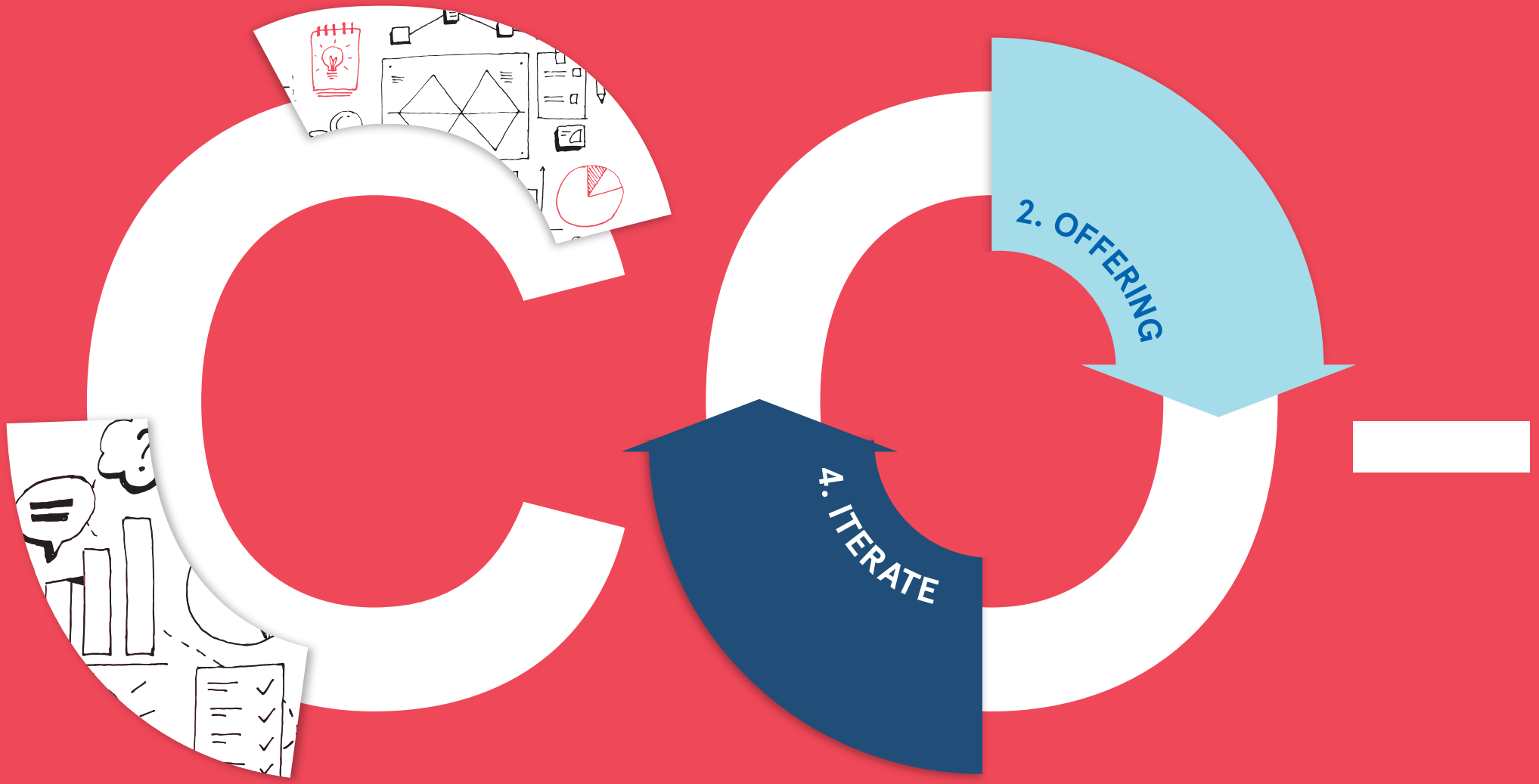

Design Tool for Project Planning

Prototype for Improving Collaboration

Laura Lerkkanen/2017
Bachelor Thesis/Industrial Design
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Abstract

The thesis considers the design process of creating a co-design toolkit for the service design agency Hellon. The end-delivery's purpose is to help Hellon's experts in improving the collaborative project planning habits during the different phases of the design process.

The project's end-delivery is a project planning toolkit that consists three co-design tools. The aim of the toolkit is to develop Hellon's employees to reach a consensus and develop project planning methods by visually showing the organisation's procedures in a collectively understandable form. Additionally, the aim of the project is to awake an internal discussion about the organisation's project planning challenges and to inspire Hellon's experts to utilize the collective operational models as a part of their everyday working habits. The toolkit has been developed both in a digital and printed prototype format for a further development.

The knowledge base the thesis focuses on the service design process and collective design methods. In addition, I have conducted research on the existing project planning tools that aim at improving the stakeholder's cooperation and shared understanding. The design process of my thesis focuses on researching Hellon's present project planning practises and challenges in order of creating a design solution for the employee's needs.

During the process of conducting the thesis, I have created a prototype of the co-design toolkit that has been implemented into the organisations active testing use. The thesis also presents a roadmap for the concept's further development. For the future, the project's aim is to increase the toolkit's content to support organisation's other internal tools and a development process of turning the toolkit into a digital application.

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Tiivistelmä

Opinnäytetyö käsittelee osallistavan, muotoilun menetelmiä hyödyntävän työkalupakin kehitystyötä palvelumuotoilutoimisto Hellonille. Opinnäytetyön lopputuotteen tarkoitus on osallistaa Hellonin asiantuntijoita organisaation sisäiseen projektisuunnitteluun muotoiluprosessin eri vaiheissa.

Projektin lopputuote on organisaation käyttöön tarkoitettu projektisuunnittelun työkalupakki, joka koostuu kolmesta, osallistavaa projektisuunnittelua tukevasta työkalusta. Työkalupakin tarkoitus on kehittää Hellonin projektisuunnittelun metodeja sekä työntekijöiden välistä yhteisymmärrystä konkretisoimalla yrityksen projektisuunnittelun toimintatavat kaikille ymmärrettävään muotoon. Lisäksi työn tarkoituksena on herättää yrityksen sisäistä keskustelua projektisuunnittelun ja asiantuntijoiden yhteisymmärryksen haasteista sekä innostaa työntekijöitä osallistaviin projektisuunnittelun toimintamalleihin. Työkalupakista on tarkoituksenmukaisesti toteutettu sekä digitaalinen että painettu versio myöhempää jatkokehitystyötä varten.

Opinnäytetyöni teoriaosuus perehtyy palvelumuotoiluprosessiin sekä osallistaviin muotoilun menetelmiin. Lisäksi olen opinnäytetyössäni arvioinut olemassa olevia, osallistavia projektisuunnittelun sekä yhteisymmärryksen lisäämisen työkaluja. Opinnäytetyöni muotoiluprosessiosuus keskittyy tutkimaan Hellonin nykyisiä projektisuunnittelun käytäntöjä ja haasteita sekä kehittämään lopputuotetta, joka tukee yrityksen asiantuntijoita päivittäisessä työssä.

Kehitin projektisuunnittelun työkalupakkikonseptista opinnäytetyöprosessin aikana prototyypin, joka on otettu Hellonin organisaatiossa aktiiviseen testauskäyttöön. Opinnäytetyö esittelee konseptin toimenpidesuunnitelman mahdollisen jatkokehityksen tueksi. Projektin jatkokehitysaikomuksena on laajentaa työkalupakin sisältöä organisaation muita sisäisiä työkaluja tukevaksi sekä kehittää työkalupakki digitaaliseksi sovellukseksi.

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Avainsanat:
Yhteissuunnittelu, yhteistyö, palvelumuotoilu, projektisuunnittelu

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1.

1
Introduction

The thesis is a description of a design process creating a co-design project planning tool for the service design agency's use. The aim of the study is to investigate what creates a project planning challenge in the employer organisation and how a co-design tool can provide a solution to these needs. The end delivery tool will be developed with the end-user's active participation throughout the design process.

The basis of the thesis subject was my fundamental knowledge and personal interest in researching co-design tools and how they can be utilized at the organisation's strategical level. As I later found out, co-design tools can be great way to develop design solutions together with the end-users and to develop user engagement. In this work, the purpose of the co-design tool is to function in the organisation's internal use to improve organisation's employee's engagement, internal collaboration and ability to deliver more cost-effective projects for their customers.

I selected this topic for the concerned employer, because in 2016 I became an employee of Hellon. My personal interest in strategical co-design tools and the employer organisation's need for new solutions guided me to this theme. When researching this project planning challenge in the organisation, I tried to consider the matter as objectively as possible. Nevertheless, I believe that the thesis will slightly be based on my own experiences and perceptions as an employee.

In the first section of the thesis, I will describe the background of the project planning challenge in the employee organisation and explain the related terminology in the knowledge base of the thesis (see chapter 2). In addition, I will reflect in the theoretical part how the ambiguous nature of the design process sets a basic challenge for the shared understanding and organisations ability to sell the process as a solution to the client's needs. As the benchmarking chapter (see chapter 2) proves, there are already many co-design tools for employees shared understanding and project planning. The aim of the thesis is to consider the project planning challenge from the employer organisation's viewpoint and create a tool that supports their individual needs. The latter chapters will describe the design process, how the new project planning tool was created with user's active participation.

Before I started the design process, I set a goal for my end-delivery tool that I aim to create a solution that is as usable as possible and answers to the employee's real needs. My aim for the end result tool was to create a solution that is based on the user's present project planning habits and supports them when they face challenges. During the research process I aimed to identify the weak points of their present working habits and create a tool that can support users over the challenges.

The tool that I created as an end-delivery of this process is not by my vision a definitive solution to the project planning challenges. By this I mean that my aim was to create a high-quality solution to the user's needs, but according to the employer's original brief the organisation's aim is to develop the tool in a digital application format. Therefore, I name the end delivery tool of this thesis as a prototype, even though it functions properly in its present format. During the research I also realized that the project planning challenge comes from a deeper challenge of employee's unshared consensus. For this challenge, I see many different kinds of approaches that could provide solutions. In the last chapters, I will discuss about these approaches and what are the next steps to take to develop the tool further more.

For my own professional development as an industrial design graduate, the thesis subject will deepen my understanding in service design processes, co-design methods and about creating tools for the user participation. I see this knowledge beneficial for my competence as a service designer because it can create an understanding how co-design and design tools can be utilized as a part of organisations strategy. This knowledge I may vary to the future design projects when working with the client organisations.

As I describe in the chapter 1.3.1 Transformation of Design, service design is a young industry field that has not yet been widely studied. In order to communicate the value and effectiveness that service design can bring to the organisations, the field requires a closer studying and understanding. I see this thesis as my first exploration in the design research that I am hoping to continue in the future.

1.1
Background of the Thesis

The employer of this thesis is a Finnish service design agency Hellon (founded in 2009). At the moment Hellon is the most awarded service design agency in Finland by winning design prices nationally and internationally. The key aim of the organisation is to develop its customer organizations towards customer centricity with a service design approach. Currently Hellon has approximately 25 employees, that can roughly be profiled into organisation leaders, designers and sales team, that I call in this thesis work as account managers. One of Hellon's key targets as an employer is to provide a great employee experience to its employees.

Hellon has identified some internal challenges in their service design project planning. These challenges were developed due to diverse and complex reasons, but the main identified challenge was that the Hellon's account managers and designers do not share a same understanding about what kind of design process and methods they deliver to answer to meet the client's needs. Due to this unshared understanding, the project recourses and value that Hellon provides to the clients are not in balance. This leads to unrealistic projects that will not support Hellon's employee's wellbeing and reasonable workload. In addition, this conflict of unshared understanding between Hellon's different professional profiles leads to difficulties that will not support transparent and co-orientated work culture.

In 2013 Hellon's Lead Service Designer Mikko Koivisto and a graduate student Ari Tanninen created a co-design project planning game for Hellon to solve their project planning challenge. The game consists a project scope check-list, a gameboard that portrays different project stages and a collection of playing cards that portray different actions during the project. The game's purpose is to gather participants in a co-design session, where they can create a shared understanding and a concrete project plan for the client's needs in a fun and engaging way. Even though Koivisto and Tanninen conducted a research on the challenge and created the solution for it, the game was not adapted to the daily working habits and the original challenge maintained in the organisation.

The brief for this thesis was to identify the challenges of the present project planning game and to develop a new version of a tool that would function in a digital format. Hellon's intuitive assumption was that the project planning game was not adapted to the everyday use because people consider it too time consuming and unpractical to use in a work environment. From now on, my thesis will research this identified project planning challenge by aiming to gather a comprehensive understanding of the reasons why the present game was not adapted to the organisations use. By the researched material I will create a project planning tool that answers to the user's needs in better ways and functions as a prototype for the digital tool that can be later developed.

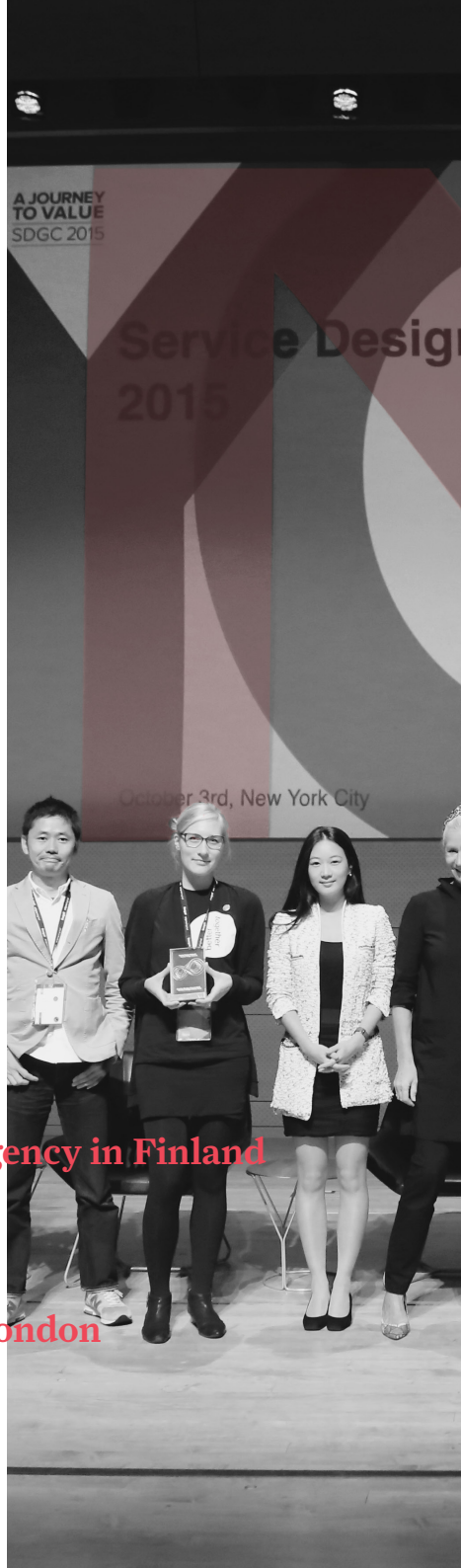
Hellon:

Founded in 2009

Nro. 1 service design agency in Finland

25 employees

Offices in Helsinki & London



1.2
Project Objectives

Considering the original brief of actually developing a digital format project planning tool, I took some liberties to first consider the project planning matter with a wider scope. The objective of my thesis is to acquire understanding about the project planning challenges and reasons why the user do not share a same understanding. Based on the researched material, my aim is to create a co-design tool that can help Hellon in facilitating co-creative project planning sessions in order to develop their internal communication, collaboration and ability to deliver better design project plans for the clients

The first design question of my thesis is to conduct research on the service design project planning and the co-design challenges at Hellon. Based on this understanding I will create an updated co-design tool.

In my thesis I researched this question by organizing interviews with people from different professional profiles to create a wide and comprehensive understanding of the challenge. Furthermore, the theoretical part (see section 1.3 Theory) of the thesis will examine the challenge by considering the design process and its attributes in a relation of selling it to the customer.

The second design question is to understand why the present project planning tool has not been implemented to the organisation's use, in order of developing a better version.

To make this challenge clearer, the aim is to research the positive and the negative sides of the present project planning game. I researched this design question by arranging a testing workshop with the users and afterwards interviewed them to find out more individual reasons, why the users do not consider the present tool usable or actually don't use it.

As I begun to research the project planning challenges, I quite soon found out that the challenges were formed a much bigger issue than my thesis work could individually solve. During the testing workshop and user interviews, I realized that the challenges were developed as a combination of various issues e.g. user's diverse understanding, lacking empathy, communicational challenges as well as user's distinct work drivers. In my thesis, I will acknowledge these challenges but the end-delivery of my thesis will present only one kind of solution to them that focuses to primarily solve the project planning challenge.

1.3
Knowledge base of Service Design and Collective Creativity

In this chapter I will present a theory of design methodology that is related to this project subject and Hellon's working culture. At first, I will present various definitions of service design and descriptions of service design process to state the challenge of creating a shared understanding of it among the designers and the account managers.

I also aim to state the challenge of selling a design process as a solution for the customer's needs. Based on these presented definitions, I will summarize my own viewpoint of the design process, aiming to create an understandable yet expressive definition of it.

The latter part of this chapter will consider the overlapping terms for user or stakeholder participation. I will also present tools that are created around user participation. My focus in this part will be on design games because the present project planning tool is a design game. In this part I want to reflect, if the game-like approach is the best solution for the project planning tool or what are the good qualities of it that can be implemented into the new solution.

Finally, I will discuss why do we need a co-design tool for project planning in Hellon and what sets the project planning challenge according to the design theory. I will also discuss what kind of attributes the new tool should have in order to develop better employee engagement, develop collaboration and shared understanding among the employees as well as develop organisation's ability to deliver cost effective projects.

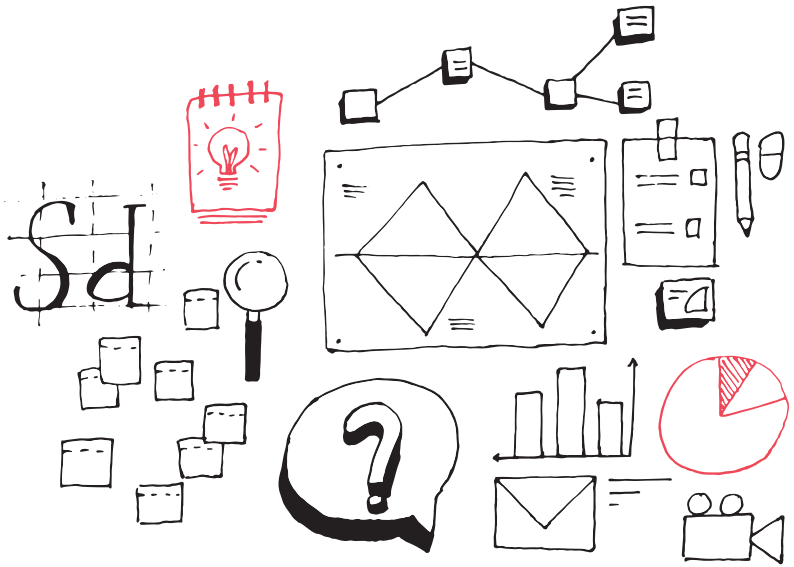
1.3.1
Transformation of Design

In a short period of time the design field has transformed from product development towards developing more abstract systems. This transformation is a due to many things, e. g. the growth of people's living standards and the growing diversity of service supplies to point out few reasons (Koivisto 2007, 16).

The key for this transformation has been the change of society that has developed towards providing services. When companies can not compete with each other in creating more and more desirable products, they must start providing memorable and desirable experiences to their customers as well as to their employees in order to retain their competitiveness. In Service Design Network's Touchpoint magazine's article, Hellon's sales team claims that the transformation of design has reached to a point where corporate world is starting to understand and react to their customer's needs for more emotional connections (Einiö, Franck, Parts & Ranta 2016, 28).

Mattelmäki and Visser (2011, 2) describe in their article that the design field has widened in few years outside of the more traditional, product centred design, into a perspective where human is in the central stage. The new fields of design refer to definitions of social design (Brown 2009, according to Mattelmäki & Visser 2011, 2), definitions of transformation design (Burn 2006, according to Mattelmäki & Visser 2011, 2) and definition of service design (Evenson 2005, according to Mattelmäki & Visser 2011, 2). (Mattelmäki & Visser 2011, 2.)

Even though the new fields of design contain some overlapping similarities, I will focus my research on the service design perspective, as the outcome is targeted to service design purposes under a service design agency assignment. In the following chapters I will concentrate on defining the complex abstract of service design and service design process.



1.3.1.1 Service Design

As mentioned in the previous chapter, service design has developed rather lately as a part of a bigger reformation of design field due to a cultural, social and economic transformation of society. However, there is no clear and one-dimensional description of service design as its definition changes by a writer. In the following chapter I will represent few definitions of service design by various writers and researchers for aiming to gather a comprehensive understanding of the term.

Mager (2008, 34–35) describes service design in her article as a creative process of planning service infrastructure, targeting to improve customer experience and service quality. Koivisto (2007, 65) describes service design as a process of creating and leading memorable, desirable and usable services where the immaterial and material elements of the service are designed into coherent and omni-channel ensemble.

According to Miettinen (2011, 21) service design is a part of larger design transformation. The product development process has changed towards an idea development that is based on a creative work, done collaboratively with the customers (Miettinen 2011, 21). Sanders & Stappers (2008, 10) add that service design has a nature of consisting many fields of design, for example it integrates visual communication design, information design and interaction design.

In comparison to the definitions below, the service design definition can be simplified as a process or ways of acting that target certain outcomes. As an example, Tuulaniemi (2011, 58) simplifies service design as a process and as a toolkit that provides a shared way of thinking and acting in multidisciplinary teams for creating better services.

In my thesis, I want to emphasize the importance of the service design process in order to describe the service design itself. That is to say that service design is not a solution or an end product itself, it is moreover a process that certain methods or actions that deliver service improvements or value to the customers.

According to these service design definitions above, I would summarize service design as a design process that aims to create value for the service providers by creating value providing services for the end-users needs.

1.3.1.2
Service Design Process

As summarized in the earlier chapter, service design is an ambiguous term that can be defined as a process and a combination of several activities, tools and methodologies that follow each other in order to create valuable outcomes. In this chapter, I will present several definitions of the service design process to demonstrate the different stages of it and various definitions of it.

At the Design Council the design process is presented at the double diamond shape (figure 1). In double diamond the process consists four stages: Discovering, Defining, Developing and Delivering. The double diamond shape itself represents divergent and convergent thinking. In the beginning of the process numerous insights are gathered (divergent thinking) and afterwards narrowed down to the most important ones (convergent thinking). Same procedure happens again with the ideation phase. These actions of gathering ideas and narrowing them by testing and analysing may be iterated numerous times in order of finding the best solutions. (Design Council 2007).

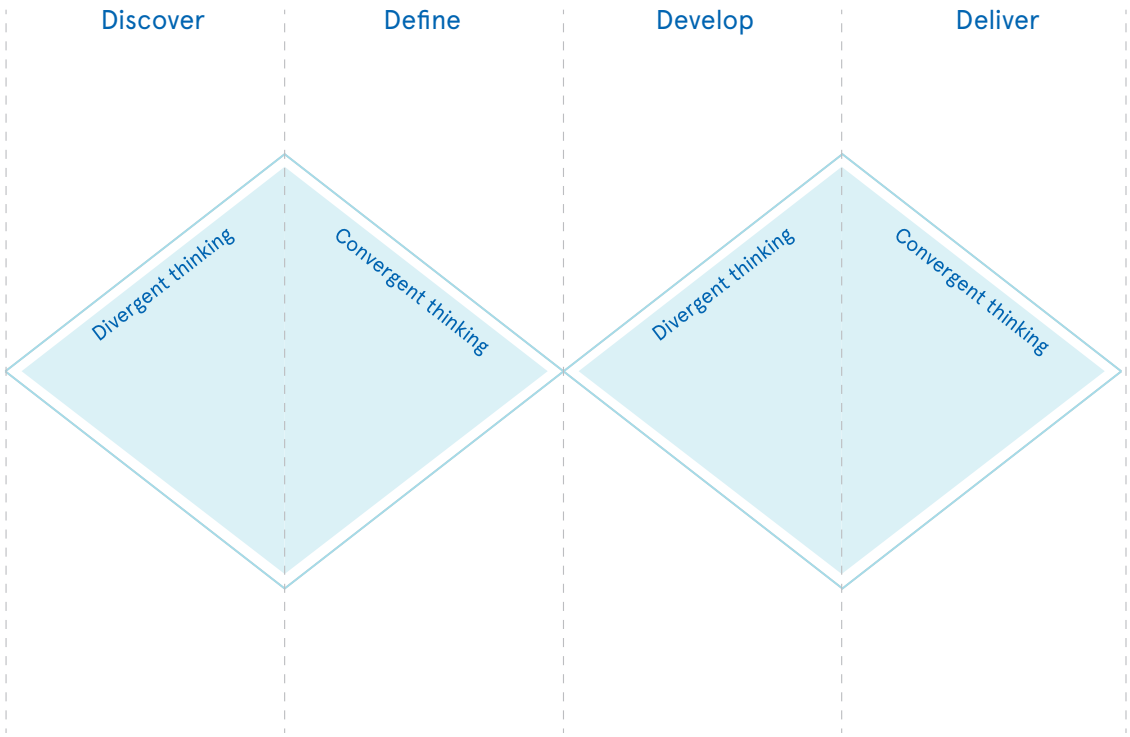


Figure 1.
Double diamond process (Design Council 2007).

Miettinen (2011, 37) describes service design process as process that consists four cyclic stages: customer understanding, service concepting, prototyping and launching and continuous optimizing (figure 2). These stages will continuously follow each other (Miettinen 2011, 37).

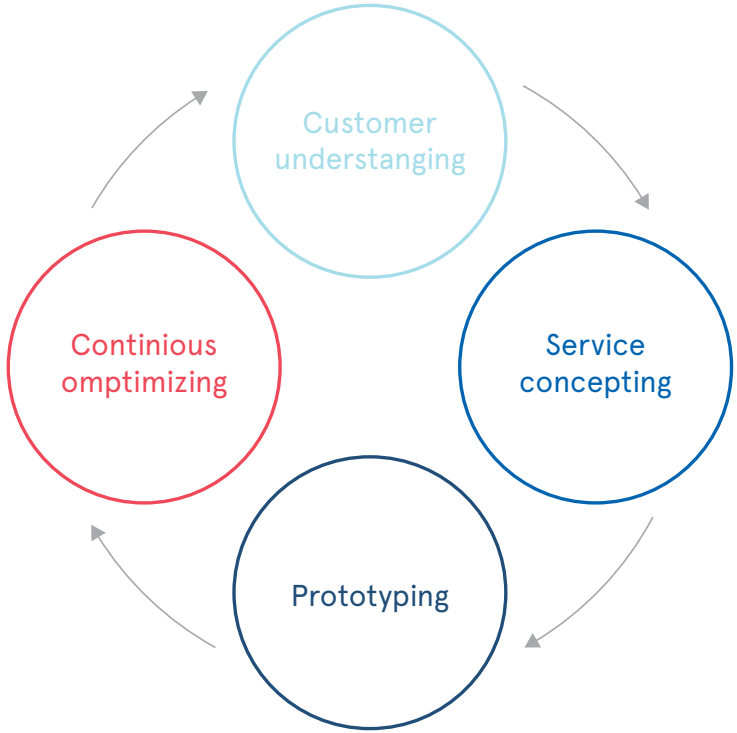


Figure 2.
Cyclic design process (Miettinen 2011, 37).

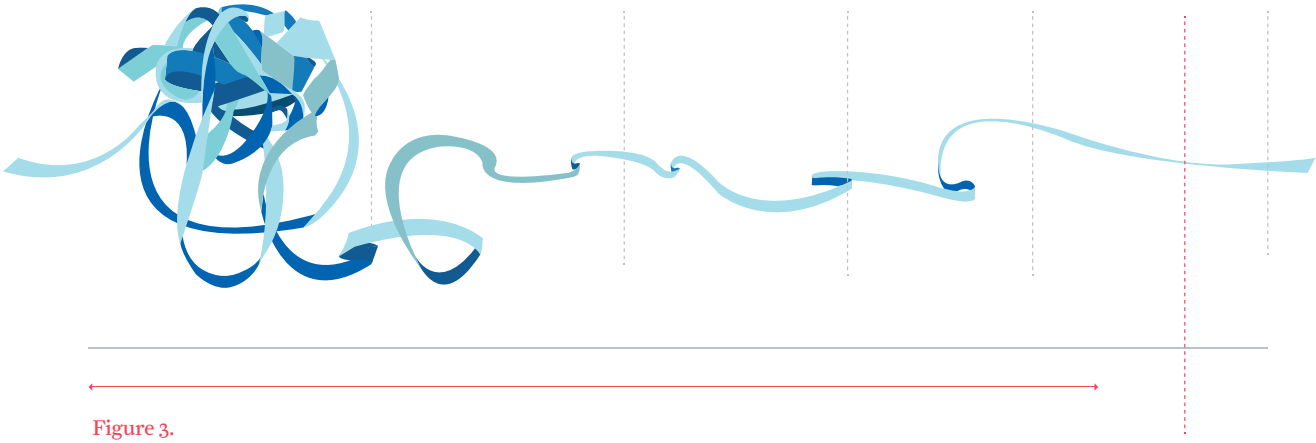


Figure 3.
Fuzzy Front end (Sanders & Stappers 2008, 7-8).

According to Sanders and Stappers (2008, 7-8) the service design assignment is often open and the design challenge is not clearly defined. The front end of the design process is referred as a fuzzy front (figure 3) end to describe the fuzziness and the many activities that take place when gathering user-understanding in the beginning of the process (Sanders, Stappers 2008, 7-8).

Tuulaniemi (2011, 126) defines the service design process as a chain of events and actions that obeys the principles of creative problem solving (figure 4). In Tuulaniemi's definition the service design process consists five stages that follow each other. The stages he names as definition, research, designing, service production and evaluation (Tuulaniemi 2011, 128).

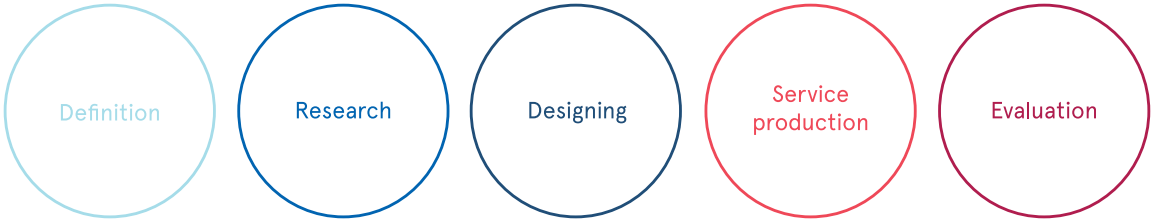


Figure 4.
Design process chain (Tuulaniemi 2011, 128).

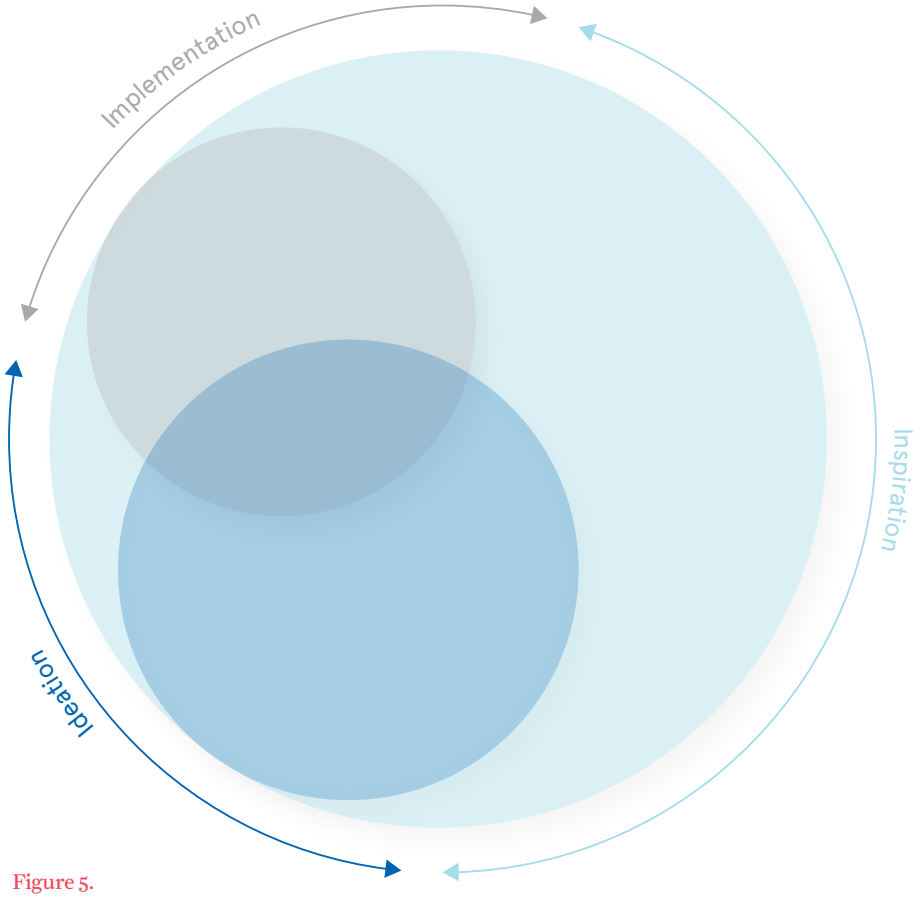


Figure 5.
Three Spaces of
Innovation (Brown 2009, 64).

According to Brown (2009, 64) the design team should move through three overlapping spaces during the design process rather than following specific steps or methodologies (figure 5). These spaces he refers to as an inspiration space, where the insights are gathered from multiple sources, ideation space, where the insights are turned into ideas and implementation space where the best ideas are turned to actions. Brown claims that the design process cycles through the foggy periods and it is important for the teams to recognise that each of these spaces feel different and need different kinds of strategies. (Brown 2009, 64.)

Brown (2013, 53) simplifies the design process into series of decisions (figure 6). The process begins with a settled challenge and develops towards the solutions through a chain of decisions. The more decisions are made, more defined, focused and clarified the design process is. Brown refers that designers must come along with the idea that one bad decision on the way has a negative impact later in the project. (Brown 2013, 53.)

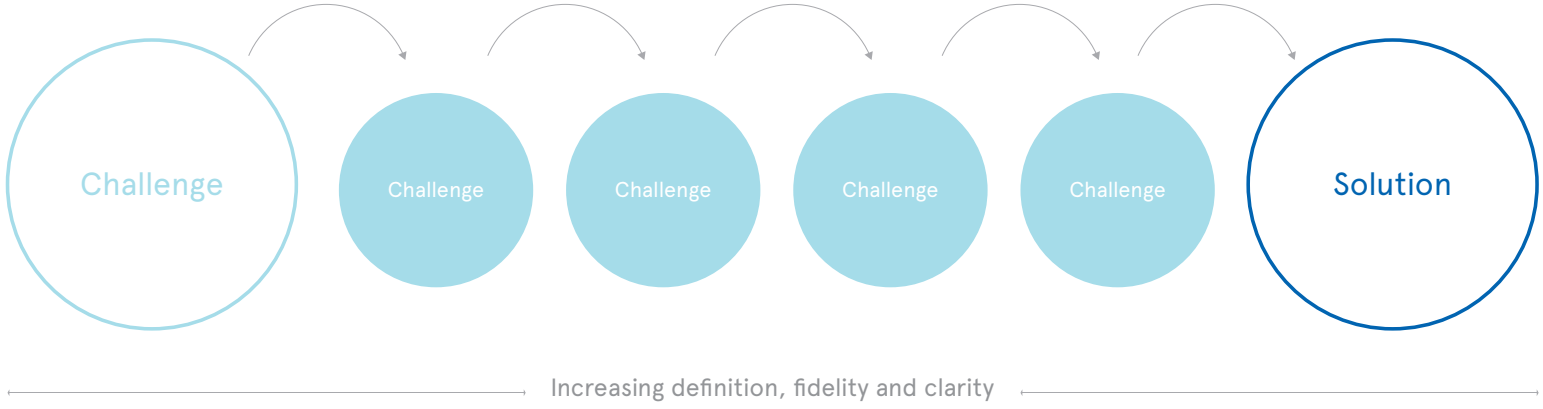


Figure 6.
Design process (Brown 2013, 53).

The qualities of service design and service design process create a challenge even for the designers and other design experts to communicate about the process. As a part of the service design process, the team's mission is to create a suitable discipline of methods to deliver needed solutions to the customer. Designing the design process itself is just as important as designing the outcome (Brandt 2006, 57).

In general, one might claim that every one of the service design projects is an individual and unique. I think that the design process definitions such as the double diamond frame (figure 1) can be useful and accurate in certain type of design projects. However, the double diamond frame can be quite pre-structured and does not suit to projects that continue for example to productizing phases.

To these service design process definitions above, I would add a recognition that the service design process doesn't necessary start from the point where the designers start to solve the customers' challenges with the service design approach. I would add that especially at Hellon's organisation, the design process starts from the point when the designers and account managers start to create a project plan to solve the customer's challenge. This stage takes place before the actual project is sold to the customer and the more traditional design process begins. I would add this stage to the design process because during the stage designers and account managers must have a correct mind-set to understand empathically customer's needs and creatively provide a solution, a process plan, to the customer's needs. Also this project stage sets the client's expectations to the end delivery and therefore determines the direction design team heads.

1.3.1.3 Tools for Service Design Project Planning

These earlier definitions of service design and service design process provide a great example why a service design is difficult to comprehend, and nevertheless difficult to sell to the customers. When selling a service design, we can not sell it as a product, as a method or as a stabile process with clearly defined outcomes. We are selling it as a continuously transforming process that is dependent on numerous variables. The benefits of the service design are relatively easy to explain, meanwhile the service design selling process can be challenging, frustrating and even impossible. The challenges of it come from the fact that service design is an approach, not the solution itself. (Einiö et al., 2016, 28.)

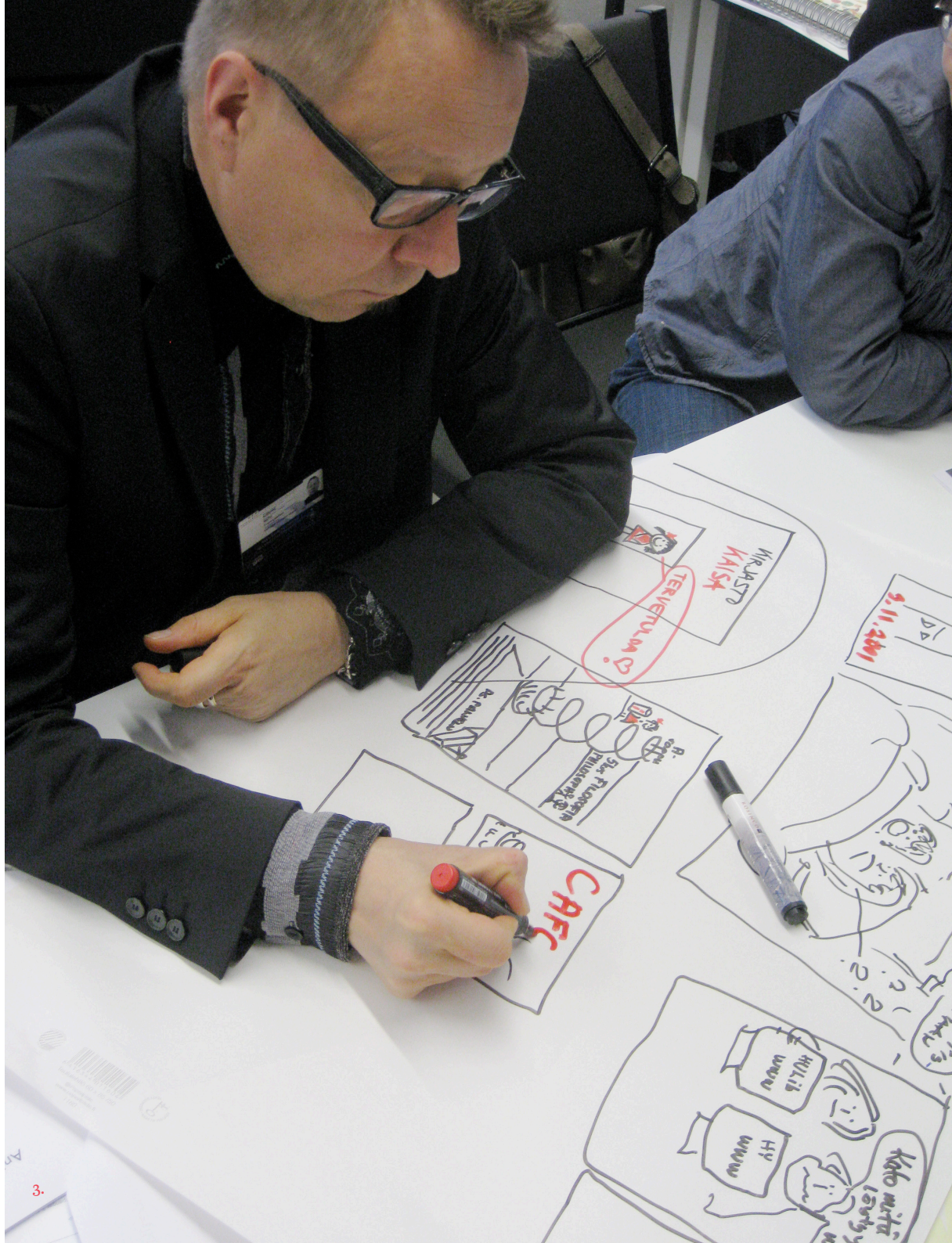
Brown describes (2013, 57) that disparate understanding, ambiguous plans and disagreement about the approach create usually the major conflicts between design team members. As the project progresses and the team works from disparate understanding the teams start to make misaligned decisions, which will lead into unrealistic concepts that will not solve the client's problem (Brown 2013, 57). When the plan is ambiguous, people rely on their previous experiences and set expectations about the project's structure. When these expectations are not met, people start to feel threatened and insecure (Brown 2013, 82).

So, why do we need a tool for a service design project planning? Why the teams can not just communicate with a dialogue their ideas and viewpoints of the project plan to others? I see two relevant quantities that make the project planning tool essential for the purposes of service design. First, the tool can turn an abstract design process into visual and concrete form that is equally understandable for everyone. At least it can create an understandable frame for the design process that will improve the communication and

dispose conflicts between the team members. Secondly, the project planning tool invites the team members to participate to a co-creative session where each team member's ideas and viewpoints are heard out. In the following chapter I will present different terminologies of design where users are actively asked to participate and contribute to the design process. My aim is to compare these terminologies with each other to find out the correct definition for project planning session and present tools that are created around user participation.

1.3.2 Collective Creativity

By the transformation of the design field, designers have moved increasingly closer to the end-users. Due to this change, the users and other stakeholders position has changed from the passive to active design influencers. (Sanders & Stappers 2008, 6.) This transformation of the user's role has created concepts of participatory design, co-design and co-creation. Even though these three terms are much overlapping to each other and opinions about who should be involved in these collective acts are verifying, I will present them as separate and individual concepts.



Participatory Design

The practice of collective creativity in design that involves users and other stakeholders in the informing, ideating and conceptualising process, has been defined as a participatory design since the 1970s. The participatory design has been led by Northern Europeans due to a societal change where people were more and more democratically heard out in their working environment. (Sanders & Stappers 2008, 2-8.) Comparing to co-design and co-creation, participatory design is much earlier concept to involve users to the design process.

The participatory design stakeholders are seen as beneficial contributors to the design by providing their own expertise or knowledge to the design process (Mattelmäki & Visser 2011, 2). In participatory design the roles of the designers and the users are blurred. Instead of being observed, the user can actively contribute to the end-results. The designer's role is moreover to work as a facilitator who provides tools and methods for the participatory design session.

The key to succeed in a participatory design is to create an experience of participation to the design stakeholders. Sanders describes a participatory experience in her earlier publications as a mind-set. It is a belief that all the participants may contribute to the design process if appropriate tools are provided to them. In participatory experiences the roles of the designers and the users will blend and the users want to participate directly and proactively in the design process. (Sanders 2002, 1-2.)

Co-Design

Co-design is a collective creativity that is shared between designers, users and other stakeholders (Sanders & Stappers 2008, 6). Co-design is a process and a set of tools, where the facilitation is built on a collaborative mind-set (Mattelmäki & Visser 2011, 11).

Similarly than in participatory design, in co-design the roles of designers and non-designers are mixed up. The participants are positioned as experts that hold significant knowledge for the concept development. (Sanders, Stappers 2008, 9-12.) Usually designers facilitate the collaborative session between the participants and at the same time, may take part in the session by participating and contributing to the end-results (Mattelmäki & Visser 2011, 2).

Co-design is critical to service design because creating successful services requires various perspectives to understand both, service demands and supply demands (Steen, Manschot, De Koning 2011, 53). In co-design the future end-users are invited to the design process to utilise their competence, experience and creativity for design (Mattelmäki & Visser 2011, 3-4). Co-design can benefit the organisation by improving customer loyalty, by reducing costs, by increasing people's wellbeing and by organising the innovation processes efficiently (Steen et al., 2011, 53).

Co-design builds on top of the same mind-set and tools than the participatory design and these two terms are often used as synonyms.

However, co-design has a bit lighter political attitude than the participatory design. (Mattelmäki & Visser 2011, 3.) Compared to co-creation, co-design is a specific example of co-creation (Sanders & Simons 2009). In this sense, co-design is much more narrowed concept than co-creation (Sanders & Stappers 2008, 6).

Co-Creation

Co-creation is an act of collective creativity that is experienced by several people. It is a special kind of collaboration where the purpose is to create something unknown. (Sanders & Simons 2009.) In design context co-creation means a creative collaboration between any project stakeholders. For example, it may appear as an exchange of ideas or expertise between the designers, users or organisations. (Mattelmäki & Visser 2011, 6.)

The objectives of co-creation are to benefit from the participant's expertise as well as increase the internal team's, participant's, user's or other stakeholder's engagement (Mattelmäki & Visser 2011, 6). Co-creation can provide tools for communication and creativity for people who will benefit directly from the end-results of the design process (Sanders & Simons 2009).

When compared to the participatory design and co-design, co-creation is a much wider term (Sanders & Stappers 2008, 6). Co-creation can be defined moreover as a creative mind-set and atmosphere that may appear in co-design event or method that takes part in the co-design process (Mattelmäki & Visser 2011, 6-7).

By comparing the three overlapping terms of participatory design, co-design and co-creation, it can be pointed out that all of them are defining collective creativity, appearing in different ways (figure 7). Also, the objectives of these concepts are similar. All of them are targeted to active user engagement during the design process for benefiting the user's knowledge and expertise.

I would roughly separate the three concepts from each other as follows: participatory design is the original term of engaging users and other stakeholders in the design process. Co-design in turn, is similar to the participatory design, but is a bit less politically involved. Co-design can be applied into different phases of the design process. Lastly, co-creation is an act of creative collaboration that appears moreover as a mind-set or as a tool in the co-design process.

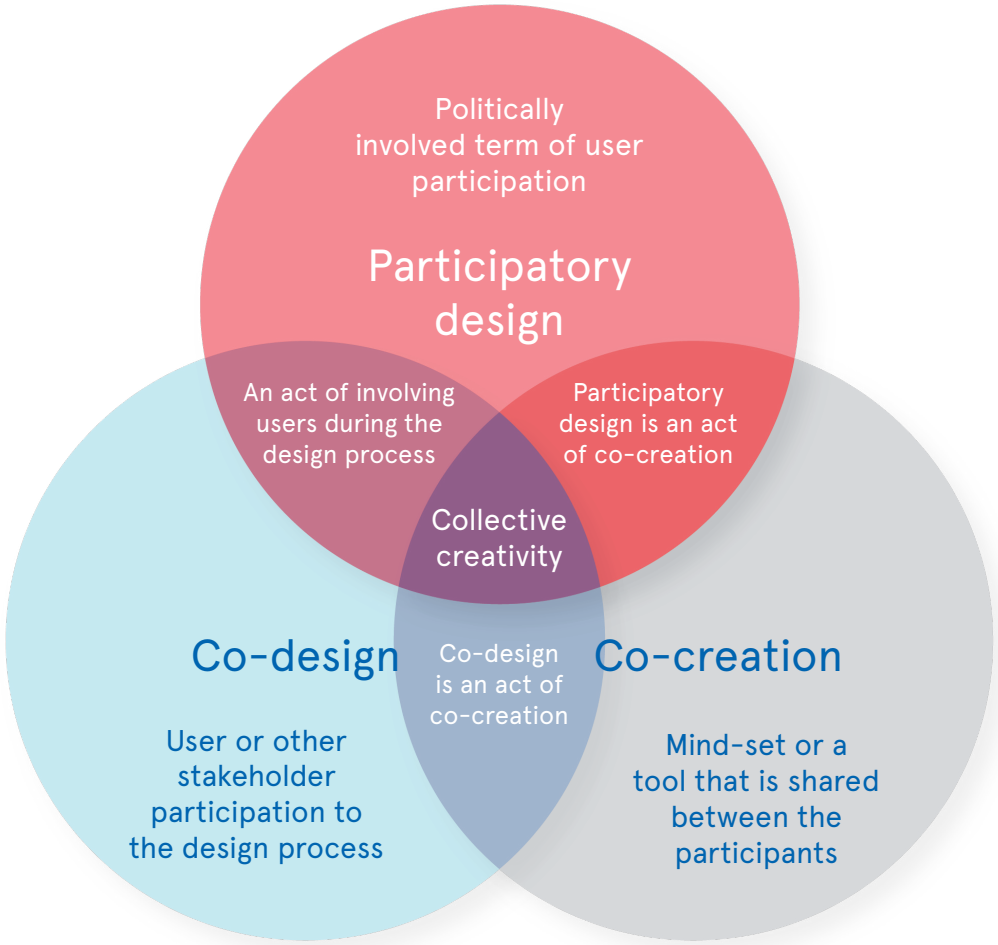


Figure 7
Collective creativity.

1.3.3 Design games as Co-Design Tools

Researchers have studied and developed various kinds of methods and tools for user participation to inspire and inform designers. To point out a few participatory tools, tools have been developed such as design probes, design games and making tools. (Mattelmäki & Visser 2011, 1). In this chapter, I will focus on design game framework as the Hellon's present project planning tool has a game-like approach for increasing user engagement.

A game metaphor has been used for the design tools that aim to organise user or other stakeholder participation in the game-like sessions. In general games are described as a play with props that follow specific rules and contain competitive elements. In the design games, the aim is seldom to win the game. Moreover, the aim is to collectively explore various design possibilities within a game setting. (Brandt 2006, 57-58.)

The design game framework has various positive effects on the co-design session. Firstly, design games can provide a mutual language and shared understanding for the co-design participants about the ambiguous and fragmented game material. (Vaajakallio 2012, 100.) Secondly, the design game framework provides a common ground for the participants. This works as a platform for the participants to avoid arguments and to develop constructive dialogue. (Brandt 2006, 64.) Thirdly, design games can create an understandable interplay between current practises and future alternatives (Vaajakallio 2012, 100-101). In addition, game framework provides an informal and fun atmosphere for the participants to express their creativity (Brandt 2006, 64).

The game framework may be helpful for the creative teams to examine business challenges. Usually in industrial work, the business process can be defined through a series of specified steps, targeting towards a clear, unambiguous goal. When managing a creative work or a design process, the project has usually a fuzzy, undefined goal (figure 4). The design games, by their game attributes, are tools to create an overall picture of the design process and its goals as well as communicating this picture to the creative team. (Gray, Brown, Macanufo 2010, 4-8.) In short, the game framework may help the teams in improving collaboration and in enabling the design process iteration.

The game process may be presented by three stages that aim to encrease holistic understanding. The first stage is to open the game space by setting the stage, developing the themes, creating new ideas and gathering information. TThis stage can be named as a divergent thinking stage. The second stage of the process is to explore the theme by exanimating, exploring and experimenting it. This stage is the emergent stage. The third stage of the process is a convergent, closing stage that is all about conclusions, decisions and actions. (Gray et al., 2010, 10-11.)

This game process definition resembles the double diamond design process definition (figure 1) by the convergent and divergent thinking stages. I would define the double diamond figure accurate to define a creative co-design or game session where we are heading towards certain outcomes or conclusions through game narration and hazardous possibilities. I see the design process more open and fuzzy than the double diamond figure is. The design process includes creativity and unexpected turns and insights that the double diamond frame does not picture.

By these earlier definitions of participatory design, co-design and co-creation, the present project planning session could be described

as co-design because of its design game approach and its aim to engage and develop collaboration between the participants. In addition, the designers participated the co-design session as facilitators as well as contributors for the outcomes. The present project planning tool by its game framework enables people to share their ideas and expertise in order to create common understanding.

The game approach is great way to increase employee engagement, provide a common ground for the participants and to provide a fun, goal-orientated framework for the project planning. However, I see that the game's unpractical qualities take over its positive abilities to engage users. As an example, the game sessions are too time consuming and the game is too pre-structured for actual project planning that still holds somewhat creative ambiance.

For emphasizing the flexibility and practicality of the upcoming tool, I would not create a new design game for project planning. Moreover, I would utilise the game framework to create fun and engaging qualities to the final tool to develop interaction between stakeholders. I would see that the upcoming project planning tool is moreover a co-design toolkit for facilitating project planning sessions. The toolkit consists several tools that have some game like qualities to increase interaction, engagement and creativity among the participants.

4.

2
Benchmark

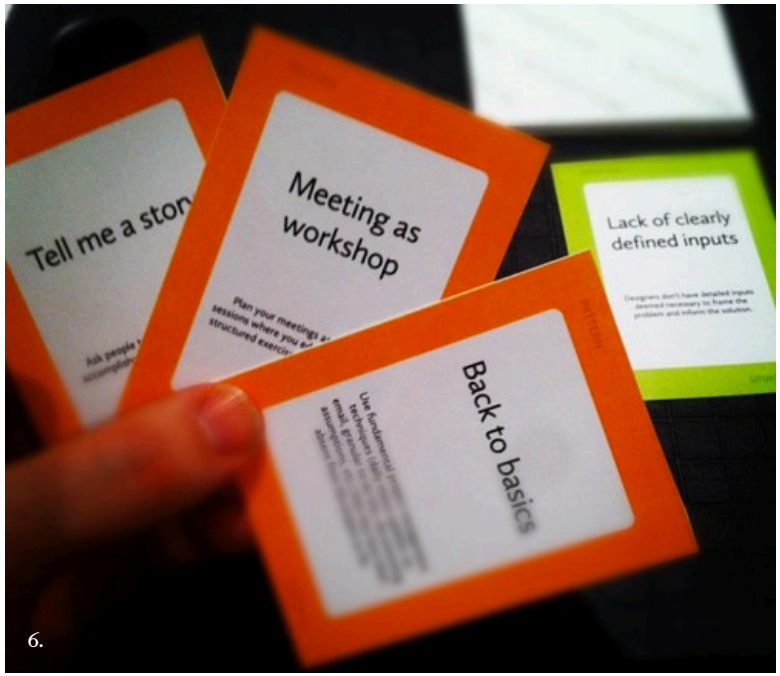
In the second section of the thesis I will represent different tools and solutions that are created around the project planning challenges or co-design purposes. What I found out first, when searching for the project planning tools, was that the tools separate clearly in digital format management tools and social co-design tools that focus on developing co-design skills.

When having a closer look to these digital format project management tools, I quickly found numerous service providers who offer a digital platform for project planning, communication and management. As an example of digital tools, I will present two project management applications Dapulse and Asana. I chose to present these applications because their content and functionality suits the best to Hellon's project planning needs. Instead of Hellon creating an individual application software, I want to present these two applications as good competitors and at least worth of closer consideration.

In comparison to the digital applications, I will also present a more game approach to co-design tools that aim to facilitate co-design sessions between the employees. Usually, the co-design tools are created for user's active participation and it was rather hard to find tools that are created to solve organisation's internal challenges. Therefore, I chose to present co-design tools, that were created for different purposes, but had interesting aspects considering the user participation and engagement that I could benefit during the tool's design process.

I have reviewed the cases by their usability, which I refer to the tool's practicality, and ability to engage users collectively. I chose these two themes to evaluate the tools, because by my vision they are key qualities considering the upcoming prototype. In the end of this chapter, I will analyse more closely the qualities that I can utilise and benefit when creating the new tool.

5.



6.

Designing Together

Case 1:
Designing together game (2012)

Background

Designing together game is a co-design game for the designers to improve their skills in conflict management. The game has been published as a part of the book "Designing Together" that presents various conflict management methods and tools for creative agencies and designer's use.

Description of the tool

Surviving Design Projects is a card game where the players have to suggest ways of acting for different collaborative conflict scenarios.

Collective

+++ Fun and engaging way to develope conflict management skills and collaboration among creative teams.

Usable

+ Easy to use and learn.
-- Time consuming.

Created by

Dan U. Brown, a co-founder and principal of a user experience consulting firm EightShapes, LLC.

7.


8.

ATLAS
MAP FOR FUTURE SERVICE CO-DEVELOPMENT

Case 2:
ATLAS (2014)

Background

ATLAS is a strategic research project that's objective is to map various service co-development methods. The project's end result, ATLAS map, is based on research projects and combines various service contexts. (Atlas Research, 2013)

Description of the tool

ATLAS is a co-design game for service providers who are not so experienced in service co-creation. The game functions as a conversational tool for the participants to share their expertise and ideas about the service development. As an end-result, the tool helps the participants to develop a shared understanding about the service development process.

Collective

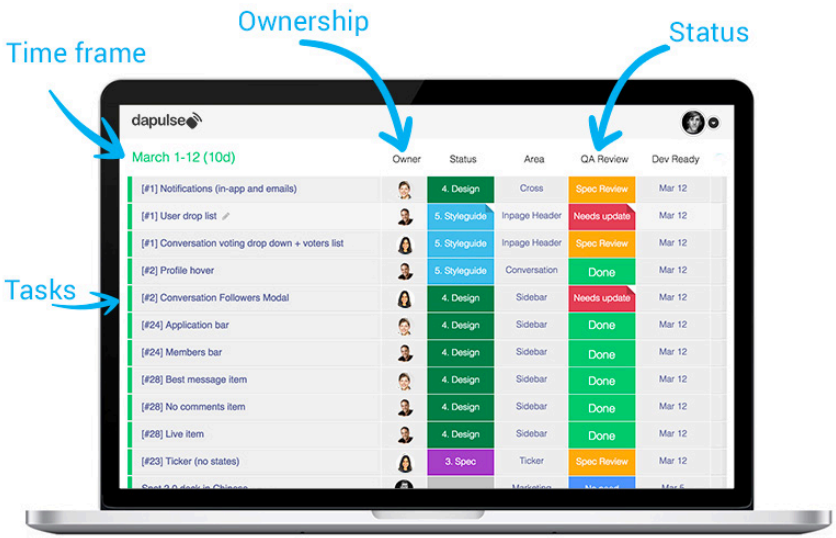
+ The tool has useful analogy for the project planning purposes.
++ Provides a conversational platform for the users.

Usable

-- Has maybe too many similarities with the present project planning game.
- Many rules, seems complicated.
- Time consuming when using at daily basis.

Created by

Aalto University's Service Factory's theme group 'Service Design With and For Citizens'.



9.

dapulse

Case 3:
Dapulse (2012)

Background

Israeli digital company that started to solve project planning and project managing challenges with a digital solution.

Description of the tool

Dapulse is a digital application for the project management purposes. The application provides a platform for tracking the team's work, scheduling calendars and communicating with the team members and the clients. In addition, the application has a data base that remembers shared projects, files, assignments etc.

Collective

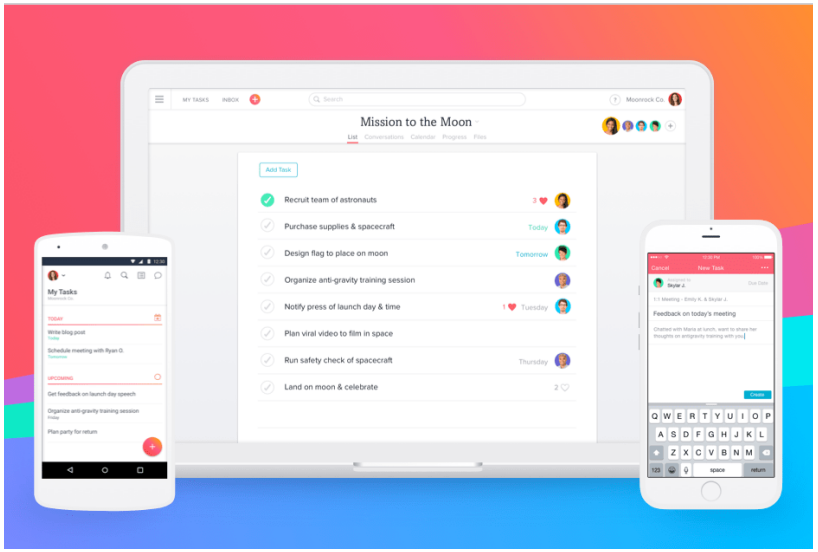
+ Flexibility to change and document the project plan.
++ Possible to share the documents with the team.
-- Used quite individually.

Usable

++ Combines many digital platforms that Hellon uses on daily basis such as Slack and Google Services.
+ Easy to use and comprehend.
- Is not created for service design purposes or creative project planning.

Created by

Dapulse Tel Aviv, Founders: Roy Man, Eran Zinman.



10.

asana

Case 4:
Asana (2008)

Background

Originally Asana was built as a Facebook's internal tool to help companies with co-operation and coordination.

Description of the tool

Asana is a digital platform for project planning. It consists different sized modules, such as tasks, sub-tasks, projects and project templates that can be reused when organising a project. Asana also has features for communicating with the team members and sharing files with them.

Collective

+ Flexibility to change and document the project plan.
++ Possible to share the documents with the team.
-- Used quite individually.

Usable

++ Combines many digital platforms that Hellon uses on daily basis such as Slack and Google Services.
+ Easy to use.
+ Claims to have special features for creative teams.
- Is a bit heavy and unorganized with several features.

Created by

Asana (2008) Founders: Dustin Moskovitz and Justin Rosenstain.

Conclusions

Here I have presented the cases in a matrix (figure 8) that shows the usability in the horizontal line and ability to engage the users collectively in the vertical line. The matrix is based on opposite attributes that were derived from the design brief and design theory to help profile the benchmark cases. Below, I have defined these attributes to clarify their meaning.

Based on the benchmark, I came across that the tools that maintained game-like qualities were useful for co-design purposes. The Designing Together's and Atlas' playing card features inspired me later to create tool for facilitating the project planning sessions. However, I didn't want to hold too much on the game framework, because the earlier experiences proved that it wasn't the best solution for the Hellon's needs as such. Therefore, I aimed to create a tool that would have game-like features, e.g. playing cards, but in usable format.

When creating the new prototype, my aim is to develop a project planning tool that is both, usable and collectively engaging. However, as the matrix presents, it seems that the tool's qualities verify depending on the its format. As an example, the digital tools are highly usable, but they do not rely on human-to-human interaction. In the other hand, the game-like tools are engaging users to a collective session, but they are impractical in daily use. As a conclusion to the benchmarking chapter, I need to develop a tool that combine both, usable and collective qualities without necessary depending on the format.

Usable
This refers to the tool's practicality. It defines how easy and convenient the tool is to use and how suitable the tool is for design agency's work routines.

Impractical
This refers that the tool is not so useful in everyday use. For example, the tool is impractical if it is time consuming or hard to comprehend.

Collective
The tool's capability to bring people together and endorse collaboration. Here I have emphasized the collective use of the tool.

Independent
The tool is mainly used independently or does not support co-design sessions where people can physically meet.

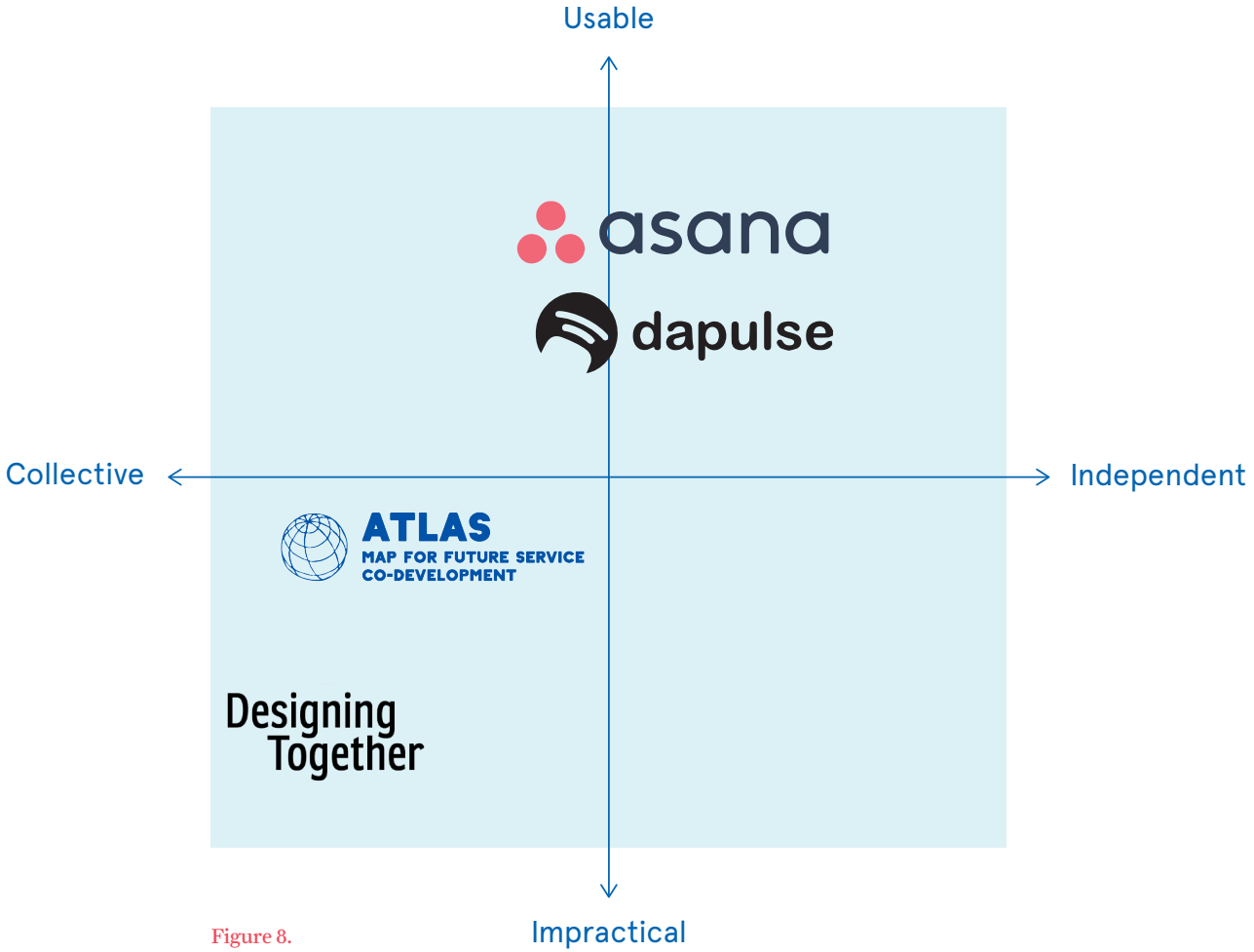


Figure 8.
Benchmarking matrix.

3
The Design Process of Co-Design Tool Creation

Here in the third section of the thesis, I will present step by step the design process of co-design tool creation for Hellon's project planning purposes. The aim of the design process was to create a prototype tool that the Hellon's employees could adapt in their everyday work, yet that would be ready for further development. One of my key aims was to actively engage Hellon's user's to the design process by testing and ideating the concept further, to serve their needs.

At first, I gathered a big amount of insights to gain a comprehensive understanding of the challenge considering my two design questions. For the user research, I organised a testing workshop and user interviews. Later I analysed the gathered information into conclusions that focused my design approach in certain direction.

When creating the project planning tool's prototype, I aimed to find solutions that would meet with the user's needs, yet would be as usable as possible. To find the good and the bad sides of the concepted prototype considering the further development, I created digital and printed format prototypes for a Hellon's employee's testing.

In the latter chapters, I will reflect how the project planning tool could be developed further, for example into a digital application format. I will also discuss what are the next steps for Hellon to take in order of creating successful project planning habits in the organisation.

3.1
Inquiry – Gathering Insights

To consider the two targeted design questions of my thesis, I decided to divide the inquiry part in two sections. At first I gathered a testing workshop where the present project planning game, created by Koivisto and Tanninen 2013, was tested with a group of participants.

The aim of this part was to gather insights about the physical game itself, for example, to find out qualities that the participants liked and didn't like. In addition, the aim of the testing workshop was to find out by observation, how the team's group dynamics developed and how well the group could create a shared vision about the project plan.

The second part of the research was to interview the testing workshop participants separately. The aim of the interview was to discuss about the participant's daily work and challenges they face with the project planning. I also wanted to discuss with the participants, how they would describe their daily working drivers and what indicates their success in work. With this interview theme, I aimed to find out if the Hellon's employees shared similar work motivators among the different professional profiles.

Additionally, during the interview we discussed about the participant's feelings and thoughts about the resent project planning session. The aim of this discussion theme was to find more content to my second research question and to find out more operational and functional project planning qualities.

In the following chapters I will introduce the two research sections, the testing workshop and the interviews, more closely.

11.

3.1.1 The Testing Workshop

The objective of the testing workshop was to gather a team around a real offering case to test the present project planning tool qualities. My role was to facilitate the session as well as observe how the co-design process will proceed among the participants. The session vas recorded by a video camera so I could return to some scenes afterwards.

The case that was selected to the testing workshop was an offering to Consti – a housing renovation service provider. The case was selected to the testing workshop mainly because of the timing. The customer had recently contacted Hellon and asked for an offer to develop their service offering. The fact that the case was a real offering case set some positive boundaries to the session. It provided as an example a concrete framework for the participants to create the project plan as well as increased motivation among the participants to create a shared vision and an actual outcome out of the session.

Before the session participants filled a short questionnaire (attachment 1) to reflected their experiences about the project planning and the challenges they had identified around it. With the questionnaire my aim was to find out the participant's intuitive answers to the challenge, the questions were meant as a warm-up for the participants before the actual project planning session.

The playing session started with the account manager briefing shortly the design case to the others. Afterwards the participants started to scope the project objectives to the game board's first section. The scope section included questions such as "what is the customer's aim or vision for the project" and "what are the possible challenges of the project". At first, the participants were eager to discuss about these matters, but closer to the end of the scoping part, the questions became more irrelevant and the participants seemed bored.

After the scoping section the participants begun to create the actual design process. The participants were quite self-imposed at this point of the workshop and were confidently sharing their ideas about the methods that could be used at each point of the process. As a recognition, there was not one person who would have overcome the conversation, instead all of the participants were eager to share their ideas as well as listen to the others' opinions. At first the additional probes were used actively as a part of the game. As the session became more relaxed and the playing cards came along, the additional probes were left behind.

Workshop facts

Time:

20.2.2017
90 min

Game props:

A game board that was constructed to a double diamond shape, representing the design process. The board had four stages in it: scope, understanding, concepting and designing.

A scope template (the first part of the board) as a starting questionnaire. Here the project scope was supposed to summarise.

A set of playing cards that represented different actions during the design process. The cards were separated and color-coded into categories such as method cards, outcome cards and project managing cards.

Additional probes such as a traffic taper and a David Bowie-doll. The traffic taper was supposed to present the processes' stage. The doll was meant as a symbol of a statement. Whoever held the doll, had an ability to speak or act during the game session.

Workshop participants:

- Hellon Design Director
- Hellon Account Manager
- Hellon Account Manager
- Hellon Senior Service Designer & Project Manager
- Hellon Service Designer & Project Manager

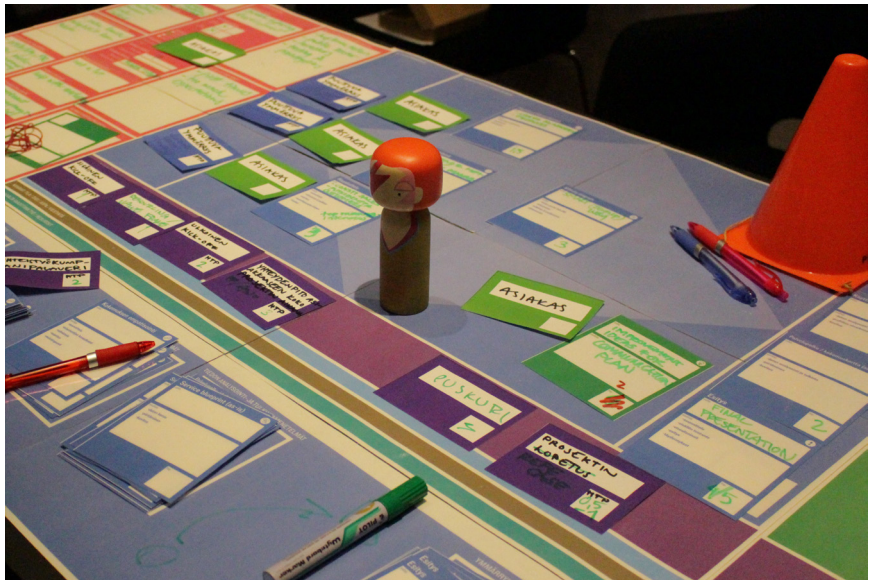
In the end of the session, the participants started to claim that the end of the diamond shape project frame was not needed in the project. Instead they finished the session to the project's "understanding stage" by claiming that this stage's outcomes were the solution for the client's needs. After the participants had created this vision about the project, I asked them to fill again a questionnaire template. This time the questions were more targeting to the participant's thoughts about the recent workshop session. In addition, we had a short feedback conversation where everyone shared their thoughts of the session.

The testing workshop was participated by a group of selected people from Hellon, where everyone represented a bit different professional profile. This provided a great setting for the observation, where the experts had to collectively co-operate and create a shared vision about the project plan and outcomes. Most of the participants were first timers for using the game tool. One target of the workshop was to provide a participatory experience to the experts for gathering insight how they acted in collective sessions.

Insights

Even though my aim was to gather insights for my both design questions, the insights were moreover focused on the physical game qualities. The participants shared their viewpoints about the present game content and details as well as their feelings about the playing session itself. For example, the participants stated the parts of the game that they found useful and parts that they didn't like or understand. However, the feedback for my first design question, what creates the project planning challenge in Hellon, I didn't really gain inclusive answers.

For finding answers to my first design question, I needed to change my research approach. To dive deeper into the participant's experiences, thoughts and emotions, I continued the research with having prestructured interviews with the testing workshop participants individually.



3.1.2 User Interviews

The objective of the user interviews was to understand individual perspectives to the project planning challenge. Whereas the first testing workshop provided rational insights about the game content itself, the aim of the user interviews was to explore the workshop participant's individual thoughts and earlier experiences about the challenge.

The interviews were held with the same participants that participated in the testing workshop. In this way the interviewees had an earlier experience about the project planning in a co-design context and it made easier for them to reflect their thoughts the testing session in mind. The interviews were held individually with each participant and took about 30 minutes each. My aim was to keep the interview atmosphere relaxed, yet confidential so the participants could openly share their emotions and thoughts about the issue.

To find out more relevant insights considering my first design challenge, the interviews were structured around three main parts (attachment 2). First, I aimed to find out more about the different roles of the organisation and what drives or motivates them in their everyday work. With this interview theme I aimed to find out, if the stakeholders share the same work goals or if they value their work similarly with their co-workers.

Second, the aim was to discuss about the participant's previous experiences around the project planning and their viewpoints about the project planning challenges. This part was indented to target towards more individual perspective to the challenge that laid on participant's experiences, emotions and attitudes. Third, the aim was to return back to the earlier project planning session for gathering a diverse understanding about the game's strengths, weaknesses and possibilities for the future. Lastly, to find out more about people's hidden needs or dreams for the future, I asked the interviewees to describe their dream tool that would solve their working life problems.

Interview facts

Time:

21.2. - 3.3.2017
30 min / each

Structure:

1 Organisational roles and work drivers.

2 Project planning experiences.

3 Testing workshop feedback.

4 Dream tool.

(Attachement 2)

Interviewees:

- Hellon Design Director
- Hellon Account Manager
- Hellon Account Manager
- Hellon Senior Service Designer & Project Manager
- Hellon Service Designer & Project Manager

Insights

Where the first part of the interview was moreover meant as a conversation warm up, in the end it provided the most interesting insights considering my first design question. What I found out was that the work drivers and indicators for the participant's work success varied considerably among the different professional roles. In other words, I could identify that the account managers working drivers and success indicators were completely different from the designer's. As an example, the account manager measures her work success by the amount she has been capable to sell in certain amount of time. In comparison, the designers do not have such clear indicators for their work success. The indicators for designer's work success were moreover seen as long term affects that can not be measured in their everyday work. The designers claimed that they work was successful if they won a design prices, were able to change people's thinking or if they were able to create sustainable and humane environment.

What was common for the account managers and the designers was that both claimed as their biggest working indicator their ability is to bring value to their customers. However, the account managers defined their work successful if the client was satisfied to the design delivery and process they were buying. Therefore, the account managers referred to the design buyer as a client. The designers in turn claimed that their work was successful if it could bring a solution to the end-user's needs. Therefore, by customers the designers referred to the service end-users.

These insights about the participant's work drivers and success indicators provided an understanding how the project planning challenge might be a part of a bigger issue. By this I am referring to a conflict where the organisation's employee's work drivers and success indicators will not meet, whereby people are targeting unconsciously in different directions without a shared understanding. The second part of the interviews provided an understanding that there isn't a clear shared understanding of the project planning challenges in the organisation. All the interviewees stated that there is conflicts in the current project planning practises, but each of the interviewees described a different reason for causing the challenge. Mostly these reasons were claimed as external influencers such as a lack of time, a lack of recourses or lack of someone's understanding or motivation.

The third part of the interviews provided a diverse understanding about the physical game itself and its qualities. These insights were moreover concrete, defining what was good and what was bad in the physical game. With the dream tool description task I gathered an understanding what would make the interviewees work easier when managing the projects. One of the key insights of this section was that all of the participants described their dream tool as a digital platform for the teams and the management tools to meet that could help them in time managing.

3.2
Analysis

At this point of the design process, I had gathered a large amount of insights from the testing workshop and from the user interviews. Although, the insights were in unorganized structure pointing towards different directions to proceed. For creating an order and a structured understanding to the data, I utilized an analysis tool called Affinity Diagram (Service Design Tools, 2009).

Affinity Diagram is an analysis tool for organizing a large amount of data into natural correlations and theme groups (Service Design Tools, 2009). On a wall it works similarly than a large scale mind map that allows user to arrange the material in understandable and logical form. In order of having my notes and insights in a usable form for the analysis method, I needed to transcribe the insights into post-it notes.

I started the analysis by arranging the post-its into natural theme groups by their main context. Next, my aim was to build these context categories on a wall so I could structure the wider perspective to the challenge. I continued the process by dividing the content under the main groups into sub-groups. Lastly I named the groups by creating headlines and organized the groups position in a horizontal order so that the main headline came to the highest.

A. Hellon's project planning practises					
A.1 Present practises		A.2 Positive qualities of the present tool	A.3 Negative qualities of the present tool	A.4 Familiarity of the present game	A.6 Project planning participation
- There are no clear present project planning practises. The practises may change according to the project size and type.		- The shared session created a common ground for everyone. Participants felt the project planning session comfortable. - The scope section's check-list was a good idea for keeping the client perspective in mind. - Game's visual qualities help to understand the ambiguous process similarly.	- The game was overall too pre -structured. It was inflexible and contained too many materials and play rules. - The game was not documenting itself. It can not be easily iterated and someone has to do double work with the documenting. - Some questions were irrelevant. The questions need prioritising. . - The session was too much time consuming.	- From the workshop participants no one has not used the project planning game before. - Participants were positive about using the tool if it would be the organisation `s policy and if the tool would be well designed.	- According all the participants, ideal project planning session would happen between one project manager, one lead designer and one account manager. - Project planning should happen internally. The customers should not be involved in the planning session because they pay for the design expertise. The customers are interested in what they can gain, not too much how Hellon does it. - The project planning phase is part of the project selling process. With the customer it is a delicate communication, where should be own tools, language and practises.
A.1.1 Framing the customer needs	A.1.2 Creating the project plan				
- The account manager frames the client's needs discussing with the client. - The designers would prefer to participate this stage but usually there is no time for designer's active participation.	- The project plan is created by the account managers at the offering phase. Sometimes the designers participate to the project planning, but there is no clear practises when or how to engage the designers to the project planning.				

Figure 9.
Analysis chart a.

B. Challenges of stakeholder's consensus			
B.1 Participant's work success indicators	B.2 Participant's work drivers and motivators	B.3 Who do the participants deliver the design?	B.4 What creates the project planning challenge according to the participants
- For the account managers the success indicators were sales growth and (buyer) customer's satisfaction. - For the designers the success indicators were a bit unclear. As an example winning a design prize, ability to create a better environment or ability to develop service design as a practice or as an industry field were mentioned as success proofs. Also customer's satisfaction was an important success indicator for the designers, but described as design solution's end-user's satisfaction that will provide value for the organisations.	- For the account managers the work drivers are to develop Hellon as brand and to provide sales growth. - For the designers the work drivers are to create value for the end-users and to develop service design as a field. Designer's described their relationship to their work moreover passionate.	- The account managers deliver solutions to their buyer client's needs. - The designers create solutions for the end-user's needs.	- There is not clear and one-dimensional opinion of what creates the challenge. - All the participants described a different external challenge creator. As an example they claimed that a lack of time, lack of someone's motivation, lack of realism or lack of experience create the challenge in organisation. - As a conclusion, the biggest challenge in the project planning is to maintain the balance between value creation and resourcing.

Figure 9.
Analysis chart b.

3.3
Results

For answering to my first design question, I would conclude that the Hellon's the project planning challenge has developed as a combination of operational project planning challenges and employee's unshared understanding.

The operational challenges include practical matters, such as in the organisation, there is not clear guidelines or policies for the project planning. This leads to a situation where people are uncertain if there is a resoursed time or need for co-creative project planning and will implement the project planning practises differently in every project case.

The employees unshared understanding has partly developed as a result of employees different working drivers or success indicators. Therefore, the employees head to different directions and their work aims will not meet with each other. This causes a conflict, because even though the employees feel that they have succeeded in their work, in the big picture the project plan might fail.

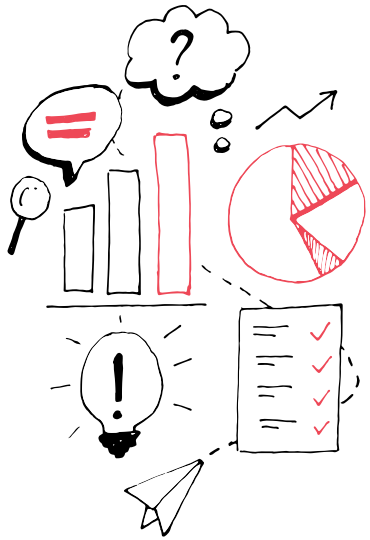
For Hellon's needs the perfect project planning tool would set common guidelines for the organisation's project planning practises. These guidelines provide common meeting spaces and touchpoints for the employee's to encounter and share their ideas during the regular working days.

For answering to my second design question, I will conclude that the project planning game has not been implemented to the organisation's use because of its unpracticality.

I realized that the biggest weakness of the present project planning game was not the content itself. In fact, a game as a project planning tool was a great solution to the challenge to provide a common ground for the participants. Nevertheless, the biggest weakness of the present tool was its unpractical format and the fact that it was forcing the users in certain habits in their everyday working life that they did not feel comfortable in.

For Hellon's needs the perfect project planning tool would be natural continuation to the employee's present work habits. My aim at the concepting phase is to design a content and discover a format for the tool that brings the employees together without being unpractical or unusable.

As a conclusion to the analysis phase, the key aims for the upcoming tool are to provide shared guidelines for the project planning practises, provide a meeting space for the employees to share their ideas and help the employees to understand the balance between their project's value creation and resourcing. For the successful implementation, the upcoming tool should find a format that supports users in their everyday working habits rather obligates them to create new ones.



3.4
Concepting the Co-Design Tool

The conclusions define quite clearly the design drivers for the tool's concepting phase. When starting the concepting process, my biggest aim was to ideate a tool that would support user's old working habits, rather than forcing them into new ones. Moreover, my aim was to recognize the weak points of their present work process and to create a tool that would support them and their work when facing challenges.

In order to create a tool that would be as practical and as usable as possible, my aim was to develop a tool that would be flexible and modular for adapting in various uses. As an example, there is a need of a different tool when the account managers are having a sales discussion with the customer compared to an internal project planning session. With this design driver in my mind, I started the concepting by identifying four different stages from Hellon's design process that were in a need of tools helping to create a consensus among the design team. These identified four stages I named as brief, offering, kick-off and iteration stages.

The brief stage describes the discussion between client and account manager that aims to scope the customer needs. I identified the brief stage critical for the end-design success because at this stage the account manager's ability to identify the client's needs and usable recourses will determine the design team's ability to provide a successful solution. My idea for this stage was to create a structured question form that would help the account manager to identify the client needs correctly. To add this, my aim was to create a tool for the account manager's use rather than creating a co-design tool for the client to participate. I realized that the sales meeting is a delicate situation that lays more to interaction between the account manager and client that would not probably benefit from additional tools.

The offering stage is where the account manager presents a design process solution to the client's needs. The offering stage is critical for the end-design success because it defines the original project plan, the methods and the recourses that with the design team will approach the project. Originally the project planning tool is designed to this stage for involving the designers into the process planning. My solution to this stage was to create a tool that would help the user's to agilely facilitate the project planning session. For the offering stage I ideated a task list that would set correct questions for the project planning session for the participants to consider together. By following the questions, the participants will avoid possible risks and they will create a shared understanding about the project plan.

Key design drivers

Support user's in their daily working habits.

Flexible and modular for different kinds of needs.

Engage users and bring people together.

Usable, practical and time-saving.

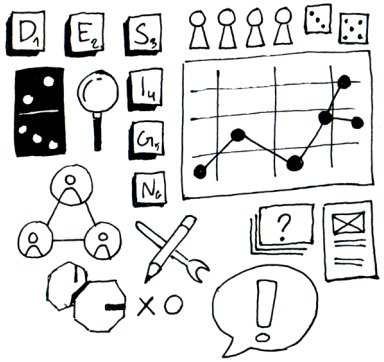
The kick-off stage means a project stage where the project has been sold to the customer and the design team will have an internal kick-off to re-examine the project plan. Usually at this stage the challenge of unshared vision between the account manager and the design team occur. If the designers have not participated in the offering stage, they might have a different vision about the methods to be used for delivering a solution for the client's need. My idea was that the main focus at the offering phase is to involve the designers into the project planning so the overall vision would not be too different from the account manager's. Moreover, the aim of the kick-off phase is to iterate the created plan and define it more closely so that the plan turns into real actions. The tool I ideated for this stage was again a structured task-list that sets questions about the project's details and realization for the kick-off participants to consider together.

The fourth stage, iteration, helps the designers to re-scope the project plan again when the project is an ongoing. Due to the ambiguous nature of the service design process, the project plan and its scope often changes during the projects. For example, at the user-interviews I found out that the project usually changes after the customer understanding phase, because at this point the designers start to understand the user's needs more fully. For the iteration phase, my aim was to create a tool that would enable the project plan's flexibility and helps the designer's to recognise what comes under the present project scope and what is conclusions for a new project. The tool I created for the iteration phase was structured task and question list which focuses in helping the design team to recognise the balance between the project plan, client's expectations and usable recourses.

Even though the project plan should be flexible and agile to iterate, I realized that the users will need some kind of visual frame for creating the project plan to understand the process similarly. For this need I ideated a simple timeline-template that starts from the brief stage and ends to the design delivery and used recourses section. The steps and the actions in the middle can be freely created by the users. This project planning frame is used first time at the offering stage and can be later iterated at the kick-off and iteration stages.

What I realized earlier at the analysis phase was that the purpose of the project plan is to create a design process that solves the client's problem with the resources that the client is willing to use. In other words, the more balanced the value delivery and the used resources are, the more successful the project is. When creating the project planning frame, my aim was that to create a tool that would resemble the users visually about keeping this balance. Visually I separated the project planning frame into two sections, upper, value delivery section and lower, used recourses section. To the upper part users should describe the methods and actions of how they will deliver value to the customer. To the lower part the users will define the recourses each action will take.

With these concepted ideas of co-design tools, I needed to next find out the best format to develop the concepts into usable prototypes.



3.5
Prototyping

For prototyping the new concepted ideas I had come to a conclusion that I wanted to develop the tool both in digital and printed formats. Even though the original brief was to create a digital project planning tool, I realized that the printed version would have some advantages comparing to the digital one.

For example, the printed format tool could better embody the more game like qualities, that can make the session facilitating easier. The printed version also emphasizes the interaction between people, whereas the digital tools challenge comes from the strong interaction between the user and the tool.

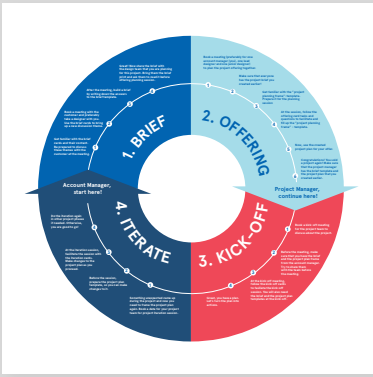
However, the digital format tool can be natural continuation to user's everyday work where they use various digital tools. One of the biggest weaknesses of the present project planning tool was that it did not document itself. The account managers felt frustrated that they had to document the entire project plan after the planning session and therefore use double time for the offerings. Also the present project planning tool included too many separate materials that were inconvenient to carry or storage. The digital format tool could keep these materials in one place to make the use easier.

With the printed prototype my main aim was to create a simple toolkit that would be visible, engaging, interactive and as flexible as it could possibly be. I summarized this idea into three tools, a task-list poster, facilitation cards and project planning frame, that would stay with the user throughout the different project phases. The task-list poster is meant to hung at the office wall so the users would remember the different tasks they need to take during the projects. At the task-list poster I aimed to describe in a simple and positive way the actions user's need to take during the different project phases.

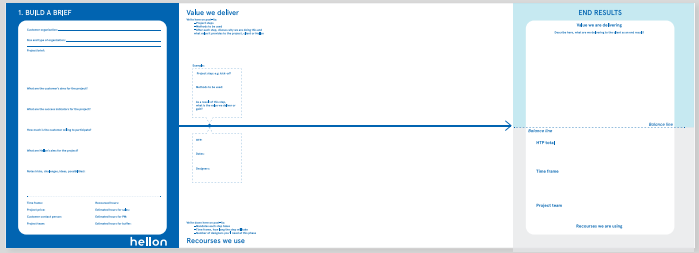
The facilitation cards were ideated as playing cards that were meant to help in facilitating the project planning sessions. I ideated four different card sets so that there would be an individual set for each project phase. These four card sets would set approximately ten questions for the participants to consider

Facilitation cards

Task-list



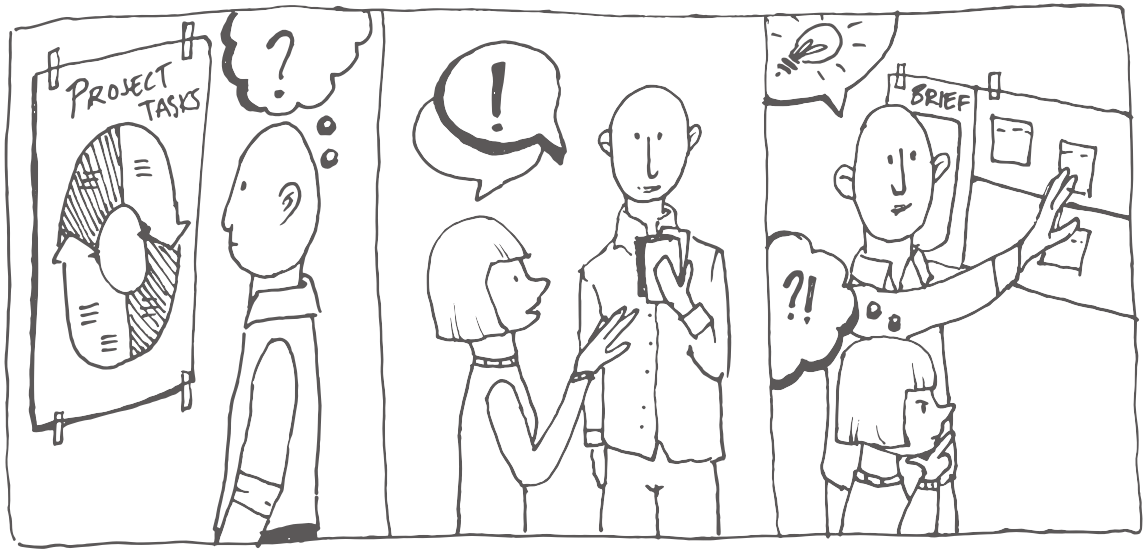
Project planning frame



together, which content I described at the earlier chapter (3.3 Concepting the co-design tool). The aim of the cards was to create interaction to the project planning sessions, so that the participants could pick a card from the set as a start of conversation.

The project planning frame was a printed rollup that started from a brief template and ended to an end-delivery template. The middle was separated into upper, value delivery section and to a lower, used recourses section. To the upper section the users were meant to first set the different project phases e.g. customer understanding to a post-it notes. Under the phases the participants set the methods, e.g. customer workshops, that they will use in each project phase. Afterwards the participants were meant to reflect together, why they are doing certain project phase and what kind of value it can bring to the client. To the lower, recourses part the participants were meant to describe the mandates, timeframe and team member's that each project phase would require. Lastly, at the end-delivery template, the participants were meant to consider the project plan in a big picture, if the end-delivery's value to the customer and the used recourses were balanced.

Comic:
Example of the print tool's use.

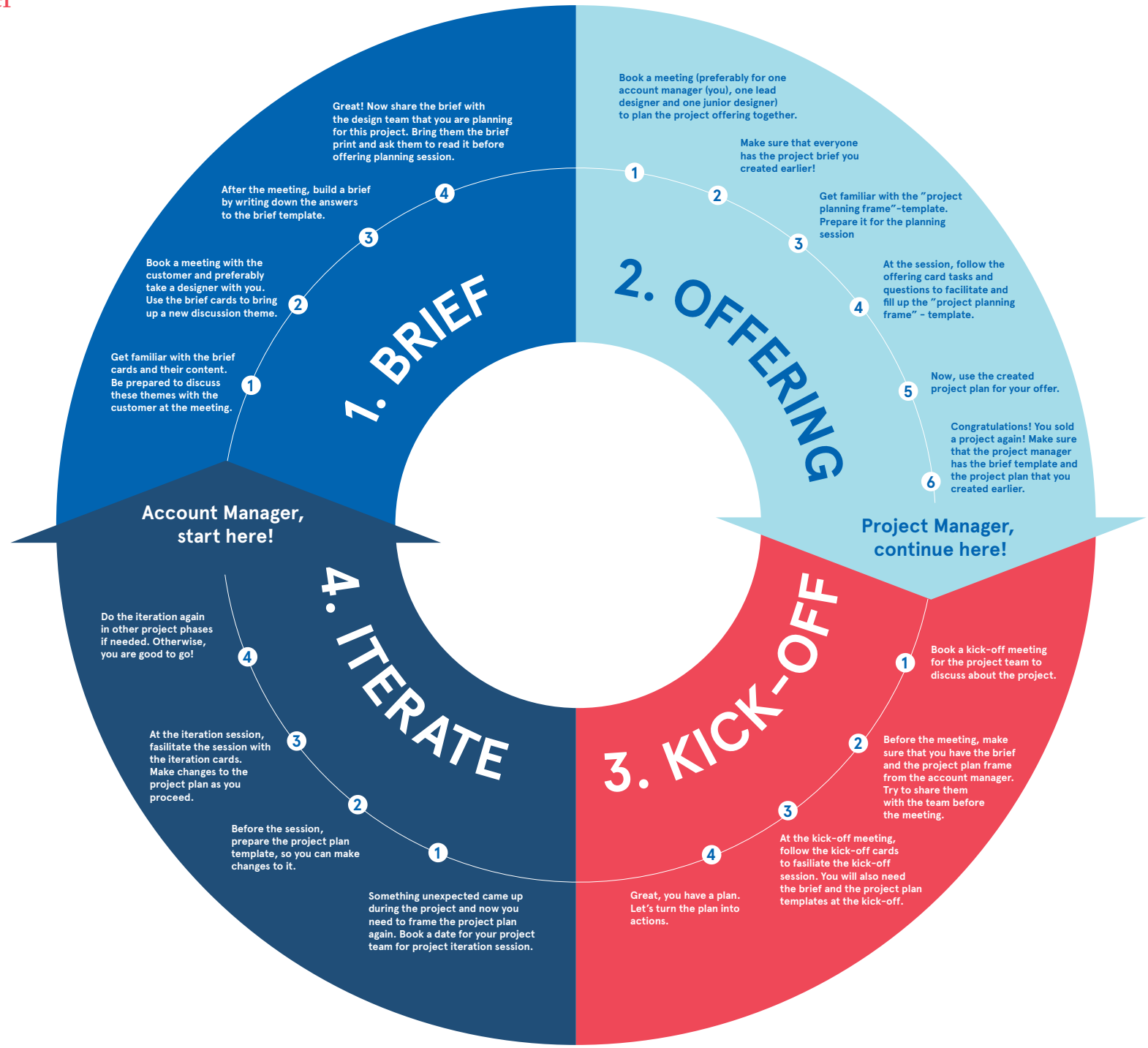


1. Project Manager is starting a new project that the account manager handed over. He checks the task list to find out what to do next.

2. Project Manager gathers an internal kick-off session to discuss about the project plan, aims and roles. He uses facilitation cards to facilitate the kick-off session.

3. Together at the kick-off session designers iterate the project plan to find the best methods to solve the client's problem.

Task-list Poster



Facilitation Cards

1. Discuss about the basic information of the client organisation as a warm up:

- Organisation name
- Background
- Organisation size and type
- Contact person

2. What are the customer needs. What kind of project the customer is looking for?

3. What are the customer's aims with the project?

4. What kind of time frame the customer has for the project?

5. What kind of indicators would mesure the project success? What the customer wants to achieve?

6. How much the customer wants to participate to the design project?

7. What is the target group that should be involved to the process?

- End-users
- Employees
- Stakeholders
- Organisation leaders

8. Does the customer want that the design knowledge is transformed to the customer organisation?

How do they want it to be transfered?

9. What kind of budget the customer has for the project?

1. Account manager introduces shortly the project brief for the participants. Others may ask questions about the brief.

2. Discuss what is the project end delivery that you are providing to the customer.

3. Concentrate on the "project planning frame" - template. Start by setting the project steps (e.g. kick-off, customer understanding...) on the upper value side of the timeline.

4. Under the steps, mark what kind of methods should be used at each point of the project.

5. Discuss, what is gained as a result of each project step. What kind of value each step brings to the customer?

6. Write to the plan's resource side, how much resources each step will realistically take? Mark the mandates, set the time frame and the number of designers at each step.

7. Focus to the end result section at the end of the project plan.

Describe to the upper section, what is the end value Hellon is delivering to the customer.

Write down to the lower section resources the project is going to take. Count the mandates together, write down the time frame and create the design team.

8. Iterate the whole process.

Is the value that Hellon is delivering balanced with the recourses?

1. Together, get familiar with the project plan that was created at the offering phase. What is your team's overall vision about the project?

2. Does someone of your team have an experience of similar project? What were the methods that could be implemented to this project?

3. Are the selected project steps and methods relevant for the project? Iterate if something should be changed.

4. How you are going to proceed? Set estimated dates for the project steps.

5. What is the end delivery's value to the customer organization in your team's opinion?

6. Are the value that you are delivering to the customer and the project recourses balanced realistically? Think together if there is something that should be changed or left out of the project.

7. What is your team's goal for this project? Set a goal together.

8. Name together team's roles for the project. Who is responsible of what?

9. Discuss about the possible risks considering the project.

10. Think questions you would like to set to the client. Call the client together at the end of the session if possible.

1. Start by discussing why do you need to iterate the project plan. Why it is important to change the plan?

2. Discuss if it is necessary to change the whole project plan. Do you need to sell a new project that will concentrate on this matter.

3. What kind of actions your team needs to take in the future. Iterate the planned project steps and methods and write the new ones down to the plan.

4. Is the end delivery still balanced with the client's needs and expectations? Return to the original brief if needed.

5. What is the value Hellon is bringing to the customers with the changed project plan?

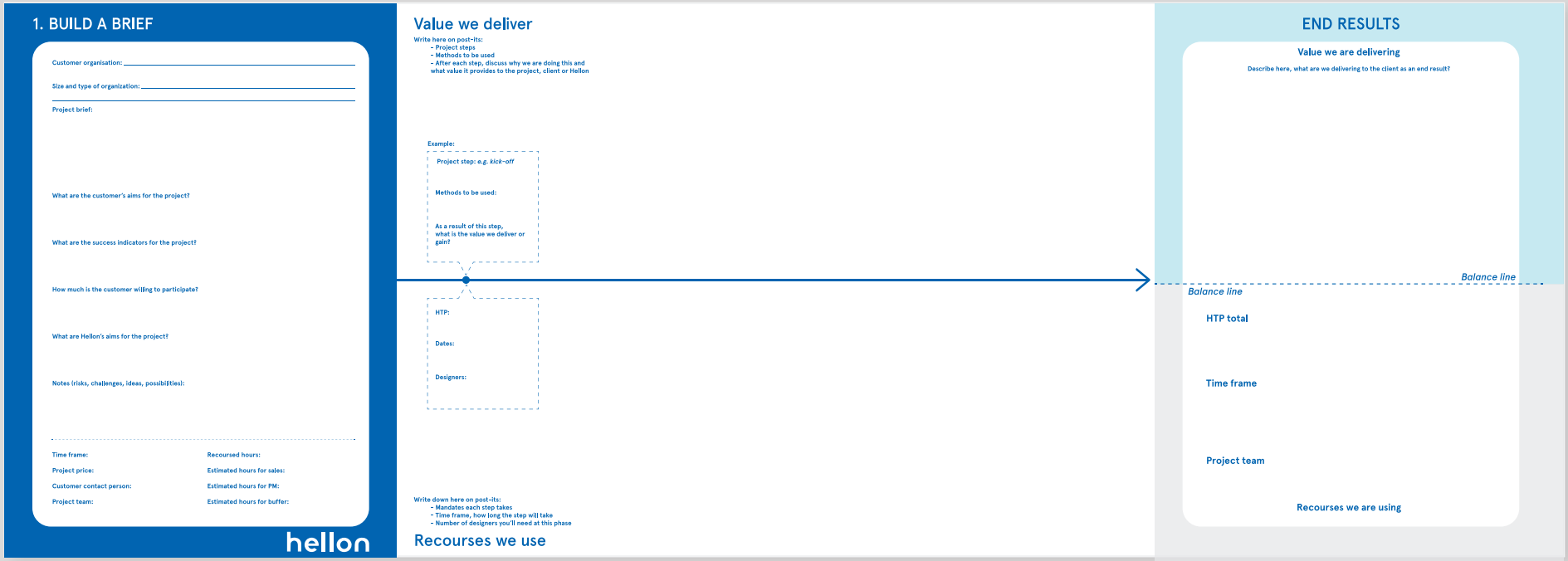
6. How much the changes will affect to the resourcing. Write down the mandates and time frames.

7. Have an overall look of the project plan. Is the value we are delivering balanced with the resourcing?

8. Decide your team's roles and responsibilities for the future.

9. Decide next steps and contact the client about the changes as soon as possible.

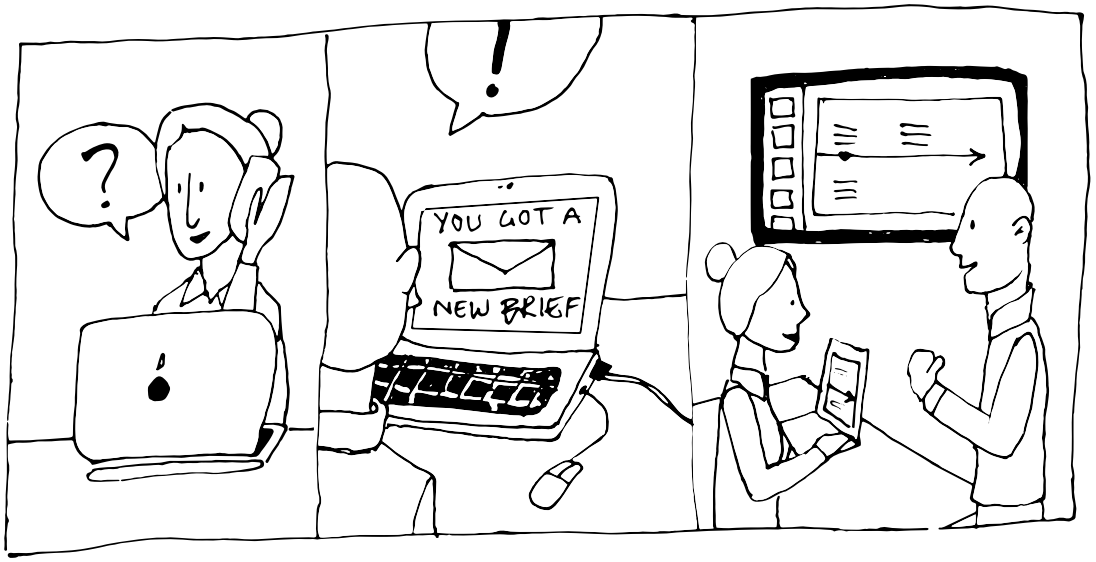
Project planning frame



With the digital prototype I came up to an idea of using a Apple's Keynote presentation application for Mac as a platform for the prototype. Hellon's employees use Keynote whenever providing material, such as presentations, offerings or project plans to the customer. Especially the project plans are presented to the customer by Keynote slides in different phases of the project, so Hellon's employees were already familiar with using the application in their everyday work. The Keynote slides can be easily shared with the others by printing them out, sending them at email or sharing them in cloud services. My main aim when creating the digital prototype was to develop a tool that would be convenient, fast and easy to use.

For the digital Keynote version, I created similar toolkit than to the printed one. The toolkit included task slides, facilitation slides (that I call here as co-design slides) and a project frame slide. On the task slides the users could follow the tasks that they should make in different project phases whereas the co-design slides included the same questions than the printed facilitation cards, to consider at the project planning sessions. The project frame slide was constructed similarly than the printed roll-up, but with the keynote version users could edit the project plan in real time and copy or edit it in the later phases.

Comic:
Example of the digital tool's use.



1. Account Manager is selling a new project. She calls to the client and uses the brief template to discuss about the project's scope.

2. Account Manager sends the brief template to the lead designer via email. Lead designer reads the bref through.

3. Account Manager arranges an offering session, where together with the lead designer they create a project plan.

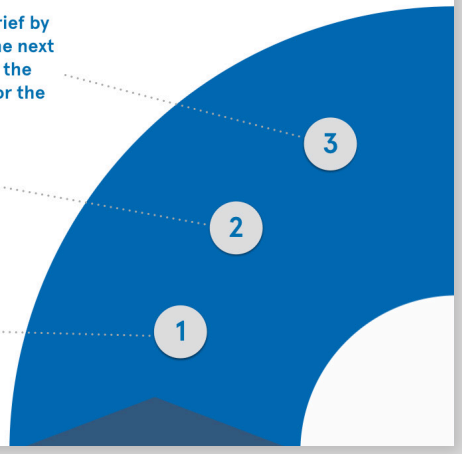
1. BRIEF

Account Manager, follow these tasks:

3. After the meeting, build a brief by writing down the answers to the next slide. You can always duplicate the slide if you need more space for the brief

2. Account manager, meet with the customer, preferably take a designer with you

1. Account manager, get familiar with the next slide. Be prepared to ask these themes from your customer at a meeting.



1. Book a meeting (preferably for one account manager (you), one lead designer and one junior designer) to plan the project offering together.

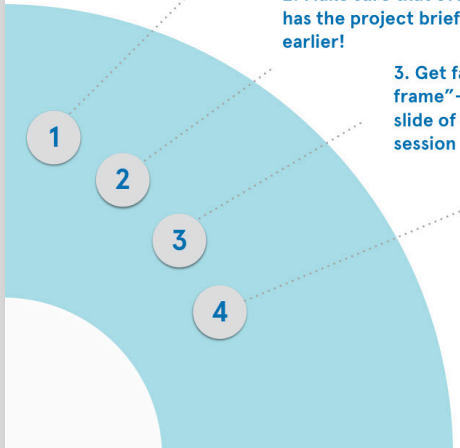
2. Make sure that everyone has the project brief you did earlier!

2. OFFERING

Account Manager, follow these tasks:

3. Get familiar with the "project planning frame"-template. You can find it from the last slide of this keynote. Prepare it for the planning session

4. At the session, follow the tasks and questions at the next slide to fill up the "project planning frame" -template.



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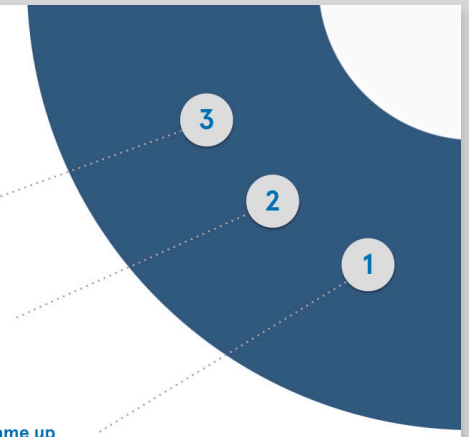
4. ITERATE

Project Manager, follow these tasks:

3. At the iteration session, follow the questions on next slide to iterate the project plan.

2. Prepare the project plan, so you can make changes to it real time

1. Something unexpected came up during the project and now you need to frame the project plan again. Book a date for your project team for project iteration session.



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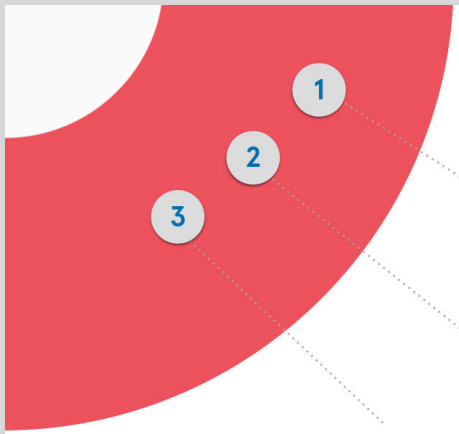

3. KICK-OFF

Project Manager, follow these tasks:

1. Book a kick-off meeting for the project team to discuss about the project.

2. Before the meeting, make sure that you have the brief and the project plan from the account manager. Share these slides with the design team via email or print them out.

3. At the kick-off meeting, follow the questions on next slide to iterate the project plan.

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1. BUILD A BRIEF

Background

Customer organisation:

Size and type of organization:

Project brief:

Scope

What are the customer's aims for the project?

What are the success indicators for the project?

How much is the customer willing to participate?

What are Hellon's aims for the project?

Notes (risks, challenges, ideas, possibilities):

Recourses

Time frame:

Project price:

Recoursed hours:

Estimated hours for sales:

Estimated hours for PM:

Estimated hours for buffer:

Customer contact person:

Project team:

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2. OFFERING

1. Account manager introduces shortly the project brief for the participants. Others may ask questions about the brief.

2. Discuss what is the project end delivery that you are providing to the customer.

3. Concentrate on the "project planning frame" -template. Start by setting the project steps (*e.g. kick-off, customer understanding...)* on the upper value side of the timeline.

4. Under the steps, mark what kind of methods should be used at each point of the project.

5. Discuss, what is gained as a result of each project step. What kind of value each step brings to the customer?

6. Write to the plan's resource side, how much resources each step will realistically take? Mark the mandates, set the time frame and the number of designers at each step.

7. Focus to the end result section at the end of the project plan. Describe to the upper section, what is the end value Hellon is delivering to the customer. Write down to the lower section resources the project is going to take. Count the mandates together, write down the time frame and create the design team.

8. Iterate the whole process. Is the value that Hellon is delivering balanced with the recourses?

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4. ITERATE

1. Start by discussing why do you need to iterate the project plan. Why it is important to change the plan?

2. Discuss if it is necessary to change the whole project plan. Do you need to sell a new project that will concentrate on this matter.

3. What kind of actions your team needs to take in the future. Iterate the planned project steps and methods and write the new ones down to the plan.

4. Is the end delivery still balanced with the client's needs and expectations? Return to the original brief if needed.

5. What is the value Hellon is bringing to the customers with the changed project plan?

6. How much the changes will affect to the resourcing. Write down the mandates and time frames.

7. Have an overall look of the project plan. Is the value we are delivering balanced with the resourcing?

8. Decide your team's roles and responsibilities for the future.

9. Decide next steps and contact the client about the changes as soon as possible.

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3. KICK-OFF

1. Together, get familiar with the project plan that was created at the offering phase. What is your team's overall vision about the project?

2. Does someone of your team have an experience of similar project? What were the methods that could be implemented to this project?

3. Are the selected project steps and methods relevant for the project? Iterate if something should be changed.

4. How you are going to proceed? Set estimated dates for the project steps.

5. What is the end delivery's value to the customer organization in your team's opinion?

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8. Name together team's roles for the project. Who is responsible of what?

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10. Think questions you would like to set to the client. Call the client together at the end of the session if possible.

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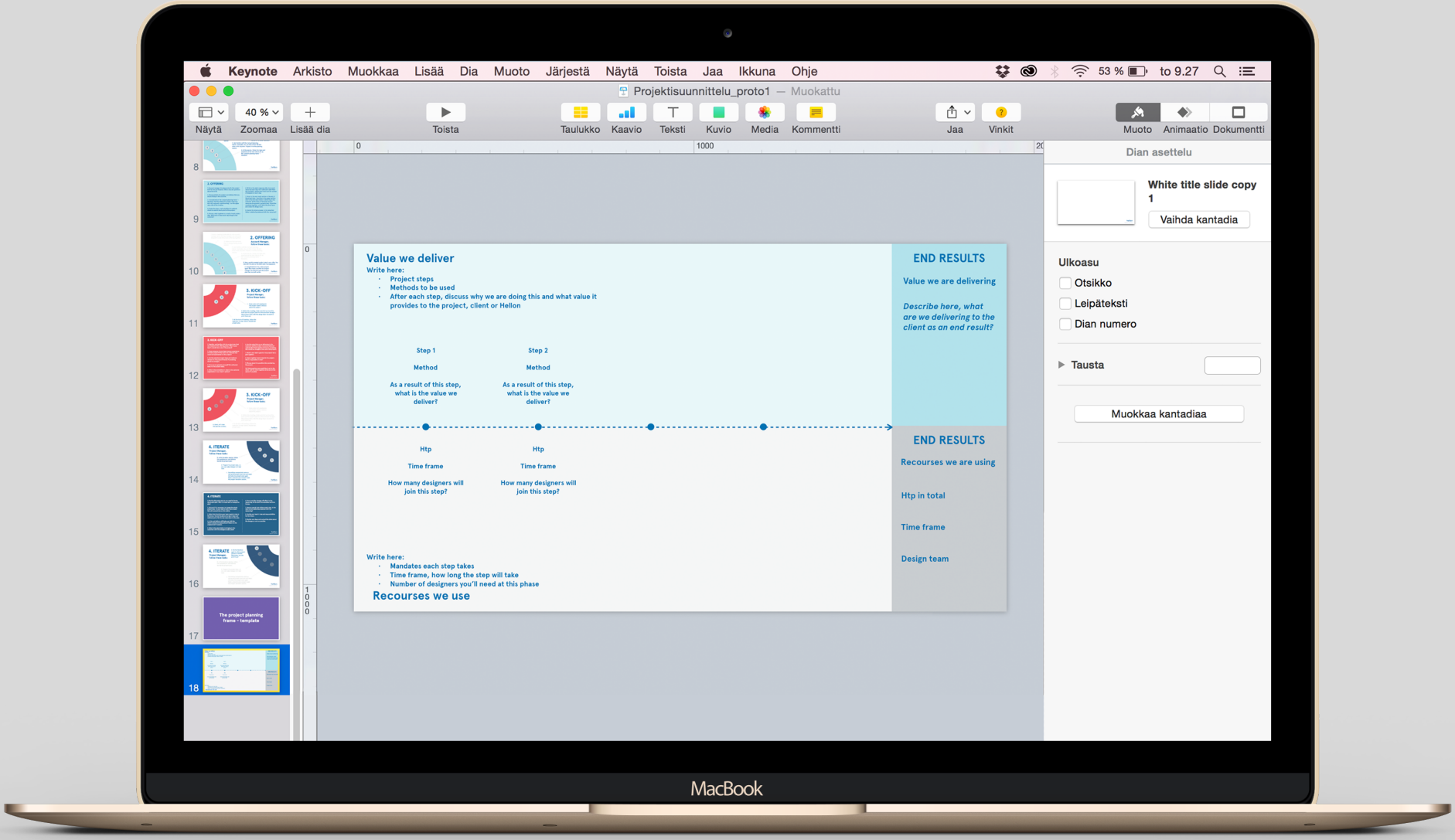
Project Frame Slide



12.

3.6
Testing the Prototypes

The objective of the thesis design process was to create a prototyped tool for Hellon's project planning needs. However, here in the last part of the design process, I will describe the testing process of the prototyped tool that was aimed to support the final conclusions of the end-delivery's success.

Even though I could have finished the design process to the prototype making phase, I wanted to continue the process a bit more for finding out my personal success of creating a prototype that was actually answering to the employee's needs.

The aim of the prototype's testing phase was to test the prototype's usability, content relevance and ability to support employee's collaboration in the project planning practices. In other words, I aimed that the Hellon's employees would test the prototype besides their normal working routines to find out if the tool was implemented to the employee's use and if it was functioning well in its intended purpose.

I started the testing phase by presenting the prototype's content and use for the Hellon's employees in a 30 minutes' introduction. The introduction was followed by a short feedback discussion with the employees sharing their first impressions about the concept. With the Hellon's experts we booked several project planning sessions for the following week, to test the prototype in action. The aim was test the tool in all four different project phases for gathering insights about the tool's success for each phase's purposes. Luckily, there was an ongoing project for each phase so the prototype was tested in all four project phases.

I let the employees choose the prototype format that they felt comfortable to try, simultaneously making sure that the both prototype formats would be tested equally. At first, the employee's opinion about the preferred format alternated quite evenly. Especially the designers preferred to test the printed format tool, claiming that it was more appealing to them and easier to test.

My first aim was to attend the testing sessions to observe the prototype's use in action. At the beginning, I attended two testing sessions, Aalto University project's internal kick-off session and Elenia's offering planning session. However, after attending to these sessions, I realized that the employee's interaction was not natural when I observed the situation. Moreover, the employees felt tense about the tool's spontaneous use by asking constantly questions if they were using the prototype correctly. After recognising this conflict, I decided that the employees should test the tools independently for a few days. Later I booked meetings with the employees for discussing about their experiences of using the prototype.

Altogether, the prototype was tested in several project planning sessions and in all I had three shared feedback discussions with the employees to discuss about the prototype's quality. In the next chapter I will shortly present the feedback that the employees provided after testing the prototypes. I will conclude the feedback into key findings that should be concerned when developing the concept further.

3.7 Findings

As my own surprise, Hellon's employees were immediately positive about using the prototype, with minor changes to its content. Employee's overall feedback about the prototype use was positive and they felt that the tool content was supportive for them because it provided a needed framework and structure to the internal project planning sessions. Adding to this, the prototype got positive feedback about developing clear guidelines for Hellon's project planning habits. As an example, it was described as potential tool for training or guiding new employees.

According to the employees, the four stages, brief, offering, kick-off and iteration stages reflected well their vision about the Hellon's project planning process. Especially. the offering and the questions cards of the kick off stage listed feedback as a relevant tool that led the project teams to discuss about the important matters that were often forgotten to consider.

The iteration stage needed some re-framing to focus more on identifying the new project selling possibilities during an ongoing process, rather than iterating the same design process too much. The employee's described that the iteration stage was usually a weak-point where the continuous iteration cycle took easily over and the projects tended to grow over the recourses. The suggested solution was that the iteration phase should be re-named as "iterate and sell more" stage. In the employee's opinion the iteration phase's question content needed also a bit more focus to the sales perspective, so that the tool would help them to identify new possibilities.

The Hellon's sales team has started to develop a sales tool named as a Stakeholder Map for profiling their clients and understanding their strategic level visions for the future. The sales team saw a possibility, that the project planning tool and the Stakeholder Map could be brought together in the future to support each other. According to the sales team, this alignment could be carried out with small changes to the project planning tool's content. As an example, the briefing stage's question cards could include questions that would target in clarifying the client organisation's strategic vision and meant to be used when meeting the client organisation's leaders.

Even though the employees preferred quite evenly to test either the printed or the digital format tool, the later conclusion was that they did not find the printed version very usable. According to the employees, the printed prototype had some visual advantages, for example the playing cards were visually appealing to them and awoke interest in their client's too. However, the employees did not like carrying the cards around by claiming that the cards got often missing and were difficult to leaf through when having a conversation.

The Keynote prototype was collectively considered easier and more convenient to use comparing to the printed version. The employees liked that the co-design slide's questions were constructed in a one slide that was easy to comprehend and use. The employees defined the co-design slides moreover as a check-list that reminded them about the themes that should be discussed at each project planning session. In addition, the account managers found the digital project planning frame usable for their everyday work and implemented it quickly to their working routines.

As an important point, the employees were concerned about Hellon's leadership vision about when and with what size of projects the project planning tool should be used. As an example, when having smaller projects, there is not always time or recourses for having the co-design sessions that the project planning tool requires. However, if the organisation's policy is to use internal, non-billable hours for the tool's use the employee's would be positive of using it.

3.8
Conclusions

As a conclusion to the prototype testing phase, I would conclude that the prototype was successfully supporting the employee's work by developing clear guidelines for their project planning habits. I see this as a great possibility of creating sustainable, cost effective and more cooperative working routines among the employees, but I also suggest that there should be a clear strategic vision about the project planning tool's use policy. Basically the tool's implementation is a leadership level alignment for the tool's systematic use and is depending on Hellon's other strategic aims.

In addition, Hellon's employees had great ideas about how the project planning tool's content could be broadened so that it would develop as a combination of several tools. Again, I see this potential development depending on the organisation's aims and future goals. I see that there should be a more strategic vision about what kind of tools are needed in the future and what is aimed to develop in the organisation. As said in the earlier chapter, the prototype's content changes might be small and yet they can support Hellon's other internal tools. However, if there are several tools aligned with each other, they may be supportive for each other,but the key objective of each tool's purpose should be clear, justifiable and adequate at a strategic level.

What comes to the tool's format, I would say that the digital tool's biggest advantages are its ability to document itself and ability to include several parts in one, accessible location. However, I would question if Hellon needs to develop a completely own software or application for the project planning in the future. As an example, I have benchmarked good digital options for the project planning tool (see chapter xx page xx) that could be considered as alternative possibilities for the further development process.

At the testing phase, the digital format tool was clearly seen more usable and desirable among the employees. Yet, I would add that the poster summarized and visualised well the overall guidelines of the project planning and concretized the Hellon's design process in a big picture. By my vision, the best format for the future tool would be a balanced combination of the printed and digital tools. As an example, I would continue using the digital Keynote prototype in the future, to find out more about its capabilities to function in its purpose. Later, I would make a decision if a further concept development is needed, or could the organisation purchase a similar tool from a software provider. For supporting the Hellon's project planning guidelines development, I would continue the poster's use as a clear visual reminder about Hellon's project planning policies.

4
Next Steps

In this section, I will present visions and possible directions for the project planning tool's further development. The first chapter presents visually a concept about the project planning application that could be developed in the future if it still remains as the organisation's aim. The second chapter presents a roadmap of the next steps or actions that are needed to take considering the project planning tool's successful implementation to a systematic and continuous use.

4.1 Concept Development

According to the original design brief, the organisation's aim is to continue the prototyped tool's development process into a digital application format. Here I have visually presented a possibility, what the digital application could look like and what kind of functional qualities it should have. As I present only visualisation's about the application concept, I have not put effort on considering the software's usability or user interface. Moreover, I will present this as a sample of future's opportunities.

In the application visuals, I have emphasised the functional qualities that Hellon's employees needed or desired from the project planning tool. As an example I have highlighted the applications real-time resource counting, documenting and communicational abilities as well as its ability to learn from the past projects. In addition, this presented ideal tool can combine the many software, Value Frame, Google software services, Excel and Keynote that Hellon uses for the project managing at the moment.

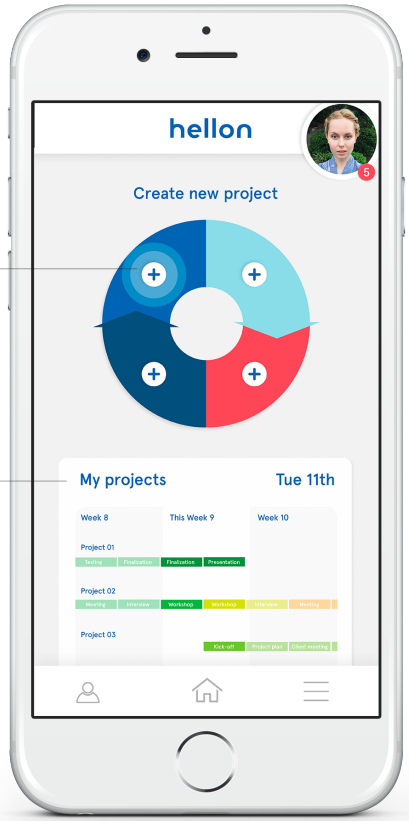
13.

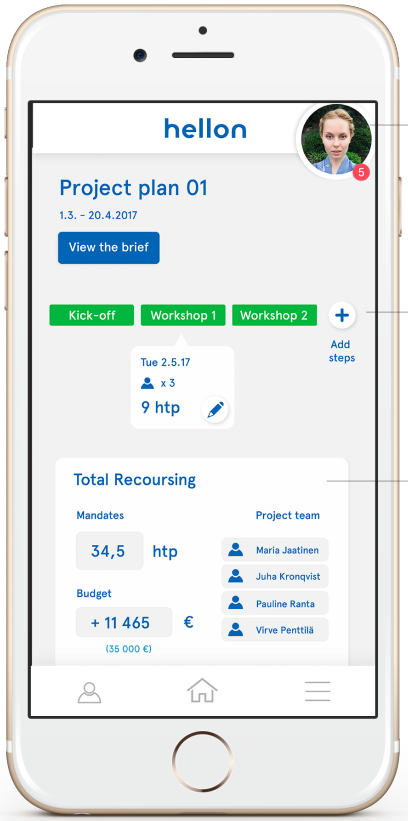
You can start a new project by tapping the plus symbol.

This is the co-design feature. When starting a new project phase, the co-design feature will ask you questions to help you plan the projects more efficiently.

Here you can edit your projects. Add steps and methods to the timeline and keep an eye on the recourses.

Share the plan with your team mates in the chat or invite external guests. You already have 5 new mails.





Welcome to your personal homepage. The ongoing projects are listed here.

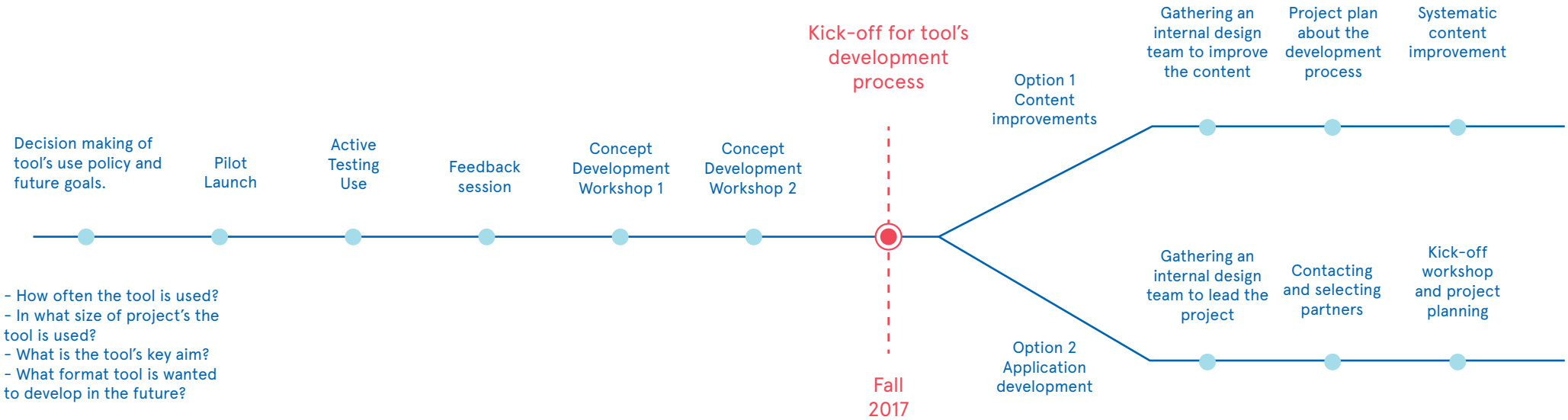
This feature calculates your total resources.

4.2
Roadmap

As the thesis process and objectives were earlier defined, the design process of my thesis will end to the prototype development and the testing phase. The next step for Hellon to take would be the implementation process of launching and implementing the tool to the organisation's continuous use.

Therefore, the roadmap (see figure 10) will present the next steps for Hellon to success in the tool's implementation.

Furthermore, Hellon's original aim was to develop the project planning tool into a digital application format. I have also added the next steps to the roadmap that are needed to take considering the tool's further software development.



Goals for spring 2017:

Piloting the tool and testing it systematically. Defining the direction for the tool's future development.

Goals for fall 2017:

Developing a finalized tool and launching it before 2018.

Figure 10. Roadmap.

5
Discussion

The theoretical and practical design research of my thesis prove that the co-design tools for project planning purpose can provide useful tools and material for employee engagement, effective and successful working culture development and for improving customer experience. Due to the ambiguous nature of the design process, design agencies need project planning tools that can visualise and concretize the design process for the users with diverse professional background to understand it similarly. In addition, the aim of the tool is to provide a common ground for the users to share their ideas and expertise as well as create a shared vision about the project's contents, objectives and implementation.

The tool that I have created as an outcome of this thesis, is meant for the designers or the creative agency's purposes and needs. However, I see that the same project planning framework could be utilized in other organisations as a part of their project management and employee engagement practises. Although a creative mind-set is not required for project planning in all industries, I see that clear visual guidelines as well as stakeholder's active participation could form helpful methods to develop the internal practises in various organisations.

As a conclusion for my thesis work, I was able to find out answers for my both design questions. For the first design question, namely "what creates a challenge for a service design project planning" , I found answers both from the theoretical and practical research parts.

The theoretical part of the thesis, proves that service design is not an end solution that could be easily communicated or productized in one certain way. Service design is a process, an approach with certain methodology that re-modulates in each project. Therefore, when planning service design projects, a holistic design understanding as well as business understanding is required from the project plan composer. This sets high and even impossible expectations for a one person to create successful project plans.

The practical research part of my thesis proved that in Hellon, there isn't clear present guidelines for the project planning. Adding to that, I found out that the organisation's experts don't share the same working drivers or success indicators for their work. Therefore, the employee's work focuses on different objectives, setting conflicts and misunderstandings between the experts. In addition, the Hellon's experts rate a different customer's satisfaction to the highest. The

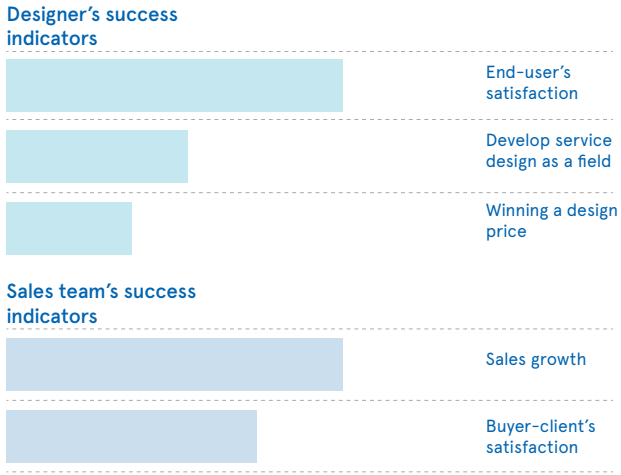


Figure 11.
Participants success indicators.

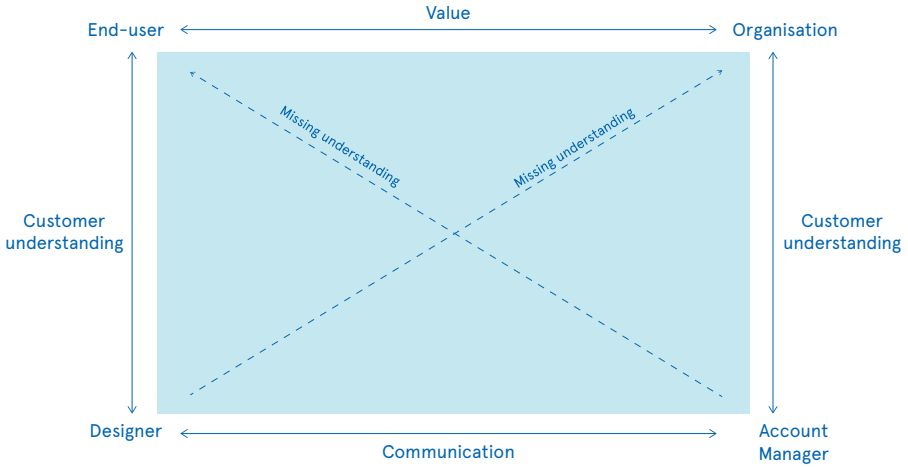


Figure 12.
Customer understanding.

sales team is selling service design to their buyer-client's needs, whereas the designers aim to provide value for the service end-users.

The project planning tool that I created as an end-delivery of this thesis can be one kind of solution to these challenges described above. It may provide a common meeting ground for the Hellon's employees to collectively use their creativity and share their expertise. However, I see that in the future there will be a need of creating tools that can help the employee's working drivers and success indicators to communicate and meet with each other in better ways.

As an example, I found out during my thesis research that the designer's success indicators are uncertain and hard to identify even for the designers themselves. If Hellon would be able to identify these indicators, the employee's ability to collaborate and communicate together would most likely improve. Adding to that, the organisation's ability to communicate the design value and benefits for the customer organisations would improve.

According to my vision, there is a need of developing tools that can increase empathy towards the clients. As an example, tools that could help the designer's ability to understand empathically the organisations, could improve Hellon's ability to provide better design solutions and customer experience to their buyer clients. In turn, if the account managers could increase empathy towards the end-users, it could help them to plan projects in the future. Personally, I see interesting possibilities in a concept, where the account managers could develop success indicators for their work that wouldn't be related to the Hellon's sales numbers.

The second design question of my thesis was to find out the reasons, why the previous project planning tool wasn't implemented to the organisation's use. For this design question, the key founding was that the previous tool wasn't aligned or supporting the organisation's present project planning practises. The employees didn't feel comfortable in implementing new habits and tools to their present practises, and therefore the previous project planning game was considered as time consuming and unhelpful.

My solution with the new project planning tool was to identify the challenges and weak points of the employee's present working practises, for creating a tool that would support them when facing challenges. In addition, I aimed to identify the weaknesses of the previous tool's qualities for developing a better solution and finding the best format for the user's needs.

Personally, the thesis project has provided a great experience of designing internal tools for the organisation's strategical level. Considering my professional development, the biggest eye-opening insight during the thesis process has been that the most successful tools are created with the stakeholder's and user's active participation. As a designer, my role has moreover been a design workshop facilitator and conclusion maker rather than an opinion leader. The key aim of the design process has been the intent to support people in their already existing working habits. I will most likely utilize this experience in the later projects with the other client organisations.

For the future, I aim to develop my skills in an academic research work and writing. This thesis has been a good learning process about the design research, but in the future I aim to develop my skills towards more coherent practises. In addition, during the thesis process I faced challenges with scoping the thesis subject sufficiently. When researching the project planning challenges in Hellon, I came across with complex and diverse subjects that were difficult to solve with a one co-design tool. Therefore, I aimed to scope my approach clearly to the project planning perspective.

To reflect my own success during the thesis work, I would summarize that I was able to find encompassing answers to the both pre-set design questions. In addition, I successfully created a useful project planning prototype for the Hellon's needs as well as provided demonstrative visions and guidelines for the concepts further development. I believe that this research work can be very helpful for Hellon to comprehensively understand the project planning challenges in the organisation. In my view, the project planning prototype can be one possible solution for improving the employee's shared understanding. In the future, I am willing to continue the created prototype's development process as well as discovering new possible solutions for the project planning purposes.

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Attachments

Attachment 1.
Questionnaire.

Name: _____

For me as a _____ **, the biggest working drivers are** _____
(your title)
(what do you want to achieve or contribute by your work)

_____

Answer before the game starts:

1) What are the biggest challenges in Hellon's project planning right now:

2) Why does Hellon need a tool for project planning:

Answer after the game:

3) What did you like the most in the present project planning game?

4) What did you like the least in the present project planning game?

Other (feedback, emotions, insights):

Attachments

Attachment 2.
Interview structure.

Experiences and role description (5 min)

1. Tell about your career position, what is your role in the organisation?
2. What are the biggest areas of responsibility in your work?
3. What kind of goals do you have for your work?
4. What are you willing to achieve with your work in a long distance? What about short distance?

Project work (10 min)

5. When a new project begins, how do you usually frame the project objectives or goals?
6. How do you know what are the best methods to use for achieving the goal?
7. How do you know if the project outcomes have been successful?
8. What are the biggest contributions of your work to the customers?
9. How do you know if you have been successful in your work?
10. What are the key indicators for your work?

Game session (15 min)

11. What were the best things in the project planning tool? What were the worst?
12. Do you use / would you use this tool in your everyday work? Why?
13. What kind of requirements do you have for a project planning tool?
14. Do you have earlier experiences of other project planning tools or methods in other organisations (previous jobs etc.)

15. Why there is a need of project planning tool in your organisation?
16. What do you see as the biggest challenges of project planning at this moment?
17. What kind of possibilities project planning tool could create in your organisation?
18. Who should participate in the project planning session?

19. What kind of tool would you need or use in daily basis?
20. Describe your dream tool?