon and write about the struggles, insecurities and challenges in the published articles. In order for the design practice to qualify as research, it must include a practitioner who reflects on the work and communicates some reusable results from that reflection. I have understood through running and participating in workshops that I have to critically reflect on the practices of design and research

in order to avoid marginalising others. This has not been an easy task. I have been troubled, anxious and doubtful and even wept, feeling the challenge of living real life and trying to document it and then write about it. Also, understanding that my mistakes teach me a lot and that only through practice and accepting myself as ´a researcher in the making´ can I actually advance my work.

I have had the privilege of doing research in Finland, Russia, Namibia and South Africa. Working in different cultural contexts and with multiple communities has helped me to question and recreate elements of my design research practice, as I have explained previously. Of course, these cultural contexts have had an influence on the outcomes, and the research could not be duplicated as such. I have felt what Olesen and Pedersen (2013) noted: when we co-produce knowledge, we are in between othering, emotionality and dialogue. And I believe that only through dialogue and creating spaces for that is it possible to form an ethical research process.

Design prepares a philosophical framework for aesthetic practice as practical ethics (Loo, 2012, p. 18). Hamlett (2003, pp. 15–17) observed that universities are ideally placed to engage as arbitrators of processes of public deliberation, act as professional facilitators and disseminate expertise to public forums. It is now quite common for design-based academic departments in universities to fulfil their ethical expectations through engaged participation in community design, making the design skills and expertise of staff and students available to remote and disadvantaged communities (Sanders, Satherley, & Shibata, 2012). This has also been true in my case.

Fry (2012b) called for ontological designing where the ethical has been materialised in the conduct of things. And this can only happen if design expertise develops. Fry continued by stressing that design in its ontological agency always implicates the Other (reductively and mostly inappropriately characterised as 'the user'). It is always facing a turn towards or away from the ethical. As such, it gathers or excludes, nurtures or harms, others – be they human or non-human.

For me, one of the greatest lessons I have learned in my practice-based research has been the realisation that I am in a position where my actions – my practice – contribute to the direction which we in a workshop with the community of practice take. Do I talk about users, stakeholders and designers or about us? Do I use post-its and markers, or are they shared? Do I stand while others are sitting? Am I in the front with others listening to me, or am I amongst them and listening to them? Do I plan the workshops beforehand in isolation, or are they created when we meet in collaboration? Do I document the happenings, or do we do it collaboratively? Is the researcher really the only one who is observing? These questions that emerged for me through practice have helped me to reflect on what really happens in workshops and how I, with my actions and designs, can move in a more ethical direction.

6.2 Suggestions for further research

Some of the further research possibilities on service design workshops and their connection to design practice through which new future possibilities and solutions are outlined collaboratively could be in the context of industry and organisations. Today, service design is used widely in industrial contexts (Miettinen, 2016), where the transformation from product-oriented manufacturing and business towards service-orientation is ongoing. Workshops are one way of supporting this transformation and shift towards more open, responsible and human-oriented service production. In companies, service design is also used at the strategic level, where workshops could offer new ways of working inside the organisations and workplaces. Overall understanding of what workshops are and what they support could be of use in this context and on all levels of the service development that people realise in organisations. My research has partly moved in this direction with Titta Jylkäs, with whom I have published an article about embodied design methods in industrial service design practice (Jylkäs & Kuure, 2018).

Another interesting research area would be studying how service design workshops could be organised online or remotely and what benefits could be achieved there. Based on my experiences, I would say that now one of the strengths of service design workshops seems to be in face-to-face meetings. Also, many of the design methods are based on collaborative making that happens when people meet each other in a specific physical location. In the near future, it would be worth discovering and creating digital tools that are suitable for remote service design workshops. It would be valuable to recognise how communities and organisations can utilise remote service design workshops to achieve change. Here, understanding communities and social aspects in design that happen in online environments would be a valuable addition. Taking into consideration the rapid development of collaboration platforms and technologies, remote Arctic areas where I live and work, and the current global covid-19 pandemic, this direction of research would be highly topical. Many companies, organisations and communities were forced to switch to remote work, meetings and leisure activities in the spring of 2020. Because of this, people now have experiences of switching from face-to-face to remote at work as well as in their free time. For a researcher, this presents an opportunity as this adds diversity to the practical research surroundings. The research of remote workshops could be easily connected to organisational change contexts and could, for example, produce new knowledge of remote service design workshops' features and qualities or what people value in them.

One of the directions for future research would be framing design practice that is based on workshops. The focus here would be on discussing design

practice from the perspective of participants and what they do together. For now, many of the design fields are named by the objects they aim to design or change, such as product design, graphic design, clothing design, textile design and so on. However, in today's global, connected and complex world division of design field, this feels artificial, and a more holistic understanding of design's possibilities and potential is increasingly needed. This understanding is assuredly not completely missing from the field of design; these topics are discussed in the field of participatory design, service design, transformation design and so on. My interest here lies not in separating the fields of design (and the other fields related to development of services in that matter) from each other by stating and defining the differences amongst them, but in the value of finding the connections amongst them. The service perspective can be one of these, but so can the workshops which present ways that development can be practiced with communities. Additionally, continuing and testing the frameworks published in the articles of this dissertation could be one direction to take in further research.

Continuing from this perspective, the long-term implications and effects of service design workshops would be an interesting subject of further research. In my research, I have focused on understanding service design workshops through participating people's experiences. My view has somewhat been limited in the sense that it does not follow the participants' lives longer but focuses more on their expectations and hopes for the workshop, the actual workshop and experiences it produces as well as on their thoughts right after the workshop. In order to understand service design workshops more holistically as a part of design practice this would be an important subject to attend to. The wider impact of design activities in organisations as well as in society is an ongoing discussion to which this research area could contribute new knowledge.

Finally, and I feel that my journey will go most likely in this direction, continuing to develop respectful design and research practice with communities is of great value. This would mean additional research on the participants' perspectives and the ways in which they see and value design. Also, creating an overall more open understanding of design and its possibilities is related to this viewpoint. In society and in services, there is also the need for building possibilities for collaboration and participation in addition to just solving existing problems. Service design workshops can be a worthwhile way of achieving both of these, not just the latter. The development of design and research methods and practices with communities is more important today than ever, and it will open up possibilities for profoundly situated design processes and outcomes. All this could result in revised and more ethical approaches for community-oriented design research and practice.

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