The Value of Design in Organisations

Alina Fri & Jenny Annebäck | Master Thesis | Master Program in Business & Design MSc
University of Gothenburg |Academy of Design & Crafts | School of Business, Economics and Law
Supervisor: Oriana Haselwanter
June 2, 2016

Acknowledgements

Abstract

The existing definitions of today for describing our design profession and how we work with design are not comprehensible enough. Often interpreted as form-giving, design tends to confuse more than describe. Based on our own experience, entering the social service center in Angered, city of Gothenburg, with definitions such as service design and design thinking, we see that these definitions are not helpful rather more misleading. Hence, it puts the value of design in the shadow. This is something we perceive to be an issue since working with design in organisations and the value it contributes with cannot be described with the definitions of today. However, is there a need for more definitions?

In this research we investigate *how the value of design within an organisation can be described in a better* way from the point of view of the employees. We believe it is important for an organisation to understand what they embark and why, when building an in-house design capability. We claim that the descriptions of today focus more on what design is rather than what design can do. We do not want to come up with new buzzwords to describe what design is, that is why we turn to the employees to find a better way of describing the value. By utilizing findings from our qualitative research, we propose the Swedish definition *förhållningssätt* to better describe how design is adopted in organisations.

Table of Content

Preface

Why is it that design is still such a diffuse word and how come we as designers make it so complicated for ourselves when we try to define what we actually do?

Embroidery is not the only truth about design. There are more threads to follow to understand what design can do for people and for organisations. Let us follow the thread and see what is hidden along the way.

Service design, what is that? At HDK you learn how to do embroidery.

Participant in this study, about his first interaction with service design.

Our entry to this thesis

Jenny Annebäck |

During my previous design engineering studies I started to question what we were actually doing with design. I looked for opportunities to make a bigger difference with my knowledge, to create value with people and not for them. When I started to explore service design as a mean for this collaborative process I realized that design can be a valuable ingredient in everything from hotel experiences in Uganda to social psychiatric care for youths. Interestingly enough, I found that design is not only about the knowledge you bring it is also about combining your empathy and curiosity with creativity and empowering others to do the same. This is why and how I do design today and also what sparked my interest in looking at it from an organisational perspective, using my experience as a business designer.

Alina Fri |

My previous educational experience in textile design studies gained me an understanding of the importance of the design process, exploring possibilities by testing, combining, drawing, and prototyping. My curiosity brought me to further explore my designerly way applied on services and on people's experiences, later this captured my interest of service design.

I have always been eager to solve problems, improve services or products by observing situations and listening to people's stories and experiences. For instance, by just observing elderly people in the reception of a health care center I get an understanding why they feel anxious and frustrated. As well, my own personal experience with various services: why does it always have to be a struggling rollercoaster when being in contact with the Social Insurance Institution, or even minor problems such as why does it have to be difficult to find groceries in a grocery store. By understanding people's experiences these services can be provided differently. My education in Business and Design has provided me with comprehensible knowledge and skills of how I can continue my ambitions to tackle these issues and to improve for better by design.

1
Introduction

1 Introduction

To bring you into our journey of our research study we first want to take you back to where it all began; how our interest in service design lead us to the social service center in Angered, a city district in Gothenburg city, Sweden(see map in *Figure 1*). In this introductory chapter we will outline the work and the outcome of the previous project *Designlabb Angered*, forming the basis of this thesis project. We will then take you through the problematization of this study, based on our own experience and the current situation in the field of business and design where we see a clear gap between the literature and the reality.

base of the needs of their customers and inhabitants and to co-create new services and solutions with them in the development of the social service. The project was named *Designlabb Angered* and became part of the People Powered Future process, with the long-term objective to use design as a tool in the strategic work of the city district administration.

1.1 HOW IT ALL STARTED

In the spring of 2015 we got in contact with *Eva-Karin Anderman* at *SVID*, the Swedish Industrial Design Foundation, an organisation working for disseminating knowledge about design in the society, as a force for development, competitive device and for inhabitant participation in both private and public organisations. (SVID 2016a) Anderman was currently managing the process called *People Powered Future*, a process that supports and facilitates projects between designers and the public and private sector with the aim of using design as a strategic tool in the organisations. Within this context, we were connected with the managing director of the city district of Angered in the city of Gothenburg, *Marianne Olsson.* With previous experience of service design and design methodology from the healthcare sector, Marianne Olsson[1] was now interested in bringing this approach into the organisational development of the social service center in Angered, a work that had been on-going since 2014. Hence, together with her we laid the foundations of a summer project with the purpose of enabling the social service center to listen to and work from the

[1] Marianne Olsson, Managing Director of the city district of Angered, meeting on April 9 2015.

ANGERED, a city district in the city of Gothenburg

HARD FACTS ON ANGERED

- One of ten city districts in the city of Gothenburg,
  the second biggest city of Sweden
- Situated in the north-eastern part of the city
- 50 000+ inhabitants
- 72% with foreign background (32% in Gothenburg)
(Göteborgs stadsledningskontor 2015)

ANGERED SOCIAL SERVICE CENTER

- Each city district has its own social service center, performing both the
  public authority and offers social welfare
- Responsible for: helping people with e.g. addiction problems, family or
  relational issues, mental or physical disabilities or financial difficulties
  and the social service center is open for all citizens.
- Aid offered: social allowance, housing, foster care etc.
  (Göteborgs Stad 2016)
- Angered social service center is known as the biggest social service
  center in Northern Europe[2]
- 750 employees, social workers and social welfare secretaries
- 18% of the population in Angered are on social allowance (Göteborgs
  stadsledningskontor 2014) summing up to a total of 1 MSEK disburse
  every weekday[3]
- Concurrently facing a high employee turnover, a lack of applicants for
  open positions and receives the highest amount of refugees of all city
  districts (ETC Göteborg 2016)

ANGERED

GÖTEBORG

[2] Arne Wiik, Sector Manager for the social service in Angered, meeting on May 13 2016.
[3] Angelica Winter, Department Manager at the social service in Angered, discussion on April 14 2016.

Figure 1: Visual map of Angered in Gothenburg city area.

1.1.1 Designlabb Angered

The project Designlabb Angered was created with the purpose of creating value for the inhabitants, the employees and the organisation, through letting the inhabitants participate in the organisational development of the social service center. Service design was chosen as approach, as it is described to be a co-creative, participatory and an efficient process of working with customer needs as base in the development process. (Annebäck & Fri 2015)

The commission of performing this project was given to us from the city district administration. The long-term and overall objective was to create a foundation for a citizen-driven social service sector in Angered, an organisation that understands the identified needs of the customers and stakeholders and co-creates solutions with them. The objective was also to identify specific needs and principles for the development of a new social service center in Lövgärdet, an area in northern Angered.

1.1.2 The project work

During the eight weeks of the project we worked with the tools, methods and mindset of the service design process (see page 28 for our definition on *service design*) as we interviewed, co-created and triggered ideas with inhabitants in Angered and employees of the social service center. We iterated the four steps of the service design process twice; *interaction, insights, ideas* and *trigger*, and consequently gained a wide understanding of the needs, experiences and behaviours of the customers (see description and illustration on page 28). We documented our findings and insights from the work by illustrating and presenting four *customer groups*, four *design principles* and a *final proposal* on how to go

about creating a citizen-driven social service. On the next page *Figure 2* shows the four customer groups, while as *Figure 3* presents two of the design principles. (Annebäck & Fri 2015) A more thourough description of these two principles is to be found in *Appendix 1.* Our process and the methods we used were together with the results and insights concluded in a communication material called *För en medborgardriven socialtjänst i Angered - ett tjänstedesignprojekt* (Annebäck & Fri 2015), that was shared with all employees of the social service sector. During the fall of 2015 we also held several presentations about our work and findings, inside the organisation but also outside, for the city district administration and for different administrative departments within the city of Gothenburg. The material presented became a first tangible step towards a customer-driven social service, and emerged as the base of our thesis work.
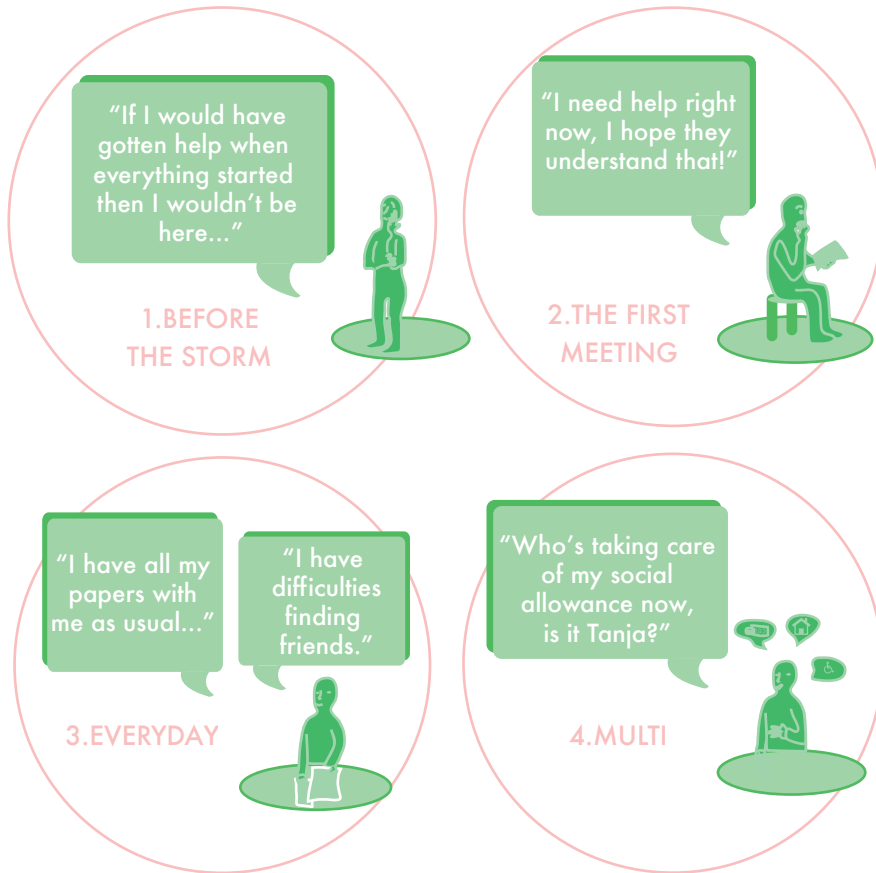
Figure 2: The four customers groups developed during the service design project Designlabb Angered, based on the customer interactions we did. Each customer group represents individuals in similar situations with similar needs.
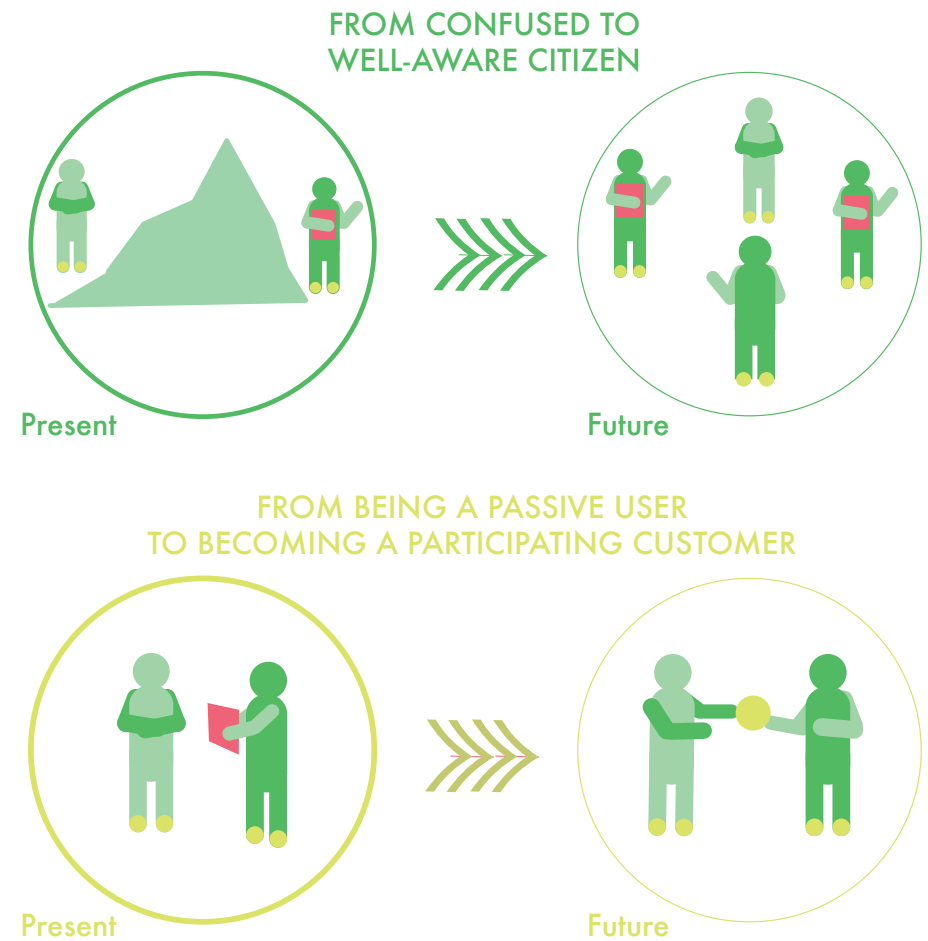
Figure 3: Illustrations of design principles 1 and 3 developed for the social service as tools to use in the development towards a customer-driven social service. Each design principle describes the 'present' situation and what needs to be done in order to achieve a 'desirable future' situation.

1.1.3 Points of departure from Designlabb Angered

Our work with service design provided a great understanding of the needs at the social service center both for the employees and for the customers. However, the **misunderstanding of our roles** was something we encountered several times during the project. We came to realise that the understanding and interpretation of the concept of 'design' during our project was to a great extent associated with product design or hand craft design. Contrary to what we assumed on beforehand, we identified some similarities between how we worked as designers and the work of an employee at the social service center - both focusing on **human needs, experiences and wants of people**, but with different knowledge and approaches on how to address them. This was something that helped us to understand how we better could work together and how the organisation could find their way of applying design in their strategy work.

During the project we worked co-creatively emphasising the importance of the employees involvement and contribution. **Co-creation** was perceived as a trigger for energy in the team work and also sparked their curiosity for design.

Even before we enter the social service center, it was apparent that the **customers as well as the citizens should be involved** in the development process of relocation of the new social service center in Lövgärdet. The different design tools we used helped the employees to gain a deep understanding of the impact their services have on their customers. We believed this to be an important aha-moment as it was a step towards a broader view of their service work, beneficial to them as it revealed the customer needs in a much more comprehensive way. **The four customer groups** we identified (Annebäck & Fri, 2015 p. 18-31) played a vital role, as they illustrated and described in such an explicit way what it is like to be a customer at the social service center. As the visuals addressed feelings and situations of the customers they were seen as a way to make those experiences visible, therefore the four customer groups was perceived as important.

These five main factors became our points of departure and inspiration for our thesis topic to explore further. Therefore, we experienced that there was a need to explore this by the lenses of the employees in order to understand *what is the magic in working with design in this way and how can this value be described?*

The misunderstanding of our role

Human-centered activities

Co-creation

HOW IT ALL STARTED & OUR POINT OF DEPARTURE

The 4 customer groups

Customer involvement
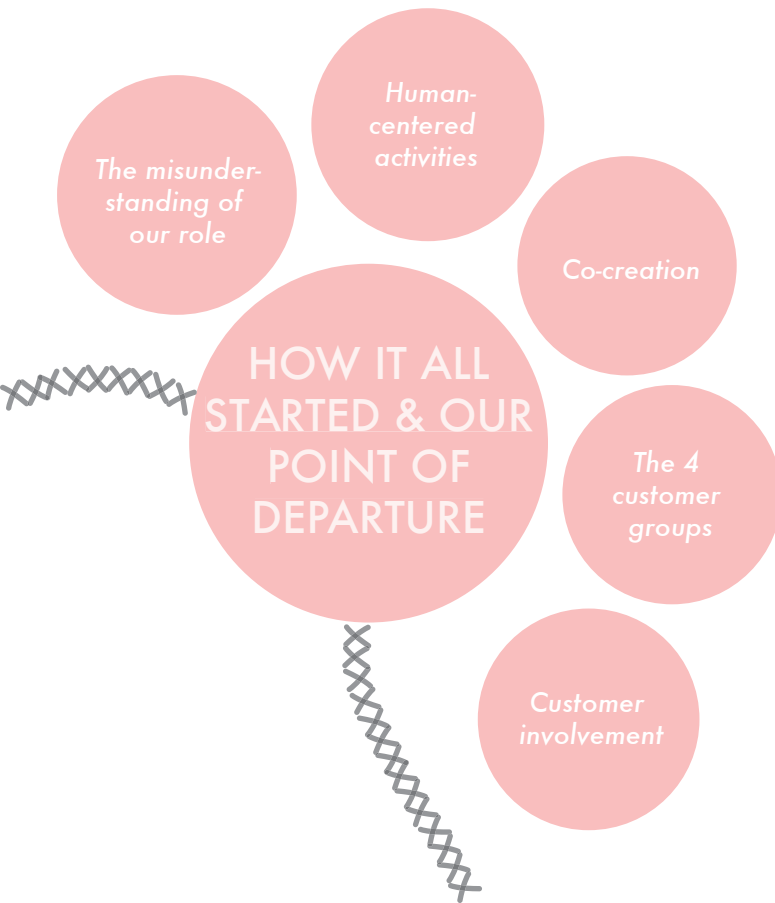
1.2 OVERVIEW OF THE THESIS

In this thesis we discuss and review the meaning and definition of design in order to find a better way to describe the value of design. The journey towards the conclusion of the thesis goes through several parts, each of them describing an important moment of the journey we have done; from the very first questioning of the word to our final proposal. The illustration below shows the most essential parts of this thesis. As a reader you will recognise the corresponding bubbles throughout the report.

HOW IT ALL STARTED & OUR POINT OF DEPARTURE

PURPOSE

RESEARCH QUESTION

THE DIFFUSION OF DESIGN:

AN ETYMOLOGICAL HISTORICAL AND CONTEXTUAL STORY OF DESIGN

CASE STUDIES:

SERVICE DESIGN PROJECT

CAPABILITY BUILDING IN DESIGN

THE THREE THREADS OF DESIGN:

PUSHES YOUR GENUINE CURIOSITY

FINDS WHICH DIRECTION TO TAKE BY DEALING WITH UNCERTAINTY

FACILITATES DIALOGUE AND CREATES AWARENESS

1.3 PROBLEMATIZATION

Today, we are living in 2016, in a fast changing world, nonetheless the field of design is multidisciplinary and is becoming extra-disciplinary and hybridized. Design has evolved into a discipline, a way of thinking about problems that can be applied to almost limitless variety of issues. (Breselor 2014) However, has the understanding of design followed this evolution?

What we have encountered several times during our Master's programme in Business & Design at the Academy of Design and Crafts and the School of Business, Economics and Law at the University of Gothenburg, is the general confusion and incomprehensibility of what we as designers do or what design is, especially in an organisational context. This became even more apparent during our work in the social service center in Angered (see *1.1.3. Points of departure,* page 12), a public organisation unaccustomed to the field of design. Nevertheless, are the various attempts to explain our role, such as service designer, design thinker or business designer, problematic, confusing and even misleading, using ***buzzwords***[x] not recognisable for neither organisations nor the general public. This does not only lead to misunderstandings and preconceived ideas, it also creates a gap between design and the reality in where it can be useful. Based on our own experience working with service design in a public organisation we see that the way design is perceived by non-designers and employees in an organisational context, is not portrayed in theory. This missing gap between literature and reality can be described as a clash of two ideologies and we have chosen this gap as our point of departure in this thesis.

x
BUZZWORD:
A word or a phrase, often sounding authoritative or technical, that is a popular term in a particular profession or field of study. (Dictionary.com 2016) According to us, the word 'buzzword' is a buzzword itself in the field of design.

Frankly, one of the great strengths of design is that we have not settled on a single definition. Fields in which definition is now a settled matter tend to be lethargic, dying, or dead fields, where inquiry no longer provides challenges to what is accepted as truth.
(Buchanan 2001, p. 8)

The problem of *what is design*?

As the quote from Buchanan, professor of Design, Management and Innovation, declares, the definition of design is very broad. Therefore it is difficult to define where design begins and where it ends. It is still about breaking new grounds within the same frameworks and driven by the same ambition, however applied to a broad spectrum of challenges. We see the role of a designer as a part of a value chain, carrying a desire to improve and make valuable difference for people by tackling real problems. The design hub Danish Designers (2010) gives the following description of design in their manifesto:

Design is all about attractiveness, sensuality, aesthetics and functionality, about real people and real problems, about individuals and their encounters with systems, about encouraging responsible behaviour and choices, about challenging our prejudice, about fellowship and ownership, commonality of reference and cultural diversity, about expressing identities – for the individual, for groups of individuals, for corporate entities and for societies at large; design is all about people, profit and planet.
(Danish Designers 2010, p. 4)

Later in this study we will argue that it is evident that the role of design has changed, so has the role of designers. Designers are expected to fulfil an immensely more complex role today, than

the general expectations of creating objects (see *2.1.3 The role of a designer*, page 32). In today's society, the designer is expected to manage concepts and disciplines such as service design (see *Service design*, page 27), ***experience design*^x** or ***interaction design*^x** - but at the same time stay on in their role as creators of beautiful and functional outcomes. (Danish Designers 2010)

Robin Edman, the CEO of *SVID*, the *Swedish Industrial Design Foundation*, addresses the complexity of today's society in his introductory speech at the conference *Uppdrag användare*. He claimed that the society we are living in today is a "prototype" society, where we test and learn.[4] The challenges of today are the same as before, however the pace is faster than we ever could have expected. Therefore, we need new methods, cultures and ways of meeting the customer needs. Additionally, there is an evolving demand to involve people outside and inside the organisation throughout the development process, and not to mention the emerging phenomenon of organisations to reinvent themselves to adapt to new challenges and opportunities. In this intersection between needs of customers and employees and the challenges from the outside world, design can be used to address issues from strategy to societal change. (Wetter Edman 2011)

Let us describe *what design can do*
  - rather than what design is.

However, the major problem still remains, how can we communicate this by using such a broad denotation as design? The American writer on design, Sara Breselor (2014, p. 34), describes this phenomena really well and states that "increasingly designers have become relevant, not for what they do, rather how they do it". We can identify ourselves with Breselor's claim, in the sense

that we are not being understood for what we do, but rather by how we do design. The 'how' seems to be understandable and valuable for both organisations and customers. Hence, in this thesis study we ask ourselves if there could be a better way to describe and communicate the value of how we do design.

1.4 PURPOSE
Our purpose with this thesis is to explore how the value of design is described within organisations (see *1.10 Limitations* on page 17, for our definition of *organisation*). As previously discussed in the problematization, regarding the challenges of defining design and the different design disciplines, we believe there is a better way to define the value of design by looking into what it does rather than what it is. We believe it is important to spread the effect of design, therefore we will research how or if the value can be perceived in a bigger context in terms of knowledge and understanding. Furthermore, we want to explore if there could be a way to communicate the value of design in a better way that is understandable by the general public.

1.5 OBJECTIVE
The objective with this thesis is to find a bridge for the missing gap between literature and reality by exploring how employees, who have experienced working with design within their organisation, verbalise and perceive the contribution of design in their context. Analyzing this through the lens of literature on design, it will lead us to a comprehensible understanding of the value of

[4] Robin Edman, CEO SVID, Speech at the Uppdrag användare conference, March 17 2016.

design within organisations and if there is a possibility to describe this value in a better way.

1.6 RELEVANCE

Considering our personal experiences of working as designers in an organisation, we believe that the misunderstanding we have encountered several times, regarding our profession, is something that hinders our profession. It challenges the designer in communicating its relevance in the organisation, but first and foremost it creates misconceptions of the value and the role of design in an organisational context. We believe there would be an advantage for an organisation if the anticipated value of design was described and communicated in a more comprehensible way. The decision of bringing design inside the organisation would then be facilitated. This is relevant as there is a great demand of new methods and ways to meet customer needs and other challenges in organisations today[4]. Design is only one alternative out of many to meet these challenges. Our thesis addresses to provide a comprehensible understanding and description of how design is an alternative way for the organisation by describing the value of design from the perspective of the employee.

1.7 ETHICAL ASPECTS

Considering the ethical aspects of this study, we have taken into consideration the organisational environments in which we have worked and performed our research. In relation to this, we have asked all interviewees for permission to present their name in this paper. Furthermore, we have decided not to state the interviewees' names in connection to quotes, only describing in which part of the research they belong.

1.8 CONTRIBUTION

Research on how individuals in organisations relate to and understand design has been lacking. To summarize our contribution, this research proposes that a broad and comprehensible understanding of the value of design within an organisation increases the contribution to both fields, design and business. For professionals, we believe that our research will support them in their work in an organisation, as it helps them better describe the value of their work and the implications for it. From a research perspective, we believe that this paper can spark an interest in the research on how to go about building design as an in-house capability in an organisation and what that implies from a business perspective as well as from an employee perspective. Finally, our analysis supports ideas about the importance that students within the fields of design and business are transparent about their valuable skills and knowledge, in order to show what business design can do rather than what it is.

1.9 RESEARCH QUESTION

Based on the introduced thoughts and problematization we pose the following research question for this study:

How can we better describe the value of design within an organisation from an employee perspective?

In this study we have been working in the intersection between the concepts of service design and design thinking (see under *2. Theoretical framework* for definitions of these concepts, p. 27+28). Accordingly, our study aims at understanding the experience of the intersection between them, the umbrella phenomenon of 'design' and not the individual concepts, examined through the lense of employees within an organisation.

1.10 LIMITATIONS

In order to help you as a reader in the continuation of this paper and to limit the scope of our research, we believe it is important to provide you with our explanation to what we mean with an *organisation* in the context of this paper: We refer to the definition put forward by BusinessDictionary (2016), adding the contextual aspect of this study, as we describe an organisation as:

...a public or private unit of people that is structured and managed to meet a need or pursue collective goals, by providing services for their customers. An organisation has a management structure that determines relationships, roles and authorities between members and activities. Organisations are open systems that affect and are affected by their environment.

In this paper our research focuses on how the value of design can be described in a better way through the lenses of the employees; non-designers that has experienced working with design in their service organisation. Therefore, in order to limit our study we have chosen *not to research* on how this practice, of building an in-house design capability, is informed and potential challenges that might arise. However, through our empirical study we have identified implications considering working with design in an organisation, we present these in the end of this paper.

The interviews in this study have been conducted in Swedish, hence the empirical material and the presented quotes are translated by the authors. We have made the utmost attempts to preserve original meanings of the dialogues, but recognize the challenges presented by translation.

2
Theoretical framework

2 Theoretical framework

The outcome of our previous project, Designlabb Angered, showed how design might be an alternative way for the social service center to approach their customers and their needs. This way of working, was not merely an eye opener for the social service center, that they could work together with their customers and inhabitants to improve their services. It was also giving them an understanding of what knowledge and tools they need to accumulate and how to listen, understand and interpret the customers' needs. As design was often seen as product design among the employees in the social service center in Angered, we believe it is necessary to dive into the history and theory of the concept in order to create a stronger standpoint for our definition of design.

The way we work with design is more of an explorative process, likewise it is as a tool and a mindset, with the attention to investigate the customers' and employees' situations and needs, with the purpose to establish new improvements that create value for both parties. It is evident for us, working with design in this way, that it differs from the traditional design discipline. The traditional form of design as a specific design discipline, such as architecture, product design or interior design, has shifted to emerging design disciplines. (Sanders & Stappers 2008)

In order for us to understand this shift of the concept of design and how it is intertwined with the previous mentioned various and complex phenomenon of today's society, we need to analyse this from a theoretical point of view. We believe that the etymological and historical background provided in this chapter is relevant for you as a reader in order to build an understanding of from where design derives and why the idea about design of physical objects has become the common norm.
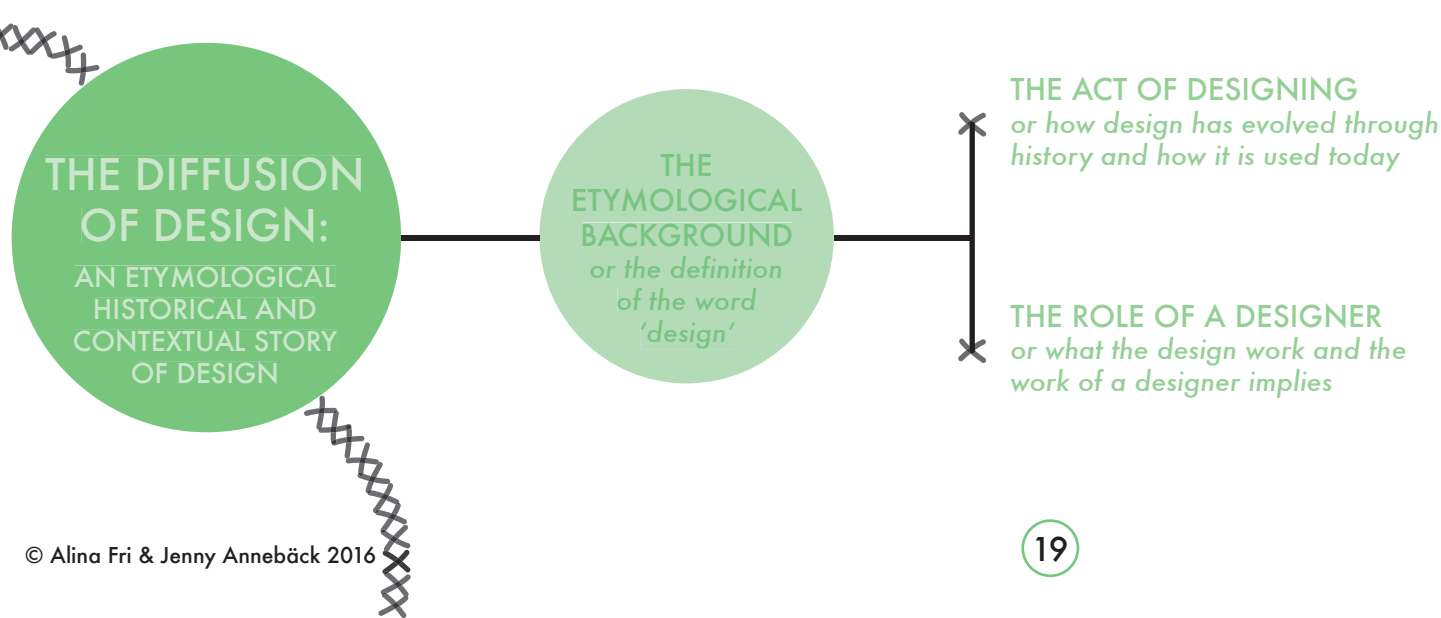
THE DIFFUSION OF DESIGN:
AN ETYMOLOGICAL HISTORICAL AND CONTEXTUAL STORY OF DESIGN

THE ETYMOLOGICAL BACKGROUND
or the definition of the word 'design'

THE ACT OF DESIGNING
or how design has evolved through history and how it is used today

THE ROLE OF A DESIGNER
or what the design work and the work of a designer implies

2.1 THE DIFFUSION OF THE CONCEPT OF DESIGN

As described, it is essential for us to take a deeper look into the concept of design to recognize why the generic understanding of what design is about is still highly connected to physical objects and spaces, like the quote above demonstrates. We do this by starting from the *etymological background*, looking at the definition of the word; we continue into *the act of designing*, how the doing of design has evolved from crafts to strategy; and then conclude with the emerging and diverse *role of a designer*. Through this we hope to gain a broad understanding of what design contributes with, and by that try to find a better way of describing the value of design. This understanding will provide prospect of relevant discussion and suggestion for the outcome of this study.

2.1.1 The etymological background of Design

As a noun, the word *design* originates from definitions of a rather concrete nature, such as the French word *desseign* meaning 'purpose' and 'project' and the Italian word *disegno* meaning 'mark'. (Online Etymology Dictionary 2016) These definitions are thus connected to the outcome and the result of design, what has been designed or created.

When it comes to the etymological meaning of the verb *to design*, it opens up for more explanatory definitions creating a picture of what is happening in the act of designing. Within the renaissance tradition, design derives from the Latin word *designare* meaning to 'draw' or ' create a (visual) construct for something' (Weimarck 2003) or to 'mark out', 'devise', 'choose', 'designate' or 'appoint'

(Online Etymology Dictionary 2016). Nevertheless, these definitions leaves no space for defining the context in which the act is done or the human cognitive process it demands.

In the introduction chapter of *The design history reader* Grace Lees-Maffei (2010, p. 1) describes the study of the history of design as the research of the processes of "thinking, problem solving, drawing, talking, consulting and responding to a range of practical and aesthetic constraints". By that, Lees-Maffei, gives a wide definition to *the act of designing*, concluding it to a human and collaborative activity (2010). In his introductory chapter of *Design och konst - texter om gränser och överskridanden* Weimarck (2003) broadens the definition of Lees-Maffei as he writes of design as a way to **visually conceptualize the world we are surrounded by and live in, by coding or mediating the reality and by that make it visible, comprehensible and useful**. We refer to this paragraph when we talk about design, and adds our intention of design in an organisational setting as **creating value for people inside and outside organisations**, making both the customer experience and the employee experience better. (Ewerman 2015)

The work and the exploration in this thesis study have been focused on the act of working with design and the value of that, and not the practical outcome of the process. Hence, continuously in this chapter we expand on the meaning of the verb of design, the act of designing, taking two different paths. First, we take an historical approach and look into how *the act of designing* has evolved up until today. From that point on we move forward into *the role of a designer*, as we explore and lay out some of the characteristics and experiences of being or working as a designer as well as being in the design process.

THE ACT OF
DESIGNING
or how design
has evolved through
history and how it
is used today

THE INDUSTRIAL
REVOLUTION
& THE ARTS
AND CRAFTS:

social and political tool
+
customer demands
on mass-production
+
bringing back the artistic
work of designers

MODERNISM:

design for
business identity
+
city as social,
cultural & political
tool using design as
an holistic approach

INDUSTRIAL DESIGN
& FUNCTIONALISM:

art and industry
brought together
+
prototyping, experimental
and iterative work
+
practical needs
over aesthetics

TODAY:

need-oriented
collaborative action
+
dialogue between
practices and thinking,
design as knowledge
and capability
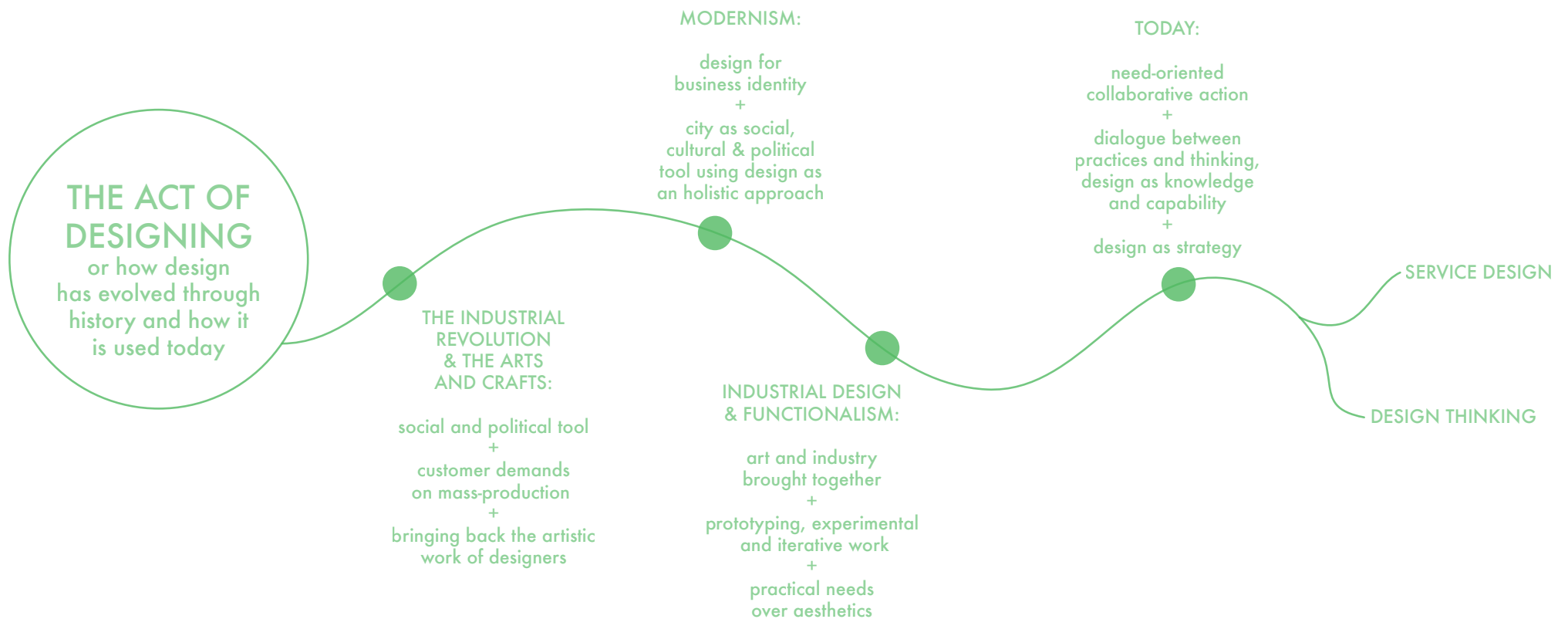+
design as strategy

SERVICE DESIGN

DESIGN THINKING

Figure 4: A visual overview of the historical path of the act of designing, from the Industrial Revolution up until today's emerged design fields.

2.1.2 The act of designing

The act of designing and what it means to design has evolved throughout history, concurrently with the changes in society. Hence, there is not only one definition of what design is. In an attempt to describe the shared characteristics of design, professor Ken Friedman proposes three different attributes; "first, the word design refers to a process; second, the process is goal-oriented; third, the goal of design is solving problems, meeting needs, improving situations, or creating something new or useful." (Friedman 2003, p. 507-508) To understand these attributes we start by looking at where modern design began, in the industrial revolution of the eighteenth-century, then continue through the design history up until today. The previous page presents a visual summary of this historical path, highlighting the important outcomes of each period of time (*Figure 4*).

Historical background on design
Starting in eighteenth-century UK, design became an important part of the anti-slavery movement through the 'Wedgewood medallion', a medallion designed with a decorative element expressing the political statement of abolitionism. (Guyatt 2010) The Wedgwood medallion showing a black man on a white background, chained by his ankles and wrists, with the inscription "AM I NOT A MAN AND A BROTHER?", is known as a first historical event representing the impact and value of design, on a societal and political arena. Although little has been written about the actual process of designing this meaningful evidence of history it is considered to be an example of "making products to original designs". (Styles 1993, p. 42)

In the outset of the industrial revolution, manufacturers started to attune to the demand for visual appearance of products. However, faced with the challenges of geographical distance to the customers and keeping an eye on the competitors, this put great demands on the manufacturers for improved design processes, both in the form-giving and the production of an artefact. (Styles 1993) Moreover, the manufacture workers used hand techniques which made the design not always in accordance with the precise specifications. This continuous search for efficiency and dominance at the market lead to development of two-dimensional designs, a paper plan or sketch of a three-dimensional object. (Ibid.) Here, the term 'designer' was used for the first time, describing those who created designs for fine patterned textiles. (Smith 1987, cited in Styles 1993) These two-dimensional designs became highly important as they were equally a source of visual ideas, an instruction for the execution of the design work, for recording information about products and a mean for visualizing products for customers. (Styles 1993) The process of designing was thereby divided into two steps; first the one of a designer drawing the artefact in a two dimensional design, then the step of the worker interpreting the design and using his own skills and handcraft to manufacture the artefact.

As we continue into the nineteenth-century the importance of the skilled worker, the specialist, and the machine became apparent along with the continuous focus on supplying low-cost, imitative goods to a hungry consumer market. Concurrently, as a reaction to this mass-production of goods, the Arts and Crafts movement evolved, wanted to bring back the artistic work of the designer, putting the process of designing in center instead of the outcome. (Morris 2000) A portal figure for this movement was the architect, designer and poet William Morris. With

"Design is now clearly a highly professional activity for some people...yet design is also an everyday activity that we all do."

(Lawson 2006)

a great understanding of what design could be and his strong socialistic approach, Morris agitated the society with his belief that the applied art on produced goods was not only a way to add beauty to objects produced by workers, but also to add enjoyment to the work of producing objects. By this he critiqued the mass production in the society and asked for art and design to be an expression of satisfaction in the work of people. (Morris 2000) This was later evolved into the Art Nouveau style, a decorative and sculptural style mainly found within architecture and graphic design. In Belgium, Henry Van de Velde, architect and interior designer build upon the legacy of Williams in his work within Art Nouveau. (Ogata 2001) Van de Velde believed that Art Nouveau bridged the gap between the artist and the artisan, as it was performed by the people and not for the people. (Silverman 1989) Again design had been a mean for a political standpoint of bringing people together.

In the beginning of the 1900's design was brought into the business sphere for another reason, to help manufacturers define and communicate their identity. (Schwartz 1996) The brightest example of this is the work of Peter Behrens, setting the first cornerstone of the modernist movement. (Ibid.) Hired in 1907 by AEG, Behrens was responsible for the design and identity of the company's products, buildings and logotype and kept a coherent functional correctness throughout all his designs, (Anderson 2000) for this Behrens is considered the first industrial designer in history. (Wikipedia 2016) This became the starting point of the Modernist Movement and Behrens' work was considered to function as a model of the relation of 'art and industry' or of the relation of 'visual form to a modern economy. (Schwartz 1996) The Modernist Movement was submitting that the city was becoming the most important unit of social, cultural and politi-

cal organisation and hence needed to be designed accordingly. (Jeffreys 2012) This step of using design as an holistic approach in an organisational and societal context can be seen as the first seed of using design as a strategical tool.

Later on, the Deutscher Werkbund was founded. An alliance of German designers, architects and politicians wanting to elevate the quality of mass production, create partnerships between designers and industrialists and build on the idea of bringing art and industry together. (Jeffreys 2012) The work of the Werkbund laid the foundation to what later became the experimental design school Bauhaus, founded right after the First World War (NE 2016) on the same idea of bringing art and industry together. (Jeffreys 2012) The students created industrial designs, not as an end product but as prototypes for industrial testing of a design. This bringing the first iterative approach to design, as a way to test, evaluate and improve ideas. (Campbell 2015)

From this point forward industrial design started to evolve. (Lawson 2006) Functionalism emerged as a result of that; a design movement where the design process was about creating everyday objects or buildings from a practical and utilitarian perspective, so that purpose and functionality took priority over aesthetic principles. (EMAMIDESIGN 2016) After the second World War design became its own profession. Gradually at first, but then more quickly, governments and large corporations were convinced that design is 'a good thing' to use in problem-solving. (Denney 1999) Hence, it was seen to have two related functions in an organisation: "it could be used strategically by a corporation to help plan its manufacturing and shape its marketing; and it had a more obvious role in making individual products attractive to consumers." (Dormer 1993, p. 9)

Despite the various turns taken throughout history, in the act of designing and the purpose of design, this historical summary presents a product-oriented and form-giving view of design all the way up to the 1950's.

New streams of design

We have now looked into the historical background and understanding of how design has originated from art applied to objects, being used as a political statement and as a mean for combining functionality by addressing actual needs. A history with an emphasis on design as industrial product design. Now we take a great leap forward into today's reality where, as the two design professors Beacham and Shambaugh (2011) argue, design has become more of a collaborative action to improve our collective world, in a society with increased complexity, a complexity of social needs, modern technology and modern business. Design has emerged from being product-oriented into being need-oriented, opening up for branches such as design thinking and service design.

Later professor Richard Sennett (2008) proposed that the act of designing is "a dialogue between concrete practices and thinking", a dialogue that brings a rhythm between problem solving and problem finding. (Sennet 2008, p. 9) In the doctoral dissertation of Katarina Wetter Edman (2014, p. 34), on designer's interpretation of user experiences, she continues this discussion with that design is by this mean "rather seen as knowledge and capability than a specific process or method".

Bringing the discussion into an organisational direction we refer to the *Design Ladder* (as seen in *Figure 5* on next page) developed by the Danish Design Centre, DDC, in 2001. The ladder is created as a communicative tool to illustrate the variations of how companies use design in the twenty-first century (Danish Design Centre [DDC] 2015) and is based on the hypothesis and learning that there is a positive connection between higher earning, using design methods in the early stages of development and using design as a tool in the business strategy. (DDC 2015) The Design Ladder is today used by organisations to evaluate and plan its use of design, and to understand the impact accordingly. The higher up on the design ladder, the more importance is design on a strategical level. (SVID 2016b) The ladder does not only offer a tool for understanding of a company's design work, it also concludes how design has evolved through history.

As the illustration in *Figure 5* shows, the Design Ladder presents a spectrum of how design is being used in companies today, from an invisible creative force among employees to an approach of meeting the visions of the organisations. With these steps in mind, and with the understanding of how design has emerged up until today, we continue with viewing two fields of design that today are used within the span of the four steps: *service design* and *design thinking*, chosen in relation to the context of this thesis. *Figure 6* illustrates an overview of the characteristics and principles within these two fields.

THE DESIGN LADDER
by the Danish Design Centre 2001

STEP 4
DESIGN AS STRATEGY
The designer works with the management to rethink the business concept . Key focus is on the design process in relation to the organisation's visions, desired business areas and future role.

STEP 3
DESIGN AS PROCESS
Design is not a result but an approach and the solution is driven by the customer needs. It requires the involvement of a wide variety of skills and capacities, e.g. technicians and marketing experts etc.

STEP 2
DESIGN AS FORM-GIVING
Design is an invisible part of the business and not handled by trained Design is viewed as the final form-giving stage, often referred to as 'styling'. The task is typically handled by other people than designers.

STEP 1
NON-DESIGN
Design is an invisible part of the business and not handled by trained designers. The solution is driven by the internal ideas about good function and aesthetic. The customers' experience plays little or no role in the process.

Figure 5: The four steps of the Design Ladder, as proposed and explained by the Danish Design Centre. (DDC 2015)

SERVICE DESIGN

A HUMAN-CENTERED
PROCESS INVESTIGATING
NEEDS, BEHAVIOURS,
ATTITUDES AND
EXPECTATIONS

A HOLISTIC RESEARCH OF
CONTEXT, CULTURE AND
THROUGH ALL OUR SENSES

REQUIRES A
SEQUENCING
MINDSET,
THINKING IN
CUSTOMER
JOURNEYS

VISUALISATIONS
MAKE THINGS
TANGIBLE AND
UNDERSTANDABLE

A TOOL FOR
CUSTOMER- DRIVEN
BUSINESS DEVELOPMENT,
CONSIDERING THE
EXPERIENCE OF
BOTH THE CUSTOMER
AND THE EMPLOYEE

CO-CREATION
WITH THE
STAKEHOLDERS

DESIGN THINKING

AN ABDUCTIVE PROCESS
WHERE DESIGN IS
APPLIED TO THE WAY
PEOPLE WORK

FOCUSES ON THE
EXPERIENCES OF
PEOPLE IN THEIR
CONTEXT AND
ENGAGES ALL
STAKEHOLDERS

LEARNING-BY-
MAKING, CREATING
PROTOTYPES
TO TEST IDEAS

THE CREATION OF A
BUSINESS STRATEGY,
BASED ON WHAT
IS DESIRABLE WITH
WHAT IS TECHNICALLY
FEASIBLE AND
ECONOMICALLY VIABLE

Figure 6: An overview of the characteristics and principles within the fields of Service Design and Design Thinking.

Service Design

Trying to define *service design* is, just like with any other design discipline, truly difficult. As Marc Stickdorn states, in the introduction of *This is Service Design Thinking* (Stickdorn & Schneider 2011):

> "If you would ask ten people what service design is, you would end up with eleven different answers - at least."
> (Stickdorn & Schneider 2011, p. 29)

The emerging field of service design has derived from that designers and design researchers during the last twenty years have addressed the world of services as a new possible object of design, with a creative, ***human-centered**[x]* and iterative approach of designing. (Wetter Edman 2014). According to Stickdorn and Schneider (2011) service design is interdisciplinary and uses approaches and methods from different design disciplines, therefore it cannot be a discipline in itself. Service design has been described as "a holistic way for a business to gain comprehensive, empathic understanding of customer needs" (Frontier Service Design 2010; cited in Stickdorn & Schneider 2011), as an iterative and co-creational process focusing as much on people's behaviour and attitudes as the context and culture of where they exist (Ewerman 2015) or, put it in a more storytelling way, service design is what makes you walk into one coffee shop and not another one, even though they sell the exact same coffee to the exact same price. (31 Volts Service Design 2008; cited in Stickdorn & Schneider 2011).

We can see that the examples bring up the importance of that service design **helps organisations understand the customer needs from a holistic perspective**, it **enables them to co-create** new experiences with their customers **focused on a certain context**. We refer to this description in this paper when we talk about what service design is.

When it comes to *how* to do service design there are also multiple definitions and descriptions. Stickdorn and Schneider (2011) describe the service design process in five principles; it is (1) *user-centered*, (2)*co-creative*, (3)*sequencing*, (4)*evidencing* and (5) *holistic*. The process of service design puts the *user*, the customer, the citizen *at the centre*, which requires a genuine understanding of the user needs based on ethnographic research (see *3.1.1 Qualitative research*, page 35). The *co-creative* principle of service design builds upon the understanding that a service in reality is being experienced by more than the user, also internal and external **stakeholders**[x] should be involved in the development of a new service and hence it is being co-created. As services are dynamic processes that take place over a certain period of time the service period is *sequenced* into three phases of before, during and after the actual service period, in order to understand and to map the full customer journey of the service experience. The fourth principle of service design according to Stickdorn and Schneider (2011) is the *evidencing* aspect of creating a tangible experience of a service. By adding physical components into a service, the user emotionally associates the service and hence are more able to memorize it. The last principle describes the *holistic* approach of service design, considering the five senses by which we experience a service, the emotional and physical needs and challenges of a user. (Ibid.)

Daniel Ewerman (2015, p. 68), the CEO of the Swedish service design firm Transformator Design, brings another view of the

'how' of service design and talks about it as a "customer-iterative co-creational process". The process is described as a series of loops, each loop consisting of four phases, as illustrated in *Figure 7*. First, in-depth (1)*interactions* with customers and stakeholders are made, where one listens to needs, experiences and expectations of the people interviewed. Secondly comes the analytical phase where the data from the interactions are analyzed and turned into (2)*insights*, creating an understanding of the 'why' behind the needs. Then, the (3)*ideation* phase, where these insights are triggering ideas for service solutions and lastly the part of where (4)visualisations or *triggers*[5] are created, as a way to communicate and evaluate the ideas with the customers and stakeholders. (Ewerman 2015)
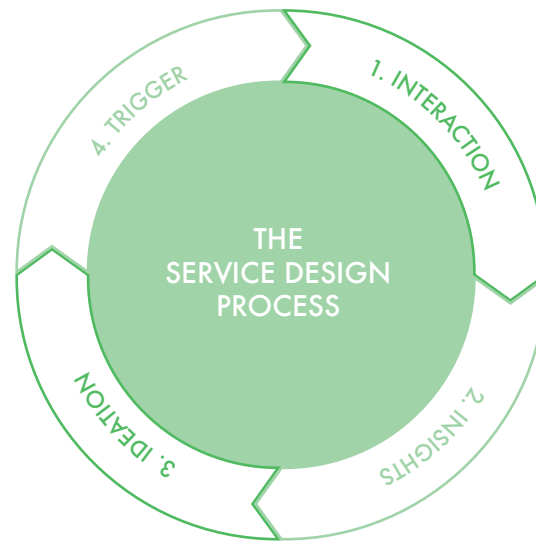
Figure 7: The four phases of the service design process, iterated in a loop.

[5] Sara Tunheden, Senior service designer, discussion at Transformator Design, March 18 2016.

In each loop service designers interact with factual or potential customers, creating an understanding of and analysing their life in connection to the service, building upon the insights given in the preceding loop. The objective with this way of working is, according to Ewerman (2015), partly to map the customer's needs, behaviours, expectations and relation to a service, partly creating new services or developing already existing services to better meet the customer's needs. Within this process the needs and wishes of the service providing organisation are also being taken into account, aiming at creating a new service in the connection between the needs of the organisation and the customers. (Ibid.) Hence, Ewerman(2015) refers to service design as a **customer-driven**[X] business development method and an organisational development method. A holistic approach based on the experience of the customers.

We refer to both the approach of Stickdorn and Schneider (2011) and Ewerman (2015) when we in this paper talk about how service design is being used and performed.

Design Thinking
The notion of *design thinking* was first described thoroughly in 2008 by *Tim Brown*, CEO of the renowned innovation and design firm *IDEO*, as a response to the product-oriented perception and use of design, still apparent form the legacy of the industrialisation era. In his article in *Harvard Business Review* (Brown 2008) he addresses business leaders, managers and designers when he proposes design thinking as a new discipline. A discipline that uses the designer's sensibility and methods to match people's needs and desire with what is technologically feasible in order to create a viable business strategy that can convert into customer

value and market opportunity for organisations. A few years later strategist and author Jon Kolko presents, in the same journal as Brown, his definition of applying design thinking in organisations by saying "it's about applying the principles of design to the way people work". (2015, p. 66) This new approach is in large part a response to the increasing complexity of modern technology and modern business, meeting the need of addressing a complex situation in a new way. (Kolko 2015)

Cross (2011) describes design thinking as an abductive process, presupposing that one starts from the experience of something and by that tries to understand the phenomenon. David Dunne and Roger Martin (2006) expands this by stating that designers address problems through collaborative integrative thinking, using abductive logic, the logic of what might be. In the case of design, that means balancing desirability, what humans need, with technical feasibility, and economic viability. 'Design thinkers' observe how people behave and how the context of their experiences affect their reaction. (Brown 2009a, p. 229).

In his famous talk on TEDGlobal, a global conference on science, business, the arts, technology and global issues (TED 2016), Tim Brown presents what he believes are the basic ideas behind design thinking: (Brown 2009b)

/ *Human-centered:* human needs is the place to start, focusing on the experience of people in their culture

/ *Building to Think:* design thinking is about learning by making, prototyping is a vehicle for progress because it is only when we put our ideas out into the world that we really start to understand their strengths and weaknesses

/ *From Consumption to Participation:* the shift from a passive relationship between consumer and producer to the active engagement of everyone, in co-creating experiences that are meaningful, productive and profitable.

He concludes and emphasizes the value of design thinking in an organisational context with saying that **"design may have its greatest impact when it's taken out of the hands of designers and put into the hands of everyone"**. (Brown 2009b) We refer to this quote and the above-mentioned basic ideas behind design thinking when we talk about how and why we have used design thinking in this study.

With the aim of connecting this approach to the public sector, the British Design Council (Design Council 2013) used design thinking and the DDC Design Ladder as benchmarks when they developed the *Public Sector Design Ladder*, seen in *Figure 7*. A design ladder guiding the public sector bodies and nations in the use of design thinking into government and public policy practice, enabling the nations to build a strong design sector that can offer strategic and service design to the public sector. (Ibid.) In the public sector design ladder the Design Council (2013) talks about three steps; going from design for discrete problems, to design as capability to the highest step of design for policy.

As we seen in the illustration in *Figure 8* on next page, the three-stepped ladder demonstrates the impact of design thinking in a public organisation, as it can be applied on both discrete problems in the organisations, as a capability with the employees and as a tool in policy making.

THE PUBLIC SECTOR DESIGN LADDER

by the UK Design Council 2013

STEP 3
DESIGN FOR POLICY
Design thinking is used by policymakers, often facilitated by designers, to overcome common problems in traditional policymaking, such as high-risk pilots. This step is also referred to as Strategic Design.

STEP 2
DESIGN AS CAPABILITY
Design is part of the culture of public bodies in the way they operate and make decisions. This increases employees' skill at hiring designers, but they also understand and use design thinking themselves.

STEP 1
DESIGN FOR DISCRETE PROBLEMS
Design is an invisible part of the business and not handled by trained Design teams are hired for individual projects that can be very large but are always one-offs. Design thinking is not part of the culture.

Figure 8: The three steps of the Public Sector Design Ladder, as proposed and explained by the UK Design Council. (Design Council 2013)

A common ground: co-creation of value

As the previous text demonstrates, co-creation of value is a strong common denominator between the fields of service design and design thinking. In order to understand how this concept is an influencer of design in organisations, we here take a deeper look at it.

As we have seen, from the 1950's and into the current context of design thinking and service design, designers and design work have moved closer and closer to the people for whom they are designing; the customers, the users or the citizen. Not only by listening to them but also by co-creating. The first steps towards a co-creational approach on design were taken in the industrial sector, where manufacturers started to listen to its customers and design their products from the understanding of these needs. At best, they also let the customers try the products and come with feedback. (Sanders & Stappers 2008) From this point forward customers, citizens and users have been more connected, informed, empowered and active in the way they live, putting new demands on companies. As customers we now seek to influence in every part of the business. In the way we communicate with, buy and recommend a product or a service, we want to interact with firms and thereby co-create value. (Prahalad & Ramaswamy 2004)

Co-creation is a broad term, referring to the action of collective creative work shared by two or more people (Sanders & Stappers 2008). The design process in itself is a group activity, "the day-to-day reality of design practice is much more one of teamwork." (Lawson 2006, p. 256) As we know from service design, co-creation refers both to the collaborative work between customers, organisations and the outside environment, but it also refers to the participation of all stakeholders within an organisation.

The global expert on innovation in government, Christian Bason, characterises it as a creation process where new solutions are designed with people, not for them. (Bason 2010)

It is the action of co-creation that brings value into the work. According to Prahalad and Ramaswamy (2004) co-creation of value is build upon a few blocks of interactions between the organisation and its customers, interactions that facilitate the co-creation experience. Three of these building blocks are the dialogue, build upon the reciprocal interactivity and common interest of both the customer and the organisation as well as the access and transparency as main contributors of a meaningful dialogue. Prahalad & Ramaswamy (2004) continue with saying that co-creation is about a joint creation of value by the company and the customer, not about the firm trying to please the customer. The value lies within the empowerment of the customer and the stakeholders, being able to co-create their own experience by having their own needs as a point of departure. The key is to recognize that everyone can be creative, and engaging people from different public agencies and institutions, private actors, businesses and end-users such as communities and individual citizens. (Bason 2010)

negotiator
of value

coordinator
of
exploration

facilitator
of thinking

THE ROLE OF
A DESIGNER
or what the design work
and the work of a
designer implies

mediator of
stakeholders

visualizer
of the
intangible

navigator of
complexity

Figure 9: A visual overview of the emergent roles of a designer, according Tom Inns (2007; cited in Wetter Edman 2011), of which two of the roles are of focus in this study: the mediator of stakeholders and the facilitator of thinking.

2.1.3 The role of a designer

As the field of design has evolved naturally during the years, so has the role of the designer. Hence, we turn to the research of Katarina Wetter Edman and take a look at the different roles of a designer today. In her licentiate thesis (Wetter Edman 2011) she talks about the six emergent roles for designers, proposed by Tom Inns (2007, p. 24; cited in Wetter Edman 2011, p. 29) illustrated in *Figure 9*:

> 1 / negotiator of value
> 2 / facilitator of thinking
> 3 / visualizer of the intangible
> 4 / navigator of complexity
> 5 / mediator of stakeholders
> 6 / coordinator of exploration

On account of that, the definition of the designer's role covers a wide range of scenarios and explanations of which all are relevant for designers today. However, in relation to this research and our *empirical study*, we take a closer look upon two of those roles, the *mediator of stakeholders* and the *facilitator of thinking*.

As mediator of stakeholders

The first step towards a more user-centered design process, where the needs and the experience of the intended user are taken into account, were taken by designers through observing and interviewing potential users or customers of a product. (Sanders & Stappers 2008) In the 1970's this approach was increasing as designers now started to invite people to the "informing, ideating, and conceptualising activities" in the early phases of the design process. (Sanders & Stappers 2008, p. 5)

Today, however, instead of asking designers to make an idea more attractive to customers, companies are hiring them to create ideas that better meet the needs and desires of the customers. (Brown 2008) Their role instead lies in interpreting and analysing people's behaviour, becoming a mediator of their needs. And beyond that, designers are also put in a position today where they "need to see the nature of things differently, carry on a global conversation... and develop a stronger reflective capability." (Beacham & Shambaugh 2011, p. 81) Again the context and society changes the way a designer has to act and be, into a mediator of needs of people *and* the society.

The facilitator of thinking

The designer's role of facilitating the design work is very much connected to co-creation and the above-mentioned role as an interpreter and mediator of needs, as it demands for the designer to lead the co-creative work and to help the participants to express their needs. Already in 1998 the Finnish associate professor Kaulio (1998) wrote about the facilitating role of the designer as the person who must enhance the customers' chances of finding solutions to their own problems, hence actively engaging customers in the development process.

Research Lauren Tan, from the Northumbria University in UK, writes about the different roles that a designer takes on in a public and social sector and appoints the role of a facilitator as one of them. In her article *The different roles of a designer and their value* Tan (2010) writes that:

The designer as facilitator demonstrates the designer's role in bringing together different stakeholder groups, enabling them to collaborate creatively in a process of reflection and invention to work toward solutions that address their challenges.
(Tan 2010, p. 42)

Seen from this quote, Tan describes the role further and talks about the facilitation of design work as "leading a process of dialogue" (Ibid, p. 43), where the dialogue is seen as creative cooperation as it can move the process forward toward a common imagination and reflection of desirable futures as well as how to implement these futures. (Rasmussen 2002; cited in Tan 2010) Connecting this to the dialogue discussion of Prahalad & Ramaswamy (2004) we see that the facilitation of this process also entails bringing all participators in to a common ground of discussion, addressing a problem that everyone acknowledges.

A designer I know describes the designer as facilitator as being a catalyst for creative thinking, in particular how designers encourage experimentation and give permission for ideas to fail in order to bring about original thinking in the creative process.
(Tan 2010, p. 43)

3
Methodology

QUALITATIVE
ABDUCTIVE
RESEARCH

TWO CASE STUDIES

*Service design
project
Designlabb
Angered*

*Capabiliy
building in
Service deisgn*

Semi structured
interviews

ANALYSIS METHODS

• Customer
Journey map

• Affinity
diagram
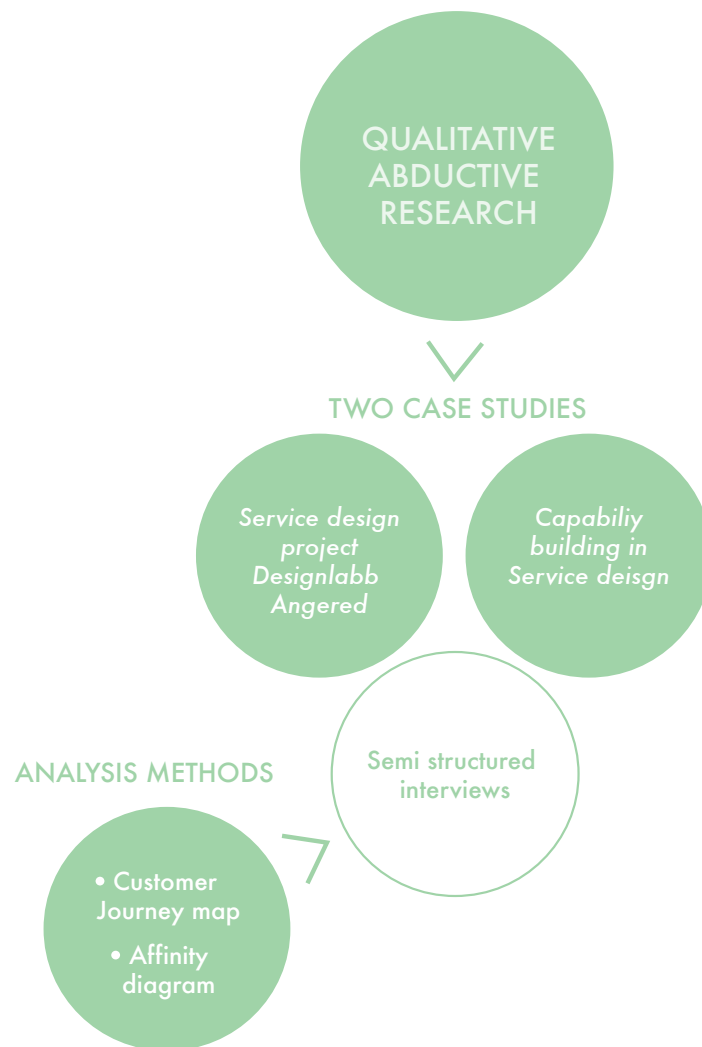
Figure 10: A visual overview of the research approach we have taken in this study.

3 Methodology

3.1 RESEARCH APPROACH

3.1.1 Qualitative research

> Research is about creating new knowledge, whatever the disciplines - history, medicine, social work. The raw material of research is evidence, which then has to be made sense of.
> (Gillham 2000)

We acknowledge with this understanding of research, our approach in the search of evidence to better describe the value of design. This derives from understanding people, their experiences, intentions and interactions, this will be the evidence and starting point for creation of meaning. Like Gillham (2000, p. 10) suggests "qualitative methods focus on the kind of evidence (what people tell you, what they do)". Therefore an appropriate research approach for our study is the qualitative approach, as illustrated in *Figure 10*. Qualitative can also be defined as Staker (2010, p. 14) suggests "qualitative inquiry is interpretive, experiential, situational and personalistic".

By qualitative research we mean that it generally deals with human perception and understanding. (Staker 2010) The term "qualitative research" defined by Strauss & Corbin (1998) means any type of research that creates findings that are not derived by statistical procedures or through quantification. Qualitative refers to research about "persons' lives and it addresses lived experiences, behaviours, emotions, as well organisational functioning, cultural phenomena or social movements (Strauss & Corbin 1998) There are different ways to conduct qualitative research, thus we will use some of the main methods suggested by Travers (2001, p. 2) to be employed by qualitative researchers: "observing,

interviewing and methods inspired by ethnographic fieldwork." Participant observation, ethnography and fieldwork are all used correspondent in literature and therefore are seen as synonyms: "they can all mean spending time long periods watching people, coupled with talking to them about what they are doing, thinking and saying, designed to see how they understand their world" (Delamont 2004, p. 218). Our study emphasizes to understand people's experience and influence of design in particular situations therefore ethnographic fieldwork is appropriate.

3.1.2 Abductive research

In our study we also use an abductive research approach. Abductive research approach involves both elements of deductive and inductive grounded theory. Abduction can start with theory, make an observation and draw a conclusion about that observation dependable with the theory. (Clive et al. 2004) According to Walton (2004) abductive inference is when you go from reasoning from given data to a hypothesis that explains the data. Likewise, Levin-Rozalis (2010, p. 2) views this logic "as a powerful and very effective in constructing and validating explanations of new phenomena (evaluation findings in particular)". These definitions confirm why we favour abductive research approach and its appropriateness for our study.

The chosen research design will be employed on two case studies; *Service design project Designlabb Angered* with secondary resources from our existing communication material (Annebäck & Fri 2015) and secondly, *project Capability building in design.* In both of the case studies the interpreted qualitative data is obtained by semi-structured interviews.

3.2 RESEARCH METHOD

3.2.1 Case study

The essence of a case study and the central tendency among all types of case studies is that it tries to highlight a decision or a set of decisions: "why they were taken, why they were implemented and with what result." (Schramm 1997; cited in Yin 2014, p. 15). In addition, Yin (2014) notes that case study is one of several forms of social science research, considering an investigation of contemporary phenomenon (the "case") in its real world context, especially the boundaries between phenomenon and context may not be clearly evident. (Yin 2014) Compared to other methods, case study is to be the preferred one in situations when the main research questions are "how"or "why" questions. The more the research question seeks to explain some present circumstances, the more that case study research will be relevant. Likewise, the method is relevant the more the research question require an extensive and "in-depth" description of some social phenomenon. (Ibid.)

The way the case study researcher is working can be described as inductively, from what is there in the research setting in order to develop grounded theory. The theory is grounded in the evidence that has turned up. (Gillham 2000) Hence, what needs to be considerable is that evidence exist of all kinds and none of it is perfect. Therefore, it is important that the case study researcher strives to keep an open mind, continuously keeping on looking for data and hold off analysis until the collection is comprehensible. (Ibid.)

Furthermore, it seems relevant to point out some misunderstandings about case studies. According to Flyvbjerg (2004) it is incor-

rect that a case study cannot provide trustworthy information about broader class. This is incorrect since,

> ... a case study can be used 'in the preliminary stages of an investigation´ to generate hypotheses, but it is misleading to see the case study as a pilot method to be used only in preparing the real study's larger surveys, systematic hypotheses testing, and theory building.
> (Flyvbjerg 2004, p. 420)

In this study we have used two case studies addressing the same issue, described as a multi-method by Gillham (2000). Further, in the analysis part we will elaborate how we also used this multi-method approach for the method analysing by using *triangulation.* (Silverman 2013)

Our research includes the two cases of; *Service design project Designlabb Angered*, where we together with employees at the social service center had a more co-creative approach in the design work. The employee's role here was more passive and our role implied more of **doing design**. In the second case study, *Capability building in service design*, the employees roles were more active whereas the setting addresses to learn and practice design. Thus our role here differ from the previous case study, as it implied us taking the role of **being a design facilitator**.

3.2.2 Interviews
Semi-structured interviews
Gillham (2000) defines the semi-structured interview to be the most important form of interviewing in case study research.

According to Robert Wood Johnson Foundation, (Bernard 1988; cited in RWJF 2008, p. 1) semi-structured interviewing is most excellent when "you won't get more than one chance to interview someone and when you will be sending several interviewers out into the field to collect data."

Semi-structured interviews are often conducted by observation, informal and unstructured interviewing. Therefore, there are few open-ended questions included. The interviewer develops an 'interview guide' a list of same questions to ask each respondent as well with topics that need to be covered during the conversation. Commonly the 'interview guide' is designed in a specific order. (RWJF 2008) Furthermore, Gillham (2000, p. 65) explains that this very flexibility is what makes the semi-structured interview such a productive research tool; "and the 'naturalness' rests on a clear structure, carefully developed and practised."

The interview participants in the first case study *Service design project Designlabb Angered* are persons who were involved in our previous summer project Designlabb Angered in 2015 (Annebäck & Fri 2015). We wanted to understand their experience of how we used design and how they perceived the value by participating. The amount of interviewed participant in this case study was six persons; the Sector Manager for the social service center in Angered, the Managing director of the city district of Angered. Additionally, we held interviews with four members of the project group during Designlabb Angered in 2015 at the social service center. The interviews from the first case study are presented in the table in *Table 1.*

In the second case study *Capability building in design* the total amount of interviewed participants were 9, all working with

No	Name	Occupation	How	Time of interview
1.	Arne Wiik	Sector Manager for the social service center in Angered	Face-to-face	80 min
2.	Marianne Olsson	Managing director of the city district of Angered	Face-to-face	30 min
3.	Johan Skaghammar	Employee at the social service center in Angered	Face-to-face	40 min
4.	Sheila Kalami-Kazeroni	Employee at the social service center in Angered	Face-to-face	45 min
5.	Sofia Gärdsfors	Employee at the social service center in Angered	Face-to-face	45 min
6.	Anette Hanner	Employee at the social service center in Angered	Face-to-face	45 min

Table 1. The table provides details of the six interviewees that participated in the first case study, Service design project Designlabb Angered, in the summer of 2015.

No	Name	Occupation	How	Time of interview
1.	Thomas Eriksson	Employee at the social service center in Angered	Face-to-face	40 min
2.	Iben Danielsen	Employee at the social service center in Angered	Face-to-face	40 min
3.	Solveig Ekblad	Employee at the social service center in Angered	Face-to-face	40 min
4.	Silja Fager	Employee at the social service center in Angered	Face-to-face	40 min
5.	Dorota Försth	Employee at the district administration in Angered	Face-to-face	40 min
6.	Sofie Brolin	Employee at the district administration in Angered	Face-to-face	40 min
7.	Saara Vallo-Hansen	Employees at the Swedish private bank SEB	Skype video call	80 min
8.	Gizela Vizler-Lindberg	Employees at the Swedish private bank SEB	Skype video call	60 min
9.	Caroline Enevold	Employee at the Swedish national employment agency Arbetsförmedlingen	Skype video call	60 min

Table 2. The table provides details of the nine interviewees that participated in the second case study, Capability building in design, during spring 2016.

building an in-house design capability. Five members of the core group that has learned service design in the social service center. Additionally, we conducted interviews with two employees of Swedish private bank *SEB* and one employee at the Swedish national employment agency *Arbetsförmedlingen* who have experience of developing design as an internal capability. The interviews from the second case study are presented in the table in *Table 2*.

Our developed 'interview guide' (see *Appendix 2*) follows the structure of the *Customer journey* method (see *3.3.1 Customer Journey maps,* p. 39*).* The interviewed participants have experienced and practiced the customer journey and therefore are familiar with this structure as well as the aim of its pursuit. The questions are presented in a systematical order in order to capture the interviewer's experience from before, during to after.

As this study is aiming to uncover how the value of design can be described by these particular people´s experiences, therefore, the exact same questions in the interview guide has been used with every participant interviewed in both of the cases studies. Likewise, as Gillham (2000, p. 65) suggests we use the questions to be clear about what the keys issues are in the research investigation. Our purpose has been to get the interviewed participants to verbalise and explain their answers in their own words. Further, this has been the purpose for us to gain a holistic understanding of how the interviewee's describe the value of design from the base of their experience.

3.3 ANALYSIS METHODS

It is important that the analysis from the qualitative data is done carefully, therefore choosing a clear approach is evident, in terms of avoiding the analysis to be confused or thin. (Silverman 2013) The analysis method chosen for our qualitative analysis is the *Customer Journey map* and the *Affinity diagram*, both methods are inspired by design and seen in *Figure 12*.

3.3.1 Customer Journey map

Customer journey map, also called customer experience map, is a method for documenting and visualizing customers experience of a product or service.
(Curedale 2013)

The customer journey map is, according to the service design platform *servicedesigntools* (2016):

...an oriented graph that describes the journey of a user by representing the different touchpoints that characterize his interaction with the service.
(servicedesigntools 2016)

The method is appropriate to get an overview of the customers' experience of a service from their point of view. This analysis is done by describing the experience in a timeline, divided into three phases: *before, during* and *after a specific service experience*, as seen in *Figure 11*. Within these phases, post-it notes with different factors influencing the experience such as; expectations, feelings,

engagement etc. are added to the relevant parts of the timeline. The negative and the positive experiences are the relevant parts which should be highlighted. (Curedale 2013)

The customer journey map is not merely applicable on customer experiences, it is also a useful tool for mapping the employee experience including the phases of *before, during* and *after a service delivery*. Hence, we used the customer journey map as an analysis method in the case study *Capability building in design* with the employees at the social service center.

We used the customer journey map to gain a holistic understanding of how the employees at the social service center experienced the work with and the learning process of design.

We wanted to capture the whole experience from the beginning to the end, as well see if the perception has changed during the journey, and why if so.

3.3.2 Affinity diagram

The affinity diagram was used for the analysis of the interviews in both case studies. This method is developed by Japanese anthropologist Kawakita Jiro, which is also known as the K-J Method or affinity chart-in the 1960's. (Mindtools 2016)

This method is a mind map tool used for sorting large amounts of data into logical groups and to connect information and findings. (Mindtools 2016) (Usabilitynet 2006) Like Yin (2014) suggests when analysing case studies the most helpful is to have an overall analytical strategy, to know what to look for. Therefore we analysed interviews concerning the each cases in separate rounds. We used the method for organizing and connecting the information and findings (including: important statements, quotes and interesting findings) The key statements and insights from all interviews were written down on a separate post-it. The post-it are mapped out on a table and sorted into groups based on the similar thoughts or topic they share. After this the groups are named with a statement that the group addresses. This is a good way to connect and summarize findings.

The purpose of using this method was to organize and identify connections among the interviewees various experience and their personal description of design. This allowed to get a coherent view of how the interviewees perception of the value of design.

Figure 11: An illustration showing a Customer Journey Map.

CUSTOMER JOURNEY MAP

AFFINITY DIAGRAM
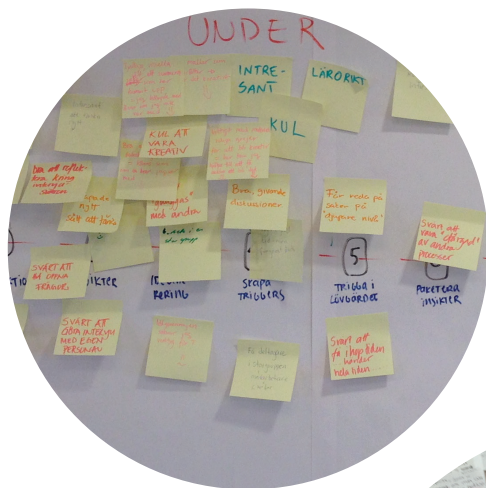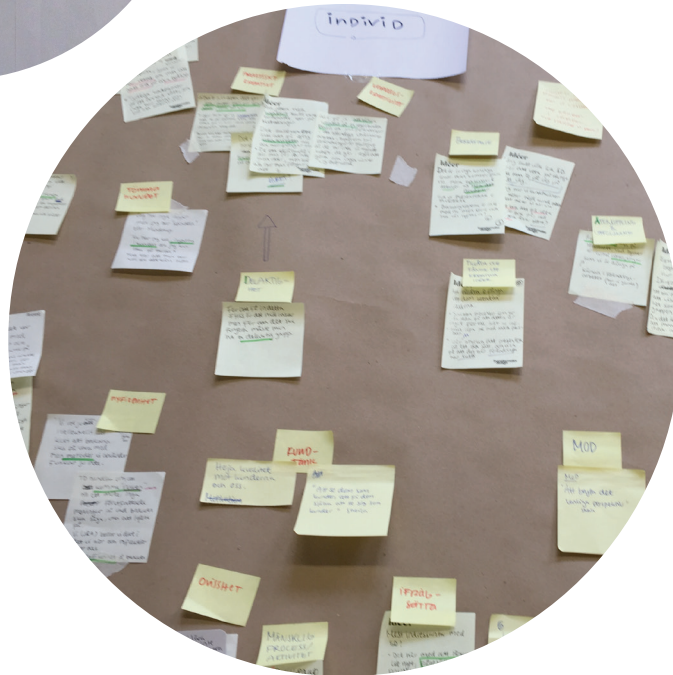
Figure 12: A collage of photographs from the work with the analysis methods, the customer journey map and the affinity diagram.

3.4 RELIABILITY AND VALIDITY

3.4.1 Defining Reliability and Validity
In qualitative research it is the researcher's interpretation of data that is encountered, therefore the examination of trustworthiness is important. There is no 'golden key' to validity in qualitative research, however the qualitative data should be high in qualitative research. (Silverman 2013) Clive et al. (2004, p. 407) note that the qualitative research has often been questioned for a long time and also there has been issues associated with discussions of the reliability of methods and validity of data.

3.4.2 Triangulation
The research analysis method of *Triangulation* facilitates the validation of data through cross verification of two or more sources. By using multiple observers, theories, methods, and empirical materials, researchers can hope to overcome the weakness or intrinsic biases and the problems that come from single method, single-observer and single-theory studies. Considering the case study design and data collection features, the data triangulation seems appropriate method for our study.

In our research we have used two different case studies in different context. Within these case studies, the interviewed participants have been addressing the same issue of the value of design, see illustration of this triangulation in *Figure 13*. This can be described as mentioned previously as a *multi-method approach*. (Gillham 2000) This approach from different methodological standpoints is also known as triangulation. Likewise, Silverman (2013) clarifies the definition of triangulation by describing it as the comparison of different kind of quantitative or qualitative

data with different methods such as observation and interviews to see whether they corroborate one another. What needs to be considered is the common disagreement between what people *say* about themselves and what they actually *do*. (Gillham 2000) We use triangulation to get a true understanding of how design can be described. Like Silverman (2013) suggests, we combine different methods, in a so called *method triangulation* and differ-

ent empirical data, so called *data triangulation*, for comparing and interpreting the interview answers in order to enhance the validity of the research findings.

Both of the case studies in different settings have been carefully documented and the conducted interviews have been recorded and can be acquired by request to the authors. Like Silverman (2013) suggests recorded interviews are open for further investigation and readers. Additionally, the customer journey map manages to holistically understand before, during and after stages of the interviewees' experiences.

3.4.3 The role of the researcher

Throughout this study we have been acting as researchers, however we have also been performing different roles as designers. During the service design project Designlabb Angered in 2015 we acted both as service designers and design facilitators. Therefore, as researchers in the first case study we look back on our actions during this project. We investigate from the perspective of the employees to gain a deeper understanding of how they perceive and experience the value of design out in their own words. In the second case study we had the same role as service designers but adding on a teaching role in design with the aim to build a design capability within an organisation.

Comprehensively our researcher role implies studying from the perspective of design in relation to these case studies, situated in different contexts, however addressing the same issue with the aim to answer our research question.

OUR ROLE AS RESEARCHER

DESIGN
*Service Design
Design Thinking*

*Service design
project
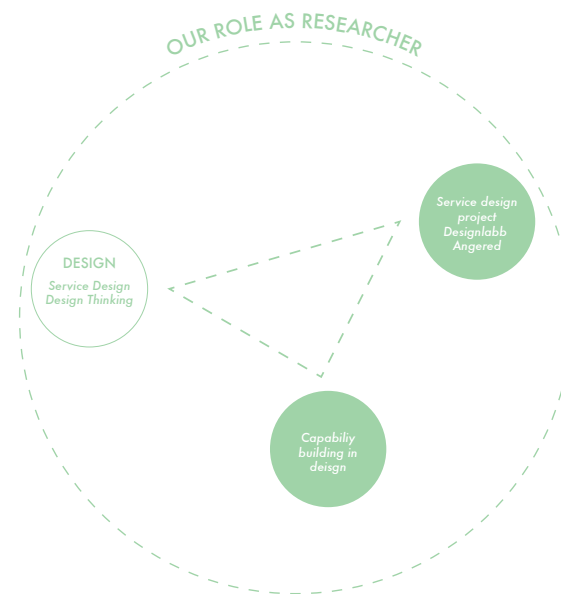Designlabb
Angered*

*Capabiliy
building in
deisgn*

Figure 13: This illustration describes how we have used triangulation to triangulate the empirical material from the two case studies in relation to design. Hence, our role as researchers is to comprehensibly explore this context.

4
Empirical study

4 Empirical study

As put forward in the *Methodology* chapter we have performed two case studies, the first study named *Service design project Designlabb Angered* and the second named *Capability building in design*. Considering that our research focuses on understanding the value of design in organisations, our point of departure for the first case study was to understand the experiences of the people we co-created with in the service design project called Designlabb Angered. We studied their understanding of design in relation to their role as employees within an organisation, by interviewing them six months after the project.

The project in the second case can be seen as a result of the impact of the outcome in Designlabb Angered, taking it a step further in the organisation and building an in-house capability of design. This case focuses on the experiences of employees learning and practicing the service design process. Also in this case study, we studied the employees' understanding of design in an organisational context, by interviewing them while carrying out their capability building work. In the illustration in *Figure 14* the main insights from both these case studies are presented. The upcoming *Figure 15* and *Figure 17* shows collages of pictures from the case studies.

CASE STUDIES:

SERVICE DESIGN PROJECT

CAPABILITY BUILDING IN DESIGN

Creativity, participation and common languuage

Feedback and follow up

Learning by doing

Described in various ways

Service design project Designlabb Angered

Involving customers

The outsider perspective

The customer-employee relationship

Challenges in working with design

- Curiosity
- Uncertainty
- Questioning
- Courage

The internal journey of the organisation

Understanding the design process

Customer are in focus

Capabiliy building in deisgn

Uncertainty

Using it in the everyday work

Enabling design in an organisation

Figure 14: Overview of the main insights from the case studies.

4.1 CASE STUDY 1:
Service design project Designlabb Angered

<div style="border:pink">

HARD FACTS ON:
Service design project Designlabb Angered

Project:	Service design project
Our role:	Our role as service designers implied both doing the design and facilitate the work
Purpose:	Identify general needs among the customers in relation to the relocation of a new social service center
Time:	8 week project, June - July 2015
Location:	Social service center in Angered, City of Gothenburg
Involved:	6 employees
Workshops:	3
Methods used:	Various creative design methods including visual mind-maps with post-its, clay prototyping and roleplay. Also service design tools such as customer journey maps and personas to visualize and communicate findings

</div>

Figure 15: A collage of photographs showing the experience of the work in the first case study, Service Design Project Designlabb Angered summer 2015.

THE SERVICE DESIGN PROCESS
in Case Study 1

As applied in *Service design project Designlabb Angered*, we worked with the four phases of the service design process described on page 28 and presented in the illustration below. The process was iterated three times during 8 weeks. As seen in the illustration, employees from the social service center were invited in different steps of the process to discuss, give feedback and co-create with us.

THE
SERVICE DESIGN
PROCESS

1. INTERACTION

2. INSIGHTS

3. IDEATION

4. TRIGGER

intro workshop to service design and discussion

interviewed and observed customers at the social service center

interacted in the Angered area

made home visits to customers

created customer journeys from interaction data

formulated insights based on customer needs and experiences

check-in and feedback session with project group

ideation session

ideation session with project group

created and produced triggers and visualisations

● what we did as service designers

☐ what parts the employees participated in

Figure 16: A description and visualistion of the service design process and work performed in case study 1.

4.1.1 Interviews

In order to understand the experiences (see *Figure 14*) of the people who were involved in the Service design project Design-labb Angered in the summer 2015 we conducted interviews with them, seven months af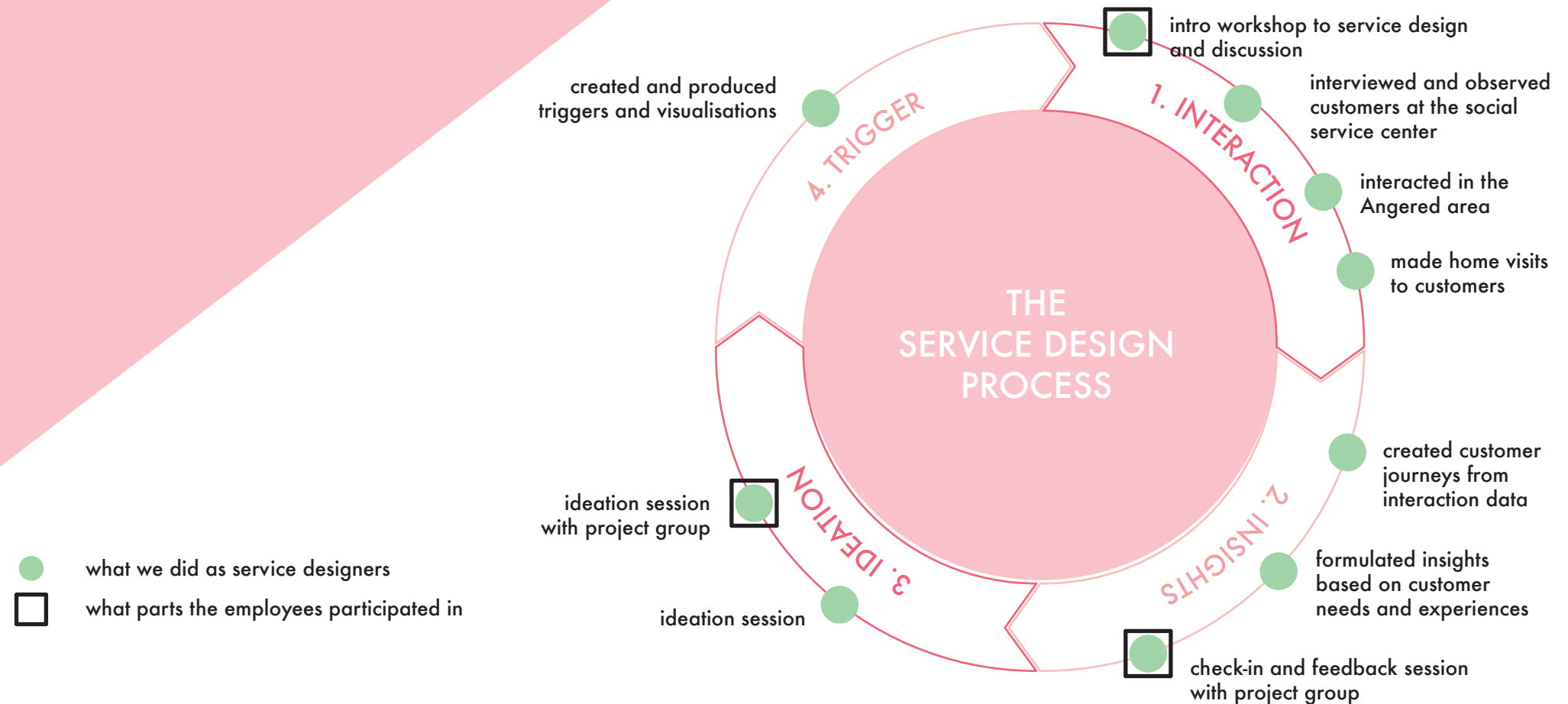ter the actual project. These interviews are based on the *Points of departure* presented on page 12 and the interviewees' experience of participating in the service design process, as presented in the illustration in *Figure 16*. The empirical material has been collected by interviewing six people: First, with the *Sector Manager for the social service in Angered* and the *Managing Director of the city district of Angered* with the aim to gain a deeper understanding of how and why our way of working with design was valuable. Secondly, we interviewed individually *4 of the 7 unit managers from the Lövgärdet pilot project.* As mentioned before, the empirical material presented here is translated from Swedish to English.

4.1.2 Empirical material

Our research showed that our service design work with the social service center provided an intellectual understanding of the customer needs as well the value of the employees participation. However, the most significant importance to this way of working captured the *HOW*, how to meet these needs. The following main insights are all parts of this *how*.

INVOLVING CUSTOMERS

The method customer journey map explains the customer need in a much more comprehensible way. (see page 40 for description of *Customer Journey map*) According to one of the interviewees, in the city district administration of Angered they do not have any similar methods that would provide such comprehensive information as a customer journey map does.

> Today we emphasise all our resources on the actually meeting but not at all before or after.
> - Interviewee from the first case study

All of the interviewees acknowledged that the customers should be involved in the development work some how. Likewise, one interviewees claimed

> For sure, we know intellectually that the customer needs to be involved, but the methods we use today do not work.
> - Interviewee from the first case study

Likewise, by interacting and reasoning with the citizens and learning by that, trust is build among citizens for our public authorities. Design also becomes an eye-opener for the organisation:

> Despite that we have a legislation that tells us how we should deliver something to the inhabitants, it does not mean that the form we operate in is established. Therefore the social service center can be reinvented. In other words, the way the social service center responds to the needs can look differently than it looks like today.
> - Interviewee from the first case study

CREATIVITY AND PARTICIPATION WITH THE SUPPORT OF A COMMON LANGUAGE

The way of working with design triggers the teamwork and enables the team to a common form of analysis and discussions.

"The way of working with design brings up the how, how should we involve our users and work according to their needs."

- interviewee from the first case study

Like, one interviewee said:

> Working in a more creative way would be enriching, as it
> would help in the process of ideating, deciding which idea to
> go for and to realise which idea would work or not.
> - Interviewee from the first case study

This would also be positive in that sense as it would create an allowing climate in the organisation where crazy ideas are appreciated, and design enables this way
 of working. One of the interviewees described this as a playfulness that enables her to present things in a better way which triggers energy.

Allowing a creative thinking on a regular basis e.g small changes in continual organisation development projects, could be beneficial according to one interviewee. Small changes are more important, whereas those do not require such amount of energy, they are manageable and people feel that they are involved. However, the villain of the piece to why this is not applied is, according to the interviewees, the lack of time, but mostly because there is a lack of experience among the employees at the social service center in this way of working with design.

One of the interviewees found the visualisations as a facilitating tool when describing serious matters. According to her, the use of visualisations for explaining complex situations, is a playful way, that engages all the senses. The complex situations are packaged in a way that is easier to grasp and allows to engage, therefore illustrations are also a tool for facilitating discussions. The four identified customer groups visualise the situation and needs of four different individuals as typical customers at the social office.

(Annebäck & Fri 2015, p. 18-31) One interviewee mentioned that she still uses the four customer groups in her by describing the meaning of these visualizations as:

> They were something we knew from before but never put
> down to words or illustrated in that explicit way.
> - Interviewee from the first case study

FEEDBACK AND FOLLOW UP
The majority of the interviewees claimed that they are bad at doing follow up's, showing results and asking for feedback, which basically should be the essential emphasise and especially in change management. The interviewees favoured the way of working with design as the design process shows results and encourages to gain feedback among the work group and reveals why e.g. an implementation has not been successful.

The illustrations facilitate the organisation to show internally what changes have been done. This was something expressed by many of the interviewees as it provides a voice for the employees, demonstrating their involvement and contribution in the project and empowering them to feel valuable. Further on, one of the interviewees continued with explaining that a lot of change management at the social service center is done in silence and that this gives the employees the impression of that nothing has been done. Therefore, one of the interviewer noted that design does not merely make the needs and solutions visible, it is as well a method and a process that communicates through its visual language about changes made, insights gained and what did not work.

All of the interviewees experienced design contributing positively. One interviewee claimed that the design approach does not find any remarkable insights, however it contributes with viewpoints and details that clearly confirms what is the right direction to take. Likewise, design confirms that you are on the right track.

> Today we have mostly quantitative methods e.g. satisfied customer index that does not provide as much information. Thus, what service design also contributes with is that it demonstrates what you are good at and what you could do even better.
> - Interviewee from the first case study

One of the interviewees said that she sees design as a way to start listen and to come closer to the customers and to meet the factual needs in a more efficient way. She also had thoughts about how design can be used in broader terms, such as considering what is happening in the world and how this affects people:

> ... how can the social service center support these people in their needs and situation. Now e.g. high educated people are arriving from Syria, how can we support them?
> - Interviewee from the first case study

LEARNING BY DOING
The interviewees described the characteristics of the design process as learning-by-doing. One of the interviewees stated that it is difficult to communicate a knowledge, the design process needs therefore to be tested and she suggested that everybody (employees) who wants to learn the methods should be able to

do that. There is no point in only trying once, you have to try more:

> You have to drive into the ditch when testing something new and from there continuing in a new direction. Driving into the ditch is not about failing, it is about choosing a new path.
> - Interviewee from the first case study

However, the same interviewee explained further that the challenge is to not fall back in the same trap with the old routines therefore continuity needs to sustain.

THE OUTSIDER PERSPECTIVE
Most of the interviewees perceived it as helpful to have people (designers) coming in who are not familiar to the context, without preconceived ideas on the situation but that are more exploratory and seeking. One of the interviewees explained this as it is convenient to keep following your beaten track even though you think you are stepping outside the box. Therefore she believed it is exciting to get a new perspective and a new pair of eyes on the way you work and think. She continues with explaining that it makes you to think about 'after all what are we doing'? By coming with an outside perspective, as designers we are permitted to dig deeper into the problems in a different way than the employees would have. The interviewees described in various ways the advantages of having an outside perspective:

> The result was deeper and with better quality. It is hard to compare, however that is how it felt.
> - Interviewee from the first case study

> Strange, exciting and new when we had something else entering our world.
> - Interviewee from the first case study

CURIOSITY

Some of the interviewees described the way of working with design to be sincere and genuine curiosity on the customer, that it opens up for employees to see new possibilities on how to create value for their customers that might not would have been visible otherwise. An interesting aspect one of the interviewees pointed out about design was that she realized that it focused on human processes and behaviour and compared it to psychology. She continued with stating that the design process never forgets the people or the users. One interviewee describes service design as:

> ...it is about entering a meeting with a 'naked' mind, with no preconceived ideas on what the person will say, but instead listen open-mindedly.
> - Interviewee from the first case study

UNCERTAINTY

Some of the interviewees described the design process to be uncertain, in the sense that you need to be consciously as open as possible, listen carefully and not rushing into solution mode. The solution focus comes from being and staying in the uncertain 'problem bubble'. Another interviewee compared design with other consultancy work and believed that this way of working does not provide a clear picture of what the next step will be.

QUESTIONING

One of the most interesting things with design is that it enables you to think in new ways, and questions the way we do things. The design process encourages us to question the sequence in the working process as well as the old systems and approaches. As one interviewee stated:

> The customers that come here, are they getting the right support that they need?... Are we doing right things in the right order and can we do something, so that customers are not in a need to come here?
> - Interviewee from the first case study

In an interesting way one of the interviewees described service design as an approach as she believes that understanding the problem is essential before starting to refine the already existing services:

> It is an important tool to become better at doing things right, and also to do the right things.
> - Interviewee from the first case study

COURAGE

During the interviews one person explained that design requires courage to break the common approach:

> We have to get rid of the social administration and get back to the social work. What we want to do in Lövgärdet is not public authority it is social work that we are pursuing. The other City districts are not there yet, actually we are not either there yet, we choose to head for that direction though... As long as the politicians allow us we dare.
> - Interviewee from the first case study

> It might be, that we embarked the most difficult thing we can ever imagine to do, at the same time, how fun that we chose the social service center...but how stupid!
> - interviewee from the first case study

THE CUSTOMER-EMPLOYEE RELATIONSHIP

The majority of the interviewees perceived that thinking from a customer perspective would increase the quality of both the customer´s and the employee´s experiences. This way of thinking needs to see the customers as customers, empower them to see themselves as customers and not as passive users. One of the interviewees experienced it to be hard to listen to the customers needs because of the uneven balance of power between them as the other person is in a dependent position of the other one. Another interviewee experienced the conceptualisation of the four customer groups (Annebäck & Fri 2015, p. 18-31) made her associate them to how it is to be a citizen in Lövgärdet, not only as a customer of the social service center.

> The citizen point of view needs to be concluded, we are not going to work with public authority and madness at the world's largest social service center. Meanwhile, taking the experience of what we do into account, that is our greatest challenge.
> - Interviewee from the first case study

DESCRIBED IN VARIOUS WAYS

Most of the interviewees had never previously heard about service design, not at least before the project Designlabb Angered in summer 2015. Therefore most of the interviewees found it difficult to describe what design is. They described it in various ways, such as that it can be can be used on many different levels, both in the design of services, in management and in terms of the employees.

One interviewee explained that he had always associated design with concrete objects and handcrafts. Thus, during the project Designlabb Angered he gained a broader perception of how design can be utilized, in terms of how the social service center can involve their users and work according to their needs. He also perceived it confusing when trying to explain for other colleagues in the municipality how they use service design at the social service center.

Moreover, one interviewee pointed out that it is crucial that service design is not put forward, as if simply 'service design' is the main point. If anything, we should develop our organisation in order to become better in meeting the needs and to deliver what we have promised to do. Therefore, new knowledge and methods is needed to help them. She went on explaining, within service design, too much time is emphasised on the development of methods, however what is easily forgotten is the doing part. It being the fact that it is also supposed to be done.

> 10 % is about finding the ideas, 80 % is to make sure it actually happens.
> - Interviewee from the first case study

CHALLENGES IN WORKING WITH DESIGN

Some of the interviewees expressed some challenges considering continuing working with design. One believed that the fears of working with service design is that employees and organisation might find it difficult adapting such a mindset that the work requires, or some employees might not be interested of participating because they are not ready to start listening to the customers. Another one mentioned some challenges consider-

ing using design in change management. Firstly, himself would not have the time or possibility to learn service design because of his position limits him to take the time. He also pointed out some other challenges regarding to be able to work with design in an organisation as it requires that someone from the management is in charge of this process, ensuring that it is conducted towards the right direction. At the same time this might impact the employees negatively such as arouse fears among employees that they are not included. Another thing pointed out by one of the interviewees, when it comes to change management, is that it requires the upper management's understanding of the meaning and the value of how this work is done. It is crucial to build trust between management and designers and that the managers need to understand the methodology in order to be able to use it. Since the social service center is struggling with high employee turnover, one of the interviewees noted that the knowledge of the process needs to be implemented into the organisation and not the individual:

> The knowledge and experience of design can not be applied on individual employees, they are moveable and might quit tomorrow... Service design should be a well established tool that can be used for an expressed need. Furthermore there needs to be accessible support in order to perform the method.
> - Interviewee from the first case study

4.2 CASE STUDY 2:
Capability building in design

HARD FACTS ON:
Capability building in design

Project: Capability building of design + continue service design project

Our role: Service designers and educators in design

Purpose: To educate a group of employees in the service design process and the design thinking approach, simultaneously continue the development of a new local social service center

Time: 9 week project, February - April 2016

Location: Social service center in Angered, City of Gothenburg

Involved: 7 employees + 3 additional people interviewed

Workshops: 8

Methods used: Service design process (as shown in the illustration in *Figure 18*) using tools such as customer journey maps, interviewing, prototyping, ethnographic field work and visualisations.

4.2.1 Interviews

During the fall of 2015, after Designlabb Angered, we discussed and evaluated the project together with the management of the social service in Angered. The outcome of and the discussions that followed from the project Designlabb Angered revealed an emerged demand for building a design capability within the organisation. This resulted in an *initiated project where we educated a group of employees in the service design process and the design thinking approach. Figure 17* shows photographs of the service design process and education from this case project. Hence, the empirical data from this second case study concerns the in-house capability building of design and is collected through interviews with 9 people currently working on this in their own organisation: *six employees at the social service center in Angered, two employees of the Swedish private bank SEB* and *one from the Swedish national employment agency Arbetsförmedlingen.* In the illustration in *Figure 18* we present how the interviewees in their organisations have taken different approaches on the service design process (described by Ewerman (2015) on page 28) in their capability building work. Also in this case study, the empirical material from the interviews are translated into English.

Figure 17: A collage of photographs showing the experience of the work in the second case study, Capability building in design.

THE SERVICE DESIGN PROCESS
in Case Study 2

In the project *Capability building in design* we focused on the experience of building capability and knowledge of working with design within a service organisation. At the social service center, we acted as educators of design and facilitated the design process for a group of employees as well as coached them in the work. The illustration below presents the relation between our role as educators and the employees role as service designers. Furthermore, the other interviewees of this case study used the same process during their capability building process, the info boxes to the right presents the different approaches taken on this.

Approach of the process used at the *social service center in Angered*:

- 3 hrs/w during 9 weeks
- 1phase/w iteratively
- Parallelly supported with home assignments, coaching and the possibility to take lead on method exercises.

Approach of the process used at *SEB and Arbetsförmedlingen*:

- 2-3 days intensive service design course at Transformator Design(TD)
- After that, coaching and support by service designers and business designers from TD, in the process.
- Today; still ongoing collaboration after 0-2 years, with various levels of participation from TD.

reflection session

created and produced trigger material

created concepts from the generated ideas

facilitated with material and guidelines

reflection session

facilitated ideation methods for colleagues

ideated together with invited colleagues

facilitated the ideation session

preparation of ideation methods

intro workshop to service design and the project

facilitated exercise in interactions and the customer journey method

interviews with colleagues

interviews with citizens in Angered

reflection session

preparation of analysis methods

created customer journeys from interaction data

clustered needs through different analysis methods

reflection session

formulated insights based on customer needs and experiences

4. TRIGGER

1. INTERACTION

2. INSIGHTS

3. IDEATION

THE SERVICE DESIGN PROCESS

- ● what we did as educators and facilitators in service design
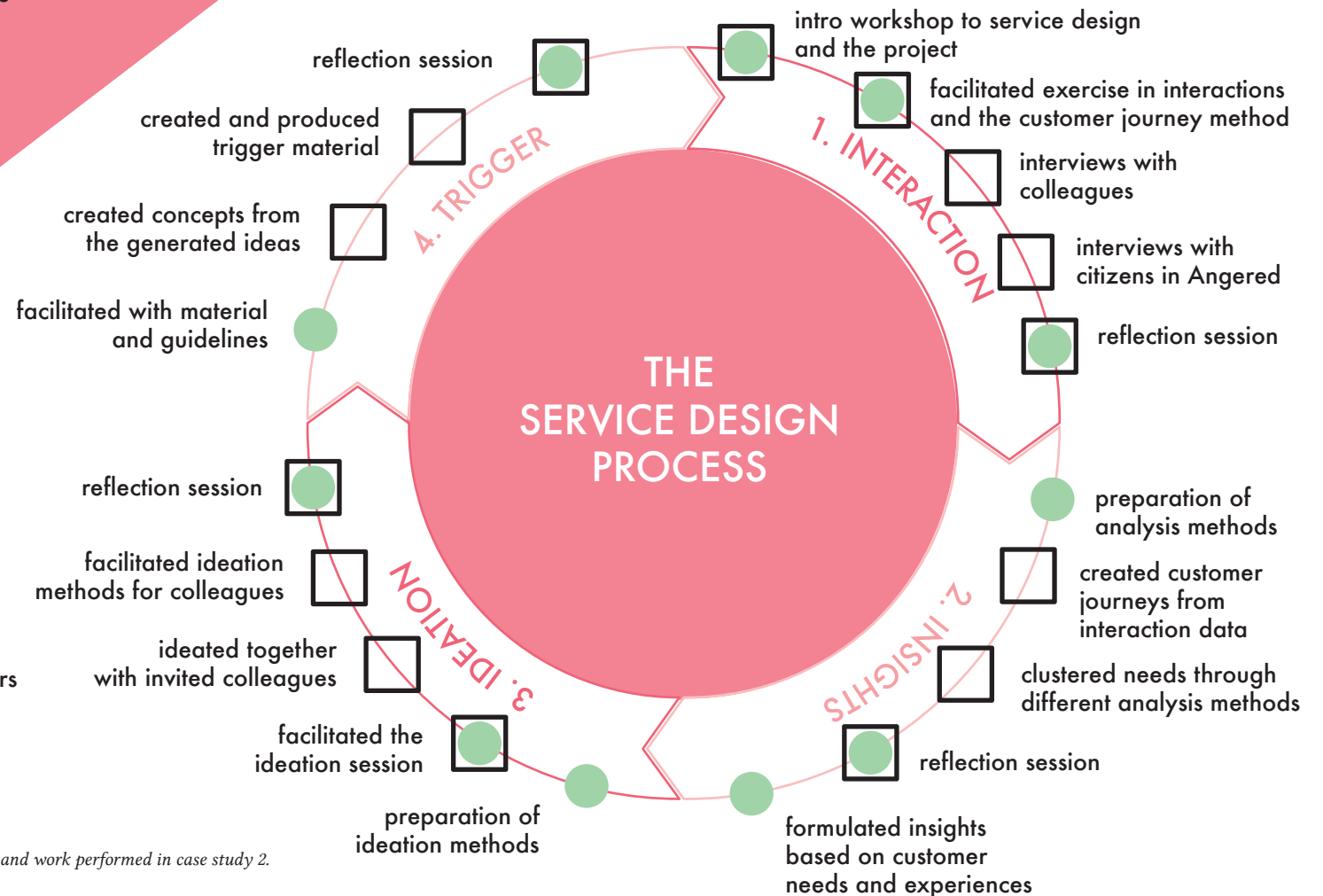- ☐ what the employees did

Figure 18: A description and visualistion of the service design process and work performed in case study 2.

4.2.2 Empirical material

UNDERSTANDING THE DESIGN PROCESS
The process was described in many forms by the interviewees, but a recurring topic was that the design process helped them come closer to the customer in a concrete way by working hands-on. The importance of learning by doing was something addressed by almost all of the interviewees, as they strongly believed that the understanding of the process comes by doing and experiencing. Describing the learning process of the design process, a majority of the interviewees highlighted the challenges of understanding the design work in the beginning.

> When you first introduced it to us I didn't understand a thing... I was thinking "What is this? It was not until we started to DO things that it became clear to me what it was about. I believe that it definitely requires you to DO it!
> - interviewee from the second case study

One interviewee described the design process as a qualitative user research. She compared it to the quantitative user research where you can only find out if a customer experience is good or bad, however you miss out on the reason behind the experience, the why.

Something apparent for the client group was the approach of the customer journey, to think about the before, during and after experience of the customer and not only focusing on one channel but look at the whole experience. One of the clients specifically expressed that the customer journey mindset is the most important part to learn.

One of the interviewees named what she believes are requirements for working with the design process; courage, willingness, curiosity, endurance and managing skills (in order to reach out to colleagues), and explained that it also amplifies your empathic side. Furthermore, one of the clients continued, instead of being solution-oriented you need to be analytical.

Many interviewees described the difficulties in explaining the approach they use in this way or of working, one thought it is much easier to instead talk about what she does in terms of loops and phases. Another interviewee described that the approach can be interpreted as very messy and difficult, but in fact it is about taking responsibility for the customer insights within the organisation:

> You embody the voice of the customer.
> - Interviewee from the second case study

THE INTERNAL JOURNEY OF THE ORGANISATION
Working with design has, according to all interviewees, changed the way they meet their customers today. More concretely, another interviewee described the that they have gone from being a buyer of customer journeys made by a service design consultancy, to actually building their own in-house capability in the organisation. The quote from one of the interviewees puts words on this shift in the organisation:

> "This has given me a new way of thinking: I think two times now, letting the person speak until he is finished. To also know more and why!"
> - interviewee from the second case study

Another interviewee talked about this way of thinking and brought it into an internal perspective, describing how it has changed her everyday work with her team:

> For example, if you are creating a presentation you might leave a slide empty and ask the audience 'what do you want to put here?'. This mean that you bring the mindset into your work, not only the approach of thinking from the customer's perspective, but also the way of working.
> - interviewee from the second case study

She continues and says that her work today is based on the needs of the customer and not the needs of the organisation, also when it comes to the internal work. In that case, she explains, I look at my colleagues as customers, I listen to their needs and develop our work process together with them, instead of using an already existing process that only fulfils fragments of their needs.

Another interviewee stated that before they used to see a customer's problem distant from themselves, not something they could affect. Today they understand that they are a part of the problem and that they have to listen to the customer in order to know how to address it. However, according to the same interviewee this shift of mindset is naturally challenging for the employees in their organisation.

> You become conscious about how our actions affects the customer's experience.
> - interviewee from the second case study

CUSTOMERS ARE IN FOCUS

The customer focus of the design process was obvious among the interviewees. They described the method of service design as being used to bring out the actual needs of customers and make sure that they develop solutions based on these needs. One of the interviewees described this process as going from assumptions to insights. You start with something you believe, you ask the customers about, turning your assumptions into customer insights. This was described by one interviewee as an exchange where you get to know more than what you are asking. If it turns out that the organisation does something that is not important for the customer they might not spend any resources on that at all. One of the interviewees meant that this contributes to a different approach to activities and development inside the organisation.

> Before we would say 'yes, let's do it', today we might say 'ok, but why?'
> - interviewee from the second case study

There is also an evident change in the way the interviewees address customers today. One client described this change as going from interviewing the customers to having a conversation with them. Continuing this story she says that they used to perform customer research through surveys and focus groups, focusing on the different types of channels through where the customer interacted with the organisation, today they analyze the customer experience from a holistic view.

> We would like to talk to you as an entrepreneur about the obstacles, needs and challenges you have in your everyday life in relation to your business.
> - interviewee from the second case study

UNCERTAINTY

One of the clients described that the design process challenges you to feel secure in the uncertainty and insecurity of not knowing what will appear in the process. However, she states that the insecurity brings you forward in the process, hence one has to be open for the process. On the other hand, one interviewee explained that she prefers to have a structure and to lean on it, knowing what will come next and that this process does not provide this. Another interviewee with one year's experience of the design process, explains what they have learned:

> We dare to stay [in the uncertainty], and above all,
> we know that it is not dangerous.
> - Interviewee from the second case study

Expressed by a majority of the interviewees, the understanding of this uncertainty needs to be anchored by the management. The employees should be allowed to spend time in the phase of exploring and uncertainty, for that they need support from the management. One of the members of the client group expressed it like this:

> "We can discuss solution and profitability later,
> first we need to stay in the uncertainty"
> - Interviewee from the second case study

ENABLING DESIGN IN AN ORGANISATION

Some of the interviewees explained the design process as a method for improvement in the organisation on how to optimize from an internal point of view in order to meet the actual needs of the customer. One of the clients, talked about the most challenging part in the method as when you are supposed to do the analysis of the customer needs and turn them into insights, hence it was also the most valuable part to learn. However, the greatest contribution is when the insights are recognised by the whole organisation. For this to happen, all interviewees talked about the need of spreading this method on different levels of the organisation, in order to establish it as an approach in the whole organisation.

One of the members of the client group explained that there needs to be a top-down anchorage of the approach, however you need to work bottom-up. All changes needs to come from both directions, otherwise you will not reach endurance or a stage where the capability is implemented. Furthermore, some of the interviewees claimed that people on all levels need to be aware of the method and the process and know how and when it can be useful, in that way problems that occur somewhere in the organisation can be addressed by having the customer in the center.

According to a majority of the interviewees, the knowledge and the experience in the process should be greater the closer you are to the customer in the organisation. For capability to be spread across the organisation the people in charge of this they need support from the management and be given the right prerequisites. One of those prerequisites, according to one of the interviewees is that the service design work is put outside the scope of the employee's ordinary work as it important and consumes time. Another interviewee elaborates this and claimed that the management needs to trust their employees with it and support their work. If the management do not understand the value of the methodology, the process and the customer-driven work cannot be performed.

Some of the interviewees explained that there needs to be a function in the organisation that can support and lead the customer-driven work. In connection to this, they also expressed that the internal methodology and process of service design was build through iterating, by testing, learning and repeating. Hence, the iterative approach of the service design was applied on itself in the internal capability building of service design.

USING IT IN EVERYDAY WORK

One of the interviewees perceived the customer-driven approach of service design as the foundation, hence if you do not understand the customer's experience or why it is important than you will not understand the methodology. Some of the interviewees expressed this further by saying that it is when you have adapted this approach and understood the methodology and the customer's experience, that you are able to use it in your everyday work.

Interesting enough, some interviewees explained that the process and the methods help putting words and concepts to intangible things, e.g. the customer mind and the organisational mind, helping the organisation find a common language on how to talk about the work. According to the some of the interviewees one does not need to use the methodology in a structured way every time, only by being aware of it and by using the approach one can make small changes. An example of this were brought up by one of the interviewees, describing what effects this change of approach has had in their organisation:

"We can discuss solution and profitability later, first we need to stay in the uncertainty."

- interviewee from the first case study

5
Analysis and reflection

1.
Design pushes you to use your genuine curiosity to listen.

2.
Design challenges you to deal with uncertainty in order to explore which direction to take.

3.
Design facilitates diaogue and teamwork, creating awareness of the shared problem.
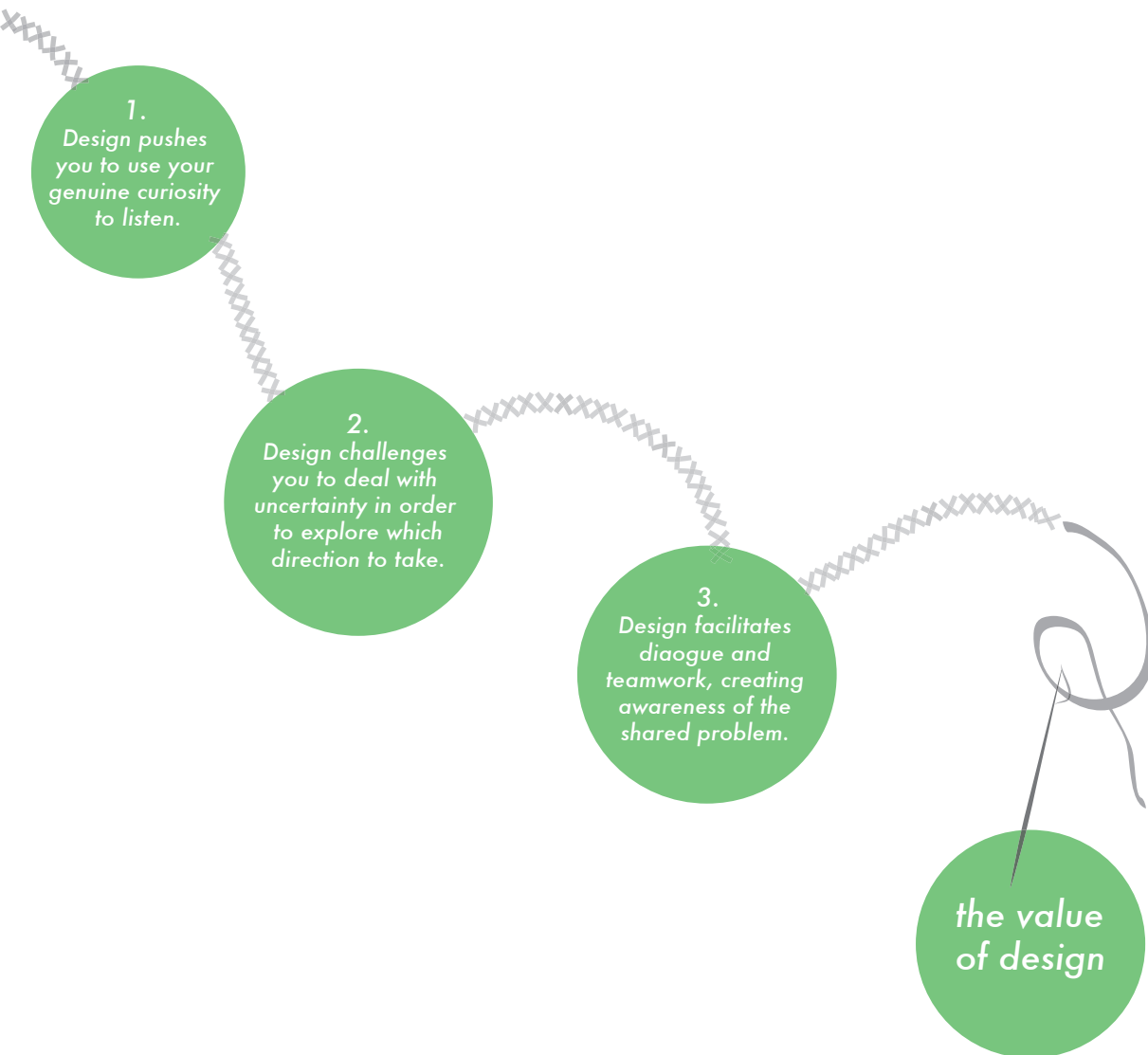
the value of design

Figure 19: Overview of the three threads that describe the value of design in an organisation.

5 Analysis and reflection

Placing our empirical data in relation to theory we have discovered three common threads (see *Figure 19*) that describe the value of design in an organisation and hence answers our research question: (1) *design pushes you to use your genuine curiosity to listen*, (2) *design challenges you to deal with uncertainty in order to explore which direction to take*, and (3) *design facilitates dialogue and teamwork, creating awareness of the shared problem.*

By looking back on the historical background of the interpretation of design, we see that it is originated from art applied to objects, to industrial product design and to what it is in today's reality, as Beacham and Shambaugh (2011) argue, it is more of a collaborative action to improve our collective world. Most of the interviewees found it difficult to verbalise what design is. However, clearly the understanding of design in their context is associated as something different and new for facilitating the work of the employees within their organisation. Design, specific in this context is not merely a practice, it is knowledge as well, therefore it is difficult or rather impossible to communicate design without experiencing it. This connects to Katarina Wetter Edman's (2014, p. 34) definition of what design is as "rather seen as knowledge and capability than a specific process or method".

On the contrary, from the theory we have learned that both service design and design thinking are based on a human-centered and iterative approach, that it starts from the people for whom the design work is being done and that co-creation is an important factor in the design work. (IDEO 2009) As the empirical data reveals these definitions are not used by the employees in the organisation, therefore we see that these designerly buzzwords are not relevant and do not carry any value. Hence, they need to be replaced by the words put forward by the employees.

5.1 FIRST THREAD OF DESIGN
DESIGN PUSHES YOU TO USE YOUR GENUINE CURIOSITY TO LISTEN

As we have discovered in the empirical data, the focus on working from the base of the needs of the customer were well recognised among the interviewees. Interestingly, one of the interviewees mentioned what this way of thinking means in broader terms; that organisations need to see the customers as customers and not as **passive users**, also empowering them to see themselves as customers.

Additionally, the interviewees emphasized the mindset of understanding the customer's experience also from a **time-perspective**; before, during and after the actual service experience. They see this understanding as a useful tool for involving customers, as it provides the organisation with the full picture of a customer experience which allows the organisation and the employees to align their resources in a better way to meet the factual needs. This is found in theory as the sequencing principle of service design (Stickdorn & Schneider 2011) and did not only become a tool for analysis, it was also expressed as the **most important part to learn** in the design process. Furthermore, this is also described in the literature as an holistic approach to customer interactions and is one of five main principles for service design, addressing both the mental and physical challenges and needs in relation to a service. (Stickdorn & Schneider 2011)

Regarding the customer, the interviewees in the empirical material, described the common sense of genuinely listening to the customer by saying that the organisation has gone from having interviews with their customers, to **having conversations** with them. An approach not only demanding for an open-mind but also an empathic mindset. This tells a story about how the employee has changed her approach and attitude in the customer dialogue, not seeking for answers or solutions right away but instead using her **genuine curiosity and open-mindedness to listen**. Seen from a design perspective, the contributor in this could be the customer journey method and mindset (Stickdorn & Schneider 2011). However, seen from the employee's perspective this is more of a new approach that derives from a change in behaviour and attitude - hence, *not a new method, maybe something else.*

The empirical material shows as well that the employees are affected by this way of working internally in the organisation. One of the interviewees described that she develops their internal processes together with her colleagues, and sees them as her **customers inside the organisation**. This is connected in the literature as the co-creative principle of service design (Stickdorn & Schneider 2011) and the idea of participation in design thinking (Brown 2009b). Bason (2010) addresses these principles on the internal perspective and describes this as participation of all stakeholders within a creative process. However, the aspect of using co-creative and participatory design in the internal day-to-day work is not addressed by theory but tells something about the value gained from working with design also when it comes to the culture and teamwork inside the organisation. Again, the empirical material proves that design buzzwords are not naturally expressed by the employees and have no value.

5.2 SECOND THREAD OF DESIGN
DESIGN CHALLENGES YOU TO DEAL WITH UNCERTAINTY IN ORDER TO EXPLORE WHICH DIRECTION TO TAKE

Several times during the interviews the process of designing was described as hands on and that you **understand the process by doing it**.

Described by some of the interviewees, the design process requires among other things **courage, willingness, curiosity** and **endurance** from the participants. In connection to this, another crucial part of working with design is about learning how to **deal with the uncertainty** that comes with the process. One of the interviewees described the uncertainty and the contribution of using the design process in an interesting way:

> "We can discuss solution and profitability later, first we need to stay in the uncertainty"

By allowing uncertainty and learning from it enables the employees to discover possibilities and to decide which directions to take. This uncertainty phase is a result of the iterative approach in the design process, described by Ewerman (2015). Another angle on this is expressed by Tan (2010, p. 43) as a part of the designer's role as a facilitator, to "give permission for

ideas to fail" and hence allowing for the uncertainty and insecurity by testing and learn from it. What you learn is to test ideas and new ways of doing things, you learn that it is OK and even important to 'fail' in order to do it better and you learn that it is not dangerous. As both the theory and the interviews show, this uncertainty is what brings the process forward.

This way of going from the uncertain assumption of something, having a conversation with the customer about it and instead gaining insights on the actual situation is something described by the interviewees. This relates to what Cross (2011) describes as starting from the experience of something and then that try to understand the phenomenon.

Expressed by the interviewees, this is the most challenging part of the design process where you go from believing things about your customers to actually realizing what is true and why, to go from **assumption to customer insights**. In the theory Ewerman (2015) describes this part of the process as when you build an understanding of and analysing the customer's life in connection to the service. However, the theory does not express this part to be more or less difficult than the others, in fact such a statement is not to be found around any part of the process in the literature scanned. The crucial aspect here is, to **have the courage to listen** to what might come and have trust in the customer's words. Here is where the challenge lies, as it implies that the employee has to remind herself to not fall back into the trap of her own assumptions or interpretations. Once again we see here that it is important **not to be solution-oriented** but to stay in the uncertainty.

As stated in the interviews the strength in design is that it shows what should be the focus and what should not be prioritized. This can e.g. reveal why an implementation has not been successful. In contrast to this, the theory describes the design process as a way to map the customer's needs and experiences in order to create new services or develop already existing ones (Ewerman 2015) and does not take into account the fact that the process also can guide an organisation on what to exclude or not continue with, as the quote below, from one of the interviewees, confirms:

> "Before we would say yes, let's do it, today we might say OK, but why?"

Interestingly, what confirms this is how one of the interviewees pointed out that the term 'service design' is not exceptional in itself and that the design approach does not find any remarkable insights. She explained, that it instead contributes with viewpoints and details that clearly confirms which direction to take. This can be seen as an argument against the design literature and the design field, as it strongly questions and challenges the hype of design as a goal in itself and instead regards it as a mean for something else. In this case it is a mean for choosing which direction to take.

5.3 THIRD THREAD OF DESIGN
DESIGN FACILITATES DIALOGUE AND TEAMWORK, CREATING AWARENESS OF THE SHARED PROBLEM

According to the interviewees from the first case study Service design project Designlabb Angered, the experience of working with design **triggers the teamwork with energy** and makes them work more efficiently in terms of getting to common analysis, discussions. It also encourages the employees to do follow ups and getting feedback on their work. This confirms the theory of Tan (2010), that facilitating a process of dialogue can move the process forward towards a common imagination and reflection of desirable futures.

According to one of the interviewees from the second case study, a big epiphany for the employees in the capability building process was the awareness of how they affect the customer and **how they are a part of the problem** experienced by the customers. This understanding can be connected again to the theory about co-creational dialogue (Prahalad & Ramaswamy 2004) as it portraits the co-creation around an experienced problem building an understanding of their interrelation. By this, both parties become aware of their involvement, hence the organisation understands why they are part of the problem. This is an interesting finding, whereas no theory within service design or design thinking describes the purpose of the human-centered process as a way to share responsibility for a problem.

The interviewees from the first case study Service design project Designlabb Angered favoured the way of working with design as the process is creative and facilitates ideation. It also enables the employees to test ideas and make reality of them. The majority of the members from the first case study emphasised the usefulness of visualisations for presenting and **explaining situations**, with the aim to make the **problems visible and understandable**. Hence, the visualisations are tools for facilitating communication in the project team when explaining abstract things such as situations and experiences. According to the interviewees, these abstract things are not being emphasised in the working process in the organisation.

As one interviewee claimed, the most significant contribution of the visuals is that they are tools for **showing internally what changes has been done**. Further, this interviewee explained that showing the changes and making them tangible for the employees who has been involved in the project group is valuable whereas this gives the employee the **feeling of being part** of a project and making their contribution visible. This connection can be draw to Brown's (2008) statement about today's designers, who are hired to create ideas that better meet the needs and desires of the customers. Therefore the role of a person adopting the designerly way of working, can be seen as a mediator of needs, who interprets and analyses people's behaviours, in this case applied both internally and externally. However, since this mediating role is based on visual language, we recognise that it is important for employees, in this case employees of the social service center, to practice and learn how to communicate visually in order to be able to fully work with design.

5.4 THE *LADDERING*ˣ OF DESIGN
Concluding the analysis we see that all the interviewees and the corresponding organisations have taken steps up along the Design Ladder (DDC 2015). One of the interviewees in the second case study Capability building in design, expressed one step distinctly; going from hiring external service designers for delivering customer journeys to learning how to work in a customer-driven way and building the capability in-house. This capability is described in the third step of the Design Ladder as Design as Process, and is defined as an approach that is integrated in the early stage of the development process. (Ibid.) Despite the fact that one of the interviewees is working in a private organisation and not a public, this step is also found in the Public Sector Design Ladder (Design Council 2013) as step number two, Design as Capability. In addition to that, the preceding step of buying external design services can be aligned with the first step of the Public Sector Design Ladder, design for discrete problems, as the service designers are assigned to address a specific problem and not the actual way the organisation approaches problems.

The same goes for the first case study Service design project Designlabb Angered where the interviewees position their organisation in the third step of the Design Ladder, working with design as an approach in the early stage of the development process. Looking at it from a public sector perspective the social service center in Angered has moved from step one in the Public Sector Design Ladder (Design Council 2013) in the first case study Service design project Designlabb Angered, towards the second step of using design as a capability, described in the second case study Capability building in design.

Placing the organisations correspondingly to the Design ladder and the Public Sector Design Ladder is merely described from the design point of view. This can be connected to our previous statement about the hype of design as both of the ladders focus on how design is being used and not directly emphasising the effect or value it creates for organisations.

6
Conclusion
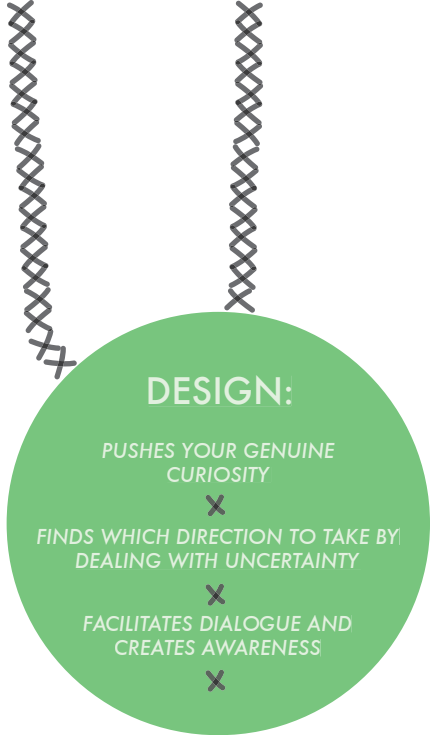
6 Conclusion

Looking back at this study, we set out to find a way of describing the value of design in an organisation by looking through the lenses of the employees. We wanted to look at how design is being done and what it means, instead of trying to find yet another definition to the word. We realized this by first digging deep into the historical background of design and gained an understanding of what the work of design has evolved from and into today. The two case studies have shown us the threads of which the value of design is build upon, in a context where design is being transferred to and build as a capability inside organisations. We now want to conclude this thesis and present our proposal and contribution to the field of design.

6.1 OUR DESCRIPTION OF VALUE

To start with, it is interesting to hear the interviewees talk about how they cannot explain what design is, because it is a fussy process that has to be experienced. However, we believe that they have given us and you as a reader a comprehensive elaboration on what design can do and the value of design in an organisation.

We claim that the value of design in an organisation lies within the three threads of design seen on the right:

DESIGN:

PUSHES YOUR GENUINE CURIOSITY

✘

FINDS WHICH DIRECTION TO TAKE BY DEALING WITH UNCERTAINTY

✘

FACILITATES DIALOGUE AND CREATES AWARENESS

✘

1 Design pushes you to use your genuine curiosity to listen. This *mindset* brings an important perspective of the whole experience of both the customer and the employee and empowers the organisation to proceed from factual needs.

2 Design challenges you to deal with uncertainty in order to explore which direction to take. Based on insights of customer needs and authentic experiences, this *approach* of going from assumptions to knowing, helps the organisation to align their resources towards what is confirmed as the right direction to take.

3 Design facilitates dialogue and teamwork, creating an awareness of the shared problem. By the use of visual communication in the dialogue, the team turns abstract things into tangible insights, enabling an *attitude* of common understanding and shared responsibility for the problem and the teamwork.

Also seen through the empirical material, design can be described as an approach, a mindset and a way of acting and thinking in how you work human-centered, iteratively, co-creational and with visual communication. However, in this study our purpose of using and teaching design has not been to turn employees into designers rather to transfer our knowledge into their everyday work. We have come to realise that the employees instead help us as designers understand what value design actually creates. We see this in connection to the six emergent roles for designers proposed by Tom Inns (2007; cited in Wetter Edman 2011), however in this context we believe that the value is better described by the employees in their own words from an organisational perspective, not using the concepts established within our field.

Hence, the knowledge we have transferred is not dependent on a designer's role or a specific design discipline, instead it derives from the designerly way of sincere and genuine curiosity to improve the experience of employees and customers and to create value for them both. Hence, let us return to the introductory quote by Richard Buchanan (2001) on the strengths of design:

> Frankly, one of the great strengths of design is that we have not settled on a single definition. Fields in which definition is now a settled matter tend to be lethargic, dying, or dead fields, where inquiry no longer provides challenges to what is accepted as truth.
> (Buchanan 2001, p. 8)

We agree with Buchanan; there is no need for another definition of what design is as we, like him, believe that the field of design will continue to evolve. Hence, we do not want to add yet another definition but instead contribute to the field of design by listening to the words of the employees and propose a new way of describing design in an organisational setting. We do this by using a word from the Swedish language:

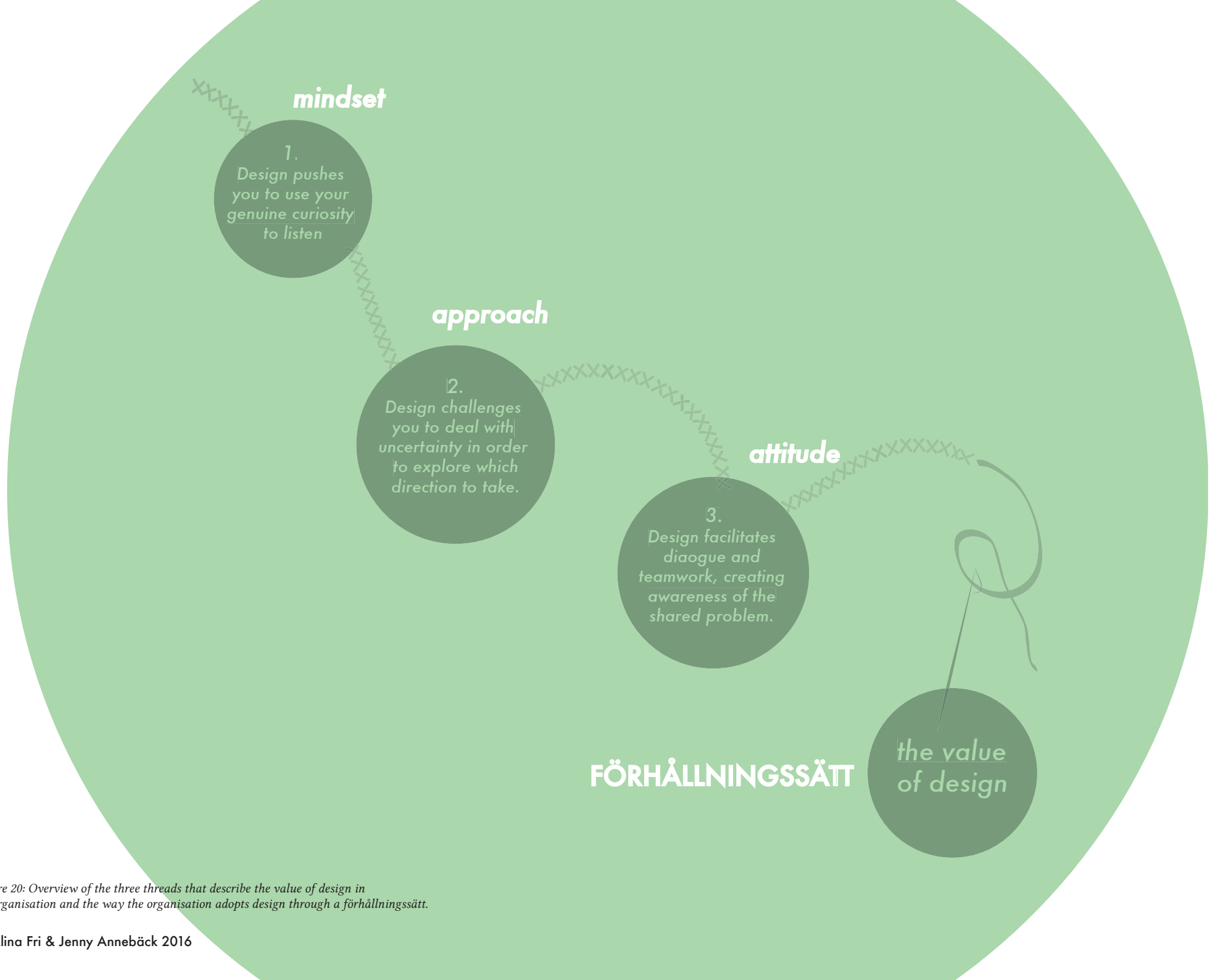# Design is adopted in an organisation as a
förhållningssätt

!

mindset

1.
Design pushes
you to use your
genuine curiosity
to listen

approach

2.
Design challenges
you to deal with
uncertainty in order
to explore which
direction to take.

attitude

3.
Design facilitates
diaogue and
teamwork, creating
awareness of the
shared problem.

FÖRHÅLLNINGSSÄTT

the value
of design

Figure 20: Overview of the three threads that describe the value of design in
an organisation and the way the organisation adopts design through a förhållningssätt.

© Alina Fri & Jenny Annebäck 2016

Described by Betydelse Definition (2016), a **förhållningssätt** is an *attitude*, a *mindset* and an *approach* that is manifested by a noticeable action, thus concluding the previous explanations of design as seen in *Figure 20.* According to the world leading online language platform Dictionary.com (2016b) a person's *attitude* represents the manner and orientation of the mind, the *mindset* describes the inclination or intention to do something (Dictionary.com 2016c) whereas the *approach* is the method of which a person addresses a task or a problem. (Dictionary.com 2016d)

By using the three threads of design as a **förhållningssätt**, an organisation acquires employees that *listen to authentic needs and are engaged*, that *understand their effect on the business* and hence *can prioritize which direction to take*, both in their everyday work as well as in specific projects.

6.2 IMPLICATIONS FOR ORGANISATIONS

As our analysis and discussion above portraits, this study has brought us to insights into the reality of how organisations deal with design. We have looked at how the value of design can be defined and how that is crystallized in an organisation. However, we have also become aware of the challenges and implications this way of working brings along in an organisation and how this affects the management and the employees. In this section we raise the most important implications for organisations to consider when working with design and principally when building an in-house design capability. *Figure 21* displays an overview over the implications we have put forward.

IMPLICATIONS FOR ORGANISATIONS

- Management understands and supports the design process
- Employees are better aware of how their actions influence the customers
- Capability building is (also) a learning-by-doing process
- Visual communication helps empowering employees

Figure 21: Overview of the proposed implications for organisations to consider when working with design and principally when building an in-house design capability.

MANAGEMENT UNDERSTANDS AND SUPPORTS THE DESIGN PROCESS

As we propose in the previous section, design should be used as a *förhållningssätt* in an organisation, *based on the three threads of design.* For this to be held by everyone in the organisation and used in the development work it needs to be anchored in the management.

This was something obvious in our research, as a majority of the interviewees expressed the importance of having the trust and the understanding from the management, of this way of working and approaching problems. In order for the managers to motivate their employees, they need to see and experience the method and the process themselves. *If they do not have the understanding of the process, they will not be able to give the right prerequisites to their employees and hence the new förhållningssätt will be difficult to develop.*

The employees expressed that they need support in dealing with uncertainty, they need to be allowed to feel insecure, to try out ideas as they go along and not being forced into focusing on the end result. These prerequisites are crucial for the employees, not only in the development process of desirable, feasible and viable services, but as much in their everyday work inside the organisation. We will come back to the employees' share in this later on.

However, if the understanding of the process and the förhållningssätt needs to be anchored top-down, the knowledge and the use of the process needs to be build bottom-up. From the interviews we understand that the closer you are to the customer, the more important it is it that you have greater knowledge of the process and that you make use of the förhållningssätt in the

interaction with the customer. However, the knowledge cannot be carried by individuals but instead needs to be embodied in the whole organisation as a förhållningssätt. That is why it is important to have a lead function to the design process, an internal function that has deep understanding and knowledge in the process so that the förhållningssätt can be spread and maintained despite the employee turnover. *Hence, by anchoring the understanding in the management, maintaining the knowledge in the organisation and trusting the employees with the work, the förhållningssätt of design becomes norm across the whole organisation.*

EMPLOYEES ARE BETTER AWARE OF HOW THEIR ACTIONS INFLUENCE THE CUSTOMERS

As highlighted in the analysis, co-creation is an important part of the design process. Enabling the employees to listen to their customer's needs and understand how to meet them evidently puts them in a challenging situation. Instead of asking the customers about what they think about their services, they instead need to open up for the individual stories of their whole experiences. However, with this comes the important awareness that they are also a part of the problem experienced by a customer. By working co-creational with customers and colleagues, the employee are faced with the experiences of others, contributing to an understanding of the holistic picture of a situation. This is something that should be emphasized and discussed from management, not in a negative way but as a way to encourage the employees to also take responsibility and become a part of the solution. *Hence, the employee needs to become aware of their relation to the customer and understand how they influence their experience, in support by the management.*

It is when you have adapted this förhållningssätt and understood the methodology and the customer's experience, that you are able to use it in your everyday work. Hence, the greatest impact of design is when it is used by everyone in the organisation. However, as expressed by the employees, the way of working hands-on with the process needs to be put outside the scope of the employee's ordinary work in order for them to engage properly. *Again, the management needs to address these prerequisites and support their employees, enabling time and space for this förhållningssätt and way of working.*

CAPABILITY BUILDING IS (ALSO) A LEARNING-BY-DOING PROCESS

Time is a challenge, and it will take time before the methods and the förhållningssätt of the design process are incorporated in an organisation. The capability building requires multiple loops of work before it starts running more on its own, it needs to be build according to the 'learning by doing' approach of testing, learning, testing it again and so on. As a design process, it needs to be developed for and by the people who are going to use it, in this case the employees. Hence, the design process in itself should be applied as an approach to the internal capability building of design. *This iteratively approach is something that needs to be taken into consideration by an organisation when climbing the (design) ladder and using design differently, as a förhållningssätt.*

VISUAL COMMUNICATION HELPS EMPOWERING EMPLOYEES

As we have seen in the analysis, visual communication functions as a trigger in the co-creational work. However, interviewees explained that they felt challenged in this way of working as they do not have enough experience of communicating visually. On the other hand, the visuals help conceptualize diffuse problems into tangible insights, describe what to take further or not and demonstrate the changes that has been done. *This way of communicating and describing the work process empowers the employee to see what their work has contributed with and where to project themselves, hence it should be appreciated and encouraged by the organisation.*

References

References

Anderson, S. (2000) *Peter Behrens and a New Architecture for the Twentieth Century.* [Online] Cambridge: The MIT Press. Available: Google Books [2016-05-04].

Annebäck, J. & Fri, A. (2015). *För en medborgardriven socialtjänst i Angered - ett tjänstedesignprojekt.* Göteborg: Göteborgs Stad Angereds stadsdelsförvaltning, Individ- och Familjeomsorg & Funktionshinder.

Bason, C. (2010). *Leading public sector innovation: Co-creating for a better society.* Bristol: Policy Press.

Beacham, C., & Shambaugh, N. (2011). Contemporary Use of Design Thinking Across Society, Work and The Individual. [Online] *Design Principles and Practices*, 5 (5), p. 337-347.

Betydelse Definition (2016). *Förhållningssätt.* Available: http://www.betydelse-definition.com/Förhållningssätt. [2016-03-22]

BusinessDictionary (2016). *Organization.* Available: http://www.businessdictionary.com/definition/organization.html [2016-05-25]

Breselor, S. (2014). The Blank Slate. [Online] *Communication Arts*, Sep/Oct, p. 34.

Brown, T. (2008). Design Thinking. *Harvard Business Review*, June, p. 85-92.

Brown, T. (2009b). *Designers - think big!* - transcript of Tim Brown's talk at TEDGlobal July 2009. Available: https://www.ted.com/talks/tim_brown_urges_designers_to_think_big/transcript?language=en#t-640430 [2016-05-05]

Buchanan, R. (2001). Design Research and the New Learning. *Design Issues*, 17 (4), p. 3-23.

Brown, T. (2009a). *Change by design: How design thinking transforms organizations and inspires innovation.* New York: Harper-Collins.

Campbell, J. (2015) *The German Werkbund - The Politics of Reform in the Applied Arts.* [Online] New Jersey: Princeton University Press. Available: Google Books [2016-05-04].

Clive, S., Giampietro, G. & Jaber, F. (eds) (2004) *Qualitative Research Practice.* London: SAGE Publications Ltd, p.407.

Cross, N. (2011). *Design Thinking - Understanding how designers think and work.* [Online] Oxford: Berg Publishers. Available: Google Books [2016-05-05]

Curedale, R. (2013). *Service design 250 essential methods.* Topagana: Design Community College Inc.

Danish Designers (2010). *Manifesto -The role of design in the 21th century. 3rd edition.* Available: http://humancentereddesign.org/sites/default/files/Manifesto-UK.pdf [2016-04-25]

Danish Design Centre [DDC] (2015). *The Design Ladder: Four steps of design use.* Available: http://ddc.dk/en/2015/05/the-design-ladder-four-steps-of-design-use/ [2016-05-05]

Delamont, S. (2004). Ethnography and participant observation. In Clive, S., Giampietro, G. & Jaber, F. (eds.) *Qualitative research practices.* London: SAGE Publications Ltd, p. 217-227.

Denney, M. (1999). Utility Furniture and the Myth of Utility 1943-1948. In Attfield, J. (ed.) *Utility Reassessed: the Role of Ethics in the Practice of Design.* Manchester: Manchester University Press, 1999, p. 110-124.

Design Council (2013). *Design for Public Good.* Available: http://www.designcouncil.org.uk/sites/default/files/asset/document/Design%20for%20Public%20Good.pdf [2016-05-05]

Dictionary.com (2016a). *Buzzword.* Available: http://www.dictionary.com/browse/buzzword?s=t [2016-05-24]

Dictionary.com (2016b). *Attitude.* Available: http://www.dictionary.com/browse/attitude [2016-05-24]

Dictionary.com (2016c). *Mind-set.* Available: http://www.dictionary.com/browse/mindset?s=t [2016-05-24]

Dictionary.com (2016d). Approach. Available: http://www.dictionary.com/browse/approach?s=t [2016-05-24]

EMAMIDESIGN (2016). *Functionalism.* Available: http://www.industrial-design-germany.com/design/functionalism.html [2016-05-05]

ETC Göteborg (2016). *En jämlik stad kräver att alla stadsdelar tar ansvar.* Available: http://goteborg.etc.se/debatt/en-jamlik-stad-kraver-att-alla-stadsdelar-tar-ansvar [2016-04-09]

Dormer, P. (1993). *Design Since 1945.* London: Thames & Hudson Ltd.

Dunne, D. & Martin, R. (2006). Design Thinking and How It Will Change Management Education: An Interview and Discussion. *Academy of Management Learning & Education*, 5 (4), p. 512-523.

Erlhoff, M. & Marshall, T. (eds.) (2008). *Design Dictionary - Perspectives on Design Terminology.* Basel: Birkhäuser Verlag AG.

Ewerman, D. (2015). *Kundupplevelse - Varför vissa organisationer lyckas...och andra inte.* Stockholm: BookHouse.

Flyvbjer, B. (2004). Five misunderstandings about case-study research. In Clive, S., Giampietro, G. & Jaber, F. (eds) (2004) *Qualitative research practices.* London: SAGE Publications Ltd, p. 420-426.

Foolproof (2016). *Experience design: a definition.* Available: http://www.foolproof.co.uk/thinking/experience-design-a-definition/ [2016-05-24]

Friedman, K. (2003). Theory construction in design research: criteria: approaches and methods. *Design Studies*, 24 (6), p. 507-522.

Gillham, B. (2000). *Case study research methods,* 1st ed. London and New York: Continuum.

Guyatt, M. (2010). The Wedgwood Slave Medallion: Values in Eighteenth-Century Design. In Lees-Maffei, G. and Houze, R. (eds.) *The design history reader.* New York: Berg Publishers, 2010, p. 34-40.

Göteborgs stadsledningskontor (2014). *Göteborgsbladet 2014 - områdesfakta.* Göteborg: Göteborgs stadsledningskontor, Samhällsanalys och Statistik.

Göteborgs stadsledningskontor (2015). *Göteborgsbladet 2015 - områdesfakta.* Göteborg: Göteborgs stadsledningskontor, Samhällsanalys och Statistik.

Göteborgs Stad (2016). *Socialtjänstlagen.* Available: http://goteborg.se/wps/portal/invanare/omsorg-o-hjalp/ekonomi-och-socialbidrag/socialbidrag-ekonomiskt-bistand/lagar-och-regler-sol/!ut/p/z1/04_Sj9CPykssy0xPLMn-Mz0vMAfIjo8ziAwy9Ai2cDB0N3N2CTA08vczMAj2N-LYyCzcz0wwkpiAJKG-AAjgb6BbmhigDuBljm/dz/d5/L2dBISEvZ0FBIS9nQSEh/#htoc-2 [2016-04-24]

IDEO. (2009). *Human-Centered Design Toolkit.* 2nd edition.

Jeffreys, D. (2012). We Speak Design. *Signed,* 4, p. 10-15.

Kaulio, M. A. (1998). Customer, consumer and user involvement in product development: A framework and a review of selected methods. *Total Quality Management*, 9 (1), p. 141-149.

Kolko, J. (2015). Design thinking comes of age. *Harvard Business Review,* September issue, p. 66-71.

Lawson, B. (2006). *How Designers Think - The design process demystified.* Oxford: Architectural Press.

Lees-Maffei, G. (2010). General Introduction. In Lees-Maffei, G. and Houze, R. (eds.) *The design history reader.* New York: Berg Publishers, 2010, p. 1-5.

Levin-Rozalis, M. (2010). Using Abductive Research Logic: 'The Logic of Discovery', to Construct Rigorous Explanation of Amorphous Evaluation Findings. *Journal of MultiDisciplinary Evaluation*, 6 (13), p. 1-14.

Löwgren, J. (2008). Interaction design - brief intro. In Soegaard, M. & Friis Dam, R. (eds.) *The Encyclopedia of Human-Computer Interaction*, 2nd Ed.. [Online] Aarhus: The Interaction Design Foundation. Available: Interaction Design Foundation website [2016-05-23].

Mindtools (2016). *Affinity diagram.* Available: https://www.mindtools.com/pages/article/newTMC_86.htm [2016-05-03]

Morris, W. (2000). Dagens konst och hantverk. In Weimarck, T. (ed.) *Design och konst - texter om gränser och överskridanden [I].* Stockholm: Raster Förlag, 2003, p. 11-40.

NE (2016). *Deutscher Werkbund.* Available: http://www.ne.se/uppslagsverk/encyklopedi/lång/deutscher-werkbund [2016-05-04]

Ogata, A. (2001). Artisans and Art Nouveau in Fin-de-siècle Belgium. In Jessup, L. (ed.) *Antimodernism and Artistic Experience - Policing the Boundaries of Modernity*. Toronto: University of Toronto Press, 2001, p. 165-176.

Online Etymology Dictionary (2016). *Design*. Available: http://www.etymonline.com/index.php?term=design [2016-04-27]

Prahalad, C. K. & Ramaswamy, V. (2004) Co-creation experiences: The next practice in value creation. *Journal of Interactive Marketing*, [Online] 18 (3), p. 5-14.

RWJF (2008). *Semi-structured Interviews*. Available: http://www.sswm.info/sites/default/files/reference_attachments/COHEN%20 2006%20Semistructured%20Interview.pdf [2016-05-05]

Sanders, E. B. N. & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *CoDesign: International Journal of CoCreation in Design and the Arts*, 4 (1), p. 5-18.

Schwartz, F. J. (1996). Commodity Signs: Peter Behrens, the AEG, and the Trademark. *Journal of Design History*, [Online], 9 (3), p. 153-184.

Sennet, R. (2008). *The Craftsman*. New Haven: Yale University Press.

Silverman, D., L. (1989). *Art Nouveau in Fin-de-siècle France - Politics, psychology and style*. [Online] Los Angeles: University of California Press. Available: Google Books [2016-05-04].

Silverman, D. (2013). *Doing qualitative research*, Fourth edition. London: SAGE publications Ltd.

Staker, R. (2010). *Qualitative Research*. [Online] New York: Guildford Press

Stickdorn, M. & Schneider, J. (ed.) (2011) *This is service design thinking: basics, tools, cases*. New Jersey: John Wiley & Sons, Inc.

Strauss, A. & Corbin, J. (1998). *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*. 2nd ed. [Online] Newbury Park, CA: SAGE Publications Inc.

Styles, J. (1993). Manufacturing, consumption and design in eighteenth-century England. In Lees-Maffei, G. and Houze, R. (eds.) *The design history reader*. New York: Berg Publishers, 2010, p. 41-47.

SVID (2016a). *SVID*. Available: http://www.svid.se/en/About-SVID/ [2016-04-09]

SVID (2016b). *Designtrappan*. Available: http://www.svid.se/sv/Vad-ar-design/Designtrappan/ [2016-05-05]

Tan, L. (2010) The different roles of the designer and their value - Researcher, Strategist and Facilitator. *Bbetween*, 3, p. 40-44.

TED (2016). *Conferences*. Available: https://www.ted.com/about/conferences [2016-05-06]

Travers, M. (2001). *Qualitative Research Through Case Studies*. London: SAGE publications Ltd.

UsabilityNet (2006). *Affinity Diagramming.* Available: http://www.usabilitynet.org/tools/affinity.htm [2016-05-04]

Walton, D. (2004). *Abductive reasoning.* Tuscaloosa: The University of Alabama Press

Weimarck, T. (2003). Introduction. In Weimarck, T. (ed.) *Design och konst - texter om gränser och överskridanden [I].* Stockholm: Raster Förlag, 2003, p. 11-40.

Wetter Edman, K. (2011). Service Design - a conceptualization of an emerging practice. Licentiate thesis. Gothenburg: *Faculty of Fine, Applied and Performing Arts, University of Gothenburg.*

Wetter Edman, K. (2014). Design For Service - A framework for articulating designers' contribution as interpreter of users' experience. PhD disputation thesis. Gothenburg: *Faculty of Fine, Applied and Performing Arts, University of Gothenburg.*

Wikipedia (2016). *Peter Behrens.* Available: https://en.wikipedia.org/wiki/Peter_Behrens [2016-05-05]

Yin, R. K. (2014). *Case Study Research - Design and Methods.* 5th ed. London: SAGE Publications Ltd.

Āppendix

APPENDIX 1

Design principle 1.

The basics for this principle is to be available for the customers, the social service should be available through several different channels: to establish several entrances as this will help the customers get in touch when the need already exists. This also concerns to develop prerequisities to emphasise more on preventive work: support, meet and inform the citizen before this person becomes "a customer" of the social service and is in a need of their aid.
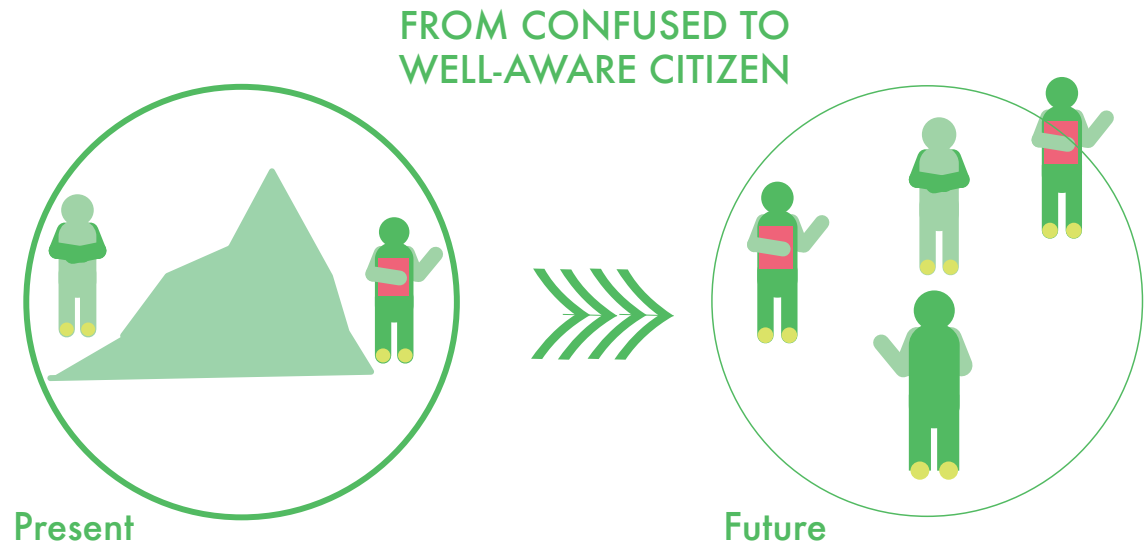
Design principle 3.

This principle addresses to give the customers of the social service center the prerequisities to be a part of their case and to be inserted in their process. It is essential that the social service center establishes common tools in order to empower the customers to take own initiative. Whereas working together for the same goals and individual incentives is the base for this development.

**FROM CONFUSED TO
WELL-AWARE CITIZEN**

Present

Future

**FROM BEING A PASSIV CUSTOMER
TO BECOME A PARTICIPATING CUSTOMER**

Present

Future

© Alina Fri & Jenny Annebäck 2016

A P P E N D I X 2

INTERVIEW GUIDE

Our developed Interview guide follows the structure of a customer journey map (see Customer Journey Map on page 40 in the report). The questions were used as a guide and hence used differenlty depending on the process and experience of the interview.

Opening question:
Tell us a bit about yourself, who are you and what are you working with?

BEFORE the employee´s experience with service design

- What did you know about service design before you got the chance to experience it by yourself?
- How were you introduced to service design?
- How did you get in contact with service design?
- What captured your interest of service design?

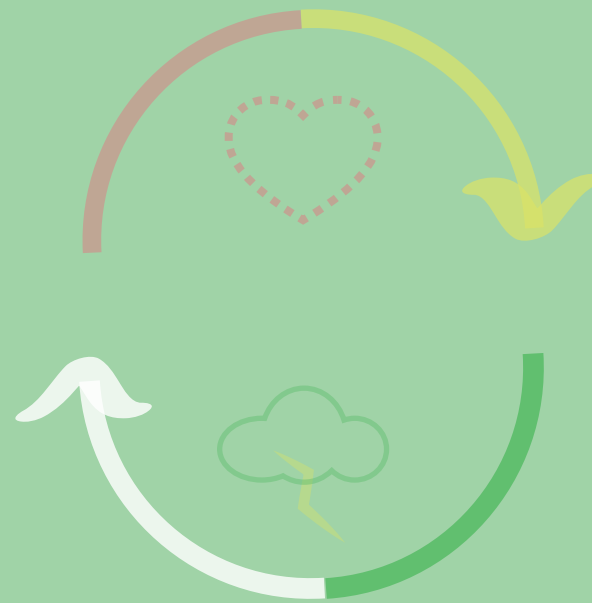*DURING the employee's experience with service design*

- Why did you want to learn service design?
- Did you personally experience any difference in your way of working and does your colleagues experience any difference?
- What did this change consist of?
- How do you experience this change?
- How have you individually and in your project group worked with the implementation of design?
- What has the implementation required, what do you feel has been missing and what has been difficult?
- Which parts do you consider as the most significant ones during the design process?

AFTER the employee's experience with service design

- How would you describe your way of working today?
- Has your way of working changed somehow since you were introduced to service design?
- Has this experience changed anything with you?
- What is the biggest difference, compared to how your, and the organisation's, way of working used to be?
- How does your meeting with the customers differ today compared to how it used to be?

Closing question:
How would you explain service design?