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HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

Developing the heritage of Alvar Aalto in Kymenlaakso
for cultural tourism by utilising service design.

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<p>Tiivistelmä</p> <p>Alvar Aallon perintö Kymenlaaksossa on tutkimus- ja kehitystyö, joka keskittyy kulttuurimatkailun kehittämiseen palvelumuotoilun menetelmiä hyödyntäen. Opinnäytetyön tavoitteena oli synnyttää toimenpiteitä kulttuurimatkailun kentälle, jotka ylläpitävät Aallon arkkitehtuuria tuleville sukupolville sekä lisäävät sen arvostusta. Visiona on, että tulevaisuudessa Alvar Aallon arkkitehtuuri kasvattaisi matkailuelinkeinoa Kymenlaaksossa.</p> <p>Tavoitteena on inspiroida ja aktivoida matkailusektorin palveluntarjoajia tuottamaan kulttuurimatkailun palveluja itsenäisesti yhteistyössä sidosryhmien kanssa. Yhteiskehittämisen menetelmin tehtiin kehitystyötä sidosryhmien kanssa. Sidosryhmien sitouttaminen yhteiskehittämiseen oli tärkeässä roolissa.</p> <p>Matkailijoita tutkittiin havainnoimalla sekä yhteiskehittämisen työpajoissa. Aalto-kohteissa matkailijain tarpeita ja toiveita selvitettiin ja luotiin asiakasymmärykseen perustuen matkailijaprofiilit.</p> <p>Tämä tutkimus- ja kehitystyö toteutettiin palvelumuotoilun menetelmin muotoiluprosessin avulla. Palvelumuotoiluprosessi ja siinä käytettävät menetelmät esitellään ensin teoriassa. Seuraavaksi esitellään muotoiluprosessin kulku käytännön toimien kautta ja lopuksi esitellään tulokset ja ehdotukset kehitystyön jatkamiseksi.</p> <p>Alvar Aallon perinnön tilanne Kymenlaaksossa on tämän projektin myötä muuttunut. Aallon perinnön ympärille on syntynyt aktiivinen verkosto. Verkostossa on mukana palveluntarjoajia sekä sidosryhmiä, joilla on vastuuta ja vaikutusvaltaa kulttuurimatkailun kentällä. Konkreettisia matkailutuotteita on syntynyt: Kouvolassa Aallon suunnittelemat kohteet on otettu osaksi Ankkapurhan Kulttuuripuiston palvelukonseptia. Kiinnostus Alvar Aallon perintöön Kymenlaaksossa on tämän projektin myötä kasvanut sekä tietoisuus lisääntynyt.</p>		
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Abstract <p>The purpose of this thesis was to research and develop the heritage of Alvar Aalto in Kymenlaakso for cultural tourism by utilizing service design; its approach, methods and tools. The mission of the project was to generate actions, within tourism industry around cultural tourism and Aalto's architecture in Kymenlaakso, which could praise and maintain the heritage of Alvar Aalto for the future generations. The big vision for the future was the heritage of Alvar Aalto could increase tourism in Kymenlaakso.</p> <p>The main goal was to inspire and activate service providers to produce services for cultural tourism by themselves together with stakeholders. The main method was co-creation with stakeholders. This project had strong focus on stakeholders, engaging those who can effect on development work. It was also important to research who the potential customers are and what are their needs and desires. Customer research was done by observing tourists who were visiting Aalto locations.</p> <p>This research and development project is using service design methods. First chapters create the framework for the design process. Then the service design process is introduced in theory and after that in practice case by case. Finally, results and suggestions for further development are stated.</p> <p>As a result, the situation of the heritage of Alvar Aalto in Kymenlaakso has changed. Through the service design process, especially co-creation the heritage of Aalto in Kymenlaakso got tangible forms. A few services created, tested and launched together with service providers, those who participated and got inspired. Aalto's architecture in Kouvola is a part of Ankkapurha Culture Park's remarkable entity. The heritage of Alvar Aalto in Kymenlaakso is now better known by the public and by the stakeholders who has authority and responsibility. Network of people who share the interest of the heritage of Alvar Aalto is created and it is planning to continue the work.</p>		
Keywords Alvar Aalto, cultural tourism, service design, stakeholders, heritage, co-creation, experience, Kymenlaakso		

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1 INTRODUCTION

Heritage of Alvar Aalto in Kymenlaakso area is little known and not utilized in cultural tourism. Alvar Aalto's architecture in Kymenlaakso is rich and has its special characteristics. Could Kymenlaakso therefore has the potential to be a cultural tourism destination? Could the heritage of Alvar Aalto increase tourism in Kymenlaakso? Could tourism praise and maintain the heritage for the future generations?

These big questions are the framework for this project. The purpose of this thesis is to research and develop heritage of Alvar Aalto in Kymenlaakso for cultural tourism with service design methods. The thesis answers the question how to develop cultural tourism around heritage of Alvar Aalto together with stakeholders by utilizing service design methods. Service design is an interdisciplinary and fairly new approach, an emerging field which focuses on developing services in a human-centered way. One key feature of service design is co creation, working together with stakeholders throughout the design process.

Tourism is a service industry. Cultural tourism is the subset of tourism and has its roots in local culture, heritage and lifestyle. Products among cultural tourism are mainly services, individual services or punches delivered by various service providers. Service providers network is ecosystem which locally generates the growth of the industry.

This thesis is about taking first steps on the long path of developing cultural tourism around the heritage of Alvar Aalto. The mission of this project is that cultural tourism could praise and maintain the heritage for the future generations. The big vision is: The heritage of Alvar Aalto could increase tourism in Kymenlaakso.

1.1 Background

Heritage of Alvar Aalto in Kymenlaakso has several owners. Physical owners are private citizens and companies, who own the actual buildings. The owner of the immaterial heritage of Alvar Aalto belongs to Alvar Aalto Foundation.

The idea of this thesis generated whilst realizing that the heritage of Alvar Aalto in Kymenlaakso is rarely known, combined with the hint of the trend of cultural tourism and the fact that tourism is a growing industry.

The need of this thesis project arises from the reality that the heritage of Alvar Aalto in Kymenlaakso is not the core focus of anyone. Hence it has been here for decades, it is taken for granted by locals and sometimes overlooked.

My vision is that in the future Kymenlaakso will be a popular tourism destination, famous for its architectural sites. This will give value to the heritage and the reason for owners to maintain buildings, restore those in a proper manner and save those for the future generations.

The framework for the project was born by finding answers to various questions: Are there interests among stakeholders to develop tourism around the heritage of Alvar Aalto in Kymenlaakso? Is it only my vision or is there someone else on the field who shares this vision with me? Are there some development projects going on? What has been done in this sector in past decades? Who are the stakeholders?

1.2 Purpose of the project

The purpose of this thesis is to develop tourism around the heritage of Alvar Aalto in Kymenlaakso together with stakeholders. Cultural heritage is common. Hence it is common, actions should be common too. Based on this definition the strategy was clear: increasing knowledge evolves valuation. Evolved valuation is the first step for building up the common vision. Service design is implemented into the project from this perspective. For developing common cultural heritage, service design offers appropriate tools for involving stakeholders in co-creation. Co-creation is about solving problems, so first the common vision should be turned into the common problem. This whole project follows the service design process with a human-centered approach. The goal is adding value through the service design process by involving and engaging stakeholder; frankly by inspiring service providers to produce services for cultural tourism around the heritage of Alvar Aalto. The main methods are co-creation and observing which are explained in case-studies.

1.3 Structure of the report

This report will first introduce the conceptual basis of the thesis and introduce the heritage of Alvar Aalto in Kymenlaakso. Then define the meaning of cultural tourism and give the perspective to the tourism industry. Service design will then be introduced as a process and set of research methods. In the research part service design is applied to the development process and it has an exploratory approach accompanied with visual case summaries. Finally, there will be conclusions, findings and suggestions for further development.

2 ALVAR AALTO

Alvar Aalto (1898-1976) is one of the most famous Finnish worldwide. He was first famous as a designer together with his wife Aino Aalto and later on made a breakthrough as an architect. (Kanerva & Pallaste 2014, 4) Aalto made his international breakthrough during his functionalist era. User friendly and functional design is characteristics of Aalto's work as well as designing entities; complete works of art. Natural materials and free organic forms represent Aalto's style in general.

According to Paavo Lipponen Alvar Aalto's respect and fame is bigger abroad than in Finland. Lipponen writes about the lack of respect and the understanding of the value of Aalto's work and suggests that Finland could market itself as the country of architecture and design. He also mentions that tourists are constantly coming to Finland to see Aalto's work. (Lipponen 2014, 56)

2.1 Heritage of Alvar Aalto in Kymenlaakso

According to Tommi Lindh, Director of Alvar Aalto Foundation & Museum, Kymenlaakso area is not well known but one remarkable Alvar Aalto architectural sight in Finland. Industry, housing and living for workers are characteristic of this entity. (Lindh, 2014)

Alvar Aalto designed houses for communities around paper industry between 1930-1960 in Kymenlaakso. That time paper industry was a growing business and it needed houses for its evolving amount of employees. In 1936, after recession, Tampella decided to build a whole new paper factory in Inkeroinen and also become one of the five shareholders in Sunila Pulp Mill. They hired Alvar Aalto to design their mill premises and houses for their employees. At that time, Alvar Aalto was already one of top architects in Finland. (Marttila 1988, 9-10) Tampella's functionalist paper mill building in Inkeroinen, called Anjala Paper Mill, is one of the remarkable representatives of 1930's industrial buildings in Finland. (Kymenlaakson seutukaavaliitto 1992, 47)

Alvar Aalto got orders from directors of the paper industry to plan houses or whole housing areas for factory workers and other employees (Schildt 2007, 422, 428). Orders came first from Sunila, then from Inkeroinen and Summa. All these sites are located next to the rivers because of the availability of hydropower to fulfill needs of the various industries, mainly forest industry.

Since then these three communities have been serving needs of their inhabitants, facing war, growths, recession and globalization. The last one made the biggest change and that is why these communities were forced to change.

This change has led to the current situation, where buildings are not the core focus of anyone. Buildings are designed and built for living, but no longer appeal to people because of various reasons like bad condition and remote location.

2.1.1 Sunila in Kotka

Aalto was commissioned to design an entire housing district for the mill employees' in Sunila and some mill buildings as well at 1936. Sunila forestry company had already built a paper mill and they wanted to commit the professional staff. The area was a large pine forest in natural shape and Aalto got freedom to design an entity. The key idea was to take into consideration whole community from workers to directors. Aalto designed modern housing area, where the hierarchy was intent to be invisible but could still be seen in positions and locations of the houses. (Hipeli 2004, 133)

2.1.2 Inkeroinen in Kouvola

Work at Inkeroinen started at 1937 commissioned by Tampella. This commission followed work at Sunila, where good relationships with directors were created. The task was to design houses for employees and make reparation few older houses as well. Next task was to design architectonic appearance for the paper factory. (Schildt 2007, 428)

When planning the Inkeroinen area, Aalto treated it as a whole community including mill premises, houses for employees, sauna building, laundry, shop and Tehtaanmäki primary school. The main housing area called Tehtaanmäki, a separate housing area of Karhunkangas and the mill area together consisted of the Inkeroinen Master Plan. Compared to work on Sunila, work on Inkeroinen was totally different. In Sunila Aalto had freedom to design almost from scratch, whereas in Inkeroinen all designs should fit with the traditional housing. (Hipeli, 2004.)

Works in Sunila and Inkeroinen were opposite to each other when it comes to the hierarchy of the employees. In Sunila, the Director Lauri Kanto was a modern man and did not want the hierarchy been seen in the housing area. In Inkeroinen, the mood was different; the position should be visible in housing area. (Schildt, 2007.)

Since 1993 area has belonged to the Stora Enso, an international Forestry consortium. (Hipeli 2004, 133) Stora Enso is still the owner of the houses and rents those for living purposes. All houses are located in one plot of land and therefore selling those one by one is impossible at the moment.

2.1.3 Summa in Hamina

Alvar Aalto was commissioned by Enso-Gutzeit at 1953. Design work consisted of paper mill and housing area next to it. Paper machines started working in 1955 and 1958. Housing area is built around a small hill called Petkelevuori. There are 18 wooden family houses for workers, one service building and on the other side of the hill there are three white chalked red brick

houses for officials. The area is a valuable entity of functionalist architecture. (Kymenlaakson seutukaavaliitto 1992, 47)

Nowadays paper mill premises are owned by Google and visiting the area for seeing Aalto's architecture is forbidden. Houses around Petkelevuori are privately owned.

2.2 Alvar Aalto Foundation

Alvar Aalto Foundation is located both in Jyväskylä and Helsinki. It maintains four buildings for public; Alvar Aalto Museum and Muuratsalo Experimental House in Jyväskylä and Aalto's home an Aalto Studio in Helsinki.

In addition to these Alvar Aalto Foundation runs Alvar Aalto Academy and Alvar Aalto Museum Architectural Heritage Department in Helsinki. (Alvar Aalto Foundation, 2011)

The purpose of the Alvar Aalto Foundation is to advance environmental and design culture based on humanist and ecological values of Aalto and his works. (Alvar Aalto Foundation, 2013)

Alvar Aalto Foundation is the commissioner for this thesis work. During this process, Alvar Aalto Foundation has been supporting operations in Kymenlaakso by sharing knowledge in events, participating into discussions related to project plans and giving recommendation for grant application.

3 TOURISM

Tourism is a service industry, which strongly focuses on creating experiences for people (Stickdorn 2009, 246). Tourist is a person who is actively seeking for experiences (Stickdorn & Frischhut 2012, 25). To fulfill needs of tourists, the operating sector in tourism is facing challenges in today's rapidly changing world. Through the internet and social media channels tourists has become players, not only consumers, in the industry.

Tourism is a growing industry and a great employer. According to World Tourism Organization tourism is the largest and fastest-growing economic sector in the world. World Tourism Organization (UNWTO) is the United Nations agency which main tasks are promoting responsible, sustainable and universally accessible tourism. It also coordinates education on the field and produces market knowledge (UNWTO, 2016).

Tourism industry is huge business; for almost four percent of total world's GDP and its wider impact for economy is almost 10 percent of world GDP (Christensen 2009, 63). According to Stickdorn's article, which clearly defines findings from various tourism researches, tourism is mainly run by small- and medium-sized enterprises, which causes the fragmentation of the whole industry. These small companies usually face challenges what comes to competitiveness, internationalization and growth. (Stickdorn 2009, 247-248)

Because of the large economic importance of tourism, evolving competition and demands of the tourists almost every developed country has strengthened its presence on the internet in the recent years. Countries present themselves as a whole, including detailed information of tourism value chain. One internet site guides tourists with the core service of the national website but also through linked information such as transportation, accommodation, entertainment, culture, etc. Websites are coordinated by public tourism organizations, who are also responsible of local tourist information. (Christensen 2009, 67-68)

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3.1 Tourism Industry in Finland

Tourism Industry in Finland has become more significant in recent years; annual tourism consumption has been more than 13 billion for several years and amount of international travelers has doubled its size during this century. According to the prediction of the Ministry of Employment and the Economy (TEM) the annual tourism consumption in Finland is going to be 20 billion and tourism industry will employ 180 000 people until the year 2025. (Ministry of Employment and the Economy, 2016)

Visit Finland is the coordinator of the tourism development in national level. Visit Finland is part of Finpro, a registered association mainly funded by the Finnish Government. Finpro's aim is to proceed the business of Finnish SME companies and promote Finland to international tourism markets. Visit Finland organizes cooperation between tourism companies, ministries and Finnish regions. (Visit Finland, 2014)

Local tourism coordinators in Kymenlaakso region are Cursor Ltd and Kouvola Innovation Ltd. Both companies are responsible for regional business

development. Their tourism brands are called Kaakko 135 ° and Visit Kouvola. These brands are present on Internet via multiple channels and they operate in local level similarly than Visit Finland at national level.

3.2 Cultural Tourism

Cultural tourism is defined by Visit Finland in their strategy for cultural tourism 2014-2018: Creating travel products based on local cultural strengths which are manmade: history, cultural sceneries, built environment, archaeological sites, museums, performing art, visual art, events, handicraft, language, tastes, traditions, manners, values, ideologies, lifestyles, religion and achievements in science, in art, in technology and in industries. The aim is to create experiences and possibilities for tourist to familiarize themselves with these cultural strengths, to learn of those and participate in those. This also strengthens identities and builds up the understanding and valuation of different cultures. (Visit Finland, 2014)

The same publication explains the current situation of cultural tourism: events and culture historical sites are the core elements of it. Only a few services are productized and served as a service bundles. Hence tourists are more and more seeking local lifestyles; cuisine or design, should the development process of this subset of tourism continue. Finnish cultural products are lifestyle, culture in nature, food, architecture & handicraft and cultural heritage. Under the architecture theme, there are Alvar Aalto Architecture and Handicrafts in Seinäjoki. (Visit Finland, 2014)

The level of business and productizing skills among cultural tourism in Finland is not very high thus some improvement has been seen due to the recent development projects within Kulttuurimatkailun katto-ohjelma and communication through it. (Visit Finland 2014, 6).

3.3 The Nature of tourism products

Tourism products are intangible services that exist only when being consumed. (Christensen 2009, 65). Tourism products are often packages, individual services combined together to satisfy different needs and desires. These packages have usually one main so called core service and additional services to make the service package complete. (Stickdorn 2009, 248). Tourism oriented services are strongly related to producing experiences for customers. Satisfying customers by offering good quality, novel and attractive services is crucial for service providers. As mentioned before tourism industry is mainly run by small and medium sized companies, whose rarely are able to provide various services by themselves. Co-operation and professional networks are essential for them (Stickdorn 2009, 246). According to Christensen service providers must cooperate within the industry; with colleagues and tourism authorities. They have all faced the global competition and creating a common local strategy could give them competitive advantage. (Christensen 2009, 66)

The increased competition is requiring new skills of service providers as stated above. Also communication between customers and service providers has changed remarkably through the digitalisation. Companies should be aware of customers' behaviour and improve their services to keep their customers and find new ones (Miettinen & Koivisto 2009, 32).

Virtual contents play a significant role in tourism. Tourists commonly use mobile devices when they are looking for travel information. Also, the amount of different applications for travelers has increased. Tourists expect that all service providers will exist online. Sharing travel photos and stories have become a holiday routine. Recently definition for service experiences has changed from individual perspective to more social point of view; from individual experiences to shared experiences (Stickdorn & Frischhut 2012, 12).

Sharing experiences, both positive and negative has become a normal part of the holiday. Tourists are active in social media channels, such as Facebook, Instagram and TripAdvisor. When gaining negative publicity, it is important for service providers to have control over their own presence on Internet. For example: on TripAdvisor everyone can tag some service provider to the map

and start commenting even if the service provider is not present. That could cause negative publicity, if the service provider is not answering for complains or questions. Today it is important to every service provider to be present in very popular medias like TripAdvisor, which is world's largest travel community. It provides travel information from users or/and service providers for users. TripAdvisor is free web service for sharing travel experiences, written reviews and photographs. TripAdvisor has a significant role in the consumer generated media. Recommendations have a big impact on travelers' choices. (Christensen 2009, 81-82)

Comparing information from the year 2009 (Christensen) Trip Advisor had 30 million monthly users. Today the number of users according to the Trip Advisor's website is 340 million monthly visitors. It has become a truly large community with huge impact on traveler's behavior. (TripAdvisor, 2016)

How to satisfy demanding customers and turn services into experiences? The truth lies on customers and service design is focusing on that: the customer's overall experience.

4 SERVICE DESIGN

Defining service design is ambiguous. Hence service design is an interdisciplinary approach definitions vary based on the professional background of the definition maker. This thesis focuses service design from designer's point of view, how the design process serves and benefits the whole development process of cultural tourism and heritage of Alvar Aalto in Kymenlaakso. The core of this process is creative and innovative co-creation together with stakeholders.

4.1 Common principles of service design

There are some common principles of service design, principals which are based on common ideas and characteristics. Following principals are from various professionals from the field of design.

The first principle is that service design is a holistic approach taking into consideration both relationships and interactions in the whole developed ecosystem. Services are living systems where the service ecology and its stakeholders are fundamental to every service design project. (Mager 2009, 37). On the other hand, Stickdorn & Schneider states that holistic access is an illusion - it is not possible to consider all aspects of the service ecosystem in the design project. Intention is to see the big picture - think holistic. (Stickdorn & Schneider 2011, 44)

The second principle is that service design has a human-centred approach, which focuses on understanding and having impact on human behaviour (Mager 2009, 38). Stickdorn & Schneider discusses the user-centred approach where a customer is at the core of the design process. Understanding of customer's habits, motivations, culture and social context is essential as well as their mind sets and need. Misunderstandings occur because of our different experiences and backgrounds: the service design process will focus on understanding of those with the help of tools and methods. (Stickdorn & Schneider 2011, 36)

According to Miettinen (2011, 14), the core of service design is holistic understanding of human actions, need, feelings and motivations and where the user is in the centre of the process.

Customers' overall experience has recently become the key focus of the service design process. Previously, customer experience played a subsidiary role in the design of services. Experience was a consequence of the service design process. In today's world where services are dominating the economy, have experience design become more important; the intentional goal of the process. (Leon 2014, 19)

The third principle is co-creative. Co-creation is a unique approach to involving all stakeholders in the design process. The key idea is to experience and develop services together. (Stickdorn & Schneider 2011, 198-199)

The fourth principle is evidencing. This means making intangible tangible. Stickdorn compares service evidences with souvenirs, which clarifies the idea of evidencing. In service all tangible components are evidences, like tickets, signs or products related to the service. (Stickdorn & Schneider 2011, 42-43)

Service design has an iterative approach. It means that the process is not linear. Process does not go straight forward to the goal; it goes back and forth when necessary.

There is no rule how and when the process transforms. Hence the process is merely illustrated as a linear appearance, it is done so because of the sequence of different stages of the design process. The iterative service design process is about failing, learning and doing again. (Stickdorn & Schneider 2011, 124-126)

4.2 Customer experience

Service design focuses on finding answers what are the needs and desires of human as consumers. Experience is the word which describes western world consumers' needs best. People are nowadays fully equipped with products and companies are turning their focus from products to services or products and services. The trend is now sharing and experiencing. Experiences are made of services, and services are able to be designed, developed and managed.

Customers are seeking experiences - experiences which are meaningful if we look at Accenture's worldwide study in 2008. Customers' expectations are constantly rising while the customer loyalty is decreasing. Customers are looking for meaningful experiences which will fulfil their needs and expectations. Customers are easily changing the provider if they are not happy with it. (Mager 2009, 31)

Bodine states that customers' expectations has become enormous, people are constantly seeking novelty. Digital tools allow access to services globally at all times, which evolves the idea that consumers' needs should be fulfilled instantly. (Bodine 2012, 10)

4.3 Service design process

As there are different definitions for the service design itself there are variations of the process definitions as well. This chapter introduces various models of the process, describes actions and tells which methods and tools are appropriate in different phases of the process.

Meroni and Sangiorgi presents their four phase process dividing it four parts: analysing, generating, developing and prototyping. (Meroni & Sangiorgi 2011, 239) Discover, define, develop and deliver is the definitions of four different steps in the design process by Design Council (Stickdorn & Schneider 2011, 127).

In addition to these, the study of Miettinen (2011, 32-33): presents different process models from various professionals

Mager (2009): research, create, evaluate, implement

Moritz (2005): gaining customer understanding, finding service opportunities, idea creation, evaluation, visualisation, implementation

Engine (2009): Identification, Creation & visualisation, Evaluation

All these models are similar to each other if focusing on actions and their sequence. Design Council has visualised the service design process, which is called 'Double Diamond' model and it illustrates common principles and various steps. It actually presents all models introduced above. Design Council's motivation raised from the fact that designers have slightly different approaches but same time common activities occur in every designer's work. (Design Council, 2015)

In this service design process, I will focus on Design Council's 'Double Diamond' model design process, its tools and methods. The Double Diamond model is logical and its visual appearance tells how actions should be taken; by diverging and by converging as can be seen in Figure 1. In the first diamond diverging is about gathering wide as possible knowledge and amount of customer understanding. Then the wide knowledge and deep understanding converge; to solidify findings. In the second diamond diverging is about testing all solutions, developing those iteratively. At the end converge for choosing final and best solutions to deliver.

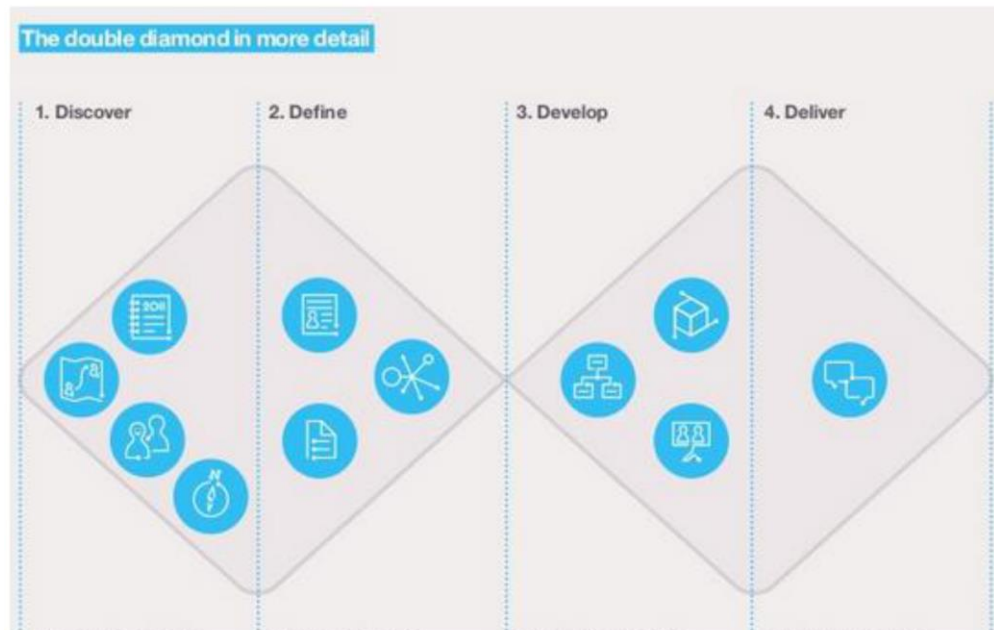


Figure 1. Double Diamond Model

4.3.1 Discover inspiration and insight

The service design project starts by diving into the topic; looking at the world from a new, different angle. Searching information, mapping stakeholders and finding customers are the first steps in the process. Initial ideas born while the bigger picture forms.

Among the initial first actions are gathering customer information and customer understanding. According to Hämäläinen et al. design research methods focuses on understanding of human behaviour and people's experiences. Methods help to understand customer's needs, both apparent and latent. With the help of design ethnography, deepest insights from the relationship between user and the service are revealed. (Hämäläinen et al 2011, 61) Design Ethnography has its root in cultural anthropology and it focuses on cultural phenomena, patterns or groups. It aims to gain insight by observing human behaviour, experiences and motivations in everyday life situations. Methods are observing, from the designers' or the users' point of view as well as interviews and content analysis. (Stickdorn & Frischhut 2012, 54) Van Dijk widens the definition of ethnography by pointing out that its' origins are both in anthropology and in sociology. Van Dijk underlines the

conjunction between ethnography and service design: ethnographers see the world from the point of view of their subjects. (Stickdorn & Schneider 2011, 108-109).

Samalioni mention the importance of deep understanding the customer in the relationship with the service and the actual observing work on the field. This hands on observing work will lead to finding needs, those which are telling the truth of human thoughts and feelings (Samalioni, 2009, 125).

In addition to observing research methods, co-creation is a research method for gaining customer understanding. It is also crucial method for the service design process for involving stakeholders and evolving the engagement. The stakeholder map is an essential tool of co-creation, it represents stakeholders, those who are involved, visually or physically. It is used to make connections between stakeholders, their interest and roles clear. Stakeholder map allows rigorous analyzing and reveals the motivations and the level of interest of each stakeholder. The stakeholder map helps identifying various types of development; both potential and complex. (Stickdorn, M., Schneider, J. 2011, 150-151)

4.3.2 Define insight and ideas

At this stage all the information gathered at the previous phase is evaluated and compared. The essential information is chosen for the further development.

Also the project framing and the project planning are part of this phase as well as finding the right questions for the design process to answer. (Design Council)

Customer insight which is found earlier at the discover phase with ethnographic methods is processed and defined. Instead of the demographical segmentation, focus is on people's behaviour. Based on the similar behaviour patterns customer understanding is then visualised through personas. (Stickdorn 2007, cited in Koivisto & Miettinen 2009, 255)

Personas are representing certain group of people, people who share common values, need and desires. The persona is a tool, a fictional character,

which is made of findings of the process so far. It combines information gathered with other tools such as the stakeholder map and interviews. The persona is a combination of stories and pictures. It helps to clarify findings and makes it easier for design team and for other stakeholders to keep the goal clear in mind throughout the design process. (Stickdorn & Schneider 2011, 178-179).

4.3.3 Develop via trial & error

Service ideas are developed at this phase by brainstorming, visualising and testing in various ways. Service ideas transform into solutions which could be prototyped. The basic idea of prototypes is to make intangible services concrete. Service prototypes differ from product prototypes. Service prototypes focus on experiences; creating and evaluating those. (Vaahtojärvi 2011, 132)

Services are intangible and therefore making the service prototypes is challenging. Service concepts are prototyped in various ways for developing those into the desirable direction. During this phase, the feedback from users is essential; that is why service prototypes must represent the closest possible reality. (Stickdorn & Schneider 2011, 132).

The customer journey is an appropriate tool for developing service moments. It helps to notice even the smallest details and reveals the weaknesses, those which should be developed in order to make services desirable from the customer's perspective. It also points out highlights from the service path. Mapping customer journey into touchpoints and moments makes development of the service more concrete. (Koivisto 2009, 145) In this service design process customer journey worked best when planning the events and workshops and prototypes

Service prototypes are simulating the closest possible real situations of the service concept. The prototype helps stakeholders to understand designers' visions. Users gain understanding, experience and ideas of the service offering through the prototype. Proper service prototypes are seldom built by

one designer alone – building a service prototype needs professional knowledge from the field of developed service. (Vaahtojärvi 2011, 137)

Storytelling and scenarios are tools for visualizing future situations. Storytelling is used many times together with personas to give more holistic vision. These narrative techniques are useful for sharing new ideas and concepts to stakeholders. (Stickdorn & Schneider 2011, 202).

4.3.4 Deliver the best

Service blueprints are tools for visualizing final service offering. The service blueprint includes detailed information of the service delivery. (Stickdorn & Schneider 2011, 204). The blueprint gathers service journeys of customers, service paths of providers and service management chains. These together create a service blueprint. In the context of cultural tourism, which is produced of punch of companies together, creating this holistic view is challenging. Based on my experience during this process, it works best for visualizing the delivery of the individual service.

According to Design Council, the deliver phase is for final testing, launching, gathering feedback and evaluating. Even if the service itself is working and satisfying customers' needs, the iterative development process focuses on the overall customer experience. Is the customer's experience when using the service desirable and the developed service successful? If not, the iteration will continue. (Vaahtojärvi 2011, 136)

5 SERVICE DESIGN PROCESS IN PRACTICE

This chapter explains how the service design process is adopted to the development project of the heritage of Alvar Aalto in Kymenlaakso for cultural tourism and introduces the goals of the service design process.

What could the service design do for the cultural tourism? How could it benefit the heritage of Alvar Aalto in the Kymenlaakso project? Hence the development is taking its first steps, adapting service design to this project will give answers from the customers' perspective even though the service economy is weak. Service design allows prototyping for non-existing services.

Within service design there are many tools and methods which help stakeholders to understand each other and designers' ideas and visions. Service design is looking for solutions which would benefit both customers and service providers. The service design constantly seeks answers to better fulfil customers' needs and based on that create solutions for providers to do the better business. In the field of cultural tourism, customers are tourists. Both terms are used in this report.

The following cases are outcomes of the active networking with stakeholders. My role in these cases varies from being a designer to running service design workshops, from being a user of services to providing services.

The process is introduced case by case. Methods and tools are chosen with the scope in mind; what will lead to the best available solutions in the given circumstances. Benchmarking similar cases through literature helped for finding the best tools. Stakeholders have a strong focus because of their strategic role in the beginning of the process - and later as well.

The Double Diamond model is adopted to this service design process. The process will be explained and presented through visualisation in addition to detailed explanations.

(See appendix 1: Double Diamond Model adapted to the service design process of the heritage of Alvar Aalto in Kymenlaakso)

5.1 Stakeholder mapping

The heritage of Alvar Aalto in Kymenlaakso project is wide and complex. At the beginning of this project tourism around the issue were almost non-existent. It gave the perspective to first involve stakeholders who could effect in the development process and might or should have interest of doing so. Therefore, involving stakeholders started from top to bottom.

The service design process starts by mapping all stakeholders. A stakeholder map is an essential tool, which creates a basis for the human centred design process. The first stakeholder map of this thesis process was as a format of a mind map, which is a basic tool when brainstorming in an easy and quick way. Its role was to list all stakeholders and their connections. The first version

turned out to be a light scratch of the stakeholders of the last version. The latest version, as can be seen in Figure 1, consists of more information. In addition to the connections, it also shows the level of interest of certain stakeholder. The latest version, includes approximately 30 different stakes; organizations, companies or individuals who have a stake in the field.

STAKEHOLDER MAP of involved stakeholders

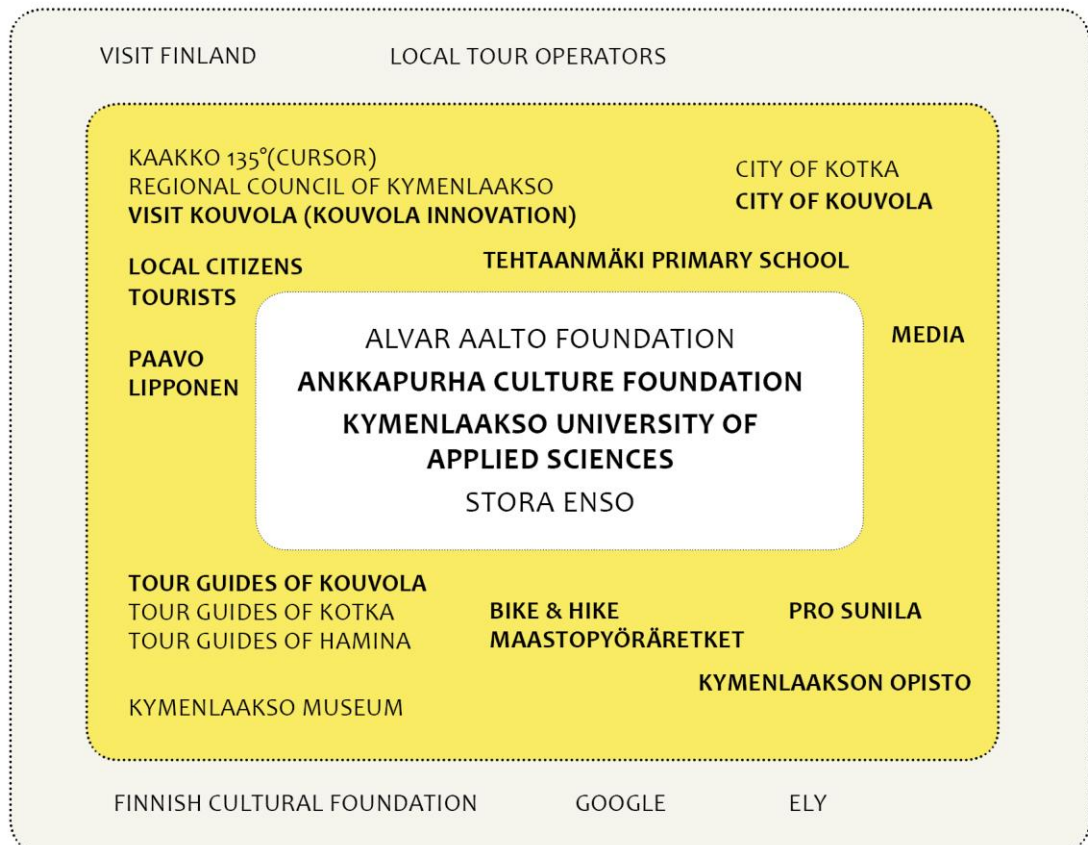


Figure 2: Stakeholder map of the heritage of Alvar Aalto service design process

Building the stakeholder map requires gathering information by sharing information. At first all mapped stakeholders were informed about the project, its aims and purposes. The purpose of the information was also to motivate thinking about the issue by asking: is the heritage of Alvar Aalto in Kymenlaakso important for you?

Face to face meetings were arranged for interviews and discussions. Motivations and interest were found and mapped for further use. Almost all meeting led to another; stakeholders recommended to meet somebody else with shared interest. A stakeholder map is like the basis of the project which has a human-centered approach.

5.2 Building up the framework

Chapters 2 and 3 creates the framework for this service design process. In other words, this service design process focuses on developing cultural tourism around the heritage of Alvar Aalto in Kymenlaakso. The framework gives information about the world from the perspective of the developed issue.

5.3 Gathering customer understanding

This service design process has two approaches for developing based on the ways of gathering customer understanding: co-creation and observation. These approaches have different perspective. Development work with service providers focused on co-creation. The purpose was to inspire and activate them, that they could produce or enable Alvar Aalto related services in Kymenlaakso area. Development work with customers focused on observation and co-operation. The purpose was to find out what kind of services tourists find attractive, what makes them the choose Kymenlaakso as the travel destination. Is the heritage of Alvar Aalto enough to tempt them or should there be services which attract both national and international audience? Answers to these questions are gathered by observing and interviewing people who traveled to Kymenlaakso Alvar Aalto sites. The process of gathering customer understanding will be introduced in the following cases.

5.4 Inkeroinen Master Plan Inspiration Day I and II

Inkeroinen Master Plan Inspiration Day I was the first prototype of the Aalto related service offering in Inkeroinen area. The idea was to let all stakeholders; organizations, service providers and tourists to experience the

service offering. Service journey was the basis of the prototype of Inkeroinen Masterplan Inspiration Day I. The service journey started from the moment stakeholders arrived at the venue. A service journey is made of service moments, which are made of service touchpoints. Moments were the content of the event. The approach was to create a memorable experience for all senses; food, art, architecture, guided tour, history, seminar speech, and co-creation.

This project test various services, others are ready and others are just about to born. All cases in this project targets on service ecosystems, not individual services. Even if the individual service is at the core of the development, other services will effect on that. If you take an individual service out of the ecosystem, all aspects must be considered as a part of the service experience. According to Mager, services are living systems which take context into consideration (Mager 2009, 37). For example: testing the Alvar Aalto mobile app tour in Inkeroinen is not just testing the app. It is about testing the app in part of the whole experience (which is formed in the ecosystem) from beginning to an end.

The service prototype was made together with local people and service providers. The guided tour was planned and tested together with tour guides of Kouvola; it was important to time the journey and the walking speed so, that everyone could attend and listen to the guide. The timing of the event was important part of the prototype since there were several services which should be delivered on time by different service providers.

Co-creation session was hold at the end of the Inkeroinen Master Plan Inspiration Day I. The program of the day was planned for opening eyes to the developed issue. All activities during the day created an experience which prepared participants for the creative co-creation session. They were guided towards to the common goal throughout the day.

Co-creation session consisted of four parts: adopting roles, ideation, presentation and identification. Co-creation session was done in groups: 6 groups of 5-6 participants. There were 3 facilitators, so each facilitator had 2 groups. Purpose of the roles was to give participants freedom to ideate without restrictions. Most of the people were participating ex officio and

without roles they ideas and opinions would be easily seen outputs of their organizations. Roles were: heavy users of culture, seniors and service providers.

Next part was ideation: first generating large amount of ideas, then choosing the best ones for further development; diverge and converge according to the double diamond model.

The focus of the presentations was to explain best service-ideas of the roles' perspective. Presentations lead to discussion of the ideas and generated deeper insights and new ideas as well. Last part was identification; it was added into the co-creation session program as an experiment. Basically, participants had to figure out who could proceed and take steps towards the execution of suggested service ideas.

Inkeroinen Master Plan Inspiration Day I was commissioned by Vetovoimainen Kymenlaakso – project.

Inkeroinen Master Plan Inspiration Day II was hold half year after the first one, at first of April 2015 at Mäntylä in Inkeroinen. During the half year period, development processes took steps ahead among service providers and the second Inkeroinen Master Plan Inspiration day was held in the first of April 2015 at Mäntylä in Inkeroinen. There were about 20 participants. The idea was to again experiment the Alvar Aalto architecture, enjoy the speeches and discussion accompanied with refreshments and at the end of the day dive into the cultural tourism.

The agenda of the speeches was to share information about development since the first Inspiration Day:

-Ankkapurha Culture Foundation together with Tour Guides of Kouvola launched guided tour, called “From Ankkapurha to Alvar Aalto at Ankkapurha”, at Culture Park for Summer 2015.

-Ankkapurha Culture Foundation was also planning to launch the mobile tour of Alvar Aalto´s architecture on their premises.

-Photographer Hugh Clack introduced his book The Living Spirit of Alvar Aalto in Kymenlaakso and told about upcoming exhibitions related to his book: on

May at Kymenlaakson Opisto, from June to August at Ankkapurha Culture park and on September at Kouvola Town hall.

-Pro Sunila pointed out the importance of co-operation and suggested social media as a channel for sharing information and proceed ideation. There are a group called Alvar Aalto in Kymenlaakso where people with the interest of the topic could join.

Co-creation session was continuous for session held six months back. Almost all participants were the same. It was seen that progress which started during Inkeroinen Inspiration Day I, had evolved interest among networks of the stakeholders. Co-creation session was teamwork: to ideate and develop ideas and finally present results for other teams. The task was to create an ideamap; a mixture of moodboard and mindmap for the basis of future development.

5.4.1 Culture Finland

Culture Finland program and this project met at co-creation workshop, and via network of participants of culture Finland Kymenlaakso development of the cultural tourism around Alvar Aalto proceeded.

The purpose of the Culture Finland -program is to increase co-operation among cultural and tourism providers, and by doing so generate new attractive products and services to the field. Locality is one key feature in products and services. In addition to better co-operation, the aim is to proceed development actions and projects, add value and income to providers. All these will eventually add value to travellers as well. The core of the program is to build up strong networks among service providers and other professionals in the field of culture and tourism; to make the whole industry more competitive and Finland more attractive cultural tourism destination. The program has coordinators in Finland, who are responsible for local cultural tourism development. The Culture Finland –program is funded by Visit Finland and Ministry of Education and Culture. Kymenlaakso area was coordinated by Ankkapurha Cultural Foundation during 2015. (Visit Finland, 2011)

5.5 Ankkapurha Winter Experience

Ankkapurha Winter Experience concept is an event consisting of tourism experiments and workshop. The key idea is to be a tourist and to develop tourism at Ankkapurha region in Kouvola.

First Ankkapurha Winter Experience was first held in 5-7 of March in 2015 and the second was held in in 4-6 of December in 2015. Participants were international students from European universities and exchange students from Kymenlaakso University of Applied Sciences.

The purpose of the workshop was for students to learn service design how to use different tools and achieve results, which could benefit the development of the Ankkapurha Culture Park. The commissioner of the event was Ankkapurha Culture Foundation who operates the Ankkapurha Culture Park. The events were organized by Kymenlaakso University of Applied Sciences.

Ankkapurha winter experience continued developing ideas which were born in Inkeroinen Master Plan Inspiration Day I. Ideas of Alvar Aalto guided tours, both traditional and mobile were suggested in Inspiration day and those created the program for the workshops and the whole experience. I created prototypes for mobile app contents and discussed with Culture Finland project coordinator about establishing a real mobile guided tours about Alvar Aalto.

Ankkapurha Winter Experience was perfect opportunity to test the prototype of Alvar Aalto guided tours as well as the whole service offering of Ankkapurha Culture Park region. At this stage, the focus of the prototype was to test the actual attraction and the content of the Alvar Aalto tour, not the mobile application itself.



Figure 3: Prototype of the Aalto mobile tour

The prototype was made of paper, it was in the form of service safari: consisting of the mobile app tour and small diary of the tour as can be seen in Figure 3.

Service Safari is a service design tool which allows users to map their own experiences without a designer being present. It helps people to look at the world from the other people's perspective. Roleplays are therefore part of the service safaris. (Stickdorn & Scheider 2011, 154)

Students and their teachers participated in the guided tour, they could choose either traditional tour or mobile tour. The mobile guide included the paper proto of the tour and the notebook. There was one destination along the tour where tourist could visit inside; Mäntylä senior engineer's house, where they were offered tea and chocolate.

After the safari service concepts were planned in a workshop at Ankkapurha Industrial Museum. Tools were service journeys, personas and mood boards created by the participating teams.

The second Ankkapurha Winter Experience was the sequence for the first one. The whole service offering has developed between the events. So the Ankkapurha Winter Experience II concentrated on testing the mobile tour, which was launched in August. Event consisted of the service safari, which was the improved version of the first one. Participants were given roles of the tourist based on the personas traveling to Finland (Modern Humanist –

research, Visit Finland). Some participants were exploring without roles based on the wishes of Visit Kouvola, they wanted to find out how certain nationalities experience Ankkapurha Culture park. (See Appendix 2. Service Safari material of Ankkapurha Winter Experience II)

5.6 Observation approach

During this project, I met a great number of visitors who wanted to see Alvar Aalto sites in Kymenlaakso. After presenting my thesis to Stora Enso, the owner of the Tehtaanmäki housing district in Inkeroinen, I was privileged to host many visitors on the area, visitors who had contacted them and wanted to see the area. The majority of the visitors came from contacts via Kymenlaakso University of Applied Sciences and through various development projects related to tourism or Kymenlaakso.

Some trips were made to Summa and Sunila, but the research work was mainly done in Tehtaanmäki, Inkeroinen. Visitors came from Australia, Canada, China, Estonia, Finland, Germany, Indonesia, Japan, Netherlands, Russia, The United States and Canada. During 2 years, there were over 200 hundred visitors participating in approximately 20 different visits. Some of these visits are made together with tour guides of Kouvola and some independently.

The observation approach concentrated on interviewing, discussing and observing people while they were experiencing the environment at Aalto locations. Observation research focused on people's behaviour, needs, desires, motivations, habits and lifestyles.

5.7 Results

The results of the project are introduced here. Results emerged and developed as planned in the beginning; by inspiring service providers to produce services for cultural tourism around Alvar Aalto by themselves, together with stakeholders. Some of these are produced in other ways, but in the close relationship with this project.

5.7.1 Aalto as part of Ankkapurha Culture Park

During the autumn 2014, I was working for Ankkapurha Culture Foundation. My job was to create a concept of their services and products. Part of the work was to attach Alvar Aalto locations to their service offering. Ankkapurha Culture Foundation is located in the village of Anjala on the west side of River Kymi. Aalto houses are located on the east side of the river in the village called Inkeroinen. All cultural destinations are located in a rather small area, but those had no common presence.



Figure 4: Signposts and area map of Aalto's architecture in Ankkapurha Culture Park.

Ankkapurha Culture Park was born during that cooperation with the Foundation. Nowadays Tehtaanmäki housing district and primary school are part of their service offering at the Ankkapurha Culture Park as can be seen in Figure 4

5.7.2 Alvar Aalto Mobile tour

The Alvar Aalto mobile tour was born and tested in co-creation workshops. During this thesis process, I had an opportunity to work with Culture Finland project, which ordered stories of Alvar Aalto from me. These stories introduce housing districts in Tehtaanmäki and in Sunila and are published in Citynomadi. Citynomadi is a virtual tour guide for travelers. It has both a website www.citynomadi.com and a free application called Nomadi.

As I have lived my childhood in Inkeroinen, the story of Tehtaanmäki is a mixture of facts & memories and it will give the big picture of the topic. The route is called Alvar Aalto in Kouvola – Tehtaanmäki residential district and school. It is available at:

<https://citynomadi.com/route/7f5edb51bf005539a88dbb1a01677ce5&uiLang=en>.

Route production: VisitKouvola.fi, Kouvolan Innovation Ltd, Customer oriented tourism communication and content production in Kymenlaakso area – project, European Regional Development Fund, Regional Council of Kymenlaakso
Route substance: Ankkapurha Culture Foundation, Culture Finland Kymenlaakso

The story of Sunila is based on literature, my role was an editor. The route is based on sources, books about Sunila published by Pro Sunila and book *The Living Spirit of Alvar Aalto in Kymenlaakso* by Hugh Clack.

The route is called: Southeast135° Sunila – Alvar Aalto's architecture in Kotka and available at:

<https://citynomadi.com/route/487e279cb4a99c2d43e8cdcf4b65243b&uiLang=en>.

Route production: Culture Finland Kymenlaakso, "Ankkapurha" Cultural Foundation, Southeast135° tourism, Pro Sunila ry.

5.7.3 Guided tours

In the summer of 2015 tour guides of Kouvola and Ankkapurha Culture Foundation together launched a guided walking tour in Ankkapurha Culture Park as can be seen in Figure 5. The tour is called from Ankkapurha to Alvar Aalto, and it introduces the history of Ankkapurha area, all its aspects focusing on industrialisation and architecture of Alvar Aalto. The tour will be in the program again during the summer 2016.



Figure 5: Guided walking tour: From Ankkapurha to Alvar Aalto.

In autumn 2015 guided tour by bike was arranged in Inkeroinen. The key idea as to visit all Aalto sites in Inkeroinen during one tour by bikes as can be seen in Figure 6.

Tour started from Tehtaanmäki primary school, went then to Karhunkangas housing area and continued to Tehtaanmäki housing district. The event was organised together by Bike & Hike and tour guides of Kouvola. It was a part of Alvariinsa Aaltoa – seminar organised by Mämmälän Kotiseutuyhdistys.



Figure 6: Aalto by Bike, guided tour in Inkeroinen at autumn 2015

5.7.4 Personas

The customer understanding and insights gained in the observation phase is defined and presented with the help of personas tool. Created personas are representatives of the tourists who have visited Kymenlaakso Alvar Aalto sites between August 2014 and March 2016. These personas are fictional characters based on the shared interest; the needs and desires of real tourists.

(See appendix 3: Personas of the heritage of Alvar Aalto in Kymenlaakso)

5.7.5 Increased knowledge

One of the project's goals was to increase knowledge about the heritage of Alvar Aalto in Kymenlaakso. In practice it meant active networking and media contacts. Local newspaper Keski-Kymenlaakso and Yle Kymenlaakso participated in Inkeroinen Master Plan events. Yle Kymenlaakso made radio interview from Inkeroinen Master Plan Inspiration Day I and Ankkapurha Culture Foundation launched the Citynomadi mobile tour.

In addition to these Yle Puoli Seiska published a short documentary about the Citynomadi App and Alvar Aalto mobile tour at Tehtaanmäki in Kouvola. All articles are available on internet and as appendix list.
(See Appendix 4: List of media visibility)

6 CONCLUSIONS

This chapter combines the whole project. It summarizes activities and reveals the results. Discussion and evaluation are also part of this chapter. Finally, there are suggestions for further development.

6.1 Summary of the development project and findings

The purpose was to engage stakeholders, to create a common goal with them and inspire them to produce services for cultural tourism around the heritage of Alvar Aalto here in Kymenlaakso

Evolving knowledge and valuation and engaging stakeholders were the first actions for building up this project. Service design was implemented into the project from the perspective that users and providers are together the developers. For developing common cultural heritage, service design offered appropriate tools for involving stakeholders in co-creation. Co-creation is about solving problems, so first the common vision was turned into the common problem. This whole project followed the service design process with the human-centered approach. The goal was to add value through the service design process by involving and engaging stakeholders. At the concrete level, this meant inspiring service providers to produce services for cultural tourism,

facilitating co-creation and being active part of building up the network of developers who was interested in the issue. My role was to ensure customer understanding for the providers use by observing and from co-creation session. Observation was done along the way. At co-creation workshops students created personas based on their own experiments during service safaris. These results are shared to the network of service providers via coordinator of the Culture Finland Kymenlaakso. Findings from my own observation work are presented as personas and those could be used into development work of cultural tourism around Alvar Aalto and in general as well, in Kymenlaakso area.

I wanted stakeholders to take this issue seriously. Seriously means that they could see the potential in the heritage of Alvar Aalto here in Kymenlaakso and will produce services for cultural tourism by themselves in the network of professional in the field of tourism. Part of my work was to survey potential funding for the project.

Almost all contacted stakeholders shared the mission of the project; cultural tourism could praise and maintain the heritage for the future generations and some of them shared also the vision of Kymenlaakso being a tourist attraction to architecture, Alvar Aalto and the whole cultural ecosystem around it. Core stakeholders had opinions about how this project could be funded. They named various organizations who could have interest for funding. All these shared the vision but had no interest for proceeding. One core stakeholder started to proceed project funding when active stakeholder contacting was already done. That procedure is still going on.

In the beginning, it was evident to me that this project topic is challenging and complex. Development work might take years. Big development issues take time, needs patience to build trust between stakeholders. The common goal was found through various common activities. Common activities also keep up the spirit of doing instead of planning and results will be soon visible, sharable and enjoyable. Like the results of co-creation sessions which are now available services.

If looking at the big picture, the role of this project was to turn on the development processes in a way that stakeholders are now aware of the current situation of the heritage of Alvar Aalto in Kymenlaakso. They could take their responsibility of the heritage and continue the development by themselves. From that perspective, this project has fulfilled its purpose.

6.2 Discussion

Research method and conceptual basis of this study has common characteristics. Services and tourism both appears in intangible forms. Service design is about making intangible to tangible. Hence heritage of Alvar Aalto is also intangible, there were many complex issues forming this research and development project.

Service design has no common definition or clearly articulated language. This interpretation gives freedom and simultaneously evolves complexity. Freedom is useful when you have deep enough understanding and you can practice - when you hesitate proofs are sometimes difficult to find. Difficult in a way that there are lot of information which leads to another - when following the path, you won't necessarily end up the same roots. There are many roots and many trees in the field of service design.

This process offered me many opportunities to work as a service designer, to teach and coach, as well as deepen my skills and knowledge. I have got support from other service designers when planning operations of this project.

During the process, the deep customer understanding proved its importance for me as a designer. This project touched many stakeholders and gave opportunities to gain deep understanding. Deep customer understanding is the core of the service design project; if you dismiss discovering, the whole design process will be weak. As a result, the picture of the service design process appears to me in a vertical form where the basis, the focus is in the field work with users. The rest will build upon the basis with chosen methods.

The mindset of service design and thesis project are opposite to each other: service design focuses on cooperation and teamwork while thesis work is an individual task. This project has strongly focused on actions and stakeholders'

needs instead of the strict project planning. It has partly prolonged this thesis project but also make me realize that this development project will go on despite the end of the thesis project.

6.3 Suggestions for further development

Along the way of this project I have seen the degeneration of Aalto's architecture in Kymenlaakso. During these two years, nature has affected the houses in a way that damages are visible from outside. Also the photographic book of Hugh Clack reveals the poor maintenance of the houses. (Clack 2014)

I also find out that there are no rules or suggestions how the renovations or restorations should be conducted. I therefore suggest establishing a network of volunteers who are interested and willing to participate in the communal work. This network would work underneath Alvar Aalto Foundation. The main purpose of the network would be informative in a way that local agents will share information from the field to the Alvar Aalto Foundation. Foundation will eventually have a global network of people who will share their message and information, for example renovation guidance for house owners.

The other suggestion is based on the finding that shared knowledge and active networking will inspire people, communities and companies to produce services, arrange events and seminars and participate in those. There are active people in Kymenlaakso who wants to take care of the heritage of Alvar Aalto in Kymenlaakso. Those people should establish a society which will continue the development work related the heritage of Alvar Aalto in Kymenlaakso.

This project focused on customers who had already travelled to Kymenlaakso to visit Aalto sites, or for other reasons and was invited to see Aalto's architecture. To benefit the whole tourism development in Kymenlaakso it would be necessary to make more specific research how to attract tourist who has already come for Finland to visit Aalto locations. Those tourists already share the interest in Alvar Aalto. How could Kymenlaakso locations become familiar and what motivates tourists to travel to Kymenlaakso?

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FIGURES

Figure 1. Double Diamond Model. Design Council (2015) Design Council Design methods for developing services Available at: <http://www.slideshare.net/fred.zimny/design-methods-services> [Accessed February 2016].

Figure 2. Stakeholder map. Anu Vainio, 2016

Figure 3. Prototype of mobile app. Anu Vainio, 2016

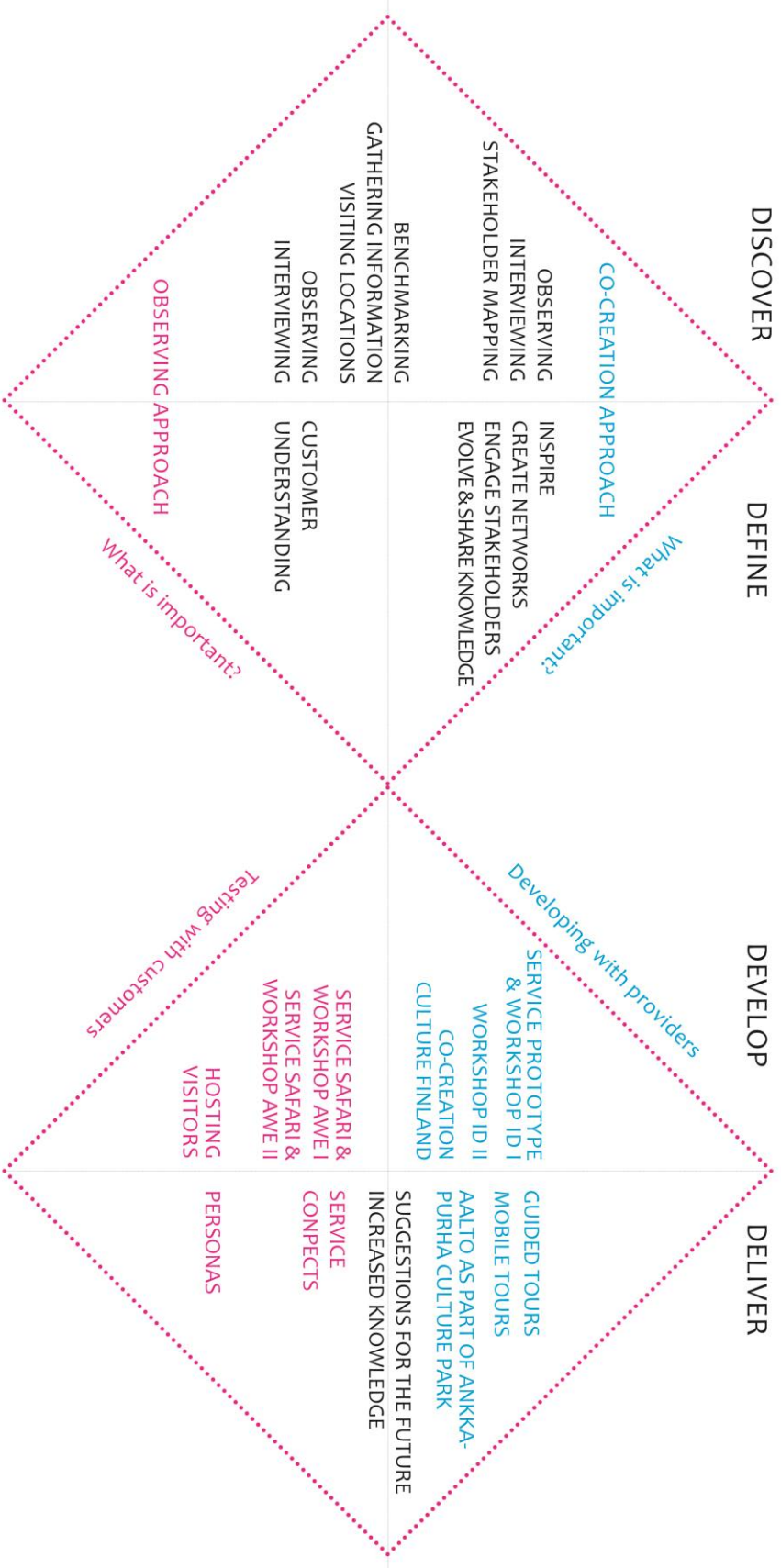
Figure 4: Signposts and area map of Aalto's architecture in Ankkapurha Culture Park. Anu Vainio, 2015

Figure 5. Guided walking tour: From Ankkapurha to Alvar Aalto. Anu Vainio, 2015

Figure 6. Aalto by Bike. Anu Vainio, 2015

DOUBLE DIAMOND

Double Diamond model adapted into the service design process of the heritage of Alvar Aalto in Kymenlaakso



HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

cultural tourism meets

service design

ANKKAPURHA WINTER EXPERIENCE II

Service Safari material
of Ankkapurha Winter
Experience II

Ankkapurha Winter
Experience
accommodation

ankkapurhan
kulttuuripuisto

SERVICE SAFARI

User Experience Mapping using Nomadi App and Instagram

You are now a tourist visiting Ankkapurha culture park. You have chosen to travel there because you would like to experience Alvar Aalto mobile tour. Download the Nomadi app to your mobile and start your journey. Document your journey by using Instagram. Take pictures, make posts that express your feelings, thoughts and impressions that help describe your user experience. You can Instagram during your tour where ever you like, but do it at least at certain chosen spots which are important for further service development. Spots are marked pink. If you are not able to use Instagram, use facebook or twitter with hastags.
#ankkapurha #ankkapurhaculturepark #visitkouvola #kyamk #alvaraalto

SAFARI 3 steps

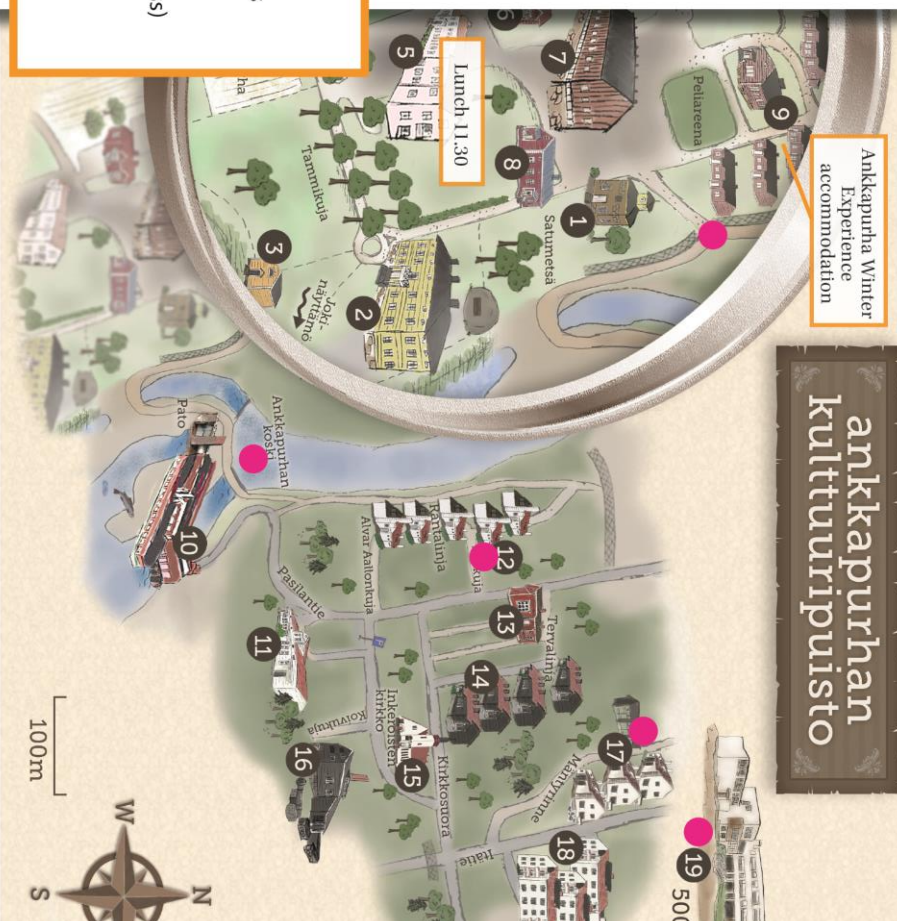
- TRAINTRIP 17 min Kouvola- Inkeroinen - post at least once
- ALVAR AALTO MOBILETOUR about 2 hours - post at least at pink spots
- ANKKAPURHA DAM post at least once

These three steps above are the base for all tasks at the seminar.

ANJALA YOUTH CENTER AREA (at map: area inside the magnifying glass)
-Instagram at least once during the weekend

Distances are short. Enjoy your experience and share it.

NOTICE! 11.30 Lunch at restaurant Ankkapurhan Helmi. Be there.



Ankkapurha Culture Park is located in Kouvola, in the village of Anjala. River Kymi flows through the Culture park. The river can be crossed on foot or by bicycle on the bridge over Ankkapurha dam.

HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

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ANKKAPURHA WINTER EXPERIENCE II

Service Safari material of Ankkapurha
Winter Experience II

SERVICE SAFARI User Experience Mapping using Nomadi App and Instagram
You are now a tourist visiting Ankkapurha culture park. You have chosen to travel there because you would like to experience Alvar Aalto mobiletour.

document your trip - post by using Instagram

#ankkapurha #ankkapurhaculturepark #visitkouvola #kyamk #alvaraalto

ROLES BASED ON PERSONAS OF VISIT FINLAND:

YOU ARE A MODERN HUMANIST, young

You are adventurer & explorer. You avoid mass tourism. Now you are interested of unique and exotic Finland. You love culture. You would like to live like locals. You prefer doing rather than seeing.

YOU ARE A PARENT for two kids (7-12 years), travelling together with your family

You are open minded and curious. You like outdoor activities and new things and experiences. You avoid mass tourism. You are interested of safe and silent Finland.

YOU ARE A MODERN HUMANIST, travelling with your partner

You are adventurer & explorer. You are open minded and curious. You have seen all metropolises and must see places. You avoid mass tourism. Now you are interested of unique and exotic Finland. You love nature & and want to listen to the

WORKSHOP Task:

PERSONAS & a little bit of customer journey

Use your own experience from service safari (pictures, memories, posts).

Create personas based on your own experiences during your visit.

Personas helps us, who design services, to understand customers' needs and desires.

Each persona is based on a fictional character whose profile gathers up the features of an existing social group. In this way the personas assume the attributes of the groups they represent: from their social and demographic characteristics, to their own needs, desires, habits and cultural backgrounds.

Map following information of yourself or of your given role, name, age, nationality, occupation, hobbies, interest

Map your experience

-identify important moments (touchpoints) of the journey. This helps you to get back to your journey.

-map emotional highs and lows, so you can see what are you really like as a tourist

Put your experiences together with your group members and create a persona or personas based on your shared needs and desires. This persona will be important during this weekend. Very important also for Ankkapurha Culture Park and Visit Kouvola, for further service development. Your experience is important!

HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

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LOVE NOSTALGIA

Age: 65 years' old

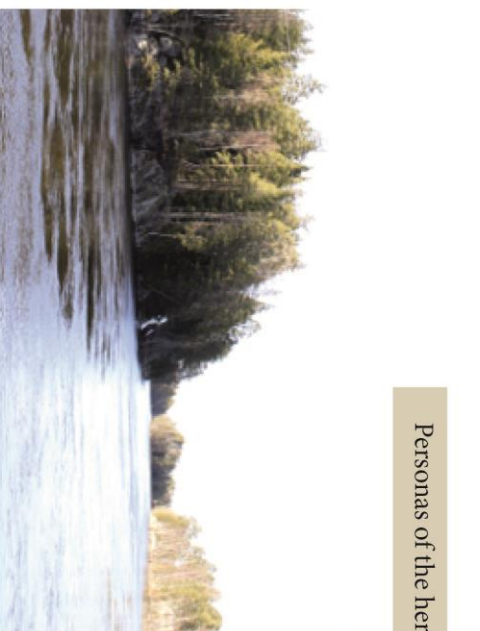
Place of residence: Kouvola, Finland

Family: husband, 2 children + 3 grandchild

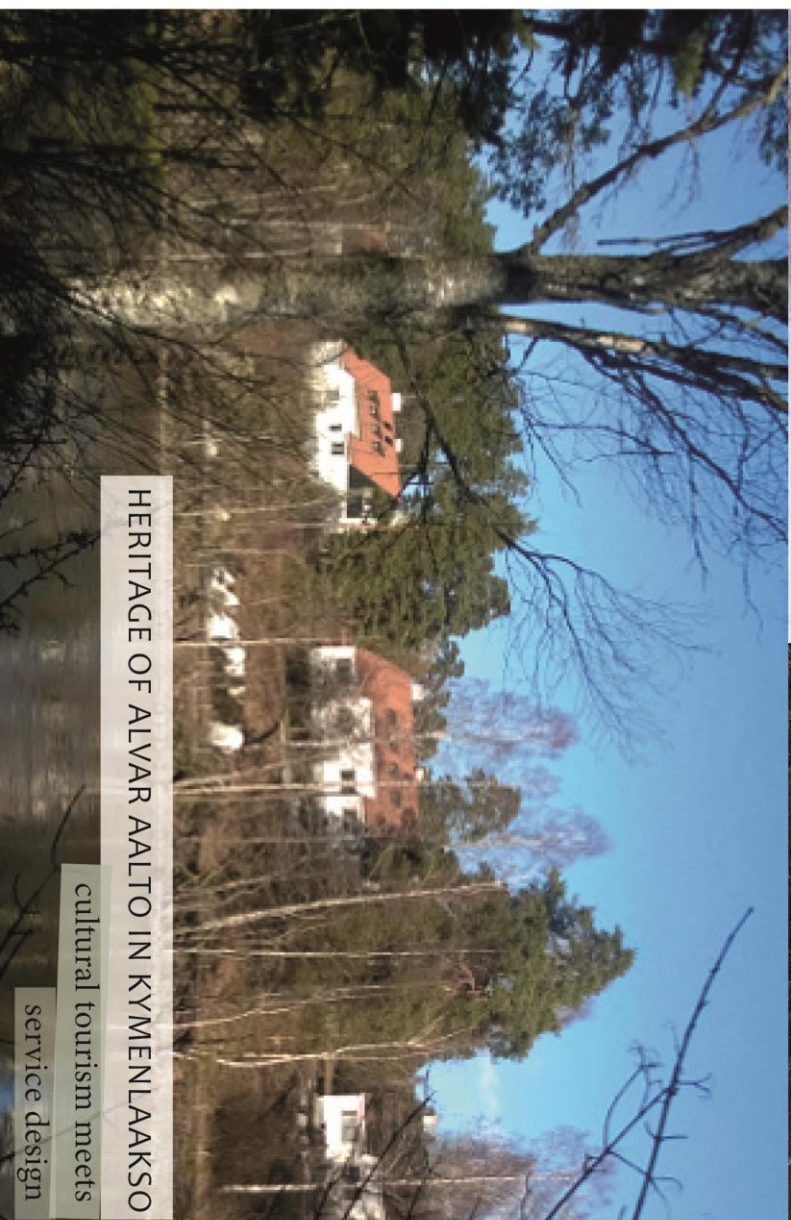
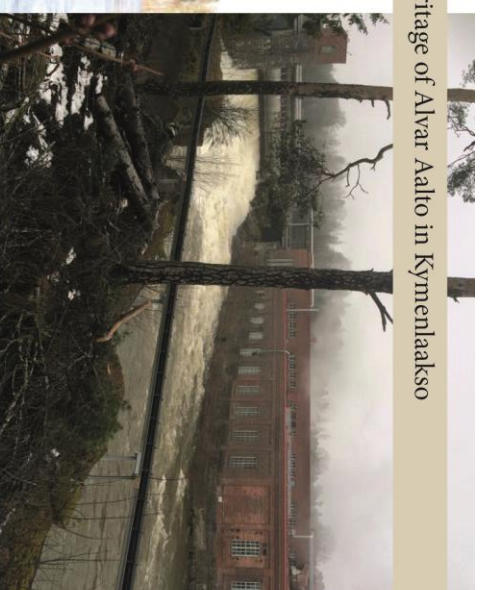
Occupation: retired

She loves all cultural events, history and stories of local people. She has worked all her life in a paper factory and has retired recently. She has lot of time, but basically she is busy with all the activities, events and exhibitions. She has lot of friends and enjoys her life in the small active village. She is happy that Ankkapurha Culture Park offers good variety of culture and Alvar Aalto houses are part of it. She wants services which are open all year, like museums and cafes. She is sure that there are lot of people in Finland who would visit Ankkapurha Culture Park if they would know it exists. When she has visitors, she always goes for a walk with them to see Kymi River, the dam, the manor and Aalto's architecture. She is proud of her hometown.

"I don't understand why people dislike their hometown. This is such a beautiful and has a rich history. People should care about their roots."



Personas of the heritage of Alvar Aalto in Kymenlaakso



HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

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PETER PROFESSIONAL

Age: 54 years' old

Place of residence: Melbourne, Australia

Family: single, no kids

Occupation: architect, photographer

Peter don't mind for travelling long distances after Alvar Aalto's architecture. He has read almost everything about Aalto and he is interested of spending hours at locations; enjoying the atmosphere, photographing and admiring. Peter likes listening stories of local people, how they live their everyday lives in Aalto's houses. Peter really wants to go inside houses and breath "the Aalto Spirit". He believes that someone will take care of the houses before they collapse. He is interested about industrial museum, but cannot visit there because it is are open only during summer.

"The rarer the destination is, the more interesting it is. These houses and museums should definitely be open for public."



Personas of the heritage of Alvar Aalto in Kymenlaakso

HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

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FRIEND FOREVER

Age: 35 years' old

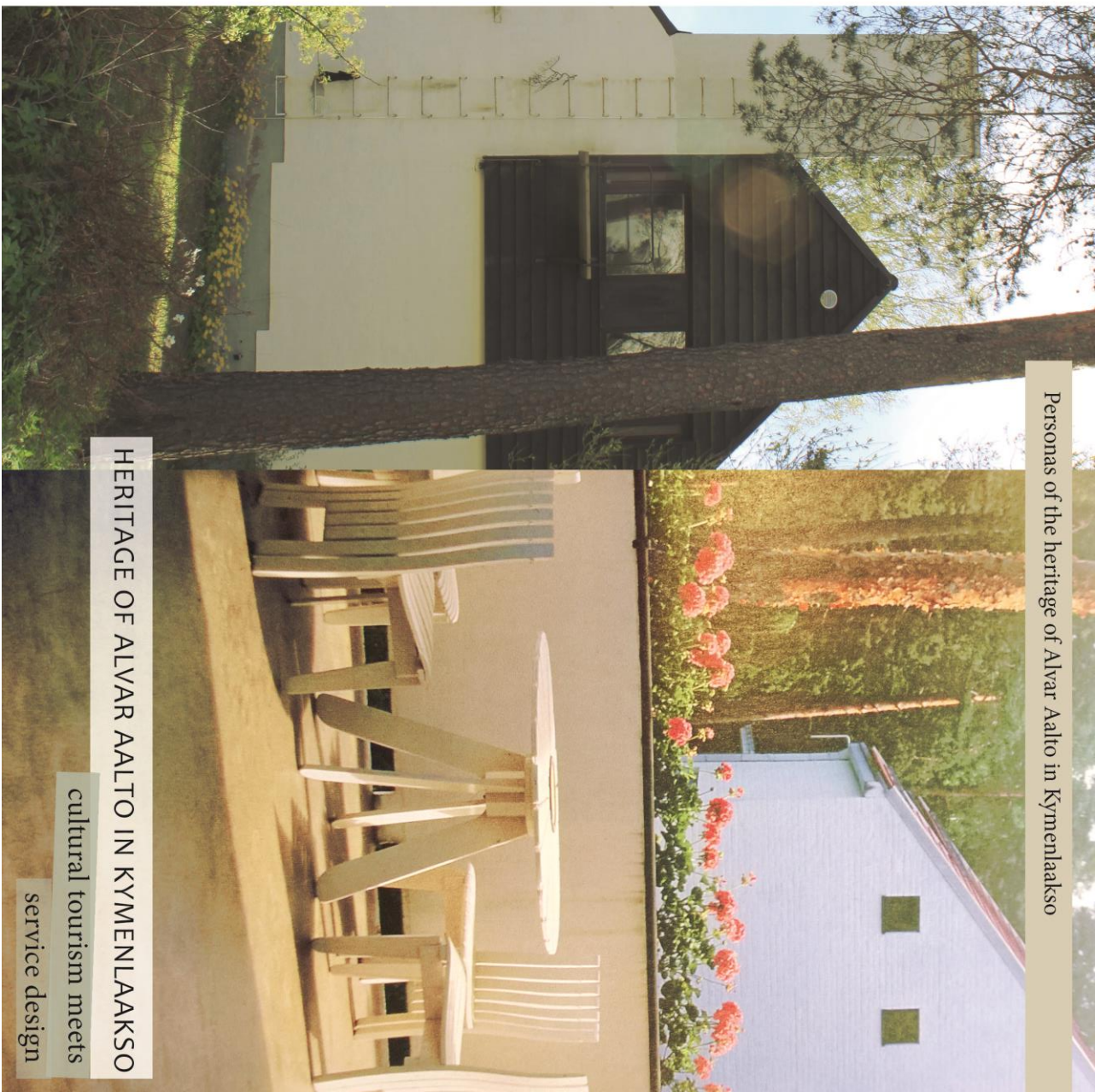
Place of residence: Helsinki, Finland

Family: husband and 1 child

Occupation: journalist

Friend is excited about everything she sees around. She has spent her childhood in the area and all memories tend to be good. And yes, houses were then in much better conditions. People took care of the premises and neighbours' children. It didn't matter if parents made long hours, she could visit them at next door office anytime. She thinks the area should be renovated and marketed as communal area for people who likes design, architecture, nature and wants to live social and relaxed life. Or for people who wants to escape from cities, who seeks peace & harmony but doesn't like the traditional summer cottage life.

"I wish I could meet all my friends here at the same time. It would be great if Mäntylä could be museum, cafe and design shop."



Personas of the heritage of Alvar Aalto in Kymenlaakso

HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

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NICK NEWER

Age: 35 years' old

Place of residence: Netherlands

Family: single

Occupation: business student

Nick have never heard of Alvar Aalto before. He arrived to Kymenlaakso to study. His hosts are willing to introduce this world famous architect for him and his classmate, Anna from Vyborg. His hosts are excited and he wonders should he get excited too. Anna knows Alvar Aalto and likes the atmosphere in Inkeroinen and in Sunila. Nick admires locations; beautiful nature around big empty houses, fresh air, sea and the river makes him think that the area is perfect for people travelling with kids. He thinks he could come here with his own family in the future: to enjoy the historical environment and beautiful nature. And meet Finnish friends. After the tour he respects Aaltos' works and dreams of buying some glassware or furniture as a souvenir when leaving Finland.

” How are these houses in so bad condition if Aalto is so famous as they just told me?”



Persons of the heritage of Alvar Aalto in Kymenlaakso

The five semi-detached foremen's houses are sited by the Kymijoki River on a slope facing west. Views from the houses and their gardens are exceptional, with rapids beneath and a forest on the other side of the river, as well as the power station somewhat downstream. In plan, the dwellings in the two-story houses are mirror images, with living and dining rooms on the ground floor, and two bedrooms



HERITAGE OF ALVAR AALTO IN KYMENLAAKSO



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ELIAS EAGER

Age: 40 years' old

Place of residence: Kouvola, Finland

Family: wife and one child

Occupation: entrepreneur

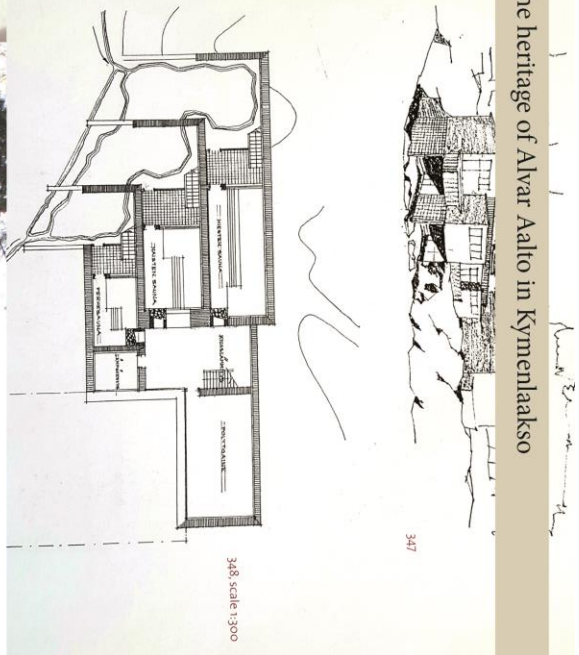
He can't understand why places like Tehtaanniemi are hidden in Kouvola. He gets mad when he sees abandoned foremen's houses at the river bank of Kymi River. Surroundings are beautiful and he already has visions about the place in the future. He dreams of moving to Tehtaanniemi to take care of the houses and establish some business to attract tourists. He wants to know more, see more and experience more. And of course do something for the current situation. In his opinion, the area has a lot of potential to attract tourists or citizens.

"I only need lot of money to renovate the houses and establish business."



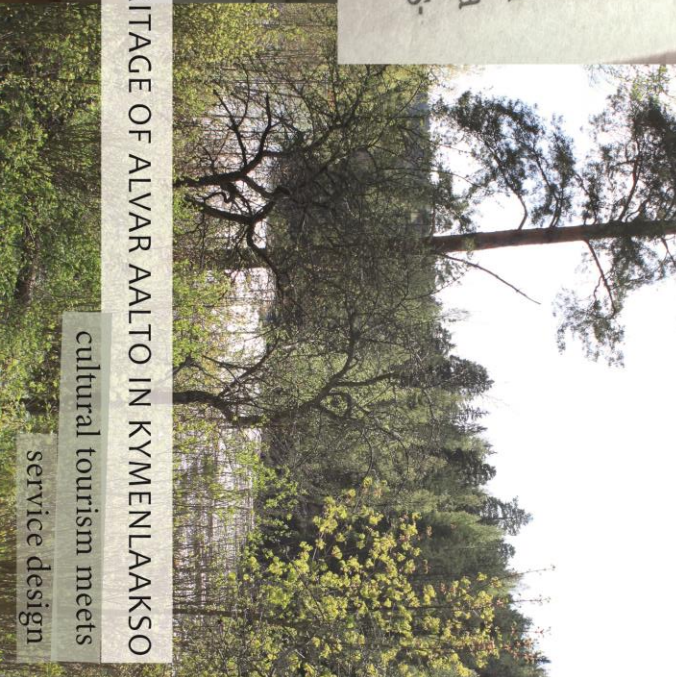
Personas of the heritage of Alvar Aalto in Kymenlaakso

Päättäm.
Suntilan lisäksi lähiseudulla on Aallon suunnittelema Inkeröisten Tehtaanniemen alue.
"Täällä nämä ovat vähän kuin piliossa. Kyllä tätä kehtaa esitellä muillekin kuin arkkitehdeille ja opiskelijoille, jotka nyt löytävät tänne. Tänne voisi tulla tuhansia matkailijoita", Lipponen sanoo.
Matkajien houkuttelemiseksi aluetta ja rakennuksia pitäisi kunnostaa, kehittää kiinnostavia tapahtumia ja lisätä voimakkaita markkinointia.



HERITAGE OF ALVAR AALTO IN KYMENLAAKSO

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LIST OF MEDIA VISIBILITY

List of media visibility

”One of the project’s goals was to increase knowledge about the heritage of Alvar Aalto in Kymenlaakso.”

Inkeroinen Master Plan Inspiration Day I

<http://www.keski-laakso.fi/Etusivu/14746767.html>

http://yle.fi/uutiset/paavo_lipponen_itsensa_vahattely_omaa_luokkansa_kymenlaaksoissa/7503014

Inkeroinen Master Plan Inspiration Day II

Guided walking tours

<http://www.keski-laakso.fi/Uutiset/15279142.html>

Aalto by Bike and the Alvariinsa Aaltos seminar

<http://www.kouvola.fi/index/tapahtumat/2015/09/ICU1nkm5.html.stx>

<http://www.keski-laakso.fi/Etusivu/15652128.html>

Alvar Aalto mobile tour at Citynomadi

<http://arena.yle.fi/1-3318685>

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